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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 5, 2003



## Linkin Park Enjoys Meteoric Opening

BY LARRY FLICK

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

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

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

(Continued on page 67)

## Patriotism Lifts Pro-War Songs; Chicks Suffer

A *Billboard* and *Airplay Monitor* staff report

With the war in Iraq now more than a week old and displays of support for the war increasing, radio responded on several fronts. The biggest victims of the patriotic surge have been Dixie Chicks, whose tracks suffered major airplay losses at their host format of country and across top 40 as well. Patriotic and pro-war songs rose at country, while other formats were proving more tolerant of anti-war sentiments.

Last week, the Chicks' "Travelin' Soldier," a record that many thought would become an anthem for the troops in the event of war, instead went 1-3 on the *Billboard* Hot Country Singles & Tracks chart in the wake of singer Natalie Maines' anti-war/anti-President Bush comments (*Billboard*, March 29). This week, the song shows a 65% decrease in country airplay, pushing it from the third-most-played song nationally to the 31st. And

(Continued on page 66)

Some Acts Nix International Tours In Light Of War: See Page 7

## Big Publishing Advances Dry Up For Most New Acts

BY BILL HOLLAND

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

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

bands" might get only \$250,000.

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

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

(Continued on page 66)

## Full Speed Ahead For DVD Sales

BY JILL KIPNIS

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

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

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

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

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

Robert Chapek, president of Buena Vista Home Entertainment and the DEG, has a similar view. "DVD growth should continue to be strong in the next three to five years," he says. "We will then see a flattening-out, but we will still see growth

(Continued on page 68)




DAVE ALDER  
VIRGIN MEGASTORE



ROBERT CHAPEK  
BUENA VISTA

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






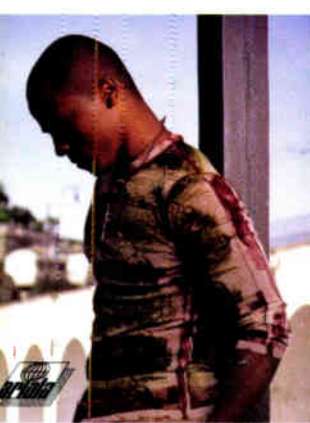
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## Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

### Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free consumers must purchase through retail partners the Good Guys or feature the products on their site. Brian Garrity, N.Y.

### Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altman, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinet. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the Cooper part," says the source.

Cooper tells Bulletin, "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A. Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise, but always my intention to go forward with the bill."

Melinda Newman, L.A.

### U.S. Sh... U...

Kevin named created executive and sales Strategic (WSM), effective Monday. Go relocate from to Los Angeles report to Scot Pascucci, president of Warner Music Group.

Melinda Newman

### Tonos Names Co...

Tonos Entertainment the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth "Baby Face" Edmonds.

### Trans World

TECH DEVELOPMENTS







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

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Editor-In-Chief and Publisher of The Hollywood Reporter

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*Presented by Carole Black*



Thursday, April 10, 2003

The awards gala will also include the presentation of the 16th Annual Dore Schary Film and Video Awards to student filmmakers.

For more information and to request an invitation, please contact Loren Stephens at 310-446-8000, ext. 263.

**THE REPORTER**

World Radio History



# International Acts Split About Touring During Wartime

BY RAY WADDELL

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

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

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

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

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



TULIPAN

in New York and London that assists in the global touring of sports and entertainment groups. "We're seeing a lot of international activity."

Artists Group International president Dennis Arfa says he is also seeing little effect from the war. "Shakira just left for Paris and opens up her European tour [March 28] at Le Bercy," he says. Shakira will tour Europe through April. "Metallica and Linkin Park go to Europe in June."

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

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

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

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

Additional reporting by Melinda Newman in Los Angeles.

## BMG 2002 Profits Up; Zomba Cuts Begin

BY LARS BRANDLE, ED CHRISTMAN, and WOLFGANG SPAHR

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

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

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

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

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

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

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

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

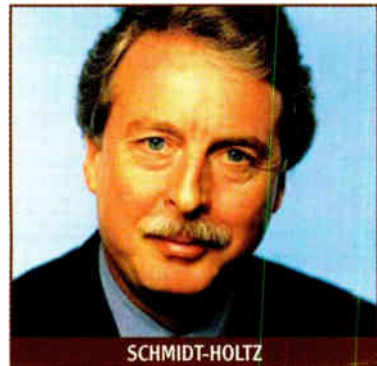
Thielen says that a further example of diversification and leverage of synergies throughout the entire group was the *Elvis 30 #1 Hits* campaign, which sold 10 million units worldwide.

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

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

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

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



SCHMIDT-HOLTZ

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

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

## Executive Turntable



LEACH



WHITED



DIX

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

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

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

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

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

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

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

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

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

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

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

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

# Billboard

# specials

advertising  
O P P O R T U N I T I E S

## INDEPENDENT MUSIC

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

**issue date: may 3 • ad close: apr 8**

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## DVD/AUDIO

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

**issue date: may 10  
ad close: apr 15**

Aki Kaneko 323.52.2299  
akaneko@billboard.com

## LATIN MUSIC 6 PACK #2

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

**issue date: may 10  
ad close: apr 15**

Gene Smith 646.654.4616  
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## PUTUMAYO 10TH ANNIVERSARY

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

**issue date: may 3  
ad close: apr 8**

Joe Maimone 646.654.4694  
jmaimone@billboard.com

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

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

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

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

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

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

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

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World Radio History



# ARTISTS & MUSIC



by Melinda Newman

## The Beat

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

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

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



WALL

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

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

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

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

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

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

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

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

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

BY CATHERINE APPLEFELD OLSON

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

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

That royal treatment has included weekly meetings throughout the winter to ensure all divisions are working in sync to roll out *Faceless* to the broadest potential fan base.

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

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

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

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

free poster.

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

All the promotional activity and percolating fan interest would seem to verify that three times, indeed, will be a charm. Boston-based Erna, guitarist Tony Rombola, bassist Robbie Merrill, and new drummer Shannon Larkin (who replaced Tommy Stewart early last year) are building on two previous multi-platinum albums.

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



GODSMACK

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

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

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

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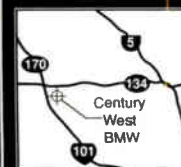
2002 <b>745iA</b> (VIN# DP56851)	MSRP \$76,845 <b>\$69,888</b>	2002 <b>330CiA</b> (VIN# J439663)	MSRP \$41,385 <b>\$36,888</b>	2002 <b>525iA</b> (VIN# GY43722)	MSRP \$45,155 <b>\$36,888</b>	2002 <b>330Ci</b> (VIN# JU26392)	MSRP \$41,160 <b>\$35,888</b>
2002 <b>525iT</b> (VIN# GE10022)	MSRP \$45,495 <b>\$34,888</b>	2002 <b>325i</b> (VIN# NG83904)	MSRP \$36,245 <b>\$31,888</b>	2002 <b>325iT</b> (VIN# PC10785)	MSRP \$36,805 <b>\$31,888</b>	2002 <b>325Ci</b> (VIN# JW2684)	MSRP \$36,845 <b>\$30,888</b>

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# Your One-Stop Guide to the Latin Music Market



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## ARTISTS & MUSIC

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

BY RASHAUN HALL

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

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

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

### A NATURAL LABEL FIT

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

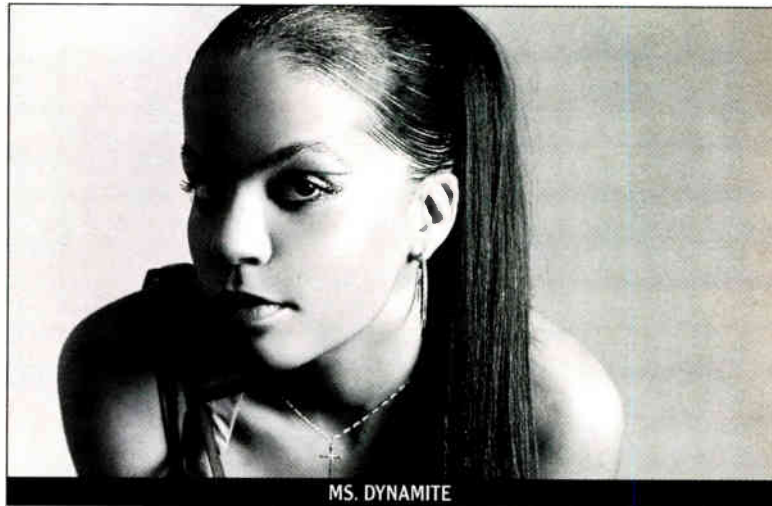
Often compared to Lauryn Hill, Ms. Dynamite's combination of infectious grooves, conscious lyrics, and stunning looks would seem to be enough to make her a star here. But many British artists who soar in their homeland have a tough time getting off the ground in the U.S. To that end, Inter-

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

"It's not something that worries me," Ms. Dynamite says plainly of her chances here. "I can only do my best. People can either enjoy my music or they won't. There's no sense in me

Takes More' says a lot about me. It talks about issues that a lot of other people don't talk about. It also offers a contrast to what's already out there."

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



MS. DYNAMITE

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

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

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

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

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

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

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



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

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

BY ANDREW KATCHEN

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

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

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

group's continually evolving new sound.

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

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

### CONTINUING TO EVOLVE

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



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

—STEVE BRODSKY, CAVE IN

on large and driving riffs and a prominent verse-and-chorus song progression. (Its music is published through ASCAP).

"In terms of rhythm, overall groove, and vibe, [the songs] are meant to be a bit more direct," Brodsky says. "They're not as moody or schizo either. We more or less set out to make a rock record without really diluting our sound to the point of just being a complete watered-down, boring mess of nothing."

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

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

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

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

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

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

### STAYING TRUE

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

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

## Plumb Is Empowered By Solo Career On Curb

BY MARGO WHITMIRE

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

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

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

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

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

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

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



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

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

"I love them enough to write

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

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


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

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

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

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IMPORT AND EXPORT





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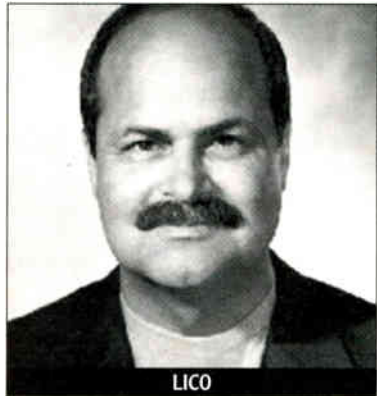
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## Christian Vet Lico Joins Inpop, Co-Founders New Company 1-2-3

BY DEBORAH EVANS PRICE

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



LICO

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

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

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

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

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

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

## Atlantic Takes Hard-Touring Will Hoge To Adult Alternative

BY MARK A. NEWMAN

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

The 27-year-old Nashville native has been on the road, playing approximately 250 gigs a year. If Atlantic Records has its way, Hoge will not come off the road anytime soon, especially after the release of his debut album, *Blackbird on a Lonely Wire*, which streeted March 4. The artist has developed a cult-like following on the club circuit, especially in the Southeast.

"One by one, he is making fans, but we've kept him on the road for the last 2½ years because we're focusing on his live show," Atlantic product manager Chip Dorsch says. In-store appearances and radio interviews have also helped build Hoge's audience. "When he turns on that Southern charm, he's irresistible."

Aside from the grassroots club tours, Atlantic has been targeting adult alternative radio, which

Dorsch admits is a risky venture.

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

Hoge is not complaining about the hectic tour and appearance schedule; he's used to it. "Actually, the end result has been a blessing," he says. "We love to go on the road and perform."

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

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



HOGES



by Deborah Evans Price

## Higher Ground

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

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

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

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

Among the industry executives endorsing Hughes' new venture are RIAA chairman/CEO **Hilary Rosen**, who says Hughes is "as creative and energetic as they come. He is a thoughtful leader and has been instrumental in positioning the Christian music industry in general, and EMI CMG in particular, on the cutting edge of marketing and technology."

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



HUGHES

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

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

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



by Lisa Collins

## In The Spirit

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

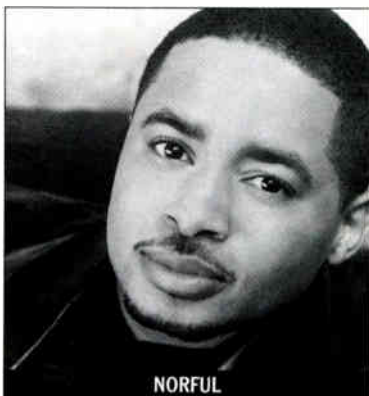
EMI officials credit their good fortune to a great song and timing: "Hopeville gave Smokie a platform and access to a broad and varied audience," EMI Gospel director of marketing **Carla Williams** says. "Then we also got great results from BET's *Celebration of Gospel*, which initially aired Feb. 18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

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

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

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

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



NORFUL

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

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

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

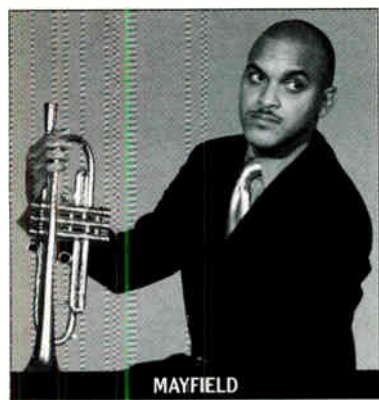
Jazz Notes™

by Steven Graybow



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

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



MAYFIELD

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

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

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

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

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

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

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

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

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

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

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

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

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

BY ERIC AIESE

When (hed) Planet Earth released *Broke* in the summer of 2000, it was part of a wave of rock/rap groups. The set pulled the band ahead of the pack, led by the strength of the top 30 rock track "Bartender." After the wane of rap/rock during the past three years, (hed) Planet Earth—known as (hed) pe to fans—decided it was important to change with the times for its third live set, *Blackout*.

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

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

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

BC says the band chased its demons in time to support the new set. "It's typical rock'n'roll. The last couple years have been hard. Every-

one's looking forward to getting back on the road. It's when you're home that you get into trouble."

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



(hed) pe

little more mainstream."

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

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

Kaiman says Mayo's addition makes

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

Jive has tapped the videogame market as a vehicle for promoting *Blackout* (which streeted March 18), landing three tracks on games produced by Electronic Arts, Kaiman says. "Blackout" is included on *MVP Baseball 2003* (which also streeted March 18), while *Madden NFL 2003* features "Suck It Up," and "Get-away" can be heard in *NASCAR Thunder 2003*.

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

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

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

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# Upscale Arena Theaters Improve Ambiance, Bookings

BY SUSANNE AULT

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

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

ing seven years ago.

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

## GROWING TREND

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

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

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

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

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

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

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

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

## ARTIST APPRECIATION

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

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

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

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

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

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

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



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

Agents are also embracing the posh atmospheres. Parsons says arena

# Harper, Johnson Co-Headlining Trek Makes Perfect Sense

BY WES ORSHOSKI

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

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

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

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

Sparked by strong word-of-

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



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

"It's definitely a co-headlining tour," notes Tom Chauncey, owner of Partisan Arts and booking

agent for both artists. "But from a musical, sort of natural progression point of view, that's how everybody felt it made most sense." Chauncey notes, however, that each artist will play a full set.

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

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

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

Indeed, apart from being bolstered by the still-strong buzz on

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

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

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

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

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

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	HSBC Arena, Buffalo, N.Y. March 9	\$1,996,750 \$175/\$45	18,727 sellout	Clear Channel Entertainment
TIM MCGRAW & THE DANCEHALL DOCTORS	Palace of Auburn Hills, Auburn Hills, Mich. March 21-22	\$1,681,486 \$65/\$49.50/\$39.50	32,990 two sellouts	Palace Sports & Entertainment
BILLY JOEL & ELTON JOHN	Carolina Center, Columbia, S.C. March 14	\$1,394,470 \$185/\$45	15,672 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Dunkin' Donuts Center, Providence, R.I. March 10	\$982,500 \$75	13,222 sellout	Clear Channel Entertainment
TIM MCGRAW & THE DANCEHALL DOCTORS	Charlotte Coliseum, Charlotte, N.C. March 8	\$929,435 \$59.75/\$29.75	18,599 sellout	Clear Channel Entertainment, The Messina Group
CHER, TOMMY DRAKE	Ford Center, Oklahoma City March 13	\$774,011 \$79.75/\$34.75	11,485 19,597	Clear Channel Entertainment
BON JOVI, GOO GOO DOLLS	American Airlines Center, Dallas March 19	\$748,582 \$75/\$55/\$39.50	13,025 sellout	Concerts West
TORI AMOS, RHETT MILLER, JEFFREY GAINES	Radio City Music Hall, New York March 6-8	\$699,599 \$50/\$35/\$30	17,628 three sellouts	Radio City Entertainment
TIM MCGRAW & THE DANCEHALL DOCTORS	TD Waterhouse Centre, Orlando, Fla. March 13	\$629,747 \$59.75/\$39.75	12,043 17,105	Clear Channel Entertainment, Fantasma Prods., The Messina Group
TIM MCGRAW & THE DANCEHALL DOCTORS	St. Pete Times Forum, Tampa, Fla. March 14	\$613,935 \$59.75/\$39.75	11,805 11,865	Fantasma Prods., Clear Channel Entertainment
TIM MCGRAW & THE DANCEHALL DOCTORS	The Pyramid, Memphis March 17	\$613,490 \$59/\$39/\$29	12,110 13,200	Beaver Prods.
TIM MCGRAW & THE DANCEHALL DOCTORS	RBC Center, Raleigh, N.C. March 9	\$602,625 \$59.75/\$29.75	12,039 13,550	Clear Channel Entertainment, The Messina Group
TIM MCGRAW & THE DANCEHALL DOCTORS	Gaylord Entertainment Center, Nashville March 11	\$580,676 \$59.50/\$29.50	11,831 14,460	Clear Channel Entertainment, The Messina Group
CHER, TOMMY DRAKE	Mobile Civic Center, Mobile, Ala. March 8	\$552,769 \$78.50/\$58.50	7,456 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Kansas Coliseum, Valley Center, Kan. March 14	\$547,759 \$79.75/\$39.75	8,405 11,638	Clear Channel Entertainment, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Allstate Arena, Rosemont, Ill. March 14	\$545,777 \$42.50/\$29.75	15,179 sellout	Clear Channel Entertainment, The Messina Group
YANNI	St. Pete Times Forum, Tampa, Fla. March 6	\$533,450 \$75/\$45	7,613 9,042	Concerts West
CHER, TOMMY DRAKE	Von Braun Center, Huntsville, Ala. March 11	\$511,664 \$81.50/\$48.50	6,494 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Bi-Lo Center, Greenville, S.C. March 21	\$491,541 \$43.50/\$30.50	12,442 sellout	Varnell Enterprises, The Messina Group
CHER, TOMMY DRAKE	Mississippi Coliseum, Jackson, Miss. March 9	\$458,642 \$79.50/\$59.50	6,199 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Van Andel Arena, Grand Rapids, Mich. March 13	\$450,754 \$41.75/\$31.75	12,389 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Roanoke Civic Center, Roanoke, Va. March 20	\$371,140 \$44	8,658 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Roberts Stadium, Evansville, Ind. March 15	\$365,506 \$41.75/\$31.75	9,399 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Sovereign Center, Reading, Pa. March 23	\$295,979 \$44.75/\$29.75	7,268 sellout	Clear Channel Entertainment, The Messina Group
GAITHER HOMECOMING	CenturyTel Center, Bossier City, La. March 22	\$268,027 \$32/\$22	10,213 12,440	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Air Canada Centre, Toronto March 15	\$264,307 (\$389,219 Canadian) \$33.61	8,309 sellout	House of Blues Canada
GAITHER HOMECOMING	Rupp Arena, Lexington, Ky. March 8	\$259,004 \$28.75/\$11	13,102 23,509	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Van Andel Arena, Grand Rapids, Mich. March 21	\$247,730 \$35	7,078 10,202	Clear Channel Entertainment
COLDPLAY, THE MUSIC	Target Center, Minneapolis March 13	\$231,786 \$33.50/\$28.50	8,146 9,481	Clear Channel Entertainment
GAITHER HOMECOMING	Mabee Center, Tulsa, Okla. March 14	\$220,575 \$32.75/\$16.75	11,085 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Midwest Wireless Center, Mankato, Minn. March 8	\$209,710 \$45.50	5,266 6,670	Police Prods., The Messina Group
GAITHER HOMECOMING	UI Assembly Hall, Champaign, Ill. March 1	\$206,579 \$29.75/\$19.75	9,681 10,200	Clear Channel Entertainment
PATTI LABELLE	Westbury Music Fair, Westbury, N.Y. Feb. 28-March 1	\$194,445 \$48/\$43.50	4,618 5,484 two shows one sellout	Clear Channel Entertainment
OLDIES 104.3 VALENTINE DOO WOP CONCERT: DEL VIKINGS, MEL CARTER, THE REFLECTIONS & OTHERS	Detroit Opera House, Detroit Feb. 15	\$190,538 \$45/\$30	4,840 5,650	Quality Concerts
ERASURE, COOLER KIDS	Chicago Theatre, Chicago March 10	\$188,550 \$73/\$48/\$28	3,460 sellout	Jam Prods.

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## Venue Views™

by Ray Waddell



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



DISTURBED

"The song is about our rise in Chicago against the odds in a city that wasn't conducive for breaking a heavy-metal band," Draiman explains. "It's about breaking barriers through music. With this tour we wanted something that would be a united cause, joining together with our brothers in other bands using music to punch through the barriers holding us back." Despite the success of *Disturbed* and tours like *Ozzfest*, Draiman thinks those barriers still exist. "People have been very quick to dismiss the new wave of heavy metal that has emerged and proclaim it dead before its heart stops beating. This tour is evidence that it still has some life to it."

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

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

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

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

Draiman says the status of the general admission (GA) floor depends on the venue. "At a venue the other night we could only have 1,200 on the floor due to fire codes, but certain venues allow us to have 2,000-3,000 on the floor as GA. I completely prefer a swirling mass of floor and GA. Seats instigate sterility in an audience. If people want to watch a movie, then they need a seat."

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

**ANY TAKERS?** A March 11 editorial in Georgia's *Augusta Chronicle* took some big-time shots at the Augusta-Richmond County Coliseum Authority, the commission that oversees the 8,500-seat **Augusta-Richmond County Civic Center**. Penned by editorial page editor **Michael Ryan**, the piece began with a faux help-wanted ad that read in part, "Experienced, infallible coliseum manager with absolutely no other prospects is needed to help prevent an eastern Georgia community famous for its golf from running its civic center totally into the ground."

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

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









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Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes tracks like 'IN DA CLUB', 'IGNITION', 'EXCUSE ME MISS', 'BEAUTIFUL', 'HOW YOU GONNA ACT LIKE THAT', 'GET BUSY', 'MISS YOU', 'THE JUMP OFF', 'I CAN', '21 QUESTIONS', 'CAN'T LET YOU GO', 'EMOTIONAL ROLLERCOASTER', 'NO LETTING GO', 'GOSSIP FOLKS', 'PUT THAT WOMAN FIRST', 'HELL YEAH', 'WANKSTA', 'ALL I HAVE', 'SAY YES', 'CRY ME A RIVER', 'WHAT HAPPENED TO THAT BOY', 'SICK OF BEING LONELY', 'GIRLFRIEND', 'LOVE OF MY LIFE (AN ODE TO HIP HOP)', 'WHAT WOULD YOU DO?', 'FABULOUS', 'LAUNDROMAT', 'DONTCHANGE', '4 EVER', 'GUESS WHAT', 'X GON! GIVE IT TO YA', 'THUGZ MANSION', 'MESMERIZE', 'THAT GIRL', 'STILL BALLIN', 'AIR FORCE ONES', 'ALL I NEED', 'REALEST NIGGAZ', 'I WISH I WASN'T', 'PIMP JUICE', 'P\*\*\*YCAT', 'MAKE IT CLAP', 'NEVER SCARED', 'I SHOULD BE...', 'PUMP IT UP', 'GET BY', 'A.D.I.D.A.S.', 'SUPERMAN'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes tracks like 'CHOPPA STYLE', 'COME CLOSE TO ME', 'SHOULDA, WOULD, COULDA', 'SNAKE', 'I DON'T GIVE A @&%', 'HOOKED', 'I STILL LOVE YOU', 'YEAH YEAH U KNOW IT', 'HE PROPOSED', 'SO GONE', 'CRUSH ON YOU', 'THIS VERY MOMENT', 'TOO MUCH FOR ME', 'LIKE A PIMP', 'ALRIGHT', 'CLOSURE', 'I LOVE YOU', 'IN DA CLUB', 'C'MON', 'MAGIC STICK', 'IN LOVE WIT CHU', 'STOP', 'DIPSET ANTHEM', 'I'LL NEVER LEAVE', 'HOTTEST OF THE HOT', 'IF I CAN'T', 'PATIENTLY WAITING', 'THE BATTLE IS THE LORD'S', 'STEP DADDY', 'MA, I DON'T LOVE HER', 'BUNNY HOP', 'ROLL WIT M.V.P.', 'WHO'S THAT', 'ANGEL', 'BOY (I NEED YOU)', 'TELL ME (WHAT'S GOIN' ON)', 'CHOK ME, SPANK ME (PULL MY HAIR)', 'SYMPHONY IN X MAJOR', 'DEEP', 'COME CLOSE REMIX (CLOSER)', 'JOHN DOE', 'I NEED A MAN', 'UP IN DA CLUB 2NITE', 'JAH IS MY ROCK', 'NO MEANS NO', 'STARTING WITH ME', 'HELL IS A FLAME', 'INCOMPLETE', 'GETCHYA HANDS UP', 'THROUGH THE RAIN', 'CAN'T NOBODY'.

Song with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available. RIAA certification for net shipment of 500,000 units (Gold), 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail launch indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Casette Maxi-Single available. Catalog number is for CD. Indicates CD unavailable, in which case, catalog number is for CD, D, S, or C, respectively, based on availability. ©2003 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# The Music Video Evolution

## Artists Are Moving Away From Basic Booty Shakin'

### With The Help Of High-Profile Directors

BY RHONDA BARAKA

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

#### PUSHING THE ENVELOPE

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

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

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

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



ROBINSON

PHOTO: EVAN RHODE



GRIFFIN

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

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

#### A LITTLE LESS SEXY

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

The question of what gets played

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

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

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

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

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

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

(Continued on page 24)

# What's Up On The Airwaves

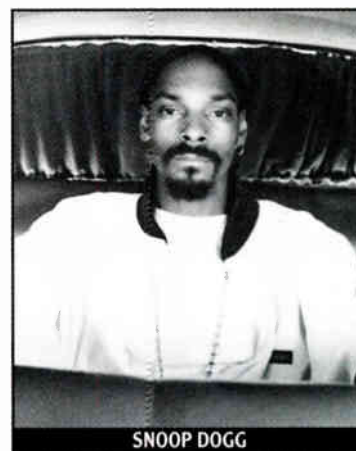
## Radio Shows Are An Effective Marketing Tool For Established Artists, Launching Pad For Careers

BY MOIRA McCORMICK

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

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

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



SNOOP DOGG



DUPRI

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

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

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

While Tosha acknowledges that

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

#### THE RIGHT MIX

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

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

(Continued on page 24)

# Circling The Globe

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

#### HAMBURG

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

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

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

—OLAF FURNISS

#### LONDON

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

Emerging from South London, the group Big Brovaz is undeniably the 2003 break-out act to watch from Britain's black-music underground. Two years ago, the group was selling its compilation *Big Brovaz—*



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

—KWAKU

#### MELBOURNE

Resin Dogs, *Set It Off* (EP)  
(Hydrofunk/Virgin)

www.hydrofunk.com.au

Resin Dogs came out of Queensland's underground hip-hop scene in 1996 with a strong Australian funk element. The group's live shows, led by drummer David Atkins, includes break dancers, guest MCs and a horn section. Fiercely independent, the act set up Hydrofunk Records with manager Brian Chladil of Media Rare and licensed their recordings to Virgin Records Australia, a division of Capitol Records. In the early days, the band tapped independent publicist Stuart Crane of Sydney-based Intravenous to work alongside Virgin. "They were such a dynamic live act—their whole approach was to focus on just the music, and nothing else," Crane recalls. Resin Dogs only dealt with music magazines and college radio, which created a mystique around the band. Mark Poston, head of marketing at Capitol says, "Word-of-mouth among the hip-hop and skater communities created a real vibe about the release of their first album, *Grand*



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

—CHRISTIE ELIEZER

#### PARIS

Cam, *SoulShine* (Inflammable/Columbia France)

www.inflammable.com

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

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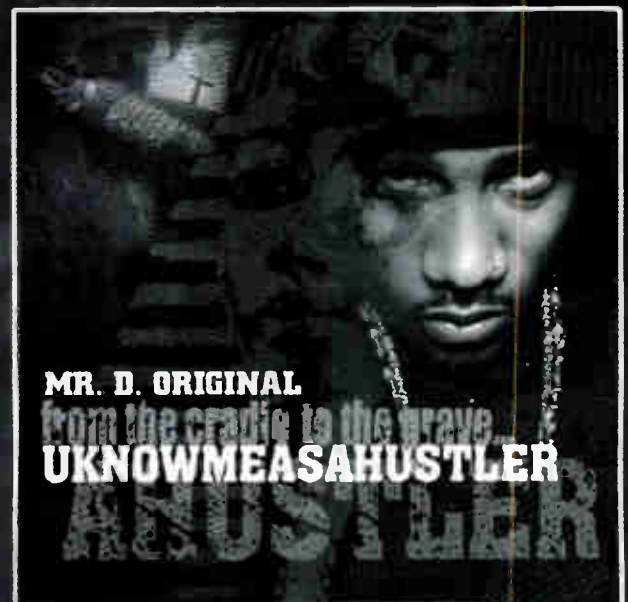
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## RAP/HIP-HOP

AN R&B/HIP-HOP EXPANDED SECTION

### Music Video

Continued from page 21

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

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

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

Jessy Terrero, writer/director for Robot Films, agrees that creativity is becoming more dominant. "Over the last couple of years, things have

gotten a little less sexy and a little less violent, due to the standards over at BET and MTV, so I think they've kind of forced directors to do cleaner things," says Terrero.

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

### Radio

Continued from page 21

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

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

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

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

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

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

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

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



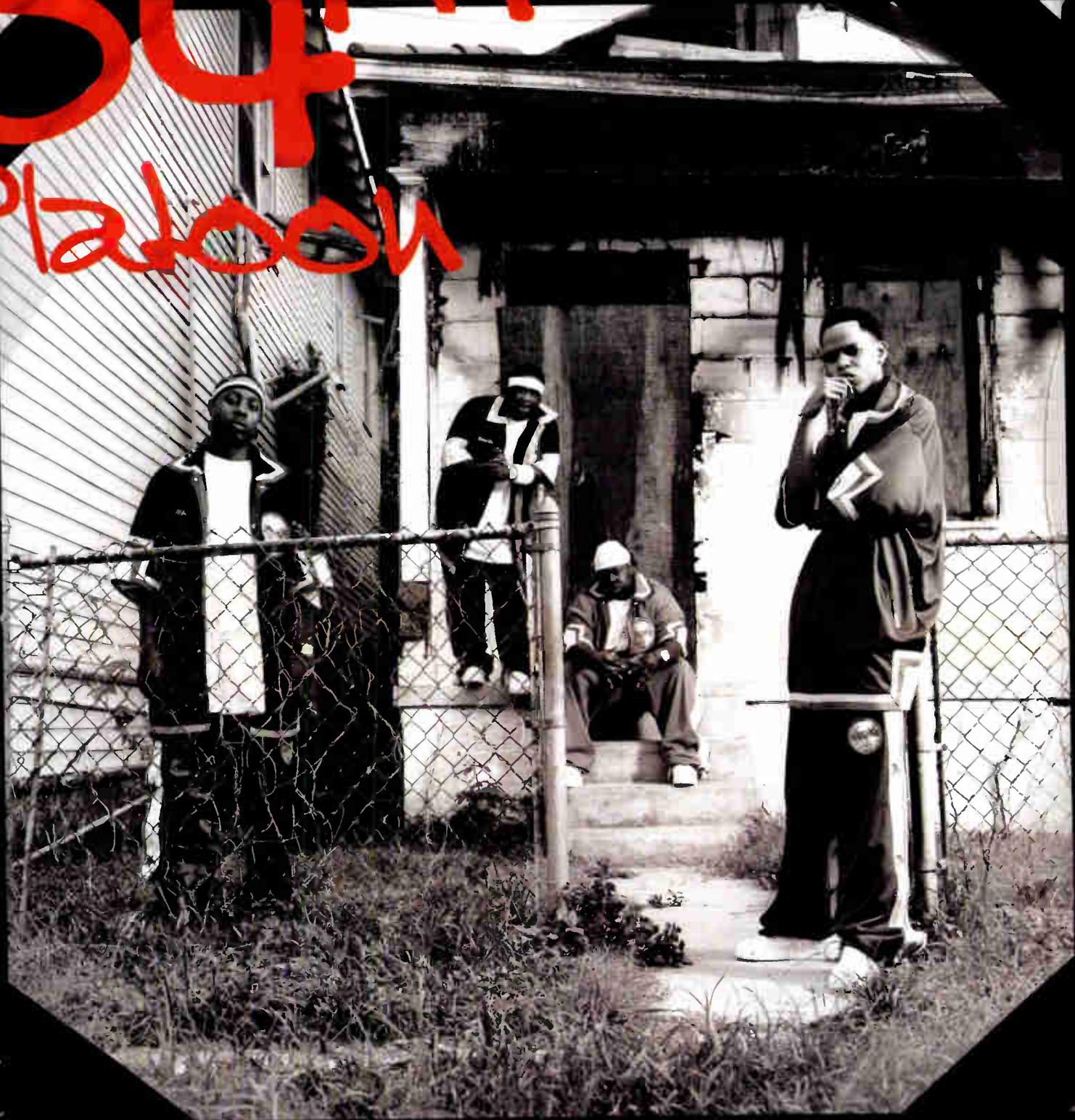


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## Chile's 'Axe' Craze Catches On

BY MARCELO FERNANDEZ BITAR

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

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

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



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

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

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

In April 2002, Warner Music released *Tudo Bem 1*. It was certified platinum (more than 15,000 units) within barely three hours. The label says that sales of the album have now reached 115,000 units.

*Tudo Bem 2* was released in Sep-

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

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

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

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

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

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

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

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

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

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



**L.A. GETS NEW FORMAT:** Los Angeles, long a stronghold for regional Mexican music, has opened up to a different kind of regional format, with the launch of KZAB (93.5 FM) La Sabrosa, a station aimed directly at the area's Central American population of Salvadorans, Hondurans, and Guatemalans, among others.



"It's what I call a Central Americana tropical format," says Bill Tanner, VP of programming for Spanish Broadcasting Systems, which launched the station March 1. "It's music that has not been heard to any great extent in the Latin market. And it's designed to appeal to the fairly substantial Central American population."

According to the 2000 U.S. Census, there were close to 500,000 Central Americans in the L.A. metropolitan area; half of those hailed from El Salvador. Those numbers would have increased in the past three years, to the point where Tanner estimates that the number of Salvadorans in L.A. now exceeds 500,000.

La Sabrosa plays a mix that includes *cumbia*, *punta*, and *soca*, as well as a couple of merengue and salsa tracks per hour. But Tanner says it's decidedly not a tropical station in the East Coast, salsa-based sense of the word. Listeners will hear cumbia tracks by the likes of Colombia's *Sonora Dinamita* and *Sonora Show*—both popular in Central America and Mexico—but not the kind of music that is played in tropical stations in the East.

Although La Sabrosa is an experiment—it's a brand-new format that has never been tested in a major U.S. market like L.A.—it would not have made it on-air if extensive research had not preceded it. One of its selling points, Tanner says, is that it is all live, all the time and relies heavily on interaction between DJs and callers.

If the format thrives, it will open an extraordinary avenue of promotion for a very specific genre that has not

enjoyed significant exposure or sales in the U.S. La Sabrosa is being advertised on TV and outdoor billboards and promoted by street teams.

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

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

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

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

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

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

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# After Restructuring, Lopez Looks To Standardization

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

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

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

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

In Mexico we handed our distribu-

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

## What do you mean?

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

## 6 Questions



LOPEZ

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

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

## How do you plan to achieve this?

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

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

That's helped me resolve my Argentina problem and make those artists sell more in Mexico than before. Another thing I've done this

year which has been key for the organization is create a structure that allows me to work the two major catalogs I'm licensing: Vale Music [which has on its roster *Operación Triunfo* winners David Bisbal and Bustamante] and Univision.

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

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

LEILA COBO

# Tiziano Ferro

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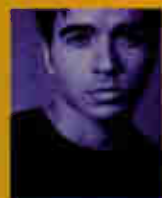
## Highlights of Billboard's Latin Music Week

■ **BILLBOARD BASH AT BILLBOARDLIVE**  
Star-studded pre-awards presentation and performances by Latin Music Awards finalists

■ **ASCAP ACOUSTIC SHOWCASE**  
Featured songwriters:



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DONATO POVEDA

■ **HOT SHOWCASES**  
Performances by today's hottest Latin artists presented by Sony Discos and others

■ **BMI LATIN AWARDS**  
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■ **BMG US LATIN PRE-CONFERENCE SHOWCASE**  
Monday, May 5

■ **ASCAP DEMO LISTENING PANEL**  
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## More People Attend Surrounding Events Than The WMC Itself

BY MICHAEL PAOLETTA

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

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

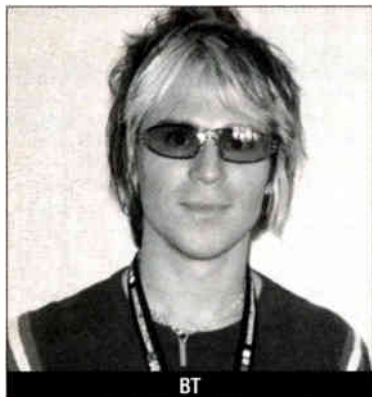
While many believe the WMC lacks street credibility and relevance, those that do register walk away with newfound knowledge and insight. "The official conference is still important," remarked Big Management president and founder Gary Salzman, who oversees the careers of Ray Roc and Jason Nevins, among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

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

"If radio played more dance music,

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

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



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

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

During the "Breaking in Europe: What Are the Keys to Success?" panel, Salzman acknowledged that the

industry as a whole must find alternative ways of doing business. To illustrate, he pointed to a deal he recently cut with Sony artist Tina Arena.

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

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

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

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

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

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

## Beat Box™



by Michael Paoletta

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

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

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

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

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

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

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

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



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

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

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

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



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





# DMZ Ramps Up With A Diverse Release Schedule

BY PHYLLIS STARK

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

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

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

## SOUNDTRACKS START THE LAUNCH

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

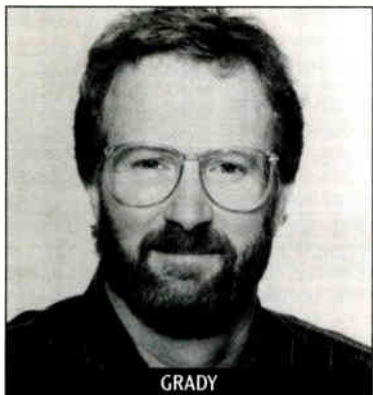
One song from the soundtrack will be featured on the series in each episode through the next season. NBC is plugging the soundtrack at the end of every episode. It is being sold at both nbc.com and at traditional retailers.

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

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

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

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



GRADY

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

Grady says all of the actors wrote, sang, and performed all the music on the album and that the cast includes many of the actors who typically populate Guest's films, including Catherine O'Hara, Eugene Levy, Michael McKean, Harry Shearer, Parker Posey, and Fred Willard, who plays an artist manager. He also notes that some of the actors actually learned to play instruments so they could portray real musicians more convincingly.

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

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

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

Grady calls it "a perfect and brilliant follow-up to [Crowell's critically acclaimed Sugar Hill album] *The Houston Kid*. It features very

poignant, thought-provoking songs about what it's like to be a man of his age in the world today. To me, he's always been one of the top three or four songwriters on earth, and I'm very proud of this record."

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

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

## ALSO ON TAP

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

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

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

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

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

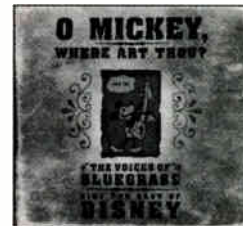
# Nashville Scene



by Phyllis Stark

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

Among the artists giving the Disney repertoire a grassy edge are **Collin Raye** performing "Circle of Life" from *The Lion King* and **Elizabeth Cook** singing "Zip-a-Dee-Doo-Dah" from *The Song of the South*. Grand Ole Opry star **Stonewall Jackson** sings "The Bare Necessities" from *The Jungle Book*, and **Sonya Isaacs** performs "When She Loved Me" from *Toy Story 2*.



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

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

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

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

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

Songwriter **Winston Sela** has signed his W.S. Music to a worldwide administration agreement with Blue-

water Music Services. Sela recently moved to Nashville after living in London for more than 20 years.

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

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

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

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

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

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





ALBUMS

Edited by Michael Paoletta

POP

▶ IDLEWILD

**The Remote Part**  
**PRODUCER:** Dave Ellinger  
**Capitol 81881**

**RELEASE DATE:** March 25

Thanks to the 2001 release *100 Broken Mirrors*, Scottish import Idlewild is already a cult hit in the U.S. But with its follow-up album *The Remote Part*, the rock band with a classic U.K. sensitive side will unlikely stay a mainstream wallflower for long. Alternating between straight rock, retro-punk, and lush, complicated pop, most songs dance into the ears effortlessly. The lyrics, assuredly sung by Roddy Woomble, are fairly standard—centering on personal identity, romantic yearning, and life-long dreams. But any lack of originality on that front is more than made up for by the immediate catchiness of the musical arrangements. Compared to when Idlewild first arrived in the States, the U.S. appears hungry for the next U.K. pop act, with Coldplay now a household name and normally niche-oriented Interpol enjoying radio airplay. First single, then, "You Held the World in Your Arms," just may become the anthem of Idlewild's career.—**SA**

▶ HOT ACTION COP

**Hot Action Cop**  
**PRODUCER:** Michael Baker  
**Lava 83554**

**RELEASE DATE:** March 25

It makes some sense for Hot Action Cop to blare like a police siren on its major-label debut. But the band's jarring rap/rock style will primarily appeal to only the rowdiest segment of the frat party crowd. Too many times, the band borrows from the worst aspects of Limp Bizkit (over-the-top beligerence), Kid Rock (silly Southern rhymes), and Red Hot Chili Peppers (affected rapping). Curiously enough, one of the sweeter, tamer offerings, "The Special," is one of the set's most promising tracks. After repeated spins, the songs do become less gratifying and manage to display a fun energy. That said, it's very likely that people might not give the album enough of a chance for these positive elements to shine.—**SA**

▶ RELIENT K

**Two Lefts Don't Make a Right...But Three Do**

**PRODUCERS:** Mark Lee Townsend, Matthew Thiessen  
**Gotee GTD2890R**

**RELEASE DATE:** March 11

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

SPOTLIGHTS



EL GRAN SILENCIO

**Super Riddim Internacional Vol. 1**  
**PRODUCERS:** El Gran Silencio  
**EMI International 82427**

**RELEASE DATE:** March 25

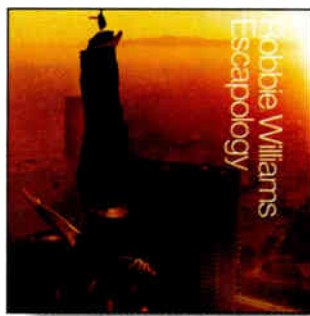
This Monterrey, Mexico-based rock trio throws rap, cumbia, reggae, vallenato, ska, world beat, and much more into this set. It's quickly evident that El Gran Silencio has not lost any of its raw, rhythmic energy even as its production has grown more deft and shaded. Admirably not wanting to repeat itself,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

ROBBIE WILLIAMS

**Escapology**  
**PRODUCERS:** Guy Chambers, Steve Power, Boots Ottestad  
**Virgin 81777**

**RELEASE DATE:** April 1

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



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

★ THE BLOOD BROTHERS

**Burn Piano Island, Burn**  
**PRODUCER:** Ross Robinson  
**ArtistDirect 1070**

**RELEASE DATE:** March 18

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

LAUREN KENNEDY

**Songs of Jason Robert Brown**  
**PRODUCER:** Jeffrey Lesser  
**PS Classics PS-309**

**RELEASE DATE:** March 4

Tony Award-winning composer Jason Robert Brown (*Parade*) blends Billy Joel's rollicking piano-driven rock with



KINDRED THE FAMILY SOUL

**Surrender to Love**  
**PRODUCERS:** various  
**Hidden Beach Recordings EK 86491**

**RELEASE DATE:** March 25

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

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

R&B/HIP-HOP

★ ROB SWIFT

**Under the Influence**  
**PRODUCERS:** various  
**Six Degrees 1087**

**RELEASE DATE:** April 1

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

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

T-LOVE

**Long Way Back**  
**PRODUCERS:** various  
**Astralwerks 12818**

**RELEASE DATE:** March 25

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

DANCE/ELECTRONIC

▶ APHEX TWIN

**26 Mixes for Cash**  
**PRODUCERS:** various  
**Warp 102**

**RELEASE DATE:** March 25

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

THE SICILIANS FEATURING ANGELO VENUTO

**Un Amore (One Love)**  
**PRODUCERS:** various  
**Nervous 20533**

**RELEASE DATE:** March 25

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

(Continued on page 38)

**CONTRIBUTORS:** Susanne Ault, Bradley Bamberger, Phillip Booth, Ramiro Burr, Keith Cauffield, Lella Cobo, Jonathan Cohen, Deborah Evans Price, Larry Flick, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Chris Morris, David Thomas, Phillip 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 bureaus.



SINGLES

Edited by Chuck Taylor

POP

► **RACHEL FARRIS** *I'm Not the Girl* (3:21)  
**PRODUCERS:** John & Dino Elefante  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Big3 Records** (CD promo)  
 Just as the previous generation of pop princesses all took a little something from the Britney Spears bandwagon, today's breed of young female singers is working mighty hard to bear likeness to punk popper Avril Lavigne. Twenty-six-year-old Rachel Farris is off to an auspicious start with "I'm Not the Girl," a spirited anthem of defiance that fortunately remembers that a killer hook is as essential as the ubiquitous spray of electric guitars. "Girl" is everything that power pop music should be, with a potent vocal, an engaging chorus that adheres to the ears, and enough edge to be cool with the kids. Sometimes a song is so obvious that when you spin it, you get it without fuss: Such is this, a bold, confident launch.—*CT*

R&B

★ **THE ROOTS FEATURING CODY CHESNUTT** *The Seed* (2.0) (3:43)  
**PRODUCER:** Ahmir "Questlove" Thompson, Cody ChesnuTT  
**WRITERS:** T. Trotter, C. ChesnuTT  
**PUBLISHER:** not listed  
**MCA 26010** (CD promo)  
 Following the nominal success of "Break You Off," the Roots return with more alternative fare on "The Seed (2.0)." The second single from their critically acclaimed set *Phrenology* is an uptempo retooling of Cody ChesnuTT's "The Seed." The Roots' version, which features ChesnuTT, pours an added intensity into the folksy tenor's song. Led by producer/drummer Ahmir "Questlove" Thompson, the band picks up the pace, particularly on the 115 bpm version. Lyrically, ChesnuTT and Roots MC Black Thought trade verses about "creating" music. Like most singles from the Roots, "The Seed (2.0)" will be a hard sell at mainstream R&B radio, because PDs are usually unwilling to take a chance on the group's experimental sound. Still, the song is receiving love from MTV, and it should find a home at college stations nationwide. Let this one grow on you.—*RH*

COUNTRY

★ **FAITH HILL** *One* (3:25)  
**PRODUCERS:** Byron Gallimore, Faith Hill  
**WRITERS:** A. Roboff, B. Bramlett, B. Burnette  
**PUBLISHERS:** Almo/Anwa, ASCAP; Irving/Miss Ivy/Still Working for the Man/ICG, BMI  
**Warner Bros.** 101076 (CD promo)  
 Faith gets funky on "One," the third single from the double-platinum *Cry*, following the title track and "When the Lights Go Down"—neither of which managed to top the Hot Country Singles & Tracks chart. With its

SPOTLIGHTS



**AVRIL LAVIGNE** *Losing Grip* (3:53)  
**PRODUCER:** Clif Magness  
**WRITERS:** A. Lavigne, C. Magness  
**PUBLISHERS:** Almo Music/Blue Iron Gate/EMI-April, ASCAP; Avril Lavigne Publishing, SOCAN  
**Arista 50990** (CD promo)  
 Grammy or no Grammy, Avril Lavigne is still the queen of the pop charts and the most consistent new pop hitmaker of the past year. The fourth single from five-times-platinum *Let Go* serves up what is becoming an instantly recognizable vocal stamp—and this time the young lady is good and pissed off, as she growls, "Why should I care/If you don't care then I don't care, we're not going anywhere." Pitching in is the most aggressive instrumental arrangement we've heard yet from Lavigne, courtesy of producer Clif Magness, with a tasty splattering of grinding guitars and an overall renegade spirit that will find a comfortable home alongside the Linkin Parks and Good Charlottes of the pop airwaves. It just keeps getting better . . . though we're still waiting for that elusive first No. 1 on the Hot 100.—*CT*



**LAURA PAUSINI** *If That's Love* (3:33)  
**PRODUCERS:** Jimmy Bralower, Andrew Logan, Pam Reswick, Peter Zizzo  
**WRITERS:** A. Logan, P. Reswick  
**PUBLISHERS:** Sunhill/Reswick Songs/EMI April, ASCAP; Standard Music/EMI Australia, APRA  
**Atlantic 301081** (CD promo)  
 Laura Pausini, 2002's brightest new pop presence, didn't get much love from radio with celebratory, uptempo debut "Surrender"—though a savvy remix catapulted her to the top of the *Billboard* Hot Dance Music/Club Play chart. We hope Atlantic has reloaded its arsenal with enough promotional ammunition to awaken dozing programmers to the Italian diva's jaw-dropping talents with "If That's Love," the ballad of choice on her mesmerizing full-length *From the Inside*. This one packs a wallop, with a crisp lyric drenched in melancholy, grown-up production that soars like a silk sail and Pausini's consummate vocal, brimming with emotion and grace; it's absolutely perfect. The idea that this masterful talent could escape radio's radar is criminal. C'mon, top 40, get it together.—*CT*

rafters-reaching, gospel-meets-sensuous-soul vibe, it's hard to imagine country radio embracing this "One" with any more fervor—but it sure is an infectious little number, complete with a chorus of soul sisters echoing Hill's finger-waving lessons learned and a grinding guitar that conjures Queen. It's truly an inspired production with a supreme vocal from Hill, but commercially, a tough one to place: It's perhaps too far left for AC, too far right for urban outlets, and off-center for her country base. You have to wonder how much longer programmers will keep the Faith.—*CT*

► **AARON LINES** *Love Changes Everything* (2:54)  
**PRODUCER:** Chris Farren  
**WRITERS:** A. Lines, C. Farren  
**PUBLISHERS:** Stanley Cup Music, SOCAN; In the Fairway Music, Music of Windswept, Living Out Loud Music, ASCAP  
**RCA 82876-506082** (CD promo)  
 This talented Canadian made an impressive entrance on the U.S. country music scene with his hit debut single, "You Can't Hide Beautiful." This second release from his RCA debut, *Living Out Loud*, has already garnered airplay in his native Canada, and it's a sure bet to engage radio this side of the border as well. It's a bouncy tune with an infectious, singalong chorus. (Any time you have "Na na na na, na

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

AC

★ **CHRIS EMERSON** *Broken Heart* (4:03)  
**PRODUCERS:** Chris Emerson, Leo Mellance, Steven Catizone  
**WRITER:** not listed  
**PUBLISHER:** not listed  
**Monomoy Records 3001** (CD promo)  
 Chris Emerson's previous "All Because of You" garnered serious attention at AC radio after it was featured on the WB's *Dawson's Creek*. Follow-up "Broken Heart" is another acoustic pop-rocker from the heartland, again illustrating Emerson's allegiance to a bygone era in which solid writing, musicianship, and sincere performing were the variables that led to acclaim. This "Broken Heart" is stone solid. Don't miss the full-length *Tourist*. For info, check out monomoy-music.com.—*CT*

DVD REVIEWS

WEST SIDE STORY COLLECTOR'S SET  
 MGM 4353

**RELEASE DATE:** April 1  
 One of the most beloved movies of all time is given star treatment on this two-disc set. The package includes a commemorative book that contains the entire screenplay, the original lobby brochure, and a time line of the *West Side Story* franchise, replete with color photos. The highlight of disc two's special features is the one-hour behind-the-scenes documentary "West Side Memories." In addition to its new interviews with cast and crew including Rita Moreno, Richard Beymer, and writer Arthur Laurents, the program offers rare footage from the filming of the Jets/Sharks opening sequence and the rumble scene. Viewers can also hear original song recordings by Natalie Wood and learn about choreographer/co-director Jerome Robbins' demanding rehearsal schedules and how the film's song order ended up quite different than the original musical's. The package also includes trailers, music from the film's intermission, and photo galleries.—*JK*

PETER GABRIEL  
 Secret World Live  
 Universal Video 35949

**RELEASE DATE:** March 11  
 Coinciding with the latest round of dates for his Growing Up tour, Peter Gabriel's landmark 1993 concert *Secret World Live* is debuting on DVD. Critically adored, the Grammy Award-winning video was recorded in November of that year during a stop in Italy and has now been digitally remixed and remastered in stereo, Dolby 5.1, and DTS for its DVD bow. However, the



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

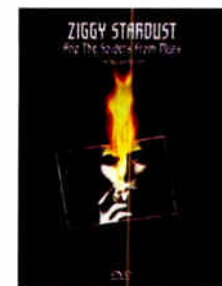
FUTURAMA—VOLUME ONE  
 Fox 2006944

**RELEASE DATE:** March 25  
 While Matt Groening's brilliant *Futurama* never found a huge TV audience, the series always had a devoted (and almost cult-like) following. Those fans should be thrilled to discover this DVD then, especially considering that (barring a miracle) the show will not return to Fox's schedule in the fall. The three-disc set includes the series' first 13 episodes. Each is accompanied by an insightful audio commentary; Groening, voice actors, animators, and directors are among those who provide verbal input. Also featured are deleted scenes and a concept art gallery, as well as the pilot's script and storyboard. Considering the popularity of Groening's *Simpsons* on DVD, *Futurama* should be ensured a healthy run at retail as well.—*KC*



DAVID BOWIE  
 Ziggy Stardust and the Spiders From Mars—The Motion Picture  
 Virgin 7243-4-92996-9-6

**RELEASE DATE:** April 1  
 In celebration of its 30th Anniversary, Virgin is issuing David Bowie's legendary concert film *Ziggy Stardust and the Spiders From Mars*. Brilliantly captured by acclaimed director D.A. Pennebaker (*Don't Look Back, Monterey Pop*), this historical film documents and preserves one of the great moments in rock'n'roll history—the July 3, 1973, farewell/"retirement" concert of Bowie's Ziggy Stardust persona at London's Hammersmith Odeon. This event high-



lights one of the most exciting periods in the artist's ever-evolving career. Three decades following his shocking debut, Bowie's otherworldly gender-bending alter-ego still reigns as one of modern pop music's most innovative, theatrical, and groundbreaking inventions. The digitally remastered and restored DVD, presented in 5.1 stereo surround sound, was remixed by longtime collaborator Tony Visconti. It also features new commentary from Pennebaker and Visconti, and a DVD-ROM section including desktop pictures, icons, Web links, and screen-savers. Virgin is also issuing a two-CD clamshell box limited-edition package of *Ziggy Stardust and the Spiders From Mars*, which includes previously unavailable banter between songs and the unedited farewell speech.—*CR*

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

## Lessack Finds Safety In Numbers

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

BY JIM BESSMAN

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

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

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

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

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



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



LESSACK

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

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

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

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

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

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

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

## Words & Music

by Jim Bessman

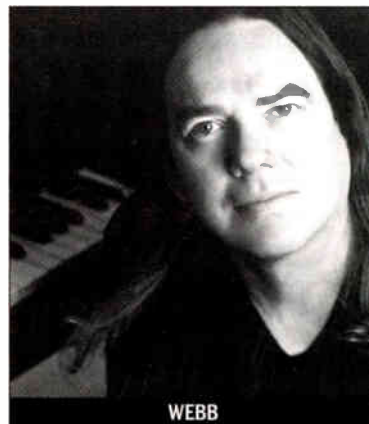


**WAR NIGHT:** BMG Music Publishing sponsored a reception March 19 in New York at the French Embassy Cultural Services celebrating the month-long Sounds French festival of new music from France—two hours before the first bombs fell on Baghdad.

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

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

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



WEBB

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

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

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

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

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

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

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

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

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



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



# MERCHANTS & MARKETING

## Second-Session Technology Opens Doors For Copy Protection

BY CATHERINE APPELFELD OLSON

With the advent of "second-session" technology that enables two versions of a recording to be compressed onto a single CD—therefore allowing consumers to listen to music on both regular CD players and PCs—the U.S. music industry is finally proceeding with plans to implement copy protection on commercial discs, with an eye on fourth-quarter 2003.

The technology also enables the inclusion of enhanced audio and video content and Web connectivity in the protected second version. Two key players are raising the profile of copy protection: In recent months, Macrovision and Microsoft have introduced the ability to copy second-session content to a computer hard drive. The inability for playback on a PC previously kept labels from embracing copy-protection measures with much enthusiasm in the U.S.

### MORE CONSUMER-FRIENDLY

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

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

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

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

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

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

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

As one label executive who requested anonymity says, "We are in the early days, but given

the rate that things are developing, I expect a lot will happen in a very short time."

Adam Sexton, VP of marketing at Macrovision, whose technology has been used on approximately 80 million discs primarily in Germany and Japan, says, "There is no question we are driving as hard as we can to have copy protection deployed in the U.S. this Christmas. One of our biggest challenges is to make U.S. labels aware that copy protection is a reality in Europe and Asia, and they should start rolling it out here."

In addition to the hard-drive component, the Microsoft technology and the most recent version of the Macrovision software—which landed on label executives' desktops in late February—enable labels to predetermine a number of copies of the second session that can be burned onto a blank CD.

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

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

### PARTNERING FOR PROGRESS

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

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

Last year, Macrovision purchased the assets and operations of Midbar Technology and the digital-rights management (DRM) and copy-protection assets of TTR Technologies, providing

what Sexton says is a necessary international presence in the increasingly global marketplace.

While Macrovision and Microsoft are each using their own DRM technology, neither company ruled out the possibility of some sort of partnership in the copy-protection space.

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

"We are working toward a set of standards [where] if we decided to do, hypothetically, the Robbie Williams album with SunComm and the new Coldplay record with Macrovision, we could, Cohen says. "We don't want to get locked into one choice. You want competition, you want everyone to keep improving their product."



COHEN



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

BY CHRIS MORRIS

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

The Portland, Ore.-based firm has moved close to 400,000 units. Some of its top sellers—which have come from such established performers as Eels, former Del Fuegos leader Dan Zanes, ex-Grant Lee Buffalo frontman Grant-Lee Phillips, and singer/songwriter Jack Johnson—have sold more than 10,000 units. But for each sizable hit, there are dozens of indie titles that sell only a handful of copies each year. The beauty of CD Baby, as its founder sees it, is that this virtual store stocks them all and will continue to forever.

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

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

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

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

In '98, Sivers, who was still making his living as a musician, set up his company as a stand-alone Web entity at cdbaby.com. He says, "I decided to be very utopian about it and went through all the things I didn't like about the traditional industry. I said, 'OK, if I'm going to do this, here's my goal. I'm going to make it a musician's dream come true, so, as a musician, what would be my dream record store? I'd get paid every week. I'd always know the full name and info about every person who bought my CD, because to me those are my customers, not the record store's customers. I'd never be kicked out of the system because I'm not selling enough. And I never wanted the site to have any advertisements or succumb to selling out to investors and become some kind of corporate thing.'"

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

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

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

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

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

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

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



SIVERS



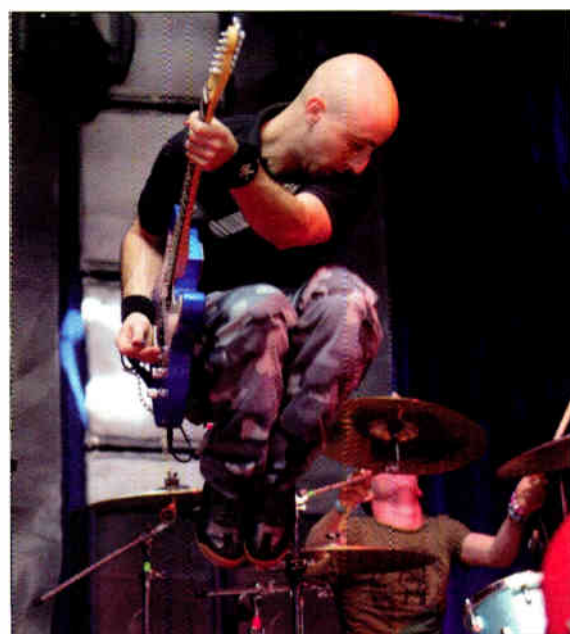
## Industry Gathers For 2003 NARM Confab In Orlando, Fla.



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



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



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



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



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



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



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



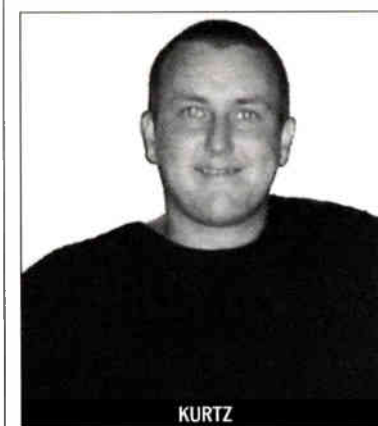
## Declarations Of Independents™

by Chris Morris

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

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

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



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

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

At NARM, Kufala laid out its con-

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

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

Kufala can be contacted at 310-399-9438.

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

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

Retail  
Track™



by Ed Christman

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

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

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

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

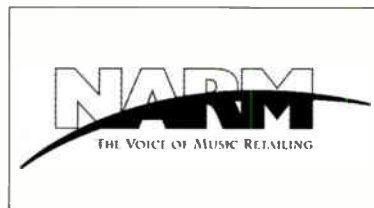
A high point of the dinner was the killer set delivered by **Deana Carter**, who rocked the Rainbow Room like it hasn't been rocked, I suspect, in a while.

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

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

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

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



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

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

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

Music Still Offers Strong Toy Tie-Ins

BY STEVE TRAIMAN

NEW YORK—While sales of pre-recorded music may be declining, that is not stopping toy makers and producers of merchandise geared toward kids from licensing images of pop stars and other music icons for use with their products. In fact, judging by goods recently showcased at the 100th annual American International Toy Fair in New York, an ever-widening range of artists is getting involved in new toys and games: Arista's Avril Lavigne, A&M/Interscope's Vanessa Carlton, Def Jam's LL Cool J, and Music World/Columbia's Play are among the acts lending their likenesses or music to the marketing of kids' products.

Toy-maker Lego has inked a marketing deal with Swedish teen-pop quartet Play to launch its new line of girls' jewelry and fashion accessories, Clikits, a fashion design system that lets girls create stylish accessories to express their personalities. Play will be featured in ads and at select promotional appearances throughout 2003. The act will be promoted through clikits.com, where visitors can now listen to music clips from Play's new Columbia album, *Replay*, due April 29.

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

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

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

Scholastic has more than 150,000 copies in print for the first run of the series, and upcoming titles feature MCA's Common (which is set for a holiday release) and the Gold Mind/Elektra's Missy Elliott (arriving in 2004). Special markets sales manager Emily Santos notes that the series is sparking interest at indie record stores in urban markets. Scholastic is helping build awareness for the series by sending information to many hip-hop festivals.

Toy makers are also looking to take advantage of the growing interest in DJ culture, as demonstrated by the new DJ Skribble's Spinheads, DSI Toys' new interactive mixing board product featuring MTV's DJ "Skribs" Skribble.

"DJs are emerging as entertainers in their own right," DSI Toys marketing

VP Bob Erickson says. "We had been into music with our popular Kawasaki line of kids' electronic guitars, keyboards, and drum pads and noticed that kids liked downloads and doing their own custom mixes while playing DJ."

Lavigne and Carlton.

Hasbro music president Dave Capper reports that overall sales of the HitClips line—which encompasses a mini-boombox, personal players, and the stamp-sized, one-minute digital audio clips—total more than 30 million units since their fall 2001 introduction. The series now boasts tracks from more than 70 top acts and is getting more attention from traditional music retailers, although sales efforts are still focused on mass merchants, toy, and specialty outlets. Other new musical additions include RCA's Elvis Presley and Warner Bros.' Goo Goo Dolls.

While in recent years much of the licensing activity has been geared toward more teen-pop acts, Ruth Ann Garfein, licensing manager for Signatures Network—the music industry's largest licensor, which handles products by Kiss, Ozzy Osbourne, and the Osbourne family—says, "The trend is definitely toward edgier, more rock-oriented artists today... We've looked at a lot of these acts and hope to sign more in the future."



Reading Is Cool. Scholastic's Emily Santos displays LL Cool J's HipKidHop book and CD single. (Photo: Steve Traiman)

Hasbro's Tiger Electronics continues to sign new acts for its prerecorded music format for kids, the hot-selling HitClips. New additions include

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# WHV Promotes Foreign Titles To Film Buffs And New Audiences

BY CATHERINE CELLA

It can be difficult to bring attention to catalog DVD titles in a marketplace geared toward new theatrical product, but Warner Home Video (WHV) is accepting the challenge by releasing a trio of critically acclaimed foreign film favorites. On March 18, the company released François Truffaut's *Day for Night* (1973), Claude Lelouch's *A Man and a Woman* (1966), and Akira Kurosawa's *Dreams* (1990) for \$19.98 each.

WHV VP of DVD theatrical catalog Michael Radiloff says, "The challenge is cutting through all the clutter and noise in the marketplace to bring attention to these classic foreign films. Classic movies in general are a challenge. Foreign films are also a challenge. Put them together, and you have a really big challenge."

Radiloff notes that the expected consumer of these films—an older, urban, and upscale film buff—will naturally find these titles in the marketplace. But to attract a broader audience, WHV created new, special features for each title. "We wanted to bring something new to these great films," Radiloff says. "We think that helps shine a spotlight on these movies and rekindles interest."

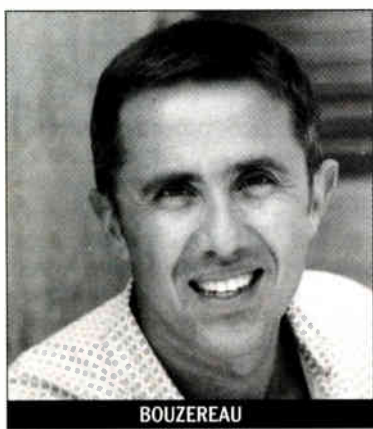
Though WHV is not helming an overarching promotion for the titles, the company is working closely with retailers through a year-long catalog program that rewards them for supporting its titles. WHV expects that many retailers will advertise each title for less than \$15.

"It's great that Warner is getting behind catalog, because that's what we do best," says Wendy Wu, product manager of DVD/VHS for the Los Angeles-based Virgin Megastore chain. "Catalog is really our bread and butter, with the most extensive DVD range being in our 'A' markets of Los Angeles, New York, Chicago, and Boston."

Wu adds that the price will be

attractive to both international film buffs and new consumers. "At \$19.98, you can't go wrong. People will be more willing to give it a chance than at a \$30 price point. And all three are included in our April multi-buy campaign of three [titles] for \$45."

WHV particularly expects Truffaut's masterpiece *Day for Night* to attract collectors. Until now, the story of a director (played by Truffaut) who is solving problems on the set of his film



BOUZEREAU

while also trying to help his cast members with their personal lives was only available in a dubbed VHS version, and its DVD extras include four new documentaries.

Laurent Bouzereau—known for working on DVD versions of Steven Spielberg, Alfred Hitchcock, and Martin Scorsese films—produced the DVD. "*Day for Night* is a love letter to the making of movies," Bouzereau says. "It's a pleasure to see this movie looking so gorgeous, in its original aspect ratio, and in French."

WHV's treatment of Lelouch's *A Man and a Woman*, winner of an Academy Award and a Golden Globe for best foreign-language film and of a grand prize at the Cannes Film Festival, includes one vintage and one new documentary. The film, which

stars Jean-Louis Trintignant and Anouk Aimeé and explores the challenges of new love amid careers and parenthood, remains unique in its near-wordlessness, its emphasis on women, and its shift between color and black-and-white scenes.

"Claude Lelouch is such a symbolic French director. It's fun to look back on his work," DVD producer Julie Cohen says. "This film in particular is a classic, a piece that marks its time. It is, in a sense, a caricature of a French film, as well as very nostalgic."

For Cohen, the title reflects the French preoccupation with men and women and relationships, and its demure approach to sexuality makes it memorable. She explains, "Lelouch said it himself—he likes the purity of it and finds that more erotic than seeing people in the act of sex. In this film it's always just hanging in the air."

She also expects that the film will inspire consumers who purchase the DVD: "Lelouch's choices, how he made a film with so little money and yet won so many awards, keeps that



COHEN

dream alive that anything can happen in cinema."

As with *A Man and a Woman*, *Akira Kurosawa's Dreams* also juxtaposes monochromatic scenes with color ones as it follows the childhood and adult dreams of Kurosawa, the Academy Award-winning director of *Rashomon* and *The Seven Samurai*.

"The cinematography is amazing," Wu says. "I think it's much more mainstream than, say, [Kurosawa's 1957 film] *Throne of Blood*. I think *Dreams* is going to be spectacular."

Wu adds that Kurosawa titles are perennial sellers for Virgin. "Kurosawa's done very well for us. Last year, *Rashomon* was one of our top DVDs, along with [such titles as] *Moulin Rouge* and *Training Day*. We definitely champion international films."

WHV plans to closely follow consumer reception to all three titles. "This promotion is putting our foot in the water to test consumer interest," Radiloff says. "We want [foreign film DVDs] to be successful, and we want to be able to put out many more."

## Picture This™



by Jill Kipnis

**CHANGE THE DATE:** This year's Video Software Dealers Assn. (VSDA) Home Entertainment conference has both a new location and new dates. The show, which was previously slated for July 15-17 at the Rio Hotel & Casino in Las Vegas (Picture This, *Billboard*, Jan. 25), will now be held July 29-31 at Las Vegas' Venetian Resort Hotel & Casino.

The VSDA says the move is "designed to ensure maximum participation" in the conference. The exhibitor suite format will still be utilized, although the venue change means all participants can now be accommodated within a single hotel tower. Potential attendees that may be concerned about the date change can call Home Entertainment Events at 800-854-3112 or send an e-mail to info@heeteam.com.

In other VSDA news, the trade group announced that DVD rentals generated more revenue than VHS rentals for the first time in the week ending March 16. DVD rentals garnered \$80 million that week, while VHS rentals yielded \$78 million.

**MORE ON 'MOTOWN':** Artisan Home Entertainment and Microsoft have formed a partnership to make the April 22 DVD release of *Standing in the Shadows of Motown* (*Billboard*, March 22) available for viewing in high resolution. The project will come as a two-disc package that will include a DVD-ROM version of the film. Users can play this disc on their personal computers with Microsoft's Windows Media 9 at about twice the resolution as a standard DVD. The DVD-ROM will also deliver surround sound.

"This will be eye-popping for consumers," Artisan senior VP of marketing Hosea Belcher says. "Most main-



BELCHER

stream consumers think DVD looks pretty darn good. For people who are curious about what high resolution looks like, they are really going to be able to discern it."

**ANCHOR BAY'S FANTASY SLATE:** In a multi-year agreement made with Davis-Panzer Productions, Anchor Bay Entertainment will be releasing DVD sets of *Xena: Warrior Princess*, *Hercules: The Legendary Journeys*, and *Highlander*.

Anchor Bay will kick off its extensive marketing campaign for the upcoming titles with the April 29 release of *Xena: Warrior Princess—Season One* (\$89.98), which includes such special features as season trivia, a photo gallery, and a Xena screensaver. Consumers who purchase the set will be eligible to enter the Quest for the Golden Sword sweepstakes; the grand-prize winner will receive a solid gold Xena sword valued at \$100,000. The company is working with retailers on in-store displays and will advertise through print, TV, radio, and Xena Web sites. *Hercules: The Legendary Journeys*, which will be released June 24, will be supported by a campaign on the same scale as that for *Xena*.

"The action/fantasy genre is hot right now," Anchor Bay senior brand manager Kimberly Kisner says. "There's a cult-like following for these titles, and it crosses over to a lot of audiences."

The second season of *Highlander* is expected in July. (*Highlander's* first season was released last November for \$89.98.)

**OSCAR UPDATES:** Now that the 75th annual Academy Awards have come and gone, consumers can look forward to finding some of the big winners on video shelves soon. This year's Academy Award winner for best picture, *Chicago*, will be released Aug. 19 on VHS/DVD (\$29.99) by Miramax Home Entertainment. The film's five other Oscar wins include a best supporting actress trophy for Catherine Zeta-Jones (see story, page 6). Miramax will also release the Salma Hayek project *Frida*—which garnered two awards this year, including best original score—as a two-disc DVD set (\$29.99) June 10.

Paramount Home Entertainment's *The Hours*, featuring best actress winner Nicole Kidman, will be available June 24 (DVD, \$19.95). On May 20, Columbia TriStar Home Entertainment will release *Adaptation* (DVD, \$26.95), which earned Chris Cooper a best supporting actor award. Best original screenplay winner Pedro Almodóvar's *Talk to Her* (Columbia TriStar) will arrive on DVD (\$26.95) May 27.

Universal Studios Home Video will soon announce a release date for *The Pianist*. The film earned three Oscars, including best actor for Adrien Brody and best director for Roman Polanski.

## Twentieth Century Fox Names COO

BY JILL KIPNIS

LOS ANGELES—Just weeks after Mike Dunn was named president of Twentieth Century Fox Home Entertainment (*Billboard*, March 15), Steven Bersch has been promoted to the newly created position of COO.

Bersch, who previously served as president of Fox Interactive, will be responsible for business development, acquisitions, operations, finance and administration, business and legal affairs, and information technology. He will report directly to Dunn in Los Angeles.

"Steve is a proven leader, a smart and savvy executive, and a keen

strategist who brings a unique skill set that will sharpen our competitive edge," Dunn said in a statement. "As we take our home entertainment business into the future with a variety of new initiatives, Steve will be an incredible asset to the team."

Prior to heading Fox Interactive—a division responsible for producing products for the Sony, Microsoft, and Nintendo gaming platforms—Bersch was executive VP of business affairs for Twentieth Century Fox's studio arm. He joined the company in 1994 and previously held positions at Paramount Pictures, Warner Bros., and United Artists.

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Billboard **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1			
1		<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
2	1	<b>THE RING (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89962	Naomi Watts	PG-13	26.95
3	2	<b>THE RING (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
4		<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
5		<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13	27.95
6	4	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
7	3	<b>THE OSBOURNES: THE FIRST SEASON (UNCENSORED)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99
8	5	<b>HALF PAST DEAD</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6008784	Steven Seagal	PG-13	26.95
9	6	<b>JONAH-A VEGGIEALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 34005	Animated	G	24.95
10	9	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
11		<b>WHITE OLEANDER (PAN &amp; SCAN)</b> WARNER HOME VIDEO 239297	Alison Lohman Robin Wright Penn	PG-13	27.95
12	8	<b>SPY KIDS 2: THE ISLAND OF LOST DREAMS</b> DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	PG	29.95
13		<b>WHITE OLEANDER (WIDESCREEN)</b> WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13	27.95
14	7	<b>ROAD TO PERDITION (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 89978	Tom Hanks Paul Newman	R	26.95
15	36	<b>DIRTY DANCING</b> ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
16	11	<b>KNOCKAROUND GUYS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5410	Vin Diesel	R	26.95
17	12	<b>THE TUXEDO (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
18		<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2006906	Strawberry Shortcake	NR	14.98
19		<b>MY COUSIN VINNY</b> FOXVIDEO 200531	Joe Pesci Marisa Tomei	R	14.95
20	10	<b>ROAD TO PERDITION (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 290147	Tom Hanks Paul Newman	R	26.95
21	31	<b>GOING OVERBOARD</b> TRIMARK HOME VIDEO 7017	Adam Sandler	R	14.95
22	19	<b>ONE HOUR PHOTO (WIDESCREEN)</b> FOXVIDEO 2006216	Robin Williams	R	27.98
23	20	<b>THE BOURNE IDENTITY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
24	30	<b>HANGMEN</b> PLATINUM DISC CORP 102	Rick Washburn Sandra Bullock	R	4.98
25	17	<b>LOST AT SEA</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879194	Spongebob Squarepants	NR	19.99
26	18	<b>BROWN SUGAR</b> FOXVIDEO 2006549	Taye Diggs Sanaa Lathan	PG-13	27.95
27		<b>DRAGONBALL Z-KID BUU: A NEW BEGINNING</b> FUNIMATION 1372	Animated	NR	24.95
28	34	<b>FRANK AND JESSE</b> TRIMARK HOME VIDEO 6917	Rob Lowe Bill Paxton	R	9.95
29	16	<b>SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1931	Scobby-Doo	NR	24.95
30	13	<b>TUCK EVERLASTING</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62057	Alexis Bledel Sissy Spacek	PG	29.95
31		<b>CRUEL INTENTIONS</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 03827	Reese Witherspoon Ryan Phillippe	R	24.95
32	14	<b>ROAD TO PERDITION (WIDESCREEN &amp; DTS)</b> DREAMWORKS HOME ENTERTAINMENT 90364	Tom Hanks Paul Newman	R	26.95
33		<b>PREDATOR</b> FOXVIDEO 2003779	Arnold Schwarzenegger	R	14.95
34		<b>THE LONG WALK HOME</b> PLATINUM DISC CORP 90910	Sissy Spacek	PG	9.95
35	23	<b>SIGNS (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
36	25	<b>X-MEN 1.5</b> FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
37		<b>ACROSS THE LINE</b> PLATINUM DISC CORP 7609	Brad Johnson Sigal Erez	NR	9.95
38	21	<b>THE TUXEDO (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90218	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
39		<b>GOODFELLAS</b> WARNER HOME VIDEO 2039	Robert De Niro Joe Pesci	R	24.95
40	27	<b>THE BOURNE IDENTITY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon	PG-13	26.95

APRIL 5 2003

Billboard **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 1 Week At Number 1				
1		<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28562	French Stewart	2003	G	22.95
2	1	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
3	3	<b>JONAH-A VEGGIEALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
4	2	<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
5	4	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
6	5	<b>SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scobby-Doo	2003	NR	19.95
7		<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2006904	Strawberry Shortcake	2003	NR	12.98
8	7	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
9		<b>DRAGONBALL Z-KID BUU: A NEW BEGINNING (UNEDITED)</b> FUNIMATION 371	Animated	2003	NR	14.95
10	6	<b>TUCK EVERLASTING</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
11		<b>DRAGONBALL Z-KID BUU: A NEW BEGINNING (EDITED)</b> FUNIMATION 372	Animated	2003	NR	14.95
12		<b>SPRING FOR STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
13		<b>WHITE OLEANDER</b> WARNER HOME VIDEO 23297	Alison Lohman Robin Wright Penn	2002	PG-13	22.95
14	8	<b>BELLE'S MAGICAL WORLD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99
15		<b>BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT</b> HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
16	9	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
17	11	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
18	13	<b>SPONGEBOB: THE SPONGE WHO COULD FLY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	Spongebob Squarepants	2003	NR	12.95
19	10	<b>THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH</b> ANCHOR BAY ENTERTAINMENT 13291	Thomas & Friends	2003	NR	12.95
20		<b>SESAME STREET: ZOE'S DANCE MOVES</b> SONY WONDERS/SONY MUSIC ENTERTAINMENT 50203	Sesame Street Muppets	2003	NR	12.95
21	17	<b>SPONGEBOB: ANCHORS AWAY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879193	Spongebob Squarepants	2003	NR	12.95
22	12	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
23	15	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geeni Davis Michael J. Fox	2002	PG-13	24.95
24	16	<b>DAREDEVIL VS. SPIDER-MAN</b> BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
25	20	<b>LESLIE SANSONE: HIGH CALORIE BURN</b> GOOD TIMES HOME VIDEO 430210	Leslie Sansone	2002	NR	9.95

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

APRIL 5 2003

Billboard **TOP DVD RENTALS**™

Top Video Rentals is based on transactional data provided by the Video Software Dealers Assn., from more than 12,000 rental stores.

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
2		<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
3	2	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R
4		<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
5	4	<b>ONE HOUR PHOTO</b> FOXVIDEO 2006216	Robin Williams	R
6	3	<b>HALF PAST DEAD</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6008784	Steven Seagal	PG-13
7	5	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
8		<b>WHITE OLEANDER</b> WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13
9	6	<b>THE TUXEDO</b> DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13
10	7	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13

APRIL 5 2003

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		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
2		<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
3		<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13
4	2	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R
5	4	<b>ONE HOUR PHOTO</b> FOXVIDEO 2006206	Robin Williams	R
6	3	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
7	5	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
8	6	<b>HALF PAST DEAD</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6008784	Steven Seagal	PG-13
9		<b>WHITE OLEANDER</b> WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13
10	7	<b>THE TUXEDO</b> DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13

◆ 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.

## SACD, DVD-A Take Center Stage At AES

BY CHRISTOPHER WALSH

AMSTERDAM—Multichannel audio was a primary topic at the 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center.

Both the Super Audio CD (SACD) and DVD-audio (DVD-A) formats were represented with exhibit-floor displays and listening rooms to demonstrate their high-resolution, multichannel content to attendees. Meanwhile, several professional audio manufacturers announced new products for the production of DVD-A and SACD discs.

One of the convention's most noteworthy announcements came from console manufacturer AMS Neve. Greg Cluskey, director of commercial operations, asserted AMS Neve's commitment to the Direct Stream Digital (DSD) system—the one-bit recording process using a sampling rate of 2.8224 MHz employed in SACD creation—with the announcement of the world's first large-format DSD console, designed specifically for SACD production. The new console is based on the manufacturer's existing MMC console and was designed with technical support and advice from Holland-based Philips, co-developer with Sony of the SACD. The first console will be delivered to Galaxy Studios in Belgium, a facility with several multichannel SACD projects to its credit.

As part of a market overview, David Walstra of Philips and Jos



FURNESS

Bruins of Sony announced that more than 2 million SACD players have been sold worldwide, more than 1,000 titles are now available from more than 100 active labels, more than 20 manufacturers are supporting the format with consumer hardware, and demand for licensing contracts and agreements is growing. Bruins further indicated that automotive SACD players will soon be introduced.

The Sony/Philips representatives also noted that as SACD begins to expand into the mass market and manufacturing increases, the cost of replication approaches \$1 per disc, which should further encourage mass-market adoption.

The 24-bit, 96kHz resolution, and 5.1-channel surround sound of

DVD-A was heard in multichannel mixes of artists including Missy Elliott, Fleetwood Mac, and Eric Clapton & B.B. King in the DVD-audio listening room. On March 24, a seminar titled "DVD-Audio—Explore the Format" was held to provide a thorough overview, touching on production tools and techniques, copy protection, and distribution and marketing. More than 500 titles are now available in the DVD-A format, with an average of one new title per day being created, according to Richard Elen of Meridian Audio.

Dolby Laboratories, demonstrating the DP564 Multichannel Audio Decoder, replayed Austrian public broadcaster ORF's live broadcast of the New Year's Concert in Vienna, Europe's first live broadcast in Dolby Digital 5.1. The recent Grammy Awards show was also broadcast in Dolby Digital 5.1, in another first for surround-sound broadcast (Studio Monitor, *Billboard*, March 8).

"DVD-Audio and Super Audio CD are both living alongside each other," AES director Roger Furness notes, "and both are gaining momentum. People are beginning to take multichannel seriously. The opportunity which the film industry has given with the home theater means that a lot of people who would never have thought of putting in a multichannel home system, are."

## Studio Monitor™

by Christopher Walsh

**AES EUROPE:** Some 230 manufacturers and related companies exhibited at the 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center in Amsterdam.

Attendance, especially by U.S. visitors, was somewhat depressed by travel concerns in light of the war in Iraq. Though the war—extremely unpopular among most attendees (representing many European countries)—distracted from the new product announcements, technical papers, and workshops, thousands turned out to see the latest in broadcast, recording, and post-production technology.

"We did have some cancellations, mainly from Americans that wanted to fly to Europe before the war started," AES director Roger Furness says. "But I'm delighted in the turnout we've seen this morning. When we opened the exhibition it was very, very busy, and the sessions were all full. So we've got off to a very positive start. It's a little smaller, but not as much as we feared, and we haven't seen too many manufacturers pulling back because of what might have happened."

Interestingly, in an industry in which the digital audio workstation (DAW) has become an integral or even dominant aspect of audio production, two of the most significant product announcements came from manufacturers of traditional, large-format consoles. At an AES featuring a wealth of surround-sound-related news (see story, this page), AMS Neve announced the first Direct Stream Digital (DSD) console specifically for Super Audio CD (SACD) production.

Solid State Logic (SSL) launched two new digital consoles, the C200 and C100. As first reported in Studio Monitor Feb. 22, the C200 Digital Production Console is an in-line mixing console designed for surround broadcast and DVD-audio applications. Operating at 48kHz and 96kHz, the C200 incorporates the automation features of SSL's earlier MT and MT Plus digital consoles, adding new capabilities including integrated DAW control, a feature also present on the manufacturer's XL K Series analog console, introduced last year. The C100 is a compact console designed for broadcast.

While SSL's range of consoles is found in music recording facilities worldwide, the C200's versatility—addressing a broad array of audio production applications—will make it a valuable asset to secondary-market facilities, according to SSL director of product marketing Niall Feldman.

One of the few Americans in attendance, Paul Gallo, New York-based founder of audio trade *Pro Sound News* and until recently a board director of manufacturer Mackie Designs, promoted the newly established Professional Audio Manufacturers Alliance (PAMA). The non-profit PAMA, Gallo explained, will provide a collective voice for senior executives of the more than 400 branded manufacturers of professional audio products. In an era of dramatic and rapid transformation in technology and the recording business, an alliance representing the common interests of equipment manufacturers is a welcome and needed asset.

APRIL 5 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (MARCH 29, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONTEMPORARY	DANCE/CLUB PLAY
<b>TITLE</b> Artist/ Producer (Label)	<b>IN DA CLUB</b> 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	<b>IN DA CLUB</b> 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	<b>BROKENHEARTSVILLE</b> Joe Nichols/ B. Rowan (Universal South)	<b>LANDSLIDE</b> Dixie Chicks/ Dixie Chicks, L. Maines, S. Crow (Monument/EMN/Columbia)	<b>I BELIEVE</b> Chris Cox Vs. Happy Clappers/ Chris Cox (Provocative/The Right Stuff)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>ENCORE</b> (Burbank, CA) Mauricio "Veto" Iragorri <b>TEAMWORK</b> (Long Island, NY) Sha Money XL	<b>ENCORE</b> (Burbank, CA) Mauricio "Veto" Iragorri <b>TEAMWORK</b> (Long Island, NY) Sha Money XL	<b>OCEAN WAY</b> (Nashville, TN) Ben Fowler	<b>CEDAR CREEK</b> (Austin, TX) Gary Paczosa	<b>PLANET COX</b> (Stevenson Ranch, CA) Chris Cox
<b>CONSOLE(S)/ DAW(S)</b>	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	Custom Neve	Mackie 08B
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Sony 3348 HR/Pro Tools	Nuendo 24/96 Workstation	MOTU Digital Performer
<b>RECORDING MEDIUM</b>	Pro Tools	Pro Tools	Quantegy 467	Nuendo 24/96 Workstation	MOTU Digital Performer
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>ENCORE</b> (Burbank, CA) Dr. Dre	<b>ENCORE</b> (Burbank, CA) Dr. Dre	<b>COOL TOOLS AUDIO</b> (Nashville, TN) Ed Seay	<b>EMERALD</b> (Nashville, TN) Gary Paczosa	<b>PLANET COX</b> (Stevenson Ranch, CA) Chris Cox
<b>CONSOLE(S)/DAW(S)</b>	SSL 4000 G	SSL 4000 G	Pro Tools	Euphonix System 5-M	Mackie 08B
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Pro Tools	Euphonix R-1	MOTU Digital Performer
<b>MIX DOWN MEDIUM</b>	Pro Tools	Pro Tools	Pro Tools	Euphonix R-1	MOTU Digital Performer
<b>MASTERING</b> (Location) Engineer	<b>BERNIE GRUNDMAN</b> (Los Angeles) Brian "Big Bass" Gardner	<b>BERNIE GRUNDMAN</b> (Los Angeles) Brian "Big Bass" Gardner	<b>INDEPENDENT MASTERING</b> (Nashville, TN) Eric Conn, Jonathan Russell	<b>MASTERING LAB</b> (Nashville, TN) Doug Sax	<b>FUTURE DISC SYSTEMS</b> (Los Angeles) Steve Hall
<b>CD/CASSETTE MANUFACTURER</b>	UMVD	UMVD	UMVD	SONY	EMD

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**Meet the New C200.** SSL director of product marketing Niall Feldman (standing at left), SSL Italy manager Giovanni Blasi (seated), and SSL managing director Colin Pringle pose with the new C200 Digital Production Console.

# INTERNATIONAL

## ARIA Remains Upbeat About Sales

### Music DVD Shipments, Local Talent Prove A Source Of Optimism

**BY CHRISTIE ELIEZER**  
MELBOURNE, Australia—Grim predictions may abound when it comes to the future of the record industry, but Denis Handlin, newly re-elected chairman of the Australian Record Industry Assn. (ARIA), is saying none of it.

"All I see," Handlin declares, "is an exciting future as we find new ways to connect with consumers."

Sony Music Entertainment Australia CEO/chairman Handlin was re-elected unanimously March 1 to serve as chairman of the ARIA board for the fifth consecutive one-year term.

Emphasizing his positive approach to the record industry's current problems, Handlin chooses not to dwell on how music shipments posted a 4.4% decline in volume and fell by \$56 million Australian (\$33 million) in value to 573 million Australian (\$340 million) during 2002. He prefers to focus on how music DVD shipments in the same period climbed to 1.1 million units, worth \$36.9 million Australian (\$21.7 million).

"Music DVD sales could increase by 30% on last year, worth an extra \$55 million Australian [\$32.5 million] to this music market," Handlin predicts. Music DVDs could be about 10% of total music sales overall in 2003."

Radio executives and act managers say ARIA's biggest challenge is to raise the profile of domestic acts, which make up only 15%-20% of total annual major-label shipments.

Rob Logan, PD of radio network Austereo, says Australian acts are delivering world-class product. But Logan notes that as in other markets, illegal downloading among the under-25 demographic and competition for consumers' entertainment dollars have resulted in "reduced consumer support at retail against growth markets in other entertainment products, such as movie DVDs."

ARIA CEO Stephen Peach says two successful initiatives introduced last year to promote domestic talent will be repeated in 2003. The No. 1 Chart Awards, established to recognize Australian acts that topped its singles and album charts during the preceding 12-month period (*Billboard*, Aug. 17, 2002), will be held again July 31, with similar (and as-yet-undecided) criteria for recognition. A showcase of new acts held as part of the commercial radio industry's three day annual conference (*Billboard*, Jan. 11) will take place in September.

A more longstanding ARIA event,

the annual awards show, drew its highest ratings in 16 years last October, when a three-hour telecast of the

events: a year-end top 100 chart countdown and a Hall of Fame show in early 2004, when it plans to initiate six acts. (The Hall of Fame inductions are traditionally part of the ARIA Awards show.) This year's 20th anniversary of the introduction of the ARIA charts may also be the basis for a TV special.

The Australian market is increasingly suffering from illegal home-copying and the activities of organized pirates; ARIA estimates that the piracy rate was 9% in 2002. Peach says the body is in ongoing discussions with the Australian government about changes to the Copyright Act that would streamline litigation regarding music piracy and illegal file sharing.

Peach, a lawyer by trade, adds that amended legislation could be put in place this year. But he emphasizes the importance of that legislation coinciding with labels being able to provide a choice of online subscription models and the need for that to tie in with an education campaign to target file swappers.



STEPHEN PEACH (LEFT), AND DENIS HANDLIN



revamped ARIA Awards was shown on the free-to-air Ten Network. As a result of that performance, discussions are being held with Ten Network to partner ARIA in two other

## Sanctuary Moves Into New Financial Field

**BY GORDON MASSON**

LONDON—Wide-ranging music group Sanctuary is expanding into the field of financial services with a new program aimed at helping both fledgling and established artists, managers, and producers manage their money more efficiently.

London-based Sanctuary Group has entered a joint venture with U.K. financial firm Gerrard to create the Gerrard/Sanctuary Wealth Management Service. "For the average artist or manager, it is too confusing to have several different sources managing and planning their finances," Sanctuary executive chairman Andy Taylor explains. "So we started discussions with Gerrard about how to address these issues, and we have spent the last 18

months pulling together a team of various financial experts and training them in the workings of the music industry."

Gerrard executive director of wealth management Jim Julyan says,

"Sanctuary were of the opinion that they would like a comprehensive financial planning service for some of their artists, and basically the idea just progressed from there."

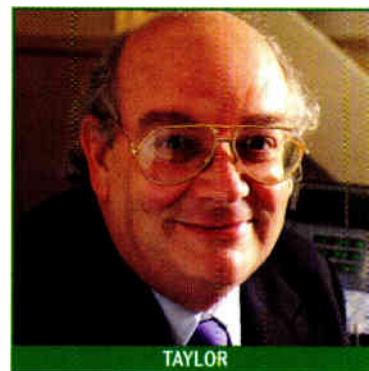
Julyan tells *Billboard* that the service covers four key areas: investment management, banking services, financial planning, and general insurance. "We're

aiming the service at the entertainment industry in its broadest sense, so we're looking to assist bands that are just starting out, as well as multi-millionaire rock stars," Julyan says. "But we're also looking at actors, sports stars, and [so on]. Sports stars are a bit like pop stars in that they still need financial advice when they're starting out to help them with mortgages and investments and things, not just when they're established and earning big money."

Julyan contends that such a concept is somewhat alien among city institutions. He notes, "It's unusual for a major investment house to take that sort of view, because normally they would only target people with a couple of million pounds in the bank."

Taylor adds, "We're aiming the service toward anyone in the entertainment industry who has a complicated financial life, be they agents, artists, producers—whatever. They all need comprehensive health coverage, life insurance, mortgage planning, investment planning, etc., and it's obviously harder to manage your financial affairs when money comes in sporadically, as it tends to do for people involved in the creative side of the music industry."

"These people are generally quite complicated in the way they live their lives; they are more creative than business-minded, and it helps if they have a one-stop shop to help them with their financial needs."



TAYLOR



## Bond, Stones, Fall Foul Of Chinese Censors

**BY STEVEN SCHWANKERT**

BEIJING—James Bond may have successfully battled North Koreans in his latest film, but the fictional British super-spy has found the Chinese government tougher to crack.

Beijing-based Warner Music China confirmed March 20 that the original motion-picture soundtrack for the latest Bond movie, *Die Another Day* (starring Irish actor Pierce Brosnan in the lead role), has not been approved for release in the People's Republic of China. The film had already been rejected for screening in China. A Warner spokesperson says the soundtrack has been banned as a direct result of the earlier ban on the parent movie, rather than because of any specific tracks it contains. The album includes Madonna's title track in its original single form and as a Paul Oakenfold remix, plus David Arnold's original score.

All domestic and foreign music recordings released in China must be approved by the Ministry of Culture. Each recording's full lyrics—in their original language and in a Chinese translation—along with all cover art and liner notes must be submitted to the Ministry for approval. Albums or singles may be rejected for several reasons, including foul language, sexual content, and politically sensitive messages or themes expressed in their lyrics. Labels can, however, choose to remove material deemed offensive and reapply to have the edited version of the recording released. Because the *Die Another Day* soundtrack ban is not directly related to

the album's content, Warner does not have that option.

The Ministry of Culture had originally found the film "unfavorable to China." The plot of *Die Another Day* focuses on Bond's battle with corrupt North Korean military officers but refers to Chinese espionage operations in Hong Kong. Both countries are exceptionally sensitive to their portrayal in foreign films and TV programs. North Korea's government has denounced the film as evidence of foreign nations' aggressive intentions toward its country.

The latest censorship follows a March 12 announcement that the Ministry of Culture had ordered the Rolling Stones to cut four hits from the set list of their upcoming Chinese performances in Shanghai (April 1) and Beijing (April 4) because of their sexual content. Those songs are "Let's Spend the Night Together," "Beast of Burden," "Brown Sugar," and "Honky Tonk Women." Promoted locally by the Beijing Time New Century Entertainment Co., the shows mark the group's first appearances on the Chinese mainland.

Warner Music China expects further censorship challenges when it applies to have Madonna's upcoming *American Life* and Missy Elliott's *Under Construction* released here. In particular, the company anticipates that getting the Elliott track "Work It"—which makes explicit references to oral sex—past the censors "might be problematic." Earlier recordings by Madonna, including the 1992 album *Erotica*, have been rejected for Chinese release on the grounds of overt sexual content.

North Korea's government denounced the Bond film as evidence of foreign nations' aggressive intentions toward its country.



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
WEEK	LAST WEEK	[DEMPA PUBLICATIONS INC.] 03/26/03	WEEK	LAST WEEK	[OFFICIAL UK CHARTS CO.] 03/24/03	WEEK	LAST WEEK	[MEDIA CONTROL] 03/26/03	WEEK	LAST WEEK	[SNEP/FOP/TITE-LIVE] 03/25/03
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	1	SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR	1	1	SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA	1	NEW	TAKE ME TONIGHT ALEXANDER HANSA	1	NEW	CASSEE NOLWENN LEROY MERCURY
2	NEW	ZEMBU KIMIDATTA MASAYOSHI YAMAZAKI UNIVERSAL	2	NEW	SCANDALOUS MIS-TEEO TELSTAR	2	3	TV MAKES THE SUPERSTAR MODERN TALKING HANSA	2	2	ENTRE NOUS CHIMENE BADI UNIVERSAL
3	NEW	KIMI GA OIKAKETA YUME GACKT NIPPON CROWN	3	NEW	BEING NOBODY RICHARD X VS. LIBERTY X VIRGIN	3	NEW	FUNERAL OF HEARTS HIM HANSA	3	1	LE FRUNKP ALPHONSE BROWN UP MUSIC
4	NEW	MEJIRUSHI NO KIOKU V6 AVE X TRAX	4	NEW	U MAKE ME WANNA BLUE INNOCENT	4	4	KEIN ZURUCK WOLFSHEIM ISLAND	4	3	LOSE YOURSELF EMINEM INTERSCOPE
5	2	LOSTMAN/SAILING DAY BUMP OF CHICKEN VICTOR	5	6	MOVE YOUR FEET JUNIOR SENIOR MERCURY	5	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	5	4	J'EN AI MARRE! ALIZEE POLYDOR
6	4	ASUENO TOBIRA I WISH SONY	6	2	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC	6	2	DESENCHANTEE KATE RYAN EMI	6	6	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
7	5	TSUKI NO SHIZUKU RUI UNIVERSAL	7	NEW	SUNRISE SIMPLY RED SIMPLY RED.COM	7	7	KA-CHING SHANIA TWAIN MERCURY	7	5	CAN'T STOP LOVING YOU PHIL COLLINS WEA
8	NEW	UWASA NO SEXY GUY MAKI GOTO PICCOLO TOWN	8	3	BORN TO TRY DELTA GOODREM EPIC	8	6	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA	8	12	ON N' SAIT JAMAIS DANS LA VIE LESLIE & MAGIC SYSTEM M&INT
9	6	ALWAYS RYOTA MITSUNAGA PONY CANYON	9	4	IN DA CLUB 50 CENT INTERSCOPE	9	NEW	IN DA CLUB 50 CENT INTERSCOPE	9	19	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE
10	10	REAL EMOTION/1000 NO KOTOBA KUMIKODA RHYTHM ZONE	10	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	10	9	TU ES FOUTU (TU M'AS PROMIS) IN-GRID ZYX	10	11	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>		
11	NEW	DA JYA YO HITOTO COLUMBIA	11	NEW	BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC	11	NEW	BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC	11	22	JE T'AIME PLUS QUE TOUT ROMAN KEATING & CECILIA CARA POLYDOR
12	NEW	HIYAKU J-100 KI/OON	12	NEW	MESMERIZE JA RULE FEATURING ASHANTI MURDER INC./MERC	12	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	13	NEW	SUPERWOMAN ANNE-LAURE MERCURY
13	NEW	OOKINA FURUDOKEI HIDESHITO NIPPON CROWN	13	NEW	FLASH QUEEN VS. VANGUARD NEBULA	13	NEW	I'M WITH YOU AVRIL LAVIGNE ARISTA	14	NEW	ME PASSER DE TOI BILLY CRAWFORD V2
14	NEW	SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL	14	NEW	PROVIDER/LAPDANCE NERD VIRGIN	15	21	SHINE ON DANIEL LOPES DAM	15	24	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SUPERSTAR RECORD
15	NEW	HUMMING BIRD YUKI EPIC	15	NEW	MIDNIGHT UN-CUT WEA	16	37	LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE EPIC	16	25	BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	YUZU SUMIRE SENHA & CO	1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE	1	1	VARIOUS ARTISTS UNITED HANSA	1	1	HELENE SEGARA HUMAINE ORLANDO
2	NEW	EVERY LITTLE THING MANY PIECES AVE X TRAX	2	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	2	2	NORAH JONES COME AWAY WITH ME EMI	2	2	ALIZEE MES COURANTS ELECTRIQUES POLYDOR
3	NEW	L'ARC EN CIEL THE BEST OF L'ARC EN CIEL 1994-1998 KI/OON	3	6	DANIEL O'DONNELL DANIEL IN BLUE JEANS DMG TV	3	3	NENA 20 JAHRE—NENA FEATURING NENA WARNER STRATEGIC MARKETING	3	2	NOLWENN LEROY NOLWENN MERCURY
4	1	AYUMI HAMASAKI BALLADS AVE X TRAX	4	3	CHRISTINA AGUILERA STRIPPED RCA	4	5	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE	4	3	LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA
5	NEW	L'ARC EN CIEL THE BEST OF L'ARC EN CIEL 1998-2000 KI/OON	5	NEW	PAUL McCARTNEY BACK IN THE WORLD PARLOPHONE	5	4	HERBERT GRONEMEYER MENSCH EMI	5	4	CHIMENE BADI ENTRE NOUS UNIVERSAL
6	NEW	L'ARC EN CIEL THE BEST OF L'ARC EN CIEL KI/OON	6	NEW	BOYZONE BALLADS—THE LOVE SONG COLLECTION UNIVERSAL U2	6	6	SHANIA TWAIN UP! MERCURY	6	5	ERA THE MASS MERCURY
7	NEW	MINMI MIRACLE VICTOR	7	4	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	7	8	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	7	6	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
8	2	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE	8	NEW	DANNI MINOGUE NEON NIGHTS LONDON	8	7	AVRIL LAVIGNE LET GO ARISTA	8	7	CARLA BRUNI QUELQU'UN M'A DIT NAIVE
9	NEW	KYOUSUKE HIMURO CASE OF HIMURO TOSHIBA/EMI	9	8	AVRIL LAVIGNE LET GO ARISTA	9	16	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	9	8	SOUNDTRACK 8 MILE INTERSCOPE
10	NEW	DRAGON ASH MOB SQUAD VICTOR	10	7	JUSTIN TIMBERLAKE JUSTIFIED JIVE	10	NEW	PAUL McCARTNEY BACK IN THE WORLD CAPITOL	10	10	NORAH JONES COME AWAY WITH ME BLUE NOTE

CANADA			SPAIN			AUSTRALIA			ITALY		
WEEK	LAST WEEK	[SOUNDCAN] 04/05/03	WEEK	LAST WEEK	[AFYVE] 03/26/03	WEEK	LAST WEEK	[ARIA] 03/24/03	WEEK	LAST WEEK	[FIMI] 03/24/03
<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>			<b>SINGLES</b>		
1	1	I DROVE ALL NIGHT CELINE DION COLUMBIA/SONY	1	1	AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC	1	2	LOST WITHOUT YOU DELTA GOODREM EPIC	1	NEW	GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA
2	2	UP! SHANIA TWAIN MERCURY/UNIVERSAL	2	3	EL TEMPLO DE TU CUERPO HUGO VALE MUSIC	2	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	2	1	ALMENO TU NELL'UNIVERSO ELISA SUGAR
3	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER	3	2	UN HOMBRE ASI TONY SANTOS VALE MUSIC	3	4	NU FLOW BIG BROVAX EPIC	3	2	DEDICATO A TE LE VIBRAZIONI RICORDI
4	NEW	IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE	4	4	QUIERO SER TU VEGA VALE MUSIC	4	NEW	IN DA CLUB 50 CENT INTERSCOPE	4	6	TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL
5	3	BEAUTIFUL CHRISTINA AGUILERA RCA/BMG	5	7	TRAMPA DE CRISTAL NIKA VALE MUSIC	5	3	ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC	5	3	LOSE YOURSELF EMINEM INTERSCOPE
6	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL	6	5	BESAME OANNI UBEDA VALE MUSIC	6	NEW	BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC	6	5	QUELLI CHE NON HANNO ETA' EIFFEL 65 UNIVERSAL STRATEGIC MARKETING
7	6	SHOOK SHAWN DESMAN VIK/BMG	7	8	VE, PRUEBA Y VERAS JOAN TENA VALE MUSIC	7	5	BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFEN	7	4	SUNRISE SIMPLY RED SIMPLY RED.COM
8	8	ASEREJE/THE KETCHUP SONG LAS KETCHUPS COLUMBIA/SONY	8	6	ES POR TI ELENA GADEL VALE MUSIC	8	6	BEAUTIFUL CHRISTINA AGUILERA RCA	8	7	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC EPIC
9	NEW	LOSE YOURSELF EMINEM SHADY/INTERSCOPE/UNIVERSAL	9	10	NO QUIERO SUFRIR CRISTIE VALE MUSIC	9	9	SING FOR THE MOMENT EMINEM INTERSCOPE	9	14	ONE LOVE BLUE VIRGIN
10	9	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM/UNIVERSAL	10	9	TU VOLVERAS TESSA VALE MUSIC	10	8	DON'T KNOW WHY NORAH JONES BLUE NOTE	10	21	SIAMO TUTTI LA' FUORI GOLCENERA RICORDI
<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>			<b>HOT MOVER SINGLES</b>		
11	NEW	MAKE IT CLAP BUSTA RHYMES FEATURING SPLIFF STAR J/BMG	11	NEW	BRING ME TO LIFE EVANESCENCE SONY MUSIC	11	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	11	NEW	LIGHT MY FIRE WILL YOUNG RCA
12	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	12	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER MUSIC	12	30	YOUR BODY IS A WONDERLAND JOHN MAYER COLUMBIA	12	NEW	BEAUTIFUL CHRISTINA AGUILERA RCA
13	NEW	THE BITTER END PLACEBO VIRGIN	13	NEW	THE BITTER END PLACEBO VIRGIN	13	NEW	CLOCKS COLOPLAY CAPITOL	13	NEW	SOMEWHERE I BELONG LINKIN PARK WARNER BROS.
14	NEW	WAITIN' ON A SUNNY DAY BRUCE SPRINGSTEEN SONY MUSIC	14	NEW	WAITIN' ON A SUNNY DAY BRUCE SPRINGSTEEN SONY MUSIC	14	NEW	DON'T STOP DANCING CREED EPIC	14	NEW	LOVE BOAT CAPTAIN PEARL JAM EPIC
15	NEW		15	NEW		15	NEW	HELLO WORLD SADDLE CLUB SHOCK	15	48	L'AMORE E' SYRIA CGD
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI	1	1	OPERACION TRIUNFO I Y II GENERACION OT JUNTOS VALE MUSIC	1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE	1	3	SERGIO CAMMERIERE O ALLA PACE DEL MARE LONTANO EMI
2	2	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	2	NEW	SERGIO DALMA DE OTRO COLOR UNIVERSAL	2	2	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	2	2	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
3	3	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	3	2	CAMELA POR SIEMPRE TU Y YO CAPITOL	3	3	AVRIL LAVIGNE LET GO ARISTA	3	1	ERA THE MASS MERCURY
4	4	SHANIA TWAIN UP! MERCURY/JMG	4	3	SOUNDTRACK 8 MILE UNIVERSAL	4	4	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE	4	12	LISA STANSFIELD BIOGRAPHY—THE GREATEST HITS ARISTA
5	5	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY	5	9	ANTONIO OROZCO SEMILLA DEL SILENCIO GRAN VIA MUSICAL-HORUS	5	7	JOHN MAYER ROOM FOR SQUARES COLUMBIA	5	4	CARLA BRUNI QUELQU'UN M'A DIT NAIVE
6	6	VARIOUS ARTISTS GRAMMY NOMINEES 2003 GRAMMY/WARNER STRATEGIC MARKETING/WARNER	6	13	NORAH JONES COME AWAY WITH ME CAPITOL	6	10	ELTON JOHN THE GREATEST HITS 1970-2002 MERCURY	6	6	ADRIANO CELENTANO PER SEMPRE CLEAN CELENTANO
7	7	SOUNDTRACK CHICAGO EPIC/SONY	7	5	EMINEM THE EMINEM SHOW UNIVERSAL	7	5	EMINEM THE EMINEM SHOW INTERSCOPE	7	5	NEGRITA EH! NEGRITA MERCURY
8	8	SOUNDTRACK 8 MILE SHADY/INTERSCOPE/UNIVERSAL	8	6	QUEEN THE PLATINUM COLLECTION EMI	8	9	CHRISTINA AGUILERA STRIPPED RCA	8	18	ALEX BRITTI 3 UNIVERSAL
9	9	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	9	4	LA CABRA MECANICA NI JAULAS NI PECERAS ORO	9	6	SOUNDTRACK CHICAGO EPIC	9	16	NORAH JONES COME AWAY WITH ME BLUE NOTE
10	7	ISABELLE BOULAY AU MOMENT D'ETRE A VOUS GAM/SELECT	10	7	UPADANCE UN PASO ADELANTE UNIVERSAL/GLOBOMEDIA	10	8	SOUNDTRACK 8 MILE INTERSCOPE	10	9	GIORGIO GABER IO NON MI SENTO ITALIANO CGD



## EUROCHART

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

(MUSIC & MEDIA) 03/26/03

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	EMINEM	<b>LOSE YOURSELF</b>
2			BLUE & ELTON JOHN	<b>SORRY SEEMS TO BE THE HARDEST WORD</b>
3			T.A.T.U.	<b>ALL THE THINGS SHE SAID</b>
4	NEW		NOLWENN LEROY	<b>CASSEE</b>
5			GARETH GATES & THE KUMARS	<b>SPIRIT IN THE SKY</b>
6	NEW		ALEXANDER	<b>TAKE ME TONIGHT</b>
7			JENNIFER LOPEZ & LL COOL J	<b>ALL I HAVE</b>
8			ALPHONSE BROWN	<b>LE FRUNKP</b>
9			CHIMENE BADI	<b>ENTRE NOUS</b>
10	NEW		LINKIN PARK	<b>SOMEWHERE I BELONG</b>
11	56		B2K	<b>BUMP, BUMP, BUMP</b>
12	NEW		MIS TEEQ	<b>SCANDALOUS</b>
13	NEW		RICHARD X VS. LIBERTY X	<b>BEING NOBODY</b>
14	33		SIMPLY RED	<b>SUNRISE</b>
15	NEW		BLUE	<b>U MAKE ME WANNA</b>

## 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	NTL
CHRISTINA AGUILERA (Stripped) (E)			4					8		4
COLDPLAY (A Rush of Blood to the Head) (E)			2	9						7
EMINEM (The Eminem Show) (U)						9	7	7		
50 CENT (Get Rich or Die Tryin') (U)	1			4				4		5
JEN HARPER (Diamonds on the Inside) (E)					7				2	2
NORAH JONES (Come Away With Me) (E)	2		1	2	10	1	6	1	9	1
AVRIL LAVIGNE (Let Go) (B)			9	8			3		3	
SOUNDTRACK (Chicago) (S)	4								9	
SOUNDTRACK (Milk) (U)	10								4	10

## THE NETHERLANDS

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	JAMAI	<b>STEP RIGHT UP</b>
2	1		GARETH GATES	<b>ANYONE OF US (STUPID MISTAKE)</b>
3	2		BLUE & ELTON JOHN	<b>SORRY SEEMS TO BE THE HARDEST WORD</b>
4	8		INTWINE	<b>HAPPY??</b>
5	5		JENNIFER LOPEZ & LL COOL J	<b>ALL I HAVE</b>

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	CELINE DION	<b>I DROVE ALL NIGHT</b>
2		NEW	ALICAZAR	<b>NOT A SINNER NOR A SAINT</b>
3	1		EMINEM	<b>LOSE YOURSELF</b>
4	6		THE RASMUS	<b>IN THE SHADOWS</b>
5	7		SHEBANG	<b>TEMPLE OF LOVE</b>

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	LE FRUNKP	<b>TAKE ME TONIGHT</b>
2	1		EMINEM	<b>LOSE YOURSELF</b>
3	2		ALPHONSE BROWN	<b>LE FRUNKP</b>
4	3		BLUE & ELTON JOHN	<b>SORRY SEEMS TO BE THE HARDEST WORD</b>
5	6		CHIMENE BADI	<b>ENTRE NOUS</b>

## IRELAND

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1	1		CHRISTINA AGUILERA	<b>BEAUTIFUL</b>
2	2		50 CENT	<b>IN DA CLUB</b>
3	3		GARETH GATES & THE KUMARS	<b>SPIRIT IN THE SKY</b>
4	NEW		LINKIN PARK	<b>SOMEWHERE I BELONG</b>
5			BLUE	<b>U MAKE ME WANNA</b>

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	MICHAEL TSCHUGGNALL	<b>TEARS OF HAPPINESS</b>
2		NEW	ALEXANDER	<b>TAKE ME TONIGHT</b>
3		NEW	STARMANIACS	<b>TOMORROW'S HEROES</b>
4		NEW	T.A.T.U.	<b>ALL THE THINGS SHE SAID</b>
5		NEW	KATE RYAN	<b>DESENCHANTEE</b>

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	STARMANIA	<b>BEST OF DUETS</b>
2		NEW	STARMANIA	<b>BEST OF FINALS</b>
3		NEW	NORAH JONES	<b>COME AWAY WITH ME</b>
4		NEW	VARIOUS ARTISTS	<b>UNITED</b>
5		NEW	NENA	<b>20 JAHRE</b>

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	ALPHONSE BROWN	<b>LE FRUNKP</b>
2		NEW	NOLWENN LEROY	<b>CASSEE</b>
3		NEW	HOUCINE	<b>ETRE UN HOMME COMME VOUS</b>
4		NEW	EMINEM	<b>LOSE YOURSELF</b>
5		NEW	BLUE & ELTON JOHN	<b>SORRY SEEMS TO BE THE HARDEST WORD</b>

THIS WEEK	LAST WEEK	NEW	ARTIST	ALBUM
1		NEW	MANA	<b>REVOLUCION DE AMOR</b>
2		NEW	PINON FIJO	<b>POR LOS CHICOS... VIVO</b>
3		NEW	BERSUIT VERGARABAT	<b>DE LA CABEZA CON BERSUIT</b>
4	NEW		NORAH JONES	<b>COME AWAY WITH ME</b>
5		NEW	KATRASK/LA BANDA CANTANINO	<b>KATRASK/LA BANDA DE CANTANINO</b>
6		NEW	KEVIN JOHANSEN	<b>SUR O NO SUR</b>
7		NEW	RICARDO ARJONA	<b>SANTO PECAAO</b>
8	NEW		ALEX UBAGO	<b>QUE PIDES TU?</b>
9		NEW	DIEGO TORRES	<b>UN MUNDO DIFFERENTE</b>
10	NEW		VARIOUS ARTISTS	<b>TANGOS</b>

# Global Music Pulse™

Edited by Nigel Williamson

**GLOBAL A-GO-GO:** Go, the third album from Virgin-signed Dusminguet, confirms that the group is one of the most promising among a burgeoning bunch of "globalized rock" outfits flourishing in the Barcelona region of Catalonia, Spain. Like *Manu Chao*—the best-known phenomenon of this style of "mestizaje," or cultural blending—Dusminguet combines cumbia, hip-hop, reggae, vallenato, polka, funk, rumba, rai, Catalan sardana, and, of course, rock'n'roll. Band leader/accordion player Joan Garriga sings in Catalan, Spanish, English, and French, with dashes of Portuguese and Arabic thrown in for good measure. Yet Dusminguet is far more than a superior village festival orchestra, and Virgin has international plans for the act. Following a Spanish release Feb. 17, it will issue *Go* through April and May in Canada and Europe. A tour starting in April and running through September will take in eight European territories.

HOWELL LLEWELLYN

**URBAN EURO:** Danish urban trio Outlandish puts a distinctly European spin on the genre, with lyrics highlighting the plight of the continent's immigrants as they attempt to blend into the new cityscape of Western Europe. After a series of victories at home, the launch throughout the rest of Europe of Outlandish's latest album, *Bread and Barrels of Water*, comes via BMG, kicking off with a mid-May release in the U.K. and the Nordic countries. The launch is preceded by radio single "Guantanamo," one of the biggest hits of last year in Denmark. "We'll add a couple of tracks from the 2000 debut album on the international version," BMG product manager Torben Johansen says. "We're getting good reactions. They've just done a school tour in the U.K., where the kids went wild." Johansen reports that a release is also planned in Germany, and other territories are in the process of signing. The three young men, who come from non-Danish ethnic backgrounds, say they reject rap stereotypes and prefer to sing about topics relevant to their own lives.

CHARLES FERRO

**NON-STOP WOMAN:** Robyn has come far since her debut as a 16-year-old Swedish singer/songwriter with international hits "Do You Know (What It Takes)" and "Show Me Love." Now her third album, *Don't Stop the Music*—released last December on BMG in Sweden—is being released worldwide on Jive. "I wrote maybe 60 songs, but it was only at the end that I felt like I was really getting what I wanted," the 23-year-old artist says. "It just started clicking, and in the end the album was made in a really intense period." Written with her producers—longtime collaborator Ghost



ROBYN

helmed most of the album, and Max Martin mixed some tracks—the songs are still blue-eyed soul, but they show that the girl has become a woman. "Don't Stop the Music really [means]. 'Don't stop your creativity, don't stop enjoying life, don't stop being yourself,'" Robyn says. "I feel like this is the first album where I'm in control over my artistry."

JEFFREY DE HART

**WISING UP:** Five-member a cappella group *Wise Guys* has entered the German charts at No. 10 with its seventh album, *Klartext* (Loud and Clear Words), on Pavement Records. It is the quintet's first chart album in its seven-year career, after previous single "Jetzt Ist Sommer" (Now It's Summer Time) became an airplay hit and paved the way to broader popularity. Founded in 1996, the Cologne-based band (not to be confused with U.K. act *WiseGuys*) performs songs with witty German lyrics, much in the style of early-'80s favorites the *Flying Pickets*. Asked to explain the group's belated success, Edzard Hüneke—lyricist, arranger, and one of the lead singers—tells *Billboard*. "We are constantly on the road, and our five-part a cappella harmonies and the wit of our lyrics seem to appeal to all ages."

ELLIE WEINERT

**JUST THE FOUR OF US:** Folk-rock band the 4 of Us returned to the Irish charts last month with the release of soulful new studio set *Heaven & Earth* on Future Records. Originally from Newry, County Down, in Northern Ireland but now based in Dublin, the band is led by brothers Brendan and Declan Murphy. It first came to prominence in 1990, with hit single "Mary" from debut album *Songs for the Tempted*. After the 1992 follow-up, *Man Alive*, the band disappeared until 2000, when comeback album *Classified Personal* was warmly received. The first single to be lifted from the new set, "Sunlight," has picked up strong domestic radio support, while the act has performed live on such national TV shows as *The View*. An extensive Irish tour is currently in progress.

NICK KELLY

# BMG Bankrolls Vannelli's 'Canto'

Collaboration Reignites Former Prince Of Synth-Pop's Passion To Record

BY LARRY LeBLANC

TORONTO—Unforeseen in either scope or musical direction, Gino Vannelli's ambitious orchestral-styled pop/classical album *Canto* may be his career-defining work.

The album will be released May 6 in Canada on BMG's domestic imprint ViK Recordings and throughout Europe on RCA Victor. It is slated for a July release in the U.S. on RCA Victor through the newly formed Arista Associated Labels Group (AALG).

"This is a manager's dream," says Vannelli's co-manager, New York-based DJ McLachlan. "What's great about it is that it comes from his heart."

BMG Music Canada VP of A&R Keith Porteous says, "Gino's talent has clearly not abandoned him. Primarily sung in Italian and English and augmented with Spanish and French [lyrics], the album gives us opportunities worldwide."

Jonathan Rees, VP of product for HMV Canada, which operates 97 stores nationally, notes, "BMG has set the album up nicely in Canada. They've positioned it so you don't think of him as being that frizzy-haired artist of 20 years ago. The [positioning] is AC with a contemporary edge."

In the '70s, with his flowing dark tresses, smoky lyrics of love and life, and synthesizer-laced recordings fusing pop, soul, jazz, and funk, Vannelli was a hairy-chested prince of synth-pop. He had a string of top 40 hit singles in North America, including "People Gotta Move," "I Just Wanna Stop" (both on A&M), and "Living Inside Myself" (Arista).

After a fertile period with A&M Records from 1973 to 1978 that spawned six albums, Vannelli had a brief stay at Arista, followed by One Way and Epic in the '80s. But public tastes had shifted, and he failed to match his early success. "I hardly remember those days," Vannelli says. "It was like I didn't exist."

In the '90s, Vannelli released two jazz-drenched albums on Verve: *Yonder Tree* (1995) and *Slow Love* (1998), which were well-received, particularly in Europe. But he was dismayed by the tepid sales response to what he felt was some of his best work. "By 2000, I didn't want to record anymore," he says. "I felt that what I had to say wasn't going to be listened to or appreciated."

It took collaborating with jazz pianist Niels Lan Doky to reignite Vannelli's enthusiasm for recording. After the two performed six shows in Denmark, Lan Doky—the son of a Vietnamese father and a Danish mother—asked Vannelli to produce, write lyrics, and perform on his Emarcy Records/Universal album *Haitek Haiku*—his 18th release. Vannelli penned songs in English, French, and Italian, including "Parole Per Mio Padre" (A Word to My Father), written about his own father, who passed away in 1995. The two performed the song for Pope John Paul II at his annual Christmas con-



VANNELLI

cert in 2000.

"Niels called me cold to do some concerts; I didn't know who he was," Vannelli admits. "I found out about him and did the tour. Then he said he'd like me to produce his album. I warned him I would take him in directions that I thought he secretly would like to go."

"Parole Per Mio Padre," with lyrics by Pino Daniele, laid the groundwork for *Canto*. "Parole" had been in my psyche for a while," Vannelli says. "I completed the music in one afternoon, but I tried to write lyrics for months and couldn't come up with anything. Finally, after muttering a few Italian words, I discovered that this was a song that was going to be in Italian. Perhaps it was some thoughtful aftermath of my father's death that kept haunting me."

Around this period, Vannelli took on new management with McLachlan and co-manager Tom Berry in Toronto. Both were impressed by the classical side of their newly acquired act. "Gino

dropped the song into a performance with the Montreal Symphony, and people gave him a standing ovation mid-set," Berry says. "I thought, 'This is something special.'"

Berry then played "Parole" to BMG Canada president Lisa Zbitnew, who played it to Porteous. The two decided to back Vannelli for a four-song demo to see what he came up with. Within a week, Vannelli wrote "Una Sola Voce" (One Voice) and "Il Viaggio" (The Journey), then went on a writing spree, penning several songs—many completed in one day—including "The Last Days of Summer" and "Dea Speranza" (Sweet Lady Hope).

Eighteen months ago, Zbitnew pitched Vannelli's project to RCA Victor Group GM David Weyner, who immediately agreed to be involved. Vannelli, however, was unsure if he'd get the creative freedom to produce the album he was envisioning.

"I went to New York for a meeting at RCA, and I had doubts," Vannelli says. "During a break, Keith took me aside and asked me if I was really interested in exploring things that I had just begun to explore with 'Parole.' Then for days afterwards, Keith and I talked about music, and I talked to Lisa. I then thought it could work."

Over a year, Vannelli constructed the album at his studio in Portland, Ore., with arranger Glenn Morley and engineer Rick Duncan, utilizing state-of-the-art computer technology and 25 musicians.

Booked by S.L. Feldman & Associates, Vannelli will support *Canto* in Canada with selected dates this summer, followed by a fall national tour, during which he also plans to perform his vintage hits. "I have to pay our respects to the past," he says. "I've rearranged a lot of my older material for orchestra."

## Executive Turntable

**RECORD COMPANIES:** Gary Chan is named managing director of Warner Music Hong Kong. He was managing director of EMI Music Hong Kong.

Richard Story is named VP of the commercial division for BMG U.K. and Ireland, based in London. He was VP of sales for BMG Europe.

Rosemary Tan is named new-media director of Universal Music Southeast Asia, based in Hong Kong. She was director of business development for BMG Asia Pacific.

David Champion is promoted to GM of front-line marketing for Universal Music Australia, based in Syd-

ney. He was marketing director.

Jacki Spillane is promoted to marketing manager of Universal Music Australia. She was senior label manager.

**MUSIC TELEVISION:** Peter Bullard is promoted to executive VP of MTV Networks Asia/managing director of MTV Southeast Asia and Network Group, based in Singapore. He was senior VP/managing director of MTV Southeast Asia and Network Group.

Alex Kuruvilla is promoted to executive VP of MTV Networks Asia, based in Mumbai, India. He was senior VP of MTV Networks Asia and managing director of MTV India; he retains the latter role.

Steven Tan is promoted to executive VP/COO of MTV Networks Asia, based in Singapore. He was CFO of MTV Networks Asia.



STORY

## NEWSLINE...



**HMV Europe managing director** David Pryde has unexpectedly resigned from the company. According to a March 24 statement from parent HMV Group, Pryde left for "personal reasons." Steve Knott, currently managing director of HMV Group-owned U.K. bookseller Waterstone's, will succeed Pryde effective April 14. Eighteen-year company veteran Pryde was HMV Europe operations director until he replaced Brian McLaughlin as managing director Jan. 1, 2001, when the latter became HMV Group COO. HMV declines to comment further on the latest change; Pryde could not be reached at press time. Knott first joined HMV U.K. (now HMV Europe) in 1990 as operations director; he was managing director of HMV Germany from September 1996 to December 1998, then spent three years as managing director of retailer World Duty Free (Europe), a subsidiary of the British Airports Authority. He rejoined HMV Group in November 2001 as managing director of Waterstone's. McLaughlin will be acting managing director of Waterstone's until a replacement for Knott is appointed.

TOM FERGUSON

**Revenue from the export of Danish music** fell 7.7% in 2001 compared with the previous year, according to new figures released by the Danish Music Information Center (MIC). The decline, to 548.3 million kroner (\$78.5 million), is the third consecutive fall in annual revenue. The figure includes overseas shipments, licensing deals, concert ticket sales, and performing and mechanical rights. MIC head of projects Bodil Høgh says the results should be viewed as "satisfactory." He points out that the country has had "no noteworthy global success" since 1997/1998—what he terms the "golden Aqua years," when the popular band helped aggregate export revenue to top 700 million kroner (\$100 million). MIC says it is working with counterparts in other Nordic countries to standardize export figures for comparative purposes.

CHARLES FERRO

**Celebrated Italian tenor Andrea Bocelli**, Welsh bass-baritone Bryn Terfel, and Argentine classical guitarist Dominic Miller will perform at the Classical Brit Awards 2003, set for May 22 at London's Royal Albert Hall. ITV1 arts and media editor Katie Derham will host the event, which the U.K. national broadcaster will air June 1. Most of the awards are decided by a music industry and media academy. Listeners of national commercial radio station Classic FM, the gala's media partner, vote for the album of the year award.

LARS BRANDLE

**Belgian company Lightning Records**, which owns the highly regarded Bonzai label, filed for bankruptcy March 10. Through international licensing deals, Antwerp-based Lightning became a global leader in the trance genre, with such acts as Push, Energy 52, and Yves Deruyter. Marketing director Marnik Braeckevelt says Bonzai was affected by illegal file sharing and a huge drop in demand for dance-music compilation CDs. Bonzai had a split distribution deal in Belgium, with CDs handled by Sony and vinyl by dance independent N.E.W.S. "We had an excellent collaboration with Bonzai for over 10 years," N.E.W.S. managing director Lieven Vanden Broeck says, "and the shutdown also leaves us with an artistic vacuum, as Bonzai was a talent cradle."

MARC MAES

**Greek Minos-EMI**, the largest label in Greece, has reduced the price of some 6,000 full-price titles in a year-long mid-price initiative. The move covers international, classical, and jazz repertoire, as well as selected local titles, from EMI, Virgin, and BMG, which is distributed by Minos-EMI in Greece. "Our goal is to reach out to the consumer, increase our catalog sales, take a jab at piracy, and finally, foster a better relationship with the consumer," Minos-EMI marketing manager Vassilis Constadoulakis says. The albums will retail for around 11 euros (\$11.70), compared with the full price of 17 euros (\$18.10), with trade prices reduced in proportion. "It's not a lot to pay for Moby's previous album or for the soundtrack to [hit French movie] *Amélie*," Constadoulakis says. "We want to bring people back into record stores and keep them informed. Bargains are available; you just have to look for them."

MARIA PARAVANTES

**Glasgow-based dance label Soma Recordings** has signed a European distribution deal with EMI Recorded Music Continental Europe's Labels division. The long-term deal covers Europe, with the exception of the U.K. and Ireland, where Soma is represented by Vital Distribution. Soma previously had a longstanding relationship with Labels in France, including a four-year-long licensing deal for that country. Labels was originally established in 1995 by Virgin France to promote independent acts and labels. Under the new deal, Soma remains independent, while tapping into the Labels network across continental Europe. The Scottish label's artist roster includes Slam, Silicone Soul, and Funk D'Void.

JULIANA KORANTENG



# Korean Broadcasters Pull The Plug On Music Charts

BY MARK RUSSELL

SEOUL, Korea—The past 18 months have seen music charts taking a beating in Korea, and some have now even disappeared entirely.

Dogged by scandal, unreliable numbers, and complaints by citizens' groups, the music chart countdowns on two of Korea's three major TV networks have recently been dropped.

There is no *de facto* singles chart in South Korea. Charts run by the three main TV networks—KBS, SBS, and MBC (all three have ratings much higher than all of Korea's 80 cable channels combined)—were previously the most visible of the many charts released in Korea.

Their Sunday broadcasts remain the country's highest-rated music programs, far outstripping South Korea's several music-video channels. But SBS' Sunday-afternoon program, *Inky Gayo* (Pop Chart—Live), stopped running its music chart

countdowns at the end of January, while KBS' *Music Bank* stopped its charts in late 2001.

The networks, music-video TV channels, and major retail outlets here all tabulate their own charts based on a number of elements, including shipment data issued by labels, body the Recording Industry Assn. of Korea (RIAK), audience surveys, call-ins, Internet voting, broadcaster opinions, and even the charts of the other programs. The RIAK relies on its member labels to submit their own shipment data.

*Music Bank* producer Kim Seok Yoon says that the unreliability of data was a major factor in the channel's decision to terminate its chart countdown. The Korean charts have suffered from a lack of integrity, mainly stemming from the difficulty of getting accurate sales figures. "In addition," Kim says, "sample surveys are not perfect—most of the feedback comes from teenagers."

The charts have regularly played a part in the Korean music industry's perennial bribery scandals. In particular, the local YMCA (which in Korea often acts as a citizens' activist group) has loudly attacked the chart shows.



Pressure from civic groups began two years ago, when male vocalist Seo Taiji, the biggest pop star in Korean history, released a highly anticipated album, *Ultraman* (Yedang Entertainment). The label says it shipped 1.3 million units, and the album received major airplay on radio and music-video channels. But when SBS signed a deal to get exclusive appearances by the star, the other two left him off their charts, prompting a public outcry.

In summer 2002, Seoul prosecutors accused various TV producers and record-label executives of conspiring to manipulate charts and unfairly push acts, arresting several producers

and executives. The result was increased pressure on the chart shows. The producers of *Inky Gayo* subsequently opted to ditch its charts and concentrate on showcasing new artists and broadcasting performances by established acts.

Retailers are also concerned about the charts. Chris Lee, executive director of Media Synnara, South Korea's market-leading music retailer, says, "Complaints over fairness come from every rank and direction."

Of the major networks, only MBC has retained its chart shows. Shin Jeong-soo, the producer/director of MBC's *Music Camp*, says the program's charts are as objective and reliable as possible.

The *Music Camp* charts are based on a combination of public polling by Gallup Korea (50%), RIAK sales figures (30%), and sampled radio playlists (20%). He tells *Billboard*, "The key point of making fair and accurate charts is transparency, not 100% purity."

Gallup Korea mainly uses the Internet, polling 1,500 respondents each week to track music tastes. Eighty percent of respondents are aged between 10 and 29 years old, and 20% are older than 29.

In the meantime, the nation's video channels are all continuing to run

their chart shows. KMTV producer Olivia Choi says, "We're happy with our chart shows. We think they're fair."

Another problem, according to one industry insider, is that Korea has no genre-specific radio stations. Each station plays a very random selection of music based on the producer's choice. Combined with a lack of verifiable sales data, the insider suggests that this results in "good math with bad numbers."

Getting hard numbers in all sectors of the entertainment industry is difficult in Korea. The cinema box-office charts recently collapsed after several major studios simply stopped submitting their numbers. To rectify that situation, the movie industry will launch a national, electronic ticketing system due to begin testing in June.

But a RIAK spokesman points out that the music industry does not deal with hundreds of outlets (as movie theaters do), but with thousands—including many not registered with the RIAK. The labels group thus feels that numbers cannot be monitored so systematically. "The bar code system in Korea is chaos," Lee adds. "Unless and until this sort of infrastructure [for record sales] is set up here, such problems will last for a long time."

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# Competition Heats Up For Lisbon Festivals

BY CHRIS GRAEME

LISBON, Portugal—The UEFA Euro 2004 soccer tournament will take place June 12-July 4, 2004, in Portugal; this time around, the Pan-European sporting feast could have a pretty substantial musical appetizer.

Provisional plans for two major competing rock festivals have been announced, both timed to take place only days before the media circus and the huge influx of fans of the championship (which takes place in a different European country every four years) descend on Portugal. They would be the largest music festivals ever to be held in Portugal and, perhaps, Europe, according to the organizers, although neither is yet disclosing projected attendance figures.

First to show its colors was Brazilian promoter Artplan, owned by impresario Roberto Medina, with plans to re-create its long-running Rock in Rio event in the Portuguese capital. In late January, Medina obtained support from the mayor of Lisbon, Pedro Santana Lopes, for a proposed five-day event to take place May 29-30, 2004, and June 4-6, 2004, on a 263,120-square-yard site in the Quinta da Bela Vista (Belle-View Farm) area of the city.

Santana Lopes said he believed that the music event would draw in hundreds of thousands of tourists and generate a much-needed boost for the city and the flagging Portuguese economy.

But in early March, Portuguese radio tycoon Luis Montez—who owns Portugal's largest concert-promotion company, the Sound of Music—announced his own plans for a similar event to compete with the Brazilian venture. Montez proposed a festival in Lisbon called Super Rock, which would run May 21-22 and May 28-29 in 2004.

Montez has since sought a meeting with the mayor to get approval for the event but has not been successful. He claims that he first proposed the idea for the 2004 event in July 2002, at which time a request for assistance in organizing the event was made to the Lisbon City Council. "At that time," Montez says, "we told the council that we were planning to put on an event to coincide with [UEFA] 2004 and that we would need help.

The mayor indicated he was open to the idea, but since then we have not secured a meeting with him.

"I'm not expecting financial grants from the city council," Montez adds, "but we are hoping that the council will provide the localities and infrastructures necessary to stage such an event."

The Sound of Music says that such local names as Pedro Abrunhoso, Xutos e Pontapes, and Silence 4 are expected to be involved with the event, as part of a mixture of rock, pop, Latin, Spanish, and domestic acts. Initial names proposed for the Rock in Rio event by Artplan include Marilyn Manson, the Deftones, and Audioslave.

But so far, there is no iron-clad guarantee that either event will go on. No official "green light" will be given until it is debated by the city council, and no date for that has yet been agreed. Still, insiders suggest that both events are likely to take place, provided the organizers can raise the necessary sponsorship.

Alvaro Ramos is the owner of Lisbon concert promoter Rhythm and Blues, which he says "could co-operate" with the Brazilian venture. "It's still very much a case study," Ramos says. "A lot depends on the project and the people involved. We've got to hear what the conditions are and what they're offering, and then we'll decide [whether] to go ahead with them."



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  - 9 JAY-Z, EXCUSE ME MISS
  - 10 BONE THUGS-N-HARMONY, HOME
  - 11 WAYNE WONDER, NO LETTING GO
  - 12 MARIO, C'MON
  - 13 KILLER MIKE, A D I D A S
  - 14 R. KELLY, IGNITION
  - 15 EMINEM, SING FOR THE MOMENT
  - 16 DMX, X GON GIVE IT TO YA
  - 17 NAS, I CAN
  - 18 MISSY ELLIOTT, GOSSIP FOLKS
  - 19 NIVEA, LAUNDROMAT
  - 20 JUSTIN TIMBERLAKE, CRY ME A RIVER
  - 21 CHOPPA, CHOPPA STYLE
  - 22 TYRESE, HOW YOU GONNA ACT LIKE THAT
  - 23 BRIAN MCKNIGHT, SHOULD A WOULD A COULDA
  - 24 TLC, HANDS UP
  - 25 CLIPSE, MA, I DON'T LOVE HER
  - 26 NICK CANNON, YOUR POPS DON'T LIKE ME
  - 27 JAHEIM, PUT THAT WOMAN FIRST
  - 28 KELLY ROWLAND, CAN'T NOBODY
  - 29 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
  - 30 THE ISLEY BROTHERS, WHAT WOULD YOU DO
  - 31 INDIA ARIE, THE TRUTH
  - 32 QUEEN LATIFAH, BETTER THAN THE REST
  - 33 DRU HILL, I LOVE YOU
  - 34 FREEWAY, WHAT WE DO
  - 35 B.G., HOTTEST OF THE HOT
  - 36 FAT JOE, ALL I NEED
  - 37 MARQUES HOUSTON, THAT GIRL
  - 38 LIL' MO, 4 EVER
  - 39 FIELD MOB, SICK OF BEING LONELY
  - 40 MARIAH CAREY, BOY II NEED YOU
- NEW ONS**  
BUSTA RHYTHMS & MARIAH CAREY, HOW WHAT YOU WANT  
NELLY, PIMP JUICE

- 1 KIO ROCK, PICTURE
  - 2 JOHNNY CASH, HURT
  - 3 KEITH URBAN, RAINING ON SUNDAY
  - 4 MONTGOMERY GENTRY, SPEED
  - 5 BLAKE SHELTON, THE BABY
  - 6 TIM MCGRAW, SHE'S MY KIND OF RAIN
  - 7 DIXIE CHICKS, TRAVELIN' SOLDIER
  - 8 MARTINA MCBRIDE, CONCRETE ANGEL
  - 9 DARRYL WORLEY, HAVE YOU FORGOTTEN
  - 10 BERING STRAIT, BEARING STRAIGHT
  - 11 NICKEL CREEK, SPEAK
  - 12 KENNY CHESNEY, BIG STAR
  - 13 JOE NICHOLS, BROKENHEARTSVILLE
  - 14 DIAMOND RIO, I BELIEVE
  - 15 PHIL VASSAR, THIS IS GOD
  - 16 KENNY CHESNEY, THE GOOD STUFF
  - 17 FAITH HILL, WHEN THE LIGHTS GO DOWN
  - 18 SHANIA TWAIN, UPI
  - 19 VINCE GILL, NEXT BIG THING
  - 20 RASCAL FLATTS, THESE DAYS
  - 21 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
  - 22 ALISON KRAUSS, THE LUCKY ONE
  - 23 FAITH HILL, CRY
  - 24 DEANA CARTER, THERE'S NO LIMIT
  - 25 JIMMY WAYNE, STAY GO'NE
  - 26 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
  - 27 ALAN JACKSON, THAT'D BE ALRIGHT
  - 28 MONTGOMERY GENTRY, MY TOWN
  - 29 ALAN JACKSON, DRIVE (FOR DADDY GENE)
  - 30 KELLIE COFFEY, WHATEVER IT TAKES
  - 31 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
  - 32 TOBY KEITH, MY LIST
  - 33 DIXIE CHICKS, LONG TIME GONE
  - 34 ALISON KRAUSS & UNIDN, NEW FAVORITE
  - 35 LISA MARIE PRESLEY, LIGHTS OUT
  - 36 EMERSON DRIVE, FALL INTO ME
  - 37 TRACE ADKINS, CHROME
  - 38 JENNIFER HANSON, BEAUTIFUL GOODBYE
  - 39 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
  - 40 TERRY CLARK, I JUST WANNA BE MAD
- NEW ONS**  
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU

- 1 50 CENT, IN DA CLUB
  - 2 SEAN PAUL, GET BUSY
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  - 4 EMINEM, SING FOR THE MOMENT
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  - 6 AUDIO SLAVE, LIKE A STONE
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  - 9 AALIYAH, MISS YOU
  - 10 GOOD CHARLOTTE, THE ANTHEM
  - 11 3 ODORS DOWN, WHEN I'M GONE
  - 12 ALL AMERICAN REJECTS, SWING SWING
  - 13 SIMPLE PLAN, ADDICTED
  - 14 NAS, I CAN
  - 15 LIL' KIM, THE JUMP OFF
  - 16 TYRESE, HOW YOU GONNA ACT LIKE THAT
  - 17 EVANESCENCE, BRING ME TO LIFE
  - 18 FIELD MOB, SICK OF BEING LONELY
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  - 20 BABY, WHAT HAPPENED TO THAT BOY
  - 21 ATARIS, IN THIS DIARY
  - 22 NO DOUBT, RUNNING
  - 23 RED HOT CHILI PEPPERS, CAN'T STOP
  - 24 JUSTIN TIMBERLAKE, ROCK YOUR BODY
  - 25 GOSMACK, STRAIGHT OUT OF LINE
  - 26 MS. DYNAMITE, IT TAKES MORE
  - 27 SYSTEM OF A DOWN, BODMI
  - 28 USED, BURIED MYSELF ALIVE
  - 29 FABOLOUS, CAN'T LET YOU GO
  - 30 AMANDA PEREZ, ANGEL
  - 31 KILLER MIKE, A D I D A S
  - 32 BON JOVI, MISUNDERSTOOD
  - 33 LISA MARIE PRESLEY, LIGHTS OUT
  - 34 SUM 41, HELL SONG
  - 35 GINUWINE, HELL YEAH
  - 36 COLDPLAY, CLOCKS
  - 37 DISTURBED, REMEMBER
  - 38 PACIFIER, BULLTPROOF
  - 39 JENNIFER LOPEZ, ALL I HAVE
  - 40 JOHN MAYER, YOUR BODY IS A WONDERLAND
- NEW ONS**  
BUSTA RHYTHMS & MARIAH CAREY, I KNOW WHAT YOU WANT  
AF, GIRL'S NOT GREY

- 1 3 ODORS DOWN, WHEN I'M GONE
  - 2 KIO ROCK, PICTURE
  - 3 AVRIL LAVIGNE, I'M WITH YOU
  - 4 LISA MARIE PRESLEY, LIGHTS OUT
  - 5 JENNIFER LOPEZ, ALL I HAVE
  - 6 NO DOUBT, RUNNING
  - 7 CATHERINE ZETA-JONES, AND ALL THAT JAZZ
  - 8 NORAH JONES, COME AWAY WITH ME
  - 9 JASON MRAZ, THE REMEDY (I WON'T WORRY)
  - 10 COLDPLAY, CLOCKS
  - 11 BON JOVI, MISUNDERSTOOD
  - 12 FAITH HILL, CRY
  - 13 RED HOT CHILI PEPPERS, CAN'T STOP
  - 14 CELINE DION, I DROVE ALL NIGHT
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  - 16 AUDIO SLAVE, LIKE A STONE
  - 17 JOHNNY CASH, HURT
  - 18 SHANIA TWAIN, UPI
  - 19 MADONNA, DIE ANOTHER DAY
  - 20 MATCHBOX TWENTY, DISEASE
  - 21 INDIA ARIE, CAN I WALK WITH YOU
  - 22 FOO FIGHTERS, TIMES LIKE THESE
  - 23 RED HOT CHILI PEPPERS, ZEPHYR SONG
  - 24 BRUCE SPRINGSTEEN, WAITIN' ON A SUNNY DAY
  - 25 NO DOUBT, UNDERNEATH IT ALL
  - 26 SANTANA, NOTHING AT ALL
  - 27 SHERYL CROW, SOAK UP THE SUN
  - 28 AALIYAH, MISS YOU
  - 29 KELLY ROWLAND, CAN'T NOBODY
  - 30 PINK, DON'T LET ME GET ME
  - 31 PINK, FAMILY PORTRAIT
  - 32 DIXIE CHICKS, LANDSLIDE
  - 33 MARIAH CAREY, THROUGH THE RAIN
  - 34 TLC, HANDS UP
  - 35 COUNTING CROWS, BIG YELLOW TAXI
  - 36 SNOOP DOGG, BEAUTIFUL
  - 37 JUSTIN TIMBERLAKE, ROCK YOUR BODY
  - 38 JUSTIN TIMBERLAKE, CRY ME A RIVER
  - 39 ROBBIE WILLIAMS, FEEL
  - 40 SANTANA, THE GAME OF LOVE
- NEW ONS**  
THE ALL AMERICAN REJECTS, SWING SWING  
MAROON 5, HARDER TO BREATHE  
UNCLE KRACKER, DRIFT AWAY



by Carla Hay

## Tuned In: Television

**MUSIC VIDEO EXHIBIT:** Music videos get the historical treatment when the Museum of Modern Art (MOMA) in New York presents its "Golden Oldies of Music Video" exhibit. The display runs in three parts April 17, April 24, and May 1 at New York's Gramercy Theatre.

The April 17 exhibit will feature videos from 1967 to 1982; Laurie Anderson will make a personal appearance as an introduction. Part two on April 24 will feature videos from 1983 to 1985 and an introduction by Kim Gordon of Sonic Youth. Pipilotti Rist will introduce the May 1 exhibit, which will feature videos from 1985 and a coda featuring videos from 1989 to 2002.

Groundbreaking videos abound, such as the Beatles' "Strawberry Fields Forever," Queen's "Bohemian Rhapsody," the Cars' "You Might Think," Godley & Creme's "Cry," and Michael Jackson's "Beat It." The exhibit also showcases videos from some more obscure acts, such as the Residents ("Land of 1,000 Dances," "One Minute Movies") and Captain Beefheart ("Lick My Decals Off, Baby").

"I was looking for work that really pushes the envelope," says exhibit organizer Barbara London, who is MOMA's associate curator of the department of film and media. "The videos had to be clever and have a personal vision, not a corporate vision." London created a similar exhibit for MOMA in 1985. She says, "With the music business going through radical changes, I thought it would be a great time to bring the exhibit back."

London says of the more recent videos that are included in the show, "We've had a lot of support from the video directors. Spike Jonze gave us six of his videos." Weezer's "Buddy Holly," directed by Jonze, is one that made the cut for the coda. Other videos in the more contemporary part of the exhibit include Eminem Featuring Dr. Dre's "Guilty Conscience," R.E.M.'s "Imitation of Life," and Phoenix's "Funky Square-dance." More info on the exhibit can be found online at moma.org.

**FLEETWOOD MAC ATTACK:** Fleetwood Mac has joined forces with NBC for a major media campaign surrounding the band's new Reprise album, *Say You Will*, due April 15. In February,

the band offered an exclusive preview of the album's first single, "Peacekeeper," on the NBC series *Third Watch*. The week of April 14, the band will be featured daily on NBC's weekday morning show *Today*. On April 18, the band will perform on



FLEETWOOD MAC

*Today* and will be profiled on NBC news magazine *Dateline*. (Programming may be altered by news coverage of the war in Iraq.) *Say You Will* is Fleetwood Mac's first studio album of new material with Stevie Nicks and Lindsey Buckingham since 1987's *Tango in the Night*. Mick Fleetwood and John McVie complete the lineup; Fleetwood and McVie have featured on all of Fleetwood Mac's albums.

Drummer Fleetwood recently told *Billboard*, "The whole energy in Fleetwood Mac right now is incredible. Our story is a really happy one at the moment. We've pushed some envelopes with this new album. We've made an album that we love, and we're not frightened or insecure about who we are."

**IN BRIEF:** Limp Bizkit will perform at World Wrestling Entertainment's *Wrestlemania XIX*, which airs March 30 on pay-per-view TV. The band will reportedly play two songs. One of them will be from Limp Bizkit's new album, *Bipolar*, due May 13 on Flip/Interscope Records... CMT is launching a new weekly series, *CMT Ultimate Country Home*, in which viewers can enter a contest to win a house redecorated by several country stars. The new half-hour series debuts at 10 p.m. ET April 7. Artists to be featured on the series include Deana Carter, Lonestar, Jo Dee Messina, and Brad Paisley... Award-winning music-video director Joseph Kahn has taken his production company, SuperMega, to HSI Productions.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 5, 2003



Continuous programming  
200 Jericho Quadrangle, Jericho, NY 11753

- OVEN FRESH**
- SYSTEM OF A DOWN, BOOM!  
IDLEWILD, A MODERN WAY OF LETTING GO  
YEAH YEAH YEAHS, GATE WITH THE NIGHT  
THE MOONEY SUZUKI, IN A YOUNG MAN'S MIND  
JESSE MALIN, QUEEN OF THE UNDERWORLD  
LIAM LYNCH, UNITED STATES OF WHATEVER  
AIMEE MANN, PAVLOV'S BELL  
KINKY, MIRANDO DE LADO  
SNEAKER PIMP, LORETTA YOUNG SILKS



Continuous programming  
1515 Broadway, New York, NY 10036

- NEW**
- AFI, GIRL'S NOT GREY
- muchMUSIC**
- Continuous programming  
299 Queen St West, Toronto, Ontario M5V2Z5

- NO DOUBT, RUNNING (NEW)  
AFI, GIRL'S NOT GREY (NEW)  
HOT ACTION COP, FEVER FOR THE FLAVA (NEW)  
THE DEARS, LOST IN THE PLOT (NEW)  
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS  
50 CENT, IN DA CLUB  
SHAWN DESMAN, SHOOK (JOMO REMIX)  
SWOLLEN MEMBERS, BREATH  
SAM RIBBERTS, DON'T WALK AWAY EILEEN  
JENNIFER LOPEZ, ALL I HAVE  
THEORY OF A DEADMAN, MAKE UP YOUR MIND  
NOT BY CHOICE, HOW THAT YOU'RE LEAVING  
GOOD CHARLOTTE, THE ANTHEM  
COLDPLAY, CLOCKS  
MATTHEW GOOD, IN A WORLD CALLED CATASTROPHE  
SIMPLE PLAN, ADDICTED  
T.A.T.U., ALL THE THINGS SHE SAID  
LINKIN PARK, SOMEWHERE I BELONG  
RED HOT CHILI PEPPERS, CAN'T STOP  
JUSTIN TIMBERLAKE, ROCK YOUR BODY



Continuous programming  
1111 Lincoln Rd, Miami Beach, FL 33139

- NICK CARTER, DO I HAVE TO CRY FOR YOU  
T.A.T.U., NOT GONNA GET US  
CHRISTINA AGUILERA, BEAUTIFUL  
MOLOTOV, FRIGORERO  
RED HOT CHILI PEPPERS, CAN'T STOP  
PAULINA RUBIO, CASANOVA/BAILA CASANOVA  
LINKIN PARK, SOMEWHERE I BELONG  
KELLY OSBOURNE, SHUT UP  
SHAKIRA, QUE ME QUEDAS TU  
GUSTAVO CERATI, COSA IMPOSSIBILE  
EMINEM, LOSE YOURSELF  
COLDPLAY, CLOCKS  
AVRIL LAVIGNE, SKNER BOI  
AUDIO SLAVE, LIKE A STONE  
MEL C, HERE IT COMES  
SUM 41, STILL WAITING  
SIMPLE PLAN, I'D DO ANYTHING  
JUSTIN TIMBERLAKE, CRY ME A RIVER  
JUANES, MALA GENTE  
KABAH, POR TI



2 hours weekly  
3900 Main St, Philadelphia, PA 19127

- SEAN PAUL, GET BUSY  
50 CENT, IN DA CLUB  
BONE THUGS-N-HARMONY, HOME  
WAYNE WONDER, NO LETTING GO  
DMX, X GON GIVE IT TO YA  
R. KELLY, IGNITION  
JAY-Z, EXCUSE ME MISS  
SNOOP DOGG, BEAUTIFUL  
LIL' KIM, THE JUMP OFF  
LIL' MO, 4 EVER  
BABY, WHAT HAPPENED TO THAT BOY  
FREEWAY, WHAT WE DO  
FABOLOUS, CAN'T LET YOU GO  
KEITH MURRAY, YEAH YEAH U KNOW IT  
TAKE DOWN REEL, SCRATCHIN' & SURVIVIN'



Continuous programming  
9697 E. Mineral Ave., Englewood, CO 80112

- BLAKE SHELTON, THE BABY  
KENNY CHESNEY, BIG STAR  
JOE NICHOLS, BROKENHEARTSVILLE  
TIM MCGRAW, SHE'S MY KIND OF RAIN  
KEITH URBAN, RAINING ON SUNDAY  
ALAN JACKSON, THAT'D BE ALRIGHT  
DIXIE CHICKS, TRAVELIN' SOLDIER  
DARRYL WORLEY, HAVE YOU FORGOTTEN?  
VINCE GILL, NEXT BIG THING  
MARTINA MCBRIDE, CONCRETE ANGEL  
DIAMOND RIO, I BELIEVE  
THE CHARLIE DANIELS BAND, SOUTHERN BOY  
LEANN RIMES, SUDDENLY  
MONTGOMERY GENTRY, SPEED  
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU  
AARON LINES, YOU CAN'T HIDE BEAUTIFUL  
DEANA CARTER, THERE'S NO LIMIT  
TERRY CLARK, I JUST WANNA BE MAD  
CHRIS CAGLE, WHAT A BEAUTIFUL DAY  
MARK WILLIS, 19 SOMETHIN'



15 hours weekly  
10227 E 14th St, Oakland, CA 94603

- JUSTIN TIMBERLAKE, ROCK YOUR BODY  
B2K, GIRLFRIEND  
EMINEM, SING FOR THE MOMENT  
MARQUES HOUSTON, THAT GIRL  
GOOD CHARLOTTE, THE ANTHEM  
NO DOUBT, RUNNING  
SNOOP DOGG, BEAUTIFUL  
SUM 41, THE HELL SONG  
SANTANA, NOTHING AT ALL  
LINKIN PARK, SOMEWHERE I BELONG  
SIMPLE PLAN, ADDICTED  
JENNIFER LOPEZ, ALL I HAVE  
AVRIL LAVIGNE, I'M WITH YOU  
MARIAH CAREY, BOY II NEED YOU  
SHAKIRA, THE ONE

# BETWEEN THE BULLETS

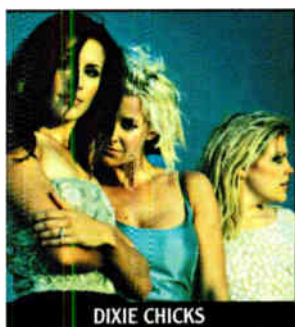
A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter

by Geoff Mayfield



**THE COST OF FREE SPEECH:** Not only have Dixie Chicks experienced a backlash at radio (see story, page 1), the trio also appears to have lost some traction with consumers since Natalie Maines criticized President George W. Bush's intent to invade Iraq. In the three weeks that followed the Grammy Awards, the Chicks' three Monument albums sold more than 555,000 copies, according to Nielsen SoundScan. Its latest, *Home*, accounted for 472,000 of that haul. This week, all three titles slide conspicuously.



DIXIE CHICKS

Aside from the four titles that bowed inside last issue's top 20—each with drops of more than 50% (Nos. 18, 21, 40, and 41)—*Home* suffers the largest dip of any set on The Billboard 200, plummeting by 42%. The Chicks' older albums post slides of 38% and 27% (Nos. 6 and 3, respectively, on Top Pop Catalog).

Keeping things in perspective, apart from deciding not to buy an album, the only protest a consumer could register via Nielsen SoundScan would be to return a Chicks title, as consumer returns are deducted from an act's current sum. We're figuring, though, that most stores won't take back opened CDs. Remember, too, that although the trio's sales are down from last issue, its three albums do combine for 87,000 units of plus business.

Something tells me that if Dixie Chicks were not a country act, the fallout would be less severe. Take Lenny Kravitz, for example, from whom war protest is both expected and accepted. The rocker—whose new recording, "We Want Peace," is available on Rock the Vote's Web site—was also the anchor of the Peace Choir, which covered John Lennon's "Give Peace a Chance" in 1991 during the earlier conflict with Iraq. Yet Kravitz's participation in that anti-war song did not appear to affect either his album sales or his popularity.

**DARKEST HOUR BEFORE THE DAWN:** The Billboard 200 is soft this issue, as only three albums from last issue's top 50 show any kind of increase. Industry-wide album volume, including catalog titles, is down 11.3% from the prior week and down 19.7% against the same week last year (see Market Watch, page 3). In this soft climate, chart-topper 50 Cent pads his lead over runner-up Norah Jones, despite the former's 16% decline (234,000 units, a 33% gap ahead of No. 2 compared with

last issue's 15% margin).

50 Cent's title is the only one above the 200,000 threshold, and only two others exceed 100,000 units. This is the first time in seven weeks that less than four titles are in the 100,000-plus range and the first time in four weeks that only one album surpasses 200,000.

The picture will be much brighter next week, when the combined sales of new albums by Linkin Park and Celine Dion could move as much as 1.5 million units (see story, page 1, and A Look Ahead, page 6).

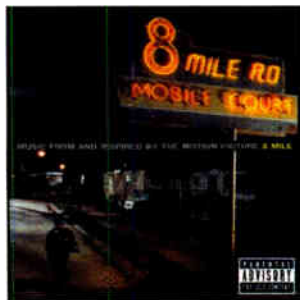
**THE EXTRA 'MILE:** The home video splash of *8 Mile* and a related Interscope promotion involving the DVD *Eminem's All Access Europe* makes ripples on our sales lists. Aside from the publicity and advertising that brought the film to the video market, consumers received a free copy of *Access Europe* if they bought two

Eminem albums, a promotion that extended to the first *8 Mile* album; the one by his group, D12; and his two DVDs.

The original *8 Mile* soundtrack gets the biggest bounce (29-10, the Greatest Gainer with a 53% spike), but the Academy Award-winning rapper's latest (18-12, up 3,000) and *More Music From 8 Mile* (No. 16 on Top Soundtracks, up 125%) also bubble. On Top Pop Catalog, the rapper jumps 5-1 (up 25%) and 16-7 (up 22%).

**GOOD NEWS, BAD NEWS:** The good news is that DVD has quickly become a meaningful product for stores and distributors that sell music recordings (see story, page 1). That said, consumer preferences since the start of the fourth quarter suggest that the popularity of DVDs may be another factor—along with low-ball pricing on key new albums and digital copying—that is eroding the perceived value of the CD.

During the fourth quarter, the No. 1 title on Top DVD Sales (based on non-projected sums from reporting stores tabulated by Nielsen VideoScan) outsold the No. 1 album on The Billboard 200 in eight out of 13 weeks. During that time, the average sale of a chart-topping DVD was 612,645, compared with 463,677 for the No. 1 album. That gap was even larger in the first 11 weeks of 2003, when the No. 1 DVD averaged 629,409, compared with a Nielsen SoundScan average of 367,608 units for a chart-leading album; the DVD outsold the album in seven of those 11 weeks.



## Singles Minded

by Silvio Pietrolungo, Minal Patel, Wade Jessen



**ALL-AMERICAN:** Madonna's "American Life" hits the Hot 100 Sales chart one week earlier than anticipated, debuting at No. 4 after 4,000 paid downloads were sent to her adoring fans. The track was to be transmitted Monday, March 24—which would have counted toward next issue's chart—but, as promised by Warner Bros., the



downloads were sent out as soon as a leak of the track hit the Internet (supposedly originating in Poland) Sunday, March 23. The debut of "Life" comes one week after "Peacekeeper" by Fleetwood Mac hit the sales chart based solely on download sales. Not surprisingly, "Peacekeeper" falls off the chart, as its current week's total of 150 paid downloads could not measure up to the sales built in the weeks leading to its initial shipment. Similar to Internet sales or direct-to-consumer sales of physical albums or singles, Nielsen SoundScan counts such units when orders are fulfilled, rather than the time at which the consumer makes the purchase.

After only two days of airplay, "Life" reaches 8.8 million listener impressions and debuts on The Billboard Hot 100 at No. 90. Expect a big move up the chart next issue, after the track gets a full week of airplay under its belt.

**TOP GUN:** Darryl Worley's "Have You Forgotten?" becomes the fourth song in the 13-year Nielsen Broadcast Data Systems era to lead Hot Country Singles & Tracks in five weeks and the first to achieve pole position this fast in more than five years. No track in the modern era has topped the country chart in fewer than five weeks. "Forgotten" joins Garth Brooks' "Shameless" (1991) and "Longneck Bottle" (1997) and Tim McGraw's "It's Your Love" (with wife Faith Hill, 1997) for quickest climb to the top.

Up 1,058 spins, Worley's pro-war single finishes with 6,129 detections and rises 2-1. It is the third title so far this year to exceed 6,000 detections in a single week, a feat only one title accomplished in 2002: Keith Urban's "Somebody Like You." In 2003, Mark Wills' "19 Somethin'" and Dixie Chicks' "Travelin' Soldier" also crossed the 6,000-detections benchmark in a single week. With a 65% decline in airplay, "Soldier" falls off the chart this issue from last issue's No. 3 rank, following lead singer Natalie Maines' anti-George W. Bush comments (see story, page 1).

**IN PRINT:** In addition to having the No. 3 single on the Hot R&B/Hip-Hop Singles & Tracks chart

with "Excuse Me Miss," Jay-Z debuts "Stop," the first single from his next project, *Blueprint 2.1*, which hits retail April 8. "Stop" bows at No. 71 with an initial impact of 4.7 million listeners. Other cuts on *Blueprint 2.1* consist of a "best-of" collection from his previous release, *Blueprint 2*, and remixes of "Excuse Me Miss" and "Beware of the Boys," a recent international hit by Panjabi MC originally titled "Mundian to Bach Ke"; the latter is No. 14 on billboard.com's Bubbling Under R&B/Hip-Hop Singles chart.

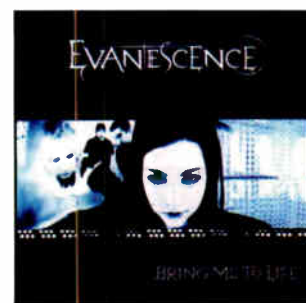
Elsewhere on Singles & Tracks, "I Know What You Want" by Busta Rhymes & Mariah Carey advances 11-9 while nabbing Greatest Gainer/Sales honors. "Want" moves 45-14 on Hot R&B/Hip-Hop Singles Sales after the retail launch of the 12-inch vinyl, which follows a premature debut last issue as a result of street-date violations. "Want" is the seventh top 10 single for Busta and the 21st for Carey on the R&B/Hip-Hop chart. Initially appearing only on Rhymes' *It Ain't Safe No More*, the single's success has prompted Monar/Island/IDJMG to press it onto Carey's album *Charmbracelet* as well.

**LIFE-ALTERING:** Evanescence Featuring Paul McCoy's "Bring Me to Life" holds at No. 1 on Modern Rock Tracks for a second consecutive week and sets a new detection record with 3,432 spins.

That bests the old mark of 3,427 set by Red Hot Chili Peppers' "By the Way" in the Aug. 10, 2002, issue. Evanescence's debut album, *Fallen*, climbs to a new peak on The Billboard 200, moving 9-5; it has scanned more than 300,000 units in three weeks.

**10 PALS:** Sean Paul and 3 Doors Down both earn their second top 10 songs on the Hot 100, as Paul's "Get Busy" and the band's "When I'm Gone" jump to Nos. 6 and 7, respectively. "Busy" earns Greatest Gainer/Airplay honors for the second time in three weeks, with a gain of 19.5 million listener impressions, and moves into the top 10 in its seventh week on the chart. That is quite a contrast to Paul's "Gimme the Light," which finally made the top 10 last November in its 30th week on the chart.

"Gone" is 3 Doors Down's first trip to the top 10 of the Hot 100 since fall 2000, when "Kryptonite" peaked at No. 3; it is the first song to hit the top 10 of both that chart and Modern Rock Tracks since "Hero" by Chad Kroeger Featuring Josey Scott did so in June 2002.



# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL									
			<b>NUMBER 1</b>		5 Weeks At Number 1	1	49	46	56	17	<b>TIM MCGRAW</b> ▲ <sup>2</sup>	Tim McGraw And The Dancehall Doctors	2
1	1	1	<b>50 CENT</b> ▲ <sup>4</sup>		Get Rich Or Die Tryin'	1	50	54	43	9	JAY-Z ▲ <sup>3</sup>	The Blueprint 2: The Gift And The Curse	1
			<b>GREATEST GAINER</b>				51				<b>VARIOUS ARTISTS</b>	Atticus: Dragging The Lake II	51
2	2	2	<b>NORAH JONES</b> ▲ <sup>5</sup>		Come Away With Me	1	52	47	42	1	AALIYAH ▲	I Care 4 U	3
3	3	4	<b>R. KELLY</b>		Chocolate Factory	1	53	59	51		<b>VARIOUS ARTISTS</b>	Worship Together: I Could Sing Of Your Love Forever	39
4	6	9	<b>SOUNDTRACK</b> ▲		Chicago	2	54	51	32	6	<b>JOHN MAYER</b> ●	Any Given Thursday	17
5	9	7	<b>EVANESCENCE</b>		Fallen	5					<b>PACESETTER</b>		
6	8	8	<b>KID ROCK</b> ▲ <sup>3</sup>		Cocky	3	55	76	84	9	TRAPT	Trapt	55
7	4	6	<b>DIXIE CHICKS</b> ▲ <sup>6</sup>		Home	1	56	62	63	14	CHEVELLE ●	Wonder What's Next	14
8	7	3	<b>FABOLOUS</b>		Street Dreams	3	57	58	47	23	LL COOL J		10
9	12	13	<b>SEAN PAUL</b> ●		Dutty Rock	9	58				DEANA CARTER	I'm Just A Girl	58
10	29	34	<b>SOUNDTRACK</b> ▲ <sup>4</sup>		8 Mile	1	59	45	29	3	WAYNE WONDER	No Holding Back	29
11	11	5	<b>LIL' KIM</b>		La Bella Mafia	5	60	48	24	3	THE ATARIS	So Long, Astoria	24
12	18	21	<b>EMINEM</b> ▲ <sup>8</sup>		The Eminem Show	1	61	61	67	16	MATCHBOX TWENTY ▲	More Than You Think You Are	6
13	13	11	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup>		Let Go	2	62	63	55	4	VIVIAN GREEN	Love Story	51
14	15	16	<b>COLDPLAY</b> ▲		A Rush Of Blood To The Head	5	63	52	44	4	GEORGE STRAIT	For The Last Time: Live From The Astrodome	7
15	21	27	<b>AUDIOSLAVE</b> ▲		Audioslave	7	64	30			ANI DIFRANCO	Evolve	30
16	17	15	<b>JOHN MAYER</b> ▲ <sup>2</sup>		Room For Squares	8	65	56	31	3	DONNIE MCCLURKIN	Donnie McClurkin... Again	31
17	23	17	<b>KIDZ BOP KIDS</b>		Kidz Bop 3	17	66	60	49	18	JA RULE ▲	The Last Temptation	4
18	5		<b>AFI</b>		Sing The Sorrow	5	67	66	68	3	RED HOT CHILI PEPPERS ▲	By The Way	2
19	22	23	<b>GOOD CHARLOTTE</b> ▲		The Young And The Hopeless	7	68	55	38	4	B.G.	Livin' Legend	21
20	16	10	<b>SOUNDTRACK</b>		Cradle 2 The Grave	6	69	69	57	4	VARIOUS ARTISTS ▲ <sup>2</sup>	Now 11	2
21	31	28	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup>		Justified	2	70	70	65	1	ELTON JOHN ▲ <sup>2</sup>	Greatest Hits 1970-2002	12
22	10		<b>KILLER MIKE</b>		Monster	10	71	64	58	22	SANTANA ▲ <sup>2</sup>	Shaman	1
23	24	22	<b>MISSY ELLIOTT</b> ▲		Under Construction	3	72	85	112	19	FLOETRY	Floetic	19
24	26	20	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup>		This Is Me...Then	2					<b>HEATSEEKER IMPACT</b>		
25	20	14	<b>VARIOUS ARTISTS</b>		Grammy Nominees 2003	6	73	101	133	4	AMANDA PEREZ	Angel	73
26	25	25	<b>T.A.T.U.</b>		200 KM/H In The Wrong Lane	13	74	80	62	32	SOUNDTRACK ●	Lizzie McGuire	61
27	40	41	<b>THE ALL-AMERICAN REJECTS</b>		The All-American Rejects	25	75				MR. CHEEKS	Back Again!	75
28	37	37	<b>3 DOORS DOWN</b> ▲		Away From The Sun	8	76	65	53	10	LIONEL RICHIE	The Definitive Collection	19
29	35	35	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup>		Stripped	2	77	77	82	7	VARIOUS ARTISTS ●	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
30	32	30	<b>NELLY</b> ▲ <sup>5</sup>		Nellyville	1	78	68	72	49	KENNY CHESNEY ▲ <sup>2</sup>	No Shoes, No Shirt, No Problems	1
31	39	39	<b>SNOOP DOGG</b> ●		Paid Tha Cost To Be Da Boss	12	79	71	64	20	PINK ▲ <sup>4</sup>	M!ssundaztood	6
32	27	19	<b>JOSH GROBAN</b> ▲ <sup>3</sup>		Josh Groban	8	80	75	69	7	VARIOUS ARTISTS ●	WOW Gospel 2003	29
33			<b>HOT SHOT DEBUT</b>				81	83	79	79	MARTINA MCBRIDE ▲ <sup>2</sup>	Greatest Hits	5
34	28	12	<b>(HED)PLANET EARTH</b>		Blackout	33	82	67	60	4	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31
35	34	26	<b>FREEWAY</b>		Philadelphia Freeway	5	83	93	74	4	FIELD MOB	From The Roota To Tha Toota	33
36	36	33	<b>SOUNDTRACK</b> ●		Daredevil: The Album	9	84	72	66	15	B2K ▲	Pandemonium!	10
37	36	33	<b>TYRESE</b> ●		I Wanna Go There	16	85	104	104	17	BUSTA RHYMES ●	It Ain't Safe No More...	43
38	44	50	<b>THE ALLMAN BROTHERS BAND</b>		Hittin' The Note	37	86	38			RELIENT K	Two Lefts Don't Make A Right...But Three Do	38
39	41	36	<b>SIMPLE PLAN</b> ●		No Pads, No Helmets...Just Balls	36	87	74	73	22	FOO FIGHTERS ●	One By One	3
40	14		<b>SHANIA TWAIN</b>		Up!	1	88	89	121	6	MICHAEL BUBLE	Michael Buble	88
41	19		<b>BLACKSTREET</b>		Level II	14	89	86	88	20	JOE NICHOLS	Man With A Memory	72
42	50	61	<b>BEN HARPER</b>		Diamonds On The Inside	19	90	33			EVERCLEAR	Slow Motion Daydream	33
43	43	40	<b>TOBY KEITH</b> ▲ <sup>2</sup>		Unleashed	1	91	88	75	17	2PAC ▲ <sup>2</sup>	Better Dayz	5
44	43	40	<b>ROD STEWART</b> ▲		It Had To Be You... The Great American Songbook	4	92	92	80	27	DISTURBED ▲	Believe	1
45	53	48	<b>VARIOUS ARTISTS</b>		WOW Worship (Yellow)	44	93	91	86	21	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	15
46	49	45	<b>NAS</b> ▲		God's Son	12	94	105	94	15	THE DONNAS	Spend The Night	62
47	57	52	<b>JOHNNY CASH</b>		American IV: The Man Comes Around	45	95	87	81	25	THE ROLLING STONES ▲ <sup>4</sup>	Forty Licks	2
48	42	18	<b>JAHEIM</b> ●		Still Ghetto	8	96	94	91	67	NO DOUBT ▲ <sup>2</sup>	Rock Steady	9
			<b>THIRD DAY</b>		Offerings II: All I Have To Give	18	97				STEPHEN MALKMUS & THE JICKS	Pig Lib	97



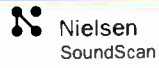
THIS WEEK			LAST WEEK			2 WKS. AGO			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
LAST WEEK	2 WKS. AGO	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART					LAST WEEK	2 WKS. AGO	WEEKS ON CHART				
98	78	71				YANNI	Ethnicity	27	149	137	134	NIRVANA	Nirvana	3					
99	109	102	32			CELINE DION	A New Day Has Come	1	150	141	126	VARIOUS ARTISTS	The Source Presents Hip Hop Hits Vol. 6	35					
100	118	120	22			HEATHER HEADLEY	This Is Who I Am	38	151	150	156	GARY ALLAN	Aright Guy	39					
101	84	85	26			ELVIS PRESLEY	Elvis: 30 #1 Hits	1	152	134	119	SOUNDTRACK	How To Lose A Guy In 10 Days	96					
102	82	99	21			RASCAL FLATTS	Melt	5	153	RE-ENTRY	11	DANIEL BEDINGFIELD	Gotta Get Thru This	41					
103	79	54	3			CHOPPA	Straight From The N.O.	54	154	129	138	SYSTEM OF A DOWN	Toxicity	1					
104	95	83	39			QUEENS OF THE STONE AGE	Songs For The Deaf	17	155	NEW	1	VARIOUS ARTISTS	Dove Hits 2003	155					
105	97	100	27			BEE GEES	Their Greatest Hits—The Record	49	156	127	123	STEVEN CURTIS CHAPMAN	All About Love	12					
106	139	167	5			FINCH	What It Is To Burn	106	157	146	129	WHITNEY HOUSTON	Just Whitney...	9					
107	81	76	7			BLAKE SHELTON	The Dreamer	8	158	170	158	KIDZ BOP KIDS	Kidz Bop 2	37					
108	112	95	15			NIVEA	Nivea	80	159	158	163	SOUNDTRACK	Disney's Lilo & Stitch	11					
109	96	78	23			FAITH HILL	Cry	1	160	148	125	BON JOVI	Bounce	2					
110	73	46	3			HOOTIE & THE BLOWFISH	Hootie & The Blowfish	46	161	99		THE CLASH	The Essential Clash	99					
111	121	131	21			THE USED	The Used	63	162	188	160	DRU HILL	Dru World Order	21					
112	110	87	26			INDIA.ARIE	Voyage To India	6	163	154	151	MUDVAYNE	The End Of All Things To Come	17					
113	119	109	7			JARS OF CLAY	Furthermore: From The Studio, From The Stage	64	164	130	144	VARIOUS ARTISTS	WOW Hits 2003	34					
114	90	59	34			BRUCE SPRINGSTEEN	The Rising	1	165	143	127	MASSIVE ATTACK	100th Window	69					
115	135	103	47			VANESSA CARLTON	Be Not Nobody	5	166	RE-ENTRY	6	THEORY OF A DEADMAN	Theory Of A Deadman	85					
116	100	77	16			MARIAH CAREY	Charmbracelet	3	167	157	154	DAVID GRAY	A New Day At Midnight	17					
117	103	92	49			SHERYL CROW	C'mon, C'mon	2	168	160	159	CREED	Weathered	1					
118	107	115	23			FLEETWOOD MAC	The Very Best Of Fleetwood Mac	12	169	NEW	1	CAVE IN	Antenna	169					
119	116	96	17			THE ROOTS	Phrenology	28	170	NEW	1	JASON MRAZ	Waiting For My Rocket To Come	170					
120	124	108	17			SYSTEM OF A DOWN	Steal This Album!	15	171	168	152	TLC	3D	6					
121	106	93	18			SOUNDTRACK	Sweet Home Alabama	46	172	128	122	JOSH GROBAN	Josh Groban In Concert	34					
122	114	89	31			ASHANTI	Ashanti	1	173	147	140	RODNEY CARRINGTON	Nut Sack	82					
123	132	124	25			DIAMOND RIO	Completely	23	174	RE-ENTRY	4	INTOCABLE	La Historia	60					
124	125	110	20			ALISON KRAUSS + UNION STATION	Live	36	175	169	178	INTOCABLE	La Historia	161					
125	115	101	22			PUDDLE OF MUDD	Come Clean	9	176	165	136	LYLE LOVETT	Smile: Songs From The Movies	106					
126	102	90	6			VINCE GILL	Next Big Thing	14	177	156	146	TORI AMOS	Scarlet's Walk	7					
127	111	147	3			SOUNDTRACK	Bringing Down The House	111	178	174	174	BONE THUGS-N-HARMONY	Thug World Order	12					
128	NEW	1				CODY CHESNUTT	Headphone Masterpiece	128	179	152	137	SWITCHFOOT	The Beautiful Letdown	85					
129	120	105	24			ALAN JACKSON	Drive	1	180	194	—	MONTGOMERY GENTRY	My Town	26					
130	113	114	25			VARIOUS ARTISTS	iWorship: A Total Worship Experience	60	181	153	116	OZZY OSBOURNE	The Essential Ozzy Osbourne	81					
131	108	107	19			SALIVA	Back Into Your System	19	182	149	132	DIANA KRALL	Live In Paris	18					
132	123	106	17			BABY	Birdman	24	183	136	117	RUSH	The Spirit Of Radio: Greatest Hits 1974 - 1987	62					
133	NEW	1				VARIOUS ARTISTS	I Could Sing Of Your Love Forever: Kids	133	184	182	187	KEM	Kemistry	175					
134	NEW	1				VARIOUS ARTISTS	Conception: An Interpretation Of Stevie Wonder's Songs	134	185	162	169	JOHNNY VICIOUS	Ultra. Dance 03	162					
135	131	118	4			A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4	86	186	NEW	1	VARIOUS ARTISTS	The Heart Of Roadrunner Records	186				
136	163	—	1			TALIB KWELI	Quality	21	187	178	141	SMILEZ & SOUTHSTAR	Crash The Party	91					
137	140	145	59			JACK JOHNSON	Brushfire Fairytales	34	188	187	182	SEETHER	Disclaimer	92					
138	98	70	4			SOUNDTRACK	Smallville [The Talon Mix]	31	189	155	153	DAR WILLIAMS	The Beauty Of The Rain	120					
139	133	111	14			SYLEENA JOHNSON	Chapter 2: The Voice	104	190	RE-ENTRY	10	50 CENT	Guess Who's Back?	28					
140	117	98	8			ZWAN	Mary Star Of The Sea	3	191	199	199	SMOKIE NORFUL	I Need You Now	191					
141	145	162	4			BOWLING FOR SOUP	Drunk Enough To Dance	141	192	166	155	MICHELLE BRANCH	The Spirit Room	28					
142	138	139	24			KEITH URBAN	Golden Road	11	193	183	177	TRINA	Diamond Princess	14					
143	126	142	17			SUM 41	Does This Look Infected?	32	194	180	170	SOUNDTRACK	The Lord Of The Rings: The Two Towers	43					
144	NEW	1				DF DUB	Country Girl	144	195	144	97	DIRTY	Keep It Pimp & Gangsta	63					
145	161	186	4			RANDY TRAVIS	Rise And Shine	127	196	177	164	TRACE ADKINS	Chrome	59					
146	122	128	22			MICHAEL W. SMITH	Worship Again	14	197	172	166	CLIPSE	Lord Willin'	4					
147	NEW	1				MAGIC	White Eyes	147	198	151	135	ALABAMA	In The Mood: The Love Songs	15					
148	167	191	21			LINKIN PARK	[Reanimation]	2	199	164	148	RY COODER MANUEL GALBAN	Mambo Sinuendo	52					
									200	181	173	NICKELBACK	Silver Side Up	2					

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 indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices marked EQ, 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.

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# Billboard TOP JAZZ ALBUMS™

Sales data compiled by

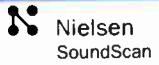


THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	23	<b>DIANA KRALL</b> ●	VERVE 549846/VE	Live In Paris
2	2	2	<b>PETER CINCOTTI</b>	COLUMBIA 87900/CRG	Peter Cincotti
3	3	24	<b>TONY BENNETT &amp; K.D. LANG</b> ●	RPM/COLUMBIA 86734/CRG	A Wonderful World
4	4	30	<b>DIANA KRALL</b> ▲	VERVE 549846/VE	The Look Of Love
5	5	3	<b>GLENN MILLER</b>	RCA VICTOR 64014	Platinum Glenn Miller
6	7	17	<b>NATALIE COLE</b>	VERVE 589774/VE	Ask A Woman Who Knows
7	6	18	<b>MARK O'CONNOR'S HOT SWING TRIO</b>	ODYSSEY 87860/CRG	In Full Swing
8	8	5	<b>THE BAD PLUS</b>	COLUMBIA 87900/CRG	These Are The Vistas
9	10	7	<b>THE MARSALIS FAMILY</b>	MARSALIS 613302/BOUNDR	A Jazz Celebration
10	9	4	<b>NAT KING COLE</b>	CAPITOL 81513	Love Songs
11	NEW		<b>VARIOUS ARTISTS</b>	ROEADDOPE 93138/AG	The Detroit Experiment
12	11	2	<b>KENNY GARRETT</b>	WARNER BROS 48404	Standard Of Language
13	16	8	<b>VARIOUS ARTISTS</b>	VERVE 065228/VE	Bossa Nova For Lovers
14	15	7	<b>JANE MONHEIT</b>	N-CODED 4234/WARLOCK [M]	In The Sun
15	17	4	<b>CHRISTIAN MCBRIDE BAND</b>	WARNER BROS 48272	Vertical Vision
16	12	1	<b>SCOLOHOFO</b>	BLUE NOTE 42081	Oh!
17	14	21	<b>JOHN COLTRANE</b>	IMPULSE/VERVE 589945/VE	A Love Supreme (Deluxe Edition)
18	13	77	<b>STEVE TYRRE</b>	COLUMBIA 86006/CRG [M]	Standard Time
19	19	25	<b>TONY BENNETT</b>	RPM/COLUMBIA 85633/CRG	Playin' With My Friends: Bennett Sings The Blues
20	20	8	<b>FLORA PURIM</b>	NARADA JAZZ 43537/NARADA	Speak No Evil
21	21	5	<b>STEFON HARRIS</b>	BLUE NOTE 32498	Grand Unification Theory
22	22	7	<b>ASTRUD GILBERTO</b>	VERVE 520790/VE	Astrud Gilberto's Finest Hour
23			<b>JANE MONHEIT</b>	N-CODED 4219/WARLOCK [M]	Come Dream With Me
24	18	11	<b>KARRIN ALLYSON</b>	CONCORD JAZZ 2108/ECONORD	In Blue
25			<b>SARAH VAUGHAN</b>	VERVE 065313/VE	Sarah For Lovers

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# Billboard TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	56	<b>NORAH JONES</b> ▲ <sup>5</sup>	BLUE NOTE 3998 [M]	Come Away With Me
2	2	1	<b>THE CRUSADERS</b>	PRA/VERVE 060077/VE	Rural Renewal
3	3	27	<b>KENNY G</b> ●	ARISTA 14738	Paradise
4	5	1	<b>MINDI ABAIR</b>	GRP 025723/VE	It Just Happens That Way
5	6	15	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 87124/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
6	4	4	<b>WALTER BEASLEY</b>	N-CODED 4239/WARLOCK [M]	Go With The Flow
7	7	7	<b>JEFF LORBER</b>	NARADA JAZZ 80390/NARADA	Philly Style
8	8	4	<b>SPYRO GYRA</b>	HEADS UP 3074	Original Cinema
9	12	25	<b>FOURPLAY</b>	BLUEBIRD 63916/RCA VICTOR	Heartfelt
10	10	44	<b>BWB</b>	WARNER BROS 48011 [M]	Groovin'
11	13	27	<b>AL JARREAU</b>	GRP 589773/VE	All I Got
12	16	17	<b>HERB ALPERT</b>	A&M 430886/INTERSCOPE	Definitive Hits
13	15	28	<b>NORMAN BROWN</b>	WARNER BROS 47395 [M]	Just Chillin'
14	14	74	<b>BONEY JAMES</b>	WARNER BROS 48004	Ride
15	9	9	<b>WALTER BEASLEY</b>	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!	Midnight Love
16	11	11	<b>BOBBY LYLE</b>	THREE KEYS 54562/LIGHTYEAR	Joyful
17	18	24	<b>TOWER OF POWER</b>	RHINO 74345	The Very Best of Tower Of Power - The Warner Years
18	17	24	<b>KIM WATERS</b>	SHANACHIE 5094 [M]	Someone To Love You
19	20	3	<b>VARIOUS ARTISTS</b>	WATER 060310	Jazz Lounge
20	NEW		<b>WILL DOWNING</b>	GRP 589610/VE	{Sensual Journey}
21	22	2	<b>PIECES OF A DREAM</b>	HEADS UP 3071	Love's Silhouette
22	19	19	<b>MAYSA</b>	N-CODED 4233/WARLOCK	Out Of The Blue
23	23	23	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
24	21	21	<b>VARIOUS ARTISTS</b>	SHANACHIE 5094 [M]	Smooth Jazz Brown Sugar
25	24	24	<b>VARIOUS ARTISTS</b>	VERVE 065313/VE	Verve//Remixed

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies 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. 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.

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# Billboard TOP CLASSICAL ALBUMS™

Sales data for Classical, New Age, and Kid Audio charts compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	20	<b>ANDREA BOCELLI</b> ▲	PHILIPS 47046/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	12	<b>JANUSZ OLENICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b>	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	79	<b>YO-YO MA</b>	SONY CLASSICAL 85867	Classic Yo-Yo
4	7	7	<b>VARIOUS ARTISTS</b>	CIRCA/VIRGIN 66967	The Most Relaxing Classical Album...Ever! II
5	5	25	<b>GLENN GOULD</b>	SONY CLASSICAL 87703	State Of Wonder
6	4	20	<b>RENEE FLEMING</b>	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
7	6	11	<b>CARRERAS-DOMINGO-PAVAROTTI</b>	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
8	NEW		<b>CHANTICLEER</b>	TELEOC 49702/AG	A Portrait
9	15	20	<b>MURRAY PERAHIA</b>	SONY CLASSICAL 61885	Chopin: Etudes Op. 10/25
10	10	20	<b>VANESSA-MAE</b>	ANGEL 57329	The Best Of Vanessa-Mae
11	11	7	<b>SOUNDTRACK</b>	EMI CLASSICS 57389/ANGEL	Callas Forever
12	NEW		<b>FABIO BIONDI/EUROPE GALLANTE</b>	VERITAS 45527/VIRGIN	Vivaldi: Mandolin Concert; Concerti Con Molti Instrumenti
13	8	2	<b>GIDON KREMER</b>	NONESUCH 79657/AG	Happy Birthday
14	14	20	<b>SALVITORE LICITRA</b>	SONY CLASSICAL 89223	The Debut
15	NEW		<b>JOHN ADAMS</b>	NONESUCH 79634/AG	El Nino

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# Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	14	<b>JOSH GROBAN</b> ▲ <sup>3</sup>	N3/REPRISE 48154/WARNER BROS [M]	Josh Groban
2	2	19	<b>JOSH GROBAN</b>	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
3	3	17	<b>CHARLOTTE CHURCH</b>	COLUMBIA 86950/CRG	Prelude: The Best Of Charlotte Church
4	4	10	<b>OPERA BABES</b>	SONY CLASSICAL 87803 [M]	Beyond Imagination
5	8	2	<b>THE AMERICAN TENORS</b>	SONY CLASSICAL 87893	The American Tenors
6	5	23	<b>BOND</b>	MBJ/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
7	9	24	<b>RUSSELL WATSON</b>	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
8	6	1	<b>RENEE FLEMING/BRYN TERFER</b>	DECCA UNIVERAL CLASSICS GROUP	Under The Stars
9	10	27	<b>MARIO FRANGULIS</b>	SONY CLASSICAL 89825 [M]	Sometimes I Dream
10	12	71	<b>ANDREA BOCELLI</b> ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
11	11	4	<b>DANIEL RODRIGUEZ</b>	MANHATTAN 43085/ANGEL [M]	From My Heart
12	13	70	<b>SARAH BRIGHTMAN</b> ●	NEMO STUDIO 33257/ANGEL	Classics
13	14	75	<b>CHARLOTTE CHURCH</b> ●	COLUMBIA 89710/CRG	Enchantment
14	NEW		<b>UTE LEMPER</b>	DECCA 472891/UNIVERSAL CLASSICS GROUP	But One Day
15	NEW		<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89825	Silk Road Journeys: When Strangers Meet

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# Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			Sales data compiled by Nielsen SoundScan		
1	1	6	<b>YANNI</b>	VIRGIN 81516	Ethnicity
2	2	2	<b>YANNI</b>	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	7	<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMOPHONE 214	Romantic Melodies
4	4	24	<b>GEORGE WINSTON</b>	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
5	5	5	<b>JIM BRICKMAN</b>	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
6	6	23	<b>VARIOUS ARTISTS</b>	VIRGIN 12082	Pure Moods IV
7	7	8	<b>AMETHYSTIUM</b>	NEURODISC 80835/CAPITOL	Aphelion
8	8	7	<b>JOHANNES LINSTEAD</b>	REAL MUSIC 3763	Zabuca
9	9	11	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 11676/RCA VICTOR	Windham Hill Chill
10	11	7	<b>JIM BRICKMAN</b>	WINDHAM HILL 11589/RCA VICTOR	Simple Things
11	10	6	<b>OTTMAR LIEBERT + LUNA NEGRA</b>	HIGHER OCTAVE 80561/VIRGIN	Santa Fe Sessions
12	12	2	<b>2002</b>	REAL MUSIC 8812	Sacred Well
13	NEW		<b>TINGSTAD &amp; RUMBEL</b>	NARADA 12788	Acoustic Garden
14	NEW		<b>SUZANNE CIANI</b>	SEVENTH WAVE 7008	Meditations For Dreams Relaxation
15	14	11	<b>ENYA</b>	REPRISE 49711/WARNER BROS	Only Time-The Collection

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# Billboard TOP CLASSICAL BUDGET

RANK	ARTIST	Title
1	20 CLASSICAL FAVORITES VARIOUS ARTISTS	VARIOUS ARTISTS
2	MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS	VARIOUS ARTISTS
3	GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTISTS	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION VARIOUS ARTISTS	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES VARIOUS ARTISTS	VARIOUS ARTISTS
7	25 PIANO FAVORITES VARIOUS ARTISTS	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: ROMANTIC PIANO VARIOUS ARTISTS	VARIOUS ARTISTS
9	SPANISH GUITAR MUSIC VARIOUS ARTISTS	VARIOUS ARTISTS
10	BEST TRADITIONAL WEDDING MUSIC VARIOUS ARTISTS	VARIOUS ARTISTS
11	BEETHOVEN: 50 CLASSICAL HIGHLIGHTS VARIOUS ARTISTS	VARIOUS ARTISTS
12	BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS	VARIOUS ARTISTS
13	MOZART: 50 CLASSICAL HIGHLIGHTS VARIOUS ARTISTS	VARIOUS ARTISTS
14	FOR A RAINY DAY VARIOUS ARTISTS	VARIOUS ARTISTS
15	CLASSICAL MASTERPIECES VARIOUS ARTISTS	VARIOUS ARTISTS

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# Billboard TOP CLASSICAL MIDLINE

RANK	ARTIST	Title
1	20 CLASSICAL FAVORITES VARIOUS ARTISTS	VARIOUS ARTISTS
2	DISNEY'S BABY BEETHOVEN VARIOUS ARTISTS	VARIOUS ARTISTS
3	VIVALDI'S GREATEST HITS VARIOUS ARTISTS	VARIOUS ARTISTS
4	FOR A QUIET EVENING VARIOUS ARTISTS	VARIOUS ARTISTS
5	COPLAND: APALACHIAN SPRING VARIOUS ARTISTS	VARIOUS ARTISTS
6	BABY NEPTUNE VARIOUS ARTISTS	VARIOUS ARTISTS
7	ROMANTIC ADAGIOS: VOLUME 2 VARIOUS ARTISTS	VARIOUS ARTISTS
8	ART OF SEGOVIA VARIOUS ARTISTS	VARIOUS ARTISTS
9	THE #1 OPERA ALBUM VARIOUS ARTISTS	VARIOUS ARTISTS
10	BRAMHMS: CELLO SONATAS 1-2 VARIOUS ARTISTS	VARIOUS ARTISTS
11	PACHELBEL CANON & OTHER BAROQUE HITS VARIOUS ARTISTS	VARIOUS ARTISTS
12	50 GREATEST CLASSICS VARIOUS ARTISTS	VARIOUS ARTISTS
13	NO. 1 PIANO ALBUM VARIOUS ARTISTS	VARIOUS ARTISTS
14	GREATEST HITS VARIOUS ARTISTS	VARIOUS ARTISTS
15	BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS	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.

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# Billboard TOP KID AUDIO

RANK	ARTIST	Title
1	KIDZ BOP KIDS RAZOR & THE 89060	KIDZ BOP 3
2	VARIOUS ARTISTS DISNEY/MANIA SUPERSTAR ARTISTS SING DISNEY...THEIR WAY! WALT DISNEY 860785	...THEIR WAY!
3	VARIOUS ARTISTS I COULD SING OF YOUR LOVE FOREVER KIDS WORSHIP TOGETHER 20371/SPARROW	I COULD SING OF YOUR LOVE FOREVER
4	KIDZ BOP KIDS RAZOR & THE 89055	KIDZ BOP 2
5	KIDZ BOP KIDS RAZOR & THE 89042	KIDZ BOP
6	VEGGIE TUNES BOB AND LARRY'S SUNDAY SCHOOL BIG IDEA/WORD 86202/LYRICK STUDIOS	BOB AND LARRY'S SUNDAY SCHOOL
7	VARIOUS ARTISTS RADIO DISNEY JAMS: VOL. 5 WALT DISNEY 860787	RADIO DISNEY JAMS: VOL. 5
8	THE WIGGLES WYRICK STUDIOS 3204	YUMMY YUMMY
9	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS NICK/JIVE 49500/ZOMBA	ORIGINAL THEME HIGHLIGHTS
10	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO	TODDLER FAVORITES
11	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS BENSON 84056	26 CLASSIC SONGS FOR TODDLERS
12	VEGGIE TUNES BIG IDEA'S VEGETABLES SING ALONGS BOB & LARRY'S BACKYARD PARTY BIG IDEA 35010	VEGETABLES SING ALONGS
13	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1 WALT DISNEY 860693	DISNEY'S GREATEST: VOL. 1
14	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL. 1 WALT DISNEY 860605	DISNEY CHILDREN'S FAVORITES VOL. 1
15	SING ALONG SING ALONG WITH DISNEY'S PRINCESSES WALT DISNEY 860583	SING ALONG WITH DISNEY'S PRINCESSES
16	VARIOUS ARTISTS PLAYHOUSE DISNEY 2 WALT DISNEY 860074	PLAYHOUSE DISNEY 2
17	CEDARWANT KIDS CLASSICS ACTION BIBLE SONGS BENSON 82217	ACTION BIBLE SONGS
18	VEGGIE TUNES JONAH'S OVERBOARD SING-ALONG BIG IDEA/WORD 35024/LYRICK STUDIOS	JONAH'S OVERBOARD SING-ALONG
19	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570	KID'S DANCE PARTY
20	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2 WALT DISNEY 860694	DISNEY'S GREATEST: VOL. 2
21	VARIOUS ARTISTS PLAYHOUSE DISNEY WALT DISNEY 860695	PLAYHOUSE DISNEY
22	BUCK HOWDY SKIDDADOLE! PRAIRIE DOG 407	SKIDDADOLE!
23	VARIOUS ARTISTS LILLO & STITCH ISLAND FAVORITES WALT DISNEY 860787	LILLO & STITCH ISLAND FAVORITES
24	VEGGIE TUNES VEGGIE TALKS SILLY SONGS WITH LARRY BIG IDEA/WORD 61644/LYRICK STUDIOS	VEGGIE TALKS SILLY SONGS WITH LARRY
25	CEDARWANT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 82218	SUNDAY SCHOOL SONGS

Children's recordings, original motion picture soundtracks excluded.

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
1	5	4	<b>EMINEM</b> WEB/AFTERMATH 498297/INTERSCOPE (12.98/19.98)	<b>NUMBER 1 / GREATEST GAINER</b> 2 Weeks At Number 1 <b>The Marshall Mathers LP</b>
2	6	6	<b>THE BEATLES</b> APPLE 29325/CAPITOL (12.98/18.98)	1 <b>Abbey Road</b>
3	4	5	<b>LINKIN PARK</b> WARNER BROS. 47755 (12.98/19.98)	[Hybrid Theory]
4	2	2	<b>COLDPLAY</b> NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
5	7	9	<b>CELINE DION</b> 550 MUSIC 63760/EPIC (12.98/EQ/18.98)	All The Way...A Decade Of Song
6	1	1	<b>DIXIE CHICKS</b> MONUMENT 68195/SONY (NASHVILLE) (10.98/EQ/17.98) [M]	Wide Open Spaces
7	16	16	<b>EMINEM</b> WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP
8	3	3	<b>DIXIE CHICKS</b> MONUMENT 63678/SONY (NASHVILLE) (12.98/EQ/18.98)	Fly
9	8	7	<b>SOUNDTRACK</b> LOST HIGHWAY/MERCURY 170069/UMG (12.98/19.98)	O Brother, Where Art Thou?
10	9	10	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> CAPITOL 30334 (10.98/15.98)	Greatest Hits
11	11	19	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND 54890/UMG (12.98/18.98)	Legend
12	17	14	<b>TIM MCGRAW</b> CURB 77978 (12.98/18.98)	Greatest Hits
13	10	8	<b>JAMES TAYLOR</b> WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
14	13	20	<b>DISTURBED</b> GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
15	24	34	<b>VARIOUS ARTISTS</b> INTEGRITY 6100/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
16	14	15	<b>METALLICA</b> ELEKTRA 61113/EEG (11.98/17.98)	Metallica
17	12	18	<b>AC/DC</b> LEGACY 80209/EPIC (18.98 EQ CD)	Back In Black
18	18	12	<b>SHANIA TWAIN</b> MERCURY 536003/UMG (12.98/18.98)	Come On Over
19	20	21	<b>PINK FLOYD</b> CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
20	15	13	<b>KID ROCK</b> TOP DOG/LAVA 93119/AG (12.98/18.98) [M]	Devil Without A Cause
21	21	31	<b>BEE GEES</b> POLYDOR/UNIVERSAL 559220/UMG (12.98/18.98)	One Night Only
22	19	17	<b>GOOD CHARLOTTE</b> DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
23	27	45	<b>THE POLICE</b> A&M/UNIVERSAL 439007/UMG (12.98/18.98)	Every Breath You Take: The Classics
24	22	24	<b>KENNY CHESNEY</b> BNA 67976/RLG (12.98/18.98)	Greatest Hits
25	23	26	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
26	30	27	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
27	26	23	<b>DEF LEPPARD</b> MERCURY 5207180/UMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
28	28	29	<b>BON JOVI</b> MERCURY 538029/UMG (6.98/11.98)	Slippery When Wet
29	35	36	<b>JOHNNY CASH</b> LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98/EQ/11.98)	16 Biggest Hits
30	25	22	<b>PHIL COLLINS</b> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
31	31	28	<b>AL GREEN</b> HI/THETRIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
32	31	28	<b>CAT STEVENS</b> A&M/UNIVERSAL 546889/UMG (6.98/11.98)	Cat Stevens Greatest Hits
33	38	39	<b>ABBA</b> POLYDOR/UNIVERSAL 517007/UMG (12.98/18.98)	Gold - Greatest Hits
34	29	35	<b>BEASTIE BOYS</b> DEF JAM 527351/UMG (6.98/11.98)	Licensed To Ill
35	29	35	<b>CAROLE KING</b> EPIC 65850 (7.98 EQ/11.98)	Tapestry
36	44	—	<b>THE BEATLES</b> APPLE 464467/CAPITOL (12.98/18.98)	Abbey Road
37	37	37	<b>CREED</b> WIND-UP 13053 (11.98/18.98)	Human Clay
38	33	32	<b>BON JOVI</b> MERCURY 526103/UMG (10.98/17.98)	Cross Road
39	42	41	<b>THE BEACH BOYS</b> CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
40	34	—	<b>THE NEW BROADWAY CAST RECORDING</b> RCA VICTOR 68727 (10.98/16.98)	Chicago The Musical
41	39	38	<b>AC/DC</b> LEGACY 80209/EPIC (14.98 EQ CD)	Highway To Hell
42	41	44	<b>FRANK SINATRA</b> CAPITOL 22502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
43	47	43	<b>LYNYRD SKYNYRD</b> MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
44	—	—	<b>2PAC</b> AMARU/DEATH ROW 430301/INTERSCOPE (19.98/24.98)	Greatest Hits
45	45	42	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY 2 (12.98/17.98)	Chronicle The 20 Greatest Hits
46	45	42	<b>QUEEN</b> HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
47	43	—	<b>AEROSMITH</b> COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
48	48	—	<b>ENYA</b> REPRISE 47422/WARNER BROS. (12.98/18.98)	A Day Without Rain
49	49	—	<b>2PAC</b> DEATH ROW 63008/K.O.C. (10.98/25.98)	All Eyez On Me
50	—	—	<b>SUBLIME</b> GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
1	3	8	<b>FINCH</b> DRIVE-THRU 860991/MCA (12.98 CD)	<b>NUMBER 1</b> 1 Week At Number 1 <b>What It Is To Burn</b>
2	26	38	<b>CODY CHESNUTT</b> READY SET GO! 001 (16.98 CD)	<b>GREATEST GAINER</b> \$ <b>Headphone Masterpiece</b>
2	2	1	<b>SYLEENA JOHNSON</b> JIVE 39035/ZOMBA (11.98/17.98)	Chapter 2: The Voice
4	4	6	<b>BOWLING FOR SOUP</b> SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
5	—	—	<b>DF DUB</b> 35167/COLUMBIA 89089/CRG (14.98 EQ CD)	<b>HOT SHOT DEBUT</b> ✓ <b>Country Girl</b>
6	—	—	<b>CAVE IN</b> RCA 68131/RMG (12.98 CD)	Antenna
7	22	24	<b>JASON MRAZ</b> ELEKTRA 62829/EEG (11.98 CD)	Waiting For My Rocket To Come
8	9	12	<b>KEM</b> MOTOWN 067516/UMG (8.98/12.98)	Kemistry
9	6	9	<b>JOHNNY VICIOUS</b> ULTRA 1155 (19.98 CD)	Ultra. Dance 03
10	5	4	<b>DAR WILLIAMS</b> RAZOR & THE 82886 (18.98 CD)	The Beauty Of The Rain
11	15	16	<b>SMOKIE NORFUL</b> EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
12	12	14	<b>JUANES</b> SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
13	—	—	<b>THE LIBERTINES</b> ROUGH TRADE 83213/SANCTUARY (14.98 CD)	Up The Bracket
14	7	—	<b>PETER CINCOTTI</b> CONCORD 2159 (18.98 CD)	Peter Cincotti
15	16	17	<b>RA</b> REPUBLIC/UNIVERSAL 066093/UMG (12.98 CD)	From One
16	13	10	<b>CAT POWER</b> MATADOR 4277/BEGGARS GROUP (17.98 CD)	You Are Free
17	23	22	<b>SOCIALBURN</b> ELEKTRA 62790/EEG (12.98 CD)	Where You Are
18	—	—	<b>IBRAHIM FERRER</b> NONESUCH 79650/AG (18.98 CD)	Buenos Hermanos
19	20	21	<b>TAKING BACK SUNDAY</b> VICTORY 176 (12.98 CD)	Tell All Your Friends
20	17	11	<b>THE MUSIC</b> CAPITOL 80328 (9.98 CD)	The Music
21	10	5	<b>CHRIS RICE</b> ROCKTOWN 20001/ZOMBA (18.98 CD)	Run The Earth, Watch The Sky
22	8	—	<b>MS. DYNAMITE</b> POLYDOR/BIGGER BEATS 076043/INTERSCOPE (18.98 CD)	A Little Deeper
23	21	15	<b>LIL' WYTE</b> <b>Hypnotize Minds Presents: Doubt Me Now</b> HYPNOTIZE MINDS 36045/STREET LEVEL (12.98 CD)	Hypnotize Minds Presents: Doubt Me Now
24	—	—	<b>BREAKING BENJAMIN</b> HOLLYWOOD 162356 (12.98 CD)	Saturate
25	14	—	<b>BUJU BANTON</b> VP/ATLANTIC 83834/AG (16.98 CD)	Friends For Life
26	11	7	<b>LINDA EDER</b> ATLANTIC 82509/AG (18.98 CD)	Broadway My Way
27	24	—	<b>SHEKINAH GLORY MINISTRY</b> KINGDOM 001 (11.98/17.98)	Praise Is What I Do
28	33	—	<b>DADDY YANKEE</b> VI 50562 (14.98 CD)	Los Homerun: Es Vol. 1
29	19	23	<b>PHILLIPS, CRAIG AND DEAN</b> SPARROWS (17.98 CD)	Let Your Glory Fall
30	31	20	<b>DETRICK HADDON</b> TYSCOT/VERITY 43196/ZOMBA (11.98/17.98)	Lost And Found
31	28	30	<b>DJ WHOOKID</b> FULL CLIP 2005 (13.98 CD)	Hood Radio V.1
32	—	—	<b>THE BLOOD BROTHERS</b> ARTISTDIRECT 01070 (12.98 CD)	Burn Piano Island, Burn
33	—	—	<b>THE RAVEONETTES</b> THE ORCHARD/COLUMBIA 87028/CRG (8.98 EQ CD)	Whip It On (EP)
34	18	—	<b>SONICFLOOD</b> IND 82499/CURB (18.98 CD)	Cry Holy
35	—	—	<b>SLIGHTLY STOOPID</b> SURFDOD 44016 (13.98 CD)	Everything You Need
36	35	39	<b>LOS BUKIS</b> FONOVISA 050691/UG (14.98 CD)	30 Invidiables
37	30	26	<b>THALIA</b> EMI LATIN 81595 (14.98 CD)	Thalia's Hits Remixed
38	37	32	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
39	38	37	<b>INTERPOL</b> MATADOR 545 (9.98 CD)	Turn On The Bright Lights
40	34	29	<b>MAROON 5</b> OCTONE 9001 (11.98 CD)	Songs About Jane
41	25	—	<b>CRAIG MORGAN</b> BROKEN BOW 77567 (13.98 CD)	I Love It
42	32	47	<b>THE STREETS</b> VICE 93181/ATLANTIC (12.98 CD)	Original Pirate Material
43	36	43	<b>LOS REHENES</b> DISA 727034/UG (14.98 CD)	Historia Musical: 30 Pegaditas
44	27	18	<b>JENNIFER HANSON</b> CAPITOL (NASHVILLE) 35247 (18.98 CD)	Jennifer Hanson
45	50	45	<b>KATHLEEN EDWARDS</b> ZOE 431035/ROUNDER (12.98 CD)	Failer
46	42	28	<b>FURTHER SEEMS FOREVER</b> TOOTH & NAIL 39418 (9.98 CD)	How To Start A Fire
47	—	—	<b>THE SOUNDTRACK OF OUR LIVES</b> REPUBLIC/UNIVERSAL 156261/UMG (12.98 CD)	Behind The Music
48	—	—	<b>CURSIVE</b> SADDLE CREEK 51* (13.98 CD)	The Ugly Organ
49	—	—	<b>LIMITE</b> UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi
50	46	33	<b>RICARDO ARJONA</b> SONY MUSIC 8886 (17.98 CD)	Santo Pecado

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	Title
1	—	—	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71236 (8.98 CD)	<b>NUMBER 1 / HOT SHOT DEBUT</b> 1 Week At Number 1 <b>Atticus: Dragging The Lake II</b>
2	1	—	<b>ANI DIFRANCO</b> RIGHTeous BABE 030 (16.98 CD)	Evolve
3	2	1	<b>B.G.</b> CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend
4	3	2	<b>LIL' JON &amp; THE EAST SIDE BOYZ</b> BME 2370/TVT (13.98/17.98)	Kings Of Crunk
5	—	—	<b>STEPHEN MALKMUS &amp; THE JICKS</b> MATADOR 5572/BEGGARS GROUP (17.98 CD)	Pig Lib
6	15	18	<b>CODY CHESNUTT</b> READY SET GO! 001 (16.98 CD) [M]	<b>GREATEST GAINER</b> \$ <b>Headphone Masterpiece</b>
7	4	4	<b>JOHNNY VICIOUS</b> ULTRA 1155 (19.98 CD) [M]	Ultra. Dance 03
8	18	14	<b>50 CENT</b> FULL CLIP 2005 (16.98 CD) [M]	Guess Who's Back?
9	5	—	<b>PETER CINCOTTI</b> CONCORD 2159 (18.98 CD) [M]	Peter Cincotti
10	7	5	<b>CAT POWER</b> MATADOR 4277/BEGGARS GROUP (17.98 CD) [M]	You Are Free
11	10	10	<b>TAKING BACK SUNDAY</b> VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
12	6	3	<b>DARYL HALL JOHN OATES</b> U-WATCH 80100 (18.98 CD)	Do It For Love
13	9	7	<b>TRANSPLANTS</b> HELLCAT 80448/EPITAPH (16.98 CD)	Transplants
14	12	6	<b>LIL' WYTE</b> <b>Hypnotize Minds Presents: Doubt Me Now</b> HYPNOTIZE MINDS 36045/STREET LEVEL (12.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now
15	11	8	<b>SUSAN TEDESCHI</b> TONE COOL 751144/ARTEMIS (17.98 CD) [M]	Wait For Me
16	13	28	<b>SHEKINAH GLORY MINISTRY</b> KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
17	20	—	<b>DADDY YANKEE</b> VI 50562 (14.98 CD) [M]	Los Homerun: Es Vol. 1
18	16	15	<b>DJ WHOOKID</b> FULL CLIP 2005 (13.98 CD) [M]	Hood Radio V.1
19	8	—	<b>JOE JACKSON BAND</b> RESTLESS 10636/RFKDOISC (18.98 CD)	Volume 4
20	—	—	<b>SLIGHTLY STOOPID</b> SURFDOD 44016 (13.98 CD) [M]	Everything You Need
21	17	11	<b>NICKEL CREEK</b> SUGAR HILL 3941 (18.98 CD)	This Side
22	21	17	<b>INTERPOL</b> MATADOR 545 (9.98 CD) [M]	Turn On The Bright Lights
23	14	—	<b>CRAIG MORGAN</b> BROKEN BOW 77567 (13.98 CD) [M]	I Love It
24	19	23	<b>THE STREETS</b> VICE 93181/ATLANTIC (12.98 CD) [M]	Original Pirate Material
25	24	22	<b>LOUIE DEVITO</b> DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5
26	26	9	<b>CURSIVE</b> SADDLE CREEK 51* (13.98 CD) [M]	The Ugly Organ
27	30	24	<b>SUGARCULT</b> ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
28	27	19	<b>UNWRITTEN LAW</b> LAVA 83632 (12.98 CD)	Music In High Places
29	22	12	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMOPHONE 214 (16.98 CD)	Romantic Melodies
30	33	43	<b>DANIEL O'DONNELL</b> DPTV MEDIA 0004 (19.98 CD)	The Daniel O'Donnell Show
31	34	29	<b>SISTER HAZEL</b> SIXTHMAN 61015 (18.98 CD)	Chasing Daylight
32	29	13	<b>THE D.O.C.</b> SILVERBACK 21137/PAT CAT (18.98 CD)	Deuce
33	35	25	<b>EVA CASSIDY</b> BLIX STREET 10075 (16.98 CD)	Imagine
34	36	27	<b>VARIOUS ARTISTS</b> SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2
35	45	—	<b>FLOGGING MOLLY</b> SIDE ONE DUMMY 71230* (13.98 CD) [M]	Drunken Lullabies
36	43	36	<b>THE POSTAL SERVICE</b> SIB PDP 595 (14.98 CD) [M]	Give Up
37	—	—	<b>BAD BOY JOE</b> <b>The Best Of Freestyle Megamix Volume 3</b> WHAT IF 367/MUSICRAMA (17.98 CD)	The Best Of Freestyle Megamix Volume 3
38	—	—	<b>VARIOUS ARTISTS</b> <b>A Woman's Heart: A Decade On</b> BLIX STREET 10077 (19.98 CD)	A Woman's Heart: A Decade On
39	39	30	<b>PAUL VAN DYK</b> MUTE 9201 (19.98 CD) [M]	Global
40	—	—	<b>DAVID VISAN</b> GEORGE V 71034 (30.98 CD)	Buddha-Bar V
41	—	—	<b>DJ ICEY</b> ZONE 1011/SYSTEM (17.98 CD)	Different Day
42	28	16	<b>WILLIE NELSON</b> SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions
43	32	33	<b>ERASURE</b> MUTE 9198 (17.98 CD)	Other People's Songs
44	25	20	<b>THE MINUS 5</b> YEP-ROD 2052/REDEYE (17.98 CD) [M]	Down With Wilco
45	41	34	<b>DASHBOARD CONFESSIOAL</b> VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V 2.0
46	47	46	<b>PANCHO BARRAZA</b> MUSART 2713/BALBODA (5.98 CD)	Las Romanticas De Pancho Barraza
47	—	—	<b>DA HOL '9</b> HELLA THURL 40263 (14.98 CD)	That Hella Thurl Sh!#
48	38	42	<b>THIEVERY CORPORATION</b> <b>The Richest Man In Babylon</b> EIGHTEENTH STREET	

APRIL 5 2003

## Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by

Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			<b>NUMBER 1</b>	15 Weeks At Number 1	
1	1	56	<b>NORAH JONES</b> <sup>▲</sup> BLUE NOTE 32088 [M]	<b>Come Away With Me</b>	2
2	3	10	<b>SOUNDTRACK</b> <sup>▲</sup> EPIC 67018	<b>Chicago</b>	4
3	2	30	<b>DIXIE CHICKS</b> <sup>▲</sup> MONUMENT/COLUMBIA 06840*/CRG	<b>Home</b>	7
4	10	2	<b>CODY CHESNUTT</b> READY SET GO! 001 [M]	<b>Headphone Masterpiece</b>	128
5	6	19	<b>BUCK HODWIN</b> PRAIRIE DDG 407 [M]	<b>Skidaddle!</b>	-
6	5	22	<b>COLDPLAY</b> <sup>▲</sup> CAPITOL 40504*	<b>A Rush Of Blood To The Head</b>	14
7	8	3	<b>EVANESCENCE</b> WIND-UP 13063	<b>Fallen</b>	5
8	NEW		<b>THE ALLMAN BROTHERS BAND</b> PEACH 04599/SANCTUARY	<b>Hittin' The Note</b>	37
9	7	46	<b>JOHN MAYER</b> <sup>▲</sup> ANAREE/COLUMBIA 85293*/CRG [M]	<b>Room For Squares</b>	16
10	12	8	<b>VARIOUS ARTISTS</b> TIME LIFE 18774	<b>Worship Together: I Could Sing Of Your Love Forever</b>	53
11	4	57	<b>JOSH GROBAN</b> <sup>▲</sup> 143/REPRISE 48154/WARNER BROS. [M]	<b>Josh Groban</b>	32
12	19	5	<b>MICHAEL BUBLE</b> 143/REPRISE 48376/WARNER BROS. [M]	<b>Michael Buble</b>	88
13	14	7	<b>50 CENT</b> <sup>▲</sup> SHADY/AFTERMATH 493544*/INTERSCOPE	<b>Get Rich Or Die Tryin'</b>	1
14	9	2	<b>BEN HARPER</b> VIRGIN 80640	<b>Diamonds On The Inside</b>	41
15	20	6	<b>JOHNNY CASH</b> AMERICAN/LOST HIGHWAY 063339*/UME	<b>American IV: The Man Comes Around</b>	46
16	11	2	<b>PETER CINCOTTI</b> CONCORD 2159 [M]	<b>Peter Dinklage</b>	-
17	17	8	<b>RY COODER</b> MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG	<b>Mambo Sinuendo</b>	199
18	NEW		<b>THE EARLY NOVENBER</b> DRIVE-THRU 060081/MCA	<b>For All Of This (EP)</b>	15
19	RE-ENTRY		<b>AUDIOSLAVE</b> <sup>▲</sup> INTERSCOPE/EPIC 86968*	<b>Audioslave</b>	-
20	NEW		<b>VARIOUS ARTISTS</b> BLIX STREET 10077	<b>A Woman's Heart: A Decade On</b>	-
21	NEW		<b>IBRAHIM FERRER</b> NONESUCH 79650/AG [M]	<b>Buenos Hermanos</b>	-
22	24	22	<b>ROD STEWART</b> <sup>▲</sup> J 20039/RMG	<b>It Had To Be You... The Great American Songbook</b>	43
23	NEW		<b>DEANA CARTER</b> ARISTA NASHVILLE 67054/RLG	<b>I'm Just A Girl</b>	58
24	RE-ENTRY		<b>SHANIA TWAIN</b> MERCURY 170314/UMGN	<b>Up!</b>	39
25	NEW		<b>JOE JACKSON BAND</b> RESTLESS 10638/RYKODISC	<b>Volume 4</b>	-

APRIL 5 2003

## Billboard TOP SOUNDTRACKS™

Sales data compiled by

Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			<b>NUMBER 1</b>	8 Weeks At Number 1
1	1	10	<b>CHICAGO</b> <sup>▲</sup>	EPIC 87018
2	3	21	<b>8 MILE</b> <sup>▲</sup>	SHADY 483508*/INTERSCOPE
3	2	5	<b>CRADLE 2 THE GRAVE</b>	BLOODLINE/DEF JAM 063615*/IDJMG
4	4	7	<b>DAREDEVIL: THE ALBUM</b> ●	WIND-UP 13079
5	5	32	<b>LIZZIE MCGUIRE</b> ●	BUENA VISTA 860791/WALT DISNEY
6	7	25	<b>SWEET HOME ALABAMA</b>	HOLLYWOOD 162364
7	8	3	<b>BRINGING DOWN THE HOUSE</b>	HOLLYWOOD 162386
8	6	4	<b>SMALLVILLE [THE TALON MIX]</b>	ELEKTRA 62792/EEG
9	10	93	<b>O BROTHER, WHERE ART THOU?</b> <sup>▲</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG
10	9	7	<b>HOW TO LOSE A GUY IN 10 DAYS</b>	VIRGIN 81522
11	11	41	<b>DISNEY'S LILO &amp; STITCH</b> ●	WALT DISNEY 860734
12	13	15	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
13	12	54	<b>A WALK TO REMEMBER</b> ●	EPIC 86311
14	14	30	<b>XXX</b> ●	UNIVERSAL 156259/UMRG
15	17	93	<b>MOULIN ROUGE</b> <sup>▲</sup>	INTERSCOPE 493035
16	RE-ENTRY		<b>MORE MUSIC FROM 8 MILE</b>	SHADY 450979*/INTERSCOPE
17	16	37	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 493304/INTERSCOPE
18	19	93	<b>SHREK</b> <sup>▲</sup>	DREAMWORKS 450305/INTERSCOPE
19	15	28	<b>QUEEN OF THE DAMNED</b> ●	WARNER SUNSET/REPRISE 48285/WARNER BROS.
20	24	2	<b>THE HOURS</b>	NONESUCH 79693/AG
21	20	61	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.
22	18	93	<b>COYOTE UGLY</b> <sup>▲</sup>	CURB 78703
23	21	26	<b>BROWN SUGAR</b>	FOX 113028*/MCA
24	22	8	<b>MORE MUSIC FROM COYOTE UGLY</b>	CURB 78765
25	NEW		<b>THE PIANIST</b>	SONY CLASSICAL 87739

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. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies 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). △<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.

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## Billboard ARTIST INDEX™

Chart Codes:	Classical (CL)	Electronic (EA)	Internet (INT)	Latin: Regional Mexican (RMA)	R&B/Hip-Hop Catalog (RBC)	Hot 100 Airplay (HA)	Country Singles Sales (CSS)	Latin: Regional Mexican (RMS)	Rap Tracks (RP)	Rankings from biweekly charts are listed in italics during a chart's unpublished week.
<b>—ALBUMS—</b>	Classical Crossover (CX)	Gospel (GA)	Jazz (JZ)	Latin: Tropical/Salsa (TSA)	Reggae (RG)	Hot 100 Singles Sales (HSS)	Dance/Club Play (DC)	Latin: Tropical/Salsa (TSS)	Mainstream Rock (RO)	
The Billboard 200 (B200)	Contemporary Christian (CC)	Heatseekers (HS)	Contemporary Jazz (CJ)	New Age (NA)	World Music (WM)	Adult Contemporary (AC)	Dance/Sales (DS)	R&B Hip-Hop (RBH)	Modern Rock (MO)	
Bluegrass (BG)	Country (CA)	Holiday (HOL)	Latin Albums (LA)	Pop Catalog (PCA)	—SINGLES—	Adult Top 40 (A40)	Hot Latin Tracks (LT)	R&B Hip-Hop Airplay (RA)	Top 40 Tracks (T40)	
Blues (BL)	Country Catalog (CCA)	Independent (IND)	Latin: Latin Pop (LPA)	R&B/Hip-Hop (RBA)	Hot 100 (H100)	Country (CS)	Latin: Latin Pop (LPS)	R&B Hip-Hop Singles Sales (RS)		

2Pac: B200 91; PCA 44, 49; RBA 33; RBC 4, 6, 7, 8; H100 75, 77; HA 75; RA 32, 36; RBH 33, 36; RP 18, 19  
3 Doors Down: B200 28; A40 3; H100 7; HA 9; MO 11; RO 4, 24; T40 6  
50 Cent: B200 1, 19; IND 8; INT 13; RBA 1, 8; H100 1, 21, 26; HA 1, 20, 26; HSS 9; RA 1, 10, 18, 39, 69; RBH 1, 11, 18, 39, 69, 75, 76; RP 1, 10, 11, 23; RS 6; T40 1, 33  
504 Boyz: RBA 92  
702: HSS 42; RA 56; RBH 56; RS 36  
2002: NA 12

-A-

Aaliyah: B200 52; RBA 29; H100 3; HA 3; RA 6; RBH 7; T40 8  
Mindi Abair: CJ 4  
Abba: PCA 33  
AC/DC: PCA 17, 41  
John Adams: CL 15  
Yolanda Adams: CC 35; GA 10; RBH 77  
Trace Adkins: B200 196; CA 24; CS 38  
Aerosmith: PCA 47  
AFI: B200 18; MO 8; RO 36  
Antonio Aguilar: LA 62  
Christina Aguilera: B200 29; A40 14; AC 2; DC 8; H100 16; HA 16; HSS 8; T40 10, 37  
AJ: HSS 29; RS 12  
Alabama: B200 198; CA 25  
Alberto Y Roberto: LPS 38  
ALC: GA 28  
Alcazar: DC 47  
Ali: RA 37; RBH 37; RP 20  
The All-American Rejects: B200 27; MO 10  
Gary Allan: B200 151; CA 21; CS 7; H100 51; HA 49  
The Allman Brothers Band: B200 37; INT 8  
Karrin Allyson: JZ 24  
Herb Alpert: CJ 12  
America: RBA 89; RA 63; RBH 62; RS 71  
Amethystium: NA 7  
AMG: RBH 90  
Tori Amos: B200 177; A40 29  
Anastacia: DC 30  
Jessica Andrews: CS 22  
Los Angeles Azules: LA 34; RMA 17  
Los Angeles De Charly: RMS 36  
Allen Anthony: RA 65; RBH 64  
Marc Anthony: TSA 7; TSS 14  
Area 305: LPS 19; LT 32  
Ricardo Arjona: HS 50; LA 15; LPA 7; LPS 5, 7; LT 14, 16; TSS 39  
Armageddon: H100 94; RA 38; RBH 38; RP 22; RS 65  
Ashtari: B200 122; RBA 72; H100 10; HA 11; RA 35; RBH 34; RP 12; RS 56; T40 5  
The Ataris: B200 60; MO 22  
Natacha Atlas: DC 36; DS 13  
Audio Adrenaline: CC 16  
Audiolife: B200 15; INT 19; H100 48; HA 45; MO 4; RO 2, 27  
Aventura: TSA 9  
Ramon Ayala Y Sus Bravos Del Norte: RMS 34

-B-

BaK: B200 84; RBA 46; H100 22, 41; HA 24, 41; HSS 59; RA 23; RBH 24; RS 49, 63, 68; T40 11  
Baby: B200 132; RBA 42; H100 18, 57; HA 17, 56; RA 14, 22, 63; RBH 17, 22, 62; RP 15; RS 52; T40 22  
Baby Diva: HSS 18; RBH 94; RS 4  
Badlols: LPS 24; LT 34; TSS 16  
Bad Boy Joe: EA 5; IND 37

The Bad Plus: JZ 8  
Erykah Badu: HSS 38; RA 24; RBH 25, 89; RS 20  
Becky Baelling: DC 3  
Baha Men: WM 13  
Anita Baker: RBA 83  
Banda Pelillos: LT 42; RMS 18  
David Banner: RA 62; RBH 63  
Buju Banton: HS 25; RBA 63; RE 3  
Luther Barnes: GA 26  
Pancho Barraza: IND 46; LA 31; RMA 15; RMS 29  
Jeff Bates: CS 20  
The Beach Boys: PCA 39  
Beanie Sigel: HSS 70; RS 53  
Walter Beasley: CJ 6, 15  
Beastie Boys: PCA 34  
The Beatles: PCA 2, 36  
Daniel Bedingfield: B200 153; H100 55; HA 61; T40 23  
Bee Gees: B200 105; PCA 21  
Beenie Man: RE 5  
Tony Bennett: JZ 3, 19  
Bering Strait: CA 26  
Beto Y Sus Canarios: RMS 30  
Sophie Ellis Bextor: DS 9; HSS 73  
B.G.: B200 68; IND 31; RBA 9; RA 75; RBH 74  
Big Boi: H100 92; RA 47; RBH 48; RP 24  
Big "C": HSS 28, 58; RBH 96; RS 8, 26  
Big Ren: RBA 81  
Big Tigger: RA 52; RBH 53  
Fabio Bonolis: CL 12  
David Bisbal: LPS 11; LT 18; TSS 9  
Clint Black: CA 59; CS 43  
BLACstreet: B200 40; RBA 11; RBH 88  
Bobby "Blue" Bland: BL 8  
Mary J. Blige: RBC 18; RA 51, 55; RBH 51, 55; RS 55  
The Blind Boys Of Alabama: GA 30  
Blindside: RO 31  
The Blood Brothers: HS 32  
Blur: MO 29  
Andrea Bocelli: CL 1; CX 10  
Bond: CX 6  
Bonecrusher: H100 99; RA 44; RBH 44; RS 75  
Bone Thugs-N-Harmony: B200 178; RBA 59; RBC 9  
Bon Jovi: B200 160; PCA 28, 38; A40 15  
Boombkat: DC 39; HSS 10; RS 46  
Boris & Beck: DS 20  
La Bouche: DC 12; DS 11  
Bowling For Soup: B200 141; HS 4; H100 65; HA 67; T40 25  
Doyle Bramhall: BL 12  
Michelle Branch: B200 192; A40 7; AC 1; H100 29; HA 28  
Toni Braxton: RBA 84  
Breaking Benjamin: HS 24; RO 30  
Jim Brickman: NA 5, 10  
Sarah Brightman: CX 12  
Chad Brock: CS 59  
Garth Brooks: CA 73; CS 30  
Brooks & Dunn: CA 53; CA 15  
Norman Brown: CJ 13  
Michael Buble: B200 88; INT 12  
Joe Budden: RA 46; RBH 46; RS 67  
Los Bukis: HS 36; LA 10, 40; RMA 4  
Burning Brides: MO 37  
Busta Rhymes: B200 85; RBA 20; H100 14; HA 14; HSS 16, 47; RA 8, 43; RBH 9, 43; RP 5; RS 14, 27  
bwB: CJ 10  
Juanita Bynum: GA 14; IND 50  
Tracy Byrd: CA 75; CS 32

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Jorge Luis Cabrera: LT 38; RMS 16  
Caedmon's Call: CC 22  
Cage: RS 72  
Byron Cage: CC 36; GA 11  
Chris Cagle: CS 11; H100 68; HA 65  
Tego Calderon: LA 54  
Victor Calderone: DC 46  
Glen Campbell: CA 55  
Cam'ron: HSS 75; RA 74; RBH 72, 84; RS 37  
Candido Y Su Huella Nortena: RMS 27  
Nick Cannon: HSS 22; RS 51  
Capone -N- Noreaga: HSS 55; RS 38  
Cardenales De Nuevo Leon: RMS 40  
Mariah Carey: B200 116; RBA 48; DS 2; H100 14; HA 14; HSS 3, 16; RA 8; RBH 9, 84, 99; RP 5; RS 11, 14  
Caribbean Pulse: RBA 82; RE 6; HSS 30; RBH 93; RS 5  
Vanessa Carlton: B200 115; A40 8; AC 3; H100 58; HA 62; T40 31  
Jose Carreras: CL 7  
Rodney Carrington: B200 173; CA 22  
Deana Carter: B200 58; CA 6; INT 23; CS 14  
Brandon Casey: H100 37; HA 40; T40 18  
Brian Casey: H100 37; HA 40; T40 18  
Johnny Cash: B200 46; CA 4, 70; CCA 8; INT 15; PCA 29  
Eva Cassidy: IND 33  
Ricardo Castillo: LPS 25; LT 43; TSS 37  
Cat Power: HS 16; IND 10  
Cave In: B200 169; HS 6  
Chanticleer: CL 8  
Steven Curtis Chapman: B200 156; CC 12  
JC Chasez: H100 76; HSS 7; RS 22  
Chayanne: LA 74  
Cher: DC 1; DS 5, 23; HSS 43  
Cherish: RA 70; RBH 70  
Cody Chesnut: B200 128; WS 2; IND 6; INT 4  
Mark Chesnut: CS 53  
Kenny Chesney: B200 78; CA 8; CCA 6; PCA 24; CS 3; H100 34; HA 32  
Chevelle: B200 56; H100 86; MO 13, 16; RO 14, 15  
The Chieftains: CA 35; WM 3  
Choppa: B200 103; RBA 36; HSS 62; RA 54; RBH 50; RS 30  
Charlotte Church: CX 3, 13  
Suzanne Clani: NA 14  
Peter Cincotti: HS 14; IND 9; INT 16; JZ 2  
Cirque Du Soleil: WM 9  
C-lanae: HSS 25; RBH 97; RS 9  
Maurette Brown Clark: GA 24  
Terri Clark: CA 27; CS 13, 48  
Dorinda Clark-Cole: GA 23  
Karen Clark-Sheard: GA 27  
Kelly Clarkson: AC 15; HSS 32  
The Clash: B200 161  
Willie Clayton: BL 13  
Patsy Cline: CCA 22  
Clipse: B200 197; RBA 61; H100 87; HA 56; HSS 26, 42; RA 22; RBH 22, 79; RP 15; RS 21, 36, 64, 74  
Tammy Cochran: CS 31; CSS 9  
Kellie Coffey: CA 47; CS 49  
Cold: MO 33; RO 23  
Coldplay: B200 14; INT 6; PCA 4; A40 9; H100 42; HA 42; MO 14; T40 32  
Natalie Cole: JZ 6  
Nat King Cole: JZ 10  
Collardgreen: RS 57  
Phil Collins: PCA 30; AC 4, 23; H100 83

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John Coltrane: JZ 17  
Common: RBA 65; HSS 38; RA 24, 51; RBH 25, 51, 89; RS 20, 55  
Conjunto Primavera: LA 72; LT 1; RMS 1, 14  
Ry Cooder: B200 199; INT 17; LA 4; LPA 2; WM 1  
The Countdown Singers: CA 58  
Counting Crows: A40 8; H100 58; HA 62; T40 31  
Chris Cox: DC 5  
El Coyote Y Su Banda Tierra Santa: LT 25; RMS 7, 35  
Creed: B200 168; PCA 37; RO 32  
Creedence Clearwater Revival: PCA 45  
Elvis Crespo: TSA 8  
Sheryl Crow: B200 117; A40 2; AC 7, 25; CS 24; CSS 1; H100 4; HA 6; HSS 1; T40 4  
The Crusaders: CJ 2  
Anthony Cruz: TSS 18  
Celia Cruz: LA 41; TSA 4, 6  
Cisilios De Arturo Maclas: RMS 25  
Cursive: HS 48; IND 26  
CYN: DC 50  
The D4: MO 39  
Da Brat: RA 70; RBH 70  
Daddy Yankee: HS 28; IND 17; LA 8; LPA 5  
Da Entourage: RBH 80  
Da Hol '9: IND 47; RBA 43  
Amy Dalley: CS 41  
Dashboard Confessional: IND 45  
Davyne: RS 57  
Spencer Day: HSS 36  
Def Leppard: PCA 27  
DeF Squad: HSS 46; RA 59; RBH 57; RS 33  
De-Javu: DC 41  
John Denver: CCA 19  
Louie DeVito: EA 4; IND 25  
DF Dub: B200 144; HS 5; RBA 78  
Diamond Rio: B200 123; CA 15; CS 10; H100 59; HA 57  
Mike Diaz: RMS 32  
Ani DiFranco: B200 64; IND 2  
Celine Dion: B200 99; PCA 5; A40 24; AC 9; DC 7; H100 47; HA 47  
The Diplomats: HSS 75; RA 74; RBH 72; RS 37  
Dirty: B200 195; RBA 49  
Dirty Vegas: EA 21  
Disturbed: B200 92; PCA 14; MO 24; RO 7, 16  
Dixie Chicks: B200 7; CA 1; CCA 1, 2; INT 3; PCA 6, 8; A40 13; AC 11; CSS 2; H100 43, 97; HA 52; HSS 5; T40 39  
DJ Emy: RBA 66  
DJ Icey: EA 8; IND 41  
DJ KaySlay: RA 63; RBH 62  
DJ Quik: RBH 90  
DJ Sammy: EA 16; DS 21  
DJ WhooKid: HS 31; IND 18; RBA 79  
DMX: H100 60; HA 58; HSS 44; RA 33; RBH 32; RP 16; RS 47  
The D.O.C.: IND 32  
Placido Domingo: CL 7  
The Donnas: B200 94  
Doubledrive: RO 37  
Will Downing: CJ 20  
Dusty Drake: CS 44  
Dr. Dre: RBC 11, 15; RBH 87  
Dru Hill: B200 162; RBA 54; RA 45, 66; RBH 45, 66  
Drunkenmunkey: DC 45  
Dudenem: RS 60  
Dueto: RMS 39  
Dueto Voces Del Rancho: LT 41; RMS 17

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Ronnie Earl: BL 11  
Steve Earle: CA 74  
The Early November: INT 18  
Easy Star All-Stars: RE 7  
Udda Eder: HS 26  
Kathleen Edwards: HS 45  
Electric Six: DS 12  
Valentin Elizalde: LT 50; RMS 20  
Missy "Misdemeanor" Elliott: B200 23; RBA 17; DC 16; H100 13; HA 13; HSS 37; RA 16, 41; RBH 15, 42; RP 9; RS 24, 58; T40 13  
Emerson Drive: CA 50; CS 56  
Eminem: B200 12; PCA 1, 7; RBH 3; RBC 1, 3; H100 27, 52; HA 27, 51; HSS 61; RA 48; RBH 49, 76; RP 17; T40 14, 24  
Bill Engvall: CA 61  
Jocelyn Enriquez: DC 18  
Enya: NA 15; PCA 48; HSS 65  
Erasure: EA 10; IND 43; DS 6; HSS 53  
E.S.G.: RBH 98  
Gloria Estefan: LPS 29; LT 45  
Evanescence: B200 5; CC 1; INT 7; A40 30; H100 39; HA 36; MO 1; RO 25  
Faith Evans: HSS 26; RBH 79; RS 21  
Sara Evans: CS 34  
Tiffany Evans: HSS 36  
Eve: RBA 93; HSS 40; RS 35  
Everclear: B200 90  
Everything But The Girl: EA 9

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Fabulous: B200 8; RBA 3; H100 19, 81; HA 19; HSS 15, 52; RA 12, 31; RBH 12, 30; RP 7; RS 31, 39  
Fantasy: DS 20  
Father M.C.: RBA 70  
Fat Joe: RBA 60; H100 94; RA 38; RBH 38, 82; RP 22; RS 65  
Alejandro Fernandez: LA 22, 46; RMA 10; LPS 9; LT 17  
Vicente Fernandez: LA 75  
Ibrahim Ferrer: HS 18; INT 21; LA 6; TSA 1; WM 2  
Tiziano Ferro: LPS 4; LT 8; TSS 11  
Field Mob: B200 83; RBA 27; H100 33; HA 33; RA 21; RBH 23; RP 13; RS 32  
Finch: B200 106; HA 1; MO 23; RO 39  
Fischer Pescor: EA 18; DC 29  
Five For Fighting: CA 113  
Fleetwood Mac: B200 118; A40 23; AC 17; H100 93  
Renee Fleming: CL 6; CX 8  
The FlipMode Squad: H100 14; HA 14; HSS 16; RA 8; RBH 9; RP 5; RS 14  
Floetry: B200 72; RBA 18; H100 64; HA 60; RA 20; RBH 20  
Flogging Molly: IND 35  
Nico Flores Y Su Banda Puro Mazatlan: RMS 37  
Foggy: DS 18  
Joseph Fonseca: TSA 19; LT 40; TSS 5, 10  
Foo Fighters: B200 87; H100 69; HA 66; MO 5, 19; RO 8, 17  
Radney Foster: CS 57  
Fourplay: CJ 9  
Foxy Brown: RA 63; RBH 62, 91; RS 48  
Mario Frangoulis: CX 9  
Kirk Franklin: CC 17; GA 4; RBA 67  
Freeaway: B200 34; RBA 7; HSS 70; RA 65; RBH 64; RS 53  
Fruim & Urik: DC 14  
Frukmaw: RBA 99  
Funky Green Dogs: DC 23  
Further Seems Forever: CC 31; HS 46

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Kenny G: C 3  
 Ana Gabriel: LA 48; LPA 20  
 Juan Gabriel: LPS 32; LT 6; RMS 8; TSS 17  
 Bill & Gloria Galtner: CC 28, 38  
 Europa Galante: CC 12  
 Manuel Galbán: B200 199; INT 17; LA 4; LPA 2; WM 1  
 Rory Gallagher: BL 10  
 Gang Starr: RS 70  
 Lillan Garcia: HSS 60  
 Kenny Garrett: JZ 12  
 Georgia Mass Choir: GA 15  
 Shostand: DC 36; DS 13  
 Istrud Gilberto: JZ 22  
 Vince Gill: B200 126; CA 17; CS 55  
 Sinuáwine: H100 18; HA 17; RA 14; RBH 17; T40 22  
 Jisselle: LPS 35  
 Jana Glover: AC 20  
 Sodsmaek: MO 9; RO 1  
 'Abian Gomez: LT 10; RMS 4  
 Good Charlotte: B200 19; PCA 22; H100 54, 85; HA 53; MO 12; T40 34  
 300 Goo Dolls: A40 19  
 Glenn Gould: CL 5  
 ¡ Gran Combo De Puerto Rico: TSS 19  
 Nathan Granner: CX 5  
 ¡ Gran Silencio: LPS 32; LT 6; RMS 8; TSS 17  
 Vatalie Gram: AC 30  
 David Gray: B200 167; A40 32  
 Jobbie Gray: A40 6; AC 26; H100 66; HA 63  
 Macy Gray: A40 21  
 N Green: PCA 31; RBC 16  
 /vian Green: B200 62; RBA 15; DC 35; DS 4; H100 45; HA 50; HSS 6; RA 17; RBH 13; RS 1  
 ee Greenwood: CCA 20; CSS 4; HSS 49  
 Mary Griffin: DC 22  
 ¡ Gringo De La Bachata: TSS 32  
 osh Groban: B200 32, 172; CX 1, 2; INT 11; AC 8  
 rupo Mania: TSS 28, 35  
 rupo Montez De Durango: LA 67  
 5-Wiz: HSS 50; RS 19  
 ee-Nee Gwynn: HSS 18; RBH 94; RS 4

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Helrick Haddon: CC 23; GA 6; HS 30  
 ahz The Ripper: HSS 39; RS 25  
 Jarryl Hall John Oates: IND 12; AC 8  
 Reggie Hamm: AC 24  
 'red Hammond: CC 34; GA 9  
 ohn Hammond: BL 4  
 ennifer Hanson: CA 37; HS 44; CSS 5  
 The Happy Boys: EA 20  
 appy Clappers: DC 5  
 en Harper: B200 41; INT 14  
 Larry Harris: DC 31  
 efon Harris: JZ 21  
 layseed Dixie: BG 9, 15  
 leather Headley: B200 100; RBA 30; RA 40; RBH 40  
 hed Planet Earth: B200 33; MO 35; RO 22  
 'ddy Herrera: TSS 29  
 If-C: RBH 90  
 uth Hill: B200 109; CA 14; CCA 13; AC 5; CS 50  
 ltman Sammy Sam: RA 73; RBH 78  
 arwin Hobbs: GA 21  
 xeve Holy: CS 37  
 lootie & The Blowfish: B200 110; A40 33; AC 28  
 Aarques Houston: H100 79; RA 34; RBH 35  
 Whitney Houston: B200 157; RBA 52; AC 14; DC 2; HSS 27; RS 34  
 luck Howdy: INT 5  
 os Huracanes Del Norte: LA 18; RMA 8  
 lorman Hutchins: GA 36

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inrique Iglesias: LA 27; LPA 12; AC 10; LPS 18, 21; LT 28, 31; TSS 24  
 io: DC 44; DS 22  
 legales: LPS 37  
 ndia: LA 16; TSA 2; DC 38; LPS 16; LT 7; TSS 1  
 ndia Arle: B200 112; RBA 47  
 'udustria Del Amor: LA 30; RMA 14  
 siane Clown posse: IND 49  
 'terpol: HS 39; INT 22  
 itocable: B200 174, 175; LA 2, 3, 13; RMA 1, 2, 6; LT 15, 26; RMS 5, 9  
 os Invasores de Nuevo Leon: LA 49, 70; RMS 31  
 onald Isleys: H100 74; HA 74; RA 26; RBH 26  
 he Isley Brothers: H100 74; HA 74; RA 26; RBH 26  
 ielenbers: WM 11

**-J-**

runkie J.: T40 40  
 lan Jackson: B200 129; CA 18; CCA 14; CS 4; H100 35; HA 34  
 Jackson Band: IND 19; INT 25  
 iguares: LA 47; LPA 19  
 ihelm: B200 47; RBA 10; RBC 2; H100 50; HA 48; RA 15, 27; RBH 16, 27  
 oney James: CJ 14  
 rett James: CS 39  
 l Jarreau: CJ 11  
 rs Of Clay: B200 113; CC 7  
 l Rule: B200 66; RBA 40; H100 10; HA 11; RA 35; RBH 34;  
 RP 12; RS 56; T40 5  
 ly-Z: B200 50; RBA 19; RBC 14; H100 9; HA 8; HSS 23, 63, 70; RA 3, 7; RBH 3, 7; RP 2; RS 17, 53; T40 36  
 ayton Jennings: CA 66  
 edro Jesus: TSS 22  
 he Jicks: B200 97; IND 5  
 lton John: B200 70; DC 48  
 ick Johnson: B200 137  
 yleena Johnson: B200 139; HS 3; RBA 34; RA 30; RBH 31  
 ily Green: HSS 41; RS 28  
 rent Jones + T.P. Mobb: GA 39  
 eorge Jones: CCA 17  
 orah Jones: B200 2; CJ 1; INT 1; A40 10, 28; AC 6; H100 36; HA 35; T40 26  
 ise Jose: LA 19; LPA 8; TSS 27  
 iandres: HS 12; LA 5; LPA 3; LPS 8, 12, 13; LT 19, 21; TSS 15, 30  
 he Judds: CCA 18  
 mps: CC 33

**-K-**

almani: DC 28  
 'raet Kamakawiwo'ole: WM 12  
 -CJ & Jojo: RBA 97; RA 61; RBH 61  
 nthony Kearns: WM 14  
 hn P. Kee: CC 37; GA 12  
 oby Keith: B200 42; CA 3, 33; CCA 12; CS 17, 46; H100 87  
 . Kelly: B200 3; RBA 2; RBC 10; H100 2; HA 2; HSS 14; RA 2, 5, 72; RBH 2, 53, 73, 82; RS 15; T40 7  
 ern: B200 184; HS 8; RBA 38  
 ammy Kershaw: CS 33  
 is Ketchup: LA 45; LPA 18

Alicia Keys: HSS 40; RS 35  
 Kid Rock: B200 6; PCA 20; A40 2; AC 25; CS 24; CSS 1;  
 H100 4; HA 6; HSS 1; T40 4  
 Murk: DS 17  
 Kidz Bop Kids: B200 17, 158  
 Killer Mike: B200 22; RBA 6; H100 92, 99; RA 44, 47; RBH  
 44, 48; RP 24; RS 75  
 Carole King: PCA 35  
 Beyonce Knowles: HSS 63; RA 67; RBH 67; T40 36  
 Diana Krall: B200 182; JZ 1, 4  
 Alison Krauss: BG 3; CA 38; CS 52  
 Alison Krauss + Union Station: B200 124; BG 1; CA 16  
 Krazydie Bone: RA 53; RBH 54  
 Gidon Kremer: CL 13  
 Kreo: DS 19  
 Chantal Kreviazuk: A40 26  
 Kumbia Kings: B200 135; EA 15; LA 1, 35; LPA 1, 15; LPS  
 32; LT 6; RMS 8; TSS 17  
 KurtMasta Kurt: RS 59  
 Kyjuan: RA 37; RBH 37; RP 20

**-L-**

Lady Saw: A40 11  
 Sonny Landreth: BL 5  
 k.d. lang: JZ 3  
 Lasgo: EA 19; DS 16  
 Kenny Lattimore: B200 82; RBA 22  
 Larry Lavigne: B200 131; A40 1; AC 21; H100 11; HA 12; HSS  
 11; T40 2  
 Donald Lawrence & The Tri-City Singers: GA 20  
 Raphy Leavitt Y La Selecta: LA 17; TSA 3  
 Jalmie Lee: HSS 29; RS 12  
 Murphy Lee: RA 37; RBH 37; RP 20  
 Stagga Lee: RBH 81  
 Ute Lemper: CX 14  
 The Letter M.: RBH 91; RS 48  
 Gerald Levert: RBA 57; RA 64; RBH 65  
 Lexx: HSS 66; RS 44  
 Liberation: LA 26; RMA 12  
 The Libertines: HS 13  
 Salvatore Licitra: CL 14  
 Otmar Liebert: NA 11  
 Lil' Flip: RBA 71; HSS 66; RA 62; RBH 63; RS 44  
 Lil' Jon & The East Side Boyz: B200 93; IND 4; RBA 21; RA  
 53; RBH 54; RS 61  
 Lil' Kim: B200 11; RBA 4; H100 20; HA 22; HSS 13; RA 11,  
 69; RBH 8, 69; RP 8; RS 10  
 Lil' Mo: H100 19, 81; HA 19; HSS 52; RA 12, 31; RBH 12, 30;  
 RP 7; RS 39  
 Lil' Romeo: RBA 75  
 Lil' Ru: RS 57  
 Lil' Wyte: HS 23; IND 14; RBA 58  
 Alison Limerick: DC 21  
 Limite: HS 49; LA 14; RMA 7; LPS 30; LT 11; RMS 6  
 Aaron Lines: CA 43; H100 91  
 Linkin Park: B200 148; PCA 3; H100 38; HA 37; MO 2; RO 3  
 Johannes Linstead: NA 8  
 German Lizarraaga: RMS 26  
 LL Cool J: B200 57; RBA 35; H100 5; HA 4; RA 19; RBH 19;  
 T40 3; TSS 23  
 Lonestar: CA 46; CS 27  
 Loona: DS 21  
 Jennifer Lopez: B200 24; RBA 39; DS 15; H100 5; HA 4; RA  
 19; RBH 19; T40 3; TSS 23  
 Jeff Lorber: CJ 7  
 Paity Lovelless: BG 10  
 Lytle Lovett: B200 176  
 Luciano: RE 14  
 Ludacris: RBA 90; DC 16; H100 13, 95; HA 13; HSS 37; RA  
 16; RBH 15; RP 9, 25; RS 24; T40 13  
 Bobby Lyte: CJ 16  
 Liam Lynch: MO 36  
 Lynnyrd Skynyrd: PCA 43

**-M-**

Yo-Yo Ma: CL 3; CX 15  
 Mad Caddies: RE 9  
 Madonna: DS 3; H100 90; HSS 4, 12  
 Magic: B200 147; RBA 37  
 Stephen Malkmus: B200 97; IND 5  
 Mana: LA 24; LPA 10; LPS 27, 33; LT 39  
 Mannheim Steamroller: IND 29; NA 3  
 Victor Manuel: TSA 12; LPS 40; LT 30; TSS 2, 31  
 Marascia: DC 19  
 Mario: RA 68; RBH 68  
 Bob Marley: PCA 11; RBC 5; RE 10  
 Damian "Jr. Gong" Marley: RE 15; HSS 30; RBH 93; RS 5  
 Maroon 5: HS 40; A40 34  
 The Marsalls Family: JZ 9  
 Billie Ray Martin: DC 9; DS 14  
 Mary Mary: CC 25; GA 7; RBA 95; RBC 20  
 Massive Attack: B200 165; EA 1  
 Master P: RBC 22; HSS 62; RA 54; RBH 50; RS 30  
 Matchbox twenty: B200 61; A40 4, 18; H100 44; HA 44;  
 T40 19  
 Dave Matthews Band: A40 39  
 John Mayer: B200 16, 54; INT 9; A40 5, 17; AC 18; H100 31;  
 HA 31; T40 16  
 Maysa: CJ 22  
 Christian McBride Band: JZ 15  
 Martina McBride: B200 81; CA 9; CS 6; H100 49; HA 46  
 Delbert McClintock: BL 3; CA 67  
 Donnie McClurkin: B200 65; CC 5; GA 1; RBA 26; RBC 19  
 Brian McComas: CS 36  
 Paul McCoy: A40 30; H100 39; HA 36; MO 1; RO 25  
 John McDermott: WM 14  
 Reba McEntire: CA 63  
 Tim McGraw: B200 49; CA 5, 34; CCA 4, 16, 21; PCA 12; CS  
 5, 60; H100 40; HA 39  
 Brian McKnight: RA 50; RBH 52  
 MercyMe: CC 18, 26  
 Jo Dee Messina: CA 26  
 Metallica: PCA 16  
 Georgia Middleman: CS 57  
 Luis Miguel: LA 50  
 Migueller: JZ 5  
 The Minus 5: IND 44  
 Molotov: LA 28; LPA 13  
 Monchy & Alexandra: TSA 10  
 Jane Monheit: JZ 14, 23  
 Monica: RA 58; RBH 59  
 Alejandro Montaner: LPS 31  
 Daniel Montenegro: CX 5  
 Pablo Montero: LA 29; RMA 13  
 Dr. Ed Montgomery: GA 28  
 Montgomery Gentry: B200 180; CA 23, 65; CS 21; CSS 3;  
 H100 89; HSS 31  
 Chante Moore: B200 82; RBA 22  
 Rose Moore: DC 43  
 Allison Moore: CS 24; CSS 1; H100 4; HA 6; HSS 1  
 M.O.P.: HSS 55; RS 38  
 Craig Morgan: CA 36; HS 41; IND 23; CS 23  
 Brandy Moss-Scott: HSS 20; RBH 95; RS 7  
 Jason Mraz: B200 170; HS 7; A40 16  
 Mr. Cheeks: B200 75; RBA 25; H100 20; HA 22; HSS 13,  
 72; RA 11, 60; RBH 8, 60; RP 8; RS 10, 54

Ms. Dynamite: HS 22  
 Mudvayne: B200 163; MO 31; RO 11  
 Mul-Ty: RBA 94  
 Murk: DS 17  
 Anne Murray: CA 40  
 Keith Murray: HSS 46; RA 59; RBH 57; RS 33  
 The Music: HS 20  
 Musiq: RBA 91; DC 40; RA 29; RBH 29  
 Mystikal: RA 53; RBH 54

**-N-**

NAAM Brigade: RBA 96  
 Nas: B200 45; RBA 24; RBC 13; DS 15; H100 17; HA 15; RA  
 9, 63; RBH 10, 62; RP 6  
 Nate Dogg: H100 21; HA 20; RA 10; RBH 11; RP 10  
 Luna Negra: NA 11  
 Frankie Negron: TSS 34  
 Nelly: B200 30; RBA 32; RBC 25; HSS 69; RA 37, 42; RBH  
 37, 41; RP 20, 21; RS 41  
 Willie Nelson: CA 45, 52, 69; CCA 9; IND 42; CS 46  
 Aaron Neville: GA 13  
 Next: RBA 80  
 Joe Nichols: B200 89; CA 10; CS 2; CSS 7; H100 30; HA 30  
 Nickelback: B200 200  
 Nickel Creek: BG 2; CA 31; CCA 23; IND 21  
 Tito Nieves: TSS 26  
 Nirvana: B200 140; MO 27; RO 33  
 The Nitty Gritty Dirt Band: BG 4; CA 57  
 Nivea: B200 108; RBA 45; H100 37, 80; HA 40; RA 28; RBH  
 28; T40 18  
 No Doubt: B200 96; A40 11, 20; H100 62; HA 69; T40 28  
 Noella: LA 57; LPS 17; LT 24; TSS 21  
 Nichole Nordeman: CC 39  
 N.O.R.E.: DS 10; HSS 74; RS 45  
 Smokie Norful: B200 191; GA 3; HS 11  
 Bebo Norwood: DC 42  
 The Notorious B.I.G.: RBC 21, 23; RA 39; RBH 39; RP 23;  
 RS 66, 69  
 Nueva Era: TSS 33

**-O-**

Mark O'Connor's Hot Swing Trio: JZ 7  
 Sinead O'Connor: DC 36; DS 13, 25  
 Daniel O'Donnell: IND 30; WM 4, 8, 15  
 Oleander: RO 28  
 Janusz Oleniczak: CL 2; STX 25  
 Ono: DC 15  
 Oobie: RS 61  
 Opera Babes: CX 4  
 Roy Orbison: CCA 24  
 Mauricio O'Reilly: CX 5  
 Los Originales De San Juan: LA 69  
 Ozy Osbourne: B200 181  
 OutKast: RBC 12

**-P-**

Brad Paisley: CA 42; CS 40  
 Palomo: LA 42; LT 4; RMS 2  
 Twila Paris: CC 32  
 Dolly Parton: BG 5; CA 64  
 Sean Paul: B200 9; RBA 5; RE 1; H100 6; HA 5; HSS 19, 48;  
 RA 7; RBH 6; RP 4; RS 13, 50; T40 21  
 Luciano Pavarotti: CL 7  
 Pay The Girl: A40 38  
 P. Diddy: H100 22; HA 24; RA 55; RBH 55; RS 52, 63; T40  
 11  
 Pearl Jam: HSS 17  
 Bishop Carlton Pearson: GA 40  
 Jennifer Pena: LPS 20; LT 20  
 Dottie Peoples: GA 19; RBA 86  
 Murray Perahia: CL 9  
 Amanda Perez: B200 73; RBA 50; H100 24; HA 25; RBH  
 83; T40 9  
 Pesado: LA 63; RMS 21  
 Pet Shop Boys: EA 4; DC 32  
 Kelly Joe Phelps: BL 7  
 Phillips, Craig And Dean: CC 21; HS 29  
 Pieces Of A Dream: CJ 21  
 Pink: B200 79; HSS 35  
 Pink Floyd: PCA 19  
 Alexandre Pires: LPS 1; LT 2; TSS 3  
 Planet Asia: RS 59  
 P.O.D.: CC 20  
 El Poder Del Norte: RMS 33  
 The Police: PCA 23  
 Pooh And The Young Inspirations: GA 31  
 Pablo Portillo: LPS 28; LT 46  
 The Postal Service: IND 36; HSS 64  
 Powerman 5000: RO 40  
 Elvis Presley: B200 101; CA 11  
 Los Temerarios: LA 55, 58; LT 49; RMS 22  
 Kelly Price: RA 57; RBH 58  
 Priddy: DC 28  
 Prosperity: GA 32  
 Puddle Of Mudd: B200 125; A40 36  
 Flora Purim: JZ 20

**-Q-**

Q.Tip: HSS 38; RBH 89; RS 20  
 Queen: PCA 46  
 Queens Of The Stone Age: B200 104; H100 70; HA 70; MO  
 7; RO 12  
 A.B. Quintanilla III: B200 135; LA 1; LPA 1; LPS 32; LT 6;  
 RMS 8; TSS 17  
 RA: HS 15; RO 26  
 Rabanes: TSS 40  
 Racket City: RS 23  
 Bonnie Raitt: AC 29  
 Rascal Flatts: B200 102; CA 12; CCA 7; PCA 25; CS 12;  
 H100 72; HA 72  
 The Raveonettes: HS 33  
 Red Hot Chili Peppers: B200 67; H100 61; HA 59; MO 3; RO 21  
 Redman: HSS 8; RS 62  
 Los Rehenes: HS 43; LA 12, 66; RMA 5  
 Reina: DS 8; HSS 67  
 Relient K: B200 86; CC 6, 27  
 Revenue: HSS 24; RBH 92; RS 3  
 Revis: MO 34; RO 20  
 Chris Rice: CC 19; HS 21  
 Lionel Richie: B200 76; RBA 69  
 Los Rieleros Del Norte: LT 37; RMS 15  
 LeAnn Rimes: CA 41; CS 51; CSS 6, 8; DC 17  
 Jerry Rivera: TSA 14; LPS 23; LT 22; TSS 7  
 Juan Rivera: RMS 28  
 Lupillo Rivera: LT 33; RMS 12  
 Robbie Rivera: DC 13  
 Lourdes Robles: LPS 26; LT 44  
 Daniel Rodriguez: CX 11  
 The Rolling Stones: B200 95  
 Linda Ronstadt: CA 60  
 Roomful Of Blues: BL 6  
 The Roots: B200 119; RBA 51  
 Kelly Rowland: H100 100; HSS 69; RBH 100; RS 41  
 Rush: B200 183

**-R-**

RA: HS 15; RO 26  
 Rabanes: TSS 40  
 Racket City: RS 23  
 Bonnie Raitt: AC 29  
 Rascal Flatts: B200 102; CA 12; CCA 7; PCA 25; CS 12;  
 H100 72; HA 72  
 The Raveonettes: HS 33  
 Red Hot Chili Peppers: B200 67; H100 61; HA 59; MO 3; RO 21  
 Redman: HSS 8; RS 62  
 Los Rehenes: HS 43; LA 12, 66; RMA 5  
 Reina: DS 8; HSS 67  
 Relient K: B200 86; CC 6, 27  
 Revenue: HSS 24; RBH 92; RS 3  
 Revis: MO 34; RO 20  
 Chris Rice: CC 19; HS 21  
 Lionel Richie: B200 76; RBA 69  
 Los Rieleros Del Norte: LT 37; RMS 15  
 LeAnn Rimes: CA 41; CS 51; CSS 6, 8; DC 17  
 Jerry Rivera: TSA 14; LPS 23; LT 22; TSS 7  
 Juan Rivera: RMS 28  
 Lupillo Rivera: LT 33; RMS 12  
 Robbie Rivera: DC 13  
 Lourdes Robles: LPS 26; LT 44  
 Daniel Rodriguez: CX 11  
 The Rolling Stones: B200 95  
 Linda Ronstadt: CA 60  
 Roomful Of Blues: BL 6  
 The Roots: B200 119; RBA 51  
 Kelly Rowland: H100 100; HSS 69; RBH 100; RS 41  
 Rush: B200 183

**-S-**

John Rzeznik: A40 37  
 Saliva: B200 131; H100 88; MO 20, 30; RO 9, 19  
 Adan Chailino Sanchez: LT 29; RMS 11, 38  
 Santana: B200 71; A40 7; AC 1; H100 29; HA 28  
 Juelz Santana: HSS 75; RA 74; RBH 22; RS 37  
 Gilberto Santa Rosa: LA 44; LPA 17; TSA 11; LPS 36; TSS  
 12, 25  
 Antony Santos: TSS 38  
 Marvin Sapp: GA 37  
 Sapphiccut: DC 20  
 Sarai: HSS 33; RS 16  
 Yoskar Sarante: TSS 36  
 SoloHoHo: JZ 16  
 Jon Sebastian: LA 53, 65; LT 36; RMS 13  
 Joan Secada: LPS 29; LT 45  
 Seether: B200 188; H100 84; MO 17, 32; RO 6, 29  
 Bob Seger & The Silver Bullet Band: PCA 10  
 Selko: DC 27  
 Selena: LA 20; LPA 9  
 Erick Sermon: RS 62  
 Shade Sheist: RBH 90  
 Shaggy: RE 4, 13  
 Shakira: LA 7; LPA 4; LPS 3; LT 9  
 Duncan Sheik: DC 11  
 Shekinah Glory Ministry: GA 5; HS 27; IND 16  
 Blake Shelton: B200 107; CA 13, 49; CS 15; H100 82  
 The Shepherds: GA 33  
 Mike Shorey: H100 19; HA 19; RA 12; RBH 12; RP 7  
 The Silk Road Ensemble: CX 15  
 Simple Plan: B200 38; H100 67; HA 68; T40 27  
 Frank Sinatra: PCA 42  
 Sin Bandera: LA 32; LPA 14; LPS 10, 14, 34; LT 23  
 Sister Hazel: IND 31; A40 27  
 Sixpence None The Richer: A40 12; AC 16; H100 78; HSS 68  
 Slice Queen: DC 42  
 Slightly Stooped: HS 35; IND 20  
 Slim Thug: RBH 98  
 Smilez & Southstar: B200 187; RBA 55; H100 63; HA 64;  
 RBH 85; T40 29  
 Anthony Smith: CS 42  
 Michael W. Smith: B200 146; CC 10, 15  
 Snoop Dogg: B200 31; RBA 14; H100 12; HA 10; HSS 21;  
 RA 5; RBH 4; RP 3; RS 18; T40 38  
 Socialbun: HS 17; MO 21; RO 10  
 Solange: RBA 53; DS 10; HSS 74; RS 45  
 Solid Sessions: DC 28  
 Marco Antonio Solis: LPS 22; LT 35  
 Soluna: DS 7; HSS 56  
 Son De Cali: LT 47; HSS 6  
 Sonicfood: CC 24; HS 34  
 The Spanish Harlem Orchestra: TSA 15  
 Renee Spearman And Prez: GA 32  
 Spliff Star: HSS 47; RA 43; RBH 43; RS 27  
 Bruce Springsteen: B200 114  
 Spyro Gyra: CJ 8  
 Renee Statke: DC 37  
 Stereo Fuse: A40 31  
 Stereomud: RO 34  
 Cat Stevens: PCA 32  
 Rod Stewart: B200 43; INT 22; AC 22  
 Angie Stone: DC 33  
 Stone Sour: RO 18  
 George Strait: B200 63; CA 7, 30, 39  
 The Streets: EA 3; HS 42; IND 24  
 Tadeusz Strugala: CL 2; STX 25  
 Sublime: PCA 50  
 Sugarcult: IND 27  
 Sum 41: B200 143; MO 26, 28  
 Tony Sunshine: H100 94; RA 38; RBH 38; RP 22; RS 65  
 Supreme Belongs Of Leisure: DC 10  
 Swift: RBH 90  
 Switchfoot: B200 179; CC 14  
 System Of A Down: B200 120, 154

**-T-**

Taking Back Sunday: HS 19; IND 11  
 Talib Kweli: B200 136; RBA 41; H100 96; HSS 54; RA 49;  
 RBH 47; RS 40  
 Dawn Tallman: DC 24  
 Ben Tankard: GA 38  
 Olga Tanon: LA 61; LPS 15; LT 13; TSS 4  
 Taproot: MO 25, 40; RO 35  
 L.A.T.U.: B200 26; H100 32; HA 38; HSS 71; LPS 39; T40 15;  
 TSS 20  
 James Taylor: PCA 13; AC 27  
 Mark Taylor: GA 28  
 Susan Tedeschi: BL 1; IND 15  
 Telepopmusik: EA 22; DC 49  
 Los Temerarios: LA 55, 58; LT 49; RMS 22  
 Kelly Price: RA 57; RBH 58  
 Priddy: DC 28  
 Prosperity: GA 32  
 Puddle Of Mudd: B200 125; A40 36  
 Flora Purim: JZ 20  
 Thick: HSS 34; RS 42  
 Theivery Corporation: EA 12; IND 48  
 Third Day: B200 48; CC 3  
 T.I.: H100 99; RA 44; RBH 44; RS 75  
 Los Tigres Del Norte: LA 38; RMA 19; LT 5; RMS 3  
 Justin Timberlake: B200 211; RBA 31; DC 4; DS 1; H100 15,  
 28; HA 18, 29; HSS 2; RA 25; RBH 21; RS 2; T40 12,  
 17  
 Tingstad & Rumbel: NA 13  
 Aaron Tippin: CA 62; CS 35; CSS 10  
 Thea Tippin: CS 35  
 TLC: B200 171; RBA 68; H100 53; HA 54; T40 20  
 Tosca: EA 17  
 Tower Of Power: CJ 17  
 Transplants: IND 13  
 Trap: B200 55; H100 71; HA 71; MO 6; RO 5  
 Randy Travis: B200 145; CA 20; CC 9; CS 16; H100 73; HA  
 73  
 Trick Daddy: RBA 98; H100 75; HA 75; RA 36; RBH 36; RP  
 19  
 Trick Pony: CA 56; CS 58  
 Trina: B200 193; RBA 56; H100 95; RP 25  
 Trin-I-tee 57: GA 18  
 Triple Threat: RS 73  
 Travis Tritt: CA 51; CS 29  
 Los Tucanes De Tijuana: LT 48; RMS 19  
 Tanya Tucker: CS 54  
 Marisa Turner: DC 25  
 Shania Twain: B200 39; CA 2; CCA 5; INT 24; PCA 18; AC  
 19; CS 28; H100 98  
 Twista: RBC 17  
 Ronan Tynan: WM 14  
 Steve Tyrell: JZ 18  
 Tyrese: B200 36; RBA 12; H100 8; HA 7; RA 4; RBH 5; T40 30

**-U-**

Uncle Kracker: A40 6; AC 26; H100 66; HA 63  
 Underworld: DC 6

Union Station: BG 3; CA 38; CS 52  
 Unloco: RO 38  
 Unwritten Law: IND 28  
 Keith Urban: B200 142; CA 19; CCA 25; CS 9, 18; H100 56; HA 55  
 Adolfo Urtias Y Su Lobo Norteno: LT 27; RMS 10, 23  
 Polo Urtias: LA 51  
 The Used: B200 111; MO 18  
 Usher: HSS 45

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APRIL 5 2003 Billboard MODERN ROCK TRACKS

Table with columns: THIS WEEK, LAST WEEK, CHANGE, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'BRING ME TO LIFE' by Evanescence and 'SOMEWHERE I BELONG' by Linkin Park.

APRIL 5 2003 Billboard MAINSTREAM ROCK TRACKS

Table with columns: THIS WEEK, LAST WEEK, CHANGE, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'STRAIGHT OUT OF LINE' by Godsmack and 'LIKE A STONE' by Audioslave.

APRIL 5 2003 Billboard TOP 40 TRACKS

Table with columns: THIS WEEK, LAST WEEK, CHANGE, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'IN DA CLUB' by 50 Cent and 'I'M WITH YOU' by Avril Lavigne.

APRIL 5 2003 Billboard ADULT CONTEMPORARY

Table with columns: THIS WEEK, LAST WEEK, CHANGE, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'THE GAME OF LOVE' by Santana and 'BEAUTIFUL' by Christina Aguilera.

APRIL 5 2003 Billboard ADULT TOP 40 TRACKS

Table with columns: THIS WEEK, LAST WEEK, CHANGE, TITLE, IMPRINT/PROMOTION LABEL, Artist. Tracks include 'I'M WITH YOU' by Avril Lavigne and 'PICTURE' by Kid Rock.

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 90 adult contemporary stations and 83 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 255 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BGS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

**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, HL, CS 8; H100 46)  
21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 21; RBH 11  
4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 81; RBH 30  
99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 36

**-A-**

A.D.I.D.A.S. (Aniyahs, ASCAP/EMI April, ASCAP/Dun-gear Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 92; RBH 48  
**AFORTUNADO** (Edimusa, ASCAP) LT 36  
**AFTER ALL** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 39  
**AIR FORCE ONES** (BGM Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tárpo, ASCAP), HL/WBM, RBH 37  
**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 5; RBH 19  
**ALL I NEED** (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyne, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattaham, BMI), HL, H100 94; RBH 38  
**ALL THE THINGS SHE SAID** (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherytree, BMI/Neofomat, STIM) H100 32  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 23  
**ALRIGHT** (Éfartooee, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 64  
**ALUCINADO** (EMI April, ASCAP) LT 8  
**ALWAYS** (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 88

**AMAME** (Not Listed) LT 2  
**AMERICAN LIFE** (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 90  
**ANGEL** (Powerhouse, BMI) H100 24; RBH 83  
**THE ANTHEM** (EMI April, ASCAP/21:11, ASCAP/Vegan Boy, ASCAP), HL, H100 54  
**ASI ES LA VIDA** (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 13  
**AY! PAPANICO (UY! DADDY)** (Iron Tigga, BMI) LT 11  
**AYUDAME** (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 44

**-B-**

**THE BABY** (Coburn, BMI/Zomba, ASCAP/Eye 15; H100 82, ASCAP/Bigger Picture, ASCAP), WBM, CS 15; H100 82  
**BACKSEAT OF A GREYHOUND BUS** (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 34  
**THE BATTLE IS THE LORD'S** (Schaif, SESAC/Walker And Associates, SESAC) RBH 77  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 12; RBH 4  
**BEAUTIFUL** (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 16  
**BEER FOR MY HORSES** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 46  
**BIG STAR** (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 3; H100 34  
**BIG YELLOW TAXI** (Siqomb, BMI), WBM, H100 58  
**BLOWIN' ME UP WITH HER LOVE** (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 76  
**BOY (I NEED YOU)** (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Discos, BMI), HL, RBH 84  
**A BOY LIKE YOU** (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 58  
**BRING ME TO LIFE** (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI) H100 39  
**BROKENHEARTSVILLE** (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 2; H100 30  
**B R I G H T** (First N' Gold, BMI/MS. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 95

**BUMP, BUMP, BUMP** (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 22  
**BUNNY HOP** (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 80

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**CAN'T LET YOU GO** (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 19; RBH 12  
**CAN'T NOBODY** (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, H100 100; RBH 100  
**CAN'T STOP** (Moebetoblame, BMI) H100 61  
**CAN'T STOP LOVING YOU** (EMI April, ASCAP), HL, H100 83  
**CELEBRITY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 40  
**CHAPARRITA DE MI VIDA** (Fonomusic, BMI) LT 37  
**CHOE ME, SPANK ME (PULL MY HAIR)** (Hennessy For Everyone, BMI/Alexra, BMI/WB, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/Blotter, ASCAP/Elvis Mambó, ASCAP/Music Of Windswept, ASCAP), WBM, RBH 86  
**CHOPPA STYLE** (LP Boyz, BMI) RBH 50  
**CLAVAME TU AMOR** (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 24  
**CLOCKS** (BGM Songs, ASCAP), HL, H100 42  
**CLOSURE** (Divided, BMI/Universal, BMI/Smoolie, ASCAP/Rat Eater, BMI) RBH 65  
**C'MON** (Nyrraw, ASCAP/EMI April, ASCAP/Baboocha Tunes, ASCAP/Dango, BMI/Protroons, ASCAP) RBH 68  
**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 Betta Like My Muzic,

ASCAP), HL, RBH 89  
**COME CLOSE TO ME** (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, RBH 51  
**CONCRETE ANGEL** (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 6; H100 49  
**CORAZON CHIQUITO** (Elzaz, BMI) LT 27  
**COUNTRY AIN'T COUNTRY** (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 29  
**CRUSH ON YOU** (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 60

**CRY ME A RIVER** (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 15; RBH 21  
**DAMAGED** (Cytron, BMI/EMI Blackwood, BMI/Grunge Girl, ASCAP/EMI April, ASCAP), HL, H100 53  
**DAME** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 14  
**DEEP** (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 88  
**DE UNO Y DE TODOS LOS MODOS** (Vander, ASCAP) LT 4  
**DIGEST** (Clear Mind, ASCAP/Famous, ASCAP) LT 18  
**DISPEL ANTHEM** (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Inving, BMI), HL, RBH 72  
**DONDE ESTARA MI PRIMAVERA** (Crisma, SESAC) LT 35  
**DONTCHANGE** (EMI April, ASCAP/Touched By Jazz, ASCAP/Nirvac Tyke, ASCAP/Universal, ASCAP/Souhlich, ASCAP/Tetra Grammaton, ASCAP/lesse Jaye, ASCAP), HL/WBM, RBH 29  
**DON'T DREAM IT'S OVER** (Roundhead, BMI/Wixen, BMI) H100 78  
**DON'T KNOW WHY** (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 36  
**DON'T MESS WITH MY MAN** (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Dawn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 37  
**DRIFT AWAY** (Almo, ASCAP), HL, H100 66

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**EMOTIONAL ROLLERCOASTER** (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 45; RBH 13  
**EN CUERPO Y ALMA** (Elix, ASCAP) LT 3  
**ENTRE EL DELIRIO Y LA LOCURA** (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 20  
**ESCLAVO DE TU PIEL** (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 43  
**ES POR TI** (Peermusic III, BMI/Camaleon, BMI) LT 19  
**EXCUSE ME MISS** (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 9; RBH 3  
**FABULOUS** (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goat, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 27  
**FINE AGAIN** (Seether, BMI/Dwight Frye, BMI) H100 84  
**FRIO DE AUSECIA** (Not Listed) LT 42

**THE GAME OF LOVE** (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 29  
**GET BUSY** (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 6; RBH 6  
**GET BY** (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 96; RBH 47  
**GETCHYA HANDS UP** (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 98  
**GIRL ALL THE BAD GUYS WANT** (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonatrack, BMI), WBM, H100 65  
**GIRLFRIEND** (R.Kelly, BMI/Zomba, BMI), WBM, H100 41; RBH 24  
**GOSSIP FOLKS** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100 13; RBH 15  
**GUESS WHAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 31  
**HALF A MAN** (Almo, ASCAP), HL, CS 42  
**HAVE YOU FORGOTTEN?** (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 23  
**HEADSTRONG** (WBM, SESAC/Trapmusic, SESAC) H100 71  
**HELL IS A FLAME** (McMurray's, ASCAP) RBH 96  
**HELL YEAH** (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 18; RBH 17  
**HE PROPOSED** (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 58  
**HERIDA MORTAL** (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 22  
**HEY MR. PRESIDENT** (Sony/ATV Tree, BMI), HL, CS 47  
**HOOKED** (High On Life, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambó, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary I. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 55  
**HOTTEST OF THE HOT** (Not Listed) RBH 74  
**HOW YOU GONNA ACT LIKE THAT** (Zovetikon, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Dermis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-II, BMI), HL, H100 8; RBH 5

**I BELIEVE** (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 10; H100 59  
**I CAN** (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 17; RBH 10  
**I'D DO ANYTHING** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 67  
**I DON'T GIVE A @#!%&^%T** (TV, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 54  
**I DROVE ALL NIGHT** (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 47  
**I F I CAN'T** (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambó, ASCAP/Universal, ASCAP), WBM, RBH 75  
**IF YOU'RE NOT THE ONE** (Sony/ATV Timber, SESAC), HL, H100 55  
**IGNITION** (Zomba, BMI/R.Kelly, BMI), WBM, H100 2; RBH 2  
**I JUST WANNA BE MAD** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 13  
**I KNOW WHAT YOU WANT** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 14; RBH 9  
**I'LL NEVER LEAVE** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 73  
**I LOVE YOU** (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lili Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP), HL/WBM, RBH 66  
**I'M IN LOVE WITH A MARRIED WOMAN** (Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 53  
**I'M WITH YOU** (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylogue, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 11  
**IN COMPLETE** (Not Listed) RBH 97  
**IN DA CLUB** (High On Life, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambó, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 1  
**IN DA CLUB** (High On Life, ASCAP/Ain't Nuthin' Go'n On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambó, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, RBH 67  
**I NEED A MAN** (Pork, ASCAP/Aurelius, ASCAP) RBH 91  
**I IN LOVE WIT CHU** (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI), HL, RBH 70  
**I RAQ AND ROLL** (Blackened, BMI) CS 43  
**I SHOULD BE...** (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, RBH 45  
**I STILL LOVE YOU** (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 56  
**I WANT MY MONEY BACK** (WB, ASCAP/Gravitron, SESAC/Bluewave, SESAC), HL/WBM, CS 33  
**I WISH I WASN'T** (EMI April, ASCAP/Flyte Tyne, ASCAP/Minneapolis Guys, ASCAP/Ii Branda, ASCAP) RBH 40

**JAH IS MY ROCK** (B.J.A, ASCAP) RBH 93  
**JOHN DOE** (Not Listed) RBH 90  
**THE JUMP OFF** (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 20; RBH 8

**KILOMETROS** (Sony/ATV Discos, ASCAP) LT 23  
**LANDSLIDE** (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 43  
**LAUNDROMAT** (Zomba, BMI/R.Kelly, BMI), WBM, H100 80; RBH 28  
**LIFESTYLES OF THE RICH AND FAMOUS** (EMI April, ASCAP/21:11, ASCAP), HL, H100 85  
**LIKE A PIMP** (Crump Tight, ASCAP/Lucky, BMI) RBH 63  
**LIKE A STONE** (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 48  
**LOVE LIKE THERE'S NO TOMORROW** (TCT, BMI/Thea Later, BMI) CS 35  
**LOVE OF MY LIFE (AN ODE TO HIP HOP)** (Ugmoce, 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 25  
**LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)** (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP) CS 41  
**THE LOVE SONG** (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 20  
**LOVE WON'T LET ME** (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 31  
**LOVE YOU OUT LOUD** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 12; H100 72  
**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 69  
**MA, I DON'T LOVE HER** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMarc, ASCAP/Terradome, ASCAP), HL, RBH 79  
**MAKE IT CLAT** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, RBH 43  
**MALA GENTE** (Peermusic III, BMI/Camaleon, BMI) LT 21  
**MAN TO MAN** (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 7; H100 51  
**MARIPOSA TRAILCIONERA** (Tulum, ASCAP/EMI April, ASCAP) LT 39  
**MESMERIZE** (Slavery, BMI/Songs Of Universal, BMI/Di Ivy, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeca, ASCAP/WB, ASCAP), WBM, H100 10; RBH 34  
**MI AMANTE** (Not Listed) LT 50  
**MICHAELA** (Copyright Control) LT 41  
**MI PRIMER MILLON** (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 34  
**MI SOLDADO** (En Ediciones, BMI) LT 5  
**MISS YOU** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 3; RBH 7

**MUY A TU MANERA** (Ser-Ca, BMI) LT 26  
**MY FRONT PORCH LOOKING IN** (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, BMI/Don Pfrimmer, ASCAP), HL, CS 27

**NEVER SCARED** (Bonecrusher, ASCAP) H100 99; RBH 44  
**NINA AMADA MIA** (Not Listed) LT 17  
**NO LETTING GO** (Greensleeves, PRS/Singso WW, BMI) H100 25; RBH 14  
**NO MEANS NO** (Mischievous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 94  
**NO ME RENDIRE** (Nuevo Mundo, BMI) LT 46  
**NO ONE KNOWS** (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 7  
**NO SE VIVIR SIN TI** (ADG, SESAC) LT 49  
**NO TENGO DINERO** (Alma, ASCAP/BMG Songs, ASCAP) LT 6

**OLD WEAKNESS (COMING ON STRONG)** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 54  
**ONE LAST TIME** (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 44  
**ONLY GOD (COULD STOP ME LOVING YOU)** (Zomba, ASCAP), WBM, CS 56  
**PARA QUE LA VIDA** (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 31  
**PATIENTLY WAITING** (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambó, ASCAP), HL, RBH 76  
**PEACEKEEPER** (Now Sounds, ASCAP) H100 93  
**PICTURE** (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 24; H100 4  
**PIMP JUICE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Inving, BMI) RBH 41  
**POR AMOR** (Peer Int'l., BMI) LT 45  
**EL PROBLEMA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 16  
**PUMP IT UP** (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 46  
**PUT THAT WOMAN FIRST** (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/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/Inv-ing, BMI), HL/WBM, H100 50; RBH 16  
**P\*\*\*YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP-Foray, SESAC), WBM, RBH 42

**QUEDATE CALLADA** (Edimusa, ASCAP) LT 38  
**QUE LEVANTE LA MANO** (Fonomusic, SESAC) LT 40  
**QUE ME QUEDES TU** (Anivi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 9  
**A QUIEN LE IMPORTA?** (SGAE, ASCAP/Screen Gems, BMI) LT 12  
**QUIERO QUE SEAMOS NOVIOS** (Flamingo, BMI) LT 48  
**QUIZAS** (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 28

**RAINING ON SUNDAY** (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 9; H100 56  
**REALEST NIGGAZ** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambó, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 39  
**THE RED** (Loeffler, ASCAP), WBM, H100 86  
**ROCK-A-BYE HEART** (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 37  
**ROCK YOU BABY** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 17; H100 87  
**ROCK YOUR BODY** (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 28

**ROLL WIT M.V.P.** (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 81  
**RUNNING** (Dolphin, ASCAP/Universal, ASCAP) H100 62

**SAY YES** (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/latac, ASCAP/Universal, ASCAP) H100 64; RBH 20  
**SCARY OLD WORLD** (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 57  
**SEDUCEME** (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 7  
**SERENATA HUASTECA** (APRS, BMI) LT 29  
**SHE'S MY KIND OF RAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 5; H100 40  
**SHOULDA, WOULDA, COULDA** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demi's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-II, BMI/Tony Dixon, ASCAP) RBH 52  
**SICK OF BEING LONELY** (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Tony Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 33; RBH 23  
**SIN FORTUNA** (Peer Int'l., BMI) LT 33  
**SING FOR THE MOMENT** (Daskel, BMI/Sony/ATV Songs, BMI/Ensign, BMI/Eight Mile Style, BMI), HL, H100 52  
**SI NO ESTAS** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 32  
**SNAKE** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 53  
**SO GONE** (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 59  
**SOMEBODY LIKE YOU** (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 18  
**SOMEDAY** (Vinnie Mae, BMI/Chi-Boy, ASCAP) CS 55  
**SOMEWHERE I BELONG** (Zomba, ASCAP/Cherest-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 38  
**SPEED** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 21; H100 89  
**STARTING WITH ME** (Heavenly Tunes, BMI) RBH 95

**STAY GONE** (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 25  
**STEP DADDY** (Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/ColliPark, BMI/Zella, BMI/Unidisc, BMI/Supermarket, BMI) RBH 78  
**STILL BALLIN** (Universal, ASCAP/Black Hipnastic, ASCAP/Anthrappil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), WBM, H100 75; RBH 36  
**STOP** (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP), HL, RBH 71  
**SUDDENLY** (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 51  
**SUENA** (Ser-Ca, BMI) LT 15  
**SUPERMAN** (Ensign, BMI/Eight Mile Style, BMI), HL, H100 27; RBH 49  
**SYMPHONY IN X MAJOR** (EMI April, ASCAP/Cypher-cliff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 87

**TAN BUENA** (Univision, ASCAP) LT 47  
**TELL ME (WHAT'S GOIN' ON)** (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 63; RBH 85  
**TEVAS AMOR** (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 25  
**THAT'D BE ALRIGHT** (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 4; H100 35  
**THAT GIRL** (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 79; RBH 35  
**THAT WAS US** (Famous, ASCAP/BMG Songs, ASCAP/Almo, ASCAP), HL, CS 59  
**THEN THEY DO** (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 38  
**THERE'S MORE TO ME THAN YOU** (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 22  
**THERE'S NO LIMIT** (Deanaling, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WBM, CS 14  
**THIS IS GOD** (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 19  
**THIS VYVE MOMENT** (Yon-Ti, BMI) RBH 61  
**THREE MISSISSIPPI** (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 48  
**THREE WOODEN CROSSES** (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 16; H100 73  
**THROUGH THE RAIN** (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, RBH 99  
**THUGZ MANSION** (Universal, ASCAP/Black Hipnastic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 77; RBH 33  
**TIMES LIKE THESE** (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 69  
**TINY DANCER** (Universal-Songs Of PolyGram International, BMI), WBM, CS 60  
**EL TONTO QUE NO TE OLVIDO** (VMR, ASCAP) LT 30  
**TOO MUCH FOR ME** (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 62  
**TRAVELIN' SOLDIER** (Titawhirl, BMI/Bruce Robison, BMI), HL, H100 97  
**THE TRUTH ABOUT MEN** (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantlayer, ASCAP/Scarlet Moon, BMI), WBM, CS 32

**UNA VEZ MAS** (BGM Songs, ASCAP) LT 1  
**UNWELL** (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 44  
**UPI** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 28; H100 98  
**UP IN DA CLUB 2NITE** (Stacko Grip, ASCAP) RBH 92

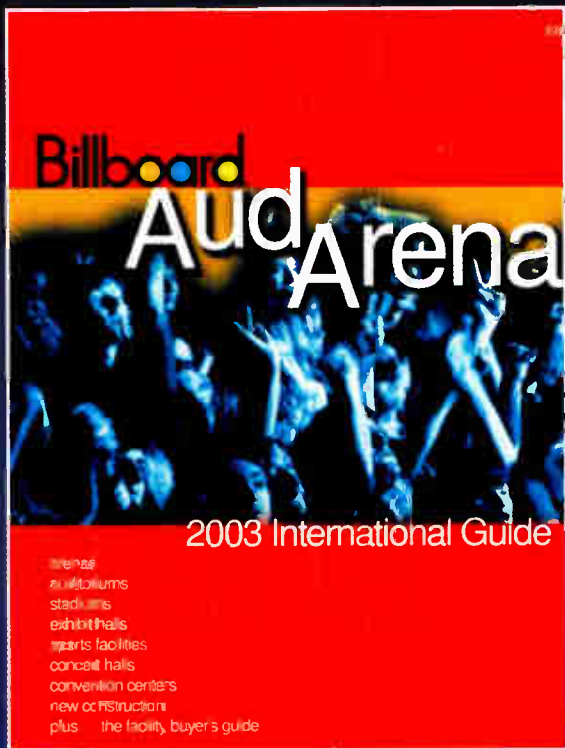
**WANKSTA** (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP), WBM, H100 26; RBH 18  
**WAS THAT MY LIFE** (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WBM, CS 26  
**WHAT A BEAUTIFUL DAY** (Mark Hybner, ASCAP/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 11; H100 68  
**WHATEVER IT TAKES** (WB, ASCAP/Kelodies, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Castle, BMI), WBM, CS 49  
**WHAT HAPPENED TO THAT BOY** (Money Mack, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GenMarc, ASCAP), HL, H100 57; RBH 22  
**WHAT WOULD YOU DO?** (Zomba, BMI/R.Kelly, BMI), WBM, H100 74; RBH 26  
**WHEN I'M GONE** (Escatawpa, BMI/Songs Of Univer-sal, BMI), WBM, H100 7  
**WHEN THE LIGHTS GO DOWN** (Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 50  
**WHEN YOU THINK OF ME** (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 45  
**WHO'S THAT ZOMBA** (BMI/R.Kelly, BMI/Joseph Carta-gena, ASCAP/Jelly's Jams, ASCAP), WBM, RBH 82  
**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 30

**X GON' GIVE IT TO YA** (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Copyright Control/Universal, ASCAP/EMI April, ASCAP), HL, H100 60; RBH 3

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APRIL 5 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	13	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	20	19	<b>Wanksta</b>	50 CENT (G-UNIT/SHADY/INTERSCOPE)	51	—	1	<b>Sing For The Moment</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)
2	2	10	<b>Ignition</b>	REBECCA (JIVE)	27	23	7	<b>Supernan</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)	52	13	29	<b>Landslide</b>	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)
3	4	19	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	23	25	7	<b>The Game Of Love</b>	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	53	55	2	<b>The Anthem</b>	GODD CHARLOTTE (DAYLIGHT/EPIC)
4	3	5	<b>All I Have</b>	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	29	37	3	<b>Rock Your Body</b>	JUSTIN TIMBERLAKE (JIVE)	54	60	4	<b>Damaged</b>	TLC (ARISTA)
5	15	5	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	30	26	11	<b>Brokenheartsville</b>	JOE NICHOLS (UNIVERSAL SOUTH)	55	58	4	<b>Raining On Sunday</b>	KEITH URBAN (CAPITOL/NASHVILLE)
6	7	14	<b>Picture</b>	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WARN)	31	31	27	<b>Your Body Is A Wonder</b>	JOHN MAYER (AWARE/COLUMBIA)	56	48	6	<b>What Happened To That Boy</b>	BEYONCE FEAT. CLIPSE (CASH/MONEY/UNIVERSAL/UMRG)
7	6	14	<b>How You Gonna Act Like That</b>	TYRESE (JRMG)	32	34	7	<b>Big Star</b>	KENNY CHESNEY (BNA)	57	62	3	<b>I Believe</b>	DIAMOND RIO (ARISTA/NASHVILLE)
8	10	8	<b>Excuse Me Miss</b>	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	33	24	15	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)	58	74	3	<b>X Gon' Give It To Ya</b>	OMX (BLOODLINE/DEF JAM/DJMG)
9	12	20	<b>When I'm Gone</b>	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	34	35	9	<b>That'd Be Alright</b>	ALAN JACKSON (ARISTA/NASHVILLE)	59	59	9	<b>Can't Stop</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
10	11	9	<b>Beautiful</b>	SNOOPI DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	35	32	27	<b>Don't Know Why</b>	NORAH JONES (BLUE NOTE/VIRGIN)	60	69	2	<b>Say Yes</b>	FLOETRY (SOJAZ/DREAMWORKS)
11	5	15	<b>Mesmerize</b>	SLIPKNOT FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	36	42	4	<b>Bring Me To Life</b>	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	61	—	1	<b>If You're Not The One</b>	DANIEL BEDINGFIELD (ISLAND/UMRG)
12	9	18	<b>I'm With You</b>	AVRIL LAVIGNE (ARISTA)	37	38	4	<b>Somewhere I Belong</b>	LININ PARK (WARNER BROS.)	62	65	2	<b>Big Yellow Taxi</b>	COUNTING CROWS (GEPFEN/INTERSCOPE)
13	8	15	<b>Gossip Folks</b>	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EGG)	38	36	11	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)	63	75	2	<b>Drift Away</b>	UNCLE KRACER FEAT. DOBIE GRAY (LAVA)
14	19	5	<b>I Know What You Want</b>	BUSTA RHYMES & MARRIAH CAREY (J.MCNARC/RMG/DJMG)	39	39	6	<b>She's My Kind Of Rain</b>	TIM MCGRAW (CUBB)	64	54	4	<b>Tell Me (What's Goin' On)</b>	SMILEZ & SOUTHSTAR (ARTISTDIRECT)
15	18	7	<b>I Can</b>	NAS (ILL WILL/COLUMBIA)	40	33	24	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	65	67	2	<b>What A Beautiful Day</b>	CHRIS CAGLE (CAPITOL/NASHVILLE)
16	14	20	<b>Beautiful</b>	CHRISTINA AGUILERA (RCA/RMG)	41	53	3	<b>Girlfriend</b>	B2K (T.U.G./EPIC)	66	64	5	<b>Times Like These</b>	FOO FIGHTERS (ROSWELL/RCA/RMG)
17	21	7	<b>Hell Yeah</b>	GINUNIFE FEAT. BABY (EPIC)	42	43	10	<b>Clocks</b>	COLDPLAY (CAPITOL)	67	73	2	<b>Girl All The Bad Guys Want</b>	BOYNEXTDOOR (JIVE)
18	16	16	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	43	40	10	<b>19 Somethin'</b>	MARK WILLIS (MERCURY)	68	57	8	<b>I'd Do Anything</b>	SIMPLE PLAN (LAVA)
19	29	5	<b>Can't Let You Go</b>	FABOLOUS (DESERT STORM/ELEKTRA/EGG)	44	52	3	<b>Unwell</b>	MATCHBOX TWENTY (ATLANTIC)	69	68	2	<b>Running</b>	NO DOUBT (INTERSCOPE)
20	44	2	<b>21 Questions</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	45	49	6	<b>Like A Stone</b>	AUDISLAVE (INTERSCOPE/EPIC)	70	61	15	<b>No One Knows</b>	QUEENS OF THE STONE AGE (INTERSCOPE)
21	27	4	<b>Have You Forgotten?</b>	DARRYL WORLEY (DREAMWORKS/NASHVILLE)	46	51	4	<b>Concrete Angel</b>	MARTINA MCBRIDE (RCA/NASHVILLE)	71	—	1	<b>Headstrong</b>	TRAPT (WARNER BROS.)
22	22	9	<b>The Jump Off</b>	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	47	46	11	<b>I Drove All Night</b>	CELINE DION (EPIC)	72	—	1	<b>Love You Out Loud</b>	RASCAL FLATTS (LIVE/STREET)
23	30	11	<b>No Letting Go</b>	WAYNE WOODRIDGE (GREENSLEEVES/VP/ATLANTIC)	48	56	3	<b>Put That Woman First</b>	JAHEIM (YOWNE/MILLWARNER BROS.)	73	—	1	<b>Three Wooden Crosses</b>	KIM TAYLOR (WARNER BROS. CHRISTIAN/WRN)
24	17	19	<b>Bump, Bump, Bump</b>	WIZ & P. DIDDY (T.U.G./EPIC)	49	41	14	<b>Man To Man</b>	GARY ALLAN (MCA/NASHVILLE)	74	—	1	<b>What Would You Do?</b>	THE ISLEY BROTHERS (DREAMWORKS)
25	28	10	<b>Angel</b>	AMANDA PEREZ (UNIVERSAL POWERHOUSE/UMRG/WRG)	50	45	5	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)	75	—	1	<b>Still Ballin'</b>	2PAC FEAT. TRICK DADDY (VANARUI/DEATH ROW/INTERSCOPE)

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APRIL 5 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	19	<b>Picture</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	29	15	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	51	—	2	<b>No Letting Go</b>	WAYNE WOODRIDGE (GREENSLEEVES/VP/ATLANTIC)
2	2	17	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	27	22	69	<b>The Star Spangled Banner</b>	WHITNEY HOUSTON (ARISTA)	52	47	3	<b>4 Ever</b>	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EGG)
3	4	7	<b>Through The Rain</b>	MARRIAH CAREY (J.MCNARC/SLAND/DJMG)	28	41	5	<b>Hell Is A Flame</b>	BIG C. (SOUTHPAWK/E.S.)	53	44	10	<b>Solsbury Hill</b>	ERASURE (MUTE)
4	—	1	<b>American Life</b>	MADONNA (MAVERICK/WARNER BROS.)	29	42	18	<b>Dance With Me</b>	JAMIE LEE (R.I.P.E.)	54	55	2	<b>Get By</b>	TALIB KWELL (RAWKUS/MCA)
5	3	5	<b>Landslide</b>	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	30	24	9	<b>Jah Is My Rock</b>	CARIBBEAN PULSE (IRIE)	55	—	1	<b>Stompdash*toutu (Vendetta)</b>	OMX (BLOODLINE/DEF JAM/DJMG)
6	5	10	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)	31	32	2	<b>Speed</b>	MONTGOMERY GENTRY (COLUMBIA/NASHVILLE)	56	49	24	<b>For All Time</b>	SOLUNA (REARMWORKS)
7	6	4	<b>Blowin' Me Up (With Her Love)</b>	REBECCA (JIVE)	32	25	28	<b>A Moment Like This</b>	KELLY CLARKSON (RCA/RMG)	57	58	27	<b>Virginity</b>	T.G.I. (T.U.G./AAW/INTERSCOPE)
8	7	8	<b>Dirty</b>	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	33	34	5	<b>Pack Ya Bags</b>	SARAI (SWEAT/EPIC)	58	67	14	<b>Shady</b>	BIG T. (SOUTHPAWK/E.S.)
9	8	8	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	34	28	23	<b>When I Get You Alone</b>	THICKE (NU AMERICA/INTERSCOPE)	59	53	3	<b>Girlfriend</b>	B2K (T.U.G./EPIC)
10	9	9	<b>The Wreckoning</b>	BODMKAT (DREAMWORKS)	35	43	2	<b>Family Portrait</b>	PINK (ARISTA)	60	62	5	<b>Shout</b>	LILIAN GARCIA (UNIVERSAL/UMRG)
11	14	2	<b>I'm With You/Sk8er Boi</b>	AVRIL LAVIGNE (ARISTA)	36	18	3	<b>There's A Winner In You/What A Wonderful World</b>	TIFFANY EVANS/SPENCER DAY (COLUMBIA)	61	59	9	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)
12	10	23	<b>Die Another Day</b>	MADONNA (MAVERICK/WARNER BROS.)	37	26	15	<b>Gossip Folks</b>	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EGG)	62	64	2	<b>Choppa Style</b>	CHOPPA FEAT. MASTER P (TAKE 6/NEW NO LIMIT/UMRG)
13	12	6	<b>The Jump Off</b>	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	38	—	1	<b>Come Close Remix (Closer)</b>	COMMON (MCA)	63	72	10	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/DJMG)
14	13	23	<b>Ignition</b>	R. KELLY (JIVE)	39	36	11	<b>Everybody</b>	HAHAZ THE RIPPA (BOOY HEAD)	64	60	4	<b>Such Great Heights</b>	THE POSTAL SERVICE (SUB POP)
15	20	21	<b>This Is My Party</b>	FABOLOUS (DESERT STORM/ELEKTRA/EGG)	40	23	19	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	65	71	45	<b>Only Time</b>	ENYA (REPRISE)
16	73	2	<b>I Know What You Want</b>	BUSTA RHYMES & MARRIAH CAREY (J.MCNARC/RMG/DJMG)	41	46	4	<b>Yall Don't Know</b>	JOLLY GREEN (ZOE POUND)	66	48	8	<b>How I Feel</b>	LEXX FEAT. LIL FLIP (TAKEOVER ENTERTAINMENT)
17	15	6	<b>Save You</b>	PEARL JAM (EPIC)	42	37	14	<b>Star</b>	JOP FEAT. CLIPSE (MOTOWN/UMRG)	67	65	4	<b>No One's Gonna Change You</b>	REINA (ROBBINS)
18	31	7	<b>No Means No</b>	NEE-NEE GWYNN (BASE HIT)	43	30	7	<b>When The Money's Gone</b>	CHEER (WARNER BROS.)	68	54	3	<b>Don't Dream It's Over</b>	SIXPENCE NONE THE RICHER (SQUINT CURB/REPRISE)
19	16	8	<b>Get Busy</b>	SEAN PAUL (VP/ATLANTIC)	44	39	10	<b>X Gon' Give It To Ya</b>	DMX (BLOODLINE/DEF JAM/DJMG)	69	—	18	<b>Dilemma/Air Force Ones</b>	NELLY (FO' REAL/UNIVERSAL/UMRG)
20	38	5	<b>Starting With Me</b>	BRANDY MOSS SCOTT (HEAVENLY TUNES)	45	50	34	<b>U Don't Have To Call</b>	USHER (ARISTA)	70	—	5	<b>What We Do</b>	FREeway (ROC-A-FELLA/DEF JAM/DJMG)
21	19	4	<b>Beautiful</b>	SNOOPI DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	46	40	7	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/DJMG)	71	35	29	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)
22	33	3	<b>Your Pops Don't Like Me (I Really Don't Like This Dude)</b>	NICK CANNON (NICK/JIVE)	47	51	22	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (JRMG)	72	52	65	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL/UMRG)
23	17	7	<b>Excuse Me Miss</b>	JAY-Z (ROC-A-FELLA/DEF JAM/DJMG)	48	69	31	<b>Gimme The Light</b>	SEAN PAUL (VP/ATLANTIC)	73	—	4	<b>Murder On The Dancefloor</b>	SOPHIE ELLIS BEXTOR (UNIVERSAL/UMRG)
24	27	9	<b>Up In Da Club 2Nite</b>	REVENUE (STACK A GRIP)	49	—	31	<b>God Bless The USA</b>	LEE GREENWOOD (CURB)	74	—	11	<b>Feelin' You (Part II)</b>	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA/CRG)
25	21	9	<b>Incomplete</b>	C-LANAE (WRIGHT ENTERPRISES)	50	45	12	<b>Just Like You</b>	G-WIZ (COMPOUND/ORPHEUS)	75	—	1	<b>Dipset Anthem</b>	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/DJMG)

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APRIL 5  
2003

Billboard

HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes songs like 'IN DA CLUB', 'IGNITION', 'MISS YOU', 'PICTURE', 'ALL I HAVE', 'GET BUSY', 'WHEN I'M GONE', 'HOW YOU GONNA ACT LIKE THAT', 'EXCUSE ME MISS', 'MESMERIZE', 'I'M WITH YOU', 'BEAUTIFUL', 'I CAN', 'HELL YEAH', 'CAN'T LET YOU GO', 'THE JUMP OFF', '21 QUESTIONS', 'BUMP, BUMP, BUMP', 'HAVE YOU FORGOTTEN?', 'ANGEL', 'NO LETTING GO', 'WANKSTA', 'SUPERMAN', 'ROCK YOUR BODY', 'THE GAME OF LOVE', 'BROKENHEARTSVILLE', 'YOUR BODY IS A WONDERLAND', 'ALL THE THINGS SHE SAID', 'SICK OF BEING LONELY', 'BIG STAR', 'THAT'D BE ALRIGHT', 'DON'T KNOW WHY', 'DON'T MESS WITH MY MAN', 'SOMEWHERE I BELONG', 'BRING ME TO LIFE', 'SHE'S MY KIND OF RAIN', 'GIRLFRIEND', 'CLOCKS', 'LANDSLIDE', 'UNWELL', 'EMOTIONAL ROLLERCOASTER', '19 SOMETHIN'', 'I DROVE ALL NIGHT', 'LIKE A STONE', 'CONCRETE ANGEL', 'PUT THAT WOMAN FIRST', 'MAN TO MAN', 'SING FOR THE MOMENT', 'DAMAGED', 'THE ANTHEM', 'IF YOU'RE NOT THE ONE', 'RAINING ON SUNDAY', 'WHAT HAPPENED TO THAT BOY', 'BIG YELLOW TAXI', 'I BELIEVE', 'X GON' GIVE IT TO YA', 'CAN'T STOP', 'RUNNING', 'TELL ME (WHAT'S GOIN' ON)', 'SAY YES', 'GIRL ALL THE BAD GUYS WANT', 'DRIFT AWAY', 'I'D DO ANYTHING', 'WHAT A BEAUTIFUL DAY', 'TIMES LIKE THESE', 'NO ONE KNOWS', 'HEADSTRONG', 'LOVE YOU OUT LOUD', 'THREE WOODEN CROSSES', 'WHAT WOULD YOU DO?', 'STILL BALLIN'', 'BLOWIN' ME UP (WITH HER LOVE)', 'THUGZ MANSION', 'DON'T DREAM IT'S OVER', 'THAT GIRL', 'LAUNDROMAT', '4 EVER', 'THE BABY', 'CAN'T STOP LOVING YOU', 'FINE AGAIN', 'LIFESTYLES OF THE RICH AND FAMOUS', 'THE RED', 'ROCK YOU BABY', 'ALWAYS', 'SPEED', 'AMERICAN LIFE', 'YOU CAN'T HIDE BEAUTIFUL', 'A.D.I.D.A.S.', 'PEACEKEEPER', 'ALL I NEED', 'B R RIGHT', 'GET BY', 'TRAVELIN' SOLDIER', 'UP!', 'NEVER SCARED', 'CAN'T NOBODY', 'HOT SHOT DEBUT', 'GREATEST GAINER/AIRPLAY', 'GREATEST GAINER/SALES'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold), 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Catalog number is for. Indicates unavailable, in which case, catalog number is for. Indicates unavailable, in which case, catalog number is for. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Big Publishing Advances Dry Up For Most New Acts

Continued from page 1

record labels are signing fewer new artists and making fewer new recordings."

In the past, artists often depended on music-publishing advances as a sort of financial spawn pool as they began their swim upstream, vying for record-sales success. The new music-publishing reality presents yet another obstacle for new acts to overcome.

With the decline of these advances, attorney Jay Rosenthal says, "it's even more treacherous out there for new bands." He says publishers generally make an offer based on "50% or maybe 70% of what they anticipate the record sales will be. If they anticipate a million in sales, that used to turn into deals of anywhere from \$300,000 to

especially in the cases where a bidding war breaks out for a new act. Until recently, such action could yield advances in excess of \$1 million. Today, these deals might produce advances in the \$350,000-\$600,000 range.

The new economics of publishing deals stem from the shrinking of the business in general and mechanical royalties in particular. For new writers, most initial publishing income is derived from the mechanical royalties on records sold. And, as everyone knows, fewer records are being sold.

Bider says 90% of the publishing revenue for some young bands can be mechanical-driven. "So, when managers and lawyers come to you and say, 'Well, this should still be a million-dollar deal,' you've got to say, 'Excuse me, the business model that we lived in, where the record company we knew would sell "x" hundreds of thousands of records and we knew we had "x" dollars of protection of mechanical royalties coming in, is no longer in place.' So we think that's not where we should be taking a risk."

Phillips has a similar view. "In my discussions with the publishing executives, they are definitely feeling the reduction in mechanical royalties, which has to affect the offers made, since for a new artist, the mechanical income is so critical—it takes a while for [separate music publishing] performance and synch income to become relevant."

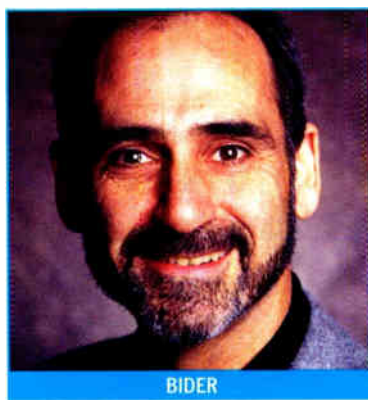
Artist attorney Stan Soocher agrees. "Music publishing has long been idealized as the 'cash cow' of the industry, but with record sales down—and thus mechanical royalties income down—a big piece of hide is being skinned off the cow. That necessarily has translated into fewer publishing advances going into fewer artist wallets."

## NOT IMMUNE TO DOWNTURN

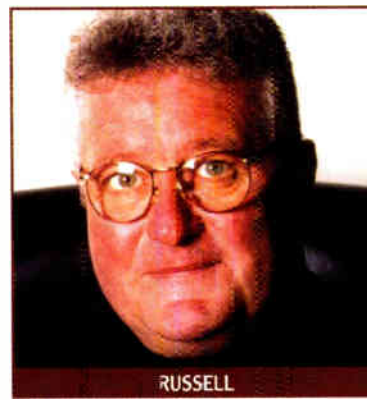
Renzer says music publishers have had a "delayed reaction" to the business downturn, "because we were somewhat insulated because of our multiple revenue streams." Now, he says, "with most major publishers, almost half of our revenue is coming from mechanicals, [so] you're not immune to the decline in sales domestically and globally... Performance income has held up, but a lot of that reflects the significant one-time, long-term ASCAP and BMI rate settlements with the big cable companies like HBO and Viacom, and in '03, you're not going to see that."

BMG Music Publishing chairman/CEO Nick Firth says, "We didn't ramp up as much in the good times, so we're not suffering as much in bad times; we aren't suffering as much from the excesses as the record companies did."

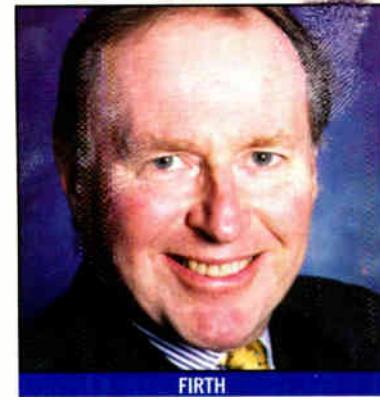
"The very best-selling albums—top 10, top 20—are still selling well around the world, [though] not as well," Firth adds. "But the also-rans aren't running. So I think it's reasonable to say that [publishing] companies are being cautious in signing newcomers and not being as free-spending. What has surprised me is that for those acts who are highly in demand, there's a lot of money being thrown around. And some of that is irrational. Some of these acts are not yet stars."



BIDER



RUSSELL



FIRTH

EMI Music Publishing Worldwide chairman/CEO Martin Bandier uses the word "realistic" in characterizing his company's business dealings amid the industry downturn. He says, "It's a reality check."

Bandier believes that big publishing deals for new acts in the last decade "made no sense," adding, "How many new bands are going to sell 1 or 2 million records?" With the new realism, Bandier says, "there are no more million-dollar 'retirement' deals for new bands." Instead, the deals are "developmental—sufficient for them to write and work and hone their careers."

Renzer says managers should look at publishers "more as a partner than a bank."

Lawyers, who act as agents for bands, say they are bound by duty to ask for the sky. Until recently, music pubs often obliged. One publishing executive offers this scenario: "I've known this [lawyer] 20 years. I asked him, 'Why are you asking for such a ridiculous price for this band knowing how things have changed?' The guy tells me, 'I've got to. You can always say no.'"

## PARTNERS IN RHYME

All of the publishing execs pointed to the reduction of mechanical royalties as a big factor in the changing paradigm. Still, music-publishing operations are doing quite well. Bandier says, "This will be the best year we've ever had."

# Patriotism Lifts Pro-War Songs; Chicks Suffer

Continued from page 1

because a country song older than 20 weeks is removed from the chart when it drops out of the top 20, "Travelin' Soldier" effectively falls off the country chart from No. 3. There were, however, a small handful of spins (less than 20 combined) for Bruce Robison's 1999 original version of the song and Tyler England's cover from that same year.

By March 21, the Dixie Chicks boycott appeared to be in effect at 74 of *Billboard's* 148 country reporters—or literally half the panel—now showing no airplay on any song by what had been arguably

Execs at the other major publishers chime in that their businesses are also well in the black. Their economic health is largely attributable to ever-increasing film, TV, and advertising synchronization licenses and growth in a variety of new revenue streams, including Internet, cable, and satellite performances, toy and videogame licenses, and fees for cell-phone ring tones.

Sony/ATV's Russell says, "Although our mechanical income is generally flat and declining in some markets, increases in performance and synch income have more than compensated. Although as yet there is no significant income from digital services, [royalty fees for new uses, such as ring tones, are] beginning to kick in, particularly in Asia."

Renzer adds, "The trend of using contemporary and classic songs in commercials has held up. We're actually getting more revenue from commercials than we are from film and TV right now, although they've also remained strong."

Leaders of the big-five music publishers say they are still willing to be partners with talented young songwriters, if not cash cows, offering them demo time, tips on artists needing material, leads on acts that want an emerging artist to open for them on tour, and aggressively going after film, TV, and other income possibilities. But for now, and perhaps for years to come, they are mostly negative on big advances—with exceptions.

For example, Renzer says he signed the rapper 50 Cent "significantly before the album came out. It was a very significant publishing deal," he admits. "I went to the video shoot, and Eminem and Dre were in the video, and you could feel the buzz. We decided to be aggressive. Thank goodness we were right."

In some cases, the new reality can be a potential windfall for emerging artists. Soocher says, "Instead of a record company wanting rights to the artist's songs from the get-go, when the value of the songs is less-known, talent who become successful recording artists and still control their publishing may be in the position of demanding better publishing deals once success strikes."

Further, large publishing advances are still flowing when competing companies sense hit-producing newbies and catalog artists trolling for new deals. Officials at EMI, UMPG, and BMG particularly made it clear they still consider themselves aggressive and competitive when going after songwriters that appear to have the goods. Attorney Owen Sloane says, "I had an established act I negotiated a publishing deal for, and there was no problem in securing a seven-figure advance."

Renzer mentions the recent UMPG deals for the Heart and Prince catalogs: "Those are different kinds of deals—you can look at historical earnings."

one of their more prominent core acts. On March 24, after several days of war, the Chicks were off 51 Nielsen Broadcast Data Systems-monitored stations.

But Jones Radio Networks VP/GM Jim LaMarca says 160 of the 180 affiliates of its syndicated *Lia* evening show have opted for the regular version of the show rather than the Dixie Chicks-free version the network began offering after losing six Cox-owned affiliates because of its initial refusal to stop playing the Chicks.

On the top 40 side, Dixie Chicks' "Landslide" falls 15-32 on *Airplay Monitor's* Mainstream Top 40 chart, with a 44% decline in airplay—although that song had already begun its decline at that format before Maines' comments. At adult top 40, it is down 3-13 (off 41%). At AC, the song goes 1-11, losing more than 50% of its 1,915 spins.

The top 40 trend could change direction in the coming week. WRVW Nashville PD Rich Davis tells *Billboard* that his station took

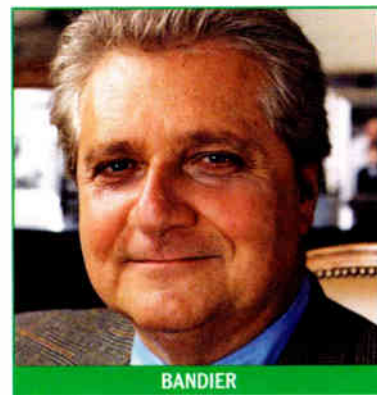
"Landslide" off the air after the Maines controversy flared up. "I was getting complaints on the song," he says, and his sister country station WSIX got "really negative" call-out research March 20. "That solidified my decision to take them off the air."

But when WRVW's research came back March 25, "Landslide" was in demand. In fact, after taking Dixie Chicks off the air, Davis reports that he received complaint e-mails concerned that the station was interfering with Dixie Chicks' freedom of speech and accusing WRVW of censorship. Davis says, "Now it's back in power."

WBLI Long Island, N.Y., PD Jeremy "J.J." Rice had the song in power rotation at the beginning of March, but his audience showed burn in research. He admits the negative research could have come from listeners upset by Maines' comments but maintains "the reason we're not playing it is research." Still, an informal WBLI morning-show poll showed that  
(Continued on next page)



RENZER



BANDIER

\$500,000 to maybe a million. Now that's changed. It's half, maybe less. If the act is already 'through the door,' they'll survive on publishing. If they aren't, it's a bleak world."

Artist attorney Bob Donnelly puts the decrease in what is being offered to new acts at 15%-20% in the past 18 months. Warner/Chappell Music chairman Les Bider thinks that industry-wide, the figure is a bit higher. "I'd say for [new] 'buzz bands,' it's down more, maybe 35% to 40%."

Artist attorney L. Lee Phillips, who also polled his colleagues, believes that in some instances, the downturn could be as high as 50% in the past 12 months. Universal Music Publishing Group (UMPG) worldwide president David Renzer agrees. "It's half of what it was," he says, "if they get an offer at all."

Of course, there are exceptions,

# Linkin Park Enjoys Meteoric Opening

Continued from page 1

With its out-of-the-box success, *Meteora* is living up to the expectations built by Linkin Park's 2000 debut, *Hybrid Theory*, which has sold 7.7 million copies.

*Billboard* director of charts Geoff Mayfield says, "When you have a rock act coming off such a huge debut, it's not all that unusual to find even bigger interest in its follow-up."

Retailers say *Meteora* is enjoying early success for several reasons, including that it is the first major rock release of 2003.

"This should serve as a lesson to all major labels—don't save everything for November," says Jerry Kamiler, division merchandise manager of music for the Albany, N.Y.-based Trans World Entertainment chain. "We haven't had a release of this magnitude in months. There's pent-up interest [from] consumers for something major."

For Jesse Lehman, business team leader for Minneapolis-based Best Buy, sales are moving exactly as planned. The home electronics chain sold 113,000 copies of *Meteora* in its first day. "It's easy when you consider the immense interest in the band's last record," he says. "Then you add the fact that this is a stronger record, and you have what can only be described as a smash."

Jim Kaminski, pop/rock buyer at Tower Records in New York, adds, "This album has a lot more singles depth than the first. There's the potential for it to grow

and develop an even wider audience than the first album, purely on the basis of its versatility."

The release of *Meteora* marks the beginning of an active spring for Warner Bros. that also includes the release of new titles from Madonna, Steely Dan, and Fleetwood Mac. Warner Bros. executive VP Diarmuid Quinn describes the label's hopes for Linkin Park.

"Of course, you can't compare a Linkin Park record with a Madonna record on any level, but this is a hugely important release for this label," Quinn says. "*Hybrid Theory* was one of the more important, most successful records we've had in many years. Needless to say, our expectations for *Meteora* are significant."

Indeed, *Hybrid Theory* was the

I can't think of one instance where that has ever happened. Still, we're going to work beyond exhaustion on behalf of this record."

The pressure to deliver mega-sales can weigh heavily on a young band. But guitarist Brad Delson insists this was not the case for Linkin Park. "No one is going to readily admit to feeling the pressure to 'produce' under these circumstances, but the honest truth is that we didn't have that experience," he says. "If anything, we were more relaxed as we made this record. We knew that we'd have an audience to play these new songs for. That was inspiring and energizing, not frightening. We're prepared to spend the next year or so playing these songs for people. It's going to be cool."

Touring will be a primary mar-

The band will go directly into another leg of touring, booked by Artists Group International in L.A. Carrying the name Projekt Revolution, the slate of shows at clubs and mid-sized venues will again see the band dividing its time between the U.S. and Europe through April. Shortly thereafter, Linkin Park will join the all-star bill of Metallica's hotly touted Summer Sanitarium arena tour.

"That's going to be crazy," Delson says with a laugh. "I can't wait."

Quinn says an additional stint of touring for late 2003 into 2004 is under consideration.

## NET INCENTIVES FOR THE FANS

In an effort to safeguard against Internet piracy, Warner Bros. has been collaborating with a range of

Although Warner Bros. has fed Linkin Park fans small bites of *Meteora* on the Web in recent weeks, it has strived to keep the focus on the set's first single, "Somewhere I Belong."

The track went to radio Feb. 24 and was warmly received. It is No. 2 on the *Billboard* Modern Rock Tracks chart and No. 3 on the Mainstream Rock tally, boasting combined detections of 5,430 and an audience of 31.6 million, according to Nielsen Broadcast Data Systems.

"Somewhere I Belong" is also receiving widespread play on MTV, MTV2, and MuchMusic, thanks to a videoclip directed by band member/turndj Joseph Hahn.

All three of those networks offered specialty programming the weekend prior to *Meteora's* release—most notably the \$2 *Bill Concert* on MTV2, which will also air on MTV in early April.

## CONCENTRATING ON MUSIC

Now that the marketing wheels are rolling and *Meteora* has hit the street, Delson says the members of the L.A.-based band can focus on doing what they enjoy most: playing music.

"There's that period of time between making music and the release of an album where you feel in danger of being completely consumed by business," he notes. "It can be fun, like assembling a puzzle. But it's more fun when that puzzle is assembled and you can get back to your original intention as a band."

For Linkin Park, which is managed by the Firm in L.A., that includes crafting music that melds elements of hard rock, hip-hop, and pop with lyrics that strive to cut deeper than average rock fare. The combination resulted in the breakthrough of *Hybrid Theory*, which spawned three hit singles, including "In the End." The band also scored a Grammy Award last year for best hard-rock performance for the track "Crawling."

Produced by the band with Don Gilmore, *Meteora* shows Linkin Park—which also features vocalists Chester Bennington and Mike Shinoda, drummer Rob Bourdon, and bassist Phoenix—offering sounds familiar to *Hybrid Theory* fans while experimenting with a broader palette of ideas. For example, the anthemic guitar attack of "Somewhere I Belong" is countered by the lush orchestration of the more gentle "Breaking the Habit." Elsewhere on the set, "Easier to Run" is rife with left-of-center tribal rhythms, while "Nobody's Listening" combines hip-hop with Japanese flute lines.

"Everyone amped it up," Delson says. "We all had a lot of fresh ideas. The results, for us, are amazing."

He believes Linkin Park is a "career band" that will defy trends. "We're not a one-sound band, led by one voice," Delson says. "We're a collection of concepts and thoughts and influences by a group of people who have a hunger to always grow. That's what a great band does: grow. And I believe that we're on the way to being a great band that will stand the test of time."



top-selling U.S. album of 2001. A 2002 collection of remixes from that project, *Reanimation*, has sold 1.2 million units.

## REALISTIC EXPECTATIONS

Still, Quinn says the label must be realistic about *Meteora*. "With a follow-up like this, you strive to raise the bar as high as you can, and you aim for the highest possible plateau. But history shows that you can't duplicate what was undeniably a phenomenon.

marketing vehicle for *Meteora*. The band spent the past month traveling throughout the U.S. and parts of Europe, playing small-venue gigs geared toward diehard fans. The trek ended March 24 with a show at the Wiltern in Los Angeles. A live feed of that show was offered to radio stations nationwide. After the gig, Linkin Park ushered in the release of the new album with a midnight in-store at Tower Records in Sherman Oaks, Calif.

Web sites for the past month, feeding fan interest in *Meteora* with streamed previews of various tracks.

"Obviously, it's not as attractive to some people as downloading songs, but we believe that making music available on some level has been useful," Quinn says, noting alliances with sites including WinAMP, Launch, and America Online.

The band has also offered *LP-TV*, a 10-episode view into the making of the album that features behind-the-scenes studio footage and interviews. Nine episodes are available on the band's Web site (linkinpark.com). The 10th and final installment can be accessed via a Web link on the *Meteora* CD.

"This is a prime example of how active the band has been in every aspect of this project," Quinn says. "They developed *LP-TV* with the label; they didn't wait for us to come to them with this or any other idea. Throughout this process, they've had an active voice and vote in everything. It was common, in fact, for the band to come into the office for marketing meetings."

According to Delson, the hands-on approach was a natural move with a two-fold purpose. "First of all, if you have a say in what's happening from day one, there's very little room for bitching and complaining," he says. "Second, it was important that we made sure that everything was designed to respect the fans. We don't want to be a band that stomps over the people who helped us along the way. You can't ask people to be loyal and responsive to you unless you're willing to be the same."

.com) is up 55-43. It is his first single since parting ways with RCA. Meanwhile, the Warren Brothers take country's Hot Shot Debut trophy at No. 47 with the timely "Hey Mr. President" (BNA).

The first five days of war also saw a resurgence in some of country radio's patriotic standbys, with boosts for Lee Greenwood's "God Bless the USA" (1,559 spins, up from 432 the week before), Toby Keith's "Courtesy of the Red, White and Blue (The Angry American)" (1,874 spins, up from 1,281), and Aaron Tippin's "Where the Stars and Stripes and the Eagle Fly" (1,119 detections, up from 712).

Across all formats, Faith Hill's "The Star Spangled Banner" went from 76 plays to 340, while Whitney Houston's version, first heard during the 1991 Gulf War, jumped from 22 plays to 190. LeAnn Rimes' "God Bless America" also increased, from nine plays to 158. Among top 40, AC, and adult top 40, "God Bless the USA" picked up an additional 400 spins on top of its country airplay.

The only anti-war song to have picked up any significant airplay, Beastie Boys' "In a World Gone Mad" (which will appear on a forthcoming Capitol album but is currently being distributed through their Web site, beastieboys.com), was down from 412 plays in the previous week to 266. Even in its first week, the song received only a handful of spins from some stations, which treated it more as a news event than a likely hit.

System of a Down's "Boom!" (Columbia), which has a strongly anti-war video directed by Academy Award-winning documentarian Michael Moore, also got a handful of plays, up from nine to 19 spins at modern rock. Zach de la Rocha & DJ Shadow's just-released "March of Death" had 12 plays in its first few days of release. In contrast, OutKast's "B.O.B. (Bombs Over Baghdad)" went from three to 23 plays for the week at modern rock while also showing action at rhythmic top 40 (78 detections) and R&B/hip-hop (62).

Continued from preceding page

36% of respondents said the station should still play the group.

Sales of the current Dixie Chicks album, *Home*, were off 42% this week, from 124,000 units to 72,000, according to Nielsen SoundScan data. That's steeper than the general sales trend of a 10%-12% drop from last week. The album falls 4-7 on The *Billboard* 200 but maintains its No. 1 berth on Top Country Albums. The group's two previous releases, *Wide Open Spaces* and *Fly*, are the No. 1 and 2 albums on the Top Country Catalog Albums chart, respectively.

On the other hand, Darryl Worley's pro-war "Have You Forgotten?" (DreamWorks) tops the country chart with 6,129 detections in only its fifth chart week, becoming the first track to make it to No. 1 in only five weeks since Garth Brooks' "Longneck Bottle" in December 1997. Clint Black's war-hymed "I Raq and Roll" (available through his Web site, clintblack

# Full Speed Ahead For DVD Sales

Continued from page 1

in the industry."

Industry executives link the expected slowdown to four main factors: the conclusion of mainstream penetration of DVD hardware, lower prices for DVD software leading to product devaluation, oversaturation of theatrical catalog product, and the debut of high-definition (HD) DVD technology.

## THE RATE OF PENETRATION

Some retailers expect hardware penetration to continue growing by leaps and bounds for the next few years and be followed by a period of natural deceleration. Alder predicts that DVD's meteoric rise will lead to a faster cap than the entertainment industry has experienced with other formats. "The hardware penetration moving at such a rapid pace will [ultimately] cause a slowdown," he says. "We're definitely seeing a much more accelerated curve than we saw with the introduction of the CD."

Indeed, a comparison of the first six years of DVD's history with that of the CD reveals just how quickly DVD entered U.S. households and racked up player sales. DVD's household penetration in 2002 was 35%, according to the CEA. CD players, which were introduced in 1983, had only reached 12.4% household penetration in their first six years of availability. Additionally, the DEG reports that DVD player penetration may reach 50% of U.S. households by the end of this year; according to the CEA, CD players took more than 10 years to reach that level.

The CEA also reports that approximately 12 million CD players were sold in the U.S. through 1988. In 2002 alone, 17.6 million DVD players were sold in the U.S. for a total of 44 million players since its 1997 introduction.

Of course, the CD's adoption rate was somewhat hampered by consumers' then-lack of knowledge about digital formats. New Line Home Entertainment president/COO Stephen Einhorn says, "I think it was a longer and harder sell back then. After the experience with CDs, I think consumers were ready to accept another digital format and were much less skeptical than they were with CDs."

Though some industry executives hope that player penetration slows down because they think it will help prolong interest in DVD, others do not think the rapid rate of penetration is cause for concern. "We think the industry will sell millions and millions of players every year for many years," says Igor Anshakov, head DVD buyer for the Richmond, Va.-based Circuit City chain. "DVD

players are only in about 30 million households. There are 100 million households in the U.S."

## LOW PRICES—BOON OR BANE?

One of the reasons that hardware penetration has occurred so quickly is that player prices have dropped significantly since the DVD's debut.

While DVD players were introduced at a much higher average price compared with CD players—\$490 vs. \$343, according to the CEA—DVD players rapidly dropped in price. The CEA reports that last year,



EINHORN

in its sixth year of availability, DVD players averaged about \$145. The average CD player price did not come down to \$140 until 1995, a full 12 years after the format's debut.

Additionally, DVD software prices have decreased since the format's introduction. According to weekly industry publication *DVD Release Report*, DVD software price points have dropped from an overall average of \$24.64 in 1997 to \$20.84 in 2002. So far, the 2003 average has been \$19.52. Further, *DVD Release*

*Report* says that 6,500 individual titles have been released at \$15 or less since the format debuted.

There is debate over whether low software prices are devaluing the format in the eyes of the consumer. "We're definitely concerned when we see a movie available on DVD that's a lot cheaper than the soundtrack for that same film," Alder says. "There's something not quite right there. It really shows that the industry has to be careful."

But some retailers say that low prices are a way to keep consumers happy. Peter Busch, VP of video for the Minnetonka, Minn.-based Musicland chain, notes, "The average cost of a CD is [still] what it was 10 years ago today. The studios have embraced the model of price elasticity. They adopted a consumer-friendly model."

## CATALOG KEEPS ON COMING

Part of that consumer-friendly model is the high volume of DVD catalog product that has already been released.

Since DVD's 1997 debut, more than 5,000 theatrical catalog titles have been released, according to *DVD Release Report*. The DEG also reports that 1.36 billion DVDs were shipped by 2002, while 336.8 million CD units were shipped in that format's first six years, according to the Recording Industry Assn. of America.

Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia's home entertainment division, says that offering an array of software was a way to form an early bond with the consumer: "I think it was important to give consumers the confidence to buy the machines."

Ten years into the CD revolution, there were thousands of catalog titles still to be released on the format. But high-demand DVD catalog titles that have yet to be released are few and far between: Those that retailers most often cite as not yet available are the Indiana Jones and Star Wars trilogies. Many

retailers hope that Indiana Jones will be released this year, but Paramount Home Entertainment has remained mum on the subject (*Billboard*, March 1).

"The only place where you have to look at pricing issues is with catalog," Chapek says. "In essence, instead of launching movies that have never been available, you are launching a movie again. The echo of the original release might not be as powerful."

Additionally, some retailers feel that studios are not using enough



FEINGOLD

resources to promote catalog titles. Alder says, "I think the potential is there for studios to use retail more effectively to drive catalog sales. You can't just leave a title on the shelf—you have to make it part of a larger event."

That opinion is of particular importance as the initial blush of excitement for the DVD format begins to wear off. "Early on, people were buying everything," says Zane Plsek, director of video for the Torrance, Calif.-based Warehouse

chain. "Early adopters bought something like 60 DVDs [per year] in the beginning. The more mainstream adapter is buying about 25 a year. We have to be selective in what we carry."

The strategy of rereleasing DVD catalog titles as special editions may also ultimately baffle consumers. Plsek observes, "I think that gets a little bit confusing. Your early adapter understands it. Now people say, 'I just want *Lord of the Rings*, but which one?' It can be overwhelming."

This viewpoint is not held by all industry executives. "It doesn't bother me, and I don't think it bothers the consumer," says Len Cosimano, VP of multimedia marketing for the Ann Arbor, Mich.-based Borders Books & Music chain. "In order to get enough assortment into the marketplace, companies had to make decisions [in the beginning of the format's history]. They had to settle for some things. Some of the things that are now being offered to the consumer are values that are worth the cost of buying a new disc."

Einhorn adds, "I tend to dismiss the vocal minority who complain that there is an intent to double-dip. I wish we had the luxury of really being able to double-dip if we want to. What consumers do not understand is that when studios come out with an initial release and then they come out with an extended or a more expansive version eight months later, they didn't willfully do it that way. It may take that long to put additional material together."

What these catalog debates come down to is the issue of choice. Though a slowdown may be on the horizon, retailers and home video executives all agree that offering options to consumers—whether a wealth of catalog product or different DVD options on a per-title basis—is what drives their business.

## HIGH-DEFINITION DEBUT

One wild card that already has home video executives and retailers talking is the imminent introduction of HD DVD hardware and software in the U.S. The format is slated to arrive within the next five years; Sony has already introduced a HD DVD player in Japan (*Picture This*, *Billboard*, March 22).

Some are concerned that DVD software and player sales will slow as consumers wonder whether they should make the transition to a new format. Currently, existing DVD players are not expected to be able to play HD DVDs.

"The consumer is going to have to have it all explained to them again," Plsek says. "A few years ago, they were told that [DVD] was the best thing to get."

But some are not worried about the potential confusion a new DVD format may cause. Busch says, "I think high definition will be a resurgence or rebirth for DVD. I might use the analogy that DVD will be the inexpensive pan-and-scan format for the masses and then high definition will be like widescreen."

## CD vs. DVD: The First Six Years

Format	Software Shipments (in units)	Player Sales (in units)
CD: Year 1 (1983)	3.6 million	35,000
CD: Year 6 (1988)	149.7 million	3.9 million
		Total CD player sales through 1988: approx. 12 million
DVD: Year 1 (1997)	5.5 million	349,000
DVD: Year 6 (2002)	685 million	17.6 million
		Total DVD player sales through 2002: approx. 44 million

Sources: CD shipments from Recording Industry Assn. of America; DVD shipments from DVD Entertainment Group; player sales from Consumer Electronics Assn./eBrain Market Research

## Events Calendar

### APRIL

April 1, **17th Annual Beacons in Jazz Awards Gala**, benefiting New School University's Jazz Program, Supper Club, New York. 212-924-3916.

April 2, **Northwest Impact Awards**, presented by the Pacific Northwest chapter of NARAS, Westin Grand Ballroom, Seattle. 206-834-1000.

April 2, **Songs of Hope II Silent Auction**, benefiting the City of Hope, at the private residence of Tracey and Kenneth "Babyface" Edmonds, Los Angeles. 213-202-5735.

April 3-5, **2003 Omni Music Conference**, presented by Music World Music, Radisson Hotel Astrodome Convention Center, Houston. 713-222-7891.

April 5, **Ear to Da Streets Spring Producers Seminar**, Walker Stage, SG Music & Media, New York. 212-368-1628.

April 5, **18th Annual Odyssey Ball**, presented by the John Wayne Cancer Institute Auxiliary, Beverly Hilton Hotel, Los Angeles. 310-645-1755.

April 5, **2003 Tejano Music Awards**, Freeman Coliseum, San Antonio. 210-222-8862.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 7, **2003 CMT Flame-worthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 10, **Premios de la Música Awards**, presented by the Academy of Music Arts and Sciences, Palacio Municipal de Congresos del Campo de las Naciones, Madrid. prensa@acamu.com.

April 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark Atlanta University, Atlanta. 212-587-1990.

April 14, **Florida Heroes Awards**, presented by the Florida chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifpi.gr.

April 21, **Philadelphia Heroes Awards**, presented by the Philadelphia chapter of NARAS, Hyatt Regency Penn's Landing, Philadelphia. 215-985-5411.

April 21, **Sixth Annual Music & Entertainment Industry Golf Tournament**, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

April 24, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

April 26-27, **30th Annual Music City Tennis Invitational**, benefiting the Vanderbilt Children's Hospital's Child Development Center, Brownlee O. Currey Jr. Tennis Center, Vanderbilt, Nash. 615-401-2704.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

April 29, **ASCAP Latin Awards Dinner**, Beverly Hilton Hotel, Los Angeles. 323-882-1413.

Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

### JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

### MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 5, **BMI Latin Music Awards**,

*Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

## Life Lines

### BIRTHS

Boy, Zen, to **Christine and Travis Daily**, March 15 in Colorado Springs, Colo. Father is PD/morning host for country KCCY (96.9) Colorado Springs.

Girl, Lauren, to **Joan and Michael Dannerbeck**, March 18 in Scottsdale, Ariz. Father is president of Rustic Records.

### MARRIAGES

**Kimberly Williams to Brad Paisley**, March 15 in Malibu, Calif. Bride is an actress. Groom is a country recording artist.

# homefront

Billboard Music Group events & happenings

## Special Billboard Honors For Manzanero, El General



MANZANERO



EL GENERAL

As reported last week in *Billboard*, singer, songwriter, and pianist Armando Manzanero and rapper Edgardo Arias Franco (aka El General) will be presented with this year's special awards May 8 at the Billboard Latin Music Awards, which will be held for the first time at the Miami Arena.

Manzanero will receive the Hall of Fame Award in recognition of his outstanding artistic achievements and for expanding the boundaries of Latin music worldwide. Manzanero's memorable songs include "Te Extran" (I Miss You), "Esta Tarde Vi Llover" (Today I Saw Rain), and "Somos Novios" (It's Impossible).

El General will receive the Spirit of Hope Award for his civic and humanitarian contributions through his Panama-based Fundacion Ninos Pobres Sin Fronteras (Poor Children Without Borders foundation), which pays for the education of needy children based on academic merit.

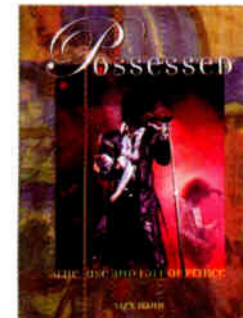
The annual Hall of Fame and Spirit of Hope honorees are chosen solely on merit by a *Billboard* editorial committee.

For more information on the Billboard Latin Music Conference & Awards, visit [www.billboardevents.com](http://www.billboardevents.com) or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

## BOOK OF THE WEEK

### POSSESSED: THE RISE AND FALL OF PRINCE

Newly released from Watson-Guption/Billboard Books, *Possessed: The Rise and Fall of Prince* by Alex Hahn is the first-ever comprehensive biography of the fascinating artist known as Prince.



*Possessed* details the life of the multi-talented musician from Minneapolis and contains the most in-depth appendix of song and recording session information ever assembled on Prince. Hahn also includes information about Prince's vast canon of unreleased music and the hundreds of songs he has written for other artists, including the 1986 smash "Manic Monday," which he penned for the Bangles under the name "Christopher."

*Possessed: The Rise and Fall of Prince* (ISBN: 0-823C-7748-9, \$24.95) is available wherever books are sold. For more information, visit [www.watsonguption.com](http://www.watsonguption.com).

## 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 • 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™ by Fred Bronson

**'LIVE' LONG AND PROSPEROUS:** The president of the United States was still Bill Clinton, the movie *Titanic* hadn't yet opened in theaters, and *Who Wants to Be a Millionaire* hadn't aired in America. The date was June 21, 1997. That's when "How Do I Live" (Curb) by **LeAnn Rimes** debuted on the Top Country Singles Sales chart, and this issue marks the single's 300th week on the tally. It's the longest run for a title on any singles sales chart in *Billboard*.

While "Live" holds firm at No. 8, Rimes is also No. 6 with "Can't Fight the Moonlight," which is in its 136th week on the chart. Rimes has had nine singles enter Top Country Singles Sales, and they have remained on the survey for a cumulative 747 weeks. Rimes has been represented on this chart a little less than seven years, going back to the week of June 22, 1996, when "Blue" first appeared.

**SOMETHING TO SHOUT ABOUT:** It's been 17 months since the **Isley Brothers** had a hit on The Billboard Hot 100. "Contagious" peaked at No. 19 the issue of Sept. 8, 2001. Now the Isleys are back, as "What Would You Do?" (DreamWorks) is new at No. 74. That gives **Ron Isley** and crew an even longer span of hits on the Hot 100. Counting from Sept. 21, 1959, when the Isley Brothers made their first chart appearance with "Shout—Part 1," that span is now stretched to 43 years, six months, and two weeks.

**KEY WORD IS 'SLIDE':** "Landslide" (Monument) turns out to be a prophetic title for **Dixie Chicks**. The trio's remake of the **Fleetwood Mac** song plunges 10-43 on the Hot 100, as radio programmers have stopped or reduced airplay because of comments made by lead singer **Natalie Maines** regarding President **Bush** (see story, page 1). This is the biggest drop out of the top 10 since **Kenny G's** "Auld Lang Syne" took a seasonal 8-66 dive in the Jan. 22, 2000, issue.

On the Adult Contemporary tally, "Landslide" collapses 1-11, the biggest drop on this chart since the holiday-themed "The Christmas Shoes" by **NewSong** sank 1-24 the issue of Jan. 13, 2001.

"Landslide" isn't the only Chicks song affected by the act's disappearing airplay. "Travelin' Soldier" retreats 52-97 on the Hot 100; on Hot Country Singles & Sales, "Soldier" is moved to recurrent status. It was No. 3 last issue.

**'IN' CROWD:** With no movement at the top of the Hot 100, **50 Cent's** "In Da Club" (G-Unit/Shady/Aftermath) picks up a fifth frame at No. 1, making it the longest-running song to advance to pole position in 2003. "All I Have" by **Jennifer Lopez Featuring LL Cool J** is in second place, with a four-week reign.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi



## Albrights Do All Right With 'Sweet' Life

Sometimes the road blocks that life throws in your path can be turned into new avenues: Just ask Gerald and Glynis Albright.

The wife of the GRP jazz saxophonist turned a successful battle with cancer into a thriving family business called Just Sweet Enough. Located in Simi Valley, Calif., the 10-year-old venture is a gourmet cake, cookie, and gift basket company specializing in reduced-sugar, low-fat desserts. The health-conscious concept grew out of Glynis' holistic approach to her illness.

Noticing that fellow patients were having a difficult time with dietary restrictions—especially the less-sugar factor—Glynis rediscovered a childhood hobby and began cooking up recipes that would satisfy a sweet tooth while staying within healthy guidelines.

"I've had a thing about cooking ever since I was a kid," says Glynis, who has also owned and operated an interior design firm and a secretarial service/staffing agency. "When I was in elementary school, people in my neighborhood paid me to bake birthday cakes for their kids. When people hear 'low sugar, low fat,' most won't give it a chance. But there is a happy medium between flavorful and cutting out ingredients you shouldn't have."

Proving that point, Just Sweet Enough ([justsweetenough.com](http://justsweetenough.com)) boasts 10 varieties of fresh-baked cookies (including oatmeal, raisin and pecan, and peanut butter crunch) and more than a dozen

poundcake flavors (such as sweet potato, lemon poppy seed, and butter rum), not to mention cream-filled cakes. Through the years, the customer base has broadened to include Magic Johnson, Halle Berry (who is diabetic), and Alicia Keys, among others.

The company also offers desserts that fulfill special nutritional needs. "People will ask if I have anything for lupus or Alzheimer's," Glynis says. "That's where I get my energy. I go to the Internet and research the illness to see what the body needs in terms of nutrients to assist in getting back to good health. It's hard—but it becomes easy when I see the gleam on people's faces after they taste the desserts. That and watching my family watch me do this has been part of my healing element."

Just Sweet Enough is definitely a family affair. The face of its bear logo was fashioned after the Albright's son as a newborn, while their daughter weighs in with suggestions about new recipes and packaging. Between performing/touring, husband and official taster Gerald helps out on the business side. Several of his jazz recordings double as names for the different treats, such as "Groovology" and "Change the World."

"My wife has one of those personalities that people naturally gravitate to," says Gerald, whose latest album is his GRP debut, *Groovology*. "It brings happiness to myself and our children that she's fulfilling her passion and helping others." **GAIL MITCHELL**

My wife has one of those personalities that people naturally gravitate to.



## He's The Greatest

The one and only **Elton John** was presented a plaque commemorating the double-platinum status of *Elton John: Greatest Hits 1970-2002*. Standing in good company for the occasion are, from left, John, **Brian McKnight**, **John Mayer**, **Vanessa Carlton**, and Universal Music Enterprises president **Bruce Resnikoff**.



## A 'Sirius' Talent

Virgin Records artist **Ben Harper** jammed at the Sirius Satellite studios in New York last month, promoting his new disc, *Diamonds on the Inside*. The exclusive hour-long session will air in its entirety on Sirius A&E stream 137.

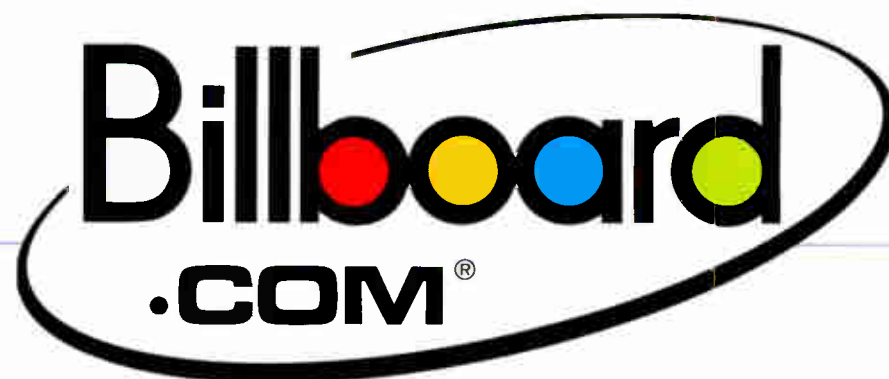





## Radio Days

Burgeoning Atlantic singer/songwriter **Lucy Woodward** stopped by United Stations Radio Networks to contribute to the company's various music and artist-driven shows. Woodward, whose debut single is "Dumb Girls," is pictured with United Stations executive VP of programming **Andy Denmark**.

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<a href="#">MEMBER LOG IN</a>		<b>Earth Day Rocks With Raitt, Cake, De La Soul</b> March 13, 2003 3:55 PM ET Bonnie Raitt, Cake, and Concrete Blonde are among the rock acts confirmed for We The Planet, a music and activism festival set for April 20 (Earth Day) at Speedway Meadow in San Francisco's Golden Gate Park. Rap outfits The Coup and De La Soul are also on the bill, with additional performers to be announced in the coming weeks. >>		
<a href="#">PREMIUM SERVICES</a>	<b>BONNIE RAITT</b>		<b>R. KELLY</b>	
<b>CHARTS</b>	<b>Recent Headlines</b>		<b>HOT PRODUCT &gt;&gt;</b> Previewing new releases from R. Kelly, AC/DC, Cat Power, Ministry, and more.	
<a href="#">ALBUMS</a>	<ul style="list-style-type: none"><li>▣ Hendrix Family Organizing Tribute, Memorial &gt;&gt;</li><li>▣ Atlanta Hip-Hop Festival Changes Venues &gt;&gt;</li><li>▣ Skechers Files Countersuit Against Britney Spears &gt;&gt;</li><li>▣ County: Jackson May Have Violated Zoning Rules &gt;&gt;</li><li>▣ 50 Cent Dominates Major Billboard Charts &gt;&gt;</li><li>▣ Miramax Invites Lopez To 'Dance' &gt;&gt;</li><li>▣ Mellencamp Unveils Anti-War Song &gt;&gt;</li><li>▣ South By Southwest Diary: Day One &gt;&gt;</li><li>▣ 50 Cent Overtakes Norah Jones At No. 1 &gt;&gt;</li></ul>		<b>ARTIST OF THE DAY</b>	
<a href="#">SINGLES &amp; TRACKS</a>				
<a href="#">HOME VIDEOS</a>			<b>THE STROKES</b>	
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## NEW FEATURES INCLUDE:

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

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

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Rank	Vodka
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2nd	Stolichnaya Limonaya Vodka
3rd	Absolut Citron Vodka
4th	Tanqueray Sterling Citrus Vodka
5th	Ketel One Citroen Vodka

SOURCE: (B) BEVERAGE TESTING INSTITUTE INC.



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