

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

APRIL 12, 2003

## Hard Rock Abounds On Summer Tour Schedule



METALLICA: HEADLINING SUMMER SANITARIUM TOUR

BY RAY WADDELL

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

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

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

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

Dennis Arfa, president of Artists Group International, agency for Metallica, adds, "Everybody will be



DENNIS ARFA  
ARTISTS GROUP INT'L

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## Can Best Buy Find A Suitor For Musicland?

BY ED CHRISTMAN  
and MATTHEW BENZ

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

Best Buy says it has hired Goldman Sachs to shop the music chain, which it acquired

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## New Sony Structure Taking Shape Around The Globe

A Billboard staff report

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

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

The cuts were continuing at press

time. On April 2, the manufacturing division was hit hard when Sony announced it was closing its plant in Springfield, Ore. The company said in a statement that the shuttering affected 277 employees. The manufacturing activities will be shifted to Sony's facilities in Pitman, N.J., and Terre Haute, Ind.

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

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**Veteran execs  
are among  
those cut in  
restructuring.**

## EU Entry Beckons, But Pirates Still Prevail

BY MARK ANDRESS

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

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

Copyright owners in Eastern Europe desperately



STEFAN KRAWCZYK  
IFPI

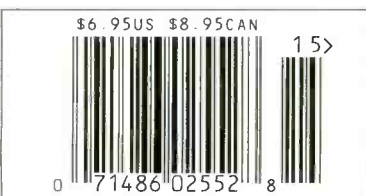
want the domestic authorities across the region to take intellectual-property infringement more seriously than they have in the past. But they face a general lack of governmental will, severely limited resources, slow legal systems, and—if a case ever gets into court—weak penalties.

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

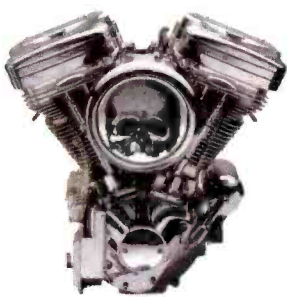
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QUARTERLY  
FOLLOWS PAGE 14



BLACK LABEL SOCIETY



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# Smith Wants Judge To Replace CARP

BY BILL HOLLAND

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

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

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

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

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

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

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

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

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

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

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

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



SMITH

# Tower Posts Q2 Loss Of \$24.9M

BY ED CHRISTMAN

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

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

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

For the six-month period ended Jan 31,

Tower posted a net loss of \$5.8 million on sales of \$306.9 million, compared with a loss of \$20.6 million on sales of \$334.4 million in the same time period of the previous year. The company was able to greatly reduce the loss between the two periods because of the Oct. 11, 2002, sale of its Japanese operation, which enabled the company to record income of \$37.4 million. Without that sale, Tower would have recorded an operating loss from continued operations of \$43.2 million.

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



SOLOMON

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

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

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

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

BY LEILA COBO

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

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

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

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

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

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

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

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

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



MARTIN



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ROSELYN SÁNCHEZ

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BONE CRUSHER

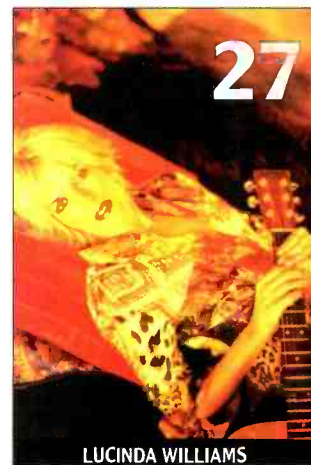
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LUCINDA WILLIAMS



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Provident Music Group Gets President/CEO

BY DEBORAH EVANS PRICE

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

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

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

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

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

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

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

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



HEMMINGS



DEAREST HENRY,

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



HENRY DROZ  
1926-2003

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



# U.K. Leads Anti-Piracy Declaration

BY LEO CENDROWICZ

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

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

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

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

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

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

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

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



McCarthy

## Optimum Online Warns Users About P2P Usage

BY BRIAN GARRITY

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

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

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

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

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

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

## XM, Sirius Grow Subs, Losses

BY MATTHEW BENZ

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

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

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

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

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

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

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

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

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

### OVERALL UNIT SALES

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

### ALBUM SALES

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

### SINGLES SALES

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

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

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

### FULL YEAR SALES BY ALBUM CATEGORY

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

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

ROUNDED FIGURES

FOR WEEK ENDING 3/30/03

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



# Canadian Radio Disappointed By Copyright Board's Ruling

BY LARRY LeBLANC

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## RIAA Sues Individuals Over Copyright

BY BILL HOLLAND

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

lions" of copyrighted tracks, according to the RIAA.

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

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

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

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

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

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

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



SHERMAN

## WMG, EMI Merger Reports Persist

BY MATTHEW BENZ

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

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

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

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

## Pepsi, Sony Discos Form Ad Campaign

BY LEILA COBO

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

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

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

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

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

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

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

## Executive Turntable



KRONFELD



ROBERTS



BROWN

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

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

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

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

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

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

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

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

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

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

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

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

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



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# specials

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## ORANGE COUNTY

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## U P C O M I N G   S P E C I A L S

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# ARTISTS & MUSIC



by Melinda Newman

## The Beat™

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

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



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

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

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

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

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

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

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

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

## Guests Bolster Ginuwine's Return

### Uptempo First Single Alters Radio Picture For Singer

BY GAIL MITCHELL

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

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

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

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

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

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

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

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

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

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



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# The Classical Score

by Steve Smith

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

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



BAMBARGER

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

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

musical and editorial ethos."

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

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

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

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

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

BY RASHAUN HALL

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

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

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

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

on *The Tonight Show With Jay Leno*.

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

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

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

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

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

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

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



BOOMKAT

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

### NEARLY A SHADY RECORDS ACT

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

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

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



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



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

BY DEBORAH EVANS PRICE

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

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

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

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

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

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

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

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

Velasquez has been working with prominent producers, among them



VELASQUEZ

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

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

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

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

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

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

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

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

BY STEVEN GRAYBOW

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

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

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

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

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



CARTER

## Sound Tracks



by Carla Hay

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

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



GUEST

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

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

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

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

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

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

Reaction to *This Is Spinal Tap* ranged from people believing that it was a real documentary to cult-like adoration from fans who understood the film's humor, to horror from certain musicians who felt the film's amusing and sometimes humiliating situations hit a little too close to home.

Guest says he has "no idea" how folk musicians will react to *A Mighty Wind*. An accomplished musician, Guest says he has fond memories of '60s folk, which he learned to play as a child.

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

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

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



# AAM Meetings Encourage Increasing Venue Security

BY SUSANNE AULT

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

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

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

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

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

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

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

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

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

At the request of the U.S. Department of Homeland Security, IAAM executives were scheduled to brief movie theater owners at the end of March on recently published Best Practices (formal security guidelines the association created post-Sept. 11) for live-event facilities. IAAM president Larry Floreano says



FLOREANO

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

## ECONOMIC FACTORS

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

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

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

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

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

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

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

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

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

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

Ongoing layoffs within corporate America are also contributing to arena

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

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

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

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

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

## Staying On The Road Keeps Wallflowers In Bloom

BY RAY WADDELL

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

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

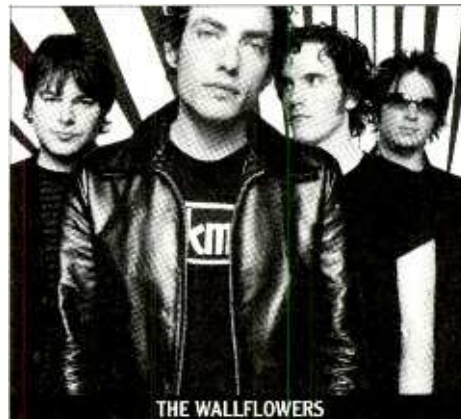
Seth Hurwitz, owner of the 9:30 Club—where the Wallflowers will play April 24—says the band played the venue last December. "What a lot of people don't realize about this band is they are a great live act. [Wallflowers manager] Pat Magnarello told me he wanted to establish them as a live act because,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

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

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

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

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



THE WALLFLOWERS

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

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

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

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

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

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

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

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



APRIL 12 2003 <b>Billboard</b> <b>BOXSCORE</b> <small>TM</small> CONCERT GROSSES				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BILLY JOEL & ELTON JOHN	RBC Center, Raleigh, N.C. March 16	\$1,861,195 \$185/\$45	18,505 sellout	Clear Channel Entertainment
TIM MCGRAW	Philips Arena, Atlanta March 18	\$666,908 \$61.75/\$41.75	12,860 16,891	Clear Channel Entertainment, The Messina Group
TIM MCGRAW	Office Depot Center, Sunrise, Fla. March 15	\$640,616 \$59.75/\$39.75	12,154 18,065	Clear Channel Entertainment
TIM MCGRAW	Conseco Fieldhouse, Indianapolis March 20	\$574,561 \$59.75/\$39.75	10,813 16,191	Clear Channel Entertainment
TIM MCGRAW	Freedom Hall Coliseum, Louisville, Ky. March 26	\$562,282 \$59.50/\$49.50	9,576 13,328	Outback Concerts, Xentel
YANNI	Palace of Auburn Hills, Auburn Hills, Mich. March 29	\$561,379 \$72/\$42	10,035 15,064	Concerts West, Palace Sports & Entertainment
CHER, TOMMY DRAKE	Kansas Expocentre, Topeka, Kan. March 16	\$490,159 \$74.75/\$49.75	7,595 7,896	Clear Channel Entertainment, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Ervin J. Nutter Center, Dayton, Ohio March 27	\$408,584 \$42.50/\$29.50	10,763 sellout	Mischell Prods., The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Charleston Civic Center, Charleston, W. Va. March 29	\$403,124 \$43.50/\$29.75	10,201 sellout	Clear Channel Entertainment, The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Kansas Coliseum, Valley Center, Kan. March 13	\$395,267 \$44.75/\$34.75	9,214 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Allen County War Memorial Coliseum, Fort Wayne, Ind. March 28	\$362,509 \$42/\$29	9,336 10,809	Mischell Prods., The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Joyce Center, Notre Dame, Ind. March 8	\$340,527 \$46.75	7,284 sellout	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Palace of Auburn Hills, Auburn Hills, Mich. March 27	\$327,115 \$47.50/\$37.50	8,376 14,570	Clear Channel Entertainment, Palace Sports & Entertainment
JOAN SEBASTIAN	Universal Amphitheatre, Universal City, Calif. March 21	\$288,670 \$106/\$96/\$86/\$66	3,416 4,846	House of Blues Concerts, Hauser CIE
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Show Me Center, Cape Girardeau, Mo. March 9	\$282,149 \$44.75	6,305 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Hearnes Center, Columbia, Mo. March 7	\$277,919 \$44.75/\$34.75	6,358 sellout	Clear Channel Entertainment
DAVE MATTHEWS & TIM REYNOLDS	Radio City Music Hall, New York March 22	\$269,820 \$49.50	6,007 sellout	Radio City Entertainment, Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Hammons Student Center, Springfield, Mo. March 16	\$269,350 \$44.75	6,019 sellout	Clear Channel Entertainment
DAVE MATTHEWS & TIM REYNOLDS	Joel Coliseum Theatre, Winston-Salem, N.C. March 28	\$269,272 \$48.50	5,522 sellout	Ziggy's Presents, Back Bay Music
DISTURBED, WEAPON	CSU Convocation Centre, Cleveland March 15	\$213,993 \$35/\$32.50	7,001 sellout	Clear Channel Entertainment
ERASURE	Bill Graham Civic Auditorium, San Francisco March 21	\$210,270 \$45/\$21.25	5,375 8,500	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Petersen Events Center, Pittsburgh March 21	\$204,171 \$43.50/\$33.50	5,350 8,618	Clear Channel Entertainment
DISTURBED	Paul E. Tsongas Arena, Lowell, Mass. March 21	\$197,130 \$30	6,847 sellout	Clear Channel Entertainment
SIGUR ROS WITH AMINA, THE ALBUM LEAF	Radio City Music Hall, New York March 21	\$192,942 \$55/\$45/\$37/\$30	5,135 5,942	Radio City Entertainment, Clear Channel Entertainment
ANITA BAKER	State Theatre, Cleveland March 21	\$192,278 \$72.50/\$62.50	2,933 3,084	Clear Channel Entertainment
NICK CARTER	Teatro Metropolitan, Mexico City March 13-14	\$190,633 (2,096,960 pesos) \$54.55/\$13.64	6,278 two sellouts	OCESA Presents, CIE Events
GAITHER HOMECOMING	BancorpSouth Center, Tupelo, Miss. March 21	\$182,502 \$29.50/\$16.50	8,999 9,825	Clear Channel Entertainment
MARTIN NIEVERA & REGINE VELASQUEZ	Cox Arena, San Diego March 15	\$182,309 \$96.75/\$34.75	3,262 6,611	Maxi-Media USA, House of Blues Concerts
THREE MO' TENORS	Cerritos Center, Cerritos, Calif. March 14-15	\$180,416 \$63/\$43	3,332 two sellouts	in-house
DEF LEPPARD, RICKY WARWICK	Ervin J. Nutter Center, Dayton, Ohio March 25	\$177,300 \$40/\$30	4,617 6,500	Jam Prods.
DEF LEPPARD, RICKY WARWICK	U.S. Cellular Arena, Milwaukee March 29	\$176,333 \$38.25	4,610 6,000	Jam Prods.
SCORPIONS & WHITESNAKE, DOKKEN	careerbuilder.com Oakdale Theatre, Wallingford, Conn. March 8	\$173,675 \$65/\$25	4,755 sellout	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. March 5	\$168,874 \$44.50/\$19.50	4,634 9,963	Clear Channel Entertainment
THE MOODY BLUES	Delta Center, Salt Lake City March 19	\$168,613 \$50/\$27.50	4,433 sellout	Clear Channel Entertainment, in-house
AUDIOSLAVE, BURNING BRIDES, SPECIAL GOODNESS	Warfield Theatre, San Francisco March 19-20	\$145,125 \$32.25	4,500 two sellouts	Clear Channel Entertainment

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# TOURING

## Venue Views TM



by Ray Waddell

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

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

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

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

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

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

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

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



ALLEN

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

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

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

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

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



# TOURING

Q U A R T E R L Y

ISSUE #2

## New Shows In Town:

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

By SUSANNE AULT

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

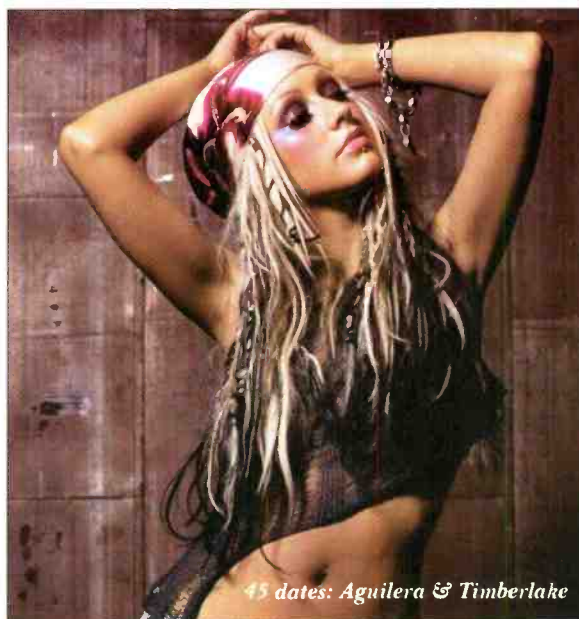
Launched nationally last fall by producer Slam Management, Tony Hawk's *Boom Boom Huck Jam* is a fresh mix of motorcyclists, BMX bikers and skateboarders pulling stunts to punk music by bands like the Offspring and Social Distortion. The Shaolin Monks' *Wheel of Life*, a martial arts/Chinese orchestra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

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

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

Although each of these are

*Continued on page TQ-6*



45 dates: Aguilera & Timberlake



## ROAD CONDITIONS:

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

By RAY WADDELL

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

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

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

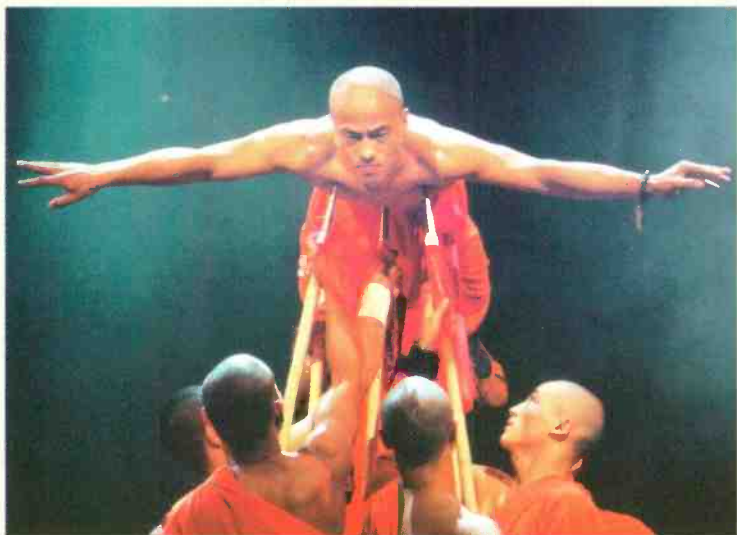
enough power early on to notch another nearly \$2 billion year, international events notwithstanding. Highly bankable classic-rock tours join their harder-edged cousins on the road this summer, while established country veterans and proven up-and-comers work around each other in the country world.

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

### TRAFFIC REPORT

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

*Continued on page TQ-2*



Growing grosses: Shaolin Monks



### NEW SHOWS

Continued from page TQ-1

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

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

### DELAYED GRATIFICATION

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



Expanding Boom Boom: Guerinot

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

Continued on page TQ-8



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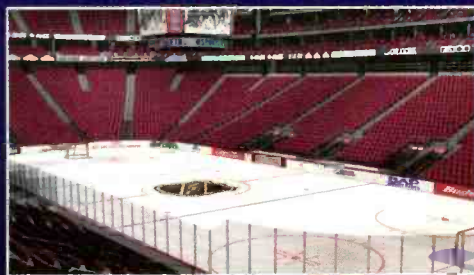
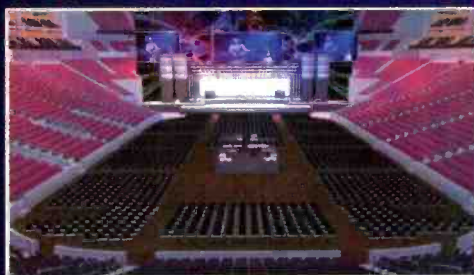
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## NEW SHOWS

Continued from page TQ-6

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

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

## RISK ADVERSITY

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

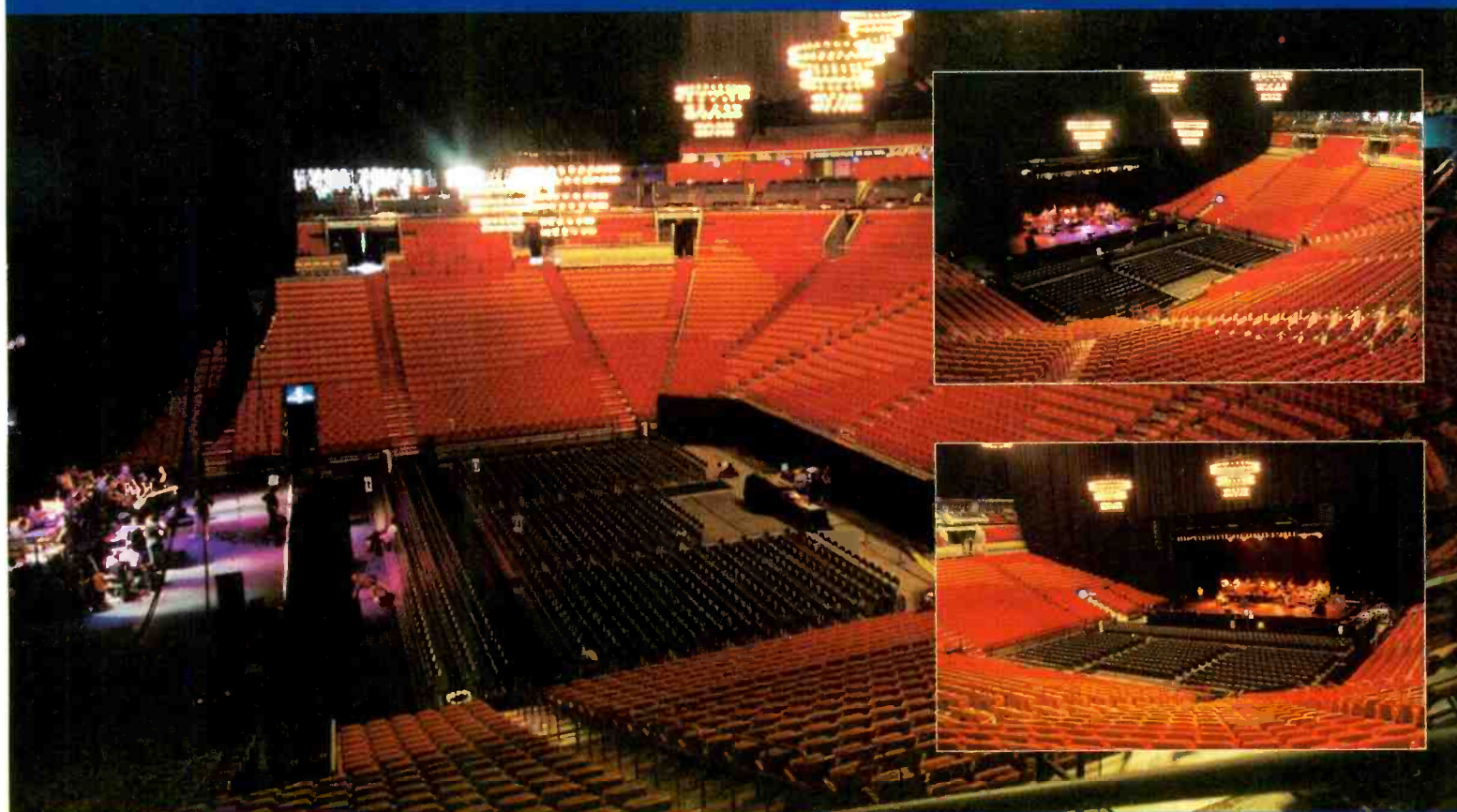
"I think, even if it's a bad idea, I applaud them for trying, if it's new and different. But just being new for the sake of being new is not good," he says, remembering the terror he felt when "you get closer to the first day of the show, you've only sold 900 tickets, and you realize you've just lost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

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

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

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

#### MARTIAL-ARTS MARKETING

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



Caris got the Funk.

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

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

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

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# R&B/HIP-HOP

## Words & Deeds™

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



STEREO MC'S

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

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

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

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

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

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

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

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

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

APRIL 12 2003				Billboard®				HOT R&B/HIP-HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	<b>Emotional Rollercoaster</b> VIVIAN GREEN (COLUMBIA) 2 Wks At No. 1	26	36	16	<b>Star</b> 702 FEAT. CLIPSE (MOTOWN/UMRG)	51	32	15	<b>Sick Of Being Lonely</b> FIELD MOB (MCA)
2	2	8	<b>Cry Me A River</b> JUSTIN TIMBERLAKE (JIVE)	27	25	12	<b>Everybody</b> HAHZ THE RUPPA (BODY HEAD)	52	—	30	<b>I Don't Really Know</b> BRANDY MOSS-SCOTT (HEAVENLY TUNES)
3	4	8	<b>No Means No</b> NEE-NEE GWYNIN' (BASE HIT)	28	44	9	<b>How I Feel</b> LEXX FEAT. LIL' FUP (TAKEOVER ENTERTAINMENT)	53	61	22	<b>Nothin's Free/I Don't Give A @#&amp;%</b> ODDIE FEAT. LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
4	5	10	<b>Jah Is My Rock</b> CARIBBEAN PULSE (IRIE)	29	26	23	<b>Shady</b> BIG "C" (SOUTHPAW/K.E.S.)	54	—	34	<b>Kick'n Ass</b> SUPA NAT (IN DA HOLE/PYRAMID/ORPHEUS)
5	7	8	<b>Starting With Me</b> BRANDY MOSS-SCOTT (HEAVENLY TUNES)	30	31	28	<b>This Is My Party</b> FABOLOUS (DESERT STORM/ELEKTRA/EEG)	55	58	23	<b>Work It</b> MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
6	8	6	<b>Hell Is A Flame</b> BIG "C" (SOUTHPAW/K.E.S.)	31	48	2	<b>I Need A Man</b> FOXY BROWN FEAT. THE LETTER M (DEF JAM/IDJMG)	56	27	24	<b>Make It Clap</b> BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
7	10	7	<b>The Jump Off</b> LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	32	33	9	<b>Yeah Yeah U Know It</b> KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/IDJMG)	57	50	38	<b>Gimme The Light</b> SEAN PAUL (VP/ATLANTIC)
8	3	10	<b>Up In Da Club 2Nite</b> REVENUE (STACK A GRIP)	33	39	4	<b>4 Ever</b> LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	58	—	1	<b>Room With A View</b> BROTHER ALI (RHYMESAYERS/ENTERTAINMENT/FAT BEATS)
9	12	19	<b>Dance With Me</b> JAMIE LEE (RIPE)	34	42	5	<b>When I Get You Alone</b> THICKE (NU AMERICA/INTERSCOPE)	59	—	11	<b>Product Of Our Environment</b> BORN PREDATORS (THREE GEMS/STREET PRIDE)
10	16	8	<b>Pack Ya Bags</b> SARAI (SWEAT/EPIC)	35	22	8	<b>Blowin' Me Up (With Her Love)</b> J.C. CHASEZ (FOX/JIVE)	60	—	1	<b>Feel Good</b> AZ (FULL CLIP)
11	6	24	<b>In Da Club</b> 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	36	49	6	<b>Girlfriend</b> B2K (TU G/EPIC)	61	74	32	<b>When The Last Time</b> CLIPSE (STAR TRAK/ARISTA)
12	9	19	<b>Incomplete</b> C-LANAE (WRIGHT ENTERPRISES)	37	53	23	<b>What We Do</b> FREEWAY (ROC-A-FELLA/DEF JAM/IDJMG)	62	38	3	<b>Stompdash*toutu (Vendetta)</b> CNN FEAT. M.O.P. (DEF JAM/IDJMG)
13	17	9	<b>Excuse Me Miss</b> JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	38	45	18	<b>Feelin' You (Part II)</b> SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	63	—	18	<b>Breathe</b> BLU CANTRELL (REOZONA/ARISTA)
14	13	24	<b>Get Busy</b> SEAN PAUL (VP/ATLANTIC)	39	54	14	<b>Lights, Camera, Action!</b> MR. CHEEKS (UNIVERSAL/UMRG)	64	—	1	<b>Ya Betta Believe It</b> THE BEATNUTS (LANOSPEED)
15	11	24	<b>Through The Rain</b> MARIAH CAREY (J/MONARC/SLAND/IDJMG)	40	43	24	<b>Virginit</b> TG4 (TU G/A&M/INTERSCOPE)	65	—	34	<b>Blue Jeans</b> YASMEEN (IMAGIC JOHNSON/MCA)
16	19	12	<b>Just Like You</b> G-WIZ (COMPOUND/ORPHEUS)	41	70	11	<b>Skills</b> GANG STARR (VIRGIN)	66	66	114	<b>Big Poppa/Warning</b> THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	14	24	<b>I Know What You Want</b> BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)	42	35	20	<b>Gangsta Lovin'</b> EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	67	—	40	<b>Love It</b> BILAL (IMOQ/INTERSCOPE)
18	34	3	<b>The Star Spangled Banner</b> WHITNEY HOUSTON (ARISTA)	43	40	3	<b>Get By</b> TALIB KWELI (RAWKUS/MCA)	68	—	—	<b>Run 4 Us</b> MARK LANE (INTELLIGENT/EAST CLEVELAND)
19	18	24	<b>Beautiful</b> SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	44	29	12	<b>No Letting Go</b> WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	69	—	1	<b>Bigger Than Life</b> C.3.0 (MAMA'S BOY)
20	24	12	<b>Gossip Folks</b> MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	45	51	4	<b>Your Pops Don't Like Me (I Really Don't Like This Dude)</b> NICK CANNON (NICK/JIVE)	70	—	19	<b>Shook Ones Part II</b> MOBB DEEP (LOUD/RCA)
21	20	12	<b>Come Close Remix (Closer)</b> COMMON (MCA)	46	46	4	<b>The Wreckoning</b> BOOMKAT (DREAMWORKS/INTERSCOPE)	71	68	35	<b>Gots Ta Be</b> B2K (TU G/EPIC)
22	28	3	<b>Yall Don't Know</b> JOLLY GREEN (IZDE POUND)	47	—	1	<b>Animal Rap</b> JEDI MIND TRICKS (BABYGRANDE)	72	56	15	<b>Mesmerize</b> JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
23	23	24	<b>Throw Up</b> RACKET CITY (1447/LANDSPEED)	48	47	12	<b>X Gon' Give It To Ya</b> DMX (BLOODLINE/DEF JAM/IDJMG)	73	65	12	<b>All I Need</b> FAT JOE (TERROR SQUAD/ATLANTIC)
24	37	4	<b>Dipset Anthem</b> THE DIPLOMATS (ROC-A-FELLA/DEF JAM/IDJMG)	49	30	6	<b>Choppa Style</b> CHOPPA FEAT. MASTER P (TAKE FO/NEW NO LIMIT/UMRG)	74	63	19	<b>Bump, Bump, Bump</b> B2K & P. DIDDY (TU G/EPIC)
25	21	19	<b>Ma, I Don't Love Her</b> CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	50	15	24	<b>Ignition</b> R. KELLY (JIVE)	75	—	17	<b>It Just Happened</b> NIKIE BATEY (AVS)



BY LEILA COBO

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

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

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

#### SALES CAN BE OBTAINED

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

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

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

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

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

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

## Sales Success Continues To Elude Latin Film Soundtracks



AIELLO

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

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

#### OTHER NOTABLE EFFORTS

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

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

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

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

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

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



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

## Beat Box™



by Michael Paoletta

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



DA GROOVE DOCTORS

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

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

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

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

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

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

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

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

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

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

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

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

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



APRIL 12  
2003

# Billboard® HOT DANCE MUSIC™

## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

**NUMBER 1**

1 Week At Number 1

1	2	6	TRY IT ON MY OWN (REMIXES)	ARISTA 50538	Whitney Houston
2	7	8	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
3	8	13	BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES)	RCA 51195/RMG	Christina Aguilera
4	9	11	HONEY	NERVOUS 20528	Billie Ray Martin
5	1	4	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS. 42496	Cher
6	11	14	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
7	6	7	DINOSAUR ADVENTURE 3D	JBO 21778/V2	Underworld
8	16	22	GOSSIP FOLKS (FATBOY SLIM MIXES)	THE GOLD MIND/ELEKTRA PROMO/EG	Missy "Misdemeanor" Elliott Featuring Ludacris
9	3	3	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
10	15	20	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono
11	5	1	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
12	17	18	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
13	19	23	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
14	4	2	CRY ME A RIVER (REMIXES)	JIVE 40073	Justin Timberlake
15	22	25	WITHOUT YOU	CURB 77101	Mary Griffin
16	14	10	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
17	26	28	I'LL BE THERE	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
18	21	24	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
19	10	5	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
20	12	9	IN YOUR LIFE	LOGIC 98814	La Bouche
21	27	29	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-O	Seiko
22	20	16	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphircut
23	18	17	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez

**POWER PICK**

24	30	35	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
25	28	31	JANEIRO	RADIKAL 99163	Solid Sessions Feat. Pronti & Kalmani
26	13	12	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
27	32	39	SEXY NORTHERNER	SANCTUARY PROMO	Pet Shop Boys
28	34	36	MONTANA	MCA PROMO	Venus Hum
29	33	42	BOTTLES & CANS	J PROMO/RMG	Angie Stone
30	38	—	SEDUCE ME NOW	SONY DISCOS 8655/JELLYBEAN	India
31	37	46	RAINY DAY	ROBBINS 72084	Renee Stacey
32	36	40	GUIDE ME GOD	TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
33	24	21	LET IT GO	NERVOUS 20523	Dawn Tallman
34	23	15	RISE UP	STAR 69 1255	Funky Green Dogs
35	31	32	S'CREAM	NERVOUS 20529	Barry Harris
36	42	—	I AM READY	STAR 69 12521	Size Queen
37	29	27	EMERGE	CAPITOL 77886	Fischerspooner

**HOT SHOT DEBUT**

38	NEW	1	IF THAT'S LOVE (REMIXES)	ATLANTIC PROMO	Laura Pausini
39	25	19	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
40	NEW	1	HEAVENLY LIGHT	SLAAG 002	Dawn Tallman
41	NEW	1	PEOPLE ARE PEOPLE	TOPAZ IMPORT	30 Dirty Junkies
42	45	—	E	ULTRA 1153	Drunkenmunky
43	35	26	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
44	NEW	1	DUST.WAV	RADIKAL 99159	Perpetuous Dreamer
45	NEW	1	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES)	ISLAND 000243/DJMG	Daniel Bedingfield
46	40	33	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/DJMG	Musiq
47	44	43	AT THE END	MINISTRY OF SOUND IMPORT/MADE	iiio
48	41	37	I CAN'T STOP	NEUTONE 003	De-Javu
49	43	38	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES)	QMTOWN PROMO/HIGHER OCTAVE	Rose Moore
50	46	47	THE DRIVE	STATRAX 34001/STATRA	Victor Calderone

APRIL 12  
2003

# Billboard® HOT DANCE BREAKOUTS

## Club Play

## Dance Singles Sales

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

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

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen  
SoundScan

## Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

**NUMBER 1**

1 Week At Number 1

1	NEW	1	IF YOU'RE NOT THE ONE (REMIXES)	ISLAND 000243/DJMG	Daniel Bedingfield
2	1	1	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
3	2	2	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 063793/DJMG	Mariah Carey
4	3	3	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
5	NEW	1	WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono
6	4	4	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
7	5	5	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496	Cher
8	6	6	SOLSBURY HILL	MUTE 9200	Erasure
9	13	—	GUIDE ME GOD	TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
10	7	7	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
11	8	8	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
12	20	25	AGAIN	TV/PYRAMID 91010/ORPHEUS	Fantasy
13	15	11	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
14	11	9	IN YOUR LIFE	LOGIC 98814	La Bouche
15	NEW	1	BEAUTIFUL (REMIXES)	RCA 51195/RMG	Christina Aguilera
16	NEW	1	DREAMS	ZONE 1015/SYSTEM	DJ Icey
17	10	14	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 79831/CRG	Solange
18	9	16	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
19	14	—	HONEY	NERVOUS 20528	Billie Ray Martin
20	23	23	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
21	NEW	1	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
22	17	12	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
23	19	—	BURN FOR YOU	ROBBINS 72082	Kreo'
24	16	10	SOMETHING	ROBBINS 72056	Lasgo
25	12	13	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six

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

APRIL 12  
2003

# Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	MASSIVE ATTACK	VIRGIN 81239*	100th Window
2	2	8	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra. Dance 03
3	NEW	1	APHEX TWIN	WARP 102 [M]	26 Mixes For Cash
4	3	17	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
5	NEW	1	THE SICILIANS FEATURING ANGELO VENUTO	NERVOUS 20533	Un Amore (One Love)
6	4	31	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
7	5	8	BAD BOY JOE	WHAT IF 367/MUSICRAMA	The Best Of Freestyle Megamix Volume 3
8	7	3	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
9	NEW	1	JOHN DIGWEED	THRIVE 90794	Stark Raving Mad
10	6	7	PAUL VAN DYK	MUTE 9201 [M]	Global
11	9	3	EVERYTHING BUT THE GIRL	SIRE/ATLANTIC 73838/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
12	12	25	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
13	11	4	VARIOUS ARTISTS	WATER 980365	Pure Trance
14	13	10	VARIOUS ARTISTS	ROBBINS 75025	Best Of Trance Volume Three
15	20	3	THE HAPPY BOYS	ROBBINS 75036	Techno Party (Volume 1)
16	17	8	TOSCA	G-STONE 140*/IK7	Dehli9
17	16	34	DJ SAMMY	ROBBINS 75031	Heaven
18	14	8	VARIOUS ARTISTS	RAZOR & TIE 89061	The Power
19	15	22	KUMBIA KINGS	EMI LATIN 42526	All Mixed Up: Los Remixes
20	8	3	DJ ICEY	ZONE 1011/SYSTEM	Different Day
21	22	28	TELEPOPMUSIK	CATALOGUE 38851/CAPITOL [M]	Genetic World
22	10	8	ERASURE	MUTE 9198*	Other People's Songs
23	18	8	FISCHERSPOONER	CAPITOL 42838 [M]	#1
24	NEW	1	VARIOUS ARTISTS	ROPEADOPPE 93138/ATLANTIC	The Detroit Experiment
25	19	17	LASGO	ROBBINS 75033 [M]	Some Things

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



APRIL 12  
2003

Billboard®

## HOT COUNTRY™ SINGLES &amp; TRACKS

Airplay monitored by

Nielsen  
Broadcast Data  
Systems

Artist

TITLE  
PRODUCER (SONGWRITER)

IMPRINT &amp; NUMBER/PROMOTION LABEL

PEAK  
POSITION

NUMBER 1

2 Weeks At Number 1

HAVE YOU FORGOTTEN?  
FROGERS, J. STROUD (D. WORLEY, W. VARIABLE)Darryl Worley ♀  
DREAMWORKS ALBUM CUT

1

BROKENHEARTSVILLE  
B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)Joe Nichols ♀  
UNIVERSAL SOUTH 172241

1

BIG STAR  
N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)Kenny Chesney ♀  
BNA ALBUM CUT

3

THAT'D BE ALRIGHT  
K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)Alan Jackson ♀  
ARISTA NASHVILLE ALBUM CUT

4

SHE'S MY KIND OF RAIN  
B. GALLIMORE, T. MCGRAW (D. SMITH, T. L. JAMES, R. LERNER)Tim McGraw ♀  
CURB ALBUM CUT

5

CONCRETE ANGEL  
M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSBY)Martina McBride ♀  
RCA 69173

6

RAINING ON SUNDAY  
D. HUFF, K. URBAN (D. BROWN, R. FOSTER)Keith Urban ♀  
CAPITOL ALBUM CUT

7

I BELIEVE  
M. D. CLUTE (S. EWING, D. KEES)Diamond Rio ♀  
ARISTA NASHVILLE ALBUM CUT

8

19 SOMETHIN'  
C. LINDSEY (C. DUBOIS, D. LEE)Mark Wills ♀  
MERCURY 172267

1

MAN TO MAN  
T. BROWN, M. WRIGHT (J. D. HARA)Gary Allan ♀  
MCA NASHVILLE 172256

1

WHAT A BEAUTIFUL DAY  
R. WRIGHT (C. CAGLE, M. POWELL)Chris Cagle ♀  
CAPITOL ALBUM CUT

11

THREE WOODEN CROSSES  
K. LEHNING (D. JOHNSON, K. WILLIAMS)

WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN

12

LOVE YOU OUT LOUD  
M. BRIGHT, M. WILLIAMS, R. SCAL FLATTS (B. JAMES, L. WILSON)Rascal Flatts ♀  
LYRIC STREET ALBUM CUT

12

THERE'S NO LIMIT  
D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)Deana Carter ♀  
ARISTA NASHVILLE ALBUM CUT

14

THE LOVE SONG  
K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)Jeff Bates ♀  
RCA ALBUM CUT

15

I JUST WANNA BE MAD  
B. GALLIMORE (K. LOVELACE, L. T. MILLER)Terri Clark ♀  
MERCURY 172267

2

THIS IS GOD  
D. HUFF, P. VASSAR (P. VASSAR)Phil Vassar ♀  
ARISTA NASHVILLE ALBUM CUT

17

SOMEBODY LIKE YOU  
D. HUFF, K. URBAN (K. URBAN, J. SHANKS)Keith Urban ♀  
CAPITOL ALBUM CUT

1

THE BABY  
B. BRADDOCK (H. ALLEN, M. WHITE)Blake Shelton ♀  
WARNER BROS. ALBUM CUT/WRN

1

SPEED  
B. CHANCEY (J. STEELE, C. WALLIN)Montgomery Gentry ♀  
COLUMBIA 79864

20

THERE'S MORE TO ME THAN YOU  
B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)Jessica Andrews ♀  
DREAMWORKS 450798

21

MY FRONT PORCH LOOKING IN  
D. HUFF (R. MC DONALD, F. MYERS, D. PRUMMER)Lonestar ♀  
BNA ALBUM CUT

22

ALMOST HOME  
C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)Craig Morgan ♀  
BROKEN BOW ALBUM CUT

23

STAY GONE  
C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)Jimmy Wayne ♀  
DREAMWORKS 450789

24

WAS THAT MY LIFE  
B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)Jo Dee Messina ♀  
CURB ALBUM & SOUNDTRACK CUT

25

PICTURE  
KID ROCK (R. J. RITCHIE)Kid Rock Featuring Sheryl Crow Or Allison Moorer ♀  
LAVA/ATLANTIC ALBUM CUT/WRN OR UNIVERSAL SOUTH 172274

24

ROCK YOU BABY  
J. STROUD, T. KEITH (T. KEITH, S. EMERICK)Toby Keith ♀  
DREAMWORKS 450785

13

WHY AIN'T I RUNNING  
A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)Garth Brooks ♀  
CAPITOL ALBUM CUT

28

COUNTRY AIN'T COUNTRY  
B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BDAZ, C. CHAMBERLAIN)Travis Tritt ♀  
COLUMBIA ALBUM CUT

29

THE TRUTH ABOUT MEN  
B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)Tracy Byrd ♀  
RCA ALBUM CUT

30

BEER FOR MY HORSES

Toby Keith Duet With Willie Nelson ♀

31

LOVE WON'T LET ME

Tammy Cochran ♀  
EPIC 79865/EMN

31

UP!

Shania Twain ♀  
MERCURY 172278

12

I WANT MY MONEY BACK

Sammy Kershaw ♀  
AUDIUM ALBUM CUT

33

BACKSEAT OF A GREYHOUND BUS

Sara Evans ♀  
RCA ALBUM CUT

34

99.9% SURE (I'VE NEVER BEEN HERE BEFORE)

Brian McComas ♀  
LYRIC STREET ALBUM CUT

36

LOVE LIKE THERE'S NO TOMORROW

Aaron Tippin Featuring Thea Tippin ♀  
LYRIC STREET ALBUM CUT

35

HEY, MR. PRESIDENT

The Warren Brothers ♀  
BNA ALBUM CUT

38

THEN THEY DO

Trace Adkins ♀  
CAPITOL ALBUM CUT

38

ROCK-A-BYE HEART

Steve Holy ♀  
CURB ALBUM CUT

37

CELEBRITY

Brad Paisley ♀  
ARISTA NASHVILLE ALBUM CUT

40

AFTER ALL

Brett James ♀  
ARISTA NASHVILLE ALBUM CUT

39

LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)

Amy Dalley ♀  
CURB ALBUM CUT

41

ONE LAST TIME

Dusty Drake ♀  
WARNER BROS. ALBUM CUT/WRN

44

HALF A MAN

Anthony Smith ♀  
MERCURY ALBUM CUT

40

I RAQ AND ROLL

Clint Black ♀  
CLINTBLACK.COM DOWNLOAD TRACK

43

WHEN YOU THINK OF ME

Mark Wills ♀  
MERCURY 172267

41

HOT SHOT DEBUT

TELL ME SOMETHING BAD ABOUT TULSA

George Strait ♀  
MCA NASHVILLE ALBUM CUT

48

THREE MISSISSIPPI

Terri Clark ♀  
MERCURY 172262

48

WHATEVER IT TAKES

Kellie Coffey ♀  
BNA ALBUM CUT

44

SOMEDAY

Vince Gill ♀  
MCA NASHVILLE ALBUM CUT

51

SUDDENLY

LeAnn Rimes ♀  
CURB-ASYLUM ALBUM & SOUNDTRACK CUT

51

THE LUCKY ONE

Alison Krauss + Union Station ♀  
ROUNDER ALBUM CUT

46

ONLY GOD (COULD STOP ME LOVING YOU)

Emerson Drive ♀  
DREAMWORKS 450788

54

I'M IN LOVE WITH A MARRIED WOMAN

Mark Chesnutt ♀  
COLUMBIA ALBUM CUT

48

OLD WEAKNESS (COMING ON STRONG)

Tanya Tucker ♀  
TUCKERTIME ALBUM CUT

49

WHAT WAS I THINKIN'

Dierks Bentley ♀  
CAPITOL ALBUM CUT

57

A BOY LIKE YOU

Trick Pony ♀  
WARNER BROS. ALBUM CUT/WRN

58

SCARY OLD WORLD

Radney Foster Featuring Chely Wright Or Georgia Middleman ♀  
QUALTONE ALBUM CUT OR PROMO SINGLE

52

FOREVER AND FOR ALWAYS

Shania Twain ♀  
MERCURY ALBUM CUT

60

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♀ Videoclip availability. Catalog number for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓢ Cassette Single available. Ⓣ Vinyl Maxi-Single available. Ⓡ Vinyl Single available. Ⓢ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

APRIL 12  
2003

Billboard®

TOP BLUEGRASS  
ALBUMS™

Sales data compiled by

Nielsen  
SoundScan

ARTIST IMPRINT &amp; NUMBER/DISTRIBUTING LABEL

Title

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	21	ALISON KRAUSS + UNION STATION • ROUNDER 610515	Live
2	2	21	RICKY SKAGGS & KENTUCKY THUNDER • SKAGGS FAMILY/LYRIC STREET 801004/HOLLYWOOD [M]	Live At The Charleston Music Hall
3	3	21	NICKEL CREEK • SUGAR HILL 3941	This Side
4	4	21	ALISON KRAUSS + UNION STATION • ROUNDER 610495	New Favorite
5	5	21	THE NITTY GRITTY DIRT BAND • CAPITOL 40177	Will The Circle Be Unbroken, Volume III
6	6	21	DOLLY PARTON • BLUE EYE 3946/SUGAR HILL	Halos & Horns
7	7	21	VARIOUS ARTISTS • TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	8	21	VARIOUS ARTISTS • TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
9	9	21	PATTY LOVELESS • EPIC 85651/SONY	Mountain Soul
10	10	21	HAYSEED DIXIE • QUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
11	11	21	VARIOUS ARTISTS • AUDIUM 8170/KOCH	The Legend Lives On: A Tribute To Bill Monroe
12	12	21	SOUNDTRACK • LOW HIGHWAY 170221/UMGN	Down From The Mountain
13	13	21	VARIOUS ARTISTS • KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
14	14	21	VARIOUS ARTISTS • CMH 0002	The Fantastic Pickin' On Series: Bluegrass
15	15	21	VARIOUS ARTISTS • ROUNDER 610495	O Sister! The Women's Bluegrass Collection

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

APRIL 12  
2003

Billboard®

TOP COUNTRY  
SINGLES SALES™

Sales data compiled by

Nielsen  
SoundScan

TITLE IMPRINT &amp; NUMBER/DISTRIBUTING LABEL

Artist

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	20	PICTURE • UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	7	LANDSLIDE • MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	4	SPEED • COLUMBIA 79864/SONY	Montgomery Gentry
4	4	7	GOD BLESS THE USA • CURB 73128	Lee Greenwood
5	5	21	BEAUTIFUL GOODBYE • CAPITOL 77816	Jennifer Hanson
6	6	12	CAN'T FIGHT THE MOONLIGHT • CURB 73116	LeAnn Rimes
7	7	4	THE IMPOSSIBLE • UNIVERSAL SOUTH 172241	Joe Nichols
8	10	7	WHERE THE STARS AND STRIPES AND THE EAGLE FLY • LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
9	8	8	HOW DO I LIVE • CURB 73022	LeAnn Rimes
10	9	8	LOVE WON'T LET ME • EPIC 79865/SONY	Tammy Cochran



# ALBUMS

Edited by Michael Paoletta

## POP

### ► THE D4

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

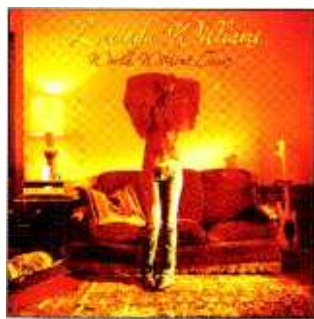
### ► VONRAY

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

### ► STACIE ORRICO

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

# S P O T L I G H T S



### LUCINDA WILLIAMS

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

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

### ★ PLACEBO

**Sleeping With Ghosts**  
**PRODUCER:** Jim Abbiss  
**Hut/Astralwerks ASW81936**  
**RELEASE DATE:** April 1  
Three years after the worldwide success of *Black Market Music*, famed British trio Placebo returns with its much-anticipated fourth studio effort. Working with producer Jim Abbiss (U.N.K.L.E., DJ Shadow), the group delivers a strikingly mature collection, infusing its signature punk-pop sound with edgy electronic flourishes. Lead vocalist/lyricist Brian Molko bares his soul to unleash visceral and reflective elegies to the ghosts of relationships past, resulting in the group's most potent work to date, recalling the haunting intensity of the Church and the impassioned urgency of the Psychedelic Furs. Cuts like "English Summer Rain," "This Picture," the title track, "Second Sight," and "The Bitter End" burst with a mixture of furious

### THE WHITE STRIPES

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



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

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

### ★ BOOMKAT

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



### ALEXANDRE PIRES

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

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

### JOAN ARMATRADING

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

### ROCKTOPUS

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

## R&B/HIP-HOP

### LES NUBIANS

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

## DANCE/ELECTRONIC

### ★ VENUS HUM

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

(Continued on page 28)

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



# REVIEWS & PREVIEWS

(Continued from page 27)

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

★ **KASKADE**  
**It's You, It's Me**  
**PRODUCERS:** Ryan Raddon, Finn Bjarnson, Yoni Gileadi  
**Om 120**  
**RELEASE DATE:** March 18  
In need of a soulful house fix? If so, immediately snag a copy of Kaskade's full-length debut, *It's You, It's Me*. An underground fave via his numerous tracks on labels like Om and Naked Music, Kaskade (aka San Francisco-based DJ/producer Ryan Raddon) knows the beauty of concocting jams that are deep enough for late-night dancefloor action and melodic enough for next week's dinner-for-six. Handling vocal duties are Joslyn (the jazzy "I Feel Like"), Amy Michelle (the sultry "Tonight"), and Rob Wannamaker (the R&B-tinged "What I Say"). A captivating debut from an artist weaned on the sounds of Masters at Work, among others. Quite lovely.—**MP**

## COUNTRY

**THE DERAILERS**  
**Genuine**  
**PRODUCER:** Kyle Lehning  
**Lucky Dog/Sony 86873**  
**RELEASE DATE:** March 25  
With their second major-label release, the Derailers stay true to their (admittedly well-rendered) retro package while evolving into a more accessible but nevertheless stylish presentation. These bad boys with double trouble vocalists cook up a Bakersfield/Everly Brothers hybrid on "The Way to My Heart," and "Take It Back" is a twangfest with serious Buckaroo tendencies; they wax Mexicali on the killer "Leave a Message, Juanita." Tony Villanueva evokes Orbison on steel-and-reverb ballads like "Alone With You" and "Whole Other World" and is totally cool on "Uncool." Brian Hofeldt takes the lead on such Beatles-meets-Buck Owens pleasures as the title cut and "Scratch My Itch," and they're all impressive on the Don Rich gem "Happy Go Lucky Guitar." "I Love Me Some Elvis" is cosmic, and they even manage a little hillbilly gospel on "The Wheel."—**RW**

## LATIN

► **NOELIA**  
**Natural**  
**PRODUCER:** Kike Santander  
**FonoVisa 350767**  
**RELEASE DATE:** March 18  
With *Natural*, Noelia takes the next step in her career, moving beyond the dancefloor fire of earlier jams like "Candela" or "Tú." Here, she opts for guitar-framed adult-contemporary

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

## BLUES

► **MARIA MULDAUR**  
**A Woman Alone With the Blues**  
**PRODUCER:** Randy Labbe  
**Telarc 83568**  
**RELEASE DATE:** March 25  
Celebrated jazz and blues singer Peggy Lee passed away in January 2002. A *Woman Alone With the Blues* is Maria Muldaur's tribute to Lee. Muldaur's native sultriness certainly meets the first requirement any woman must meet in order to take on Lee's material. Anyone who has followed Muldaur's musical preoccupations for the past 10 years will not be surprised to learn that Lee's songs seem very much at home in Muldaur's care. Cue up her rendition of "Some Cats Know" for a definitive example of just how deep Muldaur digs into Lee's sexy, hip vibe. More special moments arrive with "Winter Weather," "Black Coffee," and Lee's signature tune, "Fever." Bravo to Muldaur for showing some major class in remembering Lee as she deserved to be remembered.—**PVV**

## JAZZ

► **DOC POWELL**  
**97th & Columbus**  
**PRODUCERS:** Doc Powell, Erik Zobler  
**Heads Up International/Telarc/DPR Music Group HUCD 3073**  
**RELEASE DATE:** March 25  
Guitarist/keyboardist Doc Powell pays homage to his roots by way of *97th & Columbus*, the site of Mikells, a popular Manhattan jazz club that during its '80s heyday was the obligatory stomping ground for established and aspiring acts from Art Blakey to Chaka Khan. Not to mention Powell himself, best-known for his session/tour gigs with Luther Vandross. On his seventh studio album—and first for Heads Up—Powell doesn't stray radically from his R&B-infused smooth-jazz stylings (covers of such classics as Marvin Gaye's "What's Going On" and George Benson's "Breezin'"). To get the best feel for Powell's dextrous talent, composing/arranging skills, and musical versatility, check out original tunes like the jam-session-vibed title track and "Ode to Chet," his soothing tribute to fellow session guitarist Chet Atkins.—**GM**

## GOSPEL

★ **PAPA SAN**  
**God & i**  
**PRODUCERS:** various  
**Gospo Centric 75751-70049**  
**RELEASE DATE:** April 1  
Papa San brilliantly mixes the rhythm-heavy grooves of dancehall music with the often sweeter, more melodic strains of Bob Marley and a host of his reggae forebears, laying atop it all the mile-a-minute

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

## CHRISTIAN

**TWILA PARIS**  
**House of Worship**  
**PRODUCER:** Brown Bannister  
**Sparrow SPD39799**  
**RELEASE DATE:** March 25  
After more than two decades in Christian music, Twila Paris continues to be one of the industry's most consistently creative talents with a gift for encouraging and uplifting believers. In a time when most praise and worship albums tend to include recycled versions of the dominant worship anthems of the day, Paris has, in signature fashion, penned every tune on this collection. Reverent and inspiring, each song is a glorious effort. Among the most memorable are the lively "Glory and Honor," "You Are God" (which is laced with Stuart Duncan's tasteful fiddle), and the powerful "I Want the World to Know." She also reprises two of her classics ("We Bow Down" and "We Will Glorify"). Throughout, the production is simple and understated, letting Paris' angelic vocals and lovely words take the listener to a higher place.—**DEP**

## VITAL REISSUES

**THE WHO**  
**Who's Next (Deluxe Edition)**  
**REISSUE PRODUCER:** Jon Astley  
**ORIGINAL PRODUCERS:** the Who, Glyn Johns, Kit Lambert  
**MCA 113056**  
**RELEASE DATE:** March 25  
It's rather ironic that one of rock's great albums sprang from an aborted project; in this case, the sprawling Pete Townshend magnum opus *Lighthouse*. This remastered two-CD "deluxe edition" brings together the original nine tracks from *Who's Next* with other cuts from *Lighthouse*-era sessions and 15 songs from a 1971 South London concert. The extra studio tracks double up on four songs that made it onto the original album but also include a raunchy version of Marvin Gaye's "Baby Don't Do It" and the jangly "Pure and Easy." The live disc—which includes "My Generation" and five songs from *Who's Next*—is no "tack on" and captures the gutsiness of the Who at its peak. Revisit "Baba O'Reilly," "Behind Blue Eyes," and "Won't Get Fooled Again." Dig the ripping chords, bubbling bass runs, and octopus drumming—and again pay homage to the mighty.—**AZ**

## Billboard.com

Also reviewed online this week:

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

# I N C O N C E R T

**A NEW DAY, Celine Dion**  
**Directed by Franco Dragone**  
**Choreography by Mia Michaels**  
**Lighting Design by Yves Aucoin**  
**Scenic Design/Image Creation by Michel Crete**  
**Projection Content Design by Dirk Decodit**  
**Musical Direction by Claude "Mégo" Lemay**  
**Costume Design by Dominique Lemieux**  
**Sound Design by Denis Savage**  
**Colosseum at Caesars Palace, Las Vegas**  
Even diligent diva Celine Dion is allowed the occasional *faux pas*. During the March 25 premiere of her exceedingly well-publicized Dragone-directed gig in Las Vegas—just after



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

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

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

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

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

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

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

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

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

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



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

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

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

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



# SINGLES

Edited by Chuck Taylor

## POP

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

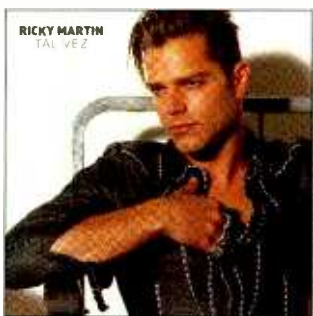
## SPANISH

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

## COUNTRY

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

# SPOTLIGHTS



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

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

## R&B

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



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

## ROCK

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

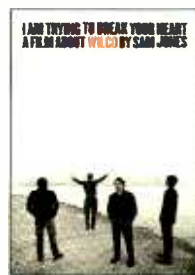
# DVD REVIEWS

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



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

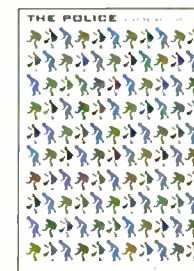
**WILCO I Am Trying to Break Your Heart: A Film About Wilco**  
**Plexifilm 007**  
**RELEASE DATE:** April 1  
 "Music is not limited to what happens in a business quarter," *Rolling Stone's* David Fricke says in this probing documentary, providing a neat epigraph for Sam Jones' film



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

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

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



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

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



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

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



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

BY JIM BESSMAN

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

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

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

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

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

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

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

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

But the Perkins deal marks a new

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



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

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



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

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

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

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

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

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

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

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

## Words & Music

by Jim Bessman



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

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



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

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

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

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

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

Fame who died aged 91 in 2000.

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

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

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

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

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

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

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



# MERCHANTS & MARKETING

## Signature Fashions Help Acts Enhance Brand Recognition

BY RASHAUN HALL

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

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

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

### BRAND APPEAL NEEDED

"A lot of artists didn't think that they could become a brand and have a successful clothing line, so they never really pushed," Randolph adds. "Now, they see they can."

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

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

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

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

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

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

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

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

Although both brands owe some of their success to their affiliation with music, Hill is



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

quick to point out that Rocawear's success is about more than that. "Quality and design are more important than the line being artist-driven. From the very beginning, those were our most important selling tools."

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

### NOT A VANITY VENTURE

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

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

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

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

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

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

BY TRUDI M. ROSENBLUM

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

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

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

### MAKING THE DISTINCTION

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

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

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

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

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

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

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

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

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

### A NEW MARKET

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

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

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

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



OFFENBACH



## Ear X-Tacy Keeps Its Passion For Music

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

BY MARISA STARR BARDACH

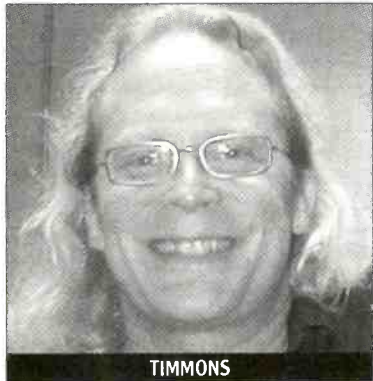
Ear X-tacy, a Louisville, Ky.-based independent music retailer, is side-stepping price competition from mass merchants and consumer electronics chains like Best Buy by using an active in-store program and an innovative Web site to drive business and create interest in the store.

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

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

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

Atlantic Records senior director of



TIMMONS

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

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

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

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

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

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

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

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

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

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

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

## Declarations Of Independents™

by Chris Morris



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

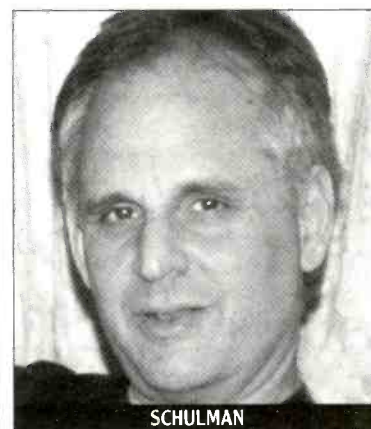
The company is based in Denver; Schulman—who acts as senior VP

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

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

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

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



SCHULMAN

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

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

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

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

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

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

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

## Billboard DIRECTORIES

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## Retail Track™



by Ed Christman

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

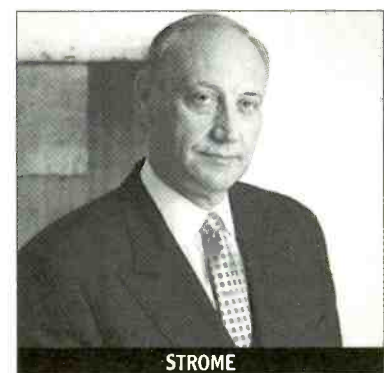
Since the Jan. 21 filing, the company has been financing operations using funds from what is known as cash collateral, the revenue generated daily from product sales in its stores. It is called cash collateral because Wherehouse's revolving-credit-facility provider, Congress Financial, is secured by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

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

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

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

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



STROME

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

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

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

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

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

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

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

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

*Additional reporting by Matthew Benz in New York.*

## Sites + Sounds

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

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

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

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

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

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

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

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

SonicBlue had been working with

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

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

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

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

BY BRIAN GARRITY

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

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

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

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

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

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

## CenterSpan May Cease Operations

BY MATTHEW BENZ

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

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

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

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

## Executive Turntable



BONO

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

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

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

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

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

## ELECTRONIC ENTERTAINMENT

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

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# Billboard



APRIL 12 2003 Billboard TOP KID VIDEO™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	YEAR OF RELEASE	PRICE
1 Week At Number 1				
1	NEW	<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.95
2	NEW	<b>POKEMON 4EVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	2003	19.95
3	NEW	<b>BABY NEPTUNE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.95
4	1	<b>SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003	19.95
5	4	<b>BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT</b> HIT ENTERTAINMENT 24106	2003	14.99
6	2	<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2006934	2003	12.98
7	3	<b>SPRING FOR STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2007030	2003	12.98
8	5	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22971	2003	26.95
9	NEW	<b>BELLE'S MAGICAL WORLD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	1997	22.99
10	6	<b>SPONGEBOB: THE SPONGE WHO COULD FLY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.95
11	8	<b>SESAME STREET: ZOE'S DANCE MOVES</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 50203	2003	12.95
12	7	<b>THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH</b> ANCHOR BAY ENTERTAINMENT 13291	2003	12.95
13	10	<b>DAREDEVIL VS. SPIDER-MAN</b> BUENA VISTA HOME ENTERTAINMENT 28520	2003	14.95
14	14	<b>SCOOBY-DOO MEETS BATMAN</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
15	9	<b>SPONGEBOB: ANCHORS AWAY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879183	2003	12.95
16	12	<b>BIKINI BOTTOM BASH</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
17	15	<b>THE WIGGLES: MAGICAL ADVENTURE</b> HIT ENTERTAINMENT 2519	2003	14.95
18	11	<b>DORA'S MAP ADVENTURES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
19	NEW	<b>HERE COMES PETER COTTONTAIL</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 54187	1971	9.98
20	13	<b>DEEP SEA SILLIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003	12.95
21	24	<b>DORA THE EXPLORER: WISH ON A STAR</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
22	16	<b>BLUE'S BIG BAND</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	2003	9.95
23	18	<b>DORA'S BACKPACK ADVENTURE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
24	21	<b>BABY MOZART</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
25	17	<b>SEA STORIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95

APRIL 12 2003 Billboard RECREATIONAL SPORTS™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1 Week At Number 1				
1	NEW	<b>WWE: ROYAL RUMBLE 2003</b>	SONY MUSIC ENTERTAINMENT 59355	14.95
2	1	<b>ULTIMATE X</b>	BUENA VISTA HOME ENTERTAINMENT 36206	22.95
3	2	<b>WWE: RAW TENTH ANNIVERSARY</b>	SONY MUSIC ENTERTAINMENT 59361	12.95
4	3	<b>SUPER BOWL XXXVII</b>	WARNER HOME VIDEO 37855	19.95
5	4	<b>ENTERTAINERS BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON</b>	VENTURA DISTRIBUTION 1416	14.95
6	5	<b>WWE: DIVAS UNDERESSED</b>	SONY MUSIC ENTERTAINMENT 59345	14.95
7	6	<b>WWE: SURVIVOR SERIES 2002</b>	SONY MUSIC ENTERTAINMENT 59351	19.95
8	7	<b>AND 1 MIXTAPE TOUR 2002</b>	VENTURA DISTRIBUTION 3413	14.98
9	8	<b>WWE: SUMMERSLAM 2002</b>	SONY MUSIC ENTERTAINMENT 59321	19.98
10	9	<b>KING OF THE RING: LONG LIVE THE KING</b>	SONY MUSIC ENTERTAINMENT 59313	19.95
11	10	<b>WWE: ARMAGEDDON 2002</b>	SONY MUSIC ENTERTAINMENT 59353	16.95
12	11	<b>WWE: GLOBAL WARNING TOUR</b>	SONY MUSIC ENTERTAINMENT 59375	19.95
13	12	<b>AND 1 MIXTAPE VOLUME 5</b>	VENTURA DISTRIBUTION 311250	14.98
14	13	<b>WWE: NO MERCY</b>	SONY MUSIC ENTERTAINMENT 59325	19.95
15	14	<b>TONY HAWK: GSTP 2001</b>	REDLINE ENTERTAINMENT 72035	14.98
16	15	<b>WWE: HITS &amp; OISSES</b>	SONY MUSIC ENTERTAINMENT 10843	19.95
17	16	<b>WWE: WRESTLEMANIA X-EIGHT</b>	SONY MUSIC ENTERTAINMENT 58125	19.98
18	17	<b>TONY HAWK'S TRICK TIPS: VOL. II</b>	REDLINE ENTERTAINMENT 72020	14.99
19	18	<b>WWE: SUMMERSLAM 2001</b>	SONY MUSIC ENTERTAINMENT 59322	19.98
20	19	<b>DICK VITALE'S TIME OUT, BABY!</b>	ESPN HOME VIDEO 650411	12.99

APRIL 12 2003 Billboard HEALTH & FITNESS™				
Sales data compiled by Nielsen VideoScan				
THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
8 Weeks At Number 1				
1	1	<b>LESLIE SANSONE: HIGH CALORIE BURN</b>	GOODTIMES HOME VIDEO 430210	9.95
2	2	<b>PILATES FOR DUMMIES</b>	ANCHOR BAY ENTERTAINMENT 10948	9.99
3	3	<b>LESLIE SANSONE: SUPER FAT BURNING</b>	GOODTIMES HOME VIDEO 530210	9.95
4	4	<b>THE METHOD PILATES: TARGET SPECIFICS</b>	CURRENT WELLNESS 840	12.98
5	5	<b>CRUNCH: PICK YOUR SPOT PILATES</b>	ANCHOR BAY ENTERTAINMENT 12273	9.95
6	6	<b>METHOD-ALL IN ONE</b>	CURRENT WELLNESS 906	12.98
7	7	<b>LESLIE SANSONE: GET UP &amp; GET STARTED</b>	GOODTIMES HOME VIDEO 330210	9.95
8	8	<b>LESLIE SANSONE: WALK THE WALK</b>	GOODTIMES HOME VIDEO 1790	24.98
9	9	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b>	GOODTIMES HOME VIDEO 22114	12.95
10	10	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b>	ARTISAN HOME ENTERTAINMENT 10152	14.98
11	11	<b>THE CRUNCH: TAE BOXING WORKOUTS</b>	ANCHOR BAY ENTERTAINMENT 10813	14.98
12	12	<b>PILATES: BEGINNING MAT WORKOUT</b>	GAIAM VIDEO 1231	14.98
13	13	<b>FIRM: BODY SCULPTING SYSTEM</b>	GOODTIMES HOME VIDEO 22110	9.95
14	14	<b>TARGET TONING WORKOUT: ABS OF STEEL</b>	WARNER HOME VIDEO 51368	9.95
15	15	<b>THE METHOD PILATES: PRECISION TONING</b>	CURRENT WELLNESS 572	12.98
16	16	<b>DARRIN'S DANCE GROOVES</b>	VENTURA DISTRIBUTION 10499	14.98
17	17	<b>PILATES YOGA TWO-PACK</b>	ARTISAN HOME ENTERTAINMENT 61294	19.98
18	18	<b>FIRM PARTS: SCULPTED BUNS, HIPS &amp; THIGHS</b>	GOODTIMES HOME VIDEO 20156	9.95
19	19	<b>LESLIE SANSONE: WALK THE WALK-FIRM WALK</b>	GOODTIMES HOME VIDEO 1791	9.95
20	20	<b>SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS</b>	GOLDHILL HOME VIDEO 379	14.98

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

## HOME VIDEO

# Baby Superstar Makes Its Debut

BY MOIRA McCORMICK

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

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

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

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



BERGER

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

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

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

APRIL 12 2003 Billboard TOP MUSIC VIDEOS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
1 Week At Number 1				
1	1	<b>LIVE IN NEW ORLEANS</b> BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD
2	4	<b>LA HISTORIA</b> EMI LATIN VIDEO 80819	Intocable	14.98 CD/DVD
3	2	<b>JOSH GROBAN IN CONCERT</b> WARNER REPRISE VIDEO 48413	Josh Groban	27.98 CD/DVD
4	3	<b>AN EVENING WITH THE DIXIE CHICKS</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks	14.95/19.95
5	6	<b>FOR THE LAST TIME LIVE FROM THE ASTRODOME</b> MCA NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17061	George Strait	19.95 DVD
6	8	<b>ANY GIVEN THURSDAY</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95
7	20	<b>GOING HOME</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4467	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
8	16	<b>HEAVEN</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4466	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
9	10	<b>EVERY BREATH YOU TAKE</b> A&M VIDEO 3640	The Police	19.95/19.95
10	13	<b>GLOBAL</b> MUTE 9201	Paul Van Dyk	19.98 CD/DVD
11	14	<b>HELL FREEZES OVER</b> GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
12	15	<b>MTV UNPLUGGED V2.0</b> VAGRANT 378	Dashboard Confessional	18.99 CD/DVD
13	11	<b>SECRET WORLD LIVE</b> GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493594	Peter Gabriel	24.95/19.95
14	17	<b>BACK IN THE U.S. LIVE 2002</b> CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
15	12	<b>LET'S GET LOUD</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
16	18	<b>LIVE AT FOLSOM FIELD, BOULDER, COLORADO</b> BMG VIDEO 65842	Dave Matthews Band	19.98/24.98
17	22	<b>I'M WITH YOU/SK8ER BOI</b> ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD
18	24	<b>THE DANCE</b> WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
19	5	<b>THE UP IN SMOKE TOUR</b> EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
20	21	<b>DISASTERPIECES</b> ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
21	30	<b>THE BEST OF 1990-2000</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95
22	NEW	<b>GOOD TIMIN' LIVE AT KNEBWORTH, ENGLAND 1980</b> EAGLE VISION 30021	The Beach Boys	14.95/19.95
23	25	<b>IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK</b> J RECORDS/BMG VIDEO 2006	Rod Stewart	14.95/19.95
24	19	<b>ONE NIGHT ONLY: LIVE</b> EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
25	23	<b>PLAYIN' AROUND THE WORLD</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95
26	NEW	<b>LONDON HOMECOMING</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4461	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
27	9	<b>ALL ACCESS EUROPE</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem	19.98/24.98
28	28	<b>DRIVE-THRU RECORDS</b> DRIVE-THRU VIDEO 50080	Various Artists	16.95 DVD
29	NEW	<b>FULL BLUNTAL NUGITY LIVE</b> EAGLE VISION 30028	Ted Nugent	14.95/19.95
30	NEW	<b>A BILLY GRAHAM HOMECOMING VOL. 2</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4443	Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
31	26	<b>ONE MORE CAR, ONE MORE RIDER</b> WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
32	31	<b>LIVE IN HAWAII</b> EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
33	32	<b>PULL OVER</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
34	27	<b>VISUALISM</b> IMAGE ENTERTAINMENT 0057	DJ Quik	14.95/19.95
35	33	<b>LOVERS LIVE</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
36	35	<b>THE DEFINITIVE COLLECTION</b> MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD
37	NEW	<b>ALL THE WAY... A DECADE OF SONG</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50229	Celine Dion	19.95/24.97
38	34	<b>SUPERNATURAL LIVE</b> ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
39	40	<b>BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT</b> MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17061	Jimmi Hendrix	19.95 DVD
40	39	<b>PUNK-O-RAMA: VOL. 1</b> EPITAPH VIDEO 86649	Various Artists	14.95 DVD

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



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## Billboard® TOP DVD SALES™

Sales data compiled by  
Nielsen  
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			<b>NUMBER 1</b>	1 Week At Number 1		
1	NEW		<b>8 MILE (WIDESCREEN UNCENSORED)</b> UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	NR	26.95
2	NEW		<b>8 MILE (PAN &amp; SCAN UNCENSORED)</b> UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	NR	26.95
3	NEW		<b>EMPIRE</b> UNIVERSAL STUDIOS HOME VIDEO 23053	John Leguizamo Denise Richards	R	26.95
4	4	2	<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
5	1	2	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
6	2	3	<b>THE RING (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
7	3	3	<b>THE RING (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
8	6	4	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
9	5	2	<b>SWIMFAN</b> FOXVIDEO 2006902	Erika Christensen Jesse Bradford	PG-13	27.95
10	7	3	<b>THE OSBOURNES: THE FIRST SEASON (UNCENSORED)</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99
11	NEW		<b>POKEMON 4EVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29174	Pokemon	NR	29.95
12	21	3	<b>GOING OVERBOARD</b> TRIMARK HOME VIDEO 7017	Adam Sandler	R	14.95
13	12	3	<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
14	8	3	<b>HALF PAST DEAD</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13	26.95
15	10	7	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
16	NEW		<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 058274	Animated	NR	19.99
17	28	3	<b>FRANK AND JESSE</b> TRIMARK HOME VIDEO 6817	Rob Lowe Bill Paxton	R	9.95
18	NEW		<b>ABANDON (WIDESCREEN)</b> PARAMOUNT HOME ENTERTAINMENT 338054	Katie Holmes Benjamin Bratt	PG-13	29.95
19	24	4	<b>HANGMEN</b> PLATINUM DISC CORP. 102	Rick Washburn Sandra Bullock	R	4.98
20	NEW		<b>A BRONX TALE</b> HBO HOME VIDEO/WARNER HOME VIDEO 90954	Robert De Niro Chazz Palminteri	R	14.95
21	9	3	<b>JONAH-A VEGGIE TALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 34005	Animated	G	24.95
22	16	4	<b>KNOCKAROUND GUYS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5410	Vin Diesel	R	26.95
23	34	4	<b>THE LONG WALK HOME</b> PLATINUM DISC CORP. 90910	Sissy Spacek	PG	9.95
24	14	4	<b>ROAD TO PERDITION (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 89978	Tom Hanks Paul Newman	R	26.95
25	37	2	<b>ACROSS THE LINE</b> PLATINUM DISC CORP. 7609	Brad Johnson Sigal Erez	NR	9.95
26	NEW		<b>BABY NEPTUNE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30189	Baby Einstein	NR	19.95
27	26	4	<b>BROWN SUGAR</b> FOXVIDEO 2006549	Taye Diggs Sanaa Lathan	PG-13	27.95
28	17	4	<b>THE TUXEDO (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89978	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
29	13	2	<b>WHITE OLEANDER (WIDESCREEN)</b> WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	PG-13	27.95
30	20	4	<b>ROAD TO PERDITION (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 29047	Tom Hanks Paul Newman	R	26.95
31	23	9	<b>THE BOURNE IDENTITY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
32	18	2	<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2006936	Strawberry Shortcake	NR	14.98
33	11	2	<b>WHITE OLEANDER (PAN &amp; SCAN)</b> WARNER HOME VIDEO 3293297	Alison Lohman Robin Wright Penn	PG-13	27.95
34	22	5	<b>ONE HOUR PHOTO (WIDESCREEN)</b> FOXVIDEO 2006216	Robin Williams	R	27.98
35	25	3	<b>LOST AT SEA</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879194	Spongebob Squarepants	NR	19.99
36	RE-ENTRY		<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	PG	29.95
37	RE-ENTRY		<b>THE WEDDING PLANNER</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez Matthew McConaughey	PG-13	24.95
38	RE-ENTRY		<b>THE BOONDOCK SAINTS</b> FOXVIDEO 2002007	Willem DaFoe	R	14.95
39	32	4	<b>ROAD TO PERDITION (WIDESCREEN &amp; DTS)</b> DREAMWORKS HOME ENTERTAINMENT 90364	Tom Hanks Paul Newman	R	26.95
40	30	4	<b>TUCK EVERLASTING</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62057	Alexis Bledel Sissy Spacek	PG	29.95

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## Billboard® TOP VHS SALES™

Sales data compiled by  
Nielsen  
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b>	2 Weeks At Number 1			
1	1	2	<b>INSPECTOR GADGET 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
2	NEW		<b>CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE</b> PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
3	NEW		<b>POKEMON 4EVER</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
4	4	5	<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	3	3	<b>JONAH-A VEGGIE TALES MOVIE</b> ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
6	2	3	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
7	5	7	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
8	NEW		<b>BABY NEPTUNE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30170	Baby Einstein	2003	NR	14.95
9	6	3	<b>SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scooby-Doo	2003	NR	19.95
10	15	2	<b>BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT</b> HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
11	8	7	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
12	7	3	<b>MEET STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
13	10	4	<b>TUCK EVERLASTING</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
14	12	2	<b>SPRING FOR STRAWBERRY SHORTCAKE</b> DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
15	11	2	<b>DRAGONBALL Z-KID BUU: A NEW BEGINNING (EDITED)</b> FUNIMATION 372	Animated	2003	NR	14.95
16	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	14	4	<b>BELLE'S MAGICAL WORLD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99
18	13	2	<b>WHITE OLEANDER</b> WARNER HOME VIDEO 23297	Alison Lohman Robin Wright Penn	2002	PG-13	22.95
19	17	10	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
20	18	3	<b>SPONGEBOB: THE SPONGE WHO COULD FLY</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	Spongebob Squarepants	2003	NR	12.95
21	9	2	<b>DRAGONBALL Z-KID BUU: A NEW BEGINNING (UNEDITED)</b> FUNIMATION 371	Animated	2003	NR	14.95
22	20	2	<b>SESAME STREET: ZOE'S DANCE MOVES</b> SONY WONDER/SONY MUSIC ENTERTAINMENT 50203	Sesame Street Muppets	2003	NR	12.95
23	19	4	<b>THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH</b> ANCHOR BAY ENTERTAINMENT 13291	Thomas & Friends	2003	NR	12.95
24	24	6	<b>DAREDEVIL VS. SPIDER-MAN</b> BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
25	RE-ENTRY		<b>WINDTALKERS</b> MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	2002	R	9.95

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

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## Billboard® TOP DVD RENTALS™

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

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## Billboard® TOP VHS RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			<b>NUMBER 1</b>	1 Week At Number 1	
1	NEW		<b>8 MILE</b> UNIVERSAL STUDIOS HOME VIDEO 61360	Eminem	R
2	1	3	<b>THE RING</b> DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
3	2	2	<b>I-SPY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
4	3	2	<b>SWIMFAN</b> FOXVIDEO 2006892	Erika Christensen Jesse Bradford	PG-13
5	4	4	<b>ROAD TO PERDITION</b> DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R
6	5	5	<b>ONE HOUR PHOTO</b> FOXVIDEO 2006206	Robin Williams	R
7	NEW		<b>EMPIRE</b> UNIVERSAL STUDIOS HOME VIDEO 61358	John Leguizamo Denise Richards	R
8	6	6	<b>MY BIG FAT GREEK WEDDING</b> HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
9	7	7	<b>SWEET HOME ALABAMA</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
10	9	2	<b>WHITE OLEANDER</b> WARNER HOME VIDEO 23414	Alison Lohman Robin Wright Penn	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. All rights reserved.



# INTERNATIONAL

## Canada Considers Anti-War Fallout

**Music Execs Wonder If Opposition Will Affect U.S. Relationships**

BY LARRY LeBLANC

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

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

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

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

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

### NORTH-SOUTH BUSINESS

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

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

Toronto-based booker Vinny Cin-

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

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

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

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

This is so wrong. This is McCarthyism."

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

### SONGS FOR PEACE

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

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

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

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

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



FINKELESTEIN

MCBRIDE

DONLON

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

### LIBERAL ATTITUDES

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

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

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

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

## SMEJ, Toshiba-EMI Announce Reorganizations

BY STEVE McCLURE

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

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

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

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

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

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

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

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

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

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



MORITA

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

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

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

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



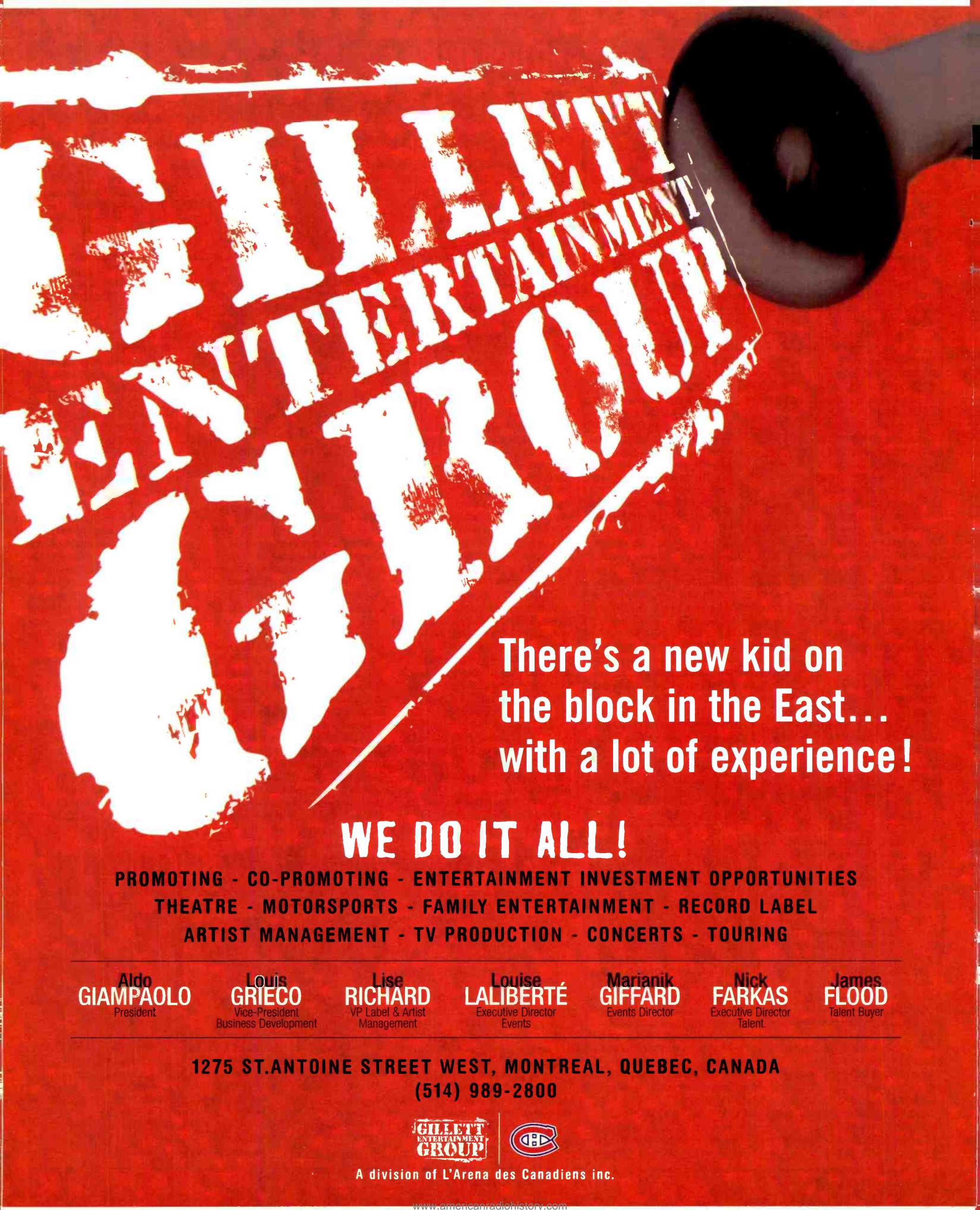
SAITO

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

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

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





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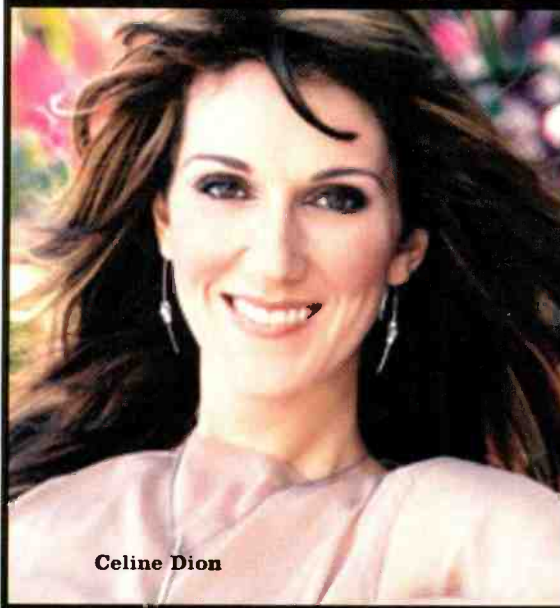


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# CANADA

T H E B I L L B O A R D S P O T L I G H T



Celine Dion



Nickelback



Avril Lavigne

## The Great White North Heats Up

Canada exports an array of successful artists, including Shania Twain, Celine Dion, Avril Lavigne and Nickelback. With a plethora of notable releases due this year, Canadian talent should continue to make its presence felt at home and abroad.

BY LARRY LEBLANC

CANADA is one the premier sources of music in the world—a fact that is being reinforced in 2003. Nickelback, Sarah McLachlan, Barenaked Ladies, David Usher, Colin James, Bruce Cockburn, Swollen Members, Gino Vannelli, Delerium, Sloan, Len, Jann Arden, Daniel Lanois, Sarah Harmer, Ashley MacIsaac, Blackie and the Rodeo Kings and Susie Arioli Swing Band are among the leading Canadians with albums due this year. Also on the horizon are highly touted major-label debuts from Sam Roberts, Melanie Durrant, Billy Tallent, Hawksley Workman, Micro Maureen and Skye Sweetman, Jully Black, Kyprios, IRS, In Essence, Saltwater Trio (featuring veteran singers Kim Stockwood, Tara MacLean and Damhnait Doyle) and Matt Dusk.

"It's exciting there's so much new product coming  
*Continued on page 44*

## Northern Exposure

Despite concerns over high taxes and rising ticket prices, promoters say the touring business in Canada has rarely been better.

BY RON ROGERS

While the touring industry in the U.S. has been dealing with a struggling economy and ever-increasing security measures in this post-9/11 era, promoters in Canada remain optimistic about the touring business here.

Though any downward turn in the U.S. economy will almost certainly have a negligible impact on the Canadian economy, the cost for international artists to do business in Canada is still a significant issue, with the Canadian dollar, at presstime, valued at 68 cents (U.S.).

Doing business in Canada is further burdened by hefty taxes set by federal and provincial governments on incoming artists. In Ontario, for example, the burden includes a 10% provincial sales tax, a 7% general sales tax (GST) and a 15% withholding tax applied directly to touring artists. This doesn't include taxes to be paid by promoters on profits generated by a show.

If this sounds as though the touring business in Canada may be fighting for survival, think again. Those promoting live events in Canada are ecstatic about their business. Business is thriving, and, judging by the rapid sellouts of some recent big-name shows, the touring business in Canada has rarely been better.



Coldplay

"We had Bon Jovi sell out recently in Toronto and Montreal," notes Don Simpson, executive VP/MD of House of Blues Concerts Canada. "The recent shows we put up with Elton [John] and Billy [Joel] sold out right away. Coldplay sold out right away, [Red Hot] Chili Peppers sold out right away, Avril [Lavigne] sold out her dates right away, so I think people in this country are still bullish about the economy, maybe more so than the  
*Continued on page 46*



## NORTH HEATS UP

Continued from page 46

It's captured what we've had going onstage."

Reid is also delighted over the reception given Matthew Good's first solo album, *Avalanche*, released by Universal March 4, which debuted at No. 2 on the Nielsen SoundScan album chart. The solo recording followed the split of Good's band of the same name after the release of its Universal album, *The Audio of Being* in 2001. "I produced a record that gives me [career] options," says Good. "It gives me many different doors to open in the future and prepares the audience for the possibility that I could go through any one of them."

### INDIE BREEDING

While there are a high number of Canadian-owned independent labels, the cream of the sector has traditionally been distributed by multinationals. Presently, this includes Nettwerk Productions, Marquis, Aquarius and Popular with EMI; Alert Music, True North, MapleMusic Recordings, Somerset Entertainment and 604 with Universal; and Linus Entertainment, Sonic

Records, Stony Plain and the Children's Group with Warner Music Canada.

In the past several years, a significant number of niche-styled indie labels have emerged, includ-

ing Sonic Unyon, Mint, G7 Welcoming Committee, Smallman, Three Gut, Grenadine, Teenage USA, Stomp, Sound King, AntiAntenna Recordings, Endearing, Matlock and Shipbuilding.

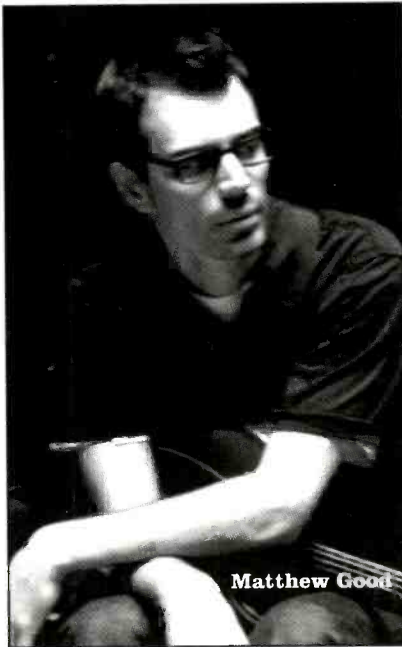
# CANADA

that we are without U.S. support [for our acts]."

There is a contingent of top Canadian acts already signed directly in the U.S., including Nickelback (Roadrunner), Shania Twain (Mercury Nashville), Sum 41



Sam Roberts



Matthew Good



Barenaked Ladies

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During the past year, there have been many impressive releases by neophyte Canadian independent acts, including Tangiers, the Constantines, the Dears, Broken Social Scene, Buck 65, Danko Jones, Royal City, the Stars, Doc Walker, John Landry, the Corb Lund Band, Nathan Wiley, Mark Bragg and Lennie Gallant.

"There are some excellent finished masters available, and this is making for an incredibly healthy and competitive domestic market," says Kim Cooke, GM of MapleMusic Recordings.

Canada is a natural breeding ground for developing talent. But there has also been a trend toward the direct signing of Canadian acts by U.S.-based affiliates of multinationals. U.S. A&R interest in Canadian-based talent has made it more difficult for Canadian affiliates to play a pivotal role in launching new acts internationally.

"American A&R people are constantly in this country," says Warners' Newman. "And they don't tell us they are here."

"It is a big problem that we aren't keeping signings here," says Deane Cameron, president of EMI Music Canada. "If you can't sign and develop local talent and have it be successful, you are not creating income to reinvest. Can you imagine the income if I had Nickelback worldwide?"

Privately, many Canadian major-label executives have blistering words for their U.S. counterparts for their non-support of Canadian-developed projects while picking up the cream of the talent directly. "My roster is the smallest it has been in 20 years," says Cameron. "I have had to trim it down based on the fact

(Island Def Jam) Barenaked Ladies (Reprise), Diana Krall (Verve), Alanis Morissette (Maverick), Deborah Cox (Arista), Caroline Dawn Johnson (Arista Nashville) and Finger 11 (Wind-Up).

U.S.-based signings of Canadian acts in the past two years include Avril Lavigne (Arista), Simple Plan (Lava), Ashley MacIsaac (Decca), the New Deal (Jive), Andy Stochansky (RCA), Melanie Durrant (Motown), Hot Hot Heat (SubPop), Dakona (Maverick), Three Days Grace (Jive), Kazzner (Epic), Idle Sons (Atlantic), Closure (TVT Records), 40 Feet Echo (Hollywood), Flashlight Brown (Hollywood), the Constantines (Sub Pop), Toe (Wind-Up Records) and the Weakerthans (Epitaph).

Canadian country acts Emerson Drive (Mercury), Aaron Lines (RCA Nashville) and Tebey Ottel (BNA), as well as pop crooners Michael Buble (Reprise) and Matt Dusk (Decca), were also signed to U.S. labels.

Canadian acts have long struggled with the quandary of whether to sign directly with a domestic label, which rarely guarantees a U.S. release or support, or to sign with a U.S.-based label, which practically assures a release and where the product will be worked.

"No Canadian A&R department was interested in Simple Plan, so we had to go out of the country to sign," notes the band's co-manager Eric Lawrence of Coalition Entertainment Management in Toronto. "A direct signing in Canada doesn't guarantee that release anywhere else," says Eric. "If you sign direct to America, we can assume with a Canadian band we will get that Canadian release as well."

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trotting partner in Macklam/Feldman Management (Norah Jones, Diana Krall, Joni Mitchell), and Nettwerk Management CEO Terry McBride, whose fast-growing roster is topped by Sarah McLachlan, Avril Lavigne, Dido, Barenaked Ladies and Coldplay.

"There has been such an incredible amount of interna-

Tremblay [BNL], Shauna Gold [Lavigne], Dave Holmes [Cold-

**"This is a business about relationships, and over 30 years we've developed enough good ones to make things happen for the amazing talent we represent."—SAM FELDMAN**

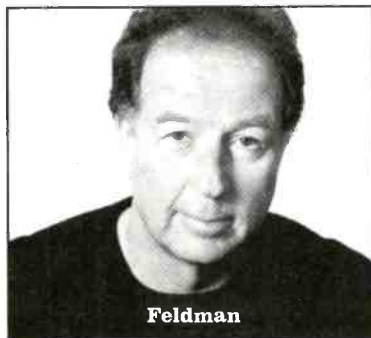
tional success from such a small circle of managers," exclaims Macklam, "that when you're in the middle of it, you can't help but shake your head and go, 'Wow, how did we get here?'"

Both Macklam and McBride emerged from the city's early-'80s alternative scene, and they agree that long years of experience, small victories and lessons learned have bred success. "You've got a group of people here who've stuck with it long enough to be in a position to make a real impact," says McBride. He cites his own squad of managers, among them Pierre

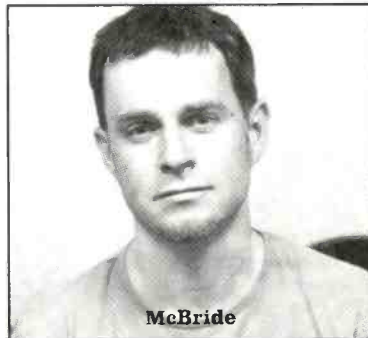
play] and Jay Clark [Gob, Swollen Members]. "We've built this team from within, and now our hit ratio is getting better and better."

Grammy night was particularly sweet for Feldman, as both management and agency clients made repeated trips to the podium. "We're at the pinnacle for the moment," says the CEO of full-service entertainment agency S.L. Feldman & Associates. "This is a business about relationships, and over 30 years, we've developed enough good ones to make things happen for the amazing talent we represent."

# CANADA



Feldman



McBride

Bruce Allen, now putting his muscle behind Reprise/143 crooner and native Vancouverite Michael Bublé, believes the management pool will continue to grow. He doubts, however, that the city will ever develop a label and publishing infrastructure comparable to Toronto. "We don't need it. We're a significant talent center operating in a world market, and that's good enough."

Beyond the big four managers, the other potential industry heavyweight is 604 Records, a Roadrunner/Island Def Jam-financed label run by Nickelback

front man Chad Kroeger and the band's lawyer Jonathan Simkin. Operating outside a high-pressure A&R environment has given 604 an edge in scooping western Canadian acts like Theory of a Deadman, Sonic Bloom and Marianas Trench.

"Some reps keep their fingers on the pulse long-distance, but we're able to establish relationships and act on the spur of the moment," says Simkin. "Personally, I find there's an air of desperation in most industry cities that you don't get here. I do my job more efficiently when I'm not

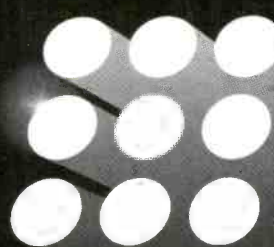
in the thick of it."

The label division of Nettwerk Productions remains the city's leading imprint. Mint Records has moved into its second decade with such acts as Neko Case, the New Pornographers and, in a joint venture with 604 Records, moody Vancouver girl group the Organ. The jazz scene is centered on the Maximum Jazz label, original home for Verve Music Group/Blue Thumb fusion band Metalwood and now to be distributed nationally under a new pact with Universal Jazz.

The local club scene remains skewed toward dance and DJ venues, though the return of the beloved Commodore Ballroom in 1999 after a three-year closure has again brought A-list touring acts to town.

"It's critical for local musicians to see bands like the Vines to get inspired and fired up," says club buyer Jason Grant. "We definitely missed that excitement when this room was dark."

For now, Vancouver's music powerbrokers are enjoying the fruits of their labors. "Everyone has stuck it out for the fabulous lifestyle, the climate, the fact you can walk your dogs on the beach and raise the kids in a great city," says Janet York, VP of Film Music at S.L. Feldman & Associates. "That we're also able to hold our own with any business center in the world is a bonus." ■



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## PROGRAMMING

# What Radio Can Learn From Reality TV

**BY SKIP DILLARD**

*Airplay Monitor*

Roughly 50 years ago, radio reacted to TV's incursion on its turf by reinventing itself to concentrate on music, ceding the longform programming elements to its new rival. But now that music programming is no longer exclusively radio's province, is it time for radio to again become more like TV?

In recent months, rumors have had Infinity's WNEW-FM New York doing just that: taking an "MTV on radio" or "Lifetime on radio" approach that combines music and talk elements. But even if that format never materializes, some programmers who have been on both the TV and radio sides think there are lessons that radio can learn from TV, especially such recent TV series as *American Idol* and *Joe Millionaire*.

In the mid-1980s, adult top 40 WPLJ (95.5) PD/morning host Scott Shannon was one of the first VH1 "personalities." Shannon and WPLJ programming cohort/ABC VP of FM programming Tom Cuddy say TV's recent reality craze has done a better job than radio of making the audience the star.

Cuddy sees today's TV as a "wake-up call for radio. Many morning shows today have neglected to keep the listener in the spotlight. Average people, as we're seeing, can bring a lot to the table. In many markets, I'm missing the real people on the air... Sometimes the only time you'll hear a listener on the air is for a contest or request. I think reality TV reminds us what interacting with listeners can bring to a radio station."

Shannon adds, "It's funny how a radio listener can prove just as entertaining as a high-priced radio personality. I remember KLOS Los Angeles, when Mark & Brian would just put people together on the air, maybe a girlfriend confronting a boyfriend. They would keep them on the phone until they worked out their differences."

BET VP of programming Steven Hill, an MTV veteran and the longtime PD of WILD Boston, says, "America's into real people in amplified realistic conditions. It's everybody's dream to be discovered, *American Idol*-style. It's every girl's dream to marry a handsome millionaire, *Joe*-style. The Osbournes are just an amplified 'not-so-dysfunctional' family exhibited perfectly by MTV."

Sirius VP of music programming and content Joel Salkowitz, who worked for Fox TV before returning to radio several years ago at WTJM New York, agrees. "Radio has lost the edge of casting personalities. What was the memorable part of the first *Survivor*? Richard Hatch. He was a true character. Here's someone who gets a reaction from viewers. Great radio personalities have always done that," Salkowitz says, citing such love-'em-or-hate-'em personalities as Howard Stern, Rush Limbaugh, and even Opie & Anthony.

"Sticking with voice-tracks and

reading liners cannot invoke a passionate response from a listener," Salkowitz continues. "That's when radio turns into a toaster. As long as they like the song that's on, they're there. As soon as they hear a song they don't [like], they're gone."

### CASTING AND EDITING

Brian Philips, senior VP/GM of Country Music Television, is a veteran programmer of country KPLX (the Wolf) Dallas, modern WNNX (99X) Atlanta, and top 40 KDWB Minneapolis, among others. Regarding what radio could learn from TV, he says, "Casting and editing are key. For every 30 minutes of footage, you have hours of tape left on the floor. The geniuses are those who can sift through it all, find the story, connect it all, and give it a payoff so every human being is recognizable. This allows people to see themselves in the lives of the characters that are portrayed."

"That's not happening enough in radio," Philips continues. "Reality programming can't work in real time. It's about the essential characters and how you tell the story, how it's edited, and how it's resolved. Radio pioneered the casting and editing process." In fact, he notes, Shannon "understood the art of human storytelling way before anyone got it on screen. He would find

people himself, along with his great producers, who were connected to a story he wanted to tell."

### CAN RADIO GO THERE?

Compared with a decade ago, when air personalities often found themselves limited to four breaks per hour, today's jocks generally have more freedom to interrupt the music and put listeners on the air. But how much further can radio go in terms of reintroducing more produced elements or adding longform programming?

Hill says there are some obvious ways for radio to tap into the real-people-turned-celebrity fantasies that fuel so much of today's TV. "Radio has always had that power

to take listeners and turn them into stars. Now's a perfect time for those 'Who wants to be a DJ?' contests we used to run to identify new talent for a station. Whatever you can do today to get charismatic listeners on the radio and make them stars is the right thing to do."

"The entertainment package has always been a part of radio—it has just been so very relegated to morning shows. Now's a great time to expand that personality into other dayparts," Hill adds. "How about quick, creative entertainment news briefs throughout the day? What about [using] interviews you've done or someone else has done with

artists over the intros of their records? And radio doesn't have to be afraid to put record folks on the air to talk about CD sales or so-called 'insider info.'"

But Shannon notes that "the experiments haven't worked well in the past. People have grown accustomed to conversation in the morning, but the rest of the day they'll go to talk radio for that if it's what they're looking for. They're expecting music from us."

Philips says radio has always had to take a "leap of faith" when it comes to entertainment. "If you question a listener, they'll tell you to 'be quiet, play more songs, and don't knock yourself out putting on contests and funny bits, because I don't use radio for that type of entertainment anymore.' But take that leap of faith on a good morning show or great contests and all of a sudden, listeners are responding. Look at a station like KPLX—a really creative station, yet listeners weren't able to tell them that's what they wanted from them. But you don't see their listeners punching out when that kind of innovative programming is going on."

Philips, by the way, has his own concerns about today's TV, as well as its ability to translate to radio. For one thing, he says, "the old radio guy in me worries about protecting the license. Where is the liability? Some of these types of programming could lead to spectacular lawsuits."

Philips also believes that "the effort to shock, debase, or even outrage cannot continue on this trajectory, especially on the contesting side. Reality is looking at human beings in the natural conflicts of their lives—that's timeless. But people competing simply to marry a guy? ... That type of programming is on a time clock."

## New NAB Survey Claims Listeners Are Satisfied

**BY BILL HOLLAND**

WASHINGTON, D.C.—A new survey commissioned by the National Assn. of Broadcasters (NAB) shows that the majority of U.S. radio listeners are satisfied with the quality of programming at their local radio stations, contradicting a poll conducted last fall by a radio activist group that showed Americans think the quality of local public affairs and music programming has declined in recent years as a result of consolidation. The survey comes as legislators ask the Federal Communications Commission (FCC) to use caution in considering further deregulation.

The survey was conducted March 5-7 by polling firm Zogby International as part of an omnibus poll on a number of issues. Among the many questions asked of 1,203 randomly chosen 18-plus listeners were five questions about local radio, focusing on "their favorite station."

Nineteen percent of respondents said their station "always plays" what they like, 40% said they hear their

favorites "most of the time," 19% said "sometimes," and 15% said that their favorite station "rarely or never plays" the music they like. Responses carried over racial, political, and income lines.

The new survey was released days before the NAB's annual spring convention April 5-10 in Las Vegas and comes as the FCC prepares to vote June 2 on whether to drop remaining broadcast cross-ownership rules.

The Zogby survey showed that respondents felt the variety of radio programming has not suffered in the past five years. About 40% found about the same variety, about 34% said there is more variety, and about 17% felt there was less variety.

The poll found that more than 80% of 18- to 29-year-olds are either "satisfied" or "very satisfied" with the performance of local radio, contradicting a September 2002 report by the Future of Music Coalition (FMC) that many listeners are dissatisfied with radio diversity and programming.

Having been read the results of the survey, FMC executive director Jenny

Toomey says some of the respondents' answers seem to indict radio rather than applaud it. "Only 19% say their favorite radio stations consistently play music they like? That's a terrible statistic," she says. "And 19% say only sometimes, and 15% say never? And this is their favorite station? Well, that tells the tale right there."

The survey showed that African-Americans and Latinos were most satisfied with today's radio.

Lawmakers on Capitol Hill are divided on the ownership rule deregulation issue. Three conservative Republican lawmakers have asked FCC chairman Michael Powell to take a go-slow approach to further ownership deregulation to ensure citizen input, but House Commerce Committee chairman Rep. Billy Tauzin, R-La., and other committee members sent a letter to Powell April 21 urging him to complete the study on time. A recent survey by the Pew Research Center for the People and the Press shows that 75% of Americans are not aware that remaining media ownership rules may be deregulated.



# PROGRAMMING

APRIL 12  
2003

Billboard®

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- 1 SNOOP DOGG, BEAUTIFUL FABOLOUS, CAN'T LET YOU GO
- 2 LIL' KIM, THE JUMP OFF
- 3 50 CENT, IN DA CLUB
- 4 B2K, GIRLFRIEND
- 5 MARIO, C MON
- 6 GINUVINE, HELL YEAH
- 7 BONE THUGS-N-HARMONY, HOME
- 8 BABY, WHAT HAPPENED TO THAT BOY
- 9 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 10 SEAN PAUL, GET BUSY
- 11 R. KELLY, IGNITION
- 12 JAY-Z, EXCUSE ME MISS
- 13 JAEHEIM, PUT THAT WOMAN FIRST
- 14 NAS, I CAN
- 15 THE ISLEY BROTHERS, WHAT WOULD YOU DO
- 16 LIL' JON & THE EAST SIDE BOYZ, PLAY NO GAMES
- 17 FLOETRY, SAY YES
- 18 FAT JOE, ALL I NEED
- 19 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
- 20 INDIA ARIE, THE TRUTH
- 21 MISSY ELLIOTT, GOSSIP FOLKS
- 22 KELLY ROWLAND, CAN'T NOBODY
- 23 CHOPPA, CHOPPA STYLE
- 24 HEATHER HEADLEY, I WISH I WASN'T
- 25 MR. CHEEKS, CRUSH ON YOU
- 26 QUEEN LATIFAH, BETTER THAN THE REST
- 27 NICK CANNON, YOUR POPS DON'T LIKE ME
- 28 EMINEM, SING FOR THE MOMENT
- 29 LIL' MO, 4 EVER
- 30 MARQUES HOUSTON, THAT GIRL
- 31 FREEWAY, WHAT WE DO
- 32 JUSTIN TIMBERLAKE, CRY ME A RIVER
- 33 NIVEA, LAUNDROMAT
- 34 DMX, X GON' GIVE IT TO YA
- 35 WAYNE WONDER, NO LETTING GO
- 36 JA RULE, THUG LOVIN'
- 37 SYLEENA JOHNSON, GUESS WHAT
- 38 MARIAH CAREY, BOY IN NEED YOU
- 39 KELLY PRICE, HE PROPOSED

NEW ONS  
NO NEW ADDS THIS WEEK

- 1 DARRYL WORLEY, HAVE YOU FORGOTTEN
- 2 BLAKE SHELTON, THE BABY
- 3 MONTGOMERY GENTRY, SPEED
- 4 KEITH URBAN, RAINING ON SUNDAY
- 5 JOE NICHOLS, BROKENHEARTSVILLE
- 6 KENNY CHESNEY, BIG STAR
- 7 TIM MCGRAW, SHE'S MY KIND OF RAIN
- 8 MARTINA MCBRIDE, CONCRETE ANGEL
- 9 OXIE CHICKS, TRAVELIN' SOLDIER
- 10 KID ROCK, PICTURE
- 11 JOHNNY CASH, HURT
- 12 PHIL VASSAR, THIS IS GOD
- 13 BERING STRAIT, BEARING STRAIGHT
- 14 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
- 15 NICKEL CREEK, SPEAK
- 16 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 17 DEANA CARTER, THERE'S NO LIMIT
- 18 FAITH HILL, WHEN THE LIGHTS GO DOWN
- 19 RASCAL FLATTS, THESE DAYS
- 20 MARCEL, TENNESSEE
- 21 EMERSON DRIVE, FALL INTO ME
- 22 VINCE GILL, NEXT BIG THING
- 23 DIAMOND RID, I BELIEVE
- 24 KELLIE COFFEY, WHATEVER IT TAKES
- 25 ALISON KRAUSS, THE LUCKY ONE
- 26 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
- 27 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 28 FAITH HILL, CRY
- 29 JIMMY WAYNE, STAY GONE
- 30 ALAN JACKSON, DRIVE FOR DADDY GENE
- 31 MONTGOMERY GENTRY, MY TOWN
- 32 ALAN JACKSON, THAT'D BE ALRIGHT
- 33 KENNY CHESNEY, THE GOOD STUFF
- 34 KEITH URBAN, SOMEBODY LIKE YOU
- 35 MARK WILLS, IS SOMETHIN'
- 36 TERRI CLARK, I JUST WANNA BE MAD
- 37 BRIAN MCCOMAS, 99.9% SURE
- 38 DIAMOND RID, ONE MORE DAY
- 39 BROOKS & DUNN, ONLY IN AMERICA
- 40 LISA MARIE PRESLEY, LIGHTS OUT

NEW ONS  
NO NEW ADDS THIS WEEK

- 1 50 CENT, IN DA CLUB
- 2 LINKIN PARK, SOMEWHERE I BELONG
- 3 JAY-Z, EXCUSE ME MISS
- 4 EMINEM, SING FOR THE MOMENT
- 5 SNOOP DOGG, BEAUTIFUL
- 6 SEAN PAUL, GET BUSY
- 7 AALIYAH, MISS YOU
- 8 R. KELLY, IGNITION
- 9 AUDIOSLAVE, LIKE A STONE
- 10 GOOD CHARLOTTE, THE ANTHEM
- 11 LIL' KIM, THE JUMP OFF
- 12 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 13 EVANESCENCE, BRING ME TO LIFE
- 14 ALL AMERICAN REJECTS, SWING SWING
- 15 FOO FIGHTERS, TIMES LIKE THESE
- 16 SUM 41, HELL SONG
- 17 KILLER MIKE, A.D.I.D.A.S.
- 18 SYSTEM OF A DOWN, BOOM!
- 19 FABOLOUS, CAN'T LET YOU GO
- 20 BABY, WHAT HAPPENED TO THAT BOY
- 21 BOWLING FOR SOUP, GIRL ALL THE BAD GUYS WANT
- 22 ATARIS, IN THIS DIARY
- 23 AMANDA PEREZ, ANGEL
- 24 NO DOUBT, RUNNING
- 25 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 26 LISA MARIE PRESLEY, LIGHTS OUT
- 27 MS. DYNAMITE, IT TAKES MORE
- 28 GODSMACK, STRAIGHT OUT OF LINE
- 29 NAS, I CAN
- 30 SIMPLE PLAN, ADDICTED
- 31 GINUVINE, HELL YEAH
- 32 STACIE ORRICO, STUCK
- 33 B2K, GIRLFRIEND
- 34 MISSY ELLIOTT, GOSSIP FOLKS
- 35 QUEEN LATIFAH, BETTER THAN THE REST
- 36 3 DOORS DOWN, WHEN I'M GONE
- 37 MADONNA, AMERICAN LIFE
- 38 CHEVELLE, SEND THE PAIN BELOW
- 39 QUEENS OF THE STONE A, GO WITH THE FLOW
- 40 COLDPLAY, CLOCKS

NEW ONS  
B2K, GIRLFRIEND

- 1 KID ROCK, PICTURE
- 2 3 DOORS DOWN, WHEN I'M GONE
- 3 AVRIL LAVIGNE, I'M WITH YOU
- 4 JENNIFER LOPEZ, ALL I HAVE
- 5 NO DOUBT, RUNNING
- 6 CATHERINE ZETA-JONES, AND ALL THAT JAZZ
- 7 LISA MARIE PRESLEY, LIGHTS OUT
- 8 AUDIOSLAVE, LIKE A STONE
- 9 JOHN MAYER, WHY GEORGIA
- 10 MATCHBOX TWENTY, UNWELL
- 11 RED HOT CHILI PEPPERS, CAN'T STOP
- 12 BON JOVI, MISUNDERSTOOD
- 13 JASON MRAZ, THE REMEDY (I WON'T WORRY)
- 14 NORAH JONES, COME AWAY WITH ME
- 15 CELINE DION, I DROVE ALL NIGHT
- 16 COLDPLAY, CLOCKS
- 17 FOO FIGHTERS, TIMES LIKE THESE
- 18 FRANKY PEREZ, SOMETHING CRAZY
- 19 AALIYAH, MISS YOU
- 20 INDIA ARIE, CAN I WALK WITH YOU
- 21 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 22 JOHNNY CASH, HURT
- 23 KELLY ROWLAND, CAN'T NOBODY
- 24 SANTANA, NOTHING AT ALL
- 25 FAITH HILL, CRY
- 26 SANTANA, THE GAME OF LOVE
- 27 PINK, DON'T LET ME GET ME
- 28 NO DOUBT, UNDERNEATH IT ALL
- 29 CHANTAL KREVIATZUK, IN THIS LIFE
- 30 SNOOP DOGG, BEAUTIFUL
- 31 COUNTING CROWS, BIG YELLOW TAXI
- 32 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 33 MADONNA, DIE ANOTHER DAY
- 34 SHANIA TWAIN, UPI
- 35 RED HOT CHILI PEPPERS, BY THE WAY
- 36 PINK, FAMILY PORTRAIT
- 37 DIXIE CHICKS, LANOLISIE
- 38 MATCHBOX TWENTY, DISEASE
- 39 PUDDLE OF MUDD, BLURRY
- 40 R. KELLY, IGNITION

NEW ONS  
BLUE MAN GROUP, SING ALONG

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BEN KWEILER, COMMERCE, TX  
SUPERGRASS, RUSH HOUR SOUL  
REGGIE AND THE FULL EFFECT, CONGRATULATIONS SMACK & KATY  
LONGWAVE, EVERYWHERE YOU TURN  
MC HONKY, SONNET NO. 3 (LIKE A DUCK)  
RELENT K, CHAPSTICK, CHAPPED LIPS AND THINGS LIKE CHEMISTRY  
CAVE IN, ANCHOR



Continuous programming  
1515 Broadway, New York, NY 10036

### NEW

- COLD, STUPID GIRL  
SUPERGRASS, RUSH HOUR SOUL  
PETE D'OR, COME BACK HOME  
JAEHEIM, PUT THAT WOMAN FIRST



Continuous programming  
299 Queen St. West, Toronto, Ontario M5V2Z5

- SHAWN DESMAN, SPREAD MY WINGS (NEW)  
TANGIER, KEEP THE LIVE BOOIES WARM (NEW)  
JA RULE, REIGN (NEW)  
LILLIX, IT'S ABOUT TIME (NEW)  
NELLY, PIMP JUICE (NEW)  
THE DONNAS, WHO INVITED YOU (NEW)  
50 CENT, IN DA CLUB  
SHAWN DESMAN, SHOOK (UOMO REMIX)  
SWOLLEN MEMBERS, BREATH  
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS  
THEORY OF A DEADMAN, MAKE UP YOUR MIND  
NOT BY CHOICE, NOW THAT YOU'RE LEAVING  
COLDPLAY, CLOCKS  
GOOD CHARLOTTE, THE ANTHEM  
SIMPLE PLAN, ADDICTED  
MATTHEW GOOD, IN A WORLD CALLED CATASTRO  
LINKIN PARK, SOMEWHERE I BELONG  
RED HOT CHILI PEPPERS, CAN'T STOP  
T.A.T.U., ALL THE THINGS SHE SAID  
EMINEM, SING FOR THE MOMENT



Continuous programming  
Hawley Crescent, London NW18T

- AVRIL LAVIGNE, I'M WITH YOU  
EMINEM, SING FOR THE MOMENT  
LINKIN PARK, SOMEWHERE I BELONG  
ROBBIE WILLIAMS, COME UNDONE  
SUGABABES, SHAPE  
CHRISTINA AGUILERA, BEAUTIFUL  
RED HOT CHILI PEPPERS, CAN'T STOP  
JENNIFER LOPEZ, ALL I HAVE  
50 CENT, IN DA CLUB  
PINK, FAMILY PORTRAIT  
JUSTIN TIMBERLAKE, CRY ME A RIVER  
HIM, FUNERAL OF HEARTS  
THICK: WHEN I GET YOU ALONE  
RICHARD X VS. LIBERTY X, BEING NOBODY  
B2K & P. DIDDY, BUMP, BUMP, BUMP  
COLDPLAY, CLOCKS  
SNOOP DOGG, BEAUTIFUL  
SHANIA TWAIN, KA-CHING!  
JAY-Z, '03 BONNIE & CLYDE  
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TAPROOT, MINE  
THE DONNAS, WHO INVITED YOU  
THE SOUNDS, SEVEN DAYS A WEEK  
DEFAULT, SICK & TIRED  
MACHINE HEAD, BLOOD SWEAT AND TEARS  
THE MOONEY SUZUKI, IN A YOUNG MAN'S MIND  
THE CORAL, DREAMING OF YOU  
12 STONES, CRASH  
SEETHER, DRIVEN UNDER  
UNLOCO, FAILURE  
ZEROMANCER, CLONE YOUR LOVER  
THE DATSUNS, IN LOVE  
THE SUN, CARRY IT ALL  
SIMPLE PLAN, ADDICTED  
CHEVELLE, SEND THE PAIN BELOW  
BURNING BRIDES, ARCTIC SNOW



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

- DARRYL WORLEY, HAVE YOU FORGOTTEN?  
BLAKE SHELTON, THE BABY  
MONTGOMERY GENTRY, SPEED  
KEITH URBAN, RAINING ON SUNDAY  
JOE NICHOLS, BROKENHEARTSVILLE  
KENNY CHESNEY, BIG STAR  
TIM MCGRAW, SHE'S MY KIND OF RAIN  
MARTINA MCBRIDE, CONCRETE ANGEL  
DIXIE CHICKS, TRAVELIN' SOLDIER  
KID ROCK, PICTURE  
JOHNNY CASH, HURT  
PHIL VASSAR, THIS IS GOD  
BERING STRAIT, TELL ME TONIGHT  
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU  
NICKEL CREEK, SPEAK  
TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE  
DEANA CARTER, THERE'S NO LIMIT  
FAITH HILL, WHEN THE LIGHTS GO DOWN  
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EMINEM, SING FOR THE MOMENT  
NAS, I CAN  
MARTINA MCBRIDE, CONCRETE ANGEL  
BABY, WHAT HAPPENED TO THAT BOY  
FROU FROU, BREATHE IN  
THE ROOTS, THE SEED OF  
BONE THUGS-N-HARMONY, HOME  
LILLIX, IT'S ABOUT TIME  
BRIAN MCKNIGHT, SHOULD A, WOULD A, COULD A  
IRON AND WINE, SOUTHERN ANTHEM  
GODSMACK, STRAIGHT OUT OF LINE  
LIL' KIM, THE JUMP OFF  
DMX, X GON' GIVE IT TO YA  
LIZZIE WEST, SOMETIME  
CHEVELLE, SEND THE PAIN BELOW  
THE GREENHORNS, IT RETURNS



## Tuned In: Radio

by Marc Schiffman

**SOUNDS OF SUNDAY:** As United Stations executive VP of programming **Andy Denemark** puts it, your top 40 station might have **50 Cent's** "In Da Club" in power rotation, "but do you want that on your top 40 station at eight in the morning, when the family is going to church together?"

Probably not, and that's why United Stations is one of those syndicators offering "family-friendly" specialty programming. Its primary brands are "Sonrise" and "American Christian Music Review" (ACMR). The former comes in top 40 and AC flavors, while ACMR is country-focused.

**Kevin Peterson** created "Sonrise" while on the air at top 40 KDWB Minneapolis. He had been channel surfing on cable and was captivated by a series of videos that he'd never seen before. He realized he was watching a contemporary Christian video program and discovered there was a rich genre of music that could be played on a top 40 station on Sunday mornings.

United Stations markets the shows specifically for secular stations. Sunday-morning drive, Denemark says, "is a big thing in most markets," so his shows enable affiliates to tap the musical expertise of those familiar with the genre.

The top 40/AC offering is two hours of music from artists that would not normally be heard on the station, with the occasional **Lifhouse**, **Creed**, and **P.O.D.** as well.

But the roster of contemporary Christian music reaches far beyond those acts and crossovers like **Sixpence None the Richer** and **Jars of Clay**. Denemark says there's a wealth of "well-produced, well-crafted pop music, but when they're singing about him, it's with a capital 'H.'"

ACMR can draw from a wider selection of artists familiar to the country listener—**Vince Gill**, **Reba McEntire**, **Alan Jackson**—but will show those artists' devotional faces.

Host **Linda O'Brian** points out that "a lot of these country singers have recorded a gospel album," so it's easy to go between artists that the country listener already knows and an act that might be less familiar.

The United Stations Sunday shows aren't about preaching. Phrases like, "Positive music with a positive message" or back-selling a song with

something like, "There's a song that really makes you feel good" is the order of the day. "Whether they mention **Jesus** isn't important," O'Brian says. "We try to offer a positive alternative to whatever else you'd be running on Sunday morning. It's not about hitting you over the head with a bunch of scripture."

The shows are more about filling a time slot and programming needs than trying to make converts. Denemark says, "We're doing this based on something a station might want but they don't have the library themselves to support."

The show is not made to stick out like a sore thumb. The production is contemporary and changes with the times. The objective is for it to sound like a part of the affiliate's format. And with the stresses this country has gone through in the past 18 months or so, interest has grown.

"Sonrise" host Peterson says, "Since Sept. 11, only two genres have grown in sales: country and contemporary Christian. This music has become much more popular and successful." Denemark agrees that "some shows [with] more of an apple-pie image have become more fashionable since 9/11."

**SIGN OF THE TIMES:** Billboard sister publication *Airplay Monitor* reports that country KNIX Phoenix morning hosts **Tim & Willy** have renamed themselves **Shock & Awe**.

**IN BRIEF:** Former Discovery Communications/U.S. Networks president **Jonathan Rodgers** is picked up by Radio One to become CEO of the broadcaster's new cable-channel partnership with Comcast... Westwood One senior director of programming **Dia Stein** joins Launch Radio Networks as director of programming, overseeing Launch's 12 format-specific music and entertainment news services... For years Infinity Broadcasting would not stream any of its 183 stations over the Internet. That will change with a deal the company has made with America Online (AOL). The marketing deal will have AOL for Broadband available in the studios of Infinity stations. Infinity jocks can access information they need for their program and share it with listeners. In exchange, at least five Infinity stations will be streamed over the AOL Radio@Network.



O'BRIAN



PETERSON



## Studio Monitor™

by Christopher Walsh



**AES EUROPE, PART 2:** The 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center in Amsterdam, suffered a slight dip in attendance because of the outbreak of war in Iraq and sluggish economic conditions. Nonetheless, the European edition of the semi-annual AES convention affirmed the accelerating proliferation of surround sound in both broadcast and recording.



The 114th AES featured exhibition seminars for the first time, giving manufacturers a better forum to provide a more in-depth explanation of technical background and functionality than a crowded exhibition floor. "We started the idea of the exhibitor seminar," AES director **Roger Furness** explained, "because it gave us an opportunity for many exhibitors to honestly talk about their product rather than hide it in a paper session, where they could only talk about the technology behind the product."

Among those seminars were sessions on Super Audio CD (SACD), on March 23, and DVD-audio (DVD-A), the following day. Each high-resolution, surround-sound consumer format was also represented with a convention-floor exhibit and a separate listening room. In addition, tutorial seminar sessions included "Stereo and Surround Microphone Techniques" and "How to Set Up 5.1 Surround." "We have stands here on the floor and demo rooms for both [SACD and DVD-A]," Furness commented. "Both of them have quite long exhibitor seminars, two and three hours long. They want to talk to people about what you have to do that's different to mastering an SACD or DVD-A than to mastering a CD."

In addition, the SACD format was bolstered by a number of announcements, including the news that **Peter Gabriel** plans to release his latest album, *Up*, as a multichannel SACD, along with the stereo SACD release of his entire catalog. Meanwhile, Dutch manufacturer Royal Philips Electronics, co-developer with Sony of the SACD, showed a range of Direct

Stream Digital (DSD) interface modules, allowing pro audio equipment manufacturers a "fast track" to DSD development. DSD is the recording process employed to encode the SACD format with a dynamic range of more than 120 decibels.

The 114th AES also corresponded with the U.S. release of **Pink Floyd's** *The Dark Side of the Moon*, remixed in 5.1-channel surround sound, on SACD. Featuring a 5.1 mix by longtime Pink Floyd producer/engineer **James Guthrie**, *The Dark Side of the Moon* is perhaps the single best advertisement for surround sound yet, given the reverence with which the 1973 album is treated. The first SACD released under the EMI/Capitol label in the U.S., *The Dark Side of the Moon* is a hybrid SACD, featuring a 2-channel layer for playback in standard CD players as well as the high-resolution, multichannel layer for playback on SACD players equipped with a surround-sound speaker array.

Also at AES, Digital Theater Systems (DTS) hosted a March 22 presentation addressing all aspects of implementing multichannel sound in the broadcast chain, including production and transmission issues. That presentation was introduced by convention keynote speaker and engineer/producer **Stuart Bruce**.

Surveying the convention, Furness noted that there's simply a lot of surround-sound work being done these days, referencing the inroads being made in the broadcast arena.

He adds, "The series of [AES] tutorial seminars are deliberately aimed at people who are *not* cutting-edge technologists or engineers. Even though they may not be specifically about multichannel, things like the microphone techniques seminar do include going from stereo to multichannel. One of the [seminars] I thought was a good idea was 'How to Set Up 5.1 Surround.' There's a lack of knowledge out there. These things have to be got over to people."

Looking forward, the 115th AES Convention will be held Oct. 10-13 at the Jacob Javits Convention Center in New York. Next year, the AES will return to Berlin for the 116th Convention, May 8-11. "There's a lot of excitement about that," Furness says, "because in Europe in 2004 there will be 10 new countries in the EU, and they'll be joining on May 1. So May 8, we have a convention more to the East than we've been in some time. We haven't been to Berlin since 1993, so we thought the time was right."

## Hollywood's Ocean Way Opens Neve 88R-Equipped Mix Suite, Studio D

BY CHRISTOPHER WALSH

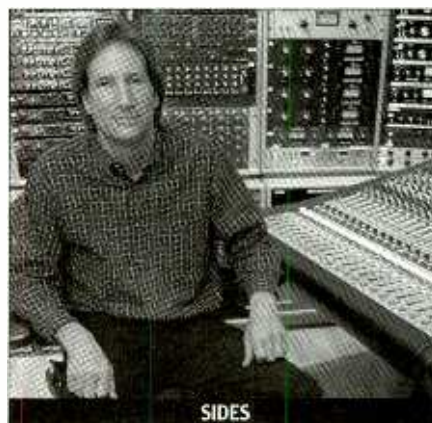
Two-and-a-half years in the making, Ocean Way Recording in Hollywood, Calif., has opened Studio D, the first-ever new room at the former United Recording Corp. at 6050 Sunset Blvd. in Hollywood.

Studio D, a mix suite with two large isolation rooms, features a Neve 88R console in an expansive control room, along with what may be the world's most generous assortment of outboard equipment and a custom-designed, surround-sound loudspeaker system. True to owner Allen Sides' penchant for sonic excellence—as well as that of United Recording's founder, the late Bill Putnam—Studio D, Sides says, has garnered compliments from such early clients as Foo Fighters' Dave Grohl, producers Rob Cavallo and Scott Litt, and J Records' Clive Davis.

"Bill [Putnam] and I had this long partnership for many years," Sides says, "and we did many studios, control rooms, acoustical designs, and loudspeaker systems together. If Bill was alive today, I'm sure he would be very proud of this room, because it really represents much of what he and I both liked."

Among the qualities and features consistent with Ocean Way's history is the 88R, which Sides—along with many other top engineers and producers—considers one of the

finest analog consoles produced. The 84-input 88R includes Neve 1081R remote microphone preamplifiers, an on-board stereo compressor, and standard 5.1-channel mixing features. "The 88R, to me, may be the last of the high-end analog consoles to be built at this level."



I'm a sonic snob—people know that about me—and I think it's just amazing sounding."

The ample control room is also important, Sides says, to accommodate a large number of individuals as well as techniques common to modern recording sessions. "I wanted a room where you could have 12 people in the sweet spot," Sides explains. "On the last Goo Goo Dolls record [*Gutterflower*], I think I had

the entire promotion staff from Warner Brothers, plus executives—everybody came in to pick singles. I want everyone to hear exactly what I'm hearing in the mix position. The big speakers at Ocean Way have always been somewhat legendary on that level, because most mixers use our big speakers to mix."

"When we do Dr. Dre sessions," Sides adds, "they've got quite a synth package. They're tracking in the control room, so we needed a control room to accommodate that."

In its first month, Studio D has hosted Grohl, mixing Foo Fighters; Cavallo, mixing Less Than Jake; and Litt, mixing a Pete Dinklage song recorded with Sides in Ocean Way Studio B.

Like Ocean Way's other rooms and Sides' additional holdings—including the two-studio Record One facility in Sherman Oaks, Calif., Ocean Way's equipment-rental company, and the complete studio setups provided by Ocean Way for location recording—Studio D's schedule is consistent through what has become a week-to-week business for most commercial recording facilities.

"I'm not sure I'm going to jump into any huge new rooms after this," Sides says, "but I felt that this room, the console, and the whole setup were unique enough that it would justify itself in the long term."

APRIL 12 2003 Billboard® PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (APRIL 5, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist Producer (Label)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	HAVE YOU FORGOTTEN? Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	STRAIGHT OUT OF LINE Godsmack D. Bottrill, S. Erna (Republic/Universal)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	OCEAN WAY (Nashville, TN) Julian King	HIT FACTORY CRITERIA (Miami) David Bottrill	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Custom Ocean Way Neve 8078	SSL 9096 J	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A827	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	N/A	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Justin Niebank	SOUNDTRACK (New York) David Bottrill	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9080 J	SSL 9000 J/Pro Tools	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Studer A820	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	BASF 900	Pro Tools
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	GATEWAY (Portland, ME) Bob Ludwig	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	UMVD	UMVD

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# Hard Rock Abounds On Summer Tour Schedule

Continued from page 1

banging heads a little bit. Any time you give people choices, somebody can get hurt, because not everybody has the same resources."

The Ozzfest and Metallica camps say sales are strong out of the box but not overwhelmingly so—at least not yet. Holman says Ozzfest is "keeping pace with previous years. Some shows have burst out of the box and sold out immediately, and some haven't. That's true of every year."

A similar pattern is developing for Summer Sanitarium, which because it plays stadiums has a tougher nut to crack. "Some dates are great, some are good," Arfa says. "Some shows are over 40,000, some are over 30,000, and we're still way out in front of the shows."

## KING OZZY

The seventh Ozzfest begins June 28 at the Verizon Wireless Amphitheatre in San Antonio. The 28-date shed run features perennial headliner Ozzy Osbourne, along with Korn, Marilyn Manson, Chevelle, and Disturbed on the main stage. Second-stage acts include Cradle of Filth, Trustcompany, and Memento.

The Ozzfest track record is impressive. According to Holman, the tour has played 157 shows since 1997, grossing \$127 million and attracting 3.1 million fans in the U.S. Holman, involved in every Ozzfest since experimental one-offs in 1996, credits headliner Ozzy and his wife/manager/tour organizer, Sharon, for the brand's success: "Sharon has a great eye for talent."

Ozzfest came into being as a niche tour at a time when predecessors like Lollapalooza and H.O.R.D.E. were attempting to broaden their appeal. The niche approach proved to be the right move for the times, as Lollapalooza and H.O.R.D.E. fell by the wayside. "We don't try to reinvent the wheel every year," Holman says. "We stay true to the genre and our core audience. If it isn't broke, don't fix it."

Beyond its financial success, Ozzfest has become a prime breeding ground for up-and-coming hard-music acts by offering exposure to large audiences, first-class venues, and top-notch production values. Disturbed will be playing its third Ozzfest this summer and now has clout in terms of ticket sales. "We bring something to each other," Disturbed frontman David Draiman says of Ozzfest. "I don't want to downplay the value of what Ozzfest does for any band. Ozzy is still Ozzy, and the name recognition is tremendous. Ozzfest is the tour of choice for metal kids."

Before Ozzfest, choices were limited, Draiman says. "Ozzfest was able to tap into a market that wasn't being well-served. That's the same

reason Metallica can fill stadiums across the world."

Draiman believes Summer Sanitarium may bring Ozzfest tougher competition than other tours. "Metal fans show up to get their asses kicked, and Lollapalooza may not do that for you. As for Warped, I'm not sure our demos cross over with each other as much as perception would have it. But Metallica is a force to be reckoned with. There is no question that in some metal kids' heads it will be: 'Summer Sanitarium or Ozzfest?'"

In Ozzfest's favor is the limited Sanitarium run of 18 shows. Still, Draiman says, "kids will have to make choices in certain cities. The metal audience is not necessarily pockets deep."

Ozzfest also has stature as a brand for its core audience. "One would have a tough time butting heads with Metallica any day of the week, but what we have going for us is that Ozzfest has become the standard event that metal kids go to to check out the most notable bands in the genre, as well as break-out bands. I don't know if you get that on Summer Sanitarium."

Unconfirmed talk that this will be Osbourne's last stint on Ozzfest may provide further juice to the tour. Tickets will average \$50, with some \$10 seats available at each show.

Still, Ozzfest's frequency may not necessarily be a plus. "You can't be an event every year," Arfa says. "Metallica hasn't toured America in a while."

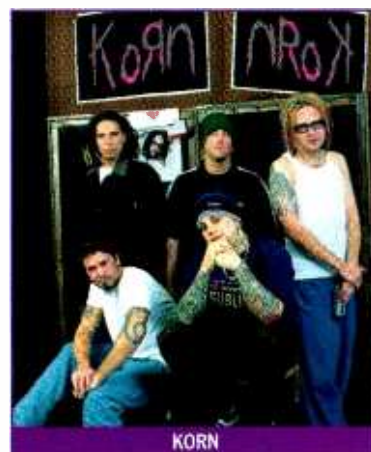
Meanwhile, with a lineup of headliners, Summer Sanitarium does have "event status." Metallica last toured in 2000, taking in \$40.5 million from only 20 shows. About a dozen of them were Summer Sanitarium dates featuring Kid Rock, Korn, and others. This year, the Summer Sanitarium bill includes Limp Bizkit, Linkin Park, Mudvayne, and Deftones, in addition to Metallica.

"Every couple of years to go out and play stadiums is a great thing," Metallica's Lars Ulrich says. "I like the idea of Summer Sanitarium, because it's not about Metallica and four support acts, it's a bunch of headlining bands. Metallica is maybe playing last, but Metallica, Limp Bizkit, Linkin Park all are certified headliners." He adds that for such headline acts to play together these days is "a rare thing. In the '70s, Aerosmith, Ted Nugent, Blue Oyster Cult, Pat Travers—these type of shows—were the staple of everybody's summer."

## GREAT EXPECTATIONS

Jon Stoll of Fantasma Productions in West Palm Beach, Fla., promoters of a July 13 Sanitarium show at the Citrus Bowl in Orlando, believes the Metallica package will do very well. Contractually, Stoll is prohibited from citing ticket counts, but he says, "We have a good base and are progressing nicely. I believe the Metallica package will be the largest of all these tours, generally. The big thing about this package is every one of these artists has new albums coming out."

It doesn't hurt that all the bands on Sanitarium are hot and potentially getting hotter. And each is dedicated to the hard-rock cause, Metallica's Kirk Hammett says. "These bands are very, very passionate about what they're doing, and we totally recognize that," he says. "When we sent feelers out as to who we



were going to get for this tour, these two bands, Limp Bizkit and Linkin Park, just jumped at the opportunity, and that tells me that [they] have a lot of passion for what they're doing."

As for the newer acts on the bill, "We've always tried to offer support [for] bands that offered something different than what we do," Ulrich says. "When I look around and see what other band out there I respect, the list is pretty short. I respect bands that do something different, play to their own tune, and have carved something out for themselves."

Limp Bizkit's Fred Durst is equally stoked about the Sanitarium bill. "It seemed like the energy and spirit and tone of just thinking about Deftones, Linkin Park, Mudvayne, Limp Bizkit, and Metallica kind of gave me this little adrenalin rush," he says. "I think every person in the world who hears that bill, buys that ticket, is going to bring that type of energy there."

Kirby believes Sanitarium may well be the biggest tour of the summer. "Given these artists that have new releases, there will be a tremendous promotional push coming into play, with a lot of money being spent by these bands' respective labels."

## LOLLAPALOOZA RETURNS

The rest of the hard-music field shows plenty of promise. After a five-year hiatus, Lollapalooza will begin a run of 33 North American dates July 3 in Grand Rapids, Mich. The tour will hit mostly outdoor amphitheaters, as well as alternative venues in New York (Randall's Island) and Syracuse, N.Y. (Vernon Downs Raceway, site of the Aug. 30 finale). The lineup includes Jane's Addiction, Queens of the Stone Age, Audioslave, Incubus, Jurassic 5, and the Donnas, plus second-stage acts.

Asked if Lollapalooza is still relevant after a five-year hiatus, Jane's Addiction manager Adam Schneider recently told *Billboard* that the brand has "great value. It has been latent for a while, but once we put this show together, it will be a meaningful brand going forward. Right now, we're focused on making this the best tour of the summer."

As for competing with the more metal-minded tours like Ozzfest and Sanitarium, Peter Grosslight, worldwide head of William Morris' music division, says: "I'm sure there is some crossover [of fans], but kids go to more than one show. These are definitely different genres, even if the differences may be subtle."

Last time out, in 1997, Lollapalooza grossed \$7.4 million from 24 shows with Snoop Dogg, Korn, Tool, Tricky, and others.

"I think there is a clear difference between [Ozzfest] and what Lollapalooza is trying to do," Kirby says. "If you tried to line it up with radio, Ozzfest is active rock and Lollapalooza is modern rock. There are bands that exist in both worlds, like Audioslave, but the Donnas are much more modern rock."

The 40-date Kiss/Aerosmith tour, also produced by CCE, has significant promise, considering Aerosmith grossed \$40 million on the road in 2002 and Kiss grossed about \$60 million from a 2000-2001 "farewell" tour.

"I think Ozzfest, Lollapalooza, and Summer Sanitarium will all do great,

but Kiss and Aerosmith is a little different," says Bruce Kapp, VP at CCE and point man on the Kiss/Aerosmith tour, which begins Aug. 2 at the Meadows Music Theater in Hartford, Conn. "The acts on these other tours are a lot about new music, and while Aerosmith is very current with the hits, both they and Kiss have been around for a long time. I think this tour is going to be huge—the show of the summer."

Then there is the Vans Warped tour, a brand that is just as meaningful to the punk set as Ozzfest is to metal kids. Andrew W.K., Pennywise, Rancid, and the Used are among acts confirmed for the ninth edition of Warped, which starts June 19 in Boise, Idaho. Also on the bill are AFI, the Ataris, Less Than Jake, Face to Face, Finch, Glassjaw, Simple Plan, and Suicide Machines, with others to be added. Warped, a joint production by Kevin Lyman, Creative Artists Agency, and Vans, last year grossed more than \$12 million and drew 500,000 fans in 47 dates.

"Warped always does well, and the kids expect it every year," Stoll says. "And the thing Warped has going for it is, compared to Lollapalooza, Ozzfest, or Metallica, [is that] the ticket price on Warped is one-half to one-third the cost."

For Metallica's part, Hammett defends the ticket prices, which are in the \$60-\$80 range. "I'll tell you this much, for the price of the ticket, you're getting three headlining bands—which I think is good value for the money—and you're going to get a nice long show," he says. "What we want to do is have good bang for the buck, we want everyone to be leaving the show fully satisfied, hopefully exhausted, and pummeled."

## BONANZA FOR AGENTS

With such powerful multi-artist packages and so many supporting slots available, this summer will offer prime exposure for developing bands and puts agents in a sellers' market. Some acts are likely candidates for more than one of these tours. "Obviously, agents work that to their advantage—that's their job," says CCE's Holman, who admits that Ozzfest looked at some of the acts that ended up on Lollapalooza. "We feel like we got a fair deal with everybody, and we're real happy with our lineup. We think it's the strongest hard-rock lineup out there."

Kirby's agency has six acts on Ozzfest and Mudvayne on Sanitarium. "On the one hand, it's a good thing that there are lots of slots for developing bands," Kirby says. "On the other hand, when there are so many bands on a show, the fans get a little numb. It's difficult for one band to jump out of the pack and be identified as a clear winner. Usually, the one with the most bizarre presence is remembered, like Slipknot [in 2001]. I think that's going to be Motograter on Ozzfest this year."

So why is there so much hard rock on the road this year? "Hard rock just seems to be something that consistently sells tickets," Holman says. "It has a loyal audience that doesn't switch from one genre to another. They stick with it and even pass from one generation to another."

*Additional reporting by Melinda Newman in Los Angeles.*



# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™

by Geoff Mayfield

**HOME RUN IN ANY PARK:** Linkin Park and Celine Dion begin with smaller sums than their first-day sales seemed to promise (810,500 units and 432,000, respectively), but lest we shrug our shoulders, let's appreciate that this is the first time since Christmas week that each of The Billboard 200's

top two albums surpass the 400,000 mark. In fact, this pair outweighs the holiday frame's top two by more than 380,000 copies.

Park's *Meteora* earns the second-biggest Nielsen SoundScan debut week of this year (after 50 Cent) and the best week by any rock act since Creed's *Weathered* started with 887,000 in November 2001, a total that was aided by Thanksgiving week traffic. More than that, *Meteora* owns the largest Nielsen SoundScan week of any album on any Warner Music Group label, as the Warner Bros. band beats the 803,000 that greeted the first Snoop Doggy Dogg album in 1993, when Death Row and Interscope were part of the WEA family.

With *Now! 12* (No. 3, 256,000), Brian McKnight (No. 7, 108,500), and rookie act the Diplomats (No. 8, 92,000) joining the party, this is the first time since the Dec. 7, 2002, *Billboard* that five titles start inside the top 10. This issue marks the second-largest opener in Dion's career and the third McKnight album to start in the 100,000-plus club.

**GIANT FOOTPRINTS:** Having albums from WEA and Sony Music at the top of this week's Billboard 200 seems like old times to those who have worked in the music trade for more than a decade. Through the '70s, '80s, and most of the '90s, those two vendors—with Sony known as CBS Records for much of that time—took turns dominating U.S. market share. Each company's distribution chief fought hard for that lead, so you can imagine my surprise the first time I visited the office of Sony Music Distribution chairman Paul Smith and found a framed photo of then-WEA chairman Henry Droz prominently displayed on a wall near Smith's desk. "I love Henry," the rival said, grinning genuinely.

The admiration was mutual, so it was eerie that less than three months after Smith died, Droz followed his friend and competitor with his own sudden exit (*Billboard*, April 5). These kindred spirits shaped the channels and marketing mechanisms that made music an incredibly booming industry in the latter decades of the 20th century.

Smith, a burly man, was the jovial, ever-present poker host. Droz was a wiry figure known for his dapper sweaters and his own playful moments. The Sony general's voice could make a veteran newscaster jealous, while Droz—who later helmed Universal Music & Video Distribution—mastered a deadpan delivery that Jack Benny would have admired. From those contrasting voices, the music trade heard wisdom in tough times—even though each man could be stubborn when the spirit so moved. Still, each was flexible enough to innovate: Variable pricing and the sensible reshaping of the industry's once-reckless returns practices are among their significant legacies.

Closer to home, each of these industry leaders were more than supportive of a young guy who had the audacity 17 years ago to move from a comfortable job at a music chain to oversee *Billboard's* reportage of the retail and distribution landscape. I'll always be thankful to them for that and their willingness to tackle tough issues on the record.

The deaths of Droz and Smith happened not long after that of my former boss, Camelot Music founder Paul David, remembered in this column in the issue dated Nov. 23, 2002. Among the three of them, the music trade lost at least an encyclopedia of knowledge and savvy in just a short time—critical lessons at a juncture when the music industry needs to reinvent itself. Preserving those lessons lies in the hands of those who knew and worked with them.

**NEW 'MOON':** For the first time since November 1997, Pink Floyd's *Dark Side of the Moon* is No. 1 on Top Pop Catalog, but this version



is not the one that set records for 741 weeks on The Billboard 200 and 1,352 total chart weeks. The new edition honors the seminal album's 30th anniversary and thus far is available only on Super Audio CD; an LP streets April 22. As Universal Music Enterprises did with its recent SACD release of a Police anthology (now No. 44 on Catalog), Capitol opted to track the new *Dark Side* separately from the original, which topped the catalog list for 18 weeks (No. 22 this week).

Combined, the two *Moon* versions move 26,000 units this week, with the SACD accounting for 21,000 of those.

## Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

**PARALLEL PARK:** In addition to its impressive debut on The Billboard 200 with *Meteora*, Linkin Park climbs to No. 1 on both Modern and Mainstream Rock Tracks with "Somewhere I Belong," the first track from that album. "Belong" is the band's first No. 1 on Mainstream Rock and its second on Modern Rock following "In the End," which topped the chart in December 2001.

The 3,616 detections of "Belong" on the Modern Rock chart eclipse the all-time record of 3,432 spins set last issue by Evanescence Featuring Paul McCoy's "Bring Me to Life," which gets pushed back to No. 2 despite gaining detections. On Mainstream Rock, "Belong" edges out Audioslave's "Like a Stone" by only one detection, keeping the latter track at No. 2 for a second consecutive week.

It's the second time in a year that the top two spots on the Mainstream Rock chart have been separated by such a razor-thin margin. In the Oct. 26, 2002, issue, Puddle of Mudd's "She Hates Me" ousted Nickelback's "Never Again" from the No. 1 spot with 1,903 detections, compared with 1,902 for "Again." Since the inception of Nielsen Broadcast Data Systems in 1991, there have been two ties for No. 1 on Mainstream Rock Tracks, the last occurring in the Jan. 13, 2001, issue, when 3 Doors Down's "Loser" bested Godsmack's "Awake" on a tiebreaker which, for songs both gaining in detections, is total stations in that format playing the track.

**BOY TALK:** With the infatuation for all things Eastern lately in the R&B/hip-hop world, it is no surprise to see Panjabi MC take Hot Shot Debut honors on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 59 with

"Beware of the Boys (Mundian To Bach Ke)." Originally released nearly four years ago in Europe, the producer-driven single, with vocals by Labh Janjua, draws from bhangra, an Indian folk dance and music, and is blended with a sample of the theme from '80s TV show *Knight Rider*—a sample that was also used in "Turn It Up," a top 10 title for Busta Rhymes in 1998. Mashing up the dancefloors in the U.K. and elsewhere in Europe since its January 2003 release on *Instant Karma*, "Beware of the Boys" was recently picked up by Sequence Records for distribution in the U.S. After garnering airplay at rhythmic top 40 WPOW Miami and some other outlets

across the States, it came to the attention of Jay-Z, who added some verses to the musical melting pot. Both versions have been merged and see an increase of 4.5 million in audience impressions, though the Jay-Z-aided rendition is receiving the bulk of the airplay.

Available at retail since March 18, the maxi-CD and 12-inch vinyl do not feature the Jay-Z version, although a rerelease with that rendering will be offered April 14 and will also be included on the album *Sequence Mixtape Vol. 1*, which is slated for a June 17 release. While it is the first mostly Indian record to chart on Hot R&B/Hip-Hop Singles & Tracks, there have been a slew of records on those charts recently that sample Indian music, including "Addictive" by Truth Hurts Featuring Rakim (No. 2 peak), "React" by Erick Sermon (No. 12), and "Disco" by Slum Village Featuring Ms. Jade and Rajeshwari (No. 93).

**EMBEDDED:** In its second week atop Hot Country Singles & Tracks, Darryl Worley's pro-war "Have You Forgotten?" sets a new record for the most detections in a single week. Up 277 plays, Worley's single logs 6,366 spins and topples the previous record set in the Feb. 1 issue by Mark Wills' "19 Somethin'." That title collected 6,317 detections in its fourth of six weeks at No. 1.

**HEARTFELT:** R. Kelly's "Soldier's Heart," which was originally released last spring, debuts on Hot R&B/Hip-Hop Singles & Tracks at No. 95 because of renewed interest resulting from the war in Iraq. A remix prepared by Clear Channel top 40 outlet WHYI Miami, with sound bites of the president and news coverage of the war, has caught on among its sister stations in all formats. Overall, the track posts an audience of 7 million, with R&B radio accounting for 20% of that total. As a retail component of the original recording is still available, the combined sales and R&B audience are enough to propel the track onto the R&B Singles & Tracks chart. While never reaching either The Billboard Hot

100 or the R&B Singles & Tracks chart when originally released, "Heart" did peak at No. 18 on Hot 100 Singles Sales and No. 33 on Hot R&B/Hip-Hop Singles Sales last May. Proceeds of the retail single are being donated to the Army Emergency Relief Organization, as well as hospitalized veterans in Kelly's hometown of Chicago.











APRIL 12  
2003

# Billboard® THE BILLBOARD® 200®

Sales data compiled by  
 Nielsen  
SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				 <b>NUMBER 1/HOT SHOT DEBUT</b>  1 Week At Number 1									
1	NEW	1		<b>LINKIN PARK</b> WARNER BROS. 48186* (19.98 CD)	Meteora	1	49	34	28	5	<b>FREEWAY</b> RDC-A-FELLA/DEF JAM 586920*/DJMG (12.98/18.98)	Philadelphia Freeway	5
2	NEW	1		<b>CELINE DION</b> EPIC 87185 (12.98 EQ/18.98)	One Heart	2	50	45	53	1	<b>NAS</b> ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12
3	NEW	1		<b>VARIOUS ARTISTS</b> EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3	51	43	43	23	<b>ROD STEWART</b> ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
4	1	1	8	<b>50 CENT</b> ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1	52	46	49	17	<b>JOHNNY CASH</b> AMERICAN/LDST HIGHWAY 063339*/UME (18.98 CD)	American IV: The Man Comes Around	45
5	2	2	57	<b>NORAH JONES</b> ▲ BLUE NOTE 32088 (17.98 CD) [M]	Come Away With Me	1	53	55	76	10	<b>TRAPT</b> WARNER BROS. 48295 (12.98 CD) [M]	Trapt	53
6	4	6	11	<b>SOUNDTRACK</b> ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2	54	56	62	25	<b>CHEVELLE</b> ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
7	NEW	1		<b>BRIAN MCKNIGHT</b> MOTOWN 067315/UMRG (12.98/18.98)	U Turn	7	55	NEW	1		<b>JACI VELASQUEZ</b> WORD-CURB 86223/WARNER BROS. (18.98 CD)	[Unspoken]	55
8	NEW	1		<b>CAM'RON PRESENTS THE DIPLOMATS</b> RDC-A-FELLA/DEF JAM 063211*/DJMG (12.98 CD)	Diplomatic Immunity	8	56	44	—	2	<b>VARIOUS ARTISTS</b> EMI CMG/WORD/PROVIDENT 80198/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
9	5	9	4	<b>EVANESCENCE</b> WIND-UP 13063 (18.98 CD)	Fallen	5	57	54	51	7	<b>JOHN MAYER</b> ● AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	Any Given Thursday	17
10	3	3	6	<b>R. KELLY</b> JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	58	61	61	19	<b>MATCHBOX TWENTY</b> ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
11	6	8	71	<b>KID ROCK</b> ▲ LAVA 83482*/AG (12.98/18.98)	Cocky	3	59	NEW	1		<b>STACIE ORRICO</b> FOREFRONT 32589/VIRGIN (12.98/18.98) [M]	Stacie Orrico	59
12	9	12	20	<b>SEAN PAUL</b> ▲ VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	9	60	41	19	3	<b>BEN HARPER</b> VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
				 <b>GREATEST GAINER</b> 			61	60	48	4	<b>THE ATARIS</b> COLUMBIA 86184*/CRG (9.98 EQ CD)	So Long, Astoria	24
13	84	72	16	<b>B2K</b> ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10	62	62	63	15	<b>VIVIAN GREEN</b> COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	51
14	NEW	1		<b>HOT BOYS</b> CASH MONEY/UNIVERSAL 860966/UMRG (12.98/18.98)	Let 'Em Burn	14	63	53	59	11	<b>VARIOUS ARTISTS</b> TIME LIFE 18774 (18.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
15	8	7	4	<b>FABOLOUS</b> DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3	64	67	66	38	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
16	7	4	11	<b>DIXIE CHICKS</b> ▲ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	65	50	54	20	<b>JAY-Z</b> ▲ RDC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
17	11	11	1	<b>LIL' KIM</b> QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5	66	52	47	16	<b>AALIYAH</b> ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3
18	12	18	11	<b>EMINEM</b> ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	67	48	42	4	<b>THIRD DAY</b> ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
19	10	29	13	<b>SOUNDTRACK</b> ▲ SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1	68	72	85	20	<b>FLOETRY</b> DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
20	14	15	11	<b>COLDPLAY</b> ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	69	70	70	20	<b>ELTON JOHN</b> ▲ ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
21	15	21	11	<b>AUDIOSLAVE</b> ▲ INTERSCOPE/EPIC 86908* (18.98 CD)	Audioslave	7	70	71	64	23	<b>SANTANA</b> ▲ ARISTA 14737 (12.98/18.98)	Shaman	1
22	13	13	43	<b>AVRIL LAVIGNE</b> ▲ ARISTA 14740 (17.98 CD)	Let Go	2	71	63	52	7	<b>GEORGE STRAIT</b> MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	7
23	17	23	4	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89050 (18.98 CD)	Kidz Bop 3	17	72	37	—	2	<b>THE ALLMAN BROTHERS BAND</b> PEACH 84599/SANCTUARY (18.98 CD)	Hittin' The Note	37
24	19	22	26	<b>GOOD CHARLOTTE</b> ▲ DAYLIGHT 86486*/PIC (12.98 EQ CD)	The Young And The Hopeless	7	73	66	60	19	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 053487*/DJMG (12.98/18.98)	The Last Temptation	4
25	21	31	21	<b>JUSTIN TIMBERLAKE</b> ▲ JIVE 41823/ZOMBA (12.98/18.98)	Justified	2	74	81	83	80	<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
26	16	17	66	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	8	75	59	45	4	<b>WAYNE WONDER</b> VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	29
27	28	37	20	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 061396/UMRG (12.98/18.98)	Away From The Sun	8	76	65	56	4	<b>DONNIE MCCLURKIN</b> VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	31
28	18	5	3	<b>AFI</b> NITRO/DREAMWORKS 450380/INTERSCOPE (9.98 CD)	Sing The Sorrow	5	77	74	80	33	<b>SOUNDTRACK</b> ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	61
				 <b>PACESETTER</b> 			78	33	—	2	<b>(HED)PLANET EARTH</b> VOLCANO/JIVE 41817/ZOMBA (14.98 CD)	Blackout	33
29	42	50	36	<b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	79	NEW	1		<b>LES NUBIANS</b> HIGHER OCTAVE 82569/VIRGIN (18.98 CD)	One Step Forward	79
30	23	24	20	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3	80	78	68	49	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
31	24	26	18	<b>JENNIFER LOPEZ</b> ▲ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2	81	51	—	2	<b>VARIOUS ARTISTS</b> SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II	51
32	29	35	22	<b>CHRISTINA AGUILERA</b> ▲ RCA 68037*/RMG (12.98/18.98)	Stripped	2	82	87	74	23	<b>FOO FIGHTERS</b> ● RDWELL/RCA 68008/RMG (18.98 CD)	One By One	3
33	27	40	8	<b>THE ALL-AMERICAN REJECTS</b> OGGHOUSE/DREAMWORKS 450407/INTERSCOPE (19.98 CD) [M]	The All-American Rejects	25	83	68	55	5	<b>B.G.</b> CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	21
34	NEW	1		<b>VARIOUS ARTISTS</b> SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	34	84	85	104	18	<b>BUSTA RHYMES</b> ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43
35	30	32	40	<b>NELLY</b> ▲ FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	85	73	101	5	<b>AMANDA PEREZ</b> POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	73
36	26	25	13	<b>T.A.T.U.</b> INTERSCOPE 064107 (12.98 CD) [M]	200 KM/H In The Wrong Lane	13	86	79	71	71	<b>PINK</b> ▲ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6
37	31	39	18	<b>SNOOP DOGG</b> ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12	87	99	109	33	<b>CELINE DION</b> ▲ EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1
38	36	36	15	<b>TYRESE</b> ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16	88	69	69	19	<b>VARIOUS ARTISTS</b> ▲ UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2
39	25	20	1	<b>VARIOUS ARTISTS</b> GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)	Grammy Nominees 2003	6	89	57	58	24	<b>LL COOL J</b> DEF JAM 071021*/DJMG (12.98/18.98)	10	2
40	32	27	11	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	90	93	91	22	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
41	20	16	1	<b>SOUNDTRACK</b> BLOODLINE/DEF JAM 063615*/DJMG (12.98/18.98)	Cradle 2 The Grave	6	91	40	14	3	<b>BLACKSTREET</b> DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II	14
42	38	44	17	<b>SIMPLE PLAN</b> ● LAVA 83534/AG (17.98/11.98) [M]	No Pads, No Helmets...Just Balls	36	92	64	30	3	<b>ANI DIFRANCO</b> RIGHTEDUS BABE 030 (16.98 CD)	Evolve	30
43	22	10	3	<b>KILLER MIKE</b> AQUEMINI/COLUMBIA 86862*/CRG (5.98 EQ/9.98)	Monster	10	93	77	77	28	<b>VARIOUS ARTISTS</b> ● WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
44	35	34	8	<b>SOUNDTRACK</b> ● WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9	94	76	65	8	<b>LIONEL RICHIE</b> MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19
45	NEW	1		<b>702</b> MOTOWN 066130/UMRG (12.98/18.98)	Star	45	95	89	86	21	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72
46	49	46	18	<b>TIM MCGRAW</b> ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	96	95	87	26	<b>THE ROLLING STONES</b> ▲ ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2
47	39	41	19	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19.98 CD)	Up!	1	97	80	75	8	<b>VARIOUS ARTISTS</b> ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29
48	47	57	21	<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8	98	98	78	7	<b>YANNI</b> VIRGIN 81516 (18.98 CD)	Ethnicity	27
							99	88	89	7	<b>MICHAEL BUBLE</b> 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	88



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	100	118	23	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	38	151	142	138	25	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11
101	82	67	7	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	31	152	116	100	17	MARIAH CAREY ▲ MONARCH/ISLAND 0634677/DJMG (12.98/18.98)	Charmbracelet	3
102	92	92	28	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1	153	122	114	52	ASHANTI ▲ <sup>3</sup> MURDER INC./A&M 586830*/DJMG (12.98/18.98)	Ashanti	1
103	96	94	68	NO DOUBT ▲ <sup>2</sup> INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	154	174	—	5	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	60
104	58	—	2	DEANA CARTER ARISTA NASHVILLE 67054/RLG (11.98/18.98)	I'm Just A Girl	58	155	NEW	1	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenerte Otra Vez	155	
105	101	84	27	ELVIS PRESLEY ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	156	132	123	18	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	24
106	104	95	31	QUEENS OF THE STONE AGE ● INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17	157	139	133	15	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	104
107	91	88	18	2PAC ▲ <sup>2</sup> AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5	158	135	131	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	4	86
108	102	82	22	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5	159	NEW	1	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	159	
109	83	93	17	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	33	160	158	170	32	KIDZ BOP KIDS ● RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
110	75	—	2	MR. CHEEKS UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	75	161	160	148	25	BON JOVI ● ISLAND 063055/DJMG (12.98/18.98)	Bounce	2
111	86	38	3	RELIENT K GOTEE 72890 (14.98 CD)	Two Lefts Don't Make A Right...But Three Do	38	162	NEW	1	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 EQ CD)	Frida	162	
112	NEW	1	1	AVALON SPARROW 42949 (18.98 CD)	The Very Best Of Avalon: Testify To Love	112	163	140	117	9	ZWAN MARTHA'S MUSIC/REPRISE 48436/WARNER BROS. (18.98 CD)	Mary Star Of The Sea	3
113	NEW	1	1	RINGO STARR KOCH 8429 (18.98 CD)	Ringo Rama	113	164	NEW	1	THE D4 FLYING NUN/INFECTIOUS 162388/HOLLYWOOD (9.98 CD) [M]	6twenty	164	
114	118	107	24	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	165	168	160	71	CREED ▲ <sup>6</sup> WIND-UP 13075 (11.98/18.98)	Weathered	1
115	111	121	22	THE USED REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	63	166	146	122	23	MICHAEL W. SMITH ● REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14
116	90	33	1	EVERCLEAR CAPITOL 38270 (12.98/18.98)	Slow Motion Daydream	33	167	163	154	19	MUDVAYNE EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17
117	109	96	24	FAITH HILL ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1	168	170	—	2	JASON MRAZ ELEKTRA 62829/EEG (11.98 CD) [M]	Waiting For My Rocket To Come	168
118	117	103	50	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	169	151	150	41	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	39
119	94	105	16	THE DONNAS ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	62	170	164	130	26	VARIOUS ARTISTS ▲ EMI CMG/PROVIDENT/WORD 39776/SPARROW (21.98 CD)	WOW Hits 2003	34
120	121	106	19	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46	171	149	137	22	NIRVANA ▲ DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)	Nirvana	3
121	106	139	6	FINCH DRIVE-THRU 860991/MCA (12.98 CD) [M]	What It Is To Burn	106	172	154	129	82	SYSTEM OF A DOWN ▲ <sup>3</sup> AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
122	108	112	16	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	80	173	167	157	24	DAVID GRAY ● ATO/RCA 68154/RMG (18.98 CD)	A New Day At Midnight	17
123	105	97	28	BEE GEES ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49	174	159	158	37	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
124	123	132	26	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23	175	NEW	1	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20378/EMI GOSPEL (11.98/17.98)	A Wing And A Prayer	175	
125	120	124	18	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)	Steal This Album!	15	176	188	187	28	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92
126	129	120	63	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	177	182	149	26	DIANA KRALL ● VERVE 065109/VG (12.98/18.98)	Live In Paris	18
127	107	81	8	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48237/WRN (12.98/18.98)	The Dreamer	8	178	180	194	21	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
128	136	163	14	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	21	179	97	—	2	STEPHEN MALKMUS & THE JICKS MATADOR 0572*/BEGGARS GROUP (17.98 CD)	Pig Lib	97
129	112	110	27	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6	180	138	98	5	SOUNDTRACK ELEKTRA 62792/EEG (18.98 CD)	Smallville [The Talon Mix]	31
130	141	145	5	BOWLING FOR SOUP SILVERTONE/JIVE 41819/ZOMBA (13.98 CD) [M]	Drunk Enough To Dance	130	181	RE-ENTRY	31	KIDZ BOP KIDS ● RAZOR & TIE 89042 (11.98/17.98)	Kidz Bop	76	
131	127	111	4	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	111	182	157	146	16	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	9
132	119	116	18	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	28	183	178	174	14	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	12
133	RE-ENTRY	6	6	DARYL HALL JOHN OATES U-WATCH 80100 (18.98 CD)	Do It For Love	77	184	155	—	2	VARIOUS ARTISTS REUNION 10076/ZOMBA (18.98 CD)	Dave Hits 2003	155
134	110	73	4	HOOTIE & THE BLOWFISH ATLANTIC 83564/AG (18.98 CD)	Hootie & The Blowfish	46	185	175	169	7	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	161
135	124	125	21	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	36	186	RE-ENTRY	16	COUNTING CROWS ● GEFFEN 493356/INTERSCOPE (18.98 CD)	Hard Candy	5	
136	103	79	4	CHOPPA TAKE FO/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	54	187	NEW	1	NOFX FAT WRECK CHORDS 656 (6.98 CD)	Regaining Unconsciousness (EP)	187	
137	131	108	20	SALIVA ● ISLAND 063153/DJMG (18.98 CD)	Back Into Your System	19	188	165	143	7	MASSIVE ATTACK VIRGIN 81239* (18.98 CD)	100th Window	69
138	114	90	35	BRUCE SPRINGSTEEN ▲ <sup>2</sup> COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	189	147	—	2	MAGIC NEW NO LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	147
139	125	115	83	PUDDLE OF MUDD ▲ <sup>3</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	190	171	168	20	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	6
140	NEW	1	1	CRADLE OF FILTH RED INK 71423 (17.98 CD) [M]	Damnation And A Day	140	191	150	141	15	VARIOUS ARTISTS DEF JAM 063548/DJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	35
141	153	—	12	DANIEL BEDINGFIELD ISLAND 065113*/DJMG (17.98 CD)	Gotta Get Thru This	41	192	173	147	7	RODNEY CARRINGTON CAPITOL (NASHVILLE) 36579 (18.98 CD)	Nut Sack	82
142	148	167	32	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2	193	162	188	18	DRU HILL DEF SOUL 063377*/DJMG (12.98/18.98)	Dru World Order	21
143	NEW	1	1	ROSANNE CASH CAPITOL 37757 (18.98 CD)	Rules Of Travel	143	194	184	182	5	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	175
144	143	126	11	SUM 41 ● ISLAND 063491/DJMG (18.98 CD)	Does This Look Infected?	32	195	156	127	9	STEVEN CURTIS CHAPMAN SPARROW 41762 (18.98 CD)	All About Love	12
145	113	119	8	JARS OF CLAY ESSENTIAL 10689/ZOMBA (18.98 CD)	Futhermore: From The Studio, From The Stage	64	196	RE-ENTRY	36	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 68117/RMG (11.98/18.98)	Busted Stuff	1	
146	126	102	7	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	14	197	134	—	2	VARIOUS ARTISTS MOTOWN 067314/UMRG (18.98 CD)	Conception: An Interpretation Of Stevie Wonder's Songs	134
147	130	113	26	VARIOUS ARTISTS ● INTEGRITY 86846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	198	183	136	7	RUSH MERCURY/CHRONICLES 063355/UME (18.98 CD)	The Spirit Of Radio: Greatest Hits 1974 - 1987	62
148	145	161	5	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	127	199	194	180	16	SOUNDTRACK WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Two Towers	43
149	NEW	1	1	SHANE BARNARD & SHANE EVERETT INPOP 71264 (17.98 CD) [M]	Carry Away	149	200	177	156	22	TORI AMOS ● EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7
150	115	135	48	VANESSA CARLTON ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5							

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



APRIL 12 2003				Billboard® TOP BLUES ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	19	SUSAN TEDESCHI	NUMBER 1 19 Weeks At Number 1	Wait For Me
2	NEW		GEORGE THOROGOOD & THE DESTROYERS		Ride 'Til I Die
3	2		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Stevie Ray Vaughan And Double Trouble	Legacy 86423/Epic
4	8		BOBBY "BLUE" BLAND		Blues At Midnight
5	3		DELBERT MCCLINTON		Room To Breathe
6	4		JOHN HAMMOND		Ready For Love
7	6		ROOMFUL OF BLUES		That's Right!
8	7		KELLY JOE PHELPS		Slingshot Professionals
9	5		SONNY LANDRETH		The Road We're On
10	9		VARIOUS ARTISTS		Crucial Guitar Blues
11	13		WILLIE CLAYTON		The Last Man Standing
12	NEW		TYRONE DAVIS		Love Line
13	11		RONNIE EARL		I Feel Like Goin' On
14	NEW		MARIA MULDAUR	A Woman Alone With The Blues...Remembering Peggy Lee	Telarc 83568/Telarc
15	NEW		JOE BONAMASSA		So It's Like That

APRIL 12 2003				Billboard® TOP REGGAE ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	20	SEAN PAUL	NUMBER 1 20 Weeks At Number 1	Dutty Rock
2	2		WAYNE WONDER		No Holding Back
3	3		BUJU BANTON		Friends For Life
4	4		SHAGGY		Lucky Day
5	6		CARIBBEAN PULSE		Stand Up
6	5		BEENIE MAN		Tropical Storm
7	7		EASY STAR ALL-STARS		Dub Side Of The Moon
8	8		VARIOUS ARTISTS		Reggae Gold 2002
9	10		BOB MARLEY AND THE WAILERS		Legend (Deluxe Edition)
10	9		MAD CADDIES		Just One More
11	11		VARIOUS ARTISTS		Ragga Dancehall Anthems 2002
12	13		SHAGGY		Mr. Lover Lover (The Best Of Shaggy...Part 1)
13	12		VARIOUS ARTISTS		Reggae Pulse: The Heartbeat Of Jamaica
14	15		DAMIAN "JR. GONG" MARLEY		Halfway Tree
15	NEW		LUCIANO		Serve Jah

APRIL 12 2003				Billboard® TOP WORLD ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	5	6	SOUNDTRACK	NUMBER 1 6 Weeks At Number 1	Frida
2	1		RY COODER		Mambo Sinuendo
3	2		IBRAHIM FERRER		Buenos Hermanos
4	7		DAVID VISAN		Buddha-Bar V
5	4		DANIEL O'DONNELL		The Daniel O'Donnell Show
6	NEW		AFROCELTS		Seed
7	9		CIRQUE DU SOLEIL		Varekai
8	3		THE CHIEFTAINS		Down The Old Plank Road/The Nashville Sessions
9	6		VARIOUS ARTISTS		A Woman's Heart: A Decade On
10	8		DANIEL O'DONNELL		Greatest Hits
11	12		ISRAEL KAMAKAWIWO'OLE		Alone In Iz World
12	13		BAHA MEN		Greatest Movie Hits
13	NEW		VARIOUS ARTISTS		World 2002
14	10		SOUNDTRACK		Amandla! The Soundtrack
15	NEW		SINEAD O'CONNOR		Sean-Nos Nua

APRIL 12 2003				Billboard® TOP CONTEMPORARY CHRISTIAN ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	EVANESCENCE	NUMBER 1 4 Weeks At Number 1	Fallen
2	NEW		JACI VELASQUEZ	HOT SHOT DEBUT	[Unspoken]
3	2		VARIOUS ARTISTS		WOW Worship (Yellow)
4	NEW		STACIE ORRICO		Stacie Orrico
5	4		VARIOUS ARTISTS		Worship Together: I Could Sing Of Your Love Forever
6	3		THIRD DAY		Offerings II: All I Have To Give
7	5		DONNIE MCCLURKIN		Donnie McClurkin... Again
8	6		RELIENT K		Two Lefts Don't Make A Right...But Three Do
9	NEW		AVALON		The Very Best Of Avalon: Testify To Love
10	7		JARS OF CLAY		Furthermore: From The Studio, From The Stage
11	8		VARIOUS ARTISTS		iWorship: A Total Worship Experience
12	9		RANDY TRAVIS		Rise And Shine
13	NEW		SHANE BARNARD & SHANE EVERETT		Carry Away
14	10		MICHAEL W. SMITH		Worship Again
15	13		VARIOUS ARTISTS		WOW Hits 2003
16	NEW		BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR		A Wing And A Prayer
17	11		VARIOUS ARTISTS		Dove Hits 2003
18	12		STEVEN CURTIS CHAPMAN		All About Love
19	NEW		REBECCA ST. JAMES		Wait For Me: The Best From Rebecca St. James
20	14		SWITCHFOOT		The Beautiful Letdown
21	17		KIRK FRANKLIN		The Rebirth Of Kirk Franklin
22	NEW		DEREK WEBB		She Must And Shall Go Free
23	15		MICHAEL W. SMITH		Worship
24	18		MERCYME		Almost There
25	16		AUDIO ADRENALINE		Worldwide
26	28		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		Heaven
27	38		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GREATEST GAINER	Going Home
28	20		P.O.D.		Satellite
29	19		CHRIS RICE		Run The Earth, Watch The Sky
30	23		DETRICK HADDON		Lost And Found
31	22		CAEDMON'S CALL		Back Home
32	NEW		PLUMB		Beautiful Lumps Of Coal
33	24		SONICFLOOD		Cry Holy
34	21		PHILLIPS, CRAIG AND DEAN		Let Your Glory Fall
35	26		MERCYME		Spoken For
36	36		BYRON CAGE		Byron Cage
37	NEW		LIFEHOUSE		Stanley Climfall
38	25		MARY MARY		Incredible
39	29		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall
40	NEW		THE CHARLIE DANIELS BAND		How Sweet The Sound — 25 Favorite Hymns And Gospel Greats

APRIL 12 2003				Billboard® TOP GOSPEL ALBUMS™	
				Sales data compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	DONNIE MCCLURKIN	NUMBER 1 4 Weeks At Number 1	Donnie McClurkin... Again
2	2		VARIOUS ARTISTS		WOW Gospel 2003
3	NEW		BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	HOT SHOT DEBUT	A Wing And A Prayer
4	4		KIRK FRANKLIN		The Rebirth Of Kirk Franklin
5	3		SMOKIE NORFUL		I Need You Now
6	6		DETRICK HADDON		Lost And Found
7	5		SHEKINAH GLORY MINISTRY		Praise Is What I Do
8	11		BYRON CAGE	GREATEST GAINER	Byron Cage
9	7		MARY MARY		Incredible
10	8		HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall
11	9		FRED HAMMOND		Speak Those Things: POL Chapter 3
12	10		YOLANDA ADAMS		Believe
13	16		VARIOUS ARTISTS		Songs 4 Worship Gospel: God Is In The House
14	12		JOHN P. KEE & NEW LIFE		Blessed By Association
15	13		AARON NEVILLE		Believe
16	15		GEORGIA MASS CHOIR		I Owe You The Praise
17	19		DOTTIE PEOPLES		Churchin' With Dottie
18	22		VARIOUS ARTISTS		The Pinnacle Project: Bricks With Straw... Volume 1 Gospel
19	14		JUANITA BYNUM		Behind The Veil: Morning Glory 2
20	20		DONALD LAWRENCE & THE TRI-CITY SINGERS		Go Get Your Life Back
21	26		LUTHER BARNES		Come Fly With Me
22	25		DOUG & MELVIN WILLIAMS		Duets
23	17		VARIOUS ARTISTS		Bishop T.D. Jakes Presents: God's Leading Ladies
24	24		MAURETTE BROWN CLARK		By His Grace
25	18		TRIN-I-TEE 5:7		The Kiss
26	28		DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC		Total Live Experience
27	21		DARWIN HOBBS		Broken
28	31		POOH AND THE YOUNG INSPIRATIONS		It's About Time
29	27		KAREN CLARK-SHEARD		2nd Chance
30	33		THE SHEPHERDS		Trilogy: Live In Augusta, GA
31	29		VARIOUS ARTISTS		WOW Gospel 2002
32	32		RENEE SPEARMAN AND PREZ FEATURING PROSPERITY		Celebrate
33	23		DORINDA CLARK-COLE		Dorinda Clark-Cole
34	30		THE BLIND BOYS OF ALABAMA		Higher Ground
35	40		BISHOP CARLTON PEARSON		Bishop Carlton Pearson Presents: The Best Of Azusa ...Yet Holdin' On
36	NEW		CHICAGO MASS CHOIR		Live In Nashville
37	37		MARVIN SAPP		I Believe
38	36		NORMAN HUTCHINS		Nobody But You
39	NEW		KIRK WHALUM		The Gospel According To Jazz - Chapter II
40	38		BEN TANKARD		Play A Lil' Song 4 Me

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# Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW	1352	1	1	<b>PINK FLOYD</b>	CAPITOL 82136* (18.98 CD)	<b>Dark Side Of The Moon (SACD)</b>
2	5	7	153	1	<b>CELINE DION</b>	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	<b>All The Way...A Decade Of Song</b>
3	3	4	127	1	<b>LINKIN PARK</b>	WARNER BROS. 4755 (12.98/18.98)	<b>[Hybrid Theory]</b>
4	2	6	124	1	<b>THE BEATLES</b>	APPLE 2352/CAPITOL (12.98/18.98)	<b>1</b>
5	1	5	114	1	<b>EMINEM</b>	WEB/AFRIMATH 490629*/INTERSCOPE (12.98/18.98)	<b>The Marshall Mathers LP</b>
6	4	2	93	1	<b>COLDPLAY</b>	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	<b>Parachutes</b>
7	NEW	43	1	1	<b>THE WHO</b>	MCA 113056 (13.98 CD)	<b>Who's Next</b>
8	NEW	80	1	1	<b>JACK JOHNSON</b>	ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	<b>Brushfire Fairytales</b>
9	7	16	153	1	<b>EMINEM</b>	WEB/AFRIMATH 490629*/INTERSCOPE (12.98/18.98)	<b>The Slim Shady LP</b>
10	10	9	438	1	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	CAPITOL 30334 (10.98/15.98)	<b>Greatest Hits</b>
11	9	8	118	1	<b>SOUNDTRACK</b>	LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	<b>O Brother, Where Art Thou?</b>
12	6	1	270	1	<b>DIXIE CHICKS</b>	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	<b>Wide Open Spaces</b>
13	11	11	704	1	<b>BOB MARLEY &amp; THE WAILERS</b>	TUFF GONG/ISLAND 54804/IDJMG (12.98/18.98)	<b>Legend</b>
14	13	10	443	1	<b>JAMES TAYLOR</b>	WARNER BROS. 3113 (7.98/11.98)	<b>Greatest Hits</b>
15	12	17	123	1	<b>TIM MCGRAW</b>	CURB 77578 (12.98/18.98)	<b>Greatest Hits</b>
16	32	—	43	1	<b>CAT STEVENS</b>	A&M/UNIVERSAL 546889/UMRG (6.98/11.98)	<b>Cat Stevens Greatest Hits</b>
17	16	14	806	1	<b>METALLICA</b>	ELEKTRA 61137/EEG (11.98/17.98)	<b>Metallica</b>
18	14	13	151	1	<b>DISTURBED</b>	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	<b>The Sickness</b>
19	8	3	181	1	<b>DIXIE CHICKS</b>	MONUMENT 63678/SONY (12.98 EQ/18.98)	<b>Fly</b>
20	18	18	281	1	<b>SHANIA TWAIN</b>	MERCURY 536003/UMGN (12.98/18.98)	<b>Come On Over</b>
21	24	22	131	1	<b>KENNY CHESNEY</b>	BNA 67976/RLG (12.98/18.98)	<b>Greatest Hits</b>
22	19	20	135	1	<b>PINK FLOYD</b>	CAPITOL 46001 (10.98/18.98)	<b>Dark Side Of The Moon</b>
23	15	24	72	1	<b>VARIOUS ARTISTS</b>	INTEGRITY 61001/TIME LIFE (18.98 CD)	<b>Songs 4 Worship - Shout To The Lord</b>
24	27	26	319	1	<b>DEF LEPPARD</b>	MERCURY 528718/IDJMG (11.98/18.98)	<b>Vault - Greatest Hits 1980-1995</b>
25	22	19	81	1	<b>GOOD CHARLOTTE</b>	DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	<b>Good Charlotte</b>
26	26	30	35	1	<b>ORIGINAL BROADWAY CAST RECORDING</b>	DECCA BROADWAY 543115 (18.98 CD)	<b>Mamma Mia!</b>
27	20	15	215	1	<b>KID ROCK</b>	TOP DOLBY/LAVA 83119*/AG (12.98/18.98) [M]	<b>Devil Without A Cause</b>
28	28	28	184	1	<b>BON JOVI</b>	MERCURY 538098/IDJMG (6.98/11.98)	<b>Slippery When Wet</b>
29	21	21	72	1	<b>BEE GEES</b>	POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	<b>One Night Only</b>
30	34	—	455	1	<b>BEASTIE BOYS</b>	DEF JAM 527351/IDJMG (6.98/11.98)	<b>Licensed To Ill</b>
31	17	12	443	1	<b>AC/DC</b>	LEGACY 80207/EPIC (18.98 EQ CD)	<b>Back In Black</b>
32	33	38	294	1	<b>ABBA</b>	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	<b>Gold - Greatest Hits</b>
33	25	23	106	1	<b>RASCAL FLATTS</b>	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	<b>Rascal Flatts</b>
34	36	44	189	1	<b>THE BEATLES</b>	APPLE 48448*/CAPITOL (12.98/18.98)	<b>Abbey Road</b>
35	NEW	44	1	1	<b>JIMI HENDRIX</b>	EXPERIENCE HENDRIX 112884*/MCA (11.98 CD)	<b>Smash Hits</b>
36	NEW	324	1	1	<b>ERIC CLAPTON</b>	POLYDOR 800014/UNIVERSAL (6.98/11.98)	<b>Time Pieces - The Best Of Eric Clapton</b>
37	43	47	58	1	<b>LYNYRD SKYNYRD</b>	MCA 111841 (6.98/11.98)	<b>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</b>
38	29	35	30	1	<b>JOHNNY CASH</b>	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	<b>16 Biggest Hits</b>
39	30	25	183	1	<b>PHIL COLLINS</b>	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	<b>...Hits</b>
40	37	37	183	1	<b>CREED</b>	WIND-UP 13053* (11.98/18.98)	<b>Human Clay</b>
41	39	42	63	1	<b>THE BEACH BOYS</b>	CAPITOL 21860 (10.98/17.98)	<b>The Greatest Hits Volume 1: 20 Good Vibrations</b>
42	38	33	147	1	<b>BON JOVI</b>	MERCURY 528013/IDJMG (10.98/17.98)	<b>Cross Road</b>
43	31	31	167	1	<b>AL GREEN</b>	HI/RIGHT STUFF 30800/CAPITOL (10.98/17.98)	<b>Greatest Hits</b>
44	23	27	5	1	<b>THE POLICE</b>	A&M 493807/UMG (18.98 CD)	<b>Every Breath You Take: The Classics (SACD)</b>
45	46	45	400	1	<b>QUEEN</b>	HOLLYWOOD 161265 (11.98/17.98)	<b>Greatest Hits</b>
46	NEW	24	1	1	<b>LEE GREENWOOD</b>	CAPITOL (NASHVILLE) 98568 (11.98 CD)	<b>American Patriot</b>
47	50	—	302	1	<b>SUBLIME</b>	GASOLINE ALLEY 111413/MCA (12.98/18.98)	<b>Sublime</b>
48	45	—	613	1	<b>CREEDENCE CLEARWATER REVIVAL</b>	FANTASY 2* (12.98/17.98)	<b>Chronicle The 20 Greatest Hits</b>
49	35	29	513	1	<b>CAROLE KING</b>	EPIC 65850 (7.98 EQ/11.98)	<b>Tapestry</b>
50	40	34	8	1	<b>THE NEW BROADWAY CAST RECORDING</b>	RCA VICTOR 88727 (10.98/16.98)	<b>Chicago The Musical</b>

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ● RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). ★ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# Billboard® HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	SALES DATA COMPILED BY NIELSEN SOUNDSCAN	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	3	32	1	<b>FINCH</b>	DRIVE-THRU 860591/MCA (12.98 CD)	<b>What It Is To Burn</b>
2	4	4	11	1	<b>BOWLING FOR SOUP</b>	SILVERTONE/JIVE 418192/ZOMBA (13.98 CD)	<b>Drunk Enough To Dance</b>
3	NEW	1	1	1	<b>CRADLE OF FILTH</b>	RED INK 71423 (17.98 CD)	<b>Damnation And A Day</b>
4	NEW	1	1	1	<b>SHANE BARNARD &amp; SHANE EVERETT</b>	INPOP 71264 (17.98 CD)	<b>Carry Away</b>
5	NEW	1	1	1	<b>PEPE AGUILAR</b>	UNIVISION 310119/UG (16.98 CD)	<b>Y Tenerte Otra Vez</b>
6	3	2	18	1	<b>SYLEENA JOHNSON</b>	JIVE 99035/ZOMBA (11.98/17.98)	<b>Chapter 2: The Voice</b>
7	NEW	1	1	1	<b>KINDRED THE FAMILY SOUL</b>	HIDDEN BEACH 86491/EPIC (13.98 EQ CD)	<b>Surrender To Love</b>
8	NEW	1	1	1	<b>THE D4</b>	FLYING NUN/INFECTIOUS 162388/HOLLYWOOD (9.98 CD)	<b>6twenty</b>
9	7	22	13	1	<b>JASON MRAZ</b>	ELEKTRA 62829/EEG (11.98 CD)	<b>Waiting For My Rocket To Come</b>
10	8	9	5	1	<b>KEM</b>	MOTOWN 067516/UMRG (8.98/12.98)	<b>Kemistry</b>
11	12	12	48	1	<b>JUANES</b>	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	<b>Un Dia Normal</b>
12	10	5	6	1	<b>DAR WILLIAMS</b>	HAZOR & TIE 82886 (18.98 CD)	<b>The Beauty Of The Rain</b>
13	9	6	5	1	<b>JOHNNY VICIOUS</b>	ULTRA 1155 (19.98 CD)	<b>Ultra. Dance 03</b>
14	19	20	18	1	<b>TAKING BACK SUNDAY</b>	VICTORY 176 (12.98 CD)	<b>Tell All Your Friends</b>
15	NEW	1	1	1	<b>DEREK WEBB</b>	IND 89092/EPIC (12.98 EQ CD)	<b>She Must And Shall Go Free</b>
16	11	15	14	1	<b>SMOKIE NORFUL</b>	EMI GOSPEL 20374 (9.98/16.98)	<b>I Need You Now</b>
17	NEW	1	1	1	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 350789/UG (14.98 CD)	<b>Nuestra Historia</b>
18	18	—	2	1	<b>IBRAHIM FERRER</b>	NONESUCH 79650/AG (18.98 CD)	<b>Buenos Hermanos</b>
19	20	17	5	1	<b>THE MUSIC</b>	CAPITOL 80326 (9.98 CD)	<b>The Music</b>
20	15	16	17	1	<b>RA</b>	REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	<b>From One</b>
21	5	—	2	1	<b>DF DUB</b>	351XIV/COLUMBIA 89089/CRG (14.98 EQ CD)	<b>Country Girl</b>
22	16	13	6	1	<b>CAT POWER</b>	MATADOR 427*/BEGGARS GROUP (17.98 CD)	<b>You Are Free</b>
23	14	7	3	1	<b>PETER CINCOTTI</b>	CONCORD 2159 (18.98 CD)	<b>Peter Cincotti</b>
24	NEW	1	1	1	<b>BRONCO</b>	FONOVISA 350787/UG (14.98 CD)	<b>30 Involudables</b>
25	17	23	7	1	<b>SOCIALBURN</b>	ELEKTRA 62790/EEG (12.98 CD)	<b>Where You Are</b>
26	NEW	1	1	1	<b>RICKY SKAGGS &amp; KENTUCKY THUNDER</b>	Live At The Charleston Music Hall SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD)	<b>Run The Earth, Watch The Sky</b>
27	21	10	6	1	<b>CHRIS RICE</b>	ROCKETOWN 20001/ZOMBA (18.98 CD)	<b>Run The Earth, Watch The Sky</b>
28	26	11	6	1	<b>LINDA EDER</b>	ATLANTIC 83580/AG (18.98 CD)	<b>Broadway My Way</b>
29	NEW	1	1	1	<b>APHEX TWIN</b>	WARP 102 (21.98 CD)	<b>26 Mixes For Cash</b>
30	25	14	3	1	<b>BUJU BANTON</b>	VP/ATLANTIC 83634*/AG (16.98 CD)	<b>Friends For Life</b>
31	30	31	5	1	<b>DETRICK HADDON</b>	TYSDOT/VERITY 43195/ZOMBA (11.98/17.98)	<b>Lost And Found</b>
32	31	28	5	1	<b>DJ WHOOKID</b>	FULL CLIP 2005* (13.98 CD)	<b>Hood Radio V.1</b>
33	NEW	1	1	1	<b>PLUMB</b>	CURB 78740 (18.98 CD)	<b>Beautiful Lumps Of Coal</b>
34	22	8	3	1	<b>MS. DYNAMITE</b>	POLYDOR/BIGGER BEATS 076043*/INTERSCOPE (18.98 CD)	<b>A Little Deeper</b>
35	42	32	14	1	<b>THE STREETS</b>	VICE 93181*/ATLANTIC (12.98 CD)	<b>Original Pirate Material</b>
36	41	25	3	1	<b>CRAIG MORGAN</b>	BROKEN BOW 77567 (13.98 CD)	<b>I Love It</b>
37	NEW	1	1	1	<b>IDLEWILD</b>	CAPITOL 81861* (14.98 CD)	<b>The Remote Part</b>
38	13	—	3	1	<b>THE LIBERTINES</b>	ROUGH TRADE 83213/SANCTUARY (14.98 CD)	<b>Up The Bracket</b>
39	34	18	3	1	<b>SONIC FLOOD</b>	IND 82499/CURB (18.98 CD)	<b>Cry Holy</b>
40	48	—	3	1	<b>CURSIVE</b>	SADOLE CREEK 51* (13.98 CD)	<b>The Ugly Organ</b>
41	27	24	18	1	<b>SHEKINAH GLORY MINISTRY</b>	KINGDOM 001 (11.98/17.98)	<b>Praise Is What I Do</b>
42	24	—	3	1	<b>BREAKING BENJAMIN</b>	HOLLYWOOD 162356 (12.98 CD)	<b>Saturate</b>
43	40	34	12	1	<b>MAROON 5</b>	OCTONE 50001 (11.98 CD)	<b>Songs About Jane</b>
44	29	19	9	1	<b>PHILLIPS, CRAIG AND DEAN</b>	SPARROW 51979 (17.98 CD)	<b>Let Your Glory Fall</b>
45	NEW	1	1	1	<b>ALEXANDRE PIRES</b>	RCA 50632/BMG LATIN (16.98 CD)	<b>Estrella Guia</b>
46	NEW	1	1	1	<b>BYRON CAGE</b>	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	<b>Byron Cage</b>
47	33	—	3	1	<b>THE RAVEONETTES</b>	THE ORCHARD/COLUMBIA 87028/CRG (8.98 EQ CD)	<b>Whip It On (EP)</b>
48	23	21	4	1	<b>LIL' WYTE</b>	HYPNOTIZE MINDS 3604*/STREET LEVEL (17.98 CD)	<b>Hypnotize Minds Presents: Doubt Me Now</b>
49	43	36	6	1	<b>LOS REHENES</b>	DISA 127034/UG (14.98 CD)	<b>Historia Musical: 30 Pegaditas</b>
50	38	37	12	1	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43176/ZOMBA (11.98/17.98)	<b>Family Affair II: Live At Radio City Music Hall</b>

# Billboard® TOP INDEPENDENT ALBUMS™

Sales data compiled by Nielsen SoundScan				Title	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL
				NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW	1	1	VARIOUS ARTISTS	Rewind: The Hip-Hop DVD Magazine Issue 1 SHADYVILLE 6101 (18.98 CD)
2	1	—	2	VARIOUS ARTISTS	Atticus: Dragging The Lake II SIDE ONE DUMMY 71236 (18.98 CD)
3	3	2	5	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)
4	4	3	33	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk BME 2370*/TVT (13.98/17.98)
5	2	1	3	ANI DIFRANCO	Evolve RIGHTEDUS BABE 030 (16.98 CD)
6	NEW	1	1	RINGO STARR	Ringo Rama KOCH 8429 (18.98 CD)
7	12	6	7	DARYL HALL JOHN OATES	Do It For Love U-WATCH 80100 (18.98 CD)
8	NEW	1	1	CRADLE OF FILTH	Damnation And A Day RED INK 71423 (17.98 CD) [M]
9	5	—	2	STEPHEN MALKMUS & THE JICKS	Pig Lib MATADOR 0572*/BEGGARS GROUP (17.98 CD)
10	NEW	1	1	NOFX	Regaining Unconsciousness (EP) FAT WRECK CHORDS 656 (6.98 CD)
11	7	4	5	JOHNNY VICIOUS	Ultra. Dance 03 ULTRA 1155 (19.98 CD) [M]
12	11	10	27	TAKING BACK SUNDAY	Tell All Your Friends VICTORY 176 (12.98 CD) [M]
13	8	18	3	50 CENT	Guess Who's Back? FULL CLIP 2003* (16.98 CD) [M]
14	10	7	6	CAT POWER	You Are Free MATADOR 427*/BEGGARS GROUP (17.98 CD) [M]
15	13	9	25	TRANSPLANTS	Transplants HELLCAT 80448*/EPIGRAPH (16.98 CD)
16	9	5	3	PETER CINCOTTI	Peter Cincotti CONCORD 2159 (18.98 CD) [M]
17	15	11	19	SUSAN TEDESCHI	Wait For Me TONE-POOL 751146/ARTEMIS (17.98 CD) [M]
18	NEW	1	1	APHEX TWIN	26 Mixes For Cash WARP 102 (21.98 CD) [M]
19	18	16	5	DJ WHOOKID	Hood Radio V.1 FULL CLIP 2005* (13.98 CD) [M]
20	21	17	38	NICKEL CREEK	This Side SUGAR HILL 3941 (18.98 CD)
21	24	19	18	THE STREETS	Original Pirate Material VICE 93181*/ATLANTIC (12.98 CD) [M]
22	23	14	3	CRAIG MORGAN	I Love It BROKEN BOW 77567 (13.98 CD) [M]
23	26	26	4	CURSIVE	The Ugly Organ SADOLE CREEK 51* (13.98 CD) [M]
24	16	13	34	SHEKINAH GLORY MINISTRY	Praise Is What I Do KINGDOM 001 (11.98/17.98) [M]
25	19	8	3	JOE JACKSON BAND	Volume 4 RESTLESS 10638/RYKODISC (18.98 CD)
26	14	12	4	LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]
27	NEW	1	1	SAMMY KERSHAW	I Want My Money Back AUDIUM 8167/KOCH (18.98 CD)
28	NEW	1	1	THE SICILIANS FEATURING ANGELO VENUTO	Un Amore (One Love) NERVOUS 20533 (17.98 CD)
29	22	21	32	INTERPOL	Turn On The Bright Lights MATADOR 545* (9.98 CD) [M]
30	25	24	21	LOUIE DEVITO	N.Y.C. Underground Party 5 DEE VEE 0004/MUSICRAMA (19.98 CD)
31	NEW	1	1	OVERKILL	Killbox 13 SPITFIRE 15224 (18.98 CD)
32	17	20	3	DADDY YANKEE	Los Homerun: Es Vol. 1 VI 50582 (14.98 CD) [M]
33	37	—	2	BAD BOY JOE	The Best Of Freestyle Megamix Volume 3 WHAT IF 367/MUSICRAMA (17.98 CD)
34	31	34	9	SISTER HAZEL	Chasing Daylight SIXTHMAN 61015 (18.98 CD)
35	27	30	30	SUGARCULT	Start Static ULTIMATUM 0766/3/ARTEMIS (13.98 CD) [M]
36	40	—	2	DAVID VISAN	Buddha-Bar V GEORGE V 71034 (30.98 CD)
37	20	—	2	SLIGHTLY STOOPID	Everything You Need SURFDODG 44016 (13.98 CD) [M]
38	6	15	5	CODY CHESNUTT	Headphone Masterpiece READY SET GO! 001 (16.98 CD) [M]
39	33	35	32	EVA CASSIDY	Imagine BLIX STREET 10075 (16.98 CD)
40	36	43	6	THE POSTAL SERVICE	Give Up SUB POP 595 (14.98 CD) [M]
41	34	36	40	VARIOUS ARTISTS	Slow Jams Volume 1 & 2 SP6 1513 (13.98 CD)
42	NEW	1	1	JOAN ARMATRADING	Lover's Speak DENON 17185 (17.98 CD)
43	NEW	1	1	CHICO DEBARGE	Free ALOVE 8620/KOCH (18.98 CD)
44	28	27	10	UNWRITTEN LAW	Music In High Places LAVA 83632 (12.98 CD)
45	30	33	4	DANIEL O'DONNELL	The Daniel O'Donnell Show DPTV MEDIA 0034 (19.98 CD)
46	NEW	1	1	JOHN DIGWEED	Stark Raving Mad THRIVE 90704 (21.98 CD)
47	39	39	7	PAUL VAN DYK	Global MUTE 9201 (19.98 CD) [M]
48	NEW	1	1	WALTER BEASLEY	Go With The Flow N-CODED 4239/WARLOCK (18.98 CD) [M]
49	NEW	1	1	GEORGE THOROGOOD & THE DESTROYERS	Ride 'Til I Die EAGLE 20007 (18.98 CD)
50	44	25	5	THE MINUS 5	Down With Wilco YEP ROC 2052/REDEYE (17.98 CD) [M]



Billboard® TOP INTERNET ALBUM SALES™				
APRIL 12 2003				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	LINKIN PARK WARNER BROS. 48186*	Meteora 1
2	NEW	1	CELINE DION EPIC 87185	One Heart 2
3	1	57	NORAH JONES ▲ <sup>5</sup> BLUE NOTE 32088 [H]	Come Away With Me 5
4	NEW	1	SHANE BARNARD & SHANE EVERETT INPOP 71284 [H]	Carry Away 149
5	2	13	SOUNDTRACK ▲ EPIC 87018	Chicago 6
6	NEW	1	CHER GEFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING	The Very Best Of Cher -
7	3	31	DIXIE CHICKS ▲ <sup>6</sup> MONUMENT/COLUMBIA 86840*/CRG	Home 16
8	NEW	1	DEREK WEBB INO 89092/EPIC [H]	She Must And Shall Go Free -
9	7	4	EVANESCENCE WIND-UP 13063	Fallen 9
10	5	30	BUCK HOWDY PRAIRIE DOG 407 [H]	Skidaddle! -
11	NEW	1	PINK FLOYD CAPITOL 82136*	Dark Side Of The Moon (SACD) -
12	6	23	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head 20
13	20	2	VARIOUS ARTISTS BLIX STREET 10077	A Woman's Heart: A Decade On -
14	NEW	1	VARIOUS ARTISTS NARADA 40818	World 2002 -
15	8	2	THE ALLMAN BROTHERS BAND PEACH 84599/SANCTUARY	Hittin' The Note 72
16	NEW	1	VARIOUS ARTISTS ROPEADOPE 93138/ATLANTIC	The Detroit Experiment -
17	10	9	VARIOUS ARTISTS TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever 63
18	9	43	JOHN MAYER ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG [H]	Room For Squares 26
19	18	2	THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP) -
20	13	5	50 CENT ▲ <sup>4</sup> SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin' 4
21	NEW	1	VARIOUS ARTISTS EMU/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL	Now 12 3
22	11	54	JOSH GROBAN ▲ <sup>3</sup> 143/REPRISE 48154*/WARNER BROS. [H]	Josh Groban 40
23	19	7	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968*	Audioslave 21
24	12	▲	MICHAEL BUBLE 143/REPRISE 48376*/WARNER BROS. [H]	Michael Buble 99
25	NEW	1	ROSANNE CASH CAPITOL 37157	Rules Of Travel 143

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 (Oro.) △ Certification of 200,000 units (Platino). △<sup>+</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [H] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard® ARTIST INDEX™

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL)	Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA)	Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND)	Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA)	Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA)	R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100)	Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS)	Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)	Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS)	Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)	Rankings from biweekly charts are listed in italics during a chart's unpublished week.
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2Pac: B200 107; RBA 47; RBC 4, 6, 7, 10; H100 69, 78; HA 66; RA 31, 34; RBH 31, 33; RP 16, 19  
3 Doors Down: B200 27; A40 4; H100 6; HA 5; MO 14, 35; RO 7, 18; T40 2  
30 Dirty Junkies: DC 41  
50 Cent: B200 4; IND 13; INT 20; RBA 2; H100 1, 15, 35; HA 1, 13, 32; HSS 10; RA 1, 9, 21, 32, 51, 69; RBH 1, 9, 22, 32, 52, 70, 81, 82; RP 1, 6, 11, 23; RS 11; T40 1, 37  
504 Boyz: RBA 87  
702: B200 45; RBA 22; HSS 40; RA 57; RBH 55; RS 26  
2002: NA 11

—A—

Aaliyah: B200 66; RBA 44; H100 5; HA 4; RA 7; RBH 8; T40 10  
Mindi Abair: CJ 4  
Abba: PCA 32  
AC/DC: PCA 31  
Yolanda Adams: GA 12; RBH 80  
Trace Adkins: CA 26; CS 39  
AFI: B200 28; MO 7; RO 34  
Afrocelts: WM 6  
Antonio Aguilar: LA 60  
Pepe Aguilar: B200 155; HS 5; LA 2; RMA 2; LT 49  
Christina Aguilera: B200 32; A40 13; AC 2; DC 3; DS 15; H100 19, 61; HA 19, 64; HSS 8; T40 12, 25  
AJ: HSS 24; RS 9  
Alabama: CA 27  
ALC: GA 26  
Ali: RA 42; RBH 43; RP 21  
The All-American Rejects: B200 33; MO 13  
Gary Allan: B200 169; CA 22; CS 10; H100 59; HA 57  
The Allman Brothers Band: B200 72; INT 15; RO 39  
Karrin Allyson: JZ 25  
Althea: RBH 90  
Amerie: RBA 100; RA 59; RBH 62  
Amethystium: NA 7  
Tori Amos: B200 200; A40 31  
Anastacia: DC 24  
Jessica Andrews: CS 21  
Los Angeles Azules: LA 43  
Los Angeles De Charly: RMS 27  
Allen Anthony: RA 67; RBH 67  
Marc Anthony: TSA 6; TSS 15  
Aphex Twin: EA 3; HS 29; IND 18  
Area 305: LPS 23; LT 35  
Ricardo Arjona: LA 22; LPA 12; LPS 5, 8; LT 15, 22  
Armageddon: RA 52; RBH 51; RS 73  
Joan Armatrading: IND 42  
Ashanti: B200 153; RBA 82; H100 14; HA 16; RA 39; RBH 39; RP 13; RS 72; T40 8  
The Ataris: B200 61; MO 19  
Natacha Atlas: DC 32; DS 9; HSS 67  
Audio Adrenaline: CC 25  
Audioslave: B200 21; INT 23; H100 48; HA 45; MO 4; RO 2  
Avalon: B200 112; CC 9  
Aventura: TSA 9  
Ramon Ayala Y Sus Bravos Del Norte: RMS 37  
AZ: RS 60

—B—

B2K: B200 13; RBA 6; H100 27, 41; HA 30, 40; HSS 62, 73; RA 19; RBH 19; RS 36, 71, 74; T40 14  
Baby: B200 156; RBA 51; H100 18, 71; HA 18, 68; RA 15, 25, 59; RBH 16, 25, 62; RP 15; T40 21  
Baby Diva: HSS 19; RBH 91; RS 3  
Bacilos: LA 62; LPS 22; LT 33; TSS 11  
Bad Boy Joe: EA 7; IND 33

The Bad Plus: JZ 10  
Erykah Badu: HSS 44; RA 23; RBH 23, 86; RS 21  
Becky Baeling: DC 9  
Baha Men: WM 12  
Anita Baker: RBA 94  
Banda Petillos: LT 44; RMS 17  
David Banner: RA 56; RBH 56  
Buju Banton: HS 30; RBA 69; RE 3  
Shane Barnard: B200 149; CC 13; HS 4; INT 4  
Luther Barnes: GA 21  
Pancho Barraza: LA 33; RMA 15; RMS 33, 38  
Jeff Bates: CS 15  
Nikie Batey: RS 75  
The Beach Boys: PCA 41  
Beanie Sigel: HSS 66; RS 37  
Walter Beasley: CJ 5, 16; IND 48  
Beastie Boys: PCA 30  
The Beatles: PCA 4, 34  
The Beatnuts: RS 64  
Daniel Bedingfield: B200 141; DC 45; DS 1; H100 43; HA 50; HSS 2; T40 20  
Bee Gees: B200 123; PCA 29  
Beenie Man: RE 6  
Tony Bennett: JZ 3, 22  
Dierks Bentley: CS 57  
Bering Strait: CA 31  
Beto Y Sus Canarios: RMS 36  
Sophie Ellis Bextor: DS 18  
B.G.: B200 83; IND 3; RBA 14; RBH 77  
Big Boi: H100 100; RA 53; RBH 53  
Big "C": HSS 29, 56; RBH 96; RS 6, 29  
Big Ren: RBA 97  
Big Tigger: RA 44; RBH 45  
Bilal: RS 67  
Fabio Biondi: CL 14  
David Bisbal: LA 72; LPS 15; LT 27; TSS 28  
Clint Black: CA 67; CS 46  
BLACKstreet: B200 91; RBA 33; RBH 85  
Ruben Blades: TSA 20  
Bobby "Blue" Bland: BL 4  
Mary J. Blige: RBC 13, 25; RA 54; RBH 54  
The Blind Boys Of Alabama: GA 34  
Blindside: RO 35  
Blur: MO 25  
Andrea Bocelli: CL 2; CX 10  
Joe Bonamassa: BL 15  
Bond: CX 5  
Bonecrusher: H100 92; RA 41; RBH 41; RP 25  
Bone Thugs-N-Harmony: B200 183; RBA 68; RBC 8  
Bon Jovi: B200 161; PCA 28, 42; A40 16  
Boomkat: HSS 13; RS 46  
Born Predators: RS 59  
La Bouche: DC 20; DS 14  
Bowling For Soup: B200 130; HS 2; H100 65; HA 75; T40 35  
Michelle Branch: A40 8; AC 1; H100 28; HA 27  
Toni Braxton: RBA 77  
Breaking Benjamin: HS 42; MO 37; RO 28  
Jim Brickman: NA 5, 12  
Sarah Brightman: CX 11  
Bronco: HS 24; LA 11; RMA 5  
Garth Brooks: CS 28  
Brooks & Dunn: CA 59; CCA 15  
Brother Ali: RS 58  
Norman Brown: CJ 15  
The Dave Brubeck Quartet: JZ 18  
Michael Buble: B200 99; INT 24  
Joe Budden: RA 33; RBH 34; RP 22

Los Bukis: LA 16, 45; RMA 8  
Busta Rhymes: B200 84; RBA 24; H100 11; HA 11; HSS 15; RA 8; RBH 7; RP 5; RS 17, 56; T40 36  
bwb: CJ 12  
Juanita Bynum: GA 19  
Tracy Byrd: CS 30

—C—

C.3.O: RS 69  
Jorge Luis Cabrera: LT 36; RMS 12  
Caddillac Tah: RBH 90  
Caedmon's Call: CC 31  
Byron Cage: CC 36; GA 8; HS 46  
Chris Cagle: CS 11; H100 58; HA 56  
Victor Calderone: DC 50  
Glen Campbell: CA 64  
Cam'ron: B200 8; RBA 1; HSS 70; RA 72; RBH 69, 92; RS 24  
Candido Y Su Huella Nortena: RMS 20  
Nick Cannon: HSS 26; RS 45  
Blu Cantrell: RS 63  
Capone -N- Noreaga: RS 62  
Mariah Carey: B200 152; RBA 65; DS 3; H100 11; HA 11; HSS 4, 15; RA 8; RBH 7, 92; RP 5; RS 15, 17; T40 36  
Caribbean Pulse: RBA 81; RE 5; HSS 21; RBH 93; RS 4  
Vanessa Carlton: B200 150; A40 7; AC 5; H100 56; HA 59; T40 29  
Jose Carreras: CL 8  
Rodney Carrington: B200 192; CA 24  
Deana Carter: B200 104; CA 10; CS 14  
Brandon Casey: H100 45; HA 47; T40 22  
Brian Casey: H100 45; HA 47; T40 22  
Johnny Cash: B200 52; CA 5, 71; CCA 8; PCA 38  
Rosanne Cash: B200 143; CA 18; INT 25  
Eva Cassidy: IND 39  
Ricardo Castillon: LPS 31  
Cat Power: HS 22; IND 14  
Chanticleer: CL 7  
Steven Curtis Chapman: B200 195; CC 18  
JC Chasez: H100 86; HSS 9; RS 35  
Cher: INT 6; DC 5; DS 7, 20; HSS 45  
Cherish: RA 66; RBH 66  
Cody Chesnutt: IND 38  
Mark Chesnut: CS 55  
Kenny Chesney: B200 80; CA 8; CCA 6; PCA 21; CS 3; H100 30; HA 29  
Chevelle: B200 54; H100 83; MO 11, 18; RO 12, 15  
Chicago Mass Choir: GA 36  
The Chieftains: CA 54; WM 8  
Choppa: B200 136; RBA 45; H100 95; RA 50; RBH 49; RS 49  
Charlotte Church: CX 3, 13  
Suzanne Ciani: NA 14  
Peter Cincotti: HS 23; IND 16; JZ 2  
Cirque Du Soleil: WM 7  
Clanae: HSS 32; RBH 100; RS 12  
Eric Clapton: PCA 36  
Maurette Brown Clark: GA 24  
Terr Clark: CA 28; CS 16, 49  
Dorinda Clark-Cole: GA 33  
Karen Clark-Sheard: GA 29  
Kelly Clarkson: AC 14; HSS 23  
Willie Clayton: BL 11  
Patsy Cline: CCA 17  
Clipse: RBA 63; H100 71; HA 68; HSS 35, 40, 60; RA 25; RBH 25, 84; RP 15; RS 25, 26, 61  
Tammy Cochran: CS 32; CSS 10  
Kellie Coffey: CA 52; CS 50

Cold: MO 29; RO 24  
Coldplay: B200 20; INT 12; PCA 6; A40 9; H100 42; HA 42; MO 16; T40 28  
Natalie Cole: JZ 8  
Nat King Cole: JZ 12  
Steve Cole: CJ 6  
Phil Collins: PCA 39; AC 3, 18; H100 77  
John Coltrane: JZ 17  
Common: RBA 78; HSS 44; RA 23; RBH 23, 86; RS 21  
Conjunto Primavera: HS 17; LA 8; RMA 4; LT 2; RMS 1, 15  
Control: LA 32; RMA 14  
Ry Cooder: LA 7; LPA 4; WM 2  
The Countdown Singers: CA 69  
Counting Crows: B200 186; A40 7; H100 56; HA 59; T40 29  
Chris Cox: DC 11  
El Coyote Y Su Banda Tierra Santa: LT 21; RMS 7  
Cradle Of Filth: B200 140; HS 3; IND 8  
Creed: B200 165; PCA 40; RO 32  
Creedence Clearwater Revival: PCA 48  
Elvis Crespo: TSA 8  
Sheryl Crow: B200 118; A40 2; AC 9, 25; CS 26; CSS 1; H100 4; HA 7; HSS 1; T40 4  
The Crusaders: CJ 2  
Anthony Cruz: TSS 14  
Celia Cruz: LA 47; TSA 4, 7  
Cuisillos De Arturo Macias: RMS 21  
Cursive: HS 40; IND 23

—D—

The D4: B200 164; HS 8  
Da Brat: RA 66; RBH 66  
Daddy Yankee: IND 32; LA 19; LPA 9  
Da Entourage: RBH 79  
Amy Dalley: CS 43  
The Charlie Daniels Band: CA 41; CC 40  
Tyrone Davis: BL 12  
Spencer Day: HSS 50  
Chico DeBarge: IND 43; RBA 83  
Def Leppard: PCA 24  
Def Squad: HSS 46; RA 61; RBH 60; RS 32  
De-Javu: DC 48  
The Derailers: CA 18  
Louie DeVito: EA 6; IND 30  
DF Dub: HS 21  
Diamond Rio: B200 124; CA 14; CS 8; H100 57; HA 55  
Dido: DS 21  
Ani DiFranco: B200 92; IND 5  
John Digweed: EA 9; IND 46  
Celine Dion: B200 2, 87; INT 2; PCA 2; A40 24; AC 7; DC 2; H100 52; HA 54; HSS 57  
The Diplomats: B200 8; RBA 1; HSS 70; RA 72; RBH 69; RS 24  
Dirty: RBA 57  
Disturbed: B200 102; PCA 18; MO 23; RO 6, 17  
Dixie Chicks: B200 16; CA 1; CCA 2, 4; INT 7; PCA 12, 19; A40 18; AC 17; CSS 2; HSS 5  
DJ Envy: RBA 79  
DJ Ikey: EA 20; DS 16  
DJ Kayslay: RA 59; RBH 62  
DJ Sammy: EA 17  
DJ WhooKid: HS 32; IND 19; RBA 90  
DMX: H100 73; HA 71; HSS 63; RA 45; RBH 44; RP 17; RS 48  
Placido Domingo: CL 8  
The Donnas: B200 119  
doubleDrive: RO 36  
Dusty Drake: CS 44

Dr. Dre: RBC 12, 15; RBH 87  
Dru Hill: B200 193; RBA 61; RA 60; RBH 61  
Drunkenmunky: DC 42  
Duelo: RMS 32  
Dueto Voces Del Rancho: RMS 24

—E—

Ronnie Earl: BL 13  
The Early November: INT 19  
Easy Star All-Stars: RE 7  
Linda Eder: HS 28  
Electric Six: DS 25  
Valentin Elizalde: RMS 22  
Missy "Misdemeanor" Elliott: B200 30; RBA 30; DC 8; H100 13; HA 12; HSS 41; RA 18, 43; RBH 18, 42; RP 10; RS 20, 55; T40 11  
Emerson Drive: CA 55; CS 54  
Eminem: B200 18; PCA 5, 9; RBA 19; RBC 1, 2; H100 31, 33; HA 33, 34; HSS 65; RA 46; RBH 46, 82; RP 18; T40 15, 18  
Bill Engvall: CA 70  
Jocelyn Enriquez: DC 23  
Enya: NA 13; HSS 53  
Erasure: EA 22; DS 8; HSS 55  
E.S.G.: RBH 99  
Gloria Estefan: LPS 26; LT 42  
Evanescence: B200 9; CC 1; INT 9; A40 22; H100 26; HA 26; MO 2; RO 22  
Faith Evans: HSS 35; RBH 84; RS 25  
Sara Evans: CS 35  
Tiffany Evans: HSS 50  
Eve: HSS 42; RS 42  
Everclear: B200 116  
Shane Everett: B200 149; CC 13; HS 4; INT 4  
Everything But The Girl: EA 11

—F—

Fabulous: B200 15; RBA 7; H100 17, 72; HA 17, 70; HSS 22, 51; RA 11, 24; RBH 12, 24; RP 8; RS 30, 33  
Fantasy: DS 12  
Father M.C.: RBA 59  
Fat Joe: RBA 86; RA 52; RBH 51, 88; RS 73  
Feel: A40 39  
Alejandro Fernandez: LA 40, 50; LPS 13; LT 24  
Vicente Fernandez: LA 70  
Ibrahim Ferrer: HS 18; LA 9; TSA 1; WM 3  
Tiziano Ferro: LA 69; LPS 3; LT 7; TSS 8  
Field Mob: B200 109; RBA 39; H100 40; HA 39; RA 26; RBH 26; RP 14; RS 51; T40 40  
Finch: B200 121; HS 1; MO 21; RO 37  
Fisherspooner: EA 23; DC 37  
Five For Fighting: AC 12  
Fleetwood Mac: B200 114; A40 19; AC 16; H100 91  
Renee Fleming: CL 11; CX 9  
The FlipMop Squad: H100 11; HA 11; HSS 15; RA 8; RBH 7; RP 5; RS 17; T40 36  
Floetry: B200 68; RBA 17; H100 55; HA 53; RA 17; RBH 17  
Joseph Fonseca: TSA 14; LT 41; TSS 5, 19  
Foo Fighters: B200 82; H100 70; HA 67; MO 5, 20; RO 5, 19  
Radney Foster: CS 59  
Fourplay: CJ 13  
Foxy Brown: HSS 52; RA 59; RBH 62, 97; RS 31  
Mario Frangoulis: CX 7  
Frankie J.: H100 76; HA 74; T40 39  
Kirk Franklin: CC 21; GA 4; RBA 71  
Freeaway: B200 49; RBA 12; HSS 66; RA 67; RBH 67; RS 37  
Fribum & Urik: DC 16  
Funky Green Dogs: DC 34



## -G-

Kenny G: *C* 3  
Ana Gabriel: LA 61  
Juan Gabriel: LPS 33; LT 5; RMS 9; TSS 10  
Bill & Gloria Gaither: CC 26, 27  
Europa Galante: *CL* 14  
Manuel Galban: LA 7; LPA 4; WM 2  
Gang Starr: HSS 54; RS 41  
Lillian Garcia: HSS 72  
Kenny Garrett: *J* 14  
Georgia Mass Choir: GA 16  
Ghostface Killah: RS 65  
Ghostland: DC 32; DS 9; HSS 67  
Astrud Gilberto: *J* 24  
Vince Gill: B200 146; CA 19; CS 51  
Ginuwine: H100 18; HA 18; RA 15; RBH 16; T40 21  
Gisselle: LPS 37  
Dana Glover: AC 20  
Godsmack: MO 10; RO 3  
Fabian Gomez: LT 9; RMS 4  
Good Charlotte: B200 24; PCA 25; H100 50, 93; HA 46; MO 12; T40 26  
Goo Goo Dolls: A40 17  
Glenn Gould: *CL* 6  
El Gran Combo De Puerto Rico: TSS 16  
Nathan Granner: *CL* 6  
El Gran Silencio: LPS 33; LT 5; RMS 9; TSS 10  
Natalie Grant: AC 30  
David Gray: B200 173; A40 38  
Dobie Gray: A40 5; AC 26; H100 54; HA 52; T40 34  
Macy Gray: A40 25  
Al Green: PCA 43; RBC 9  
Vivian Green: B200 62; RBA 21; DC 43; DS 6; H100 47; HA 48; HSS 7; RA 16; RBH 15; RS 1  
Lee Greenwood: CCA 9; PCA 46; CSS 4; HSS 38  
Mary Griffin: DC 15  
El Gringo De La Bachata: TSS 36  
Josh Groban: B200 40; *C* 1, 2; INT 22; AC 10  
Grupo Mania: TSS 27, 34  
Grupo Montez De Durango: LA 75  
G-Wiz: HSS 48; RS 16  
Nee-Nee Gwynn: HSS 19; RBH 9; RS 3

## -H-

Deltrick Haddon: CC 30; GA 6; HS 31  
Hilary Hahn: *CL* 15  
Hahz The Ripa: HSS 43; RS 27  
El Halcón De La Sierra: RMS 34  
Darryl Hall John Oates: B200 133; IND 7; AC 8  
Reggie Haman: AC 22  
Fred Hammond: GA 11  
John Hammond: BL 6  
Jennifer Hanson: CA 48; CSS 5  
The Happy Boys: EA 15  
Happy Clappers: DC 11  
Ben Harper: B200 60  
Barry Harris: DC 31  
Hayseed Dixie: BG 10  
Heather Headley: B200 100; RBA 32; RA 38; RBH 38  
(hed)Planet Earth: B200 78; MO 33; RO 23  
Jimi Hendrix: PCA 35  
Eddy Herrera: TSS 39  
Faith Hill: B200 117; CA 13; CCA 16; AC 4  
Hiltman Sammy Sam: RA 63; RBH 63  
Darwin Hobbs: GA 27  
Steve Holy: *CS* 40  
Hootie & The Blowfish: B200 134; A40 30; AC 27  
Hot Action Cop: MO 38  
Hot Boys: B200 14; RBA 3  
Marques Houston: H100 82; RA 36; RBH 36  
Whitney Houston: B200 182; RBA 56; AC 13; DC 1; HSS 16; RS 18  
Buck Howdy: INT 10  
Charlie Hunter Quintet: *C* 7  
Los Huracanes Del Norte: LA 25; RMA 11  
Norman Hutchins: GA 38

## -I-

Idlewild: HS 37  
Enrique Iglesias: LA 26; LPA 13; AC 11; LPS 20, 21; LT 29, 31; TSS 31  
iLo: DC 47  
India: LA 24; TSA 2; DC 30; LPS 14; LT 12; TSS 1  
India.Arie: B200 129; RBA 54; RBC 20  
Industria Del Amor: LA 39; RMA 20  
Interpol: IND 29  
Intocable: B200 154, 185; LA 1, 5, 17; RMA 1, 3, 9; LT 11, 19; RMS 5, 6  
Los Invasores De Nuevo Leon: LA 57; RMS 29  
Ronald Isley: H100 64; HA 63; RA 20; RBH 20  
The Isley Brothers: H100 64; HA 63; RA 20; RBH 20

## -J-

Alan Jackson: B200 126; CA 15; CCA 14; CS 4; H100 32; HA 31  
Joe Jackson Band: IND 25  
Jaguars: LA 55  
Jaheim: B200 48; RBA 13; RBC 3; H100 44; HA 43; RA 13, 28; RBH 13, 30  
Bishop T.D. Jakes And The Potter's House Mass Choir: B200 175; CC 16; GA 3  
Boney James: *C* 11  
Brett James: CS 42  
Al Jarreau: *C* 14  
Jars Of Clay: B200 145; CC 10  
Ja Rule: B200 73; RBA 49; H100 14; HA 16; RA 39; RBH 39; RP 13; RS 72; T40 8  
Jay-Z: B200 65; RBA 34; RBC 14; H100 8, 97; HA 8; HSS 33, 66; RA 2, 58, 70, 73; RBH 2, 59, 71, 73; RP 4; RS 13, 37  
Jedi Mind Tricks: HSS 58; RS 47  
Waylon Jennings: CA 74  
Pedro Jesus: TSS 20  
The Jicks: B200 179; IND 9  
Jodeci: RBC 21  
Elton John: B200 69  
Jack Johnson: PCA 8; MO 39  
Syleena Johnson: B200 157; HS 6; RBA 35; RA 29; RBH 29  
Jolly Green: HSS 39; RS 22  
George Jones: CCA 23  
Norah Jones: B200 5; *C* 1; INT 3; A40 10, 28; AC 6; H100 38; HA 38; T40 31  
Jose Jose: LA 21; LPA 11; TSS 32  
Juanes: HS 11; LA 6; LPA 3; LPS 9, 17, 18; LT 20, 26; TSS 24, 30  
The Judds: CCA 20  
Juvenile: RBC 22

## -K-

Kalmani: DC 25  
Israel Kamakawiwo'Ole: WM 11  
K-Ci & JoJo: RBA 92; RA 68; RBH 68  
John P. Kee: GA 14  
Toby Keith: B200 29; CA 2, 34; CCA 13, 24; CS 27, 31; H100 98

R. Kelly: B200 10; RBA 5; RBC 11, 18; H100 2; HA 2; HSS 31; RA 4, 44, 64; RBH 4, 45, 64, 88, 95; RS 50; T40 3  
Kem: B200 194; HS 10; RBA 43  
Sammy Kershaw: CA 39; IND 27; CS 34  
Las Ketchup: LA 56  
Alicia Keys: HSS 42; RS 42  
Kid Rock: B200 11; PCA 27; A40 2; AC 25; CS 26; CSS 1; H100 4; HA 7; HSS 1; T40 4  
Kidz Bop Kids: B200 23, 160, 181  
Killer Mike: B200 43; RBA 15; H100 92, 100; RA 41, 53; RBH 41, 53; RP 25  
Kindred The Family Soul: B200 159; HS 7; RBA 42  
Carole King: PCA 49  
Beyonce Knowles: RA 71; RBH 72  
Kool G Rap: HSS 58; RS 47  
Diana Krall: B200 177; *J* 1, 4  
Alison Krauss: BG 4; CA 43; CS 53  
Alison Krauss + Union Station: B200 135; BG 1; CA 17  
Krazyie Bone: RA 49; RBH 50  
Kreo: DS 23  
Chantal Kreviazuk: A40 23  
Kumbia Kings: B200 158; EA 19; LA 3, 41; LPA 1, 17; LPS 33; LT 5; RMS 9; TSS 10  
Kyjuan: RA 42; RBH 43; RP 21

## -L-

Lady Saw: A40 11  
Sonny Landreth: BL 9  
Mark Lane: RS 68  
k.d. lang: *J* 3  
Lasgo: EA 25; DS 24  
Kenny Lattimore: B200 101; RBA 22  
Avril Lavigne: B200 22; A40 1; AC 23; H100 12; HA 15; HSS 12; T40 5  
Donald Lawrence & The Tri-City Singers: GA 20  
Raphy Leavitt Y La Selecta: LA 31; TSA 3  
Jaimie Lee: HSS 24; RS 9  
Murphy Lee: RA 42; RBH 43; RP 21  
Stagga Lee: RBH 78  
The Letter M.: HSS 52; RBH 97; RS 31  
Gerald Levett: RBA 70; RA 65; RBH 65  
Lexx: HSS 71; RS 28  
Liberation: LA 30; RMA 13  
Ottmar Liebert: NA 10  
The Libertines: HS 38  
Lifehouse: CC 37; A40 35  
Lil' Flip: RBA 75; HSS 71; RA 56; RBH 56; RS 28  
Lil Jon & The East Side Boyz: B200 90; IND 4; RBA 25; RA 49, 74; RBH 50, 74; RS 53  
Lil' Kim: B200 17; RBA 9; H100 20; HA 21; HSS 14; RA 12, 51; RBH 11, 52; RP 9; RS 7  
Lil' Mo: H100 17, 72; HA 17, 70; HSS 51; RA 11, 24; RBH 12, 24; RP 8; RS 33  
Lil' Romeo: RBA 84  
Lil' Wyte: HS 48; IND 26; RBA 67  
Alison Limerick: DC 18  
Limite: LA 23; RMA 10; LPS 30; LT 14; RMS 8  
Aaron Lines: CA 51; H100 94  
Linkin Park: B200 1, 142; INT 1; PCA 3; H100 37; HA 37; MO 1; RO 1  
Johannes Linstead: NA 8  
LL Cool J: B200 89; RBA 52; H100 9; HA 10; RA 22; RBH 21; T40 6; TSS 25  
Lonestar: CA 49; CS 22  
Jennifer Lopez: B200 31; RBA 48; DS 13; H100 9; HA 10; RA 22; RBH 21; T40 6; TSS 25  
Jeff Lorber: *C* 8  
Patty Loveless: BG 9  
Luciano: RE 15  
Ludacris: DC 8; H100 13, 99; HA 12; HSS 41; RA 18; RBH 18; RP 10; RS 20; T40 11  
Bobby Lyle: *C* 18  
Liam Lynch: MO 34  
Lynyrd Skynyrd: PCA 37

## -M-

Yo-Yo Ma: *CL* 4; *CL* 14  
Mad Caddies: RE 10  
Madonna: DS 4; H100 74; HSS 6, 11  
Magic: B200 189; RBA 46  
Stephen Malkmus: B200 179; IND 9  
Mana: LA 18; LPA 8; LPS 24, 38; LT 32  
Mannheim Steamroller: NA 3  
Victor Manuelle: TSA 13; LT 38; TSS 3, 40  
Marascia: DC 13  
Mario: RBH 76  
Bob Marley: PCA 13; RBC 5; RE 9  
Damian "J.R. Gong" Marley: RE 14; HSS 21; RBH 93; RS 4  
Maroon 5: HS 43; A40 29  
The Marsalis Family: *J* 13  
Billie Ray Martin: DC 4; DS 19  
Ricky Martin: LPS 1; LT 1; TSS 4  
Mary Mary: CC 38; GA 9; RBC 23  
Massive Attack: B200 188; EA 1  
Master P: RBC 19; H100 95; RA 50; RBH 49; RS 49  
matchbox twenty: B200 58; A40 3; H100 39; HA 41; T40 17  
Dave Matthews Band: B200 196; A40 40  
John Mayer: B200 26, 57; INT 18; A40 6, 15; AC 19; H100 34; HA 35; T40 16  
Maysa: *C* 24  
Christian McBride Band: *J* 20  
Martina McBride: B200 74; CA 7; CS 6; H100 49; HA 44  
Delbert McClintock: BL 5  
Donnie McClurkin: B200 76; CC 7; GA 1; RBA 38  
Brian McComas: CS 36  
Paul McCoy: A40 22; H100 26; HA 26; MO 2; RO 22  
Reba McEntire: CA 72  
Tim McGraw: B200 46; CA 3, 40; CCA 3, 19, 21; PCA 15; CS 5; H100 36; HA 36  
Brian McKnight: B200 7; RBA 4; RA 47; RBH 47  
MercyMe: CC 24, 35  
Jo Dee Messina: CS 25  
Metallica: PCA 17  
Georgia Middleman: CS 59  
Luis Miguel: LA 48; LPA 19  
Glenn Miller: *J* 7  
Millie: LPS 4; LT 8; TSS 13  
The Minus 5: IND 50  
Mobb Deep: RS 70  
Molotov: LA 35; LPA 16  
Monchy & Alexandra: TSA 10  
Jane Monheit: *J* 15  
Monica: RA 48; RBH 48  
Alejandro Montaner: LPS 35  
Daniel Montenegro: *C* 6  
Pablo Montero: LA 37; RMA 18; LPS 29; LT 30; RMS 30  
Dr. Ed Montgomery: GA 26  
Montgomery Gentry: B200 178; CA 23; CS 20; CSS 3; H100 88; HSS 28  
Chante Moore: B200 101; RBA 26  
Rose Moore: DC 49  
Allison Moore: CS 26; CSS 1; H100 4; HA 7; M.O.P.: RS 62  
Craig Morgan: CA 37; HS 36; IND 22; CS 23  
Brandy Moss-Scott: HSS 18; RBH 94; RS 5, 52  
Jason Mraz: B200 168; HS 9; A40 12

Mr. Cheeks: B200 110; RBA 41; H100 20; HA 21; HSS 14, 74; RA 12, 55; RBH 11, 57; RP 9; RS 7, 39  
Ms. Dynamite: HS 34  
Mudvayne: B200 167; MO 31; RO 11  
Maria Muldaur: BL 14  
Murk: DS 22  
Anne Murray: CA 50  
Keith Murray: HSS 46; RA 61; RBH 60; RS 32  
The Music: HS 19  
Musiq: RBA 96; DC 46; RA 27; RBH 28  
Mystikal: RA 49; RBH 50

## -N-

NAAM Brigade: RBA 91  
Nas: B200 50; RBA 27; DS 13; H100 16; HA 14; RA 10, 59; RBH 10, 62; RP 7; T40 38  
Nate Dogg: H100 15; HA 13; RA 9; RBH 9; RP 6  
Luna Negra: LA 10  
Frankie Negron: TSA 19; TSS 23  
Nelly: B200 35; RBA 37; H100 68; HA 69; RA 37, 42; RBH 37, 43; RP 20, 21  
Willie Nelson: CA 53, 58, 73; CCA 11; CS 31  
Aaron Neville: GA 15  
Next: RBA 89  
Joe Nichols: B200 95; CA 9; CS 2; CSS 7; H100 29; HA 28  
Nickel Creek: BG 3; CA 35; CCA 22; IND 20  
Tito Nieves: TSS 33  
Nirvana: B200 171  
The Nitty Gritty Dirt Band: BG 5; CA 68  
Nivea: B200 122; RBA 50; H100 45, 87; HA 47; RA 35; RBH 35; T40 22  
No Doubt: B200 103; A40 11, 20; H100 66; HA 72; T40 30  
Noelia: LA 54; LPS 10; LT 16; TSS 18  
NOFX: B200 187; IND 10  
N.O.R.E.: DS 17; RS 38  
Smokie Norful: GA 5; HS 16  
The Notorious B.I.G.: RB 17; RA 32; RBH 32; RP 23; RS 66  
Les Nubians: B200 79; RBA 23

## -O-

Mark O'Connor's Hot Swing Trio: *J* 11  
Sinead O'Connor: WM 15; DC 32; DS 9; HSS 67  
Daniel O'Donnell: IND 45; WM 5, 10  
Oleander: RO 30  
Janusz Oleniczak: *CL* 1; STX 16  
Yoko Ono: DC 10; DS 5; HSS 25  
Obbie: RS 53  
Opera Babes: *CX* 4  
Roy Orbison: CCA 25  
Mauricio O'Reilly: *CX* 6  
Stacie Orrico: B200 59; CC 4  
Overkill: IND 31

## -P-

Brad Paisley: CA 47; CS 41  
Palomo: LA 51, 52; LT 6; RMS 3  
Panjabi MC: H100 97; RA 58; RBH 59  
Dolly Parton: BG 6; CA 75  
Sean Paul: B200 12; RBA 8; RE 1; H100 3; HA 3; HSS 17, 60; RA 5; RBH 5; RP 2; RS 14, 57; T40 13  
Laura Pausini: DC 38  
Luciano Pavarotti: *CL* 8  
P.D. Diddy: H100 27; HA 30; RA 54; RBH 54; RS 74; T40 14  
Pearl Jam: HSS 27  
Bishop Carlton Pearson: GA 35  
Jennifer Pena: LPS 19; LT 18; TSS 38  
Dottie Peoples: GA 17; RBA 73  
Murray Perahia: *CL* 10  
Amanda Perez: B200 85; RBA 55; H100 24; HA 24; RBH 83; T40 9  
Perpetuous Dreamer: DC 44  
Pesado: LA 65; LT 50; RMS 19  
Pet Shop Boys: DC 27  
Kelly Joe Phelps: BL 8  
Phillips, Craig And Dean: CC 34; HS 44  
Pieces Of A Dream: *C* 17  
Pink: B200 86; HSS 30  
Pink Floyd: INT 11; PCA 1, 22  
Alexandre Pires: HS 45; LA 12; LPA 6; LPS 2; LT 3; TSS 2  
Plumb: CC 32; HS 33  
P.O.D.: CC 28  
El Poder Del Norte: RMS 28  
The Police: PCA 44  
Pooh And The Young Inspirations: GA 28  
Pablo Portillo: LPS 34  
The Postal Service: IND 40; HSS 64  
Powerman 5000: RO 27  
Elvis Presley: B200 105; CA 11  
Lisa Marie Presley: A40 21  
Kelly Price: RA 62; RBH 58  
Project 86: RO 40  
Pronti: DC 25  
Prosperity: GA 32  
Puddle Of Mudd: B200 139; A40 33  
Flora Purim: *J* 23

## -Q-

Q Tip: HSS 44; RBH 86; RS 21  
Queen: PCA 45  
Queens Of The Stone Age: B200 106; H100 75; HA 73; MO 8, 32; RO 13  
A.B. Quintanilla III: B200 158; LA 3; LPA 1; LPS 33; LT 5; RMS 9; TSS 10

## -R-

RA: HS 20; RO 29  
Rabanes: TSS 29  
Racket City: RS 23  
Bonnie Raitt: AC 29  
Rascal Flatts: B200 108; CA 12; CCA 7; PCA 33; CS 13; H100 67; HA 65  
The Raveonettes: HS 47  
Red Hot Chili Peppers: B200 64; H100 60; HA 58; MO 3; RO 25  
Redman: HSS 8  
Los Rehenes: HS 49; LA 14, 73; RMA 7  
Reina: DS 11; H100 96  
Relient K: B200 111; CC 8  
Revenue: HSS 37; RBH 98; RS 8  
Revis: MO 30; RO 21  
Chris Rice: CC 29; HS 27  
Lionel Richie: B200 94; RBA 76  
Los Rieleros Del Norte: LT 37; RMS 13  
LeAnn Rimes: CA 45; CS 52; CSS 6, 9; DC 12  
Jerry Rivera: TSA 18; LPS 28; LT 25; TSS 7  
Juan Rivera: RMS 40  
Lupillo Rivera: LT 39; RMS 14  
Robbie Rivera: DC 26  
Lourdes Robles: LPS 27; LT 48  
Daniel Rodriguez: *CX* 12  
Tito Rojas: TSS 35  
The Rolling Stones: B200 96  
Linda Ronstadt: CA 66  
Roomful Of Blues: BL 7  
The Roots: B200 132; RBA 58

Rush: B200 198  
John Rutter: *CL* 12  
John Rzeznik: A40 36

## -S-

Sade: RBC 16  
Saliva: B200 137; H100 89; MO 24; RO 9, 16  
Adan Chalino Sanchez: LT 34; RMS 11, 35  
San Francisco Symphony: *CL* 3  
Santana: B200 70; A40 8; AC 1; H100 28; HA 27  
Juelz Santana: HSS 70; RA 72; RBH 69; RS 24  
Gilberto Santa Rosa: LA 53; LPA 20; TSA 11; LPS 32; LT 45; TSS 12, 21  
Marvin Sapp: GA 37  
Sapphircut: DC 22  
Sarai: HSS 36; RS 10  
Yoskar Sarante: TSS 26  
Scarface: RBA 93  
ScoloHoFo: *J* 21  
Joan Sebastian: LA 64; LPS 39; LT 40; RMS 16  
Jon Secada: LPS 26; LT 42  
Seether: B200 176; H100 81; MO 17, 27; RO 8, 26  
Bob Seger & The Silver Bullet Band: PCA 10  
Seiko: DC 21  
Selena: LA 20; LPA 10  
Shaggy: RE 4, 12  
Shakira: LA 10; LPA 5; LPS 6; LT 13  
Duncan Sheik: DC 6  
Shekinah Glory Ministry: GA 7; HS 41; IND 24  
Blake Shelton: B200 127; CA 16, 57; CS 19; H100 84  
The Shepherds: GA 30  
Mike Shorey: H100 17; HA 17; RA 11; RBH 12; RP 8  
Wayne Shorter: *J* 16  
The Sicilians: EA 5; IND 28  
The Silk Road Ensemble: *CX* 14  
Simple Plan: B200 42; H100 80  
Sin Bandera: LA 42; LPA 18; LPS 11, 16, 36; LT 23  
Sister Hazel: IND 34; A40 27  
Sixpence None The Richer: A40 14; AC 15; H100 85; HSS 68  
Size Queen: DC 36  
Ricky Skaggs & Kentucky Thunder: BG 2; CA 32; HS 26  
Slightly Stoopid: IND 37  
Slim Thug: RBH 99  
Smilez & Southstar: RBA 62; H100 79; RBH 89  
Anthony Smith: CS 45  
Michael W. Smith: B200 166; CC 14, 23  
Snoop Dogg: B200 37; RBA 20; H100 7; HA 6; HSS 20; RA 3; RBH 3; RP 3; RS 19; T40 32  
Socialburn: HS 25; MO 26; RO 10  
Solange: RBA 53; DS 17; RS 38  
Solid Sessions: DC 25  
Marco Antonio Solis: LPS 25; LT 43  
Soluna: DS 10; HSS 75  
Son De Cali: TSS 9  
Sonicflood: CC 33; HS 39  
The Spanish Harlem Orchestra: TSA 16  
Renee Spearman And Prez: GA 32  
Spliff Star: RS 56  
Bruce Springsteen: B200 138  
Spyro Gyra: *C* 10  
Renee Stacey: DC 31  
Ringo Starr: B200 113; IND 6  
Stereo Force: A40 34  
Cat Stevens: PCA 16  
Rod Stewart: B200 51; AC 24  
Rebecca St. James: CC 19  
Angie Stone: RBA 99; DC 29  
Stone Sour: RO 20  
George Strait: B200 71; CA 6, 38, 46; CS 48  
The Streets: EA 4; HS 35; IND 21  
Tadeusz Strugala: *CL* 1; STX 16  
Sublime: PCA 47  
Sugarcult: IND 35  
Sum 41: B200 144; MO 22, 28  
Tony Sunshine: RA 52; RBH 51; RS 73  
Supa Nat: RS 54  
Supreme Beings Of Leisure: DC 19  
Switchfoot: CC 20  
System Of A Down: B200 125, 172

## -T-

Taking Back Sunday: HS 14; IND 12  
Talib Kweli: B200 128; RBA 40; H100 90; HSS 47; RA 40; RBH 40; RP 24; RS 43  
Dawn Tallman: DC 33, 40  
Ben Tankard: GA 40  
Olga Tanon: LA 68; LPS 12; LT 10; TSS 6  
Taproot: MO 36; RO 31  
T.A.T.u.: B200 36; H100 46; HA 51; LPS 40; T40 23; TSS 22  
James Taylor: PCA 14; AC 28  
Mark Taylor: GA 26  
Susan Tedeschi: BL 1; IND 17  
Telepopmusik: EA 21  
Los Temerarios: LA 66, 67; LT 47; RMS 25, 39  
Bryn Terfel: *CX* 9  
TG4: HSS 59; RS 40  
Thalia: LA 15, 27; LPA 7, 14; LPS 7; LT 17; TSS 17  
Tha Rayne: RA 28; RBH 30  
Theory Of A Deadman: A40 37; RO 14  
Thicke: HSS 34; RS 34  
Thievery Corporation: EA 12  
Third Day: B200 67; CC 6  
Michael Tilton Thomas: *CL* 3  
George Thorogood & The Destroyers: BL 2; IND 49  
T.I.: H100 92; RA 41; RBH 41; RP 25  
Los Tigres Del Norte: LA 38; RMA 19; LT 4; RMS 2  
Justin Timberlake: B200 25; RBA 36; DC 14; DS 2; H100 21, 23; HA 20, 25; HSS 3; RA 30, 75; RBH 27, 75; RS 2; T40 7, 19  
Aaron Tippin: CA 62; CS 37; CSS 8  
Thea Tiffin: CS 37  
TLC: B200 190; RBA 66; H100 53; HA 60; T40 24  
Tosca: EA 16  
Rigo Tovar: LA 28; RMA 12  
Transplants: IND 15  
Trapt: B200 53; H100 62; HA 61; MO 6; RO 4  
Randy Travis: B200 148; CA 20; CC 12; CS 12; H100 63; HA 62  
Trick Daddy: RBA 98; H100 69; HA 66; RA 31; RBH 31; RP 16  
Trick Pony: CA 65; CS 58  
Trina: RBA 74; H100 99  
Trin-i-tee 5:7: GA 25  
Travis Tritt: CA 60; CS 29  
Los Tucanes De Tijuana: RMS 23, 26  
Tanya Tucker: CS 56  
Marisa Turner: DC 39  
Shania Twain: B200 47; CA 4; CCA 5; PCA 20; AC 21; CS 33, 60  
Twista: RBC 24  
Steve Tyrell: *J* 19  
Tyrese: B200 38; RBA 16; H100 10; HA 9; RA 6; RBH 6; T40 27

Uncle Kracker: A40 5; AC 26; H100 54; HA 52; T40 34  
Underworld: DC 7  
Union Station: BG 4; CA 43; CS 53

## -U-

Unloco: RO 33  
Unwritten Law: IND 44  
Keith Urban: B200 151; CA 21; CS 7, 18; H100 51; HA 49  
Adolfo Urias Y Su Lobo Norteno: LT 28, 46; RMS 10, 18  
Polo Urias: LA 58; RMS 31  
The Used: B200 115; MO 15  
Usher: HSS 49

## -V-

Paul Van Dyk: EA 10; IND 47  
Vanessa-Mae: *CL* 13  
Phil Vassar: CA 36; CS 17  
Stevie Ray Vaughan And Double Trouble: BL 3  
Jaci Velasquez: B200 55; CC 2; LPS 34  
Venus Hum: DC 28  
Angelo Venuto: EA 5; IND 28  
Johnny Vicious: EA 2; HS 13; IND 11  
David Visan: EA 8; IND 36; WM 4  
Carlos Vives: TSA 15

## -W-

Kristine W: DS 22  
The Waitlers: PCA 13; RBC 5; RE 9  
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 39; GA 10; HS 50; RBA 95  
The Warren Brothers: CS 38  
Warsaw Philharmonic National Orchestra Of Poland: *CL* 1; STX 16  
Kim Waters: *C* 19  
Russell Watson: *CX* 8  
Jimmy Wayne: CS 24  
Derek Webb: CC 22; HS 15; INT 8  
Weekend Players: DC 17  
Kirk Whalum: *C* 22; GA 39  
The White Stripes: MO 9  
The Who: PCA 7  
Dar Williams: HS 12  
Doug Williams: GA 22  
Hank Williams Jr.: CCA 10  
Melvin Williams: GA 22  
Pharrell Williams: H100 7; HA 6; HSS 20, 44; RA 3; RBH 3, 86; RP 3; RS 19, 21; T40 32  
Robbie Williams: A40 32  
Mark Wills: CA 30; CS 9, 47  
Charlie Wilson: H100 7; HA 6; HSS 20; RA 3; RBH 3; RP 3; RS 19; T40 32  
Mario Winans: RA 55; RBH 57  
George Winston: NA 4  
Wayne Wonder: B200 75; RBA 28; RE 2; H100 25; HA 23; HSS 61; RA 14; RBH 14; RP 12; RS 44; T40 33  
Lucy Woodward: A40 26  
Darryl Worley: CA 42; CS 1; H100 22; HA 22  
Chely Wright: CS 59  
Zakk Wylde's Black Label Society: RO 38

## -X-

Xzibit: RBH 87

## -Y-

Yaire: TSS 37  
Yanni: B200 98; NA 1, 2  
Yasmeen: RS 65  
Yang Yang Twins: RA 74; RBH 74  
Los Yonic's: LA 74  
Young Blaze: HSS 24; RS 9

## -Z-

Zwan: B200 163; MO 40

## -SOUNDTRACKS-

B Mile: B200 19; RBA 29; STX 2  
Amandla: WM 14  
A Beautiful Mind: *CL* 15  
Blue Collar Comedy Tour: The Movie: CA 29; STX 23  
Bringing Down The House: B200 131; RBA 31; STX 7  
Brown Sugar: RBA 88  
Callas Forever: *CL* 9  
Chicago: B200 6; INT



APRIL 12 2003				Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	1	SOMEWHERE I BELONG	WARNER BROS.	1 Week At Number 1 Linkin Park
2	1	1	BRING ME TO LIFE	WIND-UP	Evanscence Featuring Paul McCoy
3	3	1	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
4	4	1	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
5	5	1	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
6	6	1	HEADSTRONG	WARNER BROS.	Trapt
7	8	1	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI
8	7	2	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
9	15	4	SEVEN NATION ARMY	THIRD MAN/V2	The White Stripes
10	9	9	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
11	13	9	SEND THE PAIN BELOW	EPIC	Chevelle
12	12	11	THE ANTHEM	DAYLIGHT/EPIC	Good Charlotte
13	10	12	SWING, SWING	DOGHOUSE/DREAMWORKS	The All-American Rejects
14	11	27	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
15	18	9	BURIED MYSELF ALIVE	REPRISE	The Used
16	14	20	CLOCKS	CAPITOL	Coldplay
17	17	16	FINE AGAIN	WIND-UP	Seether
18	16	18	THE RED	EPIC	Chevelle
19	22	1	IN THIS DIARY	COLUMBIA	The Ataris
20	19	31	ALL MY LIFE	ROSWELL/RCA/RMG	Foo Fighters
21	23	8	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch
22	28	5	THE HELL SONG	ISLAND/IDJMG	Sum 41
23	24	15	REMEMBER	REPRISE	Disturbed
24	30	4	REST IN PIECES	ISLAND/IDJMG	Saliva
25	29	8	CRAZY BEAT	PARLOPHONE/VIRGIN	Blur
26	21	18	DOWN	ELEKTRA/EEG	Socialburn
27	32	1	DRIVEN UNDER	WIND-UP	Seether
28	26	14	STILL WAITING	ISLAND/IDJMG	Sum 41
29	33	3	STUPID GIRL	FLIP/KEFFEN/INTERSCOPE	Cold
30	34	1	CAUGHT IN THE RAIN	EPIC	Revis
31	31	16	NOT FALLING	EPIC	Mudvayne
32	1	1	GO WITH THE FLOW	INTERSCOPE	Queens Of The Stone Age
33	35	1	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth
34	36	1	UNITED STATES OF WHATEVER	S-CURVE	Liam Lynch
35	NEW	1	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
36	40	1	MINE	VELVET HAMMER/ATLANTIC	Taproot
37	NEW	1	SKIN	HOLLYWOOD	Breaking Benjamin
38	NEW	1	FEVER FOR THE FLAVA	LAVA	Hot Action Cop
39	NEW	1	THE HORIZON HAS BEEN DEFEATED	MOONSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
40	38	18	HONESTLY	MARTHA S. MUSIC/REPRISE	Zwan

APRIL 12 2003				Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	27	THE GAME OF LOVE	ARISTA	2 Weeks At Number 1 Santana Featuring Michelle Branch
2	2	15	BEAUTIFUL	RCA/RMG	Christina Aguilera
3	4	18	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
4	5	11	CRY	WARNER BROS.	Faith Hill
5	3	50	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
6	6	33	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
7	9	11	I DROVE ALL NIGHT	EPIC	Celine Dion
8	23	1	FOREVER FOR YOU	U-WATCH	Daryl Hall John Oates
9	7	49	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
10	12	10	YOU'RE STILL YOU	H&R/REPRISE	Josh Groban
11	10	79	HERO	INTERSCOPE	Enrique Iglesias
12	13	73	SUPERMAN (IT'S NOT EASY)	AWAIRE/COLUMBIA	Five For Fighting
13	14	7	TRY IT ON MY OWN	ARISTA	Whitney Houston
14	15	28	A MOMENT LIKE THIS	RCA/RMG	Kelly Clarkson
15	16	1	DON'T DREAM IT'S OVER	SQUINT CURB/REPRISE	Sixpence None The Richer
16	17	1	PEACEKEEPER	REPRISE	Fleetwood Mac
17	11	23	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
18	NEW	1	COME WITH ME (LULLABY)	ATLANTIC	Phil Collins
19	18	17	YOUR BODY IS A WONDERLAND	AWAIRE/COLUMBIA	John Mayer
20	20	10	THINKING OVER	DREAMWORKS	Dana Glover
21	19	22	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
22	24	13	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
23	21	10	I'M WITH YOU	ARISTA	Avril Lavigne
24	22	20	THESE FOOLISH THINGS	J/RMG	Rod Stewart
25	25	1	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
26	26	1	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
27	28	1	INNOCENCE	ATLANTIC	Hootie & The Blowfish
28	27	1	SEPTEMBER GRASS	COLUMBIA	James Taylor
29	29	1	TIME OF OUR LIVES	CAPITOL	Bonnie Raitt
30	30	1	NO SIGN OF IT	CURB	Natalie Grant

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 107 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 84 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 256 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

APRIL 12 2003				Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	3	1	SOMEWHERE I BELONG	WARNER BROS.	1 Week At Number 1 Linkin Park
2	2	11	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
3	1	9	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
4	5	25	HEADSTRONG	WARNER BROS.	Trapt
5	8	17	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
6	7	16	REMEMBER	REPRISE	Disturbed
7	4	28	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
8	6	27	FINE AGAIN	WIND-UP	Seether
9	9	29	ALWAYS	ISLAND/IDJMG	Saliva
10	10	19	DOWN	ELEKTRA/EEG	Socialburn
11	11	11	NOT FALLING	EPIC	Mudvayne
12	14	10	SEND THE PAIN BELOW	EPIC	Chevelle
13	12	26	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
14	13	11	MAKE UP YOUR MIND	604/ROADRUNNER/IDJMG	Theory Of A Deadman
15	15	11	THE RED	EPIC	Chevelle
16	19	10	REST IN PIECES	ISLAND/IDJMG	Saliva
17	16	10	PRAYER	REPRISE	Disturbed
18	24	1	THE ROAD I'M ON	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
19	17	17	ALL MY LIFE	ROSWELL/RCA/RMG	Foo Fighters
20	18	17	INHALE	ROADRUNNER/IDJMG	Stone Sour
21	20	17	CAUGHT IN THE RAIN	EPIC	Revis
22	25	17	BRING ME TO LIFE	WIND-UP	Evanscence Featuring Paul McCoy
23	22	17	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth
24	23	17	STUPID GIRL	FLIP/KEFFEN/INTERSCOPE	Cold
25	21	17	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
26	29	17	DRIVEN UNDER	WIND-UP	Seether
27	40	17	FREE	DREAMWORKS	Powerman 5000
28	30	17	SKIN	HOLLYWOOD	Breaking Benjamin
29	26	17	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
30	28	17	HANDS OFF THE WHEEL	SANCTUARY	Oleander
31	35	17	MINE	VELVET HAMMER/ATLANTIC	Taproot
32	32	17	WEATHERED	WIND-UP	Creed
33	38	17	FAILURE	MAVERICK/REPRISE	Unloco
34	36	17	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI
35	31	17	SLEEPWALKING	ELEKTRA/EEG	Blindside
36	37	17	IMPRINT	ROADRUNNER/IDJMG	doubleDrive
37	39	17	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch
38	NEW	1	STILLBORN	SPITFIRE	Zakk Wyde's Black Label Society
39	NEW	1	FIRING LINE	PEACH/SANCTUARY	The Allman Brothers Band
40	NEW	1	HOLLOW AGAIN	ATLANTIC	Project 86

APRIL 12 2003				Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	19	I'M WITH YOU	ARISTA	8 Weeks At Number 1 Avril Lavigne
2	2	20	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
3	4	19	UNWELL	ATLANTIC	matchbox twenty
4	3	19	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	6	19	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
6	5	19	YOUR BODY IS A WONDERLAND	AWAIRE/COLUMBIA	John Mayer
7	8	19	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
8	7	19	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
9	9	12	CLOCKS	CAPITOL	Coldplay
10	10	11	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
11	11	18	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
12	16	7	THE REMEDY (I WON'T WORRY)	ELEKTRA/EEG	Jason Mraz
13	14	17	BEAUTIFUL	RCA/RMG	Christina Aguilera
14	12	10	DON'T DREAM IT'S OVER	SQUINT CURB/REPRISE	Sixpence None The Richer
15	17	11	WHY GEORGIA	AWAIRE/COLUMBIA	John Mayer
16	15	16	MISUNDERSTOOD	ISLAND/IDJMG	Bon Jovi
17	19	16	SYMPATHY	WARNER BROS.	Goo Goo Dolls
18	13	16	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
19	23	16	PEACEKEEPER	REPRISE	Fleetwood Mac
20	20	7	RUNNING	INTERSCOPE	No Doubt
21	25	16	LIGHTS OUT	CAPITOL	Lisa Marie Presley
22	30	16	BRING ME TO LIFE	WIND-UP	Evanscence Featuring Paul McCoy
23	26	16	IN THIS LIFE	COLUMBIA	Chantal Kreviazuk
24	24	16	I DROVE ALL NIGHT	EPIC	Celine Dion
25	21	16	WHEN I SEE YOU	EPIC	Macy Gray
26	22	11	DUMB GIRLS	ATLANTIC	Lucy Woodward
27	27	16	YOUR MISTAKE	SIXTHMAN	Sister Hazel
28	28	16	COME AWAY WITH ME	BLUE NOTE/VIRGIN	Norah Jones
29	34	16	HARDER TO BREATHE	OCTONE/J/RMG	Maroon 5
30	33	16	INNOCENCE	ATLANTIC	Hootie & The Blowfish
31	29	26	A SORTA FAIRYTALE	EPIC	Tori Amos
32	35	16	FEEL	VIRGIN	Robbie Williams
33	36	16	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
34	31	16	EVERYTHING	WIND-UP	Stereo Fuse
35	NEW	1	TAKE ME AWAY	DREAMWORKS	Lifhouse
36	37	16	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
37	40	16	MAKE UP YOUR MIND	604/ROADRUNNER/IDJMG	Theory Of A Deadman
38	32	16	BE MINE	AT&T/RCA/RMG	David Gray
39	NEW	1	GOT YOUR NAME ON IT	CURB	Feel
40	39	20	GREY STREET	RCA/RMG	Dave Matthews Band

APRIL 12 2003				Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	18	IN DA CLUB	50 CENT	3 Wks At No. 1 G-UNIT/SHADY/INTERMATH/INTERSCOPE
2	6	1	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
3	7	1	IGNITION	R. KELLY	JIVE
4	4	17	PICTURE	KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC
5	2	19	I'M WITH YOU	AVRIL LAVIGNE	ARISTA
6	3	18	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	EPIC
7	12	4	ROCK YOUR BODY	JUSTIN TIMBERLAKE	JIVE
8	5	13	MESMERIZE	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/RJMG
9	9	17	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
10	8	15	MISS YOU	AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
11	13	12	GOSSIP FOLKS	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS	THE GOLD MIND/ELEKTRA/EEG
12	10	11	BEAUTIFUL	CHRISTINA AGUILERA	RCA/RMG
13	21	3	GET BUSY	SEAN PAUL	VPI/ATLANTIC
14	11	17	BUMP, BUMP, BUMP	B2K & P. DIDDY	TUG/EPIC
15	24	2	SING FOR THE MOMENT	EMINEM	WEB/INTERMATH/INTERSCOPE
16	16	26	YOUR BODY IS A WONDERLAND	JOHN MAYER	AWAIRE/COLUMBIA
17	19	5	UNWELL	MATCHBOX TWENTY	ATLANTIC
18	14	12	SUPERMAN	EMINEM	WEB/INTERMATH/INTERSCOPE
19	17	16	CRY ME A RIVER	JUSTIN TIMBERLAKE	JIVE
20	23	3	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	ISLAND/IDJMG
21	22	4	HELL YEAH	GINUWINE FEATURING BABY	EPIC
22	18	24	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY	JIVE
23	15	13	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
24	20	5	DAMAGED	TLC	ARISTA
25	37	2	FIGHTER	CHRISTINA AGUILERA	RCA/RMG
26	34	3	THE ANTHEM	GOOD CHARLOTTE	DAYLIGHT/EPIC
27	30	6	HOW YOU GONNA ACT LIKE THAT	TYRESE	J/RMG
28	32	3	CLOCKS	COLDPLAY	CAPITOL
29	31	6	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE
30	28	7	RUNNING	NO DOUBT	INTERSCOPE
31	26	21	DON'T KNOW WHY	NORAH JONES	BLUE NOTE/VIRGIN
32	38	2	BEAUTIFUL	SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE	DOGGYSTYLE/PRIORITY/CAPITOL
33	35	2	NO LETTING GO	WAYNE WONDER	GREENSLEEVES/VPI/ATLANTIC
34	NEW	1	DRIFT AWAY	UNCLE KRACKER FEAT. DOBIE GRAY	LAVA
35	25	8	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP	FFROE/SILVERTONE/JIVE
36	NEW	1	I KNOW WHAT YOU WANT	BUSTA RHYMES & MARIAH CAREY	J/MONARC/RMG/IDJMG
37	33	3	WANKSTA	50 CENT	G-UNIT/SHADY/INTERSCOPE
38	NEW	1	I CAN	NAS	ILL WILL/COLUMBIA
39	40	2	DON'T WANNA TRY	FRANKIE J.	COLUMBIA
40	NEW	1	SICK OF BEING LONELY	FIELD MOB	MCA



**Chart Codes:** Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).

**TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.**

**19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 9**  
**21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP), WBM, H100 15; RBH 9**  
**4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I Brasco, ASCAP), WBM, H100 72; RBH 24**  
**99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 36**

## -A-

**A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 100; RBH 53**  
**AFORTUNADO (Edimonsa, ASCAP) LT 40**  
**AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 42**  
**AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, RBH 43**  
**ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 9; RBH 21**  
**ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattahnam, BMI), HL, RBH 51**  
**ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 46**  
**ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 23**  
**ALRIGHT (Efortooee, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 67**  
**ALUCINADO (EMI April, ASCAP) LT 7**  
**ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 89**  
**AMAME (Not Listed) LT 3**  
**AMERICAN LIFE (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI), WBM, H100 74**  
**ANGEL (Powerhouse, BMI) H100 24; RBH 83**  
**THE ANTHEM (EMI April, ASCAP/211, ASCAP/Vegan Boy, ASCAP), HL, H100 50**  
**ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 10**  
**AY! PAPACITO (UY! DADDY) (Iron Tigga, BMI) LT 14**  
**AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 48**

## -B-

**THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 19; H100 84**  
**BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 35**  
**THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 80**  
**BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 7; RBH 3**  
**BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 19**  
**BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 31**  
**BEWARE OF THE BOYS (MUNDIANO TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL, H100 97; RBH 59**  
**BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 3; H100 30**  
**BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 56**  
**BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cypton, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 86**  
**BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess, BMI), HL, RBH 92**  
**A BOY LIKE YOU (Warner-Tamerlane, BMI/Sonoma Country, BMI/Sony/ATV Tree, BMI/Wenonga, BMI/Univer-sal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 68**  
**BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI) H100 26**  
**BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 2; H100 29**  
**B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 99**  
**BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 27**  
**BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 79**

## -C-

**CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 17; RBH 12**  
**CAN'T STOP (Moebetoblame, BMI) H100 60**  
**CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 77**  
**CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 41**  
**CHAPARRITA DE MI VIDA (Fononmusic, BMI) LT 37**  
**CHOPPA STYLE (LP Boyz, BMI) H100 95; RBH 49**  
**CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 16**  
**CLOCKS (BMG Songs, ASCAP), HL, H100 42**  
**CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 65**  
**C'MON (Nyrrow, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 76**  
**COME CLOSE REMIX (CLOSER) (Universal-PolyGram International, ASCAP/Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP/E.P.H.C.Y., ASCAP/U Betta Like My Music, ASCAP), HL, RBH 86**  
**CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI),**

**WBM, CS 6; H100 49**  
**CORAZON CHICUITO (Elizaz, BMI) LT 28**  
**COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 29**  
**CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 57**  
**CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 23; RBH 27**

## -D-

**DAMAGED (Cytron, BMI/EMI Blackwood, BMI/Grunge Girl, ASCAP/EMI April, ASCAP), HL, H100 53**  
**DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 15**  
**DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 85**  
**DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 6**  
**DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 27**  
**DIPSET ANTHEM (Killa Cam, BMI/Heatmaker, BMI/Copyright Control/Universal, BMI/Irving, BMI), HL, RBH 69**  
**DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 43**  
**DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 28**  
**DON'T DREAM IT'S OVER (Roundhead, BMI/Wixen, BMI) H100 85**  
**DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 38**  
**DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 45**  
**DON'T WANNA TRY (627 Muzic, BMI/Logictone, BMI/Iron Tigga, BMI) H100 76**  
**DRIFT AWAY (Almo, ASCAP), HL, H100 54**

## -E-

**EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 47; RBH 15**  
**EN CUERPO Y ALMA (ELIEX) LT 8**  
**ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 18**  
**ENTREGA TOTAL (EMI Blackwood, BMI) LT 30**  
**ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 20**  
**EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 8; RBH 2**  
**EXCUSE ME MISS AGAIN (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 73**

## -F-

**FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, RBH 30**  
**FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP) H100 61**  
**FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 81**  
**FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 60**  
**FRIIO DE AUSENCIA (Not Listed) LT 44**

## -G-

**THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 28**  
**GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 3; RBH 5**  
**GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, H100 90; RBH 40**  
**GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 99**  
**GET LOW (TVT, ASCAP/Swale, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) RBH 74**  
**GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WBM, H100 65**  
**GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, H100 41; RBH 19**  
**GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc, BMI), HL/WBM, H100 13; RBH 18**  
**GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 29**

## -H-

**HALF A MAN (Almo, ASCAP), HL, CS 45**  
**HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 1; H100 22**  
**HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 62**  
**HELL IS A FLAME (McMurray's, ASCAP) RBH 96**  
**HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 18; RBH 16**  
**HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 58**  
**HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 25**  
**HEY, MR. PRESIDENT (Sony/ATV Tree, BMI), HL, CS 38**  
**HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 54**  
**HOTTEST OF THE HOT (Not Listed) RBH 77**  
**HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E To, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 10; RBH 6**

## -I-

**I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 8; H100 57**

**I CAN (Zomba, ASCAP/Il Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 16; RBH 10**  
**I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 80**  
**I DON'T GIVE A @##% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 50**  
**I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 52**  
**IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, RBH 81**  
**IF YOU'RE NOT THE ONE (Sony/ATV Timber, SESAC), HL, H100 43**  
**IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 2; RBH 4**  
**I GOT'CHA MA (Blunts, Guns And Funs, ASCAP/Sol-dierz Touch, ASCAP/DJ Irv, BMI) RBH 90**  
**I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 16**  
**I KNOW WHAT YOU WANT (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 11; RBH 7**  
**I'LL NEVER LEAVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 64**

**I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Dboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, RBH 61**  
**I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 55**  
**I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 12**  
**INCOMPLETE (Not Listed) RBH 100**  
**IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 1**  
**IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, RBH 72**  
**I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 97**  
**IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI), HL, RBH 66**  
**I RAQ AND ROLL (Blackened, BMI), WBM, CS 46**  
**I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 55**  
**I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 34**  
**I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) RBH 38**

## -J-

**JAH IS MY ROCK (BJA, ASCAP) RBH 93**  
**THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 20; RBH 11**

## -K-

**KILOMETROS (Sony/ATV Discos, ASCAP) LT 23**

## -L-

**LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 87; RBH 35**  
**LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/2111, ASCAP), HL, H100 93**  
**LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI) RBH 56**  
**LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 48**  
**LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 37**  
**LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoie, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake 8, The Phatman, ASCAP/Universal, ASCAP/Jaipo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 23**  
**LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 43**  
**THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 15**  
**LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 32**  
**LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 13; H100 67**  
**THE LUCKY ONE (Live Slow, BMI) CS 53**

## -M-

**MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI) RBH 52**  
**MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMarc, ASCAP/Terradome, ASCAP), HL, RBH 84**  
**MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 26**  
**MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 10; H100 59**  
**MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 32**  
**ME FALTA VALOR (Bello Musical, BMI) LT 49**  
**MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 14; RBH 39**  
**MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 33**  
**MI SOLDADO (TN Ediciones, BMI) LT 4**  
**MISS YOU (Naked Under My Clothes, BMI/Noon-time Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 5; RBH 8**  
**MUY A TU MANERA (Ser-Ca, BMI) LT 19**

**MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HorPro, BMI/Cosmic Muel, ASCAP/Don Pfimmer, ASCAP), HL, CS 22**

## -N-

**NEVER SCARED (Boncrusher, ASCAP) H100 92; RBH 41**  
**NINA AMADA MIA (Not Listed) LT 24**  
**NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 25; RBH 14**  
**NO MEANS NO (Mischevious, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 91**  
**NO ONE KNOWS (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 75**  
**NO ONE'S GONNA CHANGE YOU (Knock Knock, ASCAP) H100 96**  
**NO SE VIVIR SIN TI (ADG, SESAC) LT 47**  
**NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 50**  
**NO VALGO NADA (Ser-Ca, BMI) LT 50**

## -O-

**OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 56**  
**ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 44**  
**ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 54**

## -P-

**PARA QUE LA VIDA (EMI April, ASCAP/Enrique Igle-sias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 29**  
**PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL/WBM, RBH 82**  
**PEACEKEEPER (Now Sounds, ASCAP) H100 91**  
**PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 26; H100 4**  
**P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP), HL, RBH 70**  
**PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) H100 68; RBH 37**  
**POR AMOR (Peer Int'l., BMI) LT 42**  
**EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 22**  
**PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 34**  
**PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irv-ing, BMI), HL/WBM, H100 44; RBH 13**  
**P\*\*\*YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 42**

## -Q-

**QUEDATE CALLADA (Edimonsa, ASCAP) LT 36**  
**QUE LEVANTE LA MANO (Fononmusic, SESAC) LT 41**  
**QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/E.I.P.P., BMI/Sonido Azulado, BMI) LT 13**  
**A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 17**  
**QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 31**

## -R-

**RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 7; H100 51**  
**REALEST NIGGAS (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 32**  
**THE RED (Loeffler, ASCAP), WBM, H100 83**  
**ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 40**  
**ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 27; H100 98**  
**ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 21; RBH 75**  
**ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 78**  
**RUNNING (Dolphin, ASCAP/Universal, ASCAP), WBM, H100 66**

## -S-

**SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP), WBM, H100 55; RBH 17**  
**SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harian Howard, BMI), WBM, CS 59**  
**SEDCUEME (Salimat, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 12**  
**SERAN SUS OJOS (Fononmusic, SESAC) LT 46**  
**SERENATA HUASTECA (APRS, BMI) LT 34**  
**SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabiel, BMI) CS 5; H100 36**  
**SHOULDA, WOULD, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Tony Dixon, ASCAP) RBH 47**  
**SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noon-time Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 40; RBH 26**  
**SIN FORTUNA (Peer Int'l., BMI) LT 39**  
**SING FOR THE MOMENT (Daskel, BMI/Sony/ATV Songs, BMI/Ensign, BMI/Eight Mile Style, BMI), HL, H100 33**

**SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 35**  
**SI TE DIJERON (VMR, ASCAP) LT 45**  
**SNAKE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 45**  
**SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cun-ningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, RBH 48**  
**SOLDIER'S HEART (Zomba, BMI/R.Kelly, BMI), WBM, RBH 95**  
**SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 18**

**SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 51**

**SOMEWHERE I BELONG (Zomba, ASCAP/Chester-c-haz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba, BMI), WBM, H100 37**  
**SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 20; H100 88**  
**STARTING WITH ME (Heavenly Tunes, BMI) RBH 94**  
**STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 24**  
**STEP DADDY (Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/ColliPark, BMI/Zella, BMI/Unidisc, BMI/Supermarket, BMI) RBH 63**  
**STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Anthrill, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 69; RBH 31**  
**STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP), HL, RBH 71**  
**SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 52**  
**SIENA (Ser-Ca, BMI) LT 11**  
**SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 31; RBH 46**  
**SYMPHONY IN X MAJOR (EMI April, ASCAP/Cypher-clef, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 87**

## -T-

**TAL VEZ (Muziekuitgeveris Artemis BV, BMI) LT 1**  
**TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 48**  
**TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 79; RBH 89**  
**TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 21**  
**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 32**  
**THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 82; RBH 36**  
**THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 39**  
**THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 21**  
**THERE'S NO LIMIT (Deanaling, ASCAP/PBJ, ASCAP/Warner-Tamerlane, BMI), WBM, CS 14**  
**THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 17**  
**THIS VERY MOMENT (Yon-Ti, BMI) RBH 68**  
**THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 49**  
**THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 12; H100 63**  
**THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI**







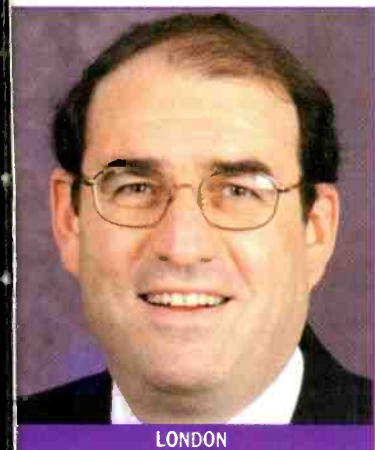
# Can Best Buy Find A Suitor For Musicland?

Continued from page 1

In February 2001, paying \$425 million in cash and assuming \$260 million in Musicland debt. It said it would provide an update on Musicland's status in June.

When making the announcement that it intended to sell Musicland, Best Buy also revealed that Musicland executive VP Connie Fuhrman had been promoted to president. Additionally, the company reported that the 1,000-plus-unit chain had a net loss of \$441 million on sales of \$1.7 billion in its fiscal year ended March 1. The loss includes a goodwill impairment charge of \$308 million, a non-cash charge of \$8 million related to changes in accounting, a \$102 million asset-impairment charge, and a \$23 million after-tax loss from store operations.

For its own financial results,



LONDON

Best Buy treated Musicland as a discontinued operation, posting net income of \$99 million, or 30 cents per diluted share, on sales of \$22.7 million. While the company posted an 18% increase in sales from the previous fiscal year of \$20.9 million, because of the Musicland results last year, net income was down significantly from the \$570 million, or \$1.77 per diluted share, that Best Buy achieved in the previous fiscal year.

In fourth-quarter 2002, Best Buy revenue rose 11% to \$7 billion; comparable-store sales were up 1.2%. Net income fell 11% to \$311 million, or 96 cents per diluted share, because of a previously announced impairment charge related to Musicland.

## SIGNS OF TROUBLE

The troubles at the Musicland chain were apparent in Best Buy's third-quarter results announced in January, when executives at the chain gave Wall Street prior warning that it was reviewing its options for the Musicland chain. At that time, it announced it was shutting down 110 Musicland



ANDERSON

stores where the leases had expired, while label executives speculated that at least another 200 Sam Goody mall stores needed to be shuttered but were not because of landlord considerations. While waiting for the announcement that arrived April 1 after Best Buy completed its review, many music suppliers privately worried that Best Buy would place the Musicland chain in Chapter 11, a fear that remains palpable today in off-the-record conversations with senior distribution executives.

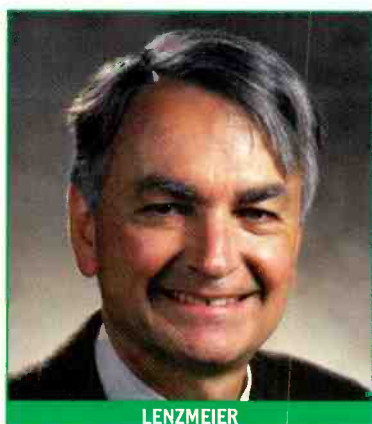
"The ultimate fear is that if they can't sell it, they tank Musicland and leave us holding the bag," one senior financial executive at a major says. In fact, executives at some of the majors say they have checked with their lawyers, and Best Buy can legally file Musicland in Chapter 11 and not be responsible for Musicland's liabilities, because although wholly owned, it is a completely separate entity.

Adding to that Chapter 11 fear are the circumstances surrounding the Cablevision strategy for the Wiz chain. Cablevision announced in February that it would try to sell the Wiz or shut it down by June. But in March, the parent entered into a stock deal to transfer ownership of the Wiz to a liquidation company. That company filed a Chapter 7 liquidation, and many independent vendors now fear they will never see a cent due them from the chain.

That scenario prompted the major-label financial executive to say, "I would like to think that Best Buy management would know it would be difficult for us to support their chain going forward if they leave us holding the bag. Whatever the outcome is, if we get stuck somehow by Musicland, we will expect Best Buy to make us whole, whether they are legally obligated to or not."

A Wall Street executive discounts worries that Best Buy will not be able to sell the Musicland chain—or at least parts of it. Best Buy could strike one or several deals to sell the old On Cue stores (which now do business under the Sam Goody logo), Media Play, and Suncoast, which he calls "viable businesses." On the other hand, he is doubtful about the Sam Goody mall chain: "Best Buy proved you can't make money in a mall-based music store."

A spokeswoman dismisses speculation about Musicland's marketability. "Our intent is to find a



LENZMEIER

buyer and complete a sale in the next 12 months. If we don't, we will cross that bridge when we get there. We would explore all available options."

Another Wall Street executive with a private equity firm suggests that Best Buy wants out of Musicland so bad that it likely would be willing to unload the chain in a fire sale; he suggests that Trans World Entertainment, lead by chairman/CEO Bob Higgins, would be a likely candidate. "Call him a bottom fisher or call him a value investor, but [Higgins] is shrewd," the executive says. But while label executives believe that Trans World is the only strategic suitor for Musicland, they worry that Higgins is so shrewd that he will repeat the strategy he used during the National Record Mart (NRM) liquidation, when he cherry-picked seven stores from the 125-unit chain and followed up with landlords to seek new leases on shuttered NRM stores. Higgins declines to comment.

## PAST MISTAKES

While Best Buy is regarded as one of the strongest merchants in the U.S., its remerchandising of Musicland never seemed to work out. Explaining what went wrong, Best Buy CEO Brad Anderson said in an April 1 conference call, "It is clear that several of the assumptions we made in purchasing Musicland proved incorrect." In addition to declines in the overall music market and traffic at malls—where many Musicland Group stores are based—he noted that Best Buy had difficulty selling digital products at the group's stores because of consumers' perceptions that Sam Goody prices were not competitive. He also said that core Musicland customers were lost when Best Buy added more video and DVDs to the product mix, a move that also cut into gross-profit margins.

A Wall Street analyst says that while a number of pertinent arguments could be made regarding what stymied Best Buy in its Musicland initiative, the main thing that Best Buy did wrong "was to run its own stores well." He said that ultimately proved to be Musicland's undoing.

Best Buy is widely regarded among home entertainment software suppliers for its marketing skills. It aggressively spends money in various advertising media, touting loss-leader pricing on hit

product to drive traffic to its stores. One day after announcing their intention to sell the Musicland Group (*Billboard Bulletin*, April 1), Best Buy executives cited music's ability to drive traffic in affirming their commitment to music in their mainline stores, even though comparable-store sales of music showed high single-digit declines. Best Buy president/COO Al Lenzmeier said in the April 1 conference call, "We continue to remain competitive in this business, and we are planning to increase our music assortments at Best Buy stores." In fact, he said that this year, Best Buy would

begin custom-tailoring its music assortments at individual stores and seek greater efficiencies in its supply chain.

Executive VP Mike London added that Best Buy has seen "marked increases" in sales of "non-hit" product. The chain is thus "looking to expand in some of the catalogs of particular genres that differentiate us from Wal-Mart." London did not cite specific areas, but he noted that store footprints would not expand.

Stock in Minneapolis-based Best Buy closed April 2 at \$28.67, up \$1.32 from its previous-day close.

## ADVERTISEMENT

### UNITED STATES DISTRICT COURT CENTRAL DISTRICT OF CALIFORNIA WESTERN DIVISION

FRED STEINER, *et al.*, on behalf of ) Case No. CV-00-5798-FMC (AJX)  
themselves and all others similarly )  
situated, ) CLASS ACTION  
Plaintiffs, )  
v. ) SUMMARY NOTICE  
ABC, INC., *et al.*, )  
Defendants. )

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS EMBODIED IN AN EPISODE OF AN ORIGINAL TELEVISION BROADCAST OF *GENERAL HOSPITAL*, *ONE LIFE TO LIVE*, OR *ALL MY CHILDREN*;

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION OR SOUND RECORDING THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION OR AN ENTITY AFFILIATED OR RELATED TO A DEFENDANT.

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

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

If you are (a) a current legal owner of a musical composition or sound recording, or portion thereof, that was embodied in an episode of the original domestic United States broadcast of the daytime television series *General Hospital*, *One Life To Live*, or *All My Children*, and that, without license or authorization, was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used as part of one of those television series in connection with its foreign distribution or foreign syndication by Defendants; or (b) a current holder of any monetary or royalty interest in any such musical composition or sound recording that is legally owned by a Defendant in this action or a related or affiliated entity, your rights may be affected by the settlement of the litigation. Defendants include ABC Inc., American Broadcasting Companies, Inc., Worldvision Enterprises, Inc., Image Edit, Inc., Spelling Satellite Networks, Inc., Video Services Corporation, and Audio Plus Video International, Inc. Entities affiliated or related to Defendants include but are not limited to Walt Disney Music Company, Wonderland Music Company, Inc., Buena Vista Music Co., Famous Music, Ensign Music, Bruin Music, Addax Music, Paramount Music, Mad Dog Winston, and Para-Sac Music. A complete list of these entities is located in the detailed notice which is available at: [www.gilardi.com/steinersettlement](http://www.gilardi.com/steinersettlement).

If you have not received a detailed Notice of Proposed Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Steiner Class Settlement, Settlement Administrator, c/o Gilardi & Co. LLC, P.O. Box 8060, San Rafael, California 94912-8060, or you may call 1-800-293-4294. An Internet website has been created to give you additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies. To access that website, go to:

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

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

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

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



# New Sony Structure Taking Shape

Continued from page 1

Sony Music Distribution (SMD) (U.S.) chairman Danny Yarbrough, senior VP of sales and distribution John Murphy, senior VP of sales and new technologies Craig Applequist, senior VP of urban sales Jimi Starks, VP of national accounts/Western region Jerry Pitti, and Southwest regional VP Jack Chase are all either retiring or otherwise departing the company. Sources indicate that apart from the restructuring, SME vice chairman Mel Ilberman and Epic Records Group chairman Dave Glew are expected to retire this year. Sony declined to comment.

Yarbrough's replacement has yet to be named, but Epic senior VP of sales Bill Frohlich is expected to become the No. 2 distribution executive. Columbia senior VP of sales Tom Donnarumma will head a new label sales group with all sales heads of Sony U.S. labels reporting to him.

At Sony's RED independent distribution arm, 20 staffers were let go, many of them account service representatives.

Among the cuts at the U.S. labels are Epic's national director of operations/black music Maurice Warfield, A&R

exec Matt Marshall, and longtime publicist Vivian Piazza. At Columbia, the cuts include senior VP pop/adult promotion Lee Leipsner, VP of rhythm/crossover promotion Andrea Foreman, and senior director of publicity Maria Malta. Additionally, Harold Fine, the veteran senior VP/GM of Sony Music Custom Marketing Group, is retiring.

Sony Discos, SME's Latin music division, cut approximately 20 staffers, according to sources, as did Sony Music Canada. The Canadian cuts include senior VP of A&R Michael Roth, although he is expected to be replaced.

Sony Music Nashville laid off seven staffers, including national director of sales Ed Gertler and director of A&R Anthony Martin.

Although the move has not been announced, Columbia Records Group chairman Don Jenner is expected to oversee Sony's U.S. operations (including the Columbia and Epic labels and SMD); Columbia Records Group president Will Botwin, Epic Records Group president Polly Anthony, and SME executive VP Michele Anthony are expected to remain in their current roles. Additionally, sources say Sony Music Europe senior VP of marketing Julie Borchard will relocate to the U.S. and take a position on Jenner's new management team. The labels under Jenner's purview are expected to operate distinct A&R, marketing, and promotion departments but may share some sales and production services. On the R&B side, however, the A&R, marketing, and promotion staffs of Columbia and Epic will be com-

## TOP EXECS IN NEW SONY U.S. STRUCTURE



DON JENNER



MICHELE ANTHONY



WILL BOTWIN



POLLY ANTHONY

bined into one team.

In an internal memo, SME chairman/CEO Andrew Lack, who replaced Thomas D. Mottola in that role Feb. 1, told employees that the "strategic, structural changes [were] necessary to position the company for future growth." With 15.4% of the U.S. business, SME is third in total market share year-to-date, behind Universal Music Group (28.3%) and Warner Music Group (16.5%), according to Nielsen SoundScan.

Additionally, Lack said SME is "taking measures to more closely coordinate our marketing efforts around the world. We are also combining some functions, most notably in sales and distribution, in order to minimize duplication of efforts... while these changes will result in the loss of some positions, we believe that they will also enable Sony Music Entertainment to effectively meet the challenges of a continually changing marketplace for music worldwide."

### BURGER EXITS

Burger, according to sources, called the senior executives reporting to him around Europe March 27 to inform them that in a week he would no longer be at the company.

Burger is believed to have been informed of his fate by Sony Music International (SMI) president Rick Dobbis when he stopped in New York on his way to Las Vegas to see the March 25 premiere of Celine Dion's show.

"Saying that it was a surprise would be exaggerated, because we had heard lots of rumors," one executive says, "but a lot of us thought he would be reassigned to another position within the group."

Burger, who declined to be interviewed, has told others that he has "every intention of remaining very close to this business."

Burger joined SME when it was still called CBS Records in 1977, taking sales and marketing positions within the company's Israeli affiliate.

He was appointed president of Sony Music Entertainment Europe in October 2000, succeeding Paul Russell, whom he had already replaced at the helm of the U.K. company. (Russell is now Sony/ATV music publishing chairman. He reports to Lack and is expected to continue to do so.) According to statistics from *Billboard* sister publication *Music & Media*, Sony Music Europe enjoyed its highest-ever albums and singles chart share in 2002, with 24% and 25.8%, respectively. The label took the top three positions on the *Music & Media* European Top 100 Albums 2002

year-end chart (with releases by Shakira, Anastacia, and Dion) and had the year's top single with Las Ketchup's "Aserejé/The Ketchup Song."

The European operations under the new regime are still works in progress. New York-based Dobbis was to fly to London April 4 for a week-long series of meetings with London-based staff and key Sony Music Europe executives to discuss the new operational structure.

Most of the country presidents who reported to Burger will now report directly to Dobbis. Sources say Dobbis will introduce a more collective management of the European office, structured around a number of senior executives who will have different areas of responsibilities. Key names circulating include senior VP of business affairs Sylvia Coleman, CFO Jacques Campet, and a yet-to-be-defined marketing coordinator. Dobbis' role will be to "supervise and advise," according to sources.

### AROUND THE WORLD

Although more than 350 international jobs are expected to be eliminated, at press time the extent of the casualties in Europe is not known. Some in SMI say they have been engaged in a full review of the company's operating structures. "This is an evolutionary process," a senior Sony source says, with duplicate layers being eliminated "to create more efficiency."

It is expected that Sony Music Europe will continue to exist as an entity (unlike BMG's European operations, which were restructured earlier this year), as will the company's operations in Asia, under Richard Denekamp in Hong Kong, and Latin America, under Frank Welzer in Miami.

Sources at Sony say the elimination of Burger's position is part of a process that started almost two years ago. "Our European operations have been going through an ongoing restructuring process during the past 18 months," one Sony Music Europe source says. Indeed, operations in Benelux, Scandinavia, Germany, and Spain have been streamlined during that period. In most European countries, except France, the stand-alone label structure of Columbia and Epic has given way to a new philosophy, this time distinguishing between local and international repertoire.

Another executive tells *Billboard*, "The [European] companies today are far smaller than they were just a couple of years ago. But we have to be careful not to downsize ourselves out of business for the sake of very short-term goals. We want a team of people

who can get the work done in a first-class manner."

Sony Music Germany has set the redundancy ball in motion during the past three weeks, axing several senior posts in a move some insiders are regarding as a pre-emptive strike. It is understood that more than 30 jobs are to be cut. A press release issued March 27 confirmed reports that senior casualties of the restructuring include Pete Grazier, GM of the adult/classical division, who will be replaced by Barbara Czeslik.

Also due to go is Columbia/Sony Music Domestic GM Ralf Kotowski, as well the division's product manager Sven Zimmermann and A&R manager Tom Nevermann, whose most recent signings include Norwegian act Delaware and domestic veteran Thomas Hanreich. Kotowski's responsibilities will be taken over by Columbia managing director Boris Löhe.

Addressing the cuts, Sony Germany/Switzerland/Austria president Balthasar Schramm says: "In order to secure the successful development of the company in difficult market conditions, Sony is taking the logical step of opting for efficiency, which includes trimming posts at senior management level."

A press release issued on the cuts says that the company is seeking someone to replace outgoing Sony Music Media managing director Uwe Lerch, whose division was among the hardest hit by the cutbacks.

Also on the Continent, it appears that Sony Music Italy will not be making cuts beyond the nine staffers it shed in late February. Additionally expected to emerge relatively unscathed is France. A restructuring of the company's sales operations took place last year, and Sony Music France president Olivier Monfort is now fine-tuning the structure. Sony Music France is believed to be one of the only divisions to have hit budget in the 2002-2003 fiscal year.

Similar stability is expected at Sony Music Spain, where president José María Cámara took over last September and restructured the company in January. In a statement, Cámara says: "Sony Music Spain has been reorganized and is a solid and viable operation."

Sony restructured in the Nordic markets in 2002; head count in the region is down to 110. "We have downsized and made the changes that we feel were needed in a falling market," a company source says.

At Sony Music Australia, 12 employees were let go. GM of human resources and business affairs Emmanuel Candi says Sony remains that country's largest record operation, with 440 staffers.

## OBITUARIES

# Edwin Starr Dead At 61

BY GARETH THOMAS

Soul singer Edwin Starr has died of a heart attack at the age of 61.

Starr, who was responsible for a string of hits during his career including "Twenty-Five Miles," "War," and "Contact," was living in the U.K. and died April 2 in Nottingham, England.

Born Charles Hatcher in Nashville on Jan. 21, 1942, Starr signed his first solo deal in 1965 with Ric Tic and had his first top 10 *Billboard* R&B hit that year with "Agent Double O-Soul," which was followed up by "Stop Her On Sight" (SOS). After Tamla Motown acquired Ric Tic and Starr in the mid-'60s, the singer had a top 10 hit with "Twenty-Five Miles" (Gordy) in 1969.

In 1970 Starr reached No. 1 on The *Billboard* Hot 100 with his pacifist track "War." Joining the disco band-

wagon in the late 1970s, in 1979 Starr had club and chart hits "Contact" and "H.A.P.P.Y. Radio" (20th Century).

In the early 1980s Starr moved to the U.K., where he tapped into his underground cult status in the northern soul and mod scenes. In 1984 he recorded a tribute album to Marvin Gaye for Streetwave and released a pair of singles on Hippodrome in 1985 and 1986. He recorded briefly for Virgin, where he was produced by Stock/Aitken/Waterman, before recording for Motorcity in the U.K. and WEA in Germany.

His later years saw Starr gigging extensively in the U.K. and the rest of Europe. "He was a very hardworking guy and a lovely man," says Richard Searling, presenter at U.K. radio station Jazz FM, who worked with Starr through the years. "He will be greatly missed."



STARR

**Farrell H. "Rusty" Draper**, 80, of pneumonia, March 28. A country and pop singer, Draper was known for such hits as "Gambler's Guitar," "Shifting Whispering Sands," "Night Life," and "Are You Satisfied?" Filling in for future president Ronald Reagan at a Des Moines, Iowa, radio station as a teenager, Draper went on to host his own radio show in San Francisco and Los Angeles, appearing on Ed Sullivan's variety show before eventually selling more than 1 million albums as a recording artist in the '50s and '60s.



# UPDATE

## Events Calendar

### APRIL

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 7, **2003 CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 10, **Premios de la Música Awards**, presented by the Academy of Music Arts and Sciences, Palacio Municipal de Congresos del Campo de las Naciones, Madrid. 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 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifpi.gr.

April 21, **Philadelphia Heroes Awards**, presented by the Philadelphia chapter of NARAS, Hyatt Regency Penn's Landing, Philadelphia. 215-985-5411.

April 21, **Sixth Annual Music & Enter-**

**tainment Industry Golf Tournament**, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

April 26-27, **30th Annual Music City Tennis Invitational**, benefiting the Vanderbilt Children's Hospital's Child Development Center, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-401-2704.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

April 29, **ASCAP Latin Awards Dinner**, Beverly Hilton Hotel, Los Angeles. 323-882-1413 (by invitation only).

### MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 5, **BMI Latin Music Awards**, Eden Roc Resort, Miami Beach (by invitation only).

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 7, **2003 SESAC New York Music Awards**, the Supper Club, New York (by invitation only).

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

tation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**, Royal Albert Hall, London. classicalbrits@iminternational.com.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

### JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **Independent Music Managers Assn. (IMMA) Convention 2003**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

# homefront

## Billboard Music Group events & happenings

## American Urban Radio Network, Billboard Keep Counting Down

Billboard and American Urban Radio Networks (AURN) have agreed to extend their longstanding licensing relationship for an additional two years. Under the deal, AURN produces two weekly syndicated shows—*USA Music Magazine* and *SuperJam Survey*—based on charts from Billboard sister publication *Airplay Monitor*.



*USA Music Magazine* is hosted by John Monds of WHUR-FM Washington, D.C., and provides listeners with a countdown of urban adult contemporary hits based exclusively on the *Airplay Monitor* Adult R&B chart. Adding to the mix is Kandi Eastman of KMJQ Houston, whose "Kandi's Korner," provides a fresh look at happenings in the urban world. The two-hour-long program can be heard every week.

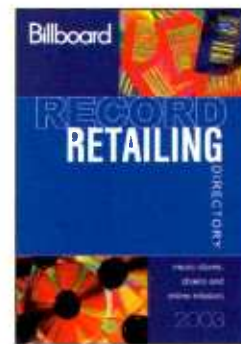
*SuperJam Survey* with Skip Cheatham of KKDA Dallas takes listeners through the *Airplay Monitor* R&B/Hip-Hop chart with a top-20 countdown plus two bonus tracks. In addition, Wendy "The Diva" Williams provides the entertainment feature "On the Down Lo With Wendy Williams!" The two-hour program airs weekly.

AURN delivers programming to more than 400 radio stations nationwide and reaches an estimated 20 million listeners. For more information on *USA Music Magazine* and *SuperJam Survey*, visit [www.aurnol.com](http://www.aurnol.com).

## DIRECTORY OF THE WEEK

## 2003 RECORD RETAILING

Billboard's 2003 Record Retailing Directory is hot off the presses. An essential tool for those who service or sell products to the retail music community, the directory features 6,000 total listings, including contact information for 5,663 individual store locations.



For each store listed, The *Record Retailing Directory* provides an address, phone and fax numbers, plus email and Web addresses when available. In addition, the 2003 edition includes audiobook retailers and chain headquarter listings with key music buyers. There also is contact information for online retailers across the U.S., from local-store sites to such national operations as Amazon.com, MusicNet, and Pressplay.

The 2003 *Record Retailing Directory* is available for \$215 per copy, plus \$7 shipping (\$15 for international orders). Order online at [www.orderbillboard.com](http://www.orderbillboard.com) or mail orders and payment to: *Billboard Directories*, P.O. Box 2011, Marion, OH 43306.

### UPCOMING EVENTS

**BILLBOARD LATIN MUSIC CONFERENCE & AWARDS**  
May 5-8 • The Eden Roc Resort • Miami Beach

**BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS**  
Aug. 6-8 • The Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • [bbevents@billboard.com](mailto:bbevents@billboard.com)

## Life Lines

### BIRTHS

Boy, Fallon Jude, to **Andrea and Will McGinnis**, March 11 in Nashville. Father is bassist for Christian rock band Audio Adrenaline.

Boy, Chad Michael, to **Angie Hoskins Aldridge and Michael Aldridge**, March 17 in Hendersonville, Tenn. Mother is member of gospel group the Hoskins Family.

Girl, Alessia Nicole, to **Eva and Bobby D'Ambrosio**, March 17 in Plainview, N.Y. Father is an international DJ/remixer/producer.

Girl, Emma Rae, to **Amber and Kevin**

**Denney**, March 20 in Gallatin, Tenn. Father is a country recording artist.

Girl, Deila Rose, to **Cynthia Wells and Marc Lipkin**, March 21 in Chicago. Father is head of publicity for Alligator Records.

Twins, Abigail Esme and Benjamin James, to **Kelly Willis and Bruce Robison**, March 24 in Austin. Mother is a country recording artist. Father is a singer/songwriter.

Girl, Mary Kathleen, to **Denis and Michael Harris**, March 25 in Ridgewood, N.J. Father is senior VP/CFO for Virgin Records and Jazz & Classics.

Boy, Conor Dennis, to **Jessica and John Kilcullen**, March 25 in New York. Father is President of VNU Music and Literary Group and Publisher of *Billboard*. Great-grandfather was singer Dennis Day.

**vnu business publications**  
USA

**vnu business media**

• President & CEO: **Michael Marchesano**; Chief Operating Officer: **Howard Lander**; Group Presidents: **Mark Dacey** (Marketing/Media & Arts), **Robert Dowling** (Film & Performing Arts), **Mark Holdreith** (Retail), **John Kilcullen** (Music & Literary), **Richard O'Connor** (Travel, Performance, Food Service & Real Estate/Design), Vice Presidents: **Joanne Wheatley** (Information Marketing), **Barbara Devlin** (Manufacturing & Distribution)

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## Chart Beat™ by Fred Bronson

**BEAUCOUPS OF BEATLES:** How long has it been since a former **Beatle** charted on The Billboard 200? Well, not that long. It's only been two months and one week since **George Harrison's** *Brainwashed* had a berth on the album tally.

A better question would be, How long has it been since **Ringo Starr** has had an album on The Billboard 200? It has been four years, nine months, and one week since *Vertical Man* debuted. That means *Ringo Rama* (Koch), new this issue at No. 113, is Starr's first appearance on this list in the 21st century. That's not the longest gap between Ringo albums: *Vertical Man* was his first album to chart since *Stop and Smell the Roses* went to No. 98 in 1981.

As a solo act, Starr's chart span is 32 years and 11 months, dating back to the debut of *Sentimental Journey* in May 1970. *Ringo Rama* is his 11th album to appear on The Billboard 200. Counting his work with the Beatles, Starr's chart span grows to 39 years, two months, and two weeks, working back to the debut of *Meet the Beatles!* in February 1964. Of the four former Beatles, **Paul McCartney** has charted 32 albums of his own. **John Lennon** charted with 20 non-Beatles albums, and Harrison charted with 16.

**'BEAUTIFUL' PEOPLE:** **Snoop Dogg's** first two singles to chart on The Billboard Hot 100, "What's My Name?" and "Gin & Juice," both peaked at No. 8 in 1994. He hasn't had another top 10 hit on this chart until now. "Beautiful" (Doggystyle/Priority) takes a five-place hike to No. 7, giving Snoop and featured artists **Pharrell & Uncle Charlie Wilson** their biggest hit to date on the Hot 100.

This is the second "Beautiful" top 10 hit in recent weeks, as **Christina Aguilera** peaked at No. 2 with the same title but a different song.

**CHICO IS THE MAN:** *Free* (Alove/Koch) is the first **Chico DeBarge** title to show up on Top R&B/Hip-Hop Albums since *The Game* went to No. 6 in 1999. *Free* is Chico's fifth solo album to chart; that's two more than the three **DeBarge** albums that charted for his siblings from 1983 to 1985. Chico was not part of the group that included brothers **El, Mark, James, and Randy** and sister **Bunny**. El and Bunny are the other DeBarges who have also had solo albums.

**THE B'Z KN'ZS:** **The Beatles** may have owned the entire top five on the Hot 100 in April 1964, but that's nothing compared with the domination of this week's Japanese singles chart by the **B'z**. The duo, made up of **Tak Matsumoto** and **Koshi Inaba**, have locked up 11 of the top 12 positions. "It's Showtime" (Vermillion) debuts at No. 1. Except for a single by **Smap** at No. 2, the next 10 songs are all by the B'z.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi



# Deborah Gibson Acts Up In Cabaret



**D**iane Gibson admits that she was taken aback the first time she saw daughter Deborah slink about the stage in her lead role as the sexy, saucy Sally Bowles in Broadway's *Cabaret*.

"I just sat there in awe—and I'm her mother," says Gibson, who is also Deborah's longtime manager.

The younger Gibson laughs at the contrast between this very adult character and her "Electric Youth" persona as Debbie Gibson back in the '80s: "I'm certainly over it, but I realize it takes others longer to catch up," she says. "Nostalgia is fine as long as people can see the flip side as well."

In fact, Gibson has flourished as a stage actress for more than a decade now, with turns on the Great White Way, London's West End, and touring companies of—take a breath—*Les Misérables*, *Grease*, *Funny Girl*, *Chicago*, *Joseph & the Amazing Technicolor Dreamcoat*, *Cinderella*, *Beauty and the Beast*, and *Gypsy*.

Gibson says, "Once you're able to get past the stunt-casting phase, Broadway really is a lot more stable [than the music business]. I love the world of theater and the sense of community."

She adds, "I remember in the pop world, if I had a great vocal night, people in the audience would scream really loud—but they'd do the same thing if I didn't have a good vocal night. Half the fans were there for the music, half just to see the body onstage. Now I'm in a venue where people are actually listening."

Gibson's vampish performance as Bowles—a role made famous in the film version of *Cabaret* by Liza Minnelli—is certainly her most ambitious undertaking to date. She belts with gritty gusto, dances with verve and self-possessed ease, and

quickly charms the pants off the audience with the focused buoyance she brings to a precocious, complex, and ever-present character.

"I really get to turn myself inside out and throw it all out to the audience, which is really cool," Gibson says. "By the end, I feel wrung out, like I've done something profound in telling an important story and entertaining people at the same time. This role has definitely raised the bar."

Gibson stars in *Cabaret*—which began its sixth year March 19 at the famed Studio 54—through April; in July, she'll reignite her role as *Chicago's* Velma Kelly at the new, 2,800-seat Lyric Theatre in Oklahoma City.

She's also working with dance remixers Soul Solution on new pop material, which Gibson readily admits she would love to serve to the world at large—"but only with a big machine behind me. The independent thing was fine for two albums [including current *M.Y.O.B.*], but I really don't like the business side as much. And nothing gets heard without \$5 million behind it."

Meanwhile, Gibson has recently gotten face time on NBC's *Today*, E!'s *Michael Essany Show*, and as a guest host on ABC's *The View*, where she interviewed John Travolta. She's also working on an original musical, *Skirts*, featuring her music and lyrics, and is constantly scouting her next Broadway gig.

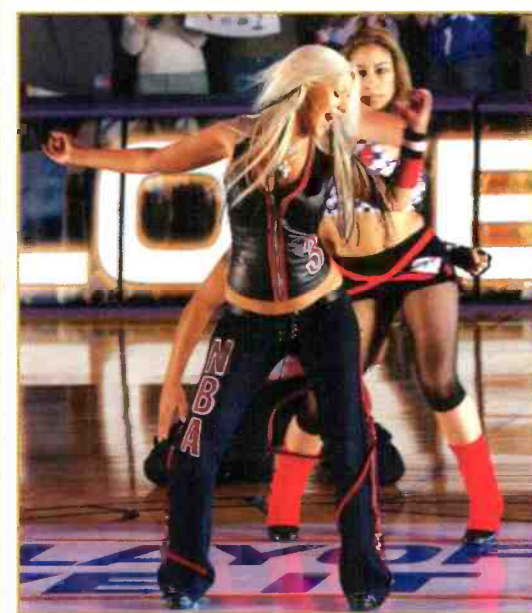
"Sometimes I feel like I could just live in my dressing room and go back and forth to the stage," Gibson says of her razzle-dazzle life in New York. "It's so nice now that I'm treated as a dancer and an actress as much as a singer. I no longer feel like the accidental actress."

CHUCK TAYLOR



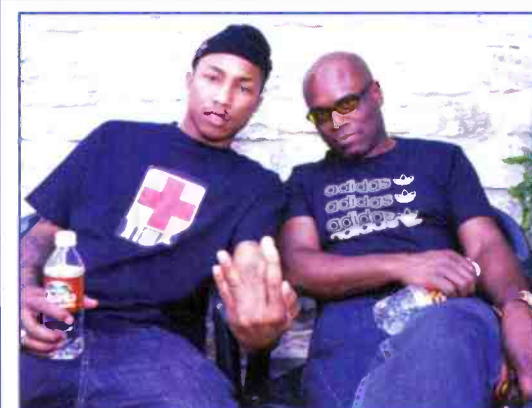
## Yardbirds Gaining New Ground

**R.E.M.'s** Mike Mills, a longtime devotee of seminal blues-rock/garage-rock band the **Yardbirds**, visited backstage at Austin Music Hall in Austin for the U.K. band's first live performance in nearly 35 years. Shown, from left, are the Yardbirds' **Jim McCarty**, Mills, the Yardbirds' **Chris Dreja**, and **Steve Vai**. *Birdland*, the band's first album since 1968, is due April 22 and was executive-produced by Vai. (Photo: William Hames)



## Fight Song

At a recent music video/spot shoot at the Staples Center in Los Angeles, **Christina Aguilera** encourages fans to "Love It Live," promoting the NBA Playoffs campaign with her new single, "Fighter"; the song is the third release from her current album, *Stripped*. The NBA music video version of the song will debut April 6 on ABC during the Washington Wizards vs. Boston Celtics game. (Photo: Noah Graham/NBAE/Getty Images)



## Southern Hospitality

Arista president/CEO **Antonio "L.A." Reid**, right, and **Pharrell Williams**, *über* producer/co-head of the Neptunes' joint-venture label StarTrak, came out in force to support the labels' acts at the recent South by Southwest Music Festival in Austin.



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NEW RELEASES

## DAILY MUSIC NEWS



LINKIN PARK

### Linkin Park, Room 5 Crash Into U.K. Charts

March 31, 2003 11:00 AM ET

Linkin Park's "Metora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/BMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham. »

### Latest Headlines

- ▣ Billboard.com Introduces New Look, Features »
- ▣ New Radiohead Album Floods The Internet »
- ▣ Top Acts Plug In For 'Matrix Reloaded' Soundtrack »
- ▣ Diana Ross Writing 'Heartaches' Memoir »
- ▣ James Brown Donates Concert Tix To Military »
- ▣ A Perfect Circle Tapped For Lollapalooza »

## HEAVY ROTATION



ROBBIE WILLIAMS

### HOT PRODUCT »

Previewing new releases from Robbie Williams, the White Stripes, the Beatles, Wilco, and more.

## ARTIST OF THE DAY



THE ROOTS

## NEW FEATURES INCLUDE:

**THE TANGLED WEB:** Our guide to cool websites and essential online music events, premieres and promotions.

**BREAKING & ENTERING:** A weekly look at the latest acts entering the Billboard charts.

**FINE TUNING:** A daily preview of must-see televised music programs and appearances.



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The new album featuring  
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**"PEACEKEEPER"**

**SAY YOU WILL** features eleven tracks produced by Lindsey Buckingham; five tracks produced by Lindsey Buckingham and Rob Cavallo; one track produced by Lindsey Buckingham and John Shanks and one track produced by Lindsey Buckingham, Rob Cavallo and John Shanks.

Album mixed by Mark Needham except "Destiny Rules," mixed by Chris Lord-Alge

**New Year, New Album, New Single, New Tour, New Dreams**

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