

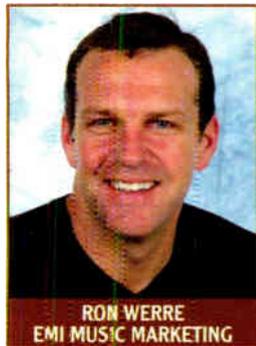
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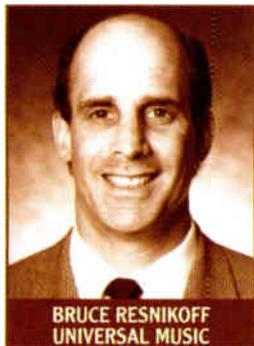
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RON WERRE
EMI MUSIC MARKETING



BRUCE RESNIKOFF
UNIVERSAL MUSIC

Biz Seeks Boost For Ailing Catalog Sales

BY CHRIS MORRIS
 LOS ANGELES—With the catalog side of the sagging music business taking a whopping hit so far this year, sales and marketing executives are grappling with new strategies to fire up the market.

Compared with the same time frame in 2002, for the year to date, overall U.S. catalog sales have plunged 13.8%, according to Nielsen SoundScan. Sales of recent catalog have plummeted 17.9%. Deep catalog—albums in release three years or more—dropped 12%.

In 2002, recent catalog fell 14.2% for the full year, while deep catalog declined only 7%. (Recent catalog is defined as albums in release for more than 18 months

but less than 36 months—except for jazz and classical titles, which count as recent catalog after 12 months.)

The picture is not expected to get any better this year. EMI Music Marketing senior VP of sales and catalog marketing Ron Werre says, "Maybe it's a worst-case scenario, but honestly, I'm prepared for a 15% decline for this calendar year on catalog."

Bruce Resnikoff, president of Universal Music Enterprises, the catalog arm of Universal Music Group, says a complex of familiar problems have contributed to the precipitous decline: "There are store closings. There's a shift in the business from the traditional retailer to the mass merchandisers.

(Continued on page 66)

Mix Tapes Rise From Street As Hip-Hop Promo, A&R Tool

BY RASHAUN HALL

NEW YORK—Mix tapes are not just for mix-tape DJs anymore. Labels, recording artists, and marketing companies have got into the mix-tape game, adding commercial releases to what was once mainly a street market. These compilations—both illicit and authorized—are being used to discover and break R&B/hip-hop acts, and mix-tape DJs are being sought out for label deals.

Typically sold via independent retailers or street vendors for \$10-\$15, mix tapes—on CD or cassette—are DJ compilations of album tracks, freestyle rapping, and exclusive songs. The sale of these street mix tapes is illegal, and in some cases the tracks that are used are not cleared by the artist or the label. However, many new and established rap artists willingly participate on them to gain

or maintain street credibility.

The tapes' booming street trade has caught the attention of the majors, which have signed a number of prominent mix-tape DJs to produce legal compilations. Additionally, several artists have crafted their own for both street and promotional use. While this signals a noteworthy new chapter in the evolution of mix tapes, there is some concern that the form will lose its street credibility.

Mix tapes have long been a staple of hip-hop culture. Lately, their potential to impact the mainstream marketplace has been evident in the chart success of such rappers as 50 Cent, Fabolous, and Nas, all of whom have been prominently featured on mix tapes. While the compilations are most popular in the Northeast, their sale has

(Continued on page 68)

'It's a double-edged sword, because selling mix tapes is illegal.'

-Rob Love, Def Jam-

'Idol' Ups Stakes For TV Talent

BY CARLA HAY

NEW YORK—Inspired by the success of *American Idol*, U.S. networks are rolling out a raft of new TV talent shows that promise to unleash a slew of would-be stars on the American music-buying public. But while *American Idol* and some of its international counterparts

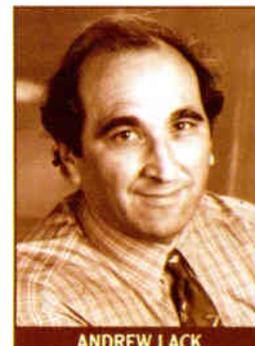


KELLY CLARKSON

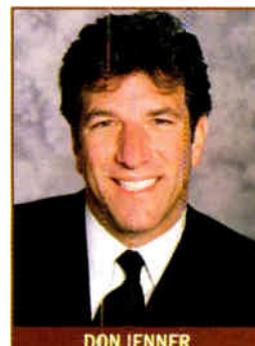
have produced winners who immediately topped the charts, it remains to be seen whether any of this new generation of contest winners will enjoy sustained success.

In the U.S.—the world's largest music market—expectations of stardom from such

(Continued on page 67)



ANDREW LACK



DON IENNER

Ienner Ascends At Restructured Sony

BY ED CHRISTMAN

NEW YORK—In Don Ienner, new Sony Music Entertainment (SME) chairman/CEO Andrew Lack has found an effective partner at "helping us to tear down all the walls" as the company implements its current restructuring.

Ienner was officially named president of Sony Music U.S. April 14. The veteran executive, whose promotion from chairman of the Columbia Records Group (CRG) had been expected for close to two months, "has been on the leading edge of opening all the doors" relating to issues SME executives have had to deal with in reworking the way the company operates, Lack tells *Billboard*.

Since Lack replaced

Thomas D. Mottola in February, he has examined all facets of the company. During the past several weeks, Sony has cut up to 1,000 staffers from its 10,000 employees worldwide in an effort to achieve \$100 million in savings.

In his new post, Ienner will report to Lack and oversee the operations of all the U.S. Sony Music labels: CRG, Epic Records, Sony Classical, Sony Music Nashville, Sony Music Soundtrax, Sony Wonder, and Legacy Recordings.

Ienner had headed Columbia Records since 1989, first as president and then, additionally, as chairman of CRG, upon its formation in 1994. (He

(Continued on page 4)

New 'Billboard' Editor In Chief: Page 4 • More Releases, Fewer Sales In '02: Page 9 • Two Accounts File Chapter 11: Page 41

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 SPOTLIGHT BEGINS ON PAGE 15



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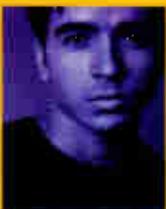
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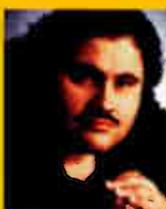
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Lenner Ascends At Restructured Sony Music

Continued from page 1

Will Botwin in 2002.) Before his Columbia tenure, he was executive VP/GM at Arista Records; he also co-founded and served as executive VP at Millennium Records.

Lenner began his career in the music industry in 1969, working in the mail room of Capitol Records. He then joined his brother, Jimmy, in a partnership at C.A.M. U.S.A., a publishing, management, and production company that represented such acts as Three Dog Night; Grand Funk Railroad; Blood, Sweat & Tears; and the Raspberries.

Last year, Columbia was the No. 1 U.S. label in terms of total album market share with 8.2%, according to Nielsen SoundScan. Through first-quarter 2003, it ranks second with 7.3%, behind Interscope/Geffen/A&M.

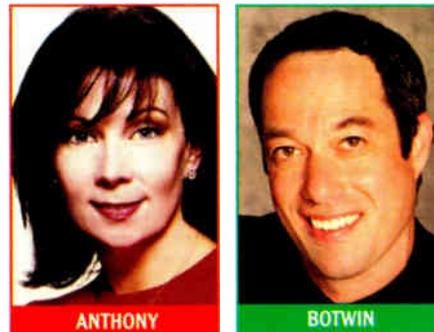
Lack says the strong Columbia performance and Lenner's obvious attributes as a leader "made it profoundly and happily clear to me that he would be great in this new role. He has been open to asking questions that challenge all of our assumptions in every area." Moreover, Lenner combines both a knowledge and love of music and good business acumen, which Lack says "is a nice combo. It is hard to find that balance in executives; usually, they tilt one way or another."

According to a Sony statement, Lenner will work with the rest of Sony's senior management team in developing and implementing strategic initiatives in a number of areas, including distribution and centralized sales. While the latter two areas will not directly report to Lenner, "we are all at the table together," Lack says. In

all areas of the company, "we have to get everyone talking together. We can't afford the disconnect anymore."

Of his own role, Lack says, "I am not going to be in the trenches with [senior management], but I like to be deeply involved as a fellow traveler and sometimes as a kibitzer. I want to know the problems we are facing, and I want to be sure we have the resources to deal with them."

Lack says the restructuring is aimed at breaking down the walls between the various labels and the different operational areas within the company. "I am looking for transparency internally between the labels and between the marketing, promotion, sales, and operational areas and between physical and digital distribution,"



ANTHONY

BOTWIN

he explains. "I want to make us one company in pursuit of the same goal: to find great music, produce the hell out of it, and distribute it smartly, and we need everyone in on that conversation."

In the past, "it is fair to say that the labels competed with one another," Lack says. "I don't know that that is helpful going forward." In fact, Lack says he expects CRG president Botwin and Epic Records president Polly Anthony to work closely together: "Polly will work more closely with the Columbia team in a way they never did before. They will even share some services with each other."

Sony has yet to provide more details

about its plans in that area, but sources suggest that the labels will have a shared sales staff, with distribution more closely aligned in that effort (see Retail Track, page 43). Also, there will be shared services in the production area and for the R&B genre, with one department handling marketing, A&R, and promotion under current Epic executive VP of A&R and urban music Dave McPherson, according to sources.

Botwin and Anthony will report to Lenner. Anthony previously reported to Dave Glew, who is expected to retire as chairman of Epic Records Group.

Also reporting to Lenner are Peter Gelb, president of Sony Classical; Allen Butler, president/CEO of Sony Music Nashville; Glen Brunman, president of Sony Music Soundtrax; David Pierce, executive VP/GM of Sony Wonder/SMV; and Jeff Jones, senior VP of jazz for Columbia Records and senior VP of Legacy Recordings.

SME would not confirm who, in addition to Lenner, is reporting directly to Lack. Announcements are expected soon.

Lack acknowledges similarities between the way the U.S. operation will now be set up and the way Sony is structured internationally. But beyond that, he hopes that the restructuring will also break down the barriers between the international and domestic companies. "Internationally, our companies have felt that they haven't got the U.S.'s ear as much as they would like," he says. "I am hoping we have cleared out the underbrush there."

To that end, Lack praises Lenner's "great relationship" with Bob Bowlin and Rick Dobbis, chairman and president, respectively, of Sony Music International.

He says SME will be focused on more efficiently and effectively communicating with its companies around the world, and vice versa. "We need good ideas, wherever they come from," he says, "rather than to have conversations limited by the parameters of turf."

'Billboard' Names Girard New Editor In Chief

Award-Winning Journalist Brings 25 Years Of Experience To Magazine

Keith Girard, an award-winning journalist and editor with more than 25 years' experience, has been named the new editor in chief of *Billboard*. He will report to John Kilcullen, *Billboard* publisher and president of VNU Business Publications' Music & Literary Group.

Girard, who starts April 21, replaces Timothy White, who served as *Billboard*'s editor in chief from 1991 until his death in June 2002.

Kilcullen says, "In searching for *Billboard*'s new editor in chief, we were looking for a proven leader with a passion for music and, just as important, a strong record of editorial excellence in trade publishing."

"Keith and I come to *Billboard* with a shared vision, fresh sets of eyes, and prior records of delivering timely, relevant, and actionable information to help readers better manage their businesses," Kilcullen continues. "As publisher and editor in chief, we are keen to advance the industry agenda with regard to curbing piracy, understanding and implementing configuration alternatives, and analyzing new digital-distribution models, while always helping to discover, cross over, and grow talent. As we approach *Billboard*'s 110th birthday next year, I am confident that Keith's diverse experience in business, legal, financial, and digital publishing will serve him, the *Billboard* team, and our readers well as we chart the industry course through this period of enormous change and opportunity."

Girard says, "*Billboard* presents a wonderful opportunity for me to bring my experience to bear on an industry that is facing major challenges, as well as exciting opportunities. I want *Billboard* to be an inclusive magazine for all facets of the industry, and I look forward to working with everyone as we sort through the many issues that will define and distinguish music in the 21st century."

Girard joins *Billboard* from *InvestmentNews*, a national business weekly published by Crain Communications, where he held the post of editor. During his *InvestmentNews* tenure, he led the news weekly through a redesign and broadened its coverage of the financial services industry, as well as introduced an array of new features.

Prior to his role at *InvestmentNews*, Girard was VP/editor in chief of *The Daily Record*, Maryland's oldest and largest business and legal newspaper. Under his direction, *The Daily Record* expanded from a single-section, 40-page paper into a multi-section, 125-page daily; it was twice voted the best regional business newspaper in the nation by the Assn. of Area Business Publications. Girard has worked in front of and behind the camera in TV, as a talk-show panelist for WETA-TV in Washington, D.C., and as a writer/producer in CNN's Washington bureau. Additionally, he authored *Remembering the Gulf War: The U.S. Marines in Operation Desert Shield/Desert Storm*. He has written a number of acclaimed investigative pieces on a variety of topics, including how U.S. corporations provided Saddam Hussein with chemicals in the 1980s to make poison gas, the fall of the D.C. homicide squad during one of Washington's worst murder sprees, and the scandal that rocked the Maryland savings and loan industry.

Along with his *Billboard* duties, Girard will continue to write a weekly column on business for CBSMarketwatch.com.

Girard, a 1975 graduate of American University, has won numerous awards for his work from the Society of Professional Journalists, the Associated Press, and the Society of American Business Editors and Writers. He is currently a finalist in this year's Chicago Headline Club's Peter Lisagor Awards for Exemplary Journalism.



GIRARD



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Inside Track

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World Radio History

Top Albums

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Top Singles

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DANCE/CLUB PLAY		
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JAZZ/CONTEMPORARY	
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THE TOP STORIES

8 Rave Bill Edges Toward Passage

The so-called "Rave Bill" passes the Senate and House, as concerns escalate in the dance community.

8 Smith Says University Admin Response To Piracy Is 'Dismissive'

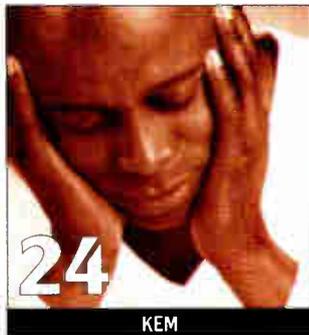
Lamar Smith, R-Tex., and the top copyright champ in the U.S. House, blasts universities for doing little to curtail music piracy.

41 Madonna Limits Digital Downloads

The artist will limit digital downloads of her music to full albums.

53 Country Takes Kid Rock's 'Picture'

Kid Rock's duet with Sheryl Crow is a pop, adult top 40, adult contemporary—and now country—hit.



QUOTE OF THE WEEK
 "My whole life has been turned around. That wreck put the fear of God in me."
 GEORGE JONES
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Apple Bid For UMG Doubtful

BY MATTHEW BENZ

NEW YORK—The initial burst of excitement that greeted the April 11 news that Apple Computer was considering a \$5 billion-\$6 billion acquisition of Universal Music Group (UMG) has since given way to the realization that such a combination, however enticing, is unlikely.

On April 16, Apple CEO Steve Jobs, in his first public comment on the matter, said, "Apple has never made any offer to invest in or acquire a major music company." Beyond that, he said, "we will abide by Apple's policy of not commenting on rumors."

With that statement, Apple effectively "made it clear that they aren't pursuing" UMG, says Robert Cihra, an analyst with Fulcrum Global Partners in New York who follows Apple. In buying UMG, he believes the company runs the risk of "spreading itself too thinly over businesses"—hardware, software, and content—that are not linked closely enough to belong together. Apple investors seem to agree: The company's stock is down about 8% since April 11.

Vivendi Universal (VU) is currently shopping its entertainment assets as it seeks to reduce debt and has "received interest from a number of interested parties," a spokeswoman says. She adds that until a definitive agreement is reached, the company will not discuss matters further. Representatives for UMG and Apple declined to comment.

UMG and VU also declined to comment on news reports that top UMG executives, along with VU vice chairman Edgar Bronfman Jr., are seeking a management-led buyout or partial purchase of UMG. Bronfman did not

return a call for comment.

Despite Jobs' statement, Raymond James & Associates analyst Phil Leigh says an Apple bid for UMG would not be surprising. "Apple Computer has been slowly evolving into a digital-media company anyway. Their computers are focused on digital-media applications."

In addition to its wildly successful iPod portable player, Cupertino, Calif.-based Apple is gearing up to launch a much-buzzed-about digital-music service. Within weeks it is expected to announce broad-based licensing deals with all five major labels that will enable the sale of à la carte downloads for 99 cents apiece. The offering—the first music service tailored to Apple users, who represent less than 3% of the PC market—is expected to be tied in to the company's iTunes digital jukebox and enable the download and transfer of tracks to iPods.



Thus, while some music industry observers hold that the clash of Silicon Valley and record label cultures would be too marked to ever work, others remain hopeful about a possible Apple/UMG union. Jay Cooper, chair of Greenberg Traurig's Los Angeles entertainment practice and co-counsel for the Recording Artists' Coalition, foresees a happy marriage of equals, calling Jobs a "visionary" who may be the industry's best bet for building a viable digital-music business.

"I think the music industry could absolutely use the insight of someone like Steve Jobs," Cihra adds. "I just don't think they're going to get it."

Additional reporting by Brian Garrity in New York.

Provident Stops Distributing Evanescence

BY DEBORAH EVANS PRICE

NASHVILLE—Provident Music Distribution, the Christian distribution arm of Zomba, says it will no longer distribute Wind-up Records act Evanescence to the Christian retail market. The move results from comments that band member Ben Moody made during a print interview that stressed the band does not consider itself a Christian act.

Don Noes, senior VP of Provident Music Distribution—which had been working Evanescence's debut album, *Fallen*—issued a letter to accounts April 10 saying that Wind-up had recalled the group's product from Christian retail because of Moody's comments. Noes tells accounts they can return Evanescence product for full credit.

Moody was quoted in the April 18 *Entertainment Weekly* as saying, "We're actually high on the Christian charts, and I'm like, 'What the fuck are we even doing there?'" However, the band played Provident's sales conference last December.

Fallen was No. 1 on last issue's unpublished Top Contemporary Christian Album chart but has now been removed from that chart. The set is No. 10 on The Billboard 200 this issue.

In a letter to Provident, Wind-up chairman/CEO Alan Meltzer apologized for "an unfortunate and embarrassing situation" and vowed that in the future, the label will scrutinize "Christian artists' beliefs and commitment with even greater diligence."



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Thanks and congratulations to LINKIN PARK from everyone at MTV2.

Here's to the success of Meteora and your stellar kickoff to this year's 2\$bill concert series.



World Radio History

Copyright Advocate Slams Universities

BY BILL HOLLAND

The top copyright champion in the U.S. House of Representatives slammed top officials at many of the nation's universities April 16 for what he felt were their ineffective responses to campus peer-to-peer (P2P) piracy and told a group of 400 songwriters at an ASCAP

event in Austin that Congress would deal with those committing Internet and hard-goods piracy.

Lamar Smith, R-Tex., the new chairman of the House Subcommittee on Courts, the Internet and Intellectual Property, came out of the gate swinging in his speech, following the same nonsense approach he took last year as the chairman of the House Subcommittee on Crime and Terrorism.

Smith said, "It doesn't matter whether the pirates are individuals or crime organizations, one thing is clear: Their activity is increasing, and it must be addressed."

Smith, who said he sees no difference between P2P downloading and stealing a CD from a record store, then asked, "Would any other American industry be able to sustain its operations for long if one-third of its sales were lost to theft?"

He told attendees, "The very first hearing I held in the [Intellectual Property] subcommittee was to address piracy on university campuses. At the hearing, it was evident that so far, very little has been done to enforce the law against students who illegally down-

load using university resources."

The Congressman also commented on the April 3 lawsuits filed by the Recording Industry Assn. of America (RIAA) against students at Princeton University in New Jersey; Rensselaer Polytechnic Institute in Troy, N.Y.; and Michigan Technological University in Houghton, Mich. (*Billboard*, April 12). In the suits, the RIAA asked for permanent injunctions to shut down file-sharing systems operated on the computer networks at the schools. "So what did Princeton University administrators do?" Smith asked. "Nothing. Just like Rensselaer Polytechnic Institute and Michigan Technological University—and most other universities faced with this problem."

Although leaders from the university community have formed a committee with the content community to address the problem, Smith characterized the responses by universities to P2P piracy as "dismissive. It is, to say the least, disturbing when university officials have almost no regard for the theft of work many artists and songwriters take months and years to create."

Dance Community Disheartened By The Passage Of 'Rave' Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Disappointed that despite their opposition, the so-called "rave" bill was passed by the U.S. Senate and House of Representatives, the dance and electronic music communities are warning that the bill would have a chilling effect that could extend beyond the rave scene if it becomes law.

Sen. Joseph Biden, D-Del., convinced lawmakers to include his rave-oriented Illicit Drug Anti-Proliferation Act as an amendment to the Amber Alert legislation, which is designed to toughen child pornography penalties and heighten public awareness of missing children. The measure passed April 10 and has been sent to the White House for President Bush's expected signature.

Biden's bill extends the current "crack house" law to allow prosecutors to slap big fines on promoters or owners who host events, as the bill states, "for the purpose of providing an arena for illegal drugs," such as ecstasy. Critics of the bills say the provisions are too broad.

Although the Senate passed the Amber Alert bill 98-0, Sen. Patrick Leahy, D-Vt., and Sen. Ted Kennedy, D-Mass., opposed the rave inclusion. The U.S. House of Representatives subsequently passed the bill 400-25 the same day with Rep. John Conyers Jr., D-

Mich., opposing the amendment.

Leahy said he was concerned that the Drug Enforcement Administration and prosecutors "are now using the 'crack house statute' to pursue business owners who take serious precautions to avoid drug use at their events."

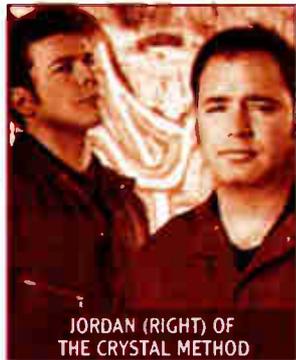
"We have been told that even conscientious promoters may think twice before holding large concerts or other events where some drug use may be inevitable, despite their best efforts," Leahy continued. "I think we would have been well-served by making a greater effort to find out."

Ken Jordan, one-half of electronic act the Crystal Method, also expressed his concern about the possible law: "Club owners and promoters, fearing the costs involved in a prosecution, will likely do

what they can to prevent a possible prosecution—and this could mean less work for some DJs and artists. Ultimately, we need to raise people's awareness about this issue."

Bill McColl, director of national affairs of the Drug Policy Alliance—which had helped the music community lobby against the bill—says he is "disappointed" but cautions against over-reaction. "Is it a threat? Yes. But does it kill the music scene tomorrow? No. We can work through this."

Additional reporting by Michael Paoletta in New York.



JORDAN (RIGHT) OF THE CRYSTAL METHOD

EMI Music Collective Takes Shape

BY ED CHRISTMAN

NEW YORK—EMI Music Collective (EMC), the newly created centralized radio promotion team that will service several EMI Recorded Music labels in the U.S., will work songs to all radio formats except R&B, according to Kevin Carroll, who has been named VP of the eight-person unit.

EMC will promote records from acts signed to Angel/Blue Note/Manhattan, Astralwerks, and S-Curve, as well as assist the radio promotion efforts for EMI Canada, EMI Christian Music Group (CMG), and the Narada and Higher Octave imprints.

S-Curve Records president/CEO Steve Greenberg says, "We're excited about the prospect of our pop records getting the attention they need to succeed in this competitive marketplace."

Carroll is also excited about EMI CMG's releases. "[EMI CMG director of national promotion and artist development] Cheryl Broz would still work those records to the Christian market," while EMC could help take those songs to rock formats. Similarly, Carroll says EMC may assist EMI Canada "if they need an act worked in the U.S."

EMC is also expected to work EMI's international repertoire, most of which is funneled through Astralwerks in the U.S.

In addition to Carroll, who was VP of promotion for Angel/Blue Note/Manhattan, Mitch Mills has joined the staff as national senior director of pop promotion; Dan Connelly is national director of rock formats. The remaining staffers are expected to be regionally based.

Carroll will report to EMI Recorded Music North America chairman/CEO David Munns and COO Ivan Gavin. In addition, EMI Recorded Music executive VP Phil Quartararo will advise the team.



CARROLL

A LOOK AHEAD

50 Cent Vs. Clarkson For No. 1

BY GEOFF MAYFIELD

LOS ANGELES—Rap battles with pop for next issue's crown on *The Billboard* 200, as a video/audio combo title from 50 Cent (Shady/Aftermath/Interscope) dukes it out with the long-awaited album from Kelly Clarkson (RCA), winner of the inaugural season of hit Fox series *American Idol*.

Based on retail chains' first-day sales, chart watchers estimate that 50 Cent's *The New Breed* will rally 280,000-300,000 in the first week, with Clarkson's *Thankful* pulling 250,000. But shopping for Easter goodies during the key holiday weekend may shift momentum in Clarkson's favor.

The 50 Cent title is Interscope's bid to launch a hybrid video/music collection, similar to Josh Groban's DVD/CD set *In Concert* (143/Reprise/Warner Bros.), which was 2002's

best-selling music video title, with 331,500 units sold in its first four weeks. *The New Breed* adds a four-track EP to a full-length DVD feature at an \$18.98 list in a CD-sized package (although initial pressings have only three songs on the CD).

The top 10 on next week's *Billboard* 200 will also see arrivals from Fleetwood Mac (Warner Bros.) and Darryl Worley (DreamWorks Nashville), with the former aiming for 175,000. Worley's album, which will likely come in at No. 1 on Top Country Albums, should be in the range of 150,000-200,000 units.

Jimmy Buffett (Mailboat/MCA) also has a shot at 100,000-plus with a two-disc greatest-hits set. Pete Yorn's new album (Columbia) is on track for 60,000-70,000; his first sold 14,000 in its best week.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	% Change
Total	188,019,000	168,619,000	(-10.3%)
Albums	183,535,000	166,228,000	(-9.4%)
Singles	4,484,000	2,391,000	(-46.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	% Change
CD	172,841,000	160,118,000	(-7.4%)
Cassette	10,254,000	5,585,000	(-45.5%)
Other	440,000	525,000	(+19.3%)

OVERALL UNIT SALES

	This Week	This Week 2002	% Change
Total	11,088,000	11,203,000	(-1.0%)
Last Week	10,770,000		
Change	+3.0%		

ALBUM SALES

	This Week	This Week 2002	% Change
Total	10,916,000	10,950,000	(-0.3%)
Last Week	10,612,000		
Change	+2.9%		

SINGLES SALES

	This Week	This Week 2002	% Change
Total	172,000	253,000	(-32.0%)
Last Week	158,000		
Change	+8.9%		

CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	% Change
Northeast	9,025,000	8,712,000	(-3.5%)
Middle Atlantic	23,085,000	20,855,000	(-9.7%)
East North Central	26,247,000	24,187,000	(-7.8%)
West North Central	10,701,000	9,972,000	(-6.8%)
South Atlantic	33,131,000	30,740,000	(-7.2%)
South Central	25,889,000	23,757,000	(-8.2%)
Mountain	12,791,000	12,056,000	(-5.7%)
Pacific	31,972,000	29,840,000	(-6.7%)

ROUNDED FIGURES

FOR WEEK ENDING 4/13/03

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

Average Sale Of Albums Dropped In '02 As Labels Released More, Sold Less

BY ED CHRISTMAN

NEW YORK—The U.S. music industry issued 33,443 albums, including reissues, last year, up 5.4% from the 31,734 titles issued in 2001, according to Nielsen SoundScan.

But total sales for those releases dropped by 10.7% to 263 million, leading to a steep 15.3% decline in average sales per new title, according to a *Billboard* study of the data. As average sales dropped, there was also a dramatic decline in the number of blockbuster titles (those that sell 1 million or more); they were down from 100 to 65. Even so, the 359 releases that sold more than 250,000—a mere 1% of all releases—accounted for 38% of all sales.

In 2002, 7,306 titles were issued by major labels, and 26,137 were issued by independent labels. The majors' release total represents an increase of 13.2% from 6,455 in 2001; this appears to contradict anecdotal information from the majors, who have consistently told *Billboard* that they have cut back on releases. What's more, the number of releases issued last year by the major labels is up 18.1% from the 6,188 they collectively issued in 2000.

If the majors' claims of fewer releases are true, there could be several reasons for the apparent contradiction. First, the major distributors are doing more pressing and distribution deals with independent labels. Second, more Latin releases are hitting the U.S. mainstream. Third, reissues are on the upswing as the labels try to maintain overall catalog sales (see story, page 1).

The 26,137 titles that the independent sector issued last year represent an increase of 3.4% from the 25,279 albums it issued in 2001. But that is down 10.9% from the 29,328 independent albums released in 2000.

New releases last year averaged

7,871 sales per title; in 2001, new releases averaged 9,291 scans per SKU. That is a 15.3% drop, which is greater than the total album units decline of 10.7% suffered between 2001 and 2002.

Major-label new releases averaged 31,296 sales per title in 2002 vs. the 39,502 scans that major-label new releases averaged per title in 2001. So while major-label new-release album sales suffered an overall 10.3% decline from 2001 to 2002, the average sales per new title suffered a 20.8% decline because of the increase in new releases from the majors. In 2000, the major labels achieved sales of 41,109 units per new title (*Billboard*, April 28, 2001). Moreover, 44% of the majors' new releases last year failed to scan at least 1,000 units—an increase from the 39.5% of majors' new releases in 2001 that suffered that distinction.

In the independent sector, new releases averaged scans of 1,324 per title last year, as opposed to 1,576 units in 2001 and 1,438 in 2000.

OVERALL PERFORMANCE

Regarding the entire universe of titles tracked by Nielsen SoundScan, the White Plains, N.Y.-based company counted 320,464 titles that scanned at least one piece in 2002 compared with the 307,438 titles it counted as having one scan in 2001. Of that 2002 figure, 65 titles scanned at least 1 million units, which is down from 100 titles that did so in 2001 and 88 in 2000.

Last year, the 65 titles that sold 1 million units accounted for 18.3% of all sales. Another 96 titles each sold between 500,000 and 999,999 units, accounting for another 9.4% of all album sales, while 198 titles each sold between 250,000 and 499,999 units, accounting for 10.2% of all sales last year. That means that the 359 titles—or 1% of all releases—that each scanned at least 250,000 units accounted for 37.8% of all sales.

Meanwhile, 278,569 titles failed to sell more than 1,000 units each, according to Nielsen SoundScan. But included in that figure are many releases that have been deleted from catalog but are somehow still in the marketplace and able to gain the occasional scan. In addition, according to major-label sources, the releases at the bottom of the barrel could also include import versions of albums available here (albeit with different bar codes); interview discs; and records by any local band that privately pressed its own albums, could afford to get bar codes placed on them, and managed to get one scan at a Nielsen SoundScan account.

On the other hand, not included in that figure are thousands of releases from small independent labels that do not carry bar codes and have never been carried by chains that apply their own bar codes in such instances.

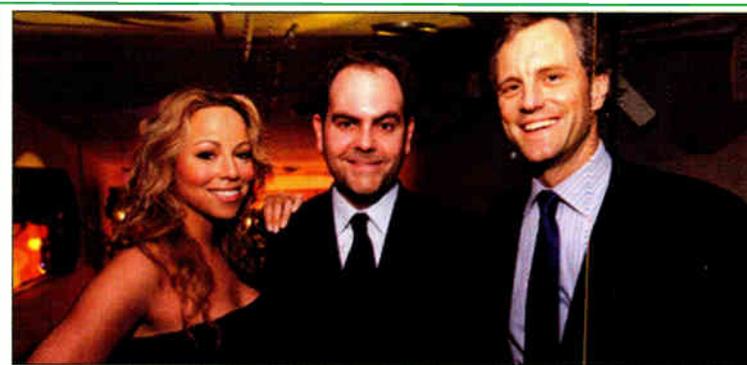
AVERAGE DECLINES

Breaking out all titles available by major and independent, the majors had 91,071 albums available in U.S. shops last year, with total sales of almost 566.1 million units. That means that the major titles scanned an average of 6,216 units. To avoid taking into account deleted titles and to achieve a truer reading on the average sales of major-label titles, *Billboard* eliminated all the titles from the majors that sold less than 100 units last year (40,840 albums). That leaves the majors' total releases at 50,231, which, when divided by total sales of 565.2 million, brings the average sale for a major-label album to approximately 11,253 units.

As for the independents, last year Nielsen SoundScan counted 229,393 albums that achieved total sales of 114.7 million units, amounting to an average sale per album of about 500 units. Again, to determine a truer reading on independent sales, all titles that achieved scans of less than 100 units were eliminated, which makes the average scan per title approximately 1,712.

Also worth noting about independents is that last year, only two titles scanned more than 500,000 units; in 2001, four titles, including one that topped the 1 million mark, accomplished that feat. Also of note is that 1,963 albums topped the 10,000-unit mark in 2002, compared with the previous year, when 2,044 did so.

The major conclusion of this study is that as total sales decline, labels release more titles to try to offset the decline—which drives down average sales per title by an even greater percentage than the decline in overall sales. As a result, the industry now derives even more of its profits from a few hit titles than it has in the past, while the vast majority of albums lose money—especially at the majors, where costs are higher.



A WNEW Format. New York heralded the launch of a new radio station April 10 as the legendary but diminished WNEW became top 40 hybrid 102.7 Blink, blending contemporary music with entertainment reports. Among those welcoming the new Infinity outlet to town, from left, are Mariah Carey, Infinity president of programming Andy Schuon, and Infinity chairman/CEO John Sykes (see Tuned In: Radio, page 54).

EMI Figures Expected May 20

BY MATTHEW BENZ

NEW YORK—For stockholders of the EMI Group, no news is good news—or at least a sign that the financial results it is expected to report May 20 will be about in line with analysts' expectations.

In late March, the London-based major held "round-up meetings" with financial analysts in London to preview results for the fiscal year ended March 31. Investment bank ABN AMRO downgraded EMI stock April 8, sending it down 4.2%. Yet for the most part, analysts held steady on their forecasts. EMI shares, which traded as low as 78 pence (\$1.23) March 13, are now back above 100 pence (\$1.58).

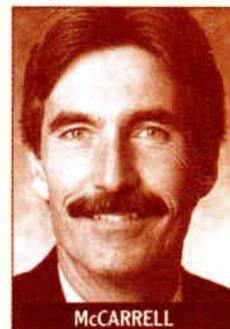
EMI is in a customary quiet period until results are announced and, therefore, declined to comment.

Analysts highlight that gross margins are strong and costs are being managed well. Jonathan Barrett, a

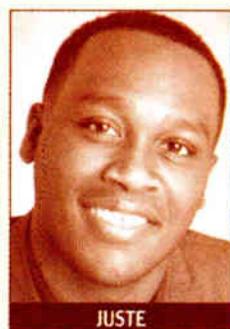
media analyst with Teather & Greenwood, says EMI Recorded Music chairman/CEO Alain Levy's "managed investment process"—seeking more sensible investments in artists and more predictable returns—is taking root. "Clearly, Norah Jones has given them a massive boost," Barrett adds, signaling strength in the U.S. market—key to Levy and EMI Recorded Music North America chairman/CEO David Munns' strategy for pumping up the division.

Investec Securities expects recorded-music revenue will have slipped 3%-6% from last year's £2.03 billion (\$3.2 billion), in line with EMI's forecast, though UBS Warburg sees it falling 8%-10%. At EMI Music Publishing, revenue is expected to be up slightly on a constant-currency basis but should show the effects of the continued decline in recorded music, to which half of its sales are tied.

Executive Turntable



McCARRELL



JUSTE



MENNELLA

RECORD COMPANIES: Ron McCarrell is named president of DH1 Studios Music Division/Doc Hollywood Records and managing director of Bop City Records in Los Angeles. He was president of Smackdown! Records.

Jerry Juste is promoted to VP of business and legal affairs in New York for Universal Motown Records Group. He was senior director of business and legal affairs.

CHARITABLE SERVICES: City of Hope Cancer Center's Music & Entertainment Industry Group names **Mary Jo Mennella** president and **Gregg**

Harrison national campaign chair in Los Angeles. They will continue as, respectively, senior VP/GM of music publishing for Fox Music and partner of Gang, Tyre, Ramer & Brown.

DIRECT MARKETING: Jimmy Edwards is named VP of marketing for Warner Strategic Marketing in Burbank, Calif. He was product manager for Rhino Records.

PUBLISHING: Kris Fite is named director of publishing administration for NME Records in Atlanta. She was creative director of Classic Music Publishing.

U.S. ALBUMS BY SALES LEVEL IN 2002

2002 RELEASES ONLY

Sales Level	# of Titles	Total Sales	% Total Titles	% Total Sales
100,000+	404	189,297,000	1.2	71.9
10,000-99,999	1,707	49,309,000	5.1	18.7
1,000-9,999	6,194	20,409,000	18.5	7.8
1-999	25,138	4,231,000	75.2	1.7
TOTAL	33,443	263,246,000		

ALL ALBUMS IN RELEASE

Sales Level	# of Titles	Total Sales	% Total Titles	% Total Sales
100,000+	943	348,492,000	0.3	51.2
10,000-99,999	7,310	196,996,000	2.3	28.9
1,000-9,999	33,642	104,577,000	10.6	15.4
1-999	278,569	30,774,000	86.9	4.5
TOTAL	320,464	680,839,000		

Source: Nielsen SoundScan. Sales figures rounded to nearest thousand. Percentages may not total 100% due to rounding.

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

CONCORD RECORDS 30TH ANNIV. - issue date: May 31 • ad close: May 6

BLACK MUSIC MONTH - issue date: June 7 • ad close: May 12

NORWALK DISTRIBUTORS 20TH ANNIV. - issue date: June 7 • ad close: May 12

BRAND LICENSING & MERCHANDISE - issue date: June 14 • ad close: May 19

LATIN MUSIC 6-PACK #3 - issue date: June 14 • ad close: May 19

MUSIC PUBLISHING - issue date: June 21 • ad close: May 27

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World Radio History

ARTISTS & MUSIC



by Melinda Newman

The Beat™

AWARDS SHOW SHUFFLE: Although it's not official yet, look for the Grammy Awards and the American Music Awards (AMAs) to move from their traditional annual slots starting with their next awards ceremonies.

The Grammys are switching from their usual late-February date to Sunday, Feb. 8, in 2004. The move is taking place to avoid a head-on collision with the Academy Awards, which announced last year that starting with its 2004 telecast, it would move from its usual late-March perch to late February. The Grammys are expected to return to Los Angeles after 2003's stint in New York.



PORTNOW

Although National Academy of Recording Arts and Sciences (NARAS) representatives declined to comment, the move helps build upon NARAS president Neil Portnow's goal of creating a Grammy experience

that entails far more than the televised series. "I really envision potentially building a unique franchise which becomes Grammy Sunday," Portnow told *Billboard* in January. "It will have the potential to encompass many components. It could be a marketing dream." This year's ceremonies were the first to be held on a Sunday.

Taking an even bigger leap forward are the AMAs. That awards show is migrating from its usual early-January slot on ABC to Nov. 16, also a Sunday. According to sources, the move was in the works before the Grammys decided to shuffle forward. "ABC has wanted the AMAs to move back to November so the show could air during sweeps, but the problem was always *Monday Night Football*," a source says. "And there was no way the show could air during the February sweeps period because of the Grammys."

In its usual January time, the AMAs also found itself competing with an inundation of awards shows, as well as scrambling to hold a ceremony immediately after the holidays.

To accommodate the new timetable, the nom-

inations for the November AMAs will be announced in September, and for this year only, the eligibility period for projects will be shortened to a 10-month cycle—dating from the cut-off for the previous AMA ceremony in January.

AND THE WINNER IS: The **Donnas** received eight nominations for the California Music Awards. Winners will be announced May 25 at a free, outdoor concert in Oakland. The awards, formerly known as the Bammies, are voted on by the public. Other multiple nominees include **Red Hot Chili Peppers**, **Queens of the Stone Age**, **Counting Crows**, **Beck**, **Green Day**, **Ledesi**, **Gwen Stefani**, **Santana**, and **Metallica**. The nominees were chosen by journalists, radio programmers, and retailers. . . **Eminem** and the **Funk Brothers** were among the top winners at the Detroit Music Awards, held April 11. Eminem's "Lose Yourself" snared the outstanding national single award, while the soundtrack to *Standing in the Shadows of Motown*, which features the Funk Brothers, took home the trophy for outstanding national album. Local singer/songwriter **Liz Larin** was the top winner, taking home six statues.

STUFF: **Incubus** and Sony Music Entertainment reached out-of-court settlements in their lawsuits filed against each other earlier this year. Incubus sought to end its contract with the label, citing California's labor law, which prohibits personal services contracts for longer than seven years (except for recording artists). Sony had counter-sued, arguing that the group's contract was signed in New York and, therefore, not accountable to California law. . . Sweet Relief Musicians Fund, which helps artists with medical expenses, will hold a fundraiser April 28 in L.A. The charity has linked with director **Penelope Spheeris** to screen her films *The Decline of Western Civilization Parts I & II*. The event will include a discussion with the filmmaker and a number of musicians. . . Following his departure as president of Immergent Records, industry vet **Paddy Spinks** has returned full time to his consulting and marketing company Global Spins. Clients include Immergent parent 5.1 Entertainment Group, **Peter Gabriel**, **Richard Marx**, and Gut Records.

Williams' 'Tears' Quenches Fans' Thirst

BY WES ORSHOSKI

For the longest time, it seemed that "prolific" was definitely not a word one could associate with alt-country songstress Lucinda Williams. Prior to the release of her exquisite 1998 breakthrough, *Car Wheels on a Gravel Road*, she had issued only three albums in some 19 years.

Yet since *Car Wheels*—which in itself was six years in the making—one cannot deny that she is on a roll, having issued her second album in two years, *World Without Tears*—the follow-up to the celebrated 2001 set *Essence*—April 8 on Lost Highway.

But, with a laugh, she reminds us that appearances can be deceiving. "I'm not really on a roll," she says. "I just got lucky."

Williams says luck also deserves the credit for the fact that—after critics and fans expressed some disappointment at the more sedate feel of *Essence*—this album includes some of her most rockin' material to date, most notably the brilliant Paul Westerberg tribute "Real Live Bleeding Fingers and Broken Guitar Strings."

Just as striking are such loneliness-drenched ballads as lead cut "Fruits of My Labor," on which she delivers the lines, "Baby, I remember all the things we did/When we slept together/In the blue behind your eyelids."

Be it during a ballad or rocker, the keen ear will likely detect a different vibe ringing throughout the album, as *World Without Tears* is Williams' first album recorded completely live.

The singer admits to initially being tentative about the idea of recording live, especially after creating—or, at least, tweaking—much of *Essence* through digital wonder-program Pro Tools.

"[Co-producer] Mark [Howard] kept saying, 'Let's just try this, let's just play the song and we'll see what we wanna do after that,'" Williams says. "But that was like his little psychological trickery. He knew if he told me that, that I would relax and sing the song—I wouldn't think about it."

"So we put 'Ventura' down, that was the first track. And of course I'm thinkin', 'OK, we'll do this, but I'm gonna have to go back later and fix something.' But I didn't have to do that. Once we got going in that way, after a while, I just kind of went with it."

The approach works wonderfully, lending more bite to the rollicking uptempo material and more soul and earthiness to the slower, country-leaning numbers.

Given their background, Lost Highway senior VP of A&R and artist development Frank Callari says it is obvious now that recording live was the right approach for this particular batch of songs.

Callari notes that, unlike their *Essence* counterparts, most of these songs were played for the better part of a year on the road. In addition, they were recorded by the same band that played them on the road. On *Essence*, Williams convened with a group of musicians that included legendary session drummer Jim Keltner and Texas guitar slinger Charlie Sexton, who were given only a week (because of scheduling conflicts) to learn and record the tracks—hence the eventual need for Pro Tools touch-ups.

He notes that the album—which debuted at No. 18 on *The Billboard* 200 and was previewed by lead single

"Righteously," which was sent to triple-A in February—sees Williams rising to a new level as a professional and as a songwriter.

It's a sentiment echoed by Williams' father, poet Miller Williams. For years, when Lucinda has nearly finished the lyrics for her songs, she has sent them to Miller for advice and comments—she has considered it a kind of apprenticeship. For the first time, he had absolutely no edits or suggestions, Lucinda proudly relays. "It blew my mind, because—lemme tell ya—my dad, if he had something to say, he would say it."

"He said, 'I think this is the closest thing to poetry that you've ever done,' which is quite a compliment. So I said, 'Does that mean I graduated?' He said, 'Yeah, I guess so.'"



WILLIAMS

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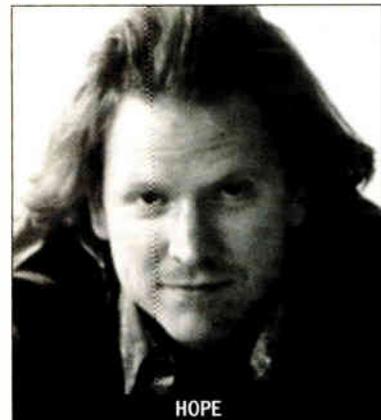
The Classical Score™

by Steve Smith



HOPE SPRINGS ETERNAL: Two short years ago, the young British violinist Daniel Hope seemed on the brink of a major breakthrough in the U.S. Hope already enjoyed tremendous acclaim abroad on the strengths of a busy concert schedule and two critically acclaimed recordings on Nimbus, one of the U.K.'s most respected independent labels.

In spring 2001, Allegro, Nimbus' American distributor, mounted an aggressive campaign for Hope's third disc, a sumptuous pairing of sonatas by Elgar and Walton. Unfortunately, things soon took a turn for the worse: Nimbus succumbed to market pressures and internal difficulties, ceasing operation and entering receivership in October 2001.



HOPE

At the risk of cliché, however, it quickly proved unwise to give up Hope. The violinist joined the venerable **Beaux Arts Trio** in 2002, embarking upon a series of concert tours that brought still greater worldwide attention, particularly in the U.S. Hope made his American orchestral debut with the **Detroit Symphony Orchestra** in March and returned this month for a Beaux Arts tour that concludes with dates in New York (April 18-19), Philadelphia (April 25), and Rockville, Md. (April 26-27). In May, the recently rejuvenated Nimbus will at last issue Hope's latest CD, which features chamber music by **Gideon Klein**, **Hans Krása**, and **Erwin Schulhoff**, much of it composed in the Theresienstadt internment camp during World War II.

"The first time I heard this music, it was Klein's String Trio," Hope says. "I was so taken by it; it has such an amazing spirit. I didn't know the background or history, and I tried to place it: There are elements of Bartok, Stravinsky, and Janacek, yet it's very distinctive." Joined by violist **Philip Dukes** and cellist **Paul Watkins**, Hope recorded the trio, as well as solo and duo

works by Krása and Schulhoff, both of whom also perished at the hands of the Nazis. Hope concluded the disc with his own solo arrangement of Ravel's Kaddish, a setting of a traditional Hebrew liturgical chant. (Adding to the considerable gravity of the recording, the sessions were interrupted by the tragic events of Sept. 11, 2001.)

In writing the notes for the disc, Hope sought out Theresienstadt survivors to provide firsthand testimony of both the hardships and the flourishing of art that took place side by side in that camp. He plans to present the music in a live setting next season to ensure it reaches new audiences, much as conductor **James Conlon** has done in recent weeks (Classical Score, *Billboard*, March 29).

Meanwhile, Hope's future plans also include a number of recording projects for other labels. Next year, the Beaux Arts Trio will mark its 50th anniversary by recording the complete **Schubert** piano trios for Philips. On his own, the violinist will record the concertos of **Berg** and **Britten** with the **BBC Symphony Orchestra** for Warner Classics next year. With such a marked upturn in his activities worldwide, there's no doubt that Hope has arrived at last.

For record collectors and music lovers worldwide, the return of Nimbus to active duty also provides reason for celebration. After former owners successfully reacquired the catalog at auction, Nimbus quietly came back to life last summer with a radical new business model in which the inactive catalog is being revived via on-demand CD-Rs and digitally printed booklets. "Because of Nimbus' background as a manufacturer, we knew that the technology was there to support on-demand," Nimbus managing director Adrian Farmer says. "Since June of last year, we've manufactured 30,000 to 40,000 discs using the on-demand model. Not only does it mean that you don't have to stock any inventory, but you can also control the technical quality extremely well."

According to Farmer, 150 catalog titles have been reactivated already, with 200 more due this year. The speed with which the duplication system works guarantees that Nimbus can quickly fill orders from individuals, retailers, and distributors alike. The release of Hope's new disc in May ushers in the second phase of Nimbus' activities, with at least one new release scheduled per month for the remainder of the year; once again, Allegro will handle exclusive U.S. distribution.

The Jayhawks Return To Their Roots

Minneapolis-Based Trio Saves Its Folk-Rock Songs For 'Rainy Day'

BY WES ORSHOSKI

Like so many artists, Jayhawks frontman Gary Louris doesn't spend much time listening to his own albums after they're finished. Yet, as the father of a 3½-year-old boy—who, as Louris laughingly puts it, is "totally into me"—he says Jayhawks music has proved a bit difficult to avoid of late.

And it's not the band's 1995 alt-country classic, *Tomorrow the Green Grass*—or even that album's celebrated precursor, *Hollywood Town Hall*—that's getting airplay in the Louris household. Rather, it's mostly the 2000 set *Smile*, which took a bit of a beating from critics for its slickness and its brief use of a drum machine.

"I hear [*Smile*] all the time, and I've been listening to it like I've never listened to it," Louris says. "And I've been thinking, 'This is a cool record—take four songs off of it, and it's great.'"

Regardless of whatever unfavorable things were said about the album—and it has at least as many fans as detractors—when it comes to *Smile*, that's Louris' only criticism—that it's about three or four songs too long. "I know [producer] Bob Ezrin undeservedly got a little bit of a bashing for what people thought was probably irreverent—or whatever—production. But that was the whole approach on that record: It was like, 'Fuck it. No rules. Who says we can't do that?'"

Louris has called the band's new album, *Rainy Day Music*—released April 8 on American/Lost Highway—a reaction to *Smile*. But, he emphasizes, in no way is it a reaction to the criticism of that set. "It's not like we're trying to repair anything or that we thought we did anything wrong," he says. Instead, after making an exceptionally poppy album—by Jayhawks standards, that is—the Minneapolis-based group was merely looking for something different this time around.

And what the Jayhawks have done with this album will surely spark a return of those who were disappointed by *Smile* and the somewhat heavier direction taken on the 1997, Beatles- and Neil Young & Crazy Horse-inflected set *Sound of Lies*. The group has revisited what some may argue it does best—folk-rock, something it really hasn't focused on since *Tomorrow the Green Grass*.

THE RIGHT TIME FOR ROOTS

Louris explains that after *Sound of Lies*—marked by longer, somewhat less accessible songs—and a turn at pop on *Smile*, re-embracing rootsy songs built and based on an acoustic

guitar finally felt right, interesting, and fun again as he, bassist Marc Perlman, and drummer Tim O'Reagan were starting work on *Rainy Day Music*.

"It wasn't going through the motions, whereas in '97 [after *Tomorrow the Green Grass*], if we had done that, it may have felt like everything we had done for the past seven years or so—it would have felt repetitive.

"Now," he continues, "it feels new again. With *Smile*, we made a record that was very poppy and had a lot of things going on underneath the sur-

face. With this record, we wanted to play it as simple as possible. We just said, 'Let's write songs that sound good on an acoustic guitar and a vocal, and if it sounds good like that, it's going to sound great with everything else on top.'"

Though the band has recorded for his American label for more than a decade, *Rainy Day Music* is the first Jayhawks set with which producer Rick Rubin got intimately involved. While the final product was produced by Ethan Johns (Emmylou Harris, Ryan Adams), at the band's request, Rubin helped Louris mold the songs during preproduction.

"From point A," Louris says, "I was flying out to L.A., and I found that when he said he wanted to spend some time going over the songs, he wasn't talking, like, an hour. I would be in his house for eight hours at a time, playing the demos. I had my acoustic guitar, and he would point out what he thought was strong and what wasn't strong and what I might want to think about reworking. And I did that a number of times. With Rick, I found that his suggestions on *Sound of Lies* were right on, and the more I worked with him, the more his suggestions were pretty spot on. And if I didn't agree—or if the band didn't agree—he was very deferential and would step back and say, 'That's fine; that's my opinion.'"

Like Louris, Rubin says that once he's finished with an album, he doesn't usually revisit it all that much. Yet *Rainy Day* has proved an exception, he says, noting that he listens to it "all the time. For some reason, this one has really stuck with me," he says, adding with a laugh, "I actually went to the dentist [the other day], and I listened to it through my whole dentist appointment."

Previewed by the single "Save It for a Rainy Day"—serviced to triple-A in early February—75,000 copies of the new album are being packaged with a six-track bonus disc boasting extra songs, demos, and a live take on the fan fave "Waiting for the Sun."

THE RIGHT FIT—FINALLY

After a shift from Warner to Columbia, both Louris and Rubin agree that the band finally seems to have found a perfect home in alt-country mecca Lost Highway, also home to Adams and Lucinda Williams (see story, page 11). Rubin notes, "It's really a label based on being music fans who wanted to do something different and really caring about the art."

In the past, Rubin says, American's partners have asked, "Why bother putting out a Jayhawks record, since they've not sold so many in the past?" With *Lost Highway*, though, he says that the label seems like it "would love to be involved with the Jayhawks, whether it came from us or not."

Louris says, "They never once said, 'Where's the single?'—because there is no single. Well, there actually is a single, it turns out in a way. But there's no real, obvious radio song that was contoured and catered, molded into the sound of what gets played on the radio."

And that, Louris says, helped the band create this album much in the spirit of *Sound of Lies*: "We really just said, 'Fuck it, we're not going to try to be cool, we're not going to try to be anything other than what we are.'"



THE JAYHAWKS: GARY LOURIS, MARC PERLMAN, AND TIM O'REAGAN

'With 'Smile,' we made a record that was very poppy and had a lot of things going on underneath the surface. With this record, we wanted to play it as simple as possible.'

—GARY LOURIS

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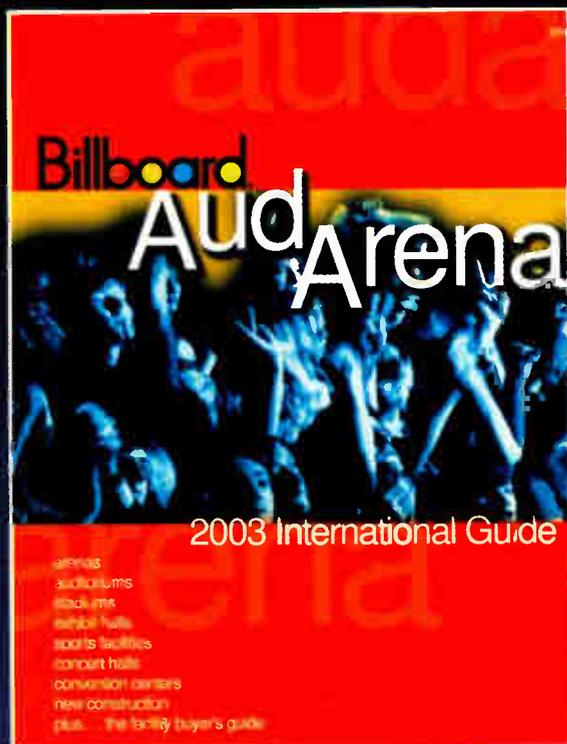
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ARTISTS & MUSIC

Maverick Band Stage Finds Slow Success

BY CATHERINE APPLEFELD OLSON

Although *Stage* is the Maverick Records debut of the Long Island, N.Y., band of the same name, the set resonates with the distinct vibe of a group of musicians that has been playing together for some time.

Indeed, frontman Ryan Stahr, Petr Anselmo, Greg Meyer, and Justin Parker have taken a long road to major label-dom.

The friends got together to perform at a high school battle of the bands-type showcase and played their first gig at fabled New York punk club CBGB at age 15. A few years later, they booked time at a local studio to lay down tracks for what would become *Stage's* indie



STAHK

release, *Historical Underdosing*. A local radio contest yielded a stint opening for Bon Jovi. Another showcase earned the band a ticket to Prague to open for Kiss.

"We kept getting little tastes of success—of what this could be like. It kept confirming that this was what we wanted to do: create music together," says Stahr, whose piano playing lends a dramatic edge to several of the rock tunes found on *Stage*, issued April 1.

The live show remains the centerpiece of the *Stage* experience—a fact not lost on Maverick.

Maverick marketing head Robbie Snow says, "The key is to keep them on the road as long as possible. That's where they get their strongest reaction."

The album's first single, "I Will Be Something," went to radio in late January. It is getting most of its growing airplay support in the Northeast and Midwest, where the band has often gigged.

For *Stage*, the more time spent on the road, the better. "We see how much stress is put on bands with radio. We've always prided ourselves on our live show. So we asked Maverick if we could put more effort into touring, and they're supportive," Stahr says. "That time we get on stage every night keeps us going."

Sound Tracks

by Carla Hay

READY TO RELOAD: *The Matrix Reloaded* is easily one of the most-anticipated movie events of the year. Due in theaters May 15, *The Matrix Reloaded* is the sequel to the 1999 smash film and the second in the trilogy of *Matrix* films from Warner Bros. Pictures and the brother directing/writing duo **Andy & Larry Wachowski**. (The third installment, *The Matrix Revolutions*, opens Nov. 7.) Both sequels are getting the kind of buzz reserved for sure-thing megahits.

With these blockbuster ambitions in mind, *The Matrix Reloaded: The Album* (due May 6 on Maverick/Reprise) took the unusual approach of offering two discs: one for rock songs and the other for instrumental score music. The soundtrack is an enhanced CD that, when played in a computer, also includes trailers for the film and its companion animation movie, *Animatrix*, in addition to behind-the-scenes clips of the *Enter the Matrix* videogame.

Disc one of *The Matrix Reloaded: The Album* includes several new songs, including **P.O.D.'s** "Sleeping Awake" (the soundtrack's first single and video), **Marilyn Manson's** "This Is the New Sh*t," **Deftones'** "Lucky You," and **Rob Zombie's** "Reload." Disc two includes music from film composer **Don Davis** and DJ/remixer act **Juno Reactor**.

As for creating the soundtrack to *The Matrix Reloaded*, Maverick co-CEO **Guy Oseary** tells *Billboard*, "We had to respect the vision of the Wachowski brothers. We tried to find music that would fit, music that's passionate, dark, and gets you amped up and your blood going."

Jason Bentley, the music supervisor for *The Matrix Reloaded* film and soundtrack, adds that the double-CD set "gives added value to



BENTLEY

fans, and we wanted it to represent the best possible package for the movie. We brought in some obscure guys like Juno Reactor and **Fluke**, and we hope this soundtrack will bring them to the mainstream."

For composer Davis, working with **Ben Watkins** of Juno Reactor presented an opportunity to merge orchestral music with electronica. The combination can be found on such tracks as "Burly Brawl," which is used in the scene that has main



DAVIS

character Neo (played by **Keanu Reeves**) battling a multitude of opponents. The score-laded second disc also features "Mona Lisa Overdrive," which is in the film's big freeway chase scene.

Davis says, "There's quite a bit of reflective imagery that's developed further in this second *Matrix* film. I like to think the music I'm doing for the *Matrix* trilogy as three movements of a symphony."

The composer praises the double-disc plan: "As a consumer, I always feel a little bit slighted if I get a soundtrack CD that's mostly songs or only score music. This soundtrack is a real effort to change the paradigm of what they're offering consumers in film music."

Oseary adds that the label hopes to have P.O.D. appear on MTV's *Total Request Live* in early May, around the same time that the *Matrix Reloaded* cast will appear on the show.

IN BRIEF: The success of the Academy Award-winning *Chicago* has seemingly opened the flood gates for more movie musicals. In addition to a *Guys and Dolls* remake and **Andrew Lloyd Webber's** *Phantom of the Opera* coming to the big screen (Sound Tracks, *Billboard*, March 15), plans are under way for a musical remake of the 1984 film *Footloose*.

The new *Footloose* film will be produced by *Chicago* film producers **Neil Meron** and **Craig Zadan**. Paramount Pictures will once again distribute the movie. *Footloose* screenwriter **Dean Pitchford**, who wrote the lyrics to the original film's songs, will be the remake's executive producer and will reportedly write new songs for it. The filmmakers say that the big-screen musical version of *Footloose* will be much different from the now-defunct *Footloose* stage musical.

Meanwhile, Columbia Pictures is in discussions to do a remake of the 1963 musical film *Bye Bye Birdie*.

30+

THE BILLBOARD SPOTLIGHT

MUSIC for GROWN-UPS

IN THE CURRENT youth-obsessed society, it's ironic that the audience whose arrival birthed the whole notion of a teen market is the most underserved by today's popular arts. From a business perspective, the neglect seems senseless, since this demographic is the most statistically significant, in sheer numbers and per-capita income. The conundrum is familiar: Does the music industry ignore 30+ consumers because they don't buy music, or do over-30's not buy music because the industry doesn't bother selling it to them? In the following Spotlight, Billboard writers address the issue of cultivating the mature pop market—an issue that takes on greater significance in this period of unparalleled crisis within our industry.

—Gene Sculatti, Director of Special Sections

80 Million Customers With No Place To Go

BY DAVIN SEAY

Like the proverbial 500-pound gorilla squatting in the parlor, the single largest and potentially most significant slice of today's music market is being studiously ignored by an industry mired in a deepening crisis of confidence.

Such is the considered opinion of a wide range of pundits and prognosticators looking to create a new business model to keep pace with dizzying changes in musical tastes and technologies. The consensus is clear: In a relentless bid for the fickle attention of a youth audience that has come of age expecting its hits for free, music marketers have sideslipped the huge shadow cast by the 80-million-plus consumer base born between 1946 and 1964. Lumped conveniently, if not always accurately, into the catch-all baby-boomer bin, this enormous, underserved market also embraces many 20- and 30-somethings who likewise share their elders' taste for thoughtful,

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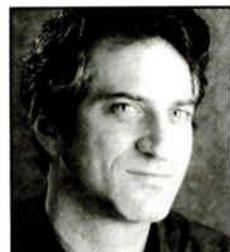
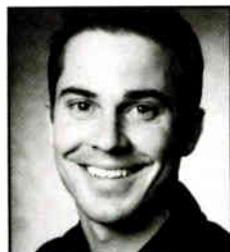
30+ A&R: Labels Bear Down On Upper Demos

More moneyed and less fickle than teens, a once dormant market wakes—and grabs the attention of an industry that wrote it off.

BY CHRIS MORRIS

The megahit popularity in successive years of the *O Brother, Where Art Thou?* soundtrack and Norah Jones' *Come Away With Me* has alerted the record business at large to the fact that listeners over 30 will buy albums in the millions if granted the chance to hear them. And this phenomenon has left some labels that have traditionally catered to upper-demo consumers well positioned to cash in on the boom.

No one knows this better than Arif Mardin, who produced Jones' Grammy-sweeping Blue Note debut. A legend behind the board—he helmed hits by Barbra Streisand, Anita Baker, Hall & Oates, Melissa Manchester, Bette Midler and Roberta Flack, to name a few pertinent artists—Mardin in late 1991 joined EMI's Manhattan Records as co-VP/GM with veteran executive Ian Ralfini. Manhattan, which previously released albums by such upper-demo-friendly acts as Natalie Cole



From the top: Manhattan's Mardin, Kevin Welk, Shout! Factory's Foos

and Bobby McFerrin, has been positioned as an outlet for product aimed at older listeners.

"Norah Jones hit a certain audience that was kind of asleep," Mardin notes. "These people wouldn't watch MTV or listen to pop radio. But, with word-of-mouth, this audience awakened. It didn't take away from Britney Spears' sales, but it's an additional segment of the public. You look at James Taylor, for example. People want singers who really sing from the heart. This is the segment I'd like to target with our new records."

At Manhattan, Mardin plans to reach that same audience with vocalists like Art Garfunkel, Daniel Rodriguez and Melissa Errico. In terms of sales, "The sky's the limit," says Mardin.

"The idea is not to make expensive records. If I'm in the studio, I don't want to stay there for months, like some big pop stars do, and spend an incredible amount of money. That means you have to sell 2 million records to be even.

We are talking about small budgets, modest sales and making many more like that. If I can sell 100,000 on an inexpensive record, it's going to be very profitable."

HEY NINETEEN

L.A.-based Concord Records, now 30 years old, has positioned itself in recent years to hit the same ears. Already home to such vocalists as Curtis Stigers, Dianne Schuur, Michael Feinstein and recent arrival Barry Manilow, Concord is banking on 19-year-old singer-songwriter-pianist Peter Cincotti to make a splash.

Concord president Glen Barros says of the sales possibilities for Cincotti and other adult-leaning acts, "Put him in the context of other, similar artists—take [singer] Jane Monheit or somebody like that, or [vocalist] Steve Tyrell. They're in the 100,000-plus range, and, in Jane's case, the album before her last one did about 300,000 worldwide. Those are good numbers, and I think Peter certainly has that potential. But I feel Peter can go a Diana Krall-like level, to a couple of million units. We'd be delighted to get to that 300,000 or 500,000 range, but I think there's a shot at going higher."

Barros says of 30-plus listeners in general, "It's a market that's underserved. It's not a very

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80 MILLION CUSTOMERS

Continued from page 15

eclectic and provocative music, new and old.

It's a familiar litany. Between 2000 and 2001, for example, music purchases by consumers aged 15 to 30 remained essentially flat, contrasted to strong growth by the 40-and-older segment, which continues to account for upwards of a third of all sales, according to recent RIAA studies. The numbers are even more revealing when considering the Internet, long held to be the domain of techno-savvy youth. Of a total online population of nearly 116 million users, 58 million are over 30, and 46 million of those have shopped online in any given six-month period.

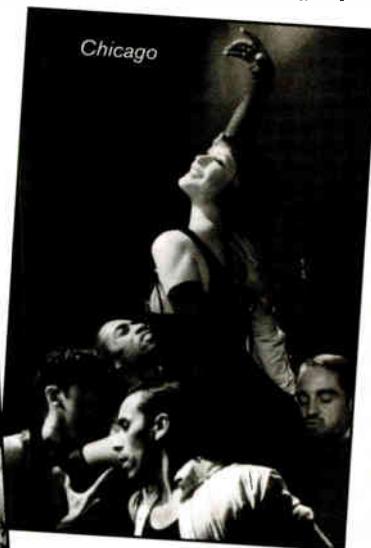
Add to that the by-now rote recitation of 30+ purchasing power—which will clock in at \$280 billion in disposable income over the next four to six years—and the conspicuous absence of a coordinated music-marketing

project Buena Vista Social Club launched a whole series of evocative island releases, most recently Manuel Galban's *Mambo Sinuendo*. The *O Brother, Where Art Thou?* soundtrack continues to make history, while the Josh Groban and Norah Jones juggernauts roll on unimpeded. Notable also is the rebirth of such perennial rockers as Santana and Rod Stewart. The aggregate decisively underscores a distinctly ascending age skew.

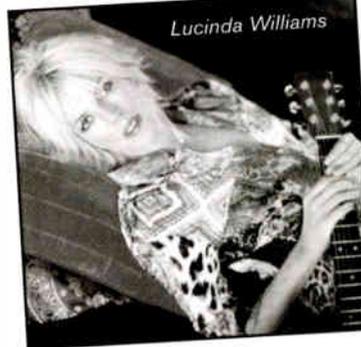
"A significant proportion of our roster is heritage acts," maintains Rochelle Staab, longtime marketing analyst for Warner Bros. Records. "Fleetwood Mac, Eric Clapton, Neil Young...I could go on. The point is, the demographic



Warner's Gore



Chicago



Lucinda Williams

strategy for this enormous population gives new meaning to the word "disconnect." The handwriting is certainly on the wall. "If things keep going the way they are," remarks Pete Markiewicz, director for marketing firm Indiespace, "boomers may be the only market left."

Recent history bears out the contention. Even a cursory look at the best-selling artists and albums of the past few years provides intriguing indicators of a stirring market. The breakthrough Ry Cooder-helmed Cuban music

lines aren't that well defined. Kids are responding to great music they're hearing from their boomer parents. Our job is to create the broadest possible marketing base, regardless of age."

One major-label conglomerate that has taken a decidedly proactive approach to connecting with grown-ups in a language they can understand is Arista Associated Labels, the new appellation for the former RCA Records Group. "We are dedicated, first and foremost, to reaching this audience," asserts Jeb Hart, senior VP, marketing, for the group. "It's a segment that buys what I call 'adult music,'

Continued on page 20



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While it often seems that the radio, video and retail worlds are geared toward teenage music fans, there are more than a few ways that consumers over the age of 30 can discover music that appeals to them. Such outlets as triple-A radio, video channel

30+ MUSIC FOR CROWN-UPS

their stations and to uncovering new music—and will often purchase the music they like. “The challenge is to put the music in an environment that the audience can understand,” says Bradley. “The station can’t play only new music. It has to present new music in a setting of older

million listeners, while triple-A reaches approximately 3 million listeners a year. Still, SBR’s survey found that, on average, a triple-A listener spends \$100 to \$250 a year on CDs.



From the top: SBR’s Bradley, Rounder’s Suydam (left) with Kathleen Edwards, VH1’s Krim

exposure for artists such as Norah Jones and John Mayer “can only help sales, because any time you can get multiple agents of exposure going for a song, there is a greater potential for sales.” Another avenue for exposure is PBS. Suydam anticipates that several of the label’s artists will be featured in Martin Scorsese’s upcoming PBS documentary on the blues, and others, like Krauss and the Marsalis family, have had features run on PBS stations.

VH1, with its focus on music targeted toward an adult demographic, can also help break an artist or song. Senior VP of music and talent programming Rick Krim says that the video outlet’s audience ranges from 18 to 45, with an emphasis on ages 25 to 34. Most of its viewers are in their early 30s. “The difference between young music fans and those over 30 is that young people are starving for new things, and they will actively search them out,” says Krim. “People over 30 don’t have

Continued on page 21

Programming: Post-teens Want Their New Music Too

Savvy broadcasters find success in catering to middle-agers’ undiminished appetite for fresh sounds. “As long as the music they are finding fits their life and speaks to them,” says one radio consultant, “they are eager to find it.”

BY STEVEN GRAYBOW

VH1, PBS television and National Public Radio (NPR) all target the 30+ music fan, often by incorporating new sounds with the tried-and-true. By doing so, these outlets give their listeners and viewers a sense that they are discovering music not yet heard by their less music-intensive peers.

“There are those people over 30 who are passive and gravitate toward oldies or classic-rock radio, but then there are those who actively want to stay up-to-date and connected with new

things,” says radio consultant John Bradley, co-president of SBR Creative Media. “So long as the music they are finding fits their life and speaks to them, they are eager to find it.” According to Bradley, triple-A radio is “one of the formats with the fewest number of stations, but which possibly packs the most potential for music sales.” Despite the fact that there are perhaps few such stations nationwide (including both commercial and non-commercial stations), the format’s listeners are dedicated to

music already familiar to the listener.”

In a study conducted by SBR in 2001, 61% of triple-A listeners purchase CDs, the same percentage as the number of mainstream top-40 listeners who make purchases, while 66% of modern-rock listeners and 58% of adult top-40 listeners purchase music. These percentages are relative to the number of listeners who tune in to a given format; Bradley estimates that mainstream top-40 radio reaches approximately 50

“Nothing sells a CD more than people hearing it,” explains Katrinka Suydam, national director of radio promotion for Rounder Records, whose roster includes Alison Krauss, Kathleen Edwards and the Cowboy Junkies. Suydam, who says that triple-A is essential in reaching the 30+ audience, will often coordinate with stations to bring artists to play on-air or at station supported shows. She also praises NPR, because “If a music fan over the age of 30 isn’t listening to triple-A, they are listening to NPR, and the NPR listeners are the ones who are often most curious about music, because they have actively sought out a place to hear something new.”

PBS GETS THE BLUES
SBR’s Bradley says that televi-

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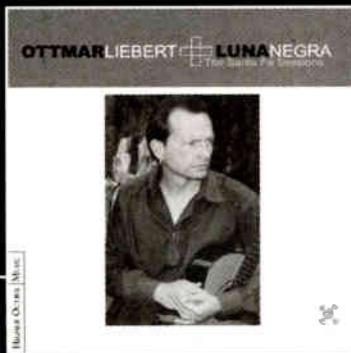


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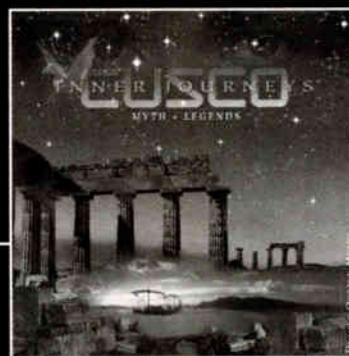
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80 MILLION CUSTOMERS

Continued from page 16

and it includes everything from thinking college students into the upper reaches of the boomers. The people we're trying to reach have proven that they love music and are willing to buy, not burn, what they love," he says. "The challenge is getting the music in front of them and keeping it there long enough to register. Success is measured over years, not weeks."

The adult music market comprises a stylistic spectrum ranging from progressive country to traditional Celtic; new age and roots to jazz, blues and such esoteric niches as western swing, Eastern European acapella and ambient aural wallpaper. Undergirding it all is, of course, the prevailing predilections of a boomer audience that cut its teeth on classic rock and continues to indulge its nostalgia with deep-catalog purchases.

But the most conspicuous proof of the adult market's ability to establish careers has recently been the multi-Grammy, multi-platinum success of smooth-jazz chanteuse Norah Jones, the current poster girl for grown-up buying clout. Jones' dizzying ascent was the direct result of a patient and persistent effort to bring her mercurial sound to the right audience, says Tom Evered,

GM of Blue Note Records, home of the artist's smash *Come Away With Me*. "We took what I call the 'post-doctoral approach,'" Evered quips. "It was an older and more educated audience from the beginning. In about six months, we'd built a firm base there, then went back to pick up on the younger buyers." Evered describes the label's approach to breaking Jones as having less to do with radio and TV than with print and word-of-mouth. "There was an article on Norah in the

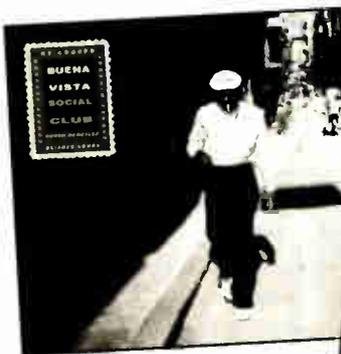
New York Times Magazine that was a real turning point," he recounts. "It proved to be absolutely the perfect demographic. Naturally, exposing any artist this way is going to take longer than a massive saturation campaign, but this music tends to have a longer shelf life. It doesn't live or die in the first few months."

Major labels looking to open new avenues to grown-up tastes are also sitting on a rich and largely untapped resource in their deep catalog. According to music consultant Tom Vickers, who has helmed a number of successful reissue projects for, most recent-

30+ MUSIC FOR CROWN-UPS

ly, Vanguard Records, "This is a very price-sensitive consumer. They respond to quality and look for added value. With reissue programs and bonus lines, a label has the opportunity to provide comprehensive notes and other extras that adult audiences really appreciate."

Catalog troves, niche-music



artists and assorted left-field surprises combine

to create a wealth of music for the sophisticated palate. It is in the methods and means of reaching that affluent audience that most music-marketing approaches are coming up short. The high-profile exposure afforded by heavy rotation on MTV or a cover on

the decidedly youth-skewed *Rolling Stone* miss the intended audience by a mile, as does the typical in-store experience, from thudding punk on the PA to clerks with lots of 'tude.

"Direct-response TV campaigns have proven to be a reliable way to reach this audience," asserts Kevin Gore, executive VP, marketing and sales, Warner Strategic Marketing/Rhino Records. "If the message is succinct, clever and can drive the impulse buy of a consumer who has a lot of other things to think about besides entertainment, a well-positioned TV spot can have a huge impact." Gore goes on to point out the success

of such recent WSM/Rhino TV packages as Chicago and Fleetwood Mac. "An ancillary benefit of television," Gore continues, "is that it can kick the door open at retail. Both music retailers and mass-market outlets are eager to get involved when they see a good campaign that reaches this audience." But WSM/Rhino's efforts to woo a market Gore characterizes as "a sleeping giant" extend beyond golden oldies. "We put out the Grammy collection this year," he points out, "and, in six weeks, it's scanned more than its prede-

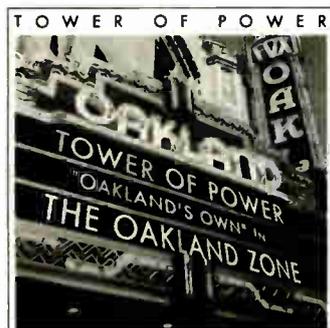
cessor did in a year. If you look at that music, there's no doubt it's adults who are driving sales, especially since many of the key tracks appeared earlier on *Now* and *Totally Hits* packages that are almost exclusively geared to a young buyer."

When discussing the habits of younger buyers, the Internet is often cited as the venue of choice. But, paradoxically, the Web seems equally adept at linking new technology with old-fashioned consumer habits. "We began by selling books," remarks Steve Stolder, managing editor of the music store at Amazon.com, "and we have largely maintained a literate audience. These are not people who hang out at the mall to find out what they're supposed to like. They're very adept with a search button, and it's reflected in the music that Amazon sells." A quick look at Amazon's online best-seller charts reveals such adult-music staples as the *Chicago* soundtrack and singer/writers Lucinda Williams and Eva Cassidy.

Brick-and-mortar outlets are doing their best to attract the adult buyer, even in the face of a seismic shift in purchasing patterns. "We do what we can," says Storm Gloor, music-operations director for the Hastings chain. "When we have the opportunity, we cross-promote with releases in our book department. Recently,

OR MUSIC

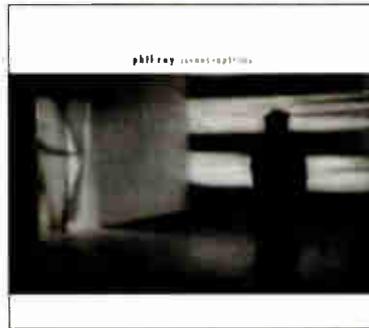
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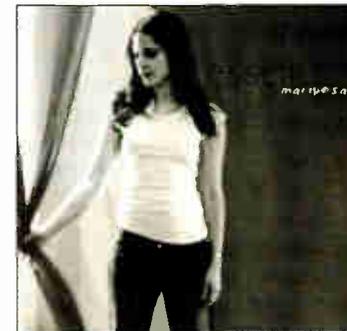
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we used in-store play to draw customers to a book and CD promotion for the Dixie Chicks." Yet, Gloor is the first to admit, "We could really benefit from more co-op efforts with the labels to reach this consumer."

Round-robin finger pointing, something of an extreme sport in the music industry these days,

is not likely to crack the cornucopia of the 30+ consumer any time soon. The simple fact remains that, for the music business, the only thing more disconcerting than a 500-pound gorilla is a hungry 500-pound gorilla. And it's past time to begin the care and feeding of this insatiable consumer. ■

PROGRAMMING

Continued from page 18

the time to spend hours on the Web or reading magazines looking for something that excites them, so they look to us to bring it to their attention." Krim says that video play on VH1 "definitely impacts sales. When the station gets behind an artist, we make a conscious effort to make our viewers intimately familiar with them, and that increases their interest in purchasing the music." To that end, VH1 makes a point of mentioning its Web site during regular programming, alerting viewers that they can learn more about an artist at the site.

FULL DISH

Subscription-based satellite radio, available from both Sirius and XM, represents the latest technology designed to bring new music to people over 30. "Our audience is people who buy 20 or

more CDs a year, go to concerts and subscribe to music magazines," says Sirius' executive VP of marketing, Mary Pat Ryan.

Of the 60 music-specific channels currently offered by Sirius, VP of programming Joel Salkowitz says that a newly launched triple-A channel is the one most geared toward 30+ listeners in search of new music, along with jazz offerings, classic country and soul channels, and an alternative-country channel, all of which "skew over 30."

XM's chief programming officer, Lee Abrams, says there are more passionate music fans over the age of 30 than ever before. "These are people who grew up in the musically rich climate of the '60s and '70s," says Abrams. "They don't want to be fed the same old thing, so there are tremendous opportunities to program to them in a sophisticated and challenging way." ■

30+ A&R

Continued from page 16

pro-active demographic, where they're rushing into stores on street date to buy a record, and it's much more difficult to reach them, to get the music in front of them. But when you do, when you can really get it out there, I think there's a thirst for this type of music. I think adults want new music." Folk-oriented companies are also seeing fresh potential. Welk Music Group president Kevin Welk, whose firm operates Vanguard Records and folk/bluegrass label Sugar Hill Records, which it purchased five years ago, sees a contemporary audience not unlike the one that bought the Santa Monica, Calif.-based company's classic folk and blues releases in its '50s and '60s heyday.

"Probably 95% of our artists write most of their material," Welk notes. "A lot of it is political, which relates back to the [Joan] Baez days, the whole folk movement. And it's for mature audiences. The lyrics and everything that our artists do—it's not bubblegum music. That relates back to the old Vanguard days. When we decided to ramp up our new releases, there was a conscious effort to ask, 'What worked back then, and how can we keep it cutting-edge to a certain degree but also relate back to the heritage of the label?' I think we're doing that."

Likewise, Rounder Records in Cambridge, Mass., has been catering to the same adult audience for three decades and is reaping new dividends from that audience today with albums by such acts on its Zöe imprint as Sarah Harmer, the Cowboy Junkies and Canadian arrival Kathleen Edwards.

SOUL SHOUT

Rounder GM Paul Foley says, "Adults are still willing to buy music. I don't believe they're as price-sensitive, and they're certainly not downloading and file-sharing as much as the younger demos. Clearly, the success of Norah Jones and Dixie Chicks and Alison Krauss on our side, and the *O Brother* soundtrack, show that, if you make adults aware of good music, they'll buy it, and they're not worried about it having to be given away, or sharing it with their friends via file-sharing."

One new label is drawing on the history of its principals to attract upper-demo consumers. Shout! Factory, based in L.A. and distributed by Sony, was formed in 2002 by Richard Foos and Bob

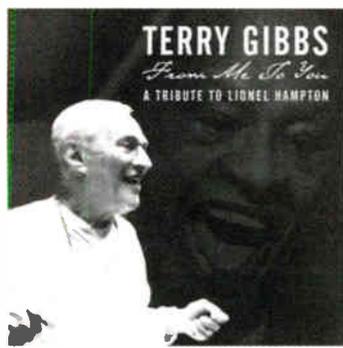


Emmer, the co-founder and head of business affairs, respectively, of the leading reissue label Rhino Records. Right out of the box, Shout! Factory targeted its core demo with the three-CD boxed set *Rhythm, Love And Soul*, a companion to a PBS special produced by WQED Philadelphia, which also created some high-profile companions to Rhino's best-selling doowop boxes.

Shout! Factory president/GM Garson Foos doesn't envision Shout! Factory straying outside its 35-plus market anytime soon. "One of the reasons we are content to continue targeting this audience is that it's an audience that's not downloading music as much," he says. "They have the disposable income to go out and buy product and aren't going to spend as much time on the computer downloading. They're more taken by the packaging. The liner notes and booklets mean more to them. They like getting their music sort of pre-chewed, given to them in an interesting, well-compiled manner." ■

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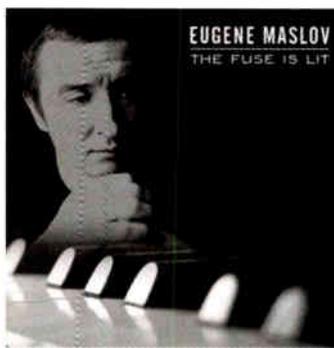
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Beacon Theatre Residency Suits The Allman Bros.

BY WES ORSHOSKI

NEW YORK—Whether it's because few acts have the drawing power to pull them off or because there are few cities that could actually support them or just because they sort of contradict the romantic, in-a-different-town-every-night image of rock'n'roll tours, residencies haven't played much of a role in the touring life of most rock bands.

Yet during the past decade, blues-rock great the Allman Brothers Band, with its annual stay at New York's Beacon Theatre, has proved itself the exception to that rule. Since 1989, the band has played 124 shows at the 2,894-seat Beacon, selling more than 360,000 tickets and grossing some \$16.8 million. And, according to band manager Bert Holman, every one of those shows sold out.

The annual run has become a unique treat for both Allmans fans around the world and the band's members. Holman says that for years now, fans from across the country—especially from the Southeast and the Bay Area—and throughout Europe have told him that they have planned vacations around the band's annual stay.

For the group itself, he says the two-set Beacon shows are routinely more fulfilling than the average tour stop. "First off, it's not as stressful, because they don't have to travel. And I think they're [musically] more adventurous

at the Beacon, because they have an audience that is more accepting of them being adventurous.

"The audience definitely is with you—you can feel them following you and understanding the music, vs. a place that you play once every five years," Holman continues. "For those type of shows, you have to give them a bit more of a hit-formulated set. Iowa's not a place to do an hour-long version of 'Mountain Jam.'"

HISTORIC RUN

The band's inaugural run at the Beacon came in 1989, when it played four nights on its reunion tour. Yet it did not return until 1992.

That year, the Allmans were back on the road, taping shows for what would become the 1992 live set *An Evening With the Allman Brothers Band: First Set*. After the tapes from a series of shows in the band's native Macon, Ga., left group members unsatisfied, they sent Holman and booking agent Jon Podell (of New York-

based Evolution Talent) looking for a handful of shows in venues that might yield better results.

In addition to a few Boston gigs and a couple of other markets, Podell booked four shows at the Beacon, which—much to his and Holman's surprise—sold out almost immediately. The band ended up playing 10 shows at the venue that year.

about twice the size of the Beacon, felt too sterile. "For a theater, the Beacon has that roadhouse feel; it's steamy, smoky, and everyone's on top of you. Not only is it like that onstage, but everyone in the audience can feel it."

Since 1996, the Allmans have played between nine and 18 shows at the Beacon each year. Save for 1994, each gig was in March. In order to give front-

In 2000, Epic issued *Peakin' at the Beacon*, a collection of live performances from that year's visit. Songs from 2003's shows will be compiled onto a disc to be released in 2004. Also during this year's residency, the band filmed a DVD slated to arrive in fourth-quarter 2003. Both the CD and DVD will be issued via the band's new deal with Sanctuary Records, which last month released *Hittin' the Note*—the Allmans' first studio set in nine years—in connection with the band's Peach imprint.

OTHER MULTIPLE DATES

If the now-seven-piece group had a regular New York venue prior to the Beacon, it was Bill Graham's legendary Fillmore East, which shuttered in 1971. It was there, Holman says, that the band's reputation and fan base rose to another level in New York, now its No. 1 market. He observes, "I get plenty of people saying, 'I saw them at the Fillmore.' Then there's the kid that they bring. And then there are the people who didn't see them at the Fillmore that want to recapture that, the fans that came in the mid-'70s, when the band was doing arenas and stadiums."

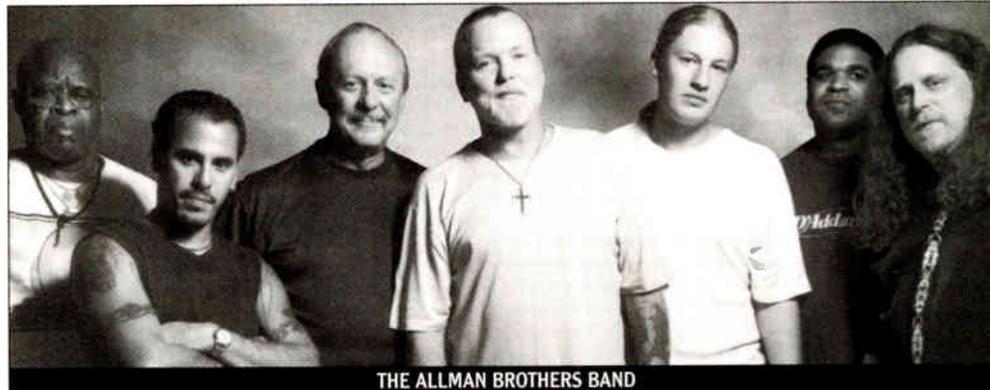
Holman says ticket sales are also spurred by New York being a desirable location to visit. "People say, 'You know what? I'm gonna go down and see the Brothers and go visit my cousin in New York, go out to dinner, and stay in a nice hotel.' It's a destination."

New York often gets a bad reputation for steep ticket prices—yet the Allmans' Beacon shows have been able to avoid being used as proof of that problem, says Jim Glancy, who has promoted the band's Beacon shows for the past several years for Clear Channel Entertainment's New York music group. Glancy adds that by selling tickets at what he deems a "fair" price—this year's cost between \$45.99 and \$65.99—the band also gets fans to buy tickets for two, three, even four nights.

Interestingly, Holman says that the Beacon stints do not "seem to have any impact on the rest of what we do [in New York], meaning it's not like we can't come back and play [the Tommy Hilfiger Theatre at] Jones Beach in the summer." And the band has played Jones Beach at least one night every summer since 1989.

As a result of its success at the Beacon, the Allmans have begun to play multi-night stints at theaters in Los Angeles, San Francisco, Detroit, Atlanta, and Chicago. Glancy notes that certainly more rock acts could enjoy the success in New York that the Allmans have had at the Beacon. Yet, for whatever reason, he says they choose to "underplay" the market.

Further explaining the group's foothold in New York, Holman says, "I think it's really a question of having a big, strong fan base that appreciates the nuances of how they play night to night, when they want to play something different all the time."



THE ALLMAN BROTHERS BAND

After skipping the theater in 1993, Holman says the group quickly learned through direct and early Internet contact with fans that it was missed. The Allmans returned in 1994 for eight shows.

In 1995, the band switched venues, playing six nights at Radio City Music Hall, but it returned to the Beacon the next year. Holman says Radio City,

man Gregg Allman's voice a rest, the group usually does no more than three shows without a night off.

Last month, the Allmans sold out 13 nights at the venue, according to Holman. As it has done for years, the band recorded each show.

This year's recordings will provide the material for what will be the band's second live album taped at the Beacon.

Terence Blanchard's Music From Spike Lee's Films Takes The Stage

BY MOIRA McCORMICK

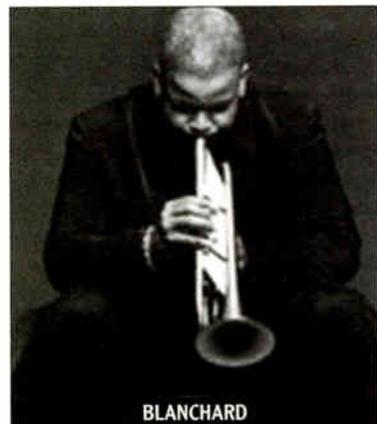
CHICAGO—A conceptual, multimedia concert tour dubbed the Movie Music of Spike Lee and Terence Blanchard, featuring the film auteur and the jazz artist/composer, is set to kick off April 21 in London at the Barbican Centre's Barbican Hall.

The tour debuts stateside June 7 at the Mann Center for the Performing Arts in Philadelphia, continues June 20 at Carnegie Hall in New York (as part of the JVC Jazz Festival) and July 26 at Chicago's Orchestra Hall at Symphony Center, and concludes July 30 at the Hollywood Bowl in Los Angeles. Guest performers appearing on selected dates throughout the tour include Floetry, Bruce Hornsby, Angélique Kidjo, Dianne Reeves, Angie Stone, Cassandra Wilson, David McAlmont, and Lynden David Hall.

Lee himself is hosting the performances, which feature trumpeter Blanchard, his jazz sextet, a 20-piece orchestra, and guests. The program focuses on music Blanchard has composed for numerous Lee movies, including *25th Hour* (his most recent film), *Clockers*, *Jim Brown All American*, *Bamboozled*, *Jungle Fever*, *Summer of Sam*, *Four Little Girls*, *Mo' Better Blues*, and *Malcolm X*—presented in that order—as well as pop songs (not written by Blanchard)

featured in the films, performed by the guest artists. Stills from the films will be shown during the program in a visual presentation by New York-based Batwin & Robin Productions.

The Movie Music of Spike Lee and Terence Blanchard is produced by New York-based independent music and event producer Danny Kapilian; two of his long-term clients include



BLANCHARD

the Brooklyn Academy of Music and Festival Productions. Kapilian says Festival Productions is promoting the Carnegie Hall date, and the rest are promoted in-house.

Ticket prices range from \$20-\$52.50 in Philadelphia, \$25-\$70 in New York, and \$29-\$63 in Chicago;

ticket information for the Los Angeles show was not available at press time.

Kapilian, who specializes in conceptual multi-artist shows (such as New York's 1999 concert *Joni's Jazz*, featuring the music of Joni Mitchell interpreted by such acts as Vernon Reid, Joe Jackson, PM Dawn, and others), says he hatched the idea for the Lee/Blanchard outing with Blanchard in December 2001. At the time, Blanchard was serving as music director/arranger for the Kapilian-produced Broadway & Friends Celebrate Billie Holiday.

"I said to Terence, 'I'm a movie fanatic and a huge Spike Lee nut—for Spike Lee, the musical components of a film are central, part of the screenwriting process and not an add-on. Has anybody ever brought up the possibility of doing a live event with you and Spike Lee's movie music?' Terence said, 'The idea's been touched on a lot of times in the past.' I said, 'I'll make it happen.'"

Kapilian says two elements were central to the concept: Lee's personal appearance in the shows and the movie stills shot by the director's brother David Lee. "Spike, Terence, and I decided not to go with actual movie clips," Kapilian says. "They wouldn't be synched with the live performance, and they'd be too dis-

tracting; plus, you can be more creative manipulating still images. David Lee came through with dozens of albums of contact sheets and slides."

Both Kapilian and Blanchard sing Lee's praises—in particular regarding what they characterize as his unusually astute understanding of music and its role in film. Blanchard says Lee's "musical prowess" is considerable: "He's been active in selecting the songs for the concerts, as well as in picking the cues we're using to go with the stills."

While Blanchard acknowledges that "in theory, you really shouldn't notice a movie's score," he notes that Lee "uses music like another character in the films. I know he wants the music to be noticed; he says, 'I want people to walk out of the theater singing the theme.'" Blanchard notes that while it can be difficult to score a film with some directors—"It's hard to get at exactly what they're looking for, because they can't verbalize it"—it is the opposite situation with Lee.

"We've developed a shorthand way of communicating," Blanchard says. "If he says, 'Just let it go,' I know he wants the orchestra to build to an emotional impact. Sometimes he just uses hand gestures, and I know what he wants."



Venue Views™

by Ray Waddell

ARENA ROCK KEEPS ROLLING: In what might be the sleeper tour of the summer, Classic Rock's Main Event—featuring **Styx**, **REO Speedwagon**, and **Journey** and presented by VH1 Classics—is very strong out of the gate, according to **Charlie Brusco**, manager of Styx for TBA Entertainment.



"We've got a very hot tour," Brusco says. "Concerts West bought the whole thing, and they paid dearly for it. But right now, the grosses for the shows on sale so far are pretty amazing."

The tour begins May 10 at the **Aladdin Theatre for the Performing Arts** in Las Vegas, which Brusco says looks like an advance sellout at about 7,000 seats. The route primarily consists of arenas, with scattered amphitheaters in the mix. Brusco says early returns are promising: "We've sold \$362,000 for the **Gorge** [in George, Wash.] for a May 25 show and over \$450,000 for a May 20 show at **Staples Center** in Los Angeles."

Concerts West is primarily an arena concert promoter, and though all three of these bands were built in arenas back in the 1970s, they have all made their road living playing sheds for the past decade. Brusco says, "That's the idea: going back to the arenas." Even so, shed dates are selling very well, particularly a two-night stand at the **Tweeter Center** near Chicago (formerly the **World Music Theatre**). The package has been split for the Chicago market, with **Journey** and **Sammy Hagar** playing July 18 and **Styx**, **REO**, **Heart**, and **Night Ranger** playing the next night. "We've sold 6,800 for Saturday and 6,200 for Friday, so that's 13,000 sold and \$480,000, and the show is three months away," Brusco says. "About one-third of the people bought tickets for both nights."

Jeff Apregan is overseeing promoter's duties for Concerts West; **Journey** and **REO** are managed by **Irv-**

ing Azoff, **Tom Consolo**, and **John Baruck**. The William Morris Agency (**Journey**) and Creative Artists Agency (**Styx**, **REO**) booked the tour. **Journey** closes every show, and **Styx** and **REO** alternate the middle set.

NICE JEANS: Tommy Hilfiger USA has nailed down exclusive name-in-title sponsorship rights to plaza stages at 10 Clear Channel Entertainment amphitheaters. Branded the Tommy Jeans Stage, the plaza stages—located outside of the main amphitheater seating areas—will feature pre-show performances by emerging musical acts promoted via the Tommy Jeans brand name. The Tommy Jeans Stage program follows Tommy Hilfiger's acquisition of exclusive sponsorship rights to the **Jones Beach Theater** in Wantagh, N.Y., in May 2002, designating the venue as the **Tommy Hilfiger at Jones Beach Theater**.

As part of the agreement, Tommy Hilfiger is also able to produce fashion shows and/or other brand-related programs on the Tommy Jeans Stages throughout the summer concert season. Additional on-site benefits include the opportunity to provide branded apparel to performing musical artists, partner with retailers, display and distribute fragrance samples, run commercials on video monitors, place advertisements in official concert program books, and post signage at designated areas throughout the venues.

The 10 participating sheds are **Tweeter Center for the Performing Arts** in Boston; **Verizon Wireless Amphitheatre** in Charlotte, N.C.; **Tweeter Center** in Tinley Park, Ill.; **Cynthia Woods Mitchell Pavilion** in the Woodlands, Texas; **Verizon Wireless Amphitheatre** in Irvine, Calif.; **Verizon Wireless Amphitheatre** in Virginia Beach, Va.; **Shoreline Amphitheatre** in Mountain View, Calif.; **Verizon Wireless Amphitheatre** in Noblesville, Ind.; **Nissan Pavilion at Stone Ridge** in Bristow, Va.; and **Coral Sky Amphitheatre** in West Palm Beach, Fla.

ROUTEBOOK: A tour by Colombian rocker **Juanes**, sponsored by **Bud Light**, begins May 7 at the **Jackie Gleason Theater** in Miami Beach and wraps July 12 at **San Francisco's Warfield Theater**.

Flip/Geffen act **Cold** has been added to the **Lollapalooza** lineup, beginning Aug. 12 in Albuquerque, N.M., through Aug. 30 in Syracuse, N.Y.

Word recording artist **Sandi Patty** has announced plans to tour this fall with comedian **Chonda Pierce**.

APRIL 26
2003

Billboard®

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CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
THE ALLMAN BROTHERS BAND	Beacon Theatre, New York March 13-15, 17-18, 20-22, 25-26, 28-30	\$2,082,268 \$65.99/\$45.99	35,809 38,880 13 shows, six sellouts	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	Kohl Center, Madison, Wis. April 6	\$1,752,050 \$175/\$85/\$45	15,854 sellout	Frank Prods., Jam Prods.
BILLY JOEL & ELTON JOHN	Hilton Coliseum, Ames, Iowa April 1	\$1,436,215 \$176.50/\$46.50	14,400 sellout	Clear Channel Entertainment
TIM MCGRAW	MCI Center, Washington, D.C. April 4	\$831,813 \$59.50/\$39.50	17,901 sellout	Clear Channel Entertainment
TIM MCGRAW	FleetCenter, Boston April 1	\$785,335 \$59.75/\$29.75	17,114 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Ford Center, Oklahoma City March 14	\$603,148 \$44.75/\$34.75	14,730 sellout	Clear Channel Entertainment
TIM MCGRAW	Pepsi Arena, Albany, N.Y. March 31	\$600,658 \$59/\$39	11,474 11,898	Clear Channel Entertainment, The Messina Group, Magic City Prods.
TIM MCGRAW	Bryce Jordan Center, University Park, Pa. March 29	\$600,203 \$59.75/\$39.75	11,667 12,605	Clear Channel Entertainment
ALAN JACKSON, MARTINA MCBRIDE, JOE NICHOLS	North Charleston Coliseum, North Charleston, S.C. April 12	\$530,158 \$59.50/\$39.50	9,405 sellout	Outback Concerts, C&C Concerts
PEARL JAM, SLEATER-KINNEY	Pepsi Center, Denver April 1	\$463,866 \$39	11,894 14,595	Clear Channel Entertainment
TIM MCGRAW	Continental Airlines Arena, East Rutherford, N.J. April 2	\$461,564 \$57.75/\$8	10,071 14,684	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Xcel Energy Center, St. Paul April 4	\$450,005 \$45/\$35	10,423 sellout	Jam Prods.
WIDESPREAD PANIC	UIC Pavilion, Chicago April 11-12	\$358,470 \$30	11,949 15,000 two shows	MAJ Concerts
DAVE MATTHEWS & TIM REYNOLDS	John O. Millet Hall, Oxford, Ohio March 31	\$351,747 \$49.50	7,106 sellout	Clear Channel Entertainment, Miami University
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Veterans Memorial Coliseum, Jacksonville, Fla. March 20	\$346,976 \$44.75/\$34.75	8,098 sellout	Clear Channel Entertainment
GAITHER HOMECOMING	Gaylord Entertainment Center, Nashville March 28	\$344,040 \$35/\$25	12,445 17,912	Clear Channel Entertainment
GAITHER HOMECOMING	Dean E. Smith Center, Chapel Hill, N.C. March 29	\$335,320 \$29.50/\$16.50	15,744 21,119	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Van Andel Arena, Grand Rapids, Mich. April 1	\$329,026 \$47.50/\$37.50	7,855 11,138	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	United Spirit Arena, Lubbock, Texas April 12	\$315,357 \$46.50/\$40.50	6,971 10,000	TBA Entertainment, The Messina Group
DEF LEPPARD, RICKY WARWICK	First Union Spectrum, Philadelphia April 8	\$300,369 \$47/\$37	7,009 10,000	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS	Ocean Center, Daytona Beach, Fla. April 13	\$264,162 \$46.50/\$36.50	6,487 8,550	Jack Utsick Presents
MOONDOG CORONATION BALL: THE SPINNERS, MIKE SMITH, PETER NOONE, JAY BLACK & THE AMERICANS	CSU Convocation Centre, Cleveland March 29	\$244,868 \$50/\$27.50	6,886 10,252	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Alliant Energy Center, Madison, Wis. April 5	\$225,190 \$40/\$30	6,063 7,500	Frank Prods., Jam Prods.
LINKIN PARK, MUDVAYNE, XZIBIT, BLINDSIDE, SUPERNATURAL	Kiefer UNO Lakefront Arena, New Orleans April 13	\$223,243 \$32.50	6,869 sellout	Beaver Prods.
AVRIL LAVIGNE, GOB, SWOLLEN MEMBERS	John Labatt Centre, London, Ontario April 13	\$221,673 (\$322,045 Canadian) \$24.09	9,157 sellout	House of Blues Canada
LINKIN PARK, MUDVAYNE, XZIBIT, BLINDSIDE, SUPERNATURAL	Mid-South Coliseum, Memphis April 12	\$216,840 \$32.50	6,672 7,000	Beaver Prods.
GOOD CHARLOTTE & NEW FOUND GLORY, LESS THAN JAKE, THE DISASTERS	UIC Pavilion, Chicago April 10	\$209,813 \$27/\$24.50	8,545 sellout	MAJ Concerts
ANITA BAKER	Paramount Theatre, Oakland, Calif. April 4	\$205,514 \$60/\$49.50	2,997 sellout	Clear Channel Entertainment
THE ISLEY BROTHERS FEATURING RON ISLEY	Arie Crown Theatre, Chicago April 4	\$196,679 \$59.50/\$39.50	3,766 4,249	Clear Channel Entertainment
PEARL JAM, SLEATER-KINNEY	Kiefer UNO Lakefront Arena, New Orleans April 8	\$178,255 \$35	5,093 5,500	Beaver Prods.
GAITHER HOMECOMING	Kansas Coliseum, Valley Center, Kan. April 4	\$171,569 \$29.75/\$16.75	7,950 11,346	Clear Channel Entertainment, in-house
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Hersheypark Arena, Hershey, Pa. March 29	\$156,911 \$29.50	5,529 6,273	Clear Channel Entertainment
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	1st Mariner Arena, Baltimore March 30	\$142,115 \$35/\$30	4,392 5,000	Clear Channel Entertainment, Upfront Promotions
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Cox Convention Center, Oklahoma City April 8	\$138,150 \$34/\$30	4,507 6,000	Beaver Prods.
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Don Haskins Center, El Paso, Texas April 11	\$133,281 \$29.50	5,046 sellout	Stone City Prods./ Jack Utsick Presents

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Islam Creates New Label

University Records Founder Returns With GreeneStreet Imprint

BY GAIL MITCHELL

Following a year-long affiliation with Motown Records, A. Haqq Islam has rejoined the label entrepreneurial ranks by way of GreeneStreet Records. Headquartered in New York, Islam's independent label is home to acts J'zabehl and Damosel.

"I started GreeneStreet because I wanted to do something new, something with more of a world view," says Islam, the founder and president of now-inactive University Records. "Most of the kids today have an international perspective on music because they pretty much grew up on MTV. For a while it wasn't, but the process has become fun again. Now I have what most record companies want: a touring band that sells CDs."

SOUNDS OF J'ZABEHL

Islam is referring to the first act out of the GreeneStreet box, J'zabehl. That is the moniker of a Miami-based, four-piece multicultural band fronted by multilingual Dominican female singer/songwriter/musicians Roxiny Rivas and Keiry Valdez. Both in their early 20s, Rivas and Valdez come from



'When someone makes a great record and delivers creativity with sincerity and honesty, people will buy the CD.'

—A. HAQQ ISLAM,
GREENESTREET RECORDS

military families and have lived all over the world, from the U.S. and the Caribbean to Spain and Italy. Thus far, J'zabehl has been touring

Southeast colleges and clubs with an "urban international" sound that is part Loose Ends, part Miami Sound Machine, and part No Doubt. According to Islam, the group has sold 8,000 units of its five-song, self-titled EP since Jan. 1.

"I know 8,000 isn't 800,000," Islam says. "But we are hitting a nerve without even putting it in stores yet. I'm not sure where we'll go next with this project, as I'm not even thinking about distribution now. But selling like this gives me options. I can either plug in with somebody or stay on the road."

Which is where you will find J'zabehl right now. In addition to performing every Thursday at Bar Code in Miami's South Beach, the band is slated to perform at music festivals this month, as well as in May and June. From there it is traveling overseas to play for military bases in Japan and the Caribbean.

"I'm breaking this group like a rock band," Islam adds. "The whole thing is to keep them working so they can develop and jell. Nobody has a problem getting on the bus, driving the bus, or staying at the Holiday Inn. Everyone is happy performing, making money, and selling CDs. The band is progressing, and we're touching so many people because of this strategy."

KEEPING THE ACTS COMING

Islam knows a little something about breaking acts. The former Philadelphia International Records A&R staffer and concert promoter launched University Records in 1993 with a roster that included Dru Hill, Mya, and Terry Dexter and distribution pacts with Interscope, Warner Bros., and Island/Def Jam. Two years ago (*Billboard*, Feb. 17, 2001), University signed a worldwide distribution deal with Motown Records. The first project under that pact, which ended last year, was the September 2001 self-titled debut album by R&B male quartet Prophet Jones.

No longer working with the aforementioned acts, Islam is managing several producers: Young Lord (Loon, New Edition), Kwame (Dru Hill, LL Cool J, Cam'ron, J'zabehl), and Amon (Eve, DJ Quik). And while he declines to discuss specifics, he is concurrently working on projects for GreeneStreet's Damosel, a female quartet.

"When I hear the industry say, 'Internet sales are killing us,' I look at the charts and see 50 Cent, Jay-Z, Coldplay, Pink, and Norah Jones," says Islam, who plans to open another GreeneStreet office in Miami. "When someone makes a great record and delivers creativity with sincerity and honesty, people will buy the CD. It's a good time for indies to pop up, because the majors are confused. If we just approach music from the standpoint of creativity and integrity and make a great CD, people will buy it."

Rhythm, Rap, and The Blues™

by Gail Mitchell

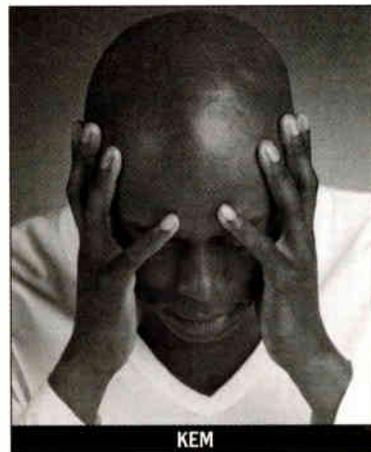


ON THE RECORD: Joining So So Def rapper **Da Brat's** new Arista-distributed album (*Limelite, Luv & Niteclubz*) on store shelves June 24 will be **Blu Cantrell's** *Bittersweet* and an as-yet-untitled album by **Babyface**. Cantrell's new single is the **Shep Crawford**-produced "Sleep in the Middle." Babyface's new set, according to a label spokesperson, is "laid out like a movie: Boy meets girl, they date, fall in love, break up, and get back together."

Recent So So Def/Arista signee **Anthony Hamilton's** new album is slated for July/August. And as noted here last year (*Rhythm, Rap, and the Blues*, *Billboard*, July 20, 2002), **Aretha Franklin**—with a new, as-yet-untitled Arista set due in September—is indeed embarking on her last major tour this spring through fall. The tentatively titled *Aretha Sings Her Musical History* will boast hits from her extensive catalog; gowns designed by **Luther Vandross**, **Valentino**, and others; and a dance troupe culled from open auditions.

LeSun Music's pressing and distribution deal with Tommy Boy/Alternative Distribution Alliance kicks in with the April 22 release of popular Bay Area act **Ledisi's** *Soulsinger, the Revival*. A reissue of the 2000 set *Soulsinger*, the latest version of the album features "Hold On to Love" with **Me'Shell Ndegéocello** on bass.

MISSION POSSIBLE: In addition to adding Giant Step's critical fave **Donnie** to its roster (his *The Colored Section* is being reissued May 20), Motown/Universal Records is getting chart action with another recruit, **Kem**. The Detroit-bred singer/songwriter/keyboardist has sold more than 10,000 copies of his independently released, jazz-infused soul album *Kemistry* when he signed with Motown last December. Current single "Love Calls" debuted last issue at No. 70 on Hot R&B/Hip-Hop Singles & Tracks, while the album is



KEM

now No. 39 on the Top R&B/Hip-Hop Albums chart.

"We were doing quite well on our own," says Kem, who prior to this endeavor moonlighted in a top 40 wedding band and a gospel troupe, plus waited tables at the Ritz Carlton outside Detroit. "We had support from local radio, plus Miami, Chicago, and indie retailers. It's been a slow and steady [build], business 101. The idea has been to let word-of-mouth drive the rest of the industry."

With a nod to such predecessors as **Al Jarreau**, **Stevie Wonder**, and **Steely Dan**, Kem's adult soul/pop sound pays homage to strongly structured songs, as on the spiritual "Brotha Man" and the sensual "I'm Missin' Your Love." Kem adds, "I'm just a cat getting my music out to the public, sharing my creative muse."

ICONIC EVENT: Legendary Motown songwriters **Holland-Dozier-Holland** (**Brian**, **Lamont**, and **Edward**) are the 2003 BMI ICON honorees. The award will be presented May 13 at the 51st annual BMI Pop Awards dinner at Los Angeles' Beverly Wilshire Hotel . . . In other awards activity, Def Jam/Def Soul president **Kevin Liles** and singer **Jaguar Wright** are among the presenters at the National Academy of Recording Arts and Sciences' 2003 Philadelphia Heroes Awards fete on April 21.

ASCAP SPEAKS: ASCAP's Rhythm & Soul Creative Team launches its Distinguished Speaker Series April 24 with a "Generations in Gospel" panel featuring duo **Mary Mary** and other music industry professionals. It is being held at L.A.'s Directors Guild of America. Future sessions of the free quarterly series will address R&B, hip-hop, and rap.

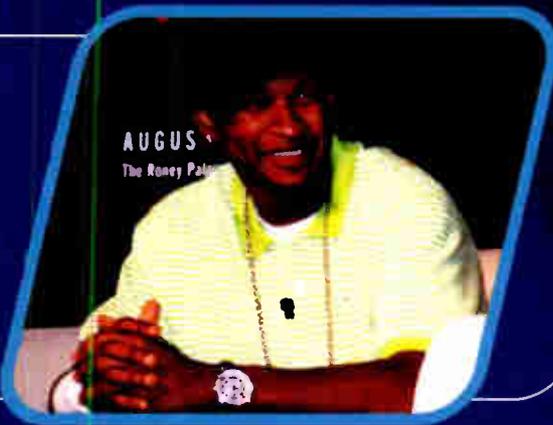
NEW DIGS: The Rhythm & Blues Foundation has relocated to New York from Washington, D.C., settling at 555 Madison Ave.; the contact number is 212-833-5406. Executive director **Cecilia Carter** also notes that board member/artist **Bonnie Raitt** will perform a benefit concert May 28 in Austin to make up the balance on honorarium checks that were to be handed out in February at the annual Pioneer Awards. Owing to a tight economy and fewer contributions, the honorees' checks were not distributed (*Billboard*, March 8).

"Each honoree received initial payment," Carter says. "Now we're going back and getting the rest of the funds. There was always a plan in place to make them whole."

APRIL 26 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WKS. ON	Airplay monitored by Nielsen Broadcast Data Systems		
			TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	16	IN DA CLUB	NUMBER 1	50 Cent
2	2	9	GET BUSY		Sean Paul
3	5	6	21 QUESTIONS		50 Cent Featuring Nate Dogg
4	3	12	BEAUTIFUL		Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
5	6	8	I KNOW WHAT YOU WANT		Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
6	7	8	CAN'T LET YOU GO		Fabulous Featuring Mike Shorey & Lil' Mo
7	8	10	I CAN		Nas
8	4	11	EXCUSE ME MISS		Jay-Z
9	9	12	THE JUMP OFF		Lil' Kim Featuring Mr. Cheeks
10	10	20	NO LETTING GO		Wayne Wonder
11	15	4	PIMP JUICE		Nelly
12	18	3	PUMP IT UP		Joe Budden
13	13	19	SICK OF BEING LONELY		Field Mob
14	11	18	GOSSIP FOLKS		Missy "Misdemeanor" Elliott Featuring Ludacris
15	16	6	STILL BALLIN		2Pac Featuring Trick Daddy
16	12	27	WANKSTA		50 Cent
17	NEW		MAGIC STICK		Lil' Kim Featuring 50 Cent
18	22	3	GET BY		Talib Kweli
19	14	18	MESMERIZE		Ja Rule Featuring Ashanti
20	24	3	NEVER SCARED		Bone Crusher Featuring Killer Mike & T.I.
21	23	2	SING FOR THE MOMENT		Eminem
22	NEW		P***YCAT		Missy "Misdemeanor" Elliott
23	25	9	NIGGAS		50 Cent Featuring The Notorious B.I.G.
24	17	8	X GON' GIVE IT TO YA		DMX
25	20	14	WHAT HAPPENED TO THAT BOY		Baby Featuring Clipse

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 49 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♣ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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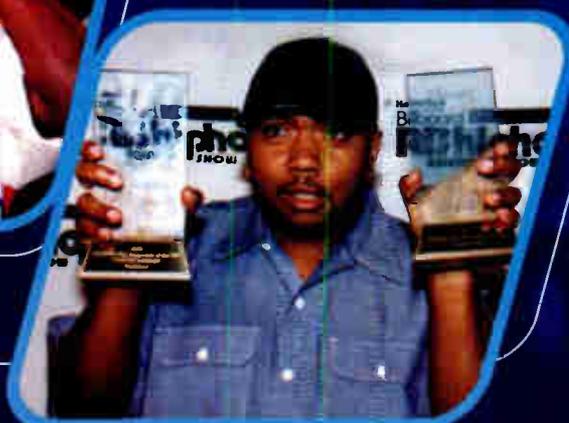
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APRIL 26
2003

Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	PEAK POSITION	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION								
				TITLE	IMPRINT & NUMBER/PROMOTION LABEL	TITLE	IMPRINT & NUMBER/PROMOTION LABEL																		
1	4	5	1	Nielsen Broadcast Data Systems		Nielsen SoundScan		1	50	50	60	1	GET BUSY	JUST BLAZE (K. BASS, J. JACKSON, J. SMITH, C. LOVING, D. BRASCO)	Sean Paul	1	50	50	60	1	YEAH YEAH U KNOW IT	JUST BLAZE (K. MURRAY, J. SMITH, R. NDULE, E. SERMONI)	Keith Murray Featuring Def Squad	50	
2	5	9	2	Nielsen Broadcast Data Systems		Nielsen SoundScan		2	51	48	36	2	21 QUESTIONS	DIRTY SWIFT (C. JACKSON, K. RISTO, J. CAMERON, V. CAMERON)	50 Cent Featuring Nate Dogg	2	51	48	36	2	THAT GIRL	K. PAUL (K. PAUL, J. QUE)	Marques Houston	24	
3	3	3	3	Nielsen Broadcast Data Systems		Nielsen SoundScan		3	52	52	57	3	BEAUTIFUL	THE NEPTUNES (C. BROADUS, P. WILLIAMS, C. HUGO)	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	3	52	52	57	3	CRUSH ON YOU	M. WINANS, THE HITMEN (K. ELLY, M. WINANS, J. NIGHT)	Mr. Cheeks Featuring Mario Winans	52	
4	7	7	4	Nielsen Broadcast Data Systems		Nielsen SoundScan		4	53	56	61	4	I KNOW WHAT YOU WANT	RICK ROCK (T. SMITH, W. LEWIS, R. MCNAIRE, L. JONES, R. FISHER, T. THOMAS)	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	4	53	56	61	4	I LOVE YOU	NOKIO, NOCKO (T. RUFFIN, M. ANDREWS, R. WALLER, O. MOREHEAD)	Dru Hill	53	
5	2	1	1	Nielsen Broadcast Data Systems		Nielsen SoundScan		1	54	61	75	5	IN DA CLUB	DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO)	50 Cent	1	54	61	75	5	ROCK YOUR BODY	THE NEPTUNES (J. TIMBERLAKE, C. HUGO, P. WILLIAMS)	Justin Timberlake	54	
				Nielsen Broadcast Data Systems		Nielsen SoundScan			55	58	62		GREATEST GAINER/AIRPLAY					55	58	62		TOO MUCH FOR ME	DREAM TEAM (N. JONES, B. WILLIAMS, J. MARCHAND, A. M. M. ROGERS)	DJ Kayslay Featuring Nas, Foxy Brown, Baby & Amerie	55
				Nielsen Broadcast Data Systems		Nielsen SoundScan			56	59	64		NEVER SCARED	A. JOHNSON (B. ONECRUSHER)	Bone Crusher Featuring Killer Mike & T.I.	25	56	59	64		I'LL NEVER LEAVE	R. KELLY (R. KELLY)	R. Kelly	56	
7	1	2	1	Nielsen Broadcast Data Systems		Nielsen SoundScan		1	57	44	44	6	EXCUSE ME MISS	THE NEPTUNES (S. CARTER, P. WILLIAMS, C. HUGO)	Jay-Z	1	57	44	44	6	X GON' GIVE IT TO YA	SHATEK (E. SIMMONS, S. KING)	DMX	32	
8	6	6	6	Nielsen Broadcast Data Systems		Nielsen SoundScan		6	58	67	70	13	HOW YOU GONNA ACT LIKE THAT	THE UNDERDOGS (T. GIBSON, H. MASON, JR., D. THOMAS, E. DAWKINS)	Tyrese	3	58	67	70	13	P.I.M.P.	D. PORTER (C. JACKSON, D. PORTER)	50 Cent	58	
9	9	10	9	Nielsen Broadcast Data Systems		Nielsen SoundScan		9	59	60	51	9	I CAN	S. REMI (N. JONES, S. GIBBS, R. HAMMOND)	Nas	9	59	60	51	9	ALL I NEED	COOL & DRE (J. CARTAGENA, A. LYONS, M. VALENZANO, J. EADDY, W. LOVETT, S. HARRIS, T. LEWIS)	Fat Joe Featuring Tony Sunshine & Armageddon	35	
10	8	4	2	Nielsen Broadcast Data Systems		Nielsen SoundScan		2	60	57	50	2	IGNITION	R. KELLY (R. KELLY)	R. Kelly	2	60	57	50	2	I DON'T GIVE A @#%&	LIL JON (J. SMITH, S. NORRIS, M. TYLER, A. HENDERSON)	Lil Jon & The East Side Boyz Featuring Mystikal & Krazy Bone	50	
11	11	11	8	Nielsen Broadcast Data Systems		Nielsen SoundScan		8	61	46	39	8	THE JUMP OFF	TIMBALAND (K. JONES, T. MOSLEY, T. KELLY, R. ROGERS)	Lil' Kim Featuring Mr. Cheeks	8	61	46	39	8	MESMERIZE	C. SANTANA, IRY GOTTI (J. JACKSON, A. DOUGLAS, A. PARKER, I. LORENZO, T. BELL, L. CREED)	Ja Rule Featuring Ashanti	5	
12	12	8	1	Nielsen Broadcast Data Systems		Nielsen SoundScan		1	62	72	—	1	MISS YOU	T. BISHOP (T. BISHOP, J. JUSTIN)	Aaliyah	1	62	72	—	1	COME OVER	B. M. COX, C. HICKS, J. PHA (B. M. COX, P. ALEXANDER, K. HICKS, J. JUSTIN)	Aaliyah	62	
13	13	13	13	Nielsen Broadcast Data Systems		Nielsen SoundScan		13					PUT THAT WOMAN FIRST	KAYGEE, D. BINGHAM, K. GIST, G. BINGHAM, B. MUHAMMED, C. LIGHTY, M. BROWN, J. HOAGLAND, W. BELL, T. JONES)	Jaheim	13					21 QUESTIONS (AGAIN)	MARCUS D. L. (C. JACKSON, K. RISTO, J. CAMERON, V. CAMERON, D. SMITH, MARCUS D. L.)	Debreca	63	
14	14	14	14	Nielsen Broadcast Data Systems		Nielsen SoundScan		14	64	71	71	14	NO LETTING GO	S. MARSDEN (V. CHARLES, S. MARSDEN)	Wayne Wonder	14	64	71	71	14	STOP	SWIZZ BEATZ (S. CARTER, K. DEAN)	Jay-Z	64	
15	15	15	13	Nielsen Broadcast Data Systems		Nielsen SoundScan		13	65	65	73	13	EMOTIONAL ROLLERCOASTER	J. BERVINE (V. GREEN, E. ROBERSON, OSUNLADE)	Vivian Green	13	65	65	73	13	EXCUSE ME MISS AGAIN	THE NEPTUNES (S. CARTER, P. WILLIAMS, C. HUGO)	Jay-Z	65	
16	16	16	16	Nielsen Broadcast Data Systems		Nielsen SoundScan		16	66	54	46	16	HELL YEAH	R. KELLY (R. KELLY, BABY)	Ginuwine Featuring Baby	16	66	54	46	16	SUPERMAN	EMINEM (M. MATHERS, J. BASS, S. KING)	Eminem	44	
17	17	17	17	Nielsen Broadcast Data Systems		Nielsen SoundScan		17	67	70	—	17	SAY YES	A. HARRIS (M. AMBROSIO, N. STEWART, A. HARRIS)	Floetry	17	67	70	—	17	LOVE CALLS	KEM (K. OWENS)	Kem	67	
18	18	20	18	Nielsen Broadcast Data Systems		Nielsen SoundScan		18	68	66	58	18	WHAT WOULD YOU DO?	R. KELLY (R. KELLY)	The Isley Brothers Featuring Ronald Isley	18	68	66	58	18	HE PROPOSED	D. CINTRON, B. ABBINGTON, C. SMITH (B. ABBINGTON)	Kelly Price	58	
19	19	19	19	Nielsen Broadcast Data Systems		Nielsen SoundScan		19	69	80	81	19	GIRLFRIEND	R. KELLY (R. KELLY)	B2K	19	69	80	81	19	IF I CAN'T	DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO)	50 Cent	68	
20	21	24	20	Nielsen Broadcast Data Systems		Nielsen SoundScan		20	70	68	65	20	4 EVER	B. M. COX, C. LOVE, (B. M. COX, C. LOVE, C. LOVING, J. JACKSON)	Lil' Mo Featuring Fabolous	20	70	68	65	20	CLOSURE	G. LEVERT, R. BOWLAND (G. LEVERT, R. BOWLAND, N. MCKINNEY)	Gerald Levert	57	
21	30	59	21	Nielsen Broadcast Data Systems		Nielsen SoundScan		21	71	—	—	21	BEWARE OF THE BOYS (MUNDIAN TO BACH KE)	PANJABI MC (PANJABI MC, L. JAN, J. JUAN, G. LARSON, S. PHILLIPS)	Panjabi MC Featuring Jay-Z	21	71	—	—	21	THAT GIRL	JOE (S. WONDER)	Joe Featuring Mr. Cheeks	71	
22	37	48	22	Nielsen Broadcast Data Systems		Nielsen SoundScan		22	72	63	54	22	SO GONE	M. ELLIOTT, SPIKE & JAMAHL (M. ELLIOTT, K. CUNNINGHAM, J. RYER, Z. AHMONUELI)	Monica	22	72	63	54	22	HOOKED	S. COMBS (C. JACKSON, A. YOUNG, M. ELIZONDO, M. J. BLIGE, S. COMBS)	Mary J. Blige Featuring P. Diddy	54	
23	25	34	23	Nielsen Broadcast Data Systems		Nielsen SoundScan		23	73	—	—	23	PUMP IT UP	JUST BLAZE (J. BUDDEN, J. SMITH, J. DAVIS, B. HIGGINS, J. JACKSON, S. MUHAMMED, JONES, T. SMITH)	Joe Budden	23	73	—	—	23	RIGHT THURR	TRAK STARZ (S. DAUGHERTY, L. E. H. BAILEY)	Chingy	73	
24	39	52	24	Nielsen Broadcast Data Systems		Nielsen SoundScan		24	74	74	82	24	MAGIC STICK	PHANTOM OF THE BEATS, SHA. MONEY, K. JONES, C. JACKSON, C. EVANS, M. CLERVOIX, R. RAVON, R. HAWKINS)	Lil' Kim Featuring 50 Cent	24	74	74	82	24	PATIENTLY WAITING	EMINEM (C. JACKSON, M. MATHERS, L. RESTO, M. ELIZONDO)	50 Cent Featuring Eminem	65	
				Nielsen Broadcast Data Systems		Nielsen SoundScan			75	76	—		GREATEST GAINER/SALES					75	76	—		GUESS WHAT (GUESS AGAIN)	R. KELLY (R. KELLY)	Syleena Johnson Featuring R. Kelly	75
25	35	41	25	Nielsen Broadcast Data Systems		Nielsen SoundScan		25	76	—	—	25	NEVER SCARED	A. JOHNSON (B. ONECRUSHER)	Bone Crusher Featuring Killer Mike & T.I.	25	76	—	—	25	FAR AWAY	E. PERRY, KINDRED THE FAMILY SOUL, IVORY (E. DANZLERA, GRAYDON, E. PERRY)	Kindred The Family Soul	76	
26	40	42	26	Nielsen Broadcast Data Systems		Nielsen SoundScan		26	77	77	78	26	P***YCAT	M. ELLIOTT, MCCALLA, JR. (M. ELLIOTT, MCCALLA, JR.)	Missy "Missdeameanor" Elliott	26	77	77	78	26	ROLL WIT M.V.P.	M.V.P. ENTERTAINMENT (R. CIVILES, E. NEWMAN, M. PEREZ, M. RIPLETON, R. RUDOLPH)	Stagg Lee	77	
27	27	37	27	Nielsen Broadcast Data Systems		Nielsen SoundScan		27	78	78	79	27	PIMP JUICE	J. EPPERSON (N. KELLY, J. EPPERSON, B. CRUTCHER, C. SMITH)	Nelly	27	78	78	79	27	BUNNY HOP	GAME, BEENO, RED BOY (P. BROWN, T. GRIFFIN, D. SPENCER, H. GUILLORY, C. MAYFIELD)	Da Entourage	67	
28	29	38	28	Nielsen Broadcast Data Systems		Nielsen SoundScan		28	79	64	69	28	I WISH I WASN'T	J. JAM, T. LEWIS, J. HARRIS, J. T. LEWIS, J. WRIGHT)	Heather Headley	28	79	64	69	28	DIPSET ANTHEM	HEATMAKERZ (C. GILES, L. JAMES, G. GREEN, S. THOMAS, S. DEES)	The Diplomats Featuring Cam'ron & Juelz Santana	64	
29	32	40	29	Nielsen Broadcast Data Systems		Nielsen SoundScan		29	80	69	53	29	GET BY	K. WEST (T. K. GREENE, K. WEST, N. SIMONE)	Talib Kweli	29	80	69	53	29	A.D.I.D.A.S.	MR. DJ, BIG BOI (M. RENDER, D. SHEATS, A. PATTON)	Killer Mike Featuring Big Boi	42	
30	45	32	30	Nielsen Broadcast Data Systems		Nielsen SoundScan		30	81	79	80	30	NIGGAS	DJ WHOO, MID, RED SPYDA (C. WALLACE, C. JACKSON)	50 Cent Featuring The Notorious B.I.G.	30	81	79	80	30	THE BATTLE IS THE LORD'S	B. TANKARD, YADAMS (V. M. MCKAY)	Yolanda Adams	75	
31	43	45	31	Nielsen Broadcast Data Systems		Nielsen SoundScan		31	82	81	83	31	SNAKE	R. KELLY (R. KELLY)	R. Kelly Featuring Big Tigger	31	82	81	83	31	ANGEL	H. ROAD, A. PEREZ (A. PEREZ)	Amanda Perez	57	
32	23	26	32	Nielsen Broadcast Data Systems		Nielsen SoundScan		10	83	75	68	10	SICK OF BEING LONELY	J. PHA (S. JOHNSON, D. CRAWFORD, P. ALEXANDER)	Field Mob	10	83	75	68	10	THIS VERY MOMENT	D. DOBSON, I. OWENS (T. OWENS, D. DOBSON)	K-Ci & JoJo	53	
33	20	21	33	Nielsen Broadcast Data Systems		Nielsen SoundScan		4	84	85	95	4	ALL I HAVE	C. RODNEY, RON G. D. MCPHERSON (J. LOPEZ, M. RIDDICK, C. RICHARDSON, RON G. D. PETERS, W. JEFFERY)	Jennifer Lopez Featuring LL Cool J	4	84	85	95	4	SOLDIER'S HEART	R. KELLY (R. KELLY)	R. Kelly	84	
34	24	23	34	Nielsen Broadcast Data Systems		Nielsen SoundScan		1	85	92	97	1	LOVE OF MY LIFE (AN ODE TO HIP HOP)	E. BADU, R. SAADIQ (E. SAADIQ, E. BADU, J. POYSER, R. C. OZUNA, G. STANDRIDGE, M. CHIMWHA, R. LYNN)	Erykah Badu Featuring Common	1	85	92	97	1	I NEED A MAN	7 (I. MARCHAND, S. AURELIUS)	Foxy Brown Featuring The Letter M.	85	
35	26	28	35	Nielsen Broadcast Data Systems		Nielsen SoundScan		3	86	83	77	3	DONTCHANGE	I. BARIAS, C. HAGGINS, MUSIQ SOULCHILD (MUSIQ SOULCHILD, C. HAGGINS, I. BARIAS, F. ROMANO)	Musiq	3	86	83	77	3	HOTTEST OF THE HOT	KIDD M. CROOKS (B. G. KIDD)	B.G.	74	
36	28	30	36	Nielsen Broadcast Data Systems		Nielsen SoundScan		7	87	84	72	7	FABULOUS	KAYGEE, E. BERKELEY (K. GIST, E. BERKELEY, B. MUHAMMED, M. BROWN, V. CARSTARPHEN, G. MCFADDEN, J. WHITEHEAD)	Jaheim Featuring Tha Rayne	7	87	84	72	7	IN DA CLUB	NOT LISTED (C. JACKSON, A. YOUNG, M. ELIZONDO)	Beyonce Knowles	67	
37	33	29	37	Nielsen Broadcast Data Systems		Nielsen SoundScan		29	88	90	90	29	GUESS WHAT	R. KELLY (R. KELLY)	Syleena Johnson	29	88	90	90	29	I GOT'CHA MA	IRV GOTTI, C. SANTANA (T. CROCKER, A. PARKER, J. LORENZO)	Caddillac Tah Featuring Althea	88	
38	31	31	38	Nielsen Broadcast Data Systems		Nielsen SoundScan		31	89	89	—	31	STILL BALLIN	FRANK NITTY, JOHNNY J. (T. SHAKUR, J. JACKSON, F. PIMENTEL, M. YOUNG)	2Pac Featuring Trick Daddy	31	89	89	—	31	IF YOU LET ME	D. PAYNE, L. MOSLEY (F. WILSON)	Lou Mosley	89	
39	47	47	39	Nielsen Broadcast Data Systems		Nielsen SoundScan		39	90	82	76	39	SHOULDA, WOULD, COULDA	THE UNDERDOGS (B. MCKIN, B. THOMAS, JR., O. THOMAS, E. DAWKINS, T. DIXON)	Brian McKnight	39	90	82	76	39	C'MON	JUST BLAZE, W. CAMPBELL, J. CAMPBELL (W. CAMPBELL, J. CAMPBELL, J. SMITH, R. GINYARD, JR.)	Mario	61	
40	51	56	40	Nielsen Broadcast Data Systems		Nielsen SoundScan		40	91	—	—	40	LIKE A PIMP	D. BANNER (L. CRUMP, W. E. BUTLER)	David Banner Featuring Lil' Flip	40	91	—	—	40	WHO RUN THIS	ROY JONES, JR. FEATURING PASTOR TROY & LIL' JON & THE EAST SIDE BOYZ	Roy Jones, Jr. Featuring Pastor Troy & Lil' Jon & The East Side Boyz	91	
41	22	18	41	Nielsen Broadcast Data Systems		Nielsen SoundScan		5	92	—</															

R&B/HIP-HOP

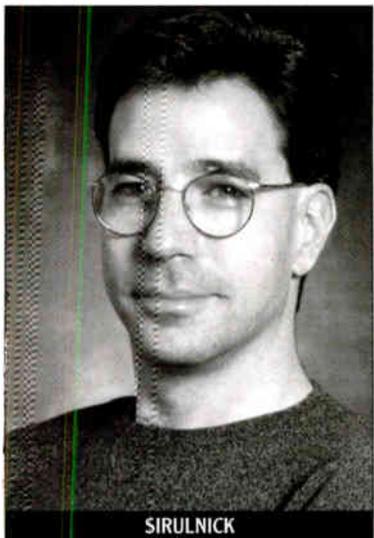


by Rashaun Hall

Words & Deeds

THE BATTLE IS BACK: After a few setbacks, MTV's first MC Battle is back on (Words & Deeds, *Billboard*, March 1). The battle will begin May 14 on-air at 7 p.m. during MTV's *Direct Effect*. The event was initially slated as the kickoff to this year's Hip-Hop Week, the network's annual celebration of the culture, but was postponed as a result of requests from the New York City Police Department to cancel the event because of overcrowding in front of the network's Times Square studio.

MTV executive VP of news and production **Dave Sirulnick** said in an interview prior to the event's postponement, "Every year we look for a big program to anchor our Hip-Hop Week. This year, we decided to do it with an MC battle. It's something we had talked about back when we did our VJ searches."



SIRULNICK

In planning its first MC Battle, MTV felt it needed to partner with a label that shared the passion of the event.

"We approached Def Jam," Sirulnick said. "We decided that we wanted a partner whose entire life is hip-hop. We also wanted the prize to be significant. A contract with Def Jam Records is pretty significant. [Def Jam/Def Soul president] **Kevin Liles** and [Island Def Jam chairman] **Lyor Cohen** were excited about it and decided to get on board."

To enter the battle, aspiring MCs must download the MTV MC Battle audition application from mtv.com, complete it, and return it to MTV at the given address. The network is accepting applications from the first 1,000 MCs, who will be invited to New York to audition in front of a panel of MTV and Def Jam judges. The judges will narrow the field to

32 contestants, who will then spend the rest of the week battling it out in a tournament setting.

The eight finalists will spar at 2 p.m. May 17 during a live two-hour finale. Hosted by MTV VJs **Carson Daly**, **La La**, **Sway**, and **DJ Clue**, along with **Kid Capri**, viewers will be asked to log on to mtv.com to vote for their favorite finalist. The battle's champion will win \$25,000, a Def Jam recording contract, an opening-act slot on the upcoming Def Jam Vendetta summer tour, and will appear as a character in the upcoming EA Sports' *Def Jam Vendetta 2* videogame.

To enter, applicants must be at least 18 years old and a U.S. citizen, possess valid ID with their date of birth, and perform original lyrics; they cannot currently be distributed by a record label.

As for future MC Battles, Sirulnick said: "As with the VJ show, we don't know what to expect. However, if it goes well, then we'll look to do it again."

NOW HEAR THIS: Looking for that next hot producer? Someone who can man the boards and craft that next sound? **Nottz** and **Ron Browse** are two beatsmiths who may have just the right sound for you.

Proving that there is talent in Virginia beyond **Timbaland** and the **Neptunes**, Nottz is looking to build his rep as he makes his debut with *Nottz Presents DMP*. Known for producing tracks for **Xzibit**, **M.O.P.**, and **Busta Rhymes**, Nottz recently released the nine-track set via Teamsta Records, distributed by ABB Records. The album features appearances from **the Nappy Roots'** **Big V**, **Kardinal Offishall**, and **Kenny Wray**, among others. In addition to his own project, Nottz is currently in the studio with **Scarface** and **Method Man** for their forthcoming projects.

Known for crafting the track for "Ether," **Nas'** venomous response to **Jay-Z's** "Takeover," Browse has quickly made a name for himself. Having also produced tracks for **Fat Joe**, **DMX**, **Lil' Kim**, and Arista newcomer **Tasha**, the 24-year-old Harlem, N.Y., native is also a partner in Money Ave Entertainment, his production company with manager **Big Fuzz**. The label is currently home to **T-Rex**, a 17-year-old rapper from Harlem, and rap group **Boss-Fam**. A rapper in his own right, Browse plans on releasing his own album in the near future. For more on Browse, check him out on **BET's Rap City** April 22 and 23.

APRIL 26
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY

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

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. 138 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 26
2003

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	Guess What (Guess Again)	2 Wks At No. 1 SYLEENA JOHNSON FEAT. R. KELLY (JIVE)	26	18	8	Girlfriend	B2K (T.U.G./EPIC)	51	38	18	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
2	55	2	Who Run This	ROY JONES JR. (BODY HEAD)	27	32	4	I Need A Man	FOXY BROWN FEAT. THE LETTER M. (DEF JAM/JMG)	52	21	8	Choppa Style	CHOPPA FEAT. MASTER P (TAKE PD/NEW NO LIMIT/UMRG)
3	3	2	If You Let Me	LDU MDSLEY (JENSTAR)	28	39	28	Throw Up	RACKET CITY (447/LANDSPEED)	53	—	23	Soldier's Heart	R. KELLY (JIVE)
4	8	11	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/WINTERSCOPE)	29	43	14	Everybody	HARZ THE RIPPA (BODY HEAD)	54	47	26	Virginity	TGA (T.U.G./A&M/WINTERSCOPE)
5	2	9	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	30	19	7	Yall Don't Know	JOLLY GREEN (ZOE POUND)	55	61	24	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
6	5	10	No Means No	NEE-NEE GWYNNE (BASE HIT)	31	30	11	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/JMG)	56	41	7	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)
7	6	9	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	32	20	2	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	57	—	1	I Care 4 U	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
8	—	1	63/64	ROEY BOYZ (GREEN TEETH/BAYSIDE)	33	58	2	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	58	62	6	Your Pops Don't Like Me (I Really Don't Like This Deed)	NICK CANNON (INCK/JIVE)
9	9	8	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	34	22	12	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	59	48	12	Up In Da Club 2Nite	RE'NUVE (STACK A GRIP)
10	16	21	Dance With Me	JAIMIE LEE (RIPE)	35	25	43	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	60	49	22	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF Ryders/WINTERSCOPE)
11	50	15	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	36	52	26	Ignition	R. KELLY (JIVE)	61	—	36	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
12	11	10	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	37	37	2	Pimp Juice	NELLY (F'D REEL/UNIVERSAL/UMRG)	62	51	15	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
13	31	2	Super B-Boy Pimpin'	THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRIDE)	38	17	25	What We Do	FREeway (RCA-A&A/DEF JAM/JMG)	63	46	14	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
14	4	5	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (MONARCH/RMG/JMG)	39	42	5	Get By	TALIB KWELI (RAWKUS/MCA)	64	—	1	I Need You Now (Live)	SHARKE MURPHY (EMI GOSPEL)
15	44	4	Come Close (Closer)	COMMON (MCA)	40	36	6	Dipset Anthem	THE DIPLOMATS (RCA-A&A/DEF JAM/JMG)	65	—	1	Double Shots	MOBBS DEEP FEAT. BIG NOYD (LANDSPEED)
16	7	11	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	41	23	24	Shady	BIG T. (SOUTHPAW/K.E.S.)	66	33	2	Code Red	WILDCHILD (STONE THROW/FAT BEAT'S)
17	10	11	Excuse Me Miss	JAY-Z (RCA-A&A/DEF JAM/JMG)	42	—	1	Back In The Day	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)	67	—	16	Faelin' You (Part II)	SOLANGE FEAT. N.G.R.E. (MUSIC WORLD/COLUMBIA)
18	12	13	Just Like You	G-WIZ (COMPOUND/ORPHEUS)	43	29	6	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)	68	—	1	Reign	JA RULE (MURDER INC./DEF JAM/JMG)
19	14	11	Get Busy	SEAN PAUL (VP/ATLANTIC)	44	—	1	So Gone	MONICA (J/RMG)	69	63	7	When I Get You Alone	THICKE (NU AMERICA/WINTERSCOPE)
20	13	10	Through The Rain	MARIAH CAREY (MONARCH/ISLAND/JMG)	45	28	21	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	70	60	6	The Wreckoning	BODMKAT (DREAMWORKS/WINTERSCOPE)
21	—	1	All Life Long	MO THUGS FAMILY (D3/MO THUGS/RIVERA)	46	45	12	Jah Is My Rock	CARIBBEAN PULSE (VIRI)	71	—	48	Where The Party At	JAGGED EDGE WITH NELLY (50 SO DEF/COLUMBIA)
22	15	8	Hell Is A Flame	BIG C (SOUTHPAW/K.E.S.)	47	26	28	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	72	—	85	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
23	64	2	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)	48	35	11	How I Feel	LEOX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	73	34	14	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JMG)
24	40	2	Hell Yeah	GINUVINE FEAT. BABY (EPIC)	49	—	1	Shine On Me!	PETE ROCK & CL. SMOGHT (BT NICK/FAT BEAT'S)	74	24	15	Gossip Folks	MISSY "MIDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
25	27	8	Pack Ya Bags	SARAI (SWAVE/EPIC)	50	—	1	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)	75	—	1	Rich Man	RUSSELL FEAT. R. KELLY (RYPYRAMID/ORPHEUS)

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APRIL 26
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART			
1			1	1	GINUWINE NUMBER 1/HOT SHOT DEBUT EPIC 86960 (12.98 EQ/18.98)	The Senior 1 Week At Number 1	1
2	1	2	11	11	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
3			1	1	SCARFACE J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3
4	2	5	9	9	R. KELLY JIVE 418122/ZOMBA (18.98 CD)	Chocolate Factory	1
5	3	1	1	1	CAM'RON PRESENTS THE DIPLOMATS ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	1
6			1	1	JAY-Z ROC-A-FELLA/DEF JAM 000297*/IDJMG (15.98 CD)	Blueprint 2.1	6
7	4	8	2	2	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	4
8	5	7	4	4	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EAG (12.98/18.98)	Street Dreams	3
9	6	9	7	7	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
10	9	13	2	2	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
11	8	4	3	3	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
12	15	24	2	2	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	12
13	13	17	1	1	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
14	12	12	1	1	FREEWAY ROC-A-FELLA/DEF JAM 586920*/IDJMG (12.98/18.98)	Philadelphia Freeway	3
15	11	10	1	1	VARIOUS ARTISTS EM/UNIVERSAL/SDNY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
16	10	6	1	1	B2K ▲ T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
17	21	25	1	1	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
18	14	11	1	1	VARIOUS ARTISTS SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
19	26	32	1	1	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	14
20	7	3	1	1	HOT BOYS CASH MONEY/UNIVERSAL 860966/UMRG (12.98/18.98)	Let 'Em Burn	3
21	19	14	1	1	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	4
22	18	19	1	1	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
23	16	16	1	1	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	2
24	20	20	1	1	SNOOP DOGG ▲ OGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
25	24	21	1	1	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	14
26	22	23	1	1	LES NUBIANS MOTOWN/HIGHER OCTAVE 82565/VIRGIN (18.98 CD)	One Step Forward	22
27	17	15	1	1	KILLER MIKE AQUEMINI/COLUMBIA 86862*/CRG (5.98 EQ/9.98)	Monster	4
28	25	30	1	1	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EAG (12.98/18.98)	Under Construction	2
29	23	18	1	1	SOUNDTRACK BLOODLINE/DEF JAM 063615*/IDJMG (12.98/18.98)	Cradle 2 The Grave	3
30	29	36	1	1	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
31	32	40	1	1	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6
32	27	27	1	1	NAS ▲ ILL WILL/COLUMBIA 86307*/CRG (12.98 EQ/18.98)	God's Son	1
33	28	28	1	1	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
34	31	31	1	1	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23
35	37	35	1	1	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
36	34	37	1	1	NELLY ▲ F. RED/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
37	30	29	1	1	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
38	43	55	1	1	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	38
39	48	43	1	1	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	29
40	40	26	1	1	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
41	38	38	1	1	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
42			1	1	ABK PSYCHOPATHIC 4012 (18.98 CD)	Hatchet Warrior	42
43	35	—	1	1	VARIOUS ARTISTS SUCKA FREE/LOUD 88226/CRG (19.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
44			1	1	VARIOUS ARTISTS SHANACHIE 5100 (18.98 CD)	Streetwise: Work It!	44
45	45	47	1	1	2PAC ▲ AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
46	44	44	1	1	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060822/UMRG (12.98/18.98)	I Care 4 U	1
47	56	61	1	1	DRU HILL DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2
48	33	34	1	1	JAY-Z ▲ ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/18.98)	The Blueprint 2: The Gift And The Curse	1
49	39	42	1	1	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	39
50	52	48	1	1	JENNIFER LOPEZ ▲ EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART			
51	36	39	1	1	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
52	46	49	1	1	JA RULE ▲ MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	2
53	42	33	1	1	BLACKSTREET DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II	8
54	50	45	1	1	CHOPPA TAKE FO/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	17
55	41	22	1	1	702 MOTOWN 066130/UMRG (12.98/18.98)	Star	22
56	47	41	1	1	MR. CHEEKS UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	25
57	55	54	1	1	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
58	53	46	1	1	MAGIC NEW NO LIMIT/UNIVERSAL 860930/UMRG (12.98/18.98)	White Eyes	37
59	49	50	1	1	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35
60	62	58	1	1	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11
61	54	51	1	1	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
62	66	62	1	1	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
63	59	56	1	1	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	3
64	84	76	1	1	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
65	64	59	1	1	FATHER M.C. EMPIRE MUSICWORKS 39048 (17.98 CD)	My	59
66	51	52	1	1	LL COOL J DEF JAM 077021*/IDJMG (12.98/18.98)	10	1
67	60	68	1	1	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
68	57	53	1	1	SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star	23
69	58	67	1	1	LIL' WYTE HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
70	75	63	1	1	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
71	61	57	1	1	DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
72	70	71	1	1	KIRK FRANKLIN ● GDSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
73	85	86	1	1	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11
74	78	80	1	1	VARIOUS ARTISTS SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	67
75	90	69	1	1	BUJU BANTON VP/ATLANTIC 83634*/AG (16.98 CD) [M]	Friends For Life	44
76	73	—	1	1	THE CRUSADERS PRA/VERVE 060077/AG (18.98 CD)	Rural Renewal	73
77	69	70	1	1	GERALD LEVERT ELEKTRA 62795/EAG (12.98/18.98)	The G Spot	2
78	77	60	1	1	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Deliver Us From Eva	19
79	63	65	1	1	MARIAH CAREY ▲ MONARC/ISLAND 063467*/IDJMG (12.98/18.98)	Charmbracelet	2
80	74	64	1	1	VARIOUS ARTISTS MOTOWN 067314/UMRG (18.98 CD)	Conception: An Interpretation Of Stevie Wonder's Songs	44
81	65	66	1	1	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	4
82	71	73	1	1	DOTTIE PEOPLES ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	68
83	76	95	1	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43199/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
84	88	75	1	1	LIL' FLIP ▲ SUCKA FREE/LOUD 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
85	68	72	1	1	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98)	Paid In Full	10
86	89	81	1	1	CARIBBEAN PULSE IRIE 1002 (15.98 CD)	Stand Up	81
87	79	83	1	1	CHICO DEBARGE ALOVE 8620/KOCH (18.98 CD)	Free	79
88	80	74	1	1	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
89	72	82	1	1	ASHANTI ▲ MURDER INC./JAM 586830*/IDJMG (12.98/18.98)	Ashanti	1
90			1	1	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10
91	67	—	1	1	M.O.P. LOUD/COLUMBIA 89095*/CRG (18.98 EQ CD)	10 Years And Gunnin': Greatest Hits	67
92	87	90	1	1	DJ WHOOKID FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1	63
93			1	1	50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	13
94	82	79	1	1	DJ ENVY DESERT STORM 86737*/EPIC (18.98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8
95			1	1	WC DEF JAM 170071*/IDJMG (12.98/18.98)	Ghetto Heisman	7
96	91	85	1	1	VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10
97	83	92	1	1	K-CI & JOJO MCA 113069* (18.98 CD)	Emotional	18
98	95	93	1	1	SCARFACE RAP-A-LOT/NO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
99			1	1	MUSIQ ▲ DEF SOUL 586772*/IDJMG (12.98/18.98)	Juslisen (Just Listen)	1
100	93	—	1	1	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15

APRIL 26
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	WEEKS ON CHART			
1	3	100	100	BOB MARLEY AND THE WAILERS ▲ 100 TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend 100 Weeks At Number 1	336
2	2	112	112	EMINEM ▲ WEB/AFTERMATH 49029*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	112
3	7	266	266	BONE THUGS-N-HARMONY ▲ RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	266
4	5	108	108	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	108
5	4	366	366	2PAC ▲ DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	366
6	1	159	159	EMINEM ▲ WEB/AFTERMATH 49028*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	159
7	6	225	225	2PAC ▲ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	225
8	15	159	159	MARY J. BLIGE ▲ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	159
9	10	252	252	MAKAVELI ▲ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	252
10	8	344	344</			

R&B/HIP-HOP



by Rashaun Hall

Words & Deeds™

THE BATTLE IS BACK: After a few setbacks, MTV's first MC Battle is back on (Words & Deeds, *Billboard*, March 1). The battle will begin May 14 on-air at 7 p.m. during MTV's *Direct Effect*. The event was initially slated as the kickoff to this year's Hip-Hop Week, the network's annual celebration of the culture, but was postponed as a result of requests from the New York City Police Department to cancel the event because of overcrowding in front of the network's Times Square studio.

MTV executive VP of news and production **Dave Sirulnick** said in an interview prior to the event's postponement, "Every year we look for a big program to anchor our Hip-Hop Week. This year, we decided to do it with an MC battle. It's something we had talked about back when we did our VJ searches."

32 contestants, who will then spend the rest of the week battling it out in a tournament setting.

The eight finalists will spar at 2 p.m. May 17 during a live two-hour finale. Hosted by MTV VJs **Carson Daly**, **La La**, **Sway**, and **DJ Clue**, along with **Kid Capri**, viewers will be asked to log on to *mtv.com* to vote for their favorite finalist. The battle's champion will win \$25,000, a Def Jam recording contract, an opening-act slot on the upcoming Def Jam Vendetta summer tour, and will appear as a character in the upcoming EA Sports' *Def Jam Vendetta 2* videogame.

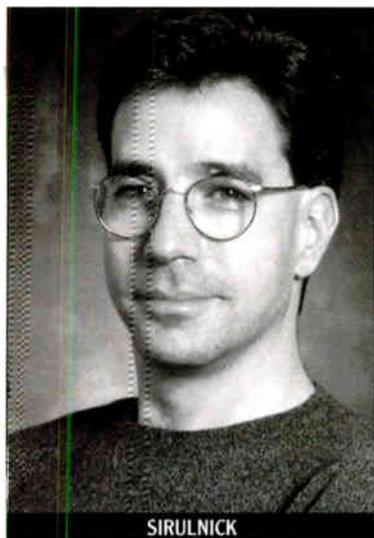
To enter, applicants must be at least 18 years old and a U.S. citizen, possess valid ID with their date of birth, and perform original lyrics; they cannot currently be distributed by a record label.

As for future MC Battles, Sirulnick said: "As with the VJ show, we don't know what to expect. However, if it goes well, then we'll look to do it again."

NOW HEAR THIS: Looking for that next hot producer? Someone who can man the boards and craft that next sound? **Nottz** and **Ron Browse** are two beatsmiths who may have just the right sound for you.

Proving that there is talent in Virginia beyond **Timbaland** and the **Neptunes**, Nottz is looking to build his rep as he makes his debut with *Nottz Presents DMP*. Known for producing tracks for **Xzibit**, **M.O.P.**, and **Busta Rhymes**, Nottz recently released the nine-track set via Teamsta Records, distributed by ABB Records. The album features appearances from the **Nappy Roots'** **Big V**, **Kardinal Offishall**, and **Kenny Wray**, among others. In addition to his own project, Nottz is currently in the studio with **Scarface** and **Method Man** for their forthcoming projects.

Known for crafting the track for "Ether," **Nas'** venomous response to **Jay-Z's** "Takeover," Browse has quickly made a name for himself. Having also produced tracks for **Fat Joe**, **DMX**, **Lil' Kim**, and Arista newcomer **Tasha**, the 24-year-old Harlem, N.Y., native is also a partner in Money Ave Entertainment, his production company with manager **Big Fuzz**. The label is currently home to **T-Rex**, a 17-year-old rapper from Harlem, and rap group **Boss-Fam**. A rapper in his own right, Browse plans on releasing his own album in the near future. For more on Browse, check him out on *BET's Rap City* April 22 and 23.



SIRULNICK

In planning its first MC Battle, MTV felt it needed to partner with a label that shared the passion of the event.

"We approached Def Jam," Sirulnick said. "We decided that we wanted a partner whose entire life is hip-hop. We also wanted the prize to be significant. A contract with Def Jam Records is pretty significant. [Def Jam/Def Soul president] **Kevin Liles** and [Island Def Jam chairman] **Lyor Cohen** were excited about it and decided to get on board."

To enter the battle, aspiring MCs must download the MTV MC Battle audition application from *mtv.com*, complete it, and return it to MTV at the given address. The network is accepting applications from the first 1,000 MCs, who will be invited to New York to audition in front of a panel of MTV and Def Jam judges. The judges will narrow the field to

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Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK				THIS WEEK				THIS WEEK			
LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE) NUMBER 1	26	35	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	51	46	That Girl	MARQUEE HOUSTON (T.U.G./A&M/INTERSCOPE)
2	4	Get Busy	SEAN PAUL (VP/ATLANTIC)	27	28	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)	52	60	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)
3	3	Beautiful	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	28	44	Niggas	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	53	59	I'll Never Leave	R. KELLY (JIVE)
4	8	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JIMMYONARC/RMG/UMRG)	29	32	Get By	TALIB KWELL (RAWKUS/MCA)	54	58	Too Much For Me	DJ KAYSLAY (COLUMBIA)
5	2	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	30	29	Pimp Juice	NELLY (G-FORCE/UNIVERSAL/UMRG)	55	52	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
6	10	Can't Let You Go	FABLOUS (DESERT STORM/ELEKTRA/EEG)	31	43	S Snake	R. KELLY FEAT. BIG TIGGER (JIVE)	56	67	P.I.M.P.	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
7	6	How You Gonna Act Like That	TYRESE (JRMG)	32	23	Sick Of Being Lonely	FIELD MOB (MCA)	57	45	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JMG)
8	1	Excuse Me Miss	JAY-Z (RCA-A&F/DEF JAM/JMG)	33	24	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	58	56	I Don't Give A @#&%	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
9	7	Ignition	R. KELLY (JIVE)	34	20	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	59	62	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
10	9	I Can	LIL' JON (G-FORCE/UNIVERSAL)	35	26	dontchange	MURRAY (DEF JAM/JMG)	60	51	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/JMG)
11	12	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	36	27	Fabulous	JAHMEIM FEAT. THA WAYNE (DIVINE MILL/WARNER BROS.)	61	47	Mesmerize	JAY-Z (RCA-A&F/DEF JAM/JMG)
12	11	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	37	30	Guess What	STYLEENA JOHNSON (JIVE)	62	72	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
13	13	Put That Woman First	JAHMEIM (DIVINE MILL/WARNER BROS.)	38	34	Still Ballin'	2PAC FEAT. TRICK DADDY (JAMARU/DEATH ROW/INTERSCOPE)	63	—	21 Questions (Again)	DEBBIE CAMAS (MCA)
14	15	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	39	48	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/UMRG)	64	53	Superman	EMINEM (JIVE/AFTERMATH/INTERSCOPE)
15	14	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	40	50	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)	65	71	Stop	JAY-Z (RCA-A&F/DEF JAM/JMG)
16	17	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)	41	33	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	66	70	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)
17	19	Girlfriend	B2K (T.U.G./EPIC)	42	22	Gossip Folks	MISSY "MISDEEMANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	67	65	He Proposed	KELLY PRICE (DEF SOUL/JMG)
18	18	Hell Yeah	GINUVINE FEAT. BABY (EPIC)	43	49	Step Daddy	HITMAN JAMMY SAM (ROXY ROAD/COLUMBIA/UNIVERSAL/UMRG)	68	—	If I Can't	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
19	16	Emotional Rollercoaster	VIIVIAN GREEN (COLUMBIA)	44	61	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)	69	68	Closure	GERALD LEVERT (ELEKTRA/EEG)
20	21	4 Ever	LIL' MO FEAT. FABLOUS (THE GOLD MIND/ELEKTRA/EEG)	45	42	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	70	64	Excuse Me Miss Again	JAY-Z (RCA-A&F/DEF JAM/JMG)
21	31	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	46	41	Laundromat	NIVEA (JIVE)	71	—	That Girl	JAY-Z (RCA-A&F/DEF JAM/JMG)
22	36	So Gone	MONICA (JRMG)	47	40	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	72	63	Hooked	MARY J. BLIGE FEAT. P. DIDDY (MCA)
23	25	Pump It Up	JOE BUDDEN (DEF JAM/JMG)	48	54	I Still Love You	702 (MOTOWN/UMRG)	73	—	Far Away	KINRDON THE FAMILY SOUL (HIDDEN BEACH/EPIC)
24	38	Magic Stick	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)	49	55	I Love You	RUDE (DEF SOUL/JMG)	74	—	Right Thurr	CHRYSH (DISTRIBUTING THA PEACE/PRIORITY/CAPITOL)
25	39	P***ycat	MISSY "MISDEEMANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	50	57	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	75	69	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMIN/COLUMBIA)

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

THIS WEEK				THIS WEEK				THIS WEEK			
LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Guess What (Guess Again)	2 Wks. At No. 1 STYLEENA JOHNSON FEAT. R. KELLY (JIVE)	26	18	Girlfriend	B2K (T.U.G./EPIC)	51	38	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
2	55	Who Run This	ROY JONES, JR. (IBODY HEAD)	27	32	I Need A Man	FOXY BROWN FEAT. THE LETTER M. (DEF JAM/JMG)	52	21	Choppa Style	CHOPPA FEAT. MASTER P (TAKE5/D/NEV ND LMIT/UMRG)
3	3	If You Let Me	LOU MDSLEY (JENSTARI)	28	39	Throw Up	RACKET CITY (447/LANDSPEED)	53	—	Soldier's Heart	R. KELLY (JIVE)
4	8	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	29	43	Everybody	HAZT HE RIPPA (IBODY HEAD)	54	47	Virginity	TGI (T.U.G./A&M/INTERSCOPE)
5	2	Emotional Rollercoaster	VIIVIAN GREEN (COLUMBIA)	30	19	Yall Don't Know	JOLYN RHYMES (ZOE POUND)	55	61	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (JRMG)
6	5	No Means No	NEE-NEE Gwynn (BASE HIT)	31	30	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/JMG)	56	41	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)
7	6	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	32	20	Get Low	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	57	—	I Care 4 U	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
8	—	63/64	RDEZ BOYZ (GREEN TEETH/BAYSIDE)	33	58	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)	58	62	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (INCO/JIVE)
9	9	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	34	22	Incomplete	C-LANA (WRIGHT ENTERPRISES)	59	48	Up In Da Club 2Nite	REVENUE (STACK A GRIP)
10	16	Dance With Me	JAIMIE LEE (RIPE)	35	25	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	60	49	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF Ryders/INTERSCOPE)
11	50	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)	36	52	Ignition	R. KELLY (JIVE)	61	—	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
12	11	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	37	37	Pimp Juice	NELLY (G-FORCE/UNIVERSAL/UMRG)	62	51	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
13	31	Super B-Boy Pimpin'	THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PHIBS)	38	17	What We Do	FREeway (RCA-A&F/DEF JAM/JMG)	63	46	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
14	4	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JIMMYONARC/RMG/UMRG)	39	42	Get By	TALIB KWELL (RAWKUS/MCA)	64	—	I Need You Now (Live)	MICHAEL NORRUL (JEM GOPEL)
15	44	Come Close (Closer)	COMMON (MCA)	40	36	Dipset Anthem	THE DIPLOMATS (RCA-A&F/DEF JAM/JMG)	65	—	Double Shots	MOBB DEEP FEAT. BIG NOYD (LANDSPEED)
16	7	Beautiful	SNOPP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	41	23	Shady	BIG C (SOUTHPAW/K.S.)	66	33	Code Red	VIVIDCHILD (STONE THROW/FAT BEATS)
17	10	Excuse Me Miss	JAY-Z (RCA-A&F/DEF JAM/JMG)	42	—	Back In The Day	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)	67	—	Feelin' You (Part II)	SOLANGE FEAT. N. D.R.E. (MUSIC WORLD/COLUMBIA)
18	12	Just Like You	G-WIZ (COMPOUND ORPHEUS)	43	29	4 Ever	LIL' MO FEAT. FABLOUS (THE GOLD MIND/ELEKTRA/EEG)	68	—	Reign	JAY-Z (RCA-A&F/DEF JAM/JMG)
19	14	Get Busy	SEAN PAUL (VP/ATLANTIC)	44	—	So Gone	MONICA (JRMG)	69	63	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)
20	13	Through The Rain	CLIPSE FEAT. FAITH EVANS (STAR TRAX/ARISTA)	45	28	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAX/ARISTA)	70	60	The Wreckoning	BODMKAT (DREAMWORKS/INTERSCOPE)
21	—	All Life Long	MD THUGS FAMILY (EQ/MO THUGS/RIVERA)	46	45	Jah Is My Rock	CARIBBEAN HULSE (RIE)	71	—	Where The Party At	JAGGED EDGE WITH NELLY (50 SO DEF/COLUMBIA)
22	15	Hell Is A Flame	BIG C (SOUTHPAW/K.S.)	47	26	This Is My Party	FABLOUS (DESERT STORM/ELEKTRA/EEG)	72	—	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
23	64	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)	48	35	How I Feel	LOEX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	73	34	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JMG)
24	40	Hell Yeah	GINUVINE FEAT. BABY (EPIC)	49	—	Shine On Me!	PETE ROCK & CL. SMOOTH (ST. NICK/FAT BEATS)	74	24	Gossip Folks	MISSY "MISDEEMANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
25	27	Pack Ya Bags	SARAI (SWEAT/EPIC)	50	—	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)	75	—	Rich Man	R. KELLY (VP/ATLANTIC)

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2003

Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			1	GINUWINE	EPIC 86960 (12.98 EQ/18.98)	NUMBER 1/HOT SHOT DEBUT The Senior	1
2	1	2	14	SO CENT ▲	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
3			1	SCARFACE	J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3
4	2	5	1	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
5	3	1	1	CAM'RON PRESENTS THE DIPLOMATS	ROC-A-FELLA/DEF JAM 063211*/JDM/JMG (12.98 CD)	Diplomatic Immunity	1
6			1	JAY-Z	ROC-A-FELLA/DEF JAM 000297/JDM/JMG (11.98 CD)	Blueprint 2.1	6
7	4	8	1	SEAN PAUL ▲	VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	4
8	5	7	1	FABOLOUS ●	DESERT STORM/ELEKTRA 62791*/EAG (12.98/18.98)	Street Dreams	3
9	6	9	1	LIL' KIM ●	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
10	9	13	1	JAHEIM ●	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
11	8	4	1	BRIAN MCKNIGHT	MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
12	15	24	1	BUSTA RHYMES ●	J 20043*/RMG (12.98/18.98)	GREATEST GAINER It Ain't Safe No More...	12
13	13	17	1	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
14	12	12	1	FREEWAY	ROC-A-FELLA/DEF JAM 586920*/JDM/JMG (12.98/18.98)	Philadelphia Freeway	3
15	11	10	1	VARIOUS ARTISTS	EMI/UNIVERSAL/SDNY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
16	10	6	1	B2K ▲	T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
17	21	25	1	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
18	14	11	1	VARIOUS ARTISTS	SHADYVILLE 6101 (18.98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	11
19	26	32	1	HEATHER HEADLEY	RCA 69376/RMG (9.98/13.98)	This Is Who I Am	14
20	7	3	1	HOT BOYS	CASH MDNEY/UNIVERSAL 860966/UMRG (12.98/18.98)	Let 'Em Burn	3
21	19	14	1	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	4
22	18	19	1	EMINEM ▲	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
23	16	16	1	TYRESE ●	J 20041/RMG (12.98/18.98)	I Wanna Go There	2
24	20	20	1	SNOOP DOGG ▲	ODGGS/STYL/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3
25	24	21	1	VIVIAN GREEN	COLUMBIA 86357*/CRG (7.98 EQ/11.98)	Love Story	14
26	22	23	1	LES NUBIANS	MOTOWN/HIGHER OCTAVE 82569/VIRGIN (18.98 CD)	Dne Step Forward	22
27	17	15	1	KILLER MIKE	AQUEMIN/COLUMBIA 86862*/CRG (5.98 EQ/9.98)	Monster	4
28	25	30	1	MISSY ELLIOTT ▲	THE GOLO MIND/ELEKTRA 62813*/EAG (12.98/18.98)	Under Construction	2
29	23	18	1	SOUNDTRACK	BLOODLINE/DEF JAM 063615*/JDM/JMG (12.98/18.98)	Cradle 2 The Grave	3
30	29	36	1	JUSTIN TIMBERLAKE ▲	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
31	32	40	1	TALIB KWELI	RAWKUS 113048*/MCA (18.98 CD)	Quality	6
32	27	27	1	NAS ▲	ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1
33	28	28	1	WAYNE WONDER	VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
34	31	31	1	SOUNDTRACK	HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	23
35	37	35	1	SYLEENA JOHNSON	JIVE 41815/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19
36	34	37	1	NELLY ▲	FO/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
37	30	29	1	SOUNDTRACK ▲	SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
38	43	55	1	AMANDA PEREZ	POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	38
39	48	43	1	KEM	MOTOWN 067516/UMRG (8.98/12.98)	Kemistry	29
40	40	26	1	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
41	38	38	1	DONNIE MCCLURKIN	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again	12
42			1	ABK	PSYCHOPATHIC 4012 (18.98 CD)	Hatchet Warrior	42
43	35	—	1	VARIOUS ARTISTS	SUCKA FREE/LDUD 88226/CRG (18.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	35
44			1	VARIOUS ARTISTS	SHANACHIE 5100 (18.98 CD)	Streetwise: Work It!	44
45	45	47	1	2PAC ▲	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
46	44	44	1	AALIYAH ▲	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1
47	56	61	1	DRU HILL	DEF SOUL 063377*/JDM/JMG (12.98/18.98)	Dru World Order	2
48	33	34	1	JAY-Z ▲	ROC-A-FELLA/DEF JAM 063380*/JDM/JMG (15.98/18.98)	The Blueprint 2: The Gift And The Curse	1
49	39	42	1	KINDRED THE FAMILY SOUL	HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [M]	Surrender To Love	39
50	52	48	1	JENNIFER LOPEZ ▲	EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
51	36	39	1	FIELD MOB	MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
52	46	49	1	JA RULE ▲	MURDER INC./DEF JAM 063487*/JDM/JMG (12.98/18.98)	The Last Temptation	2
53	42	33	1	BLACKSTREET	DREAMWORKS 450329/INTERSCOPE (18.98 CD)	Level II	8
54	50	45	1	CHOPPA	TAKE FO./NEW ND LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.D.	17
55	41	22	1	702	MOTOWN 066130/UMRG (12.98/18.98)	Star	22
56	47	41	1	MR. CHEEKS	UNIVERSAL 067614/UMRG (12.98/18.98)	Back Again!	25
57	55	54	1	INDIA.ARIE ●	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
58	53	46	1	MAGIC	NEW ND LIMIT/UNIVERSAL 860993/UMRG (12.98/18.98)	White Eyes	37
59	49	50	1	NIVEA	JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35
60	62	58	1	THE ROOTS	MCA 112996* (18.98 CD)	Phrenology	11
61	54	51	1	BABY ●	CASH MDNEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4
62	66	62	1	SMILEZ & SOUTHSTAR	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24
63	59	56	1	WHITNEY HOUSTON ▲	ARISTA 14747 (12.98/18.98)	Just Whitney...	3
64	84	76	1	LIONEL RICHIE	MOTOWN/UTY 068140/UME (18.98 CD)	PACESETTER The Definitive Collection	31
65	64	59	1	FATHER M.C.	EMPIRE MUSICWORKS 39048 (17.98 CD)	My	59
66	51	52	1	LL COOL J	DEF JAM 077021*/JDM/JMG (12.98/18.98)	10	1
67	60	68	1	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
68	57	53	1	SOLANGE	MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star	23
69	58	67	1	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44
70	75	63	1	CLIPSE ●	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1
71	61	57	1	DIRTY	INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13
72	70	71	1	KIRK FRANKLIN ●	GOSP CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
73	85	86	1	FAT JOE	TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11
74	78	80	1	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	67
75	90	69	1	BUJU BANTON	VP/ATLANTIC 83634*/AG (18.98 CD) [M]	Friends For Life	44
76	73	—	1	THE CRUSADERS	PRA/VERVE 060077/AG (18.98 CD)	Rural Renewal	73
77	69	70	1	GERALD LEVERT	ELEKTRA 62795/EAG (12.98/18.98)	The G Spot	2
78	77	60	1	SOUNDTRACK	HOLLYWOOD 162386 (18.98 CD)	Deliver Us From Eva	19
79	63	65	1	MARIAH CAREY ▲	MDNARC/ISLAND 063467*/JDM/JMG (12.98/18.98)	Charmbracelet	2
80	74	64	1	VARIOUS ARTISTS	MOTOWN 067314/UMRG (18.98 CD)	Conception: An Interpretation Of Stevie Wonder's Songs	44
81	65	66	1	TLC ▲	ARISTA 14780 (12.98/18.98)	3D	4
82	71	73	1	DOTTIE PEOPLES	ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	68
83	76	95	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43199/ZOMBA (12.98/18.98) [M]	Family Affair II: Live At Radio City Music Hall	37
84	88	75	1	LIL' FLIP ▲	SUCKA FREE/LDUD 86521*/CRG (7.98 EQ/12.98)	Underground Legend	4
85	68	72	1	SOUNDTRACK	ROC-A-FELLA/DEF JAM 063201*/JDM/JMG (12.98/18.98)	Paid In Full	10
86	89	81	1	CARIBBEAN PULSE	IRIE 1002 (15.98 CD)	Stand Up	81
87	79	83	1	CHICO DEBARGE	ALOVE 8620/KOCH (18.98 CD)	Free	79
88	80	74	1	TRINA	SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5
89	72	82	1	ASHANTI ▲	MURDER INC./JAM 586830*/JDM/JMG (12.98/18.98)	Ashanti	1
90			1	LIL' ROMEO	NEW ND LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10
91	67	—	1	M.O.P.	LDUD/COLUMBIA 89095*/CRG (18.98 EQ CD)	10 Years And Gunnin': Greatest Hits	67
92	87	90	1	DJ WHOOKID	FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1	63
93			1	SO CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	13
94	82	79	1	DJ ENVY	DESERT STORM 86737*/EPIC (18.98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8
95			1	WC	DEF JAM 170071*/JDM/JMG (12.98/18.98)	Ghetto Heisman	7
96	91	85	1	VARIOUS ARTISTS	DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.D. Stories	10
97	83	92	1	K-CI & JOJO	MCA 113069* (18.98 CD)	Emotional	18
98	95	93	1	SCARFACE	RAP-A-LOT/ADD TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
99			1	MUSIQ ▲	DEF SOUL 586772*/JDM/JMG (12.98/18.98)	Juslisen (Just Listen)	1
100	93	—	1	DA HEADBUSSAZ	FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15

APRIL 26
2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	3	336	BOB MARLEY AND THE WAILERS ◆	TUFF GONG/ISLAND 548904/JDM/JMG (12.98/18.98)	Legend	100 Weeks At Number 1
2	2	112	EMINEM ▲	WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	112
3	7	266	BONE THUGS-N-HARMONY ▲	RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	266
4	5	108	JAHEIM ▲	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	108
5	4	366	2PAC ▲	DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	366
6	1	159	EMINEM ▲	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	159
7	6	225	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	225
8	15	159	MARY J. BLIGE ▲	UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	159
9	10	252	MAKAVELI ▲	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	252
10	8	344	2PAC ▲	AMARU/JIVE 41636*/ZOMBA (11.98/17.98)	Me Against The World	344
11	12	97	R. KELLY ▲	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	97
12	24	273	JAY-Z ▲	FREEZE/ROC-A-FELLA 50592*/CAPITOL (10.98/18.98)	Reasonable Doubt	273

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	17	201	BEASTIE BOYS ▲	DEF JAM 527351/JDM/JMG (6.98/11.98)	Licensed To Ill	201
14	—	1	WORLD-A-GIRL	WORK/COLUMBIA 57547/CRG (15.98 EQ CD)	World-A-Girl	1
15	—	146	JODECI ▲	UPTOWN 110138/MCA (6.98/11.98)	Forever My Lady	146
16	11	160	DR. DRE ▲	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	160
17	14	421	AL GREEN ▲	H/IT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)		

Latin Notas™



by Leila Cobo

VIVA PUENTE: On April 21, one day after he would have turned 80 years old, the late master *timbalero* and “Mambo King” **Tito Puente** will be honored with a star-studded benefit concert at Avery Fisher Hall in New York. Viva Puente, A Tribute to the Real Mambo King will be presented by Rums of Puerto Rico and the Puerto Rico Tourism Co.; **Rafo Muñiz** of Puerto Rico-based concert promotion firm *Promotores Latinos* will promote the event.

Muñiz, who produced Puente's last concerts with the **Puerto Rico Symphony Orchestra** in April 2000, is producing the show as a two-hour TV special slated to air at a later date on the Telemundo and NBC networks.

Given Puente's extraordinary output, Muñiz describes the homage as “more poetic than historical. Tito Puente recorded over 1,000 songs. No matter what repertoire we include, there will always be a question of, ‘Why not this one?’”

The show will be divided into segments. One, called “Tito Puente Woman,” will feature **Ednita Nazario**, **Melina León**, and **Roselyn Sánchez**, among others, performing Puente standards. “Viva Puente” will feature performances by **Ruben Blades**, **Tito Puente Jr.**, **Sheila E.**, **Jon Secada**, and **Luis Enrique**, among many others. The 20-piece orchestra, conducted by **Cucco Peña**, will feature many Puente protégés and former band members, including **Giovanni Hidalgo**, **Dave Valentín**, **Hilton Ruiz**, and **Domingo Quinónez**.

Members of the core band will launch a six-city national tour in June; one stop per month is planned for Miami, Los Angeles, and Chicago, and three other cities. Muñiz says each show will feature an additional three guest artists. All proceeds from the tour and the initial gala concert will benefit organizations including the Harbor Conservatory for the Performing Arts, Ballet Hispánico of New York, Side Street Kids of the Bronx, and the Tito Puente Scholarship for Latino Outreach at the Hackley School.

EMM'S FIRST QUARTER: In a report on first-quarter market share by distributor as of March 30 (*Billboard*, April 19), EMI Music Marketing's (EMM) increase in share was attributed to a series of dis-

tribution deals signed during recent months with various indie labels. EMM's share rose to 11.5% in 2003 from 9.3% in the corresponding time period in 2002. But a closer look at EMM's titles suggests that the increase is more a result of EMI's strong first-quarter performance than the distributed labels' releases, whose street dates have fallen at the tail end of the quarter.

“We started the first quarter of 2003 on the right note,” EMI Latin USA president/CEO **Jorge A. Pino** says, citing strong showings from the likes of *Intocable's La Historia* (The History) and *A.B. Quintanilla Presents Kumbia Kings 4*, which both hit No. 1 on the *Billboard* Top Latin Albums chart.

“We will begin to see the results of our distributed label deals in the coming quarter, since the releases began to hit the market April 1.”

DE VITA DVD: Singer/songwriter **Franco de Vita**, currently in people's minds and ears because of “Tal Vez” (Perhaps), the No. 1 song recorded by **Ricky Martin**, will release a DVD recorded live at the Teresa Carreño Theater in Venezuela. According to manager **César Pulido**, the DVD—slated for a June release—will feature a previously unreleased bonus track that will be promoted on radio, along with 30 of de Vita's greatest hits, an interview, and extra footage from previous shows.

“De Vita's forte has always been his live performances,” Pulido says. “And I think these are the types of projects we need to be doing, or the industry will die. In this case, if people want the song, they'll also get a two-hour concert.”

The de Vita DVD will be released regionally; negotiations are under way for a distributing label.

CHRISTIAN SHOWCASE: A showcase of Christian artists will form part of the *Billboard* Latin Music Conference. The showcase will take place at 1 p.m. May 8, immediately following the first panel on Latin Christian music in the conference's 14-year history. The showcase will include performances by **Contagious** (Rejoice Music), **Aline Barros** (Integrity Music), **Funky** (Vida Music), and **Joanne Rosario**.

BY TOM GOMES
SAO PAULO, Brazil—The Brazilian music DVD market, once a distant dream with few possibilities, is fast becoming a saving grace for record labels in this country.

In 1999, only 5,000 DVDs were sold in Brazil. In 2000, the number increased to 400,000 units. In 2001, the figure jumped to approximately 1.5 million, and in 2002, sales shot up to more than 2.5 million units, according to the Brazilian Assn. of Record Producers (ABPD).

While that number is still a fraction of the overall Brazilian CD market (with approximately 80 million units sold in 2002, according to the International Federation of the Phonographic Industry), it is an increasingly important one. DVDs do not suffer from the rampant piracy that afflicts CDs, and their higher price and relatively low production cost (many are recorded at the same time as the CD) represent a higher profit margin for labels.

“The format will grow even more,” says **Alexandre Schiavo**, VP of marketing and A&R for Sony Music Brazil, which competes for a share of the market with EMI, Universal, Warner, BMG, and independent *Som Livre* (owned by Globo Network). “There are more investments being made in the market for DVD players, more titles being released by the record companies, and the market for movies is also becoming more and more aggressive.”

Last year, the label had the largest slice of the music DVD market, with sales of nearly 600,000 units, according to the ABPD—an increase of 57% from the previous year.

By focusing on local acts, Sony has become the market leader in the field. All of its current top-selling DVD acts—*Rouge*, *Cidade Negra*, *Zeze di Camargo & Luciano*, *Djavan*, and *Roberto Carlos*—are Brazilian.

But if investing in the DVD market is now obligatory for any company, back in 1998, only a few visionaries foresaw the prospects for growth in such uncharted territory.

Chief among them were **Claudio Silberberg** and **Alexandre Teiman**, director/owners of independent company ST2. Childhood friends and

Brazil's DVD Market Is Its Music Industry's Saving Grace



TEIMAN (LEFT) AND SILBERBERG

music lovers, both worked for other labels before creating ST2 (with video, record, and publishing divisions), which represents film production company Eagle Rock Entertainment in Brazil.

ST2's foray into the Brazilian DVD market began in 1998, at the same time that Eagle Rock released the new format in Europe and the U.S. Initially, Silberberg and Teiman imported the DVDs. But the Eagle partnership was so successful that by the end of 2000, ST2 was manufacturing the DVDs in Brazil. The quality of the product was maintained, but the more efficient operation made it possible to sell DVDs at a lower price.

ST2 eventually released all Eagle Rock product in Latin America except for Mexico and aggressively positioned it not only in record stores but also in electronic stores, which were largely untapped by labels at the time. Current chart-topping albums on the label include *Live in Paris* by **Diana Krall** and *One Night Only* by **Bee Gees**.

“The DVD market has been the most important segment of our entire company,” Silberberg says. “In the

beginning [we had an advantage], because we had the entire Eagle Rock catalog at a time when the major labels and major indies didn't have a single DVD. In the early days, the total volume of sales was insignificant for the majors but significant for us.”

Another visionary in the DVD market was singer/songwriter/guitarist/bossa nova legend **Toquinho**, the first Brazilian artist to gamble on the format. In 1998/99, Toquinho produced the first DVD of Brazilian music, which was released in 2001 after a lengthy process of procuring authorization and rights from other acts featured on the DVD.

Titled *Toquinho*, the DVD was released on indie label *Sarapuí*, which is distributed by *Sony Music Brazil*. A retrospective of Toquinho's career, the DVD featured exclusive and rare performances of his greatest hits featuring guest appearances from *Vinícius de Moraes*,

Tom Jobim, **Chico Buarque**, **Jorge Ben Jor**, **Gilberto Gil**, and **Ivan Lins**, among others. Toquinho already has two other titles in the format: *Greatest Hits* features a concert recorded in Italy and was released only in that country, and *Musicalmente* features a special concert recorded and broadcast in 1983 by a European TV station.

Even as the majors aggressively work the DVD market, ST2 has continued to grow. In December 2002, the label released the first DVD of electronic music produced in Latin America. *Clubtronic* features 25 Brazilian DJs on sets recorded live during a rave gathering of more than 40,000 people. The format signals Silberberg and Teiman's intention to produce and release various titles, both of Brazilian and international music, focusing on electronic and urban music.

Both are confident that the market will continue to grow, as DVDs find other retail outlets and as the Brazilian government steps up its fight against piracy.

Additional reporting by Leila Cobo in Miami.

RIAA March Latin Certifications

Following are the March Recording Industry Assn. of America certifications of Latin album shipments:

MULTI-PLATINUM ALBUMS
Juanes, *Un Dia Normal*, Universal Music Latino, 400,000.



It's All 'Relative.' Italian recording star **Tiziano Ferro** performed a showcase in Miami promoting the U.S. release of his album *Rojo Relativo*. Pictured, from left, are EMI Latin USA VP of promotion **Lucas Piña**, Ferro, EMI Latin USA president/CEO **Jorge Pino**, and EMI Music Italy artist exploitation manager **Alejandro Mendoza**.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	2	—	1	LOS BUKIS/LOS TEMERARIOS FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1	51	38	21	10	JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7
2	1	2	7	PEPE AGUILAR UNIVISION 310119/UG (16.98 CD) [M]	Y Tenere Otra Vez	1	52	67	55	23	JAGUARES ○ RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2
3	3	11	7	BRONCO FONOVISA 350787/UG (14.98 CD) [M]	30 Inolvidables	3	54	47	42	15	LOS ANGELES AZULES DISA 727035 (13.98 CD)	En Vivo Al Azul Vivo	32
4	5	8	7	CONJUNTO PRIMAVERA FONOVISA 350785/UG (14.98 CD) [M]	Nuestra Historia	4	55	63	51	11	SIN BANDERA △ SONY DISCOS 84806 (16.98 CD) [M]	Sin Bandera	12
5	4	3	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	56	54	59	13	PALOMO DISA 727032 (8.98/13.98) [M]	Situaciones	15
6	6	5	7	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3	57	55	60	13	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	6
7	8	9	7	IBRAHIM FERRER WORLD CIRCUIT/ONESUCH 79650/AG (18.98 CD) [M]	Buenos Hermanos	6	58	50	46	7	ANTONIO AGUILAR MUSART 12709/BALBOA (5.98/12.98)	Con Tambora	49
8	7	6	17	JUANES △ ² SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	59	64	64	13	VARIOUS ARTISTS UNIVISION 310109/UG (15.98 CD)	30 Inolvidables Con Banda	31
9	11	1	7	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1	60	53	50	11	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14
10	10	7	11	RY CODDER MANUEL GALBAN PERRO VERDE/ONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	61				ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6
11	12	10	7	SHAKIRA △ SONY DISCOS 87611 (15.98 CD)	Grandes Exitos	1	62				LOS YONIC'S FONOVISA 350752/UG (8.98/13.98)	20 Inolvidables	35
12	13	—	2	VARIOUS ARTISTS UNIVISION 310110/UG (16.98 CD)	Arcoiris Musical Mexicano Vol. 3	12	62				BANDA EL LIMON FONOVISA 350831/UG (14.98 CD)	Nuestra Historia	62
13	9	4	7	SOUNDTRACK DG 474150/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4	63	60	—	2	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA 50805/BMG LATIN (12.98 CD)	Que Me Siga La Tambora	60
14	14	13	11	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	64	56	48	26	LUIS MIGUEL △ WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3
15	16	28	7	RIGO TOVAR FONOVISA 350788/UG (14.98 CD) [M]	30 Inolvidables	15	65	61	57	11	LOS INVASORES DE NUEVO LEON EMI LATIN 42385 (12.98 CD)	20 Rancheras	38
16	17	16	11	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	66	58	56	13	LAS KETCHUP △ ² SHAKETOWN/COLUMBIA 86960/SONY DISCOS (15.98 CD) [M]	Las Ketchup	1
17	15	15	7	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	67	57	71	13	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 CD)	Bachatahits 2003	25
18	21	18	11	MANA △ ² WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	68				CONJUNTO PRIMAVERA FONOVISA 086237/UG (9.98/13.98) [M]	Perdoname Mi Amor	2
19	19	14	7	LOS REHENES DISA 727034 (14.98 CD) [M]	Historia Musical: 30 Pegaditas	10	69	62	66	12	LOS TEMERARIOS AFG SIGMA/FONOVISA 080529/UG (10.98/16.98)	Una Lagrima No Basta	1
20	23	—	2	LOS RIELEROS DEL NORTE FONOVISA 350794/UG (14.98 CD)	En Vivo	20	70	59	53	6	GILBERTO SANTA ROSA SONY DISCOS 70371 (15.98 CD)	Solo Bolero	40
21	18	20	7	SELENA ○ EMI LATIN 42096 (16.98 CD)	Ones	4	71				VARIOUS ARTISTS BLIN BLIN 9424 (13.98 CD)	Los Matadores Del Genero	71
22	25	17	7	INTOCABLE △ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	72	69	70	13	VICENTE FERNANDEZ ○ SONY DISCOS 87589 (17.98 CD)	35 Aniversario...Lo Mejor De Lara	7
23	20	12	7	ALEXANDRE PIRES RCA 96632/BMG LATIN (16.98 CD) [M]	Estrella Guia	12	73				CARDENALES DE NUEVO LEON DISA 724056 (13.98 CD)	En Vivo Vol. 1	73
24	24	33	7	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	24	74				JOAN SEBASTIAN MUSART 12897/BALBOA (8.98/13.98)	Coleccion De Oro	74
25	22	22	10	RICARDO ARJONA △ SONY DISCOS 84564 (17.98 CD) [M]	Santo Pecado	3	75				JACI VELASQUEZ SONY DISCOS 87852 (16.98 CD)	Milagro	75
26	27	26	7	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1							
27	26	24	7	INDIA ○ SONY DISCOS 87454 (16.98 CD) [M]	Latin Songbird: Mi Alma Y Corazon	7							
28	32	52	7	PALOMO DISA 724070 (13.98 CD)	Homenaje A Los Relampagos Del Norte	28							
29	35	30	7	LIBERACION DISA 727029 (8.98/13.98) [M]	Historia Musical	7							
30	31	—	2	LOS ACOSTA FONOVISA 350793/UG (13.98 CD)	Nostalgias	30							
31	33	27	7	THALIA △ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1							
32	30	37	7	PABLO MONTERO RCA 98649/BMG LATIN (13.98 CD)	Gracias: Homenaje A Javier Solis	26							
33	29	25	7	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10							
34	28	23	7	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8							
35	40	44	7	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2							
36	34	38	11	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1							
37	37	—	2	VARIOUS ARTISTS FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	37							
38	46	45	10	LOS BUKIS FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30							
39	39	39	7	INDUSTRIA DEL AMOR UNIVISION 310092/UG (14.98 CD) [M]	30 Inolvidables	5							
40	43	47	14	CELIA CRUZ SONY DISCOS 87607 (14.98 CD)	Hits Mix	31							
41	41	34	7	VARIOUS ARTISTS DISA 727039 (13.98 CD)	Historia Musical Gruperas	18							
42	36	29	11	SOUNDTRACK MILAN 36005 (17.98 CD)	Talk To Her	24							
43	—	—	2	TIZIANO FERRO EMI LATIN 82884 (13.98 CD)	Rojo Relativo	43							
44	49	32	7	CONTROL EMI LATIN 81596	Controlandote	32							
45	44	36	7	VARIOUS ARTISTS FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	16							
46	70	—	2	JENNI RIVERA FONOVISA 350779/UG (14.98 CD)	Homenaje A Las Grandes	46							
47	48	35	7	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19							
48	45	41	7	KUMBIA KINGS ○ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3							
49	42	40	7	ALEJANDRO FERNANDEZ SONY DISCOS 70363 (16.98 CD)	Nina Amada Mia	22							
50	51	73	7	LOS REHENES FONOVISA 350671/UG (13.98 CD)	Otro Vino Otra Copa	46							

HOT SHOT DEBUT

LATIN POP ALBUMS TROPICAL/SALSA ALBUMS REGIONAL MEXICAN ALBUMS

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

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platin). △² Certification of 400,000 units (Multi-Platin). *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. Heatsseeker Impact shows albums removed from Heatsseekers this week. [M] indicates past or present Heatsseeker title. © 2003 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 26
2003

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

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

Compile from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 95 stations (38 Latin Pop, 15 Tropical/Salsa, 52 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video clip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	TAL VEZ SONY DISCOS	RICKY MARTIN	22	SEDUCEME SONY DISCOS	INDIA
2	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	16	ASI ES LA VIDA WARNER LATINA	OLGA TANON
3	ALUCINADO EMI LATIN	TIZIANO FERRO	28	POR AMOR CRESCENT MOON / SONY DISCOS	JON SECADA WITH GLORIA ESTEFAN
4	DAME SONY DISCOS	RICARDO ARJONA	23	MI PRIMER MILLON WARNER LATINA	BACILOS
5	QUE ME QUEDES TU SONY DISCOS	SHAKIRA	24	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
6	CLAVAME TU AMOR FONOVISA	NOELIA	27	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
7	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE	30	SI NO ESTAS RPE / UNIVISION	AREA 305
8	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS	26	AYUDAME LATIN WORLD	LOURDES ROBLES
9	A QUIEN LE IMPORTA? EMI LATIN	THALIA	37	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
10	MARIPOSA TRACIONERA WARNER LATINA	MANA	38	TU AMOR O TU DESPRECIO FONOVISA	MARCO ANTONIO SOLIS
11	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL	25	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
12	KILOMETROS SONY DISCOS	SIN BANDERA	—	LO QUE YO TUVE CONTIGO UNIVERSAL LATINO	JOSE FELICIANO
13	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	31	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA
14	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	29	LOS DEMAS WARNER LATINA	JULIO
15	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	38	TE AMO SONY DISCOS	MARISELA
16	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	36	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE
17	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	40	SIRENA SONY DISCOS	SIN BANDERA
18	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	—	MARCHATE ARIOLA / BMG LATIN	GISSELLE
19	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	—	YA ME LIBERE LIDERES	YAIRE
20	ENTREGA TOTAL RCA / BMG LATIN	PABLO MONTERO	—	MENETO ARIOLA / BMG LATIN	ROSARIO

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	33	BAILA CASANOVA UNIVERSAL LATINO	PAULINA RUBIO
2	SI TE DIJERON SONY DISCOS	GILBERTO SANTA ROSA	24	YA ME LIBERE LIDERES	YAIRE
3	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	23	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES
4	SEDUCEME SONY DISCOS	INDIA	18	ALL THE THINGS SHE SAID INTERSCOPE	TA TU
5	ALUCINADO EMI LATIN	TIZIANO FERRO	21	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE
6	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	38	MENETO ARIOLA / BMG LATIN	ROSARIO
7	ASI ES LA VIDA WARNER LATINA	OLGA TANON	28	X-PLISION PRESTIGIO / SONY DISCOS	DOMINIC
8	TAN BUENA UNIVISION	SON DE CALI	29	A ESOS HOMBRES MOCK & ROLL / SONY DISCOS	EL GRINGO DE LA BACHATA
9	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	27	CLAVAME TU AMOR FONOVISA	NOELIA
10	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	37	LOS DEMAS WARNER LATINA	JULIO
11	QUE BOMBON M.P.	ANTHONY CRUZ	20	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA
12	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	—	EL MIRAJE SONY DISCOS	MARCUS VIANA
13	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	—	PERDONAME EMI LATIN	LIMI-T 21
14	NOCHES DE FANTASIA KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	32	MI MULATA WEACARIBE / WARNER LATINA	FRANKIE NEGRON
15	A QUIEN LE IMPORTA? EMI LATIN	THALIA	36	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J
16	TAL VEZ SONY DISCOS	RICKY MARTIN	—	NO PODRAS WARNER LATINA	OLGA TANON
17	NO TENGO SUERTE EN EL AMOR J&N / SONY DISCOS	YOSKAR SARANTE	25	ACTONA CRESCENT MOON / SONY DISCOS	RABANES
18	MI PRIMER MILLON WARNER LATINA	BACILOS	—	HASTA QUE TE ENAMORES WEACARIBE / WARNER LATINA	FRANKIE NEGRON
19	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL	—	YO NO SOY ESA MUJER UNIVERSAL LATINO	PAULINA RUBIO
20	MALA MALA M.P.	PEDRO JESUS	30	EL IDIOTA J&N / SONY DISCOS	EDDY HERRERA

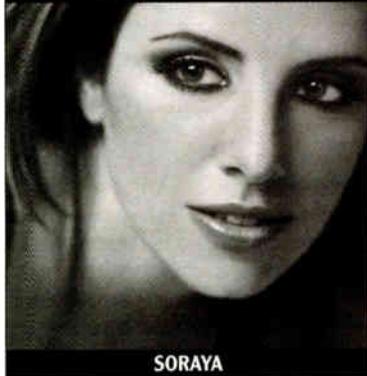
REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	19	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA
2	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	20	MICELA CINCIAS ACUARIO / SONY DISCOS	DUETO VOCES DEL RANCHO
3	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	22	FRIJO DE AUSENCIA VIVA / UNIVERSAL LATINO	BANDA PELILLOS
4	MUY A TU MANERA EMI LATIN	INTOCABLE	24	EL PARRANDERO FONOVISA	POLO URIAS
5	SUENA EMI LATIN	INTOCABLE	—	PEQUEÑA Y FRAGIL EMI LATIN	CONTROL
6	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	30	COMER A BESOS FONOVISA	LOS TEMERARIOS
7	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	14	AFORTUNADO MUSART / BALBOA	JOAN SEBASTIAN
8	CORAZON CHIQUITO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	25	ME FALTA VALOR UNIVISION	PEPE AGUILAR
9	QUEDATE CALLADA DISA	JORGE LUIS CABRERA	28	ENTREGA TOTAL RCA / BMG LATIN	PABLO MONTERO
10	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	30	NO VALGO NADA WEACARIBE / WARNER LATINA	PESADO
11	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	36	LAS MIELES DEL OLVIDO UNIVERSAL LATINO	RAMON AYALA Y SUS BRAVOS DEL NORTE
12	SERAN SUS OJOS PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	—	NO PUEDO OLVIDARTE PLATINO / FONOVISA	ORO NORTEÑO
13	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	33	MI AMANTE UNIVERSAL LATINO	VALENTIN ELIZALDE
14	SERENATA HUASTECA COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ	34	NO SE VIVIR SIN TI FONOVISA	LOS TEMERARIOS
15	HABLAME CLARO MUSART / BALBOA	PANCHO BARRAZA	39	TENGO PROBLEMAS DISA	ALBERTO Y ROBERTO
16	MARGARITA, MARGARITA PLATINO / FONOVISA	CANDIDO Y SU HUELLA NORTEÑA	32	MI QUE TUVIERAS TANTA SUERTE EMI LATIN	LOS INVASORES DE NUEVO LEON
17	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE	37	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
18	ACA ENTRE NOS FONOVISA	BANDA EL RECODO	35	EL FRIJOLITO SONY DISCOS	EL HALCON DE LA SIERRA
19	MI EX UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	—	COMO OLVIDARTE WEACARIBE / WARNER LATINA	COSTUMBRE
20	NO VOY A LLORAR MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS	40	VETE YA UNIVERSAL LATINO	VALENTIN ELIZALDE

Soraya Makes Musical, Physical Comeback

On May 26, 2000, singer/songwriter Soraya released her album *Cuerpo y Alma* (Body and Soul) on Universal. One week later, she was diagnosed with breast cancer, and the time she had planned to spend promoting her disc was instead spent fighting for her life. Nearly three years later, Soraya—now the spokesperson for the Susan G. Komen Breast Cancer Foundation—makes her musical comeback with a self-titled album on EMI Latin, due May 6. Intensely personal, the mostly acoustic disc was recorded almost entirely live and also features Soraya in the role of producer.

6 Questions



SORAYA

What role did music play during your recovery?

I think music was one of my greatest healers. It was my therapist, my psychologist. My guitar was always there when I was down. My musicians would come by and jam. I never considered stopping the music. It kept me hopeful. And once I was through and I started to feel better, I realized that what I miss is what I do: playing and going into the studio.

Were the songs on the album written during this three-year period?

This is [music] I wrote specifically for this album. The [music] I wrote during that period, I don't think is ever going to see the light of day beyond my house. It's stuff I use for therapy. And when I got myself together spiritually and emotionally, I

said, "I want to write about this and about that." And when the songs started to come out and I listened to the demos, I thought, "Wait a minute, I'm singing better." And I called my manager and I said, "Joyce, I think I can do this again."

Is that when you went to EMI?

Yes. I had a zillion demos. And [EMI Latin USA president/CEO Jorge Pino] got it, and he believed in giving me the shot of producing it myself. This is a relaunch for me. Setting foot in the studio and making the record was an accomplishment. There's a lot of responsibility for this record, and I want it to be in safe hands.

This album was recorded live, with all the musicians together in the studio. Is this a first for you?

This is the first time [I've been]

the only producer and where everything is live. There's one song, "Náufrago" (Shipwrecked), where my voice and the guitar are live and the rest is programmed. Everything else is live, with a little touch of programming at the end.

Why did you do it this way?

I wanted to capture this magical element. The musicians [on the record] are the top guys in town, but they're also my friends. They've been with me since '96, so they suffered right along with me through my treatment. I wanted to capture that emotion. We had rehearsals for a couple of days and went into the studio. You could hear the magic: Just the way these guys played pushed me to sing.

Are all the songs based on personal experience?

Some yes, and some no. I wanted to make a balanced record. I didn't want to make a cancer-survivor record. Some songs come from my life. But the others, I tried to take little snippets of what happens in my life, and the songwriter comes out. And all of these [songs] sound really great "unplugged," which was important for me. I didn't want a sad, "poor me" record. It's undeniable, what happened to me. It's a part of who I am, and I wanted that to come across. And I want to go on the road and play songs that make me smile.

LEILA COBO

América Latina...

In Chile: EMI recording artist Alberto Plaza is on an intense concert tour of Latin America that kicked off in Argentina last month. The tour, promoting the release of his album *Un Día Más* (One More Day), takes him to Ecuador, Colombia, and Perú . . . Quique Neira, singer with popular EMI reggae act Gondwana, will briefly put the band on hold to debut April 17 as an actor in the Chilean version of the classic Andrew Lloyd Webber/Tim Rice musical *Jesus Christ Superstar*. The group will reunite in June for a U.S. college tour. **MARCELO FERNANDEZ BITAR**

In Argentina: EMI Argentina has released the debut album by Scratch 8, the band formed by *Generación Pop* (Pop Generation), a three-month TV talent contest for pre-teen singers. The eight-piece vocal/choreographic band will perform live April 17-20 at the 900-seat Astral Theater in Buenos Aires. The first single from the act's album is "Despiértame Así" (Wake Me Up Like This). **MARCELO FERNANDEZ BITAR**

In Mexico: After 14 successful years as Onda Vaselina and later as OV7, the girl/boy pop group is calling it quits, as its members launch solo careers. OV7's last release is the double-CD *Punto* (Period), which includes greatest hits, three new tracks, and new versions of "Calendario de Amor" (Love Calendar) and "No Es Obsesión" (It Isn't Obsession) . . . Network Televisa and the government of Guerrero are readying for the 2003 version of Acapulco Fest, which will be held May 20-24. A yet-to-be-revealed artist will be

honored with the first Estatuilla Acapulco (Acapulco Statuette) for a long and successful career. The Salón Teotihuacan and the Acapulco beaches will be the main venues for the event, whose confirmed acts to date include Jon Secada, Lupita D'aleggio, Rocío Dúrcal, Natalia Lafourcade, Pablo Montero, El Tri, Emmanuel, Kabah, Marco Antonio Muñiz, Jumbo, Axe Bahia, Genitallica, and David Bisbal.

TERESA AGUILERA

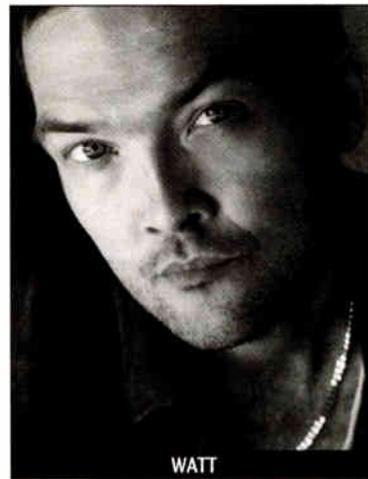
In Brazil: A special committee formed by Brazilian artists met last week with federal government officials to discuss ways to fight piracy. Involved artists include Gabriel O Pensador, Leonardo, Jorge Vercilo, Martinho da Vila, Alcione, Toni Garrido (the singer of Cidade Negra), Gian & Giovani, Sérgio Reis, Xandy (the singer of Harmonia do Samba), and Pedro & Thiago. Present at the meeting—which was called by federal deputy Vanessa Grazziotin—were Minister of Culture Gilberto Gil and representatives from the Federal Police, the National Secretary of Public Security, and members of labor unions and the Brazilian Assn. of Record Producers (ABPD) . . . After the success of the New Samba Revue tour last October, indie label Trama is promoting a new European tour that will feature Fernanda Porto and DJ/producer Mad Zoo. The tour started April 11 in London—where the label recently opened an office—and will extend through April 24, with dates in Scotland, Wales, and France. Trama intends to promote other tours in Europe featuring Max de Castro, Ed Motta, and Totonho e Os Cabra. **TOM GOMES**

Beat Box™



by Michael Paoletta

MIRRORBALL: Fans of Ben Watt (Everything but the Girl member/DJ/remixer/club owner) take note: His new label, Buzzin' Fly U.K., debuts April 28 with "Lone Cat (Holding On)" by Watt himself. Like his remixes for Me'Shell Ndegéocello, Sade, Maxwell, and most



WATT

recently Terri Walker, the sublime "Lone Cat"—with remixes by Groove Junkies—finds Watt plying his deep, soulful house wares. Infused with jazzy horns and "Gypsy Woman"-styled keyboards, the track is home to the spoken-word vocals of Pittsburgh-based hip-hop crew Lone Catalysts and adapted vocals from Organized Noize's "Set It Off."

According to Watt, Buzzin' Fly will focus on a diverse range of sounds (upcoming releases include Roda-maal's "Musica Feliz," Automagic's "Do You Feel?," as well as additional one-off dance tracks from Watt). "I hear great stuff that often seems to slip through the net," he says. "There are always fresh sounds and lost classics out there in need of a home. I just want to give something back to the scene I have enjoyed being a part of for the past five years."

In addition to the clubbier side of Everything but the Girl, Watt is referring to the fortnightly Lazy Dog party that he and DJ partner Jay Hannan launched in 1998 at the Notting Hill Arts Club in London. In the years since, Lazy Dog has extended its reach, encompassing global tours and compilations. But the *über*-successful Lazy Dog soirée will end May 16.

"I guess all good things come to an end," Watt says. "I really wanted to quit Lazy Dog while it was still at the top—and five years is a good run, in anyone's terms." While Watt admits to some feelings of sadness, he happily notes that "there has never been a bad word said about Lazy Dog, and I am proud about that. Too many projects in clubland get worked into the ground until the feeling's gone." So, on the eve of Lazy Dog's last

dance and the birth of Buzzin' Fly, Watt looks excitedly ahead. He is already discussing the possibility of beginning a new party at Neighbourhood, the West London club he and Alan Grant are opening in late July/early August. (The two also own intimate club/bar Cherry Jam, which opened last year in London.)

On the recording front, Watt says he is midway through a solo album that intertwines spoken word, narratives, beats, and guest collaborators. The album should arrive by the end of the year via Virgin U.K.

"My torch for songwriting, DJing, remixing, promoting, performing—whatever—remains irrepressibly undimmed," Watt says. "At the same time, Tracey [Thorn, Everything but the Girl/life partner] and I have three kids now, which is a whole other set of demands."

As for Thorn—and something new from Everything but the Girl—"her family-centric sabbatical continues," Watt offers. "She is loving being out of the music business for the time being. She will sing again—I have no doubt. But I won't be the one to put pressure on her as to when that might be. I am just happy she is happy."

THE SINGLE LIFE: Those lucky enough to have experienced a recent DJ set of Paul van Dyk are abuzz about a certain track he's been championing. The track in question, "Nothing but You," is by Paul van Dyk Featuring Hemstock & Jennings, and it is the lead single from the DJ/producer's forthcoming artist album, *Reflections* (scheduled to arrive in September).

Fluttering synth patterns, hearty beats, and Cocteau Twins-like vocals (provided by Jan Johnston and Kym) coalesce to form the most heavenly trance-pop jam we've heard in eons. "Nothing but You" will surely have DJs and enthusiasts alike recalling classic gems by the likes of BT, Chicane, and Lustral. Remixes are provided by Los Angeles breakbeat duo Cirrus, German hip-hop artist DJ Tomekk, and van Dyk. It will be out April 22 via Mute.

From Slip 'n' Slide Blue U.K., we have "Disco Dancer" by Star You Star Me (aka Tatu Metsatahti of Mr. Velcro Fastener and Jani Lehto of Deep Sensuous Collective). With Daft Punk-like vocodered vocals floating atop early-'80s, post-disco beats, the track (due May 6) is an homage, of sorts, to labels like Prelude and Sam and to artists like Man Parrish and the Peech Boys. FYI: "Disco Dancer" can also be found on *No Wave*, a Kickin' Records U.K. compilation (due April 28) that includes tracks by Fischerspooner, the Rapture, and Morgan Geist.

APRIL 26
2003

Billboard HOT DANCE MUSIC

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	1 Week At Number 1	
1	3	6	ON A HIGH (DANCE MIXES) ATLANTIC PROMO	Duncan Sheik	
2	5	8	GOSSIP FOLKS (FATBOY SLIM MIXES) THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
3	4	4	HONEY NERVOUS 20528	Billie Ray Martin	
4	6	10	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono	
5	9	17	I'LL BE THERE MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players	
6	8	13	SHAKE IT TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia	
7	1	3	BEAUTIFUL (P. RAUHOFFER, BROTHER BROWN, AL B RICH, VALENTIN MIXES) RCA 51195/RMG	Christina Aguilera	
8	12	15	WITHOUT YOU CURB 77101	Mary Griffin	
9	14	24	LOVE IS A CRIME DAYLIGHT PROMO/EPIC	Anastacia	
10	7	1	TRY IT ON MY OWN (REMIXES) ARISTA 50538	Whitney Houston	
11	11	5	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES) WARNER BROS. 42496	Cher	
12	2	2	I DROVE ALL NIGHT (REMIXES) EPIC PROMO	Celine Dion	
13	10	12	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES) CURB PROMO	LeAnn Rimes	
14	21	28	MONTANA MCA PROMO	Venus Hum	
15	19	21	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES) FLORA 060094/HIP-O	Seiko	
16	25	30	SEDUCE ME NOW (SEDUCEME) SONY DISCOS 8655/JELLYBEAN	India	
17	16	18	WHERE LOVE LIVES (REMIXES) LOGIC 98844	Alison Limerick	
18	30	36	I AM READY STAR 69 12521	Size Queen	
19	17	7	DINOSAUR ADVENTURE 3D JBO 27778/NZ	Underworld	
20	15	9	IF YOU LOVE ME UNIVERSAL PROMO/UMRG	Becky Baeling	
21	24	27	SEXY NORTHERNER SANCTUARY PROMO	Pet Shop Boys	
22	26	29	BOTTLES & CANS (GUIDO OSORIO MIXES) J PROMO/RMG	Angie Stone	
23	13	11	I BELIEVE PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers	
24	27	31	RAINY DAY ROBBINS 72084	Renee Stacey	
25	32	38	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO	Laura Pausini	
26	29	32	GUIDE ME GOD TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas	
27	18	14	CRY ME A RIVER (REMIXES) JIVE 40073	Justin Timberlake	
28	23	25	JANEIRO RADIKAL 99153	Solid Sessions Feat. Pronti & Kalmani	
			POWER PICK		
29	38	—	ROCK YOUR BODY (REMIXES) JIVE PROMO	Justin Timberlake	
30	33	41	PEOPLE ARE PEOPLE TOPAZ IMPORT	30 Dirty Junkies	
31	36	45	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) ISLAND 000243/DJMG	Daniel Bedingfield	
32	34	40	HEAVENLY LIGHT SLAAG 002	Dawn Tallman	
33	28	23	NO WAY NO HOW JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez	
34	35	44	DUST.WAV RADIKAL 99159	Perpetuous Dreamer	
35	20	19	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES) PALM 7085	Supreme Beings Of Leisure	
36	22	20	IN YOUR LIFE LOGIC 98814	La Bouche	
			HOT SHOT DEBUT		
37	—	—	AMERICAN LIFE (REMIXES) MAVERICK PROMO/WARNER BROS.	Madonna	
38	44	—	SERIOUS JVM 014	Vernessa Mitchell	
39	39	35	S'CREAM NERVOUS 20529	Barry Harris	
40	—	—	ELEFANTS STAR 69 12571	Friburn & Urik	
41	31	16	DANCE TO THE RHYTHM TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik	
42	45	—	BIG ROOM DRAMA JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel	
43	—	—	NOT GONNA GET US INTERSCOPE PROMO	t.A.T.u.	
44	43	42	E ULTRA 1153	Drunkenmunky	
45	46	—	DAVID MOONSHINE PROMO	GusGus	
46	41	33	LET IT GO NERVOUS 20523	Dawn Tallman	
47	37	22	FREE YOUR MIND TWISTED 77856/THE RIGHT STUFF	Sapphirecut	
48	40	26	THE HUM MELODY JUICY IMPORT	Robbie Rivera	
49	42	34	RISE UP STAR 69 1255	Funky Green Dogs	
50	48	39	WHAT I WANT JELLYBEAN 2648	Marisa Turner	

Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen SoundScan

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	3 Weeks At Number 1	
1	1	1	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/DJMG	Daniel Bedingfield	
2	2	3	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARCH/ISLAND 000731/DJMG	Mariah Carey	
3	3	2	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073	Justin Timberlake	
4	4	4	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492	Madonna	
5	5	6	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79850/CRG	Vivian Green	
6	7	12	AGAIN TVI/PYRAMID 91010/ORPHEUS	Fantasy	
7	6	5	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED/THE RIGHT STUFF 82669/CAPITOL	Ono	
8	18	14	IN YOUR LIFE LOGIC 98814	La Bouche	
9	8	7	WHEN THE MONEY'S GONE (REMIXES) WARNER BROS. 42496	Cher	
10	12	—	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE 8011/ULTRA	Panjabi MC	
11	—	—	GOSSIP FOLKS (FATBOY SLIM REMIX) THE GOLD MIND/ELEKTRA 67387/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
12	15	20	SONG FOR THE LONELY WARNER BROS. 42422	Cher	
13	11	8	SOLSBURY HILL MUTE 9200	Erasure	
14	13	10	FOR ALL TIME (REMIXES) DREAMWORKS 450835	Soluna	
15	—	—	SAN FRANCISCO JELLYBEAN 78654	Sir Ivan	
16	9	11	NO ONE'S GONNA CHANGE YOU ROBBINS 72081	Reina	
17	14	13	ALIVE (THUNDERPUSS REMIX) EPIC 79759	Jennifer Lopez	
18	—	—	I AM READY STAR 69 12521	Size Queen	
19	—	—	BURN FOR YOU ROBBINS 72082	Kreo'	
20	—	—	MURDER ON THE DANCEFLOOR UNIVERSAL 065913/UMRG	Sophie Ellis Bextor	
21	17	16	DREAMS ZONE 1015/SYSTEM	DJ Icey	
22	25	24	SOMETHING ROBBINS 72056	Lasgo	
23	—	—	THANK YOU (DEEP DISH REMIX) ARISTA 13996	Dido	
24	10	17	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES) MUSIC WORLD/COLUMBIA 79831/CRG	Solange	
25	22	19	HONEY NERVOUS 20528	Billie Ray Martin	

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

APRIL 26
2003

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by

Nielsen SoundScan

THIS WEEK LAST WEEK 2 WKS. AGO ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL Title

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	2 Weeks At Number 1	
1	1	7	JOHNNY VICIOUS ULTRA 1155 [M]	Ultra Dance 03	
2	2	1	MASSIVE ATTACK VIRGIN 81239*	100th Window	
3	NEW	—	THE RIDDLER TOMMY BOY 1564	Dance Mix NYC — Vol. 3	
4	3	10	THE STREETS WIDE 93181/ATLANTIC [M]	Original Pirate Material	
5	5	3	THALIA EMI LATIN 81595 [M]	Thalia's Hits Remixed	
6	8	8	THE HAPPY BOYS ROBBINS 75036	Techno Party (Volume 1)	
7	6	9	EVERYTHING BUT THE GIRL SIRE/ATLANTIC 73388/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain	
8	7	4	DAVID VISAN GEORGE V 71034	Buddha-Bar V	
9	NEW	—	AUTECHRE WARP 111	Draft 7.30	
10	4	3	APHEX TWIN WARP 102 [M]	26 Mixes For Cash	
11	NEW	—	THE POSTAL SERVICE SUB POP 595 [M]	Give Up	
12	9	4	BAD BOY JOE WHAT IF 367/MUSICRAMA	The Best Of Freestyle Megamix Volume 3	
13	10	11	LOUIE DEVITO DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5	
14	17	7	FISCHERSPOONER CAPITOL 42838 [M]	#1	
15	12	10	DJ SAMMY ROBBINS 75031	Heaven	
16	13	11	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060* [M]	The Richest Man In Babylon	
17	14	12	VARIOUS ARTISTS ROBBINS 75035	Best Of Trance Volume Three	
18	18	14	KUMBIA KINGS EMI LATIN 42526	All Mixed Up: Los Remixes	
19	15	13	JOHN DIGWEED THRIVE 90704	Stark Raving Mad	
20	23	7	PAUL VAN DYK MUTE 3101 [M]	Global	
21	25	14	DIRTY VEGAS CREEDENCE 39986/CAPITOL	Dirty Vegas	
22	16	17	TOSCA G-STONE 140*/1K7	Dehi9	
23	22	15	VARIOUS ARTISTS RAZOR & TIE 89051	The Power	
24	11	13	THE SICILIANS FEATURING ANGELO VENUTO NERVOUS 20533	Un Amore (Dne Love)	
25	20	18	DJ ICEY ZONE 1011/SYSTEM	Different Day	

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

APRIL 26
2003

Billboard HOT DANCE BREAKOUTS

Club Play

Dance Singles Sales

1	STUCK IN A GROOVE Puretone MTA/V2
2	YOU MEAN THE WORLD TO ME Jung Featuring Hope CUTTING
3	ALL AROUND THE WORLD (NORTY COTTO REMIX) Lisa Stansfield BMG HERITAGE
4	NOTHING BUT YOU Paul Van Dyk Featuring Hemstock & Jennings MUTE
5	WE DON'T CARE Audiobullys SOURCE/ASTRALWERKS

1	THRIVE (IS THAT JAMES DANCING? MIX) Newsboys SPARROW
2	SAY YOU WILL Halo TOMMY BOY
3	CAFE DEL MAR 2003 Energy 52 RADIKAL
4	EXPANDER Marc Dawn RADIKAL
5	ABLE TO LOVE Benny B. HOUSE NUMBER2YX

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.

George Jones Celebrates Gospel With Bandit/BNA Set

BY DEBORAH EVANS PRICE

NASHVILLE—Talk to George Jones these days and the country music icon readily admits he's a changed man. Following a near-fatal car accident in 1999, he gave up alcohol and cigarettes and rediscovered his faith in God.

That spiritual renewal fuels Jones' new Bandit/BNA Records release, *The Gospel Collection: George Jones Sings the Greatest Stories Ever Told*. The two-CD set includes 24 tracks, among them such classics as "Amazing Grace," "I'll Fly Away," "Peace in the Valley," and "What a Friend We Have in Jesus." The set also includes duets with Patti Page ("Precious Memories") and Vestal Goodman ("Mansion Over the Hilltop").

"My whole life has been turned around," Jones says. "I quit drinking and smoking, and I have a different outlook on life. That wreck put the fear of God in me. I just got a little closer to the good Lord, and I'm enjoying life. I felt like this was the right time to do the kind of songs I've really always wanted to do if I thought I could have made a living at it."

The project reunites Jones with legendary producer Billy Sherrill, the man responsible for Jones' country hits during his tenure with Epic Records. "Billy and my wife are real close buddies," Jones says of his wife/manager, Nancy. "She asked him would he consider coming out of retirement to do this double-album of gospel songs. He said no, he wouldn't do them for George, but he'd do it for her. He's a real jewel. He's still got the touch."

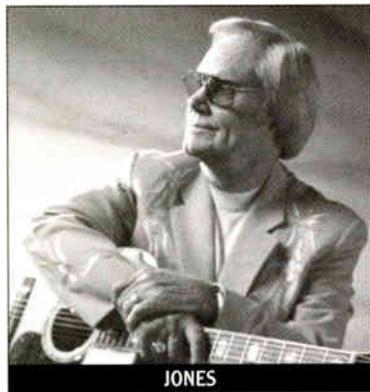
Jones says Nancy and Sherrill helped him determine which songs to record for the project, which he considers his first true gospel album. "There's [another] gospel album out on me, but I recorded that album over a period of years," the 71-year-old artist explains. "We'd go in to do a regular album, and we'd throw in a gospel song. Over the years, they accumulated enough for an album, but I never went in to actually record a gospel album until now."

A LITTLE HELP FROM FRIENDS

First single "I Know a Man Who Can" features newcomers Sherry Copeland and her husband, Barry Smith. "They were seeking a label. She was in real estate, and her husband was selling sports cars. That's how I met [them]," Jones recalls. "I like their work so much that I told them I'd like to have them open the show for us every night. They love the business and they'd been looking for a break like that, so they went to work with us."

Jones says a tube that was placed

down his throat during his hospital stay had initially caused some vocal trouble, but he is now recovered. *The Gospel Collection* features the distinctive baritone that has made him a country legend and finds that voice paired with Page, with whom he previously recorded a duet for his *Ladies Choice* album, and Goodman, with whom he previously recorded the song/video "Angel Band."



JONES

Jones credits Goodman with lifting his spirits following his car accident. He asked to speak to her when he regained consciousness. "I had only met Vestal one time in my life, a few months before the wreck. I had no reason to have her in mind. I guess it was all the prayers she was putting out for me. My wife said the first person I spoke of was Vestal Goodman. I wanted to see Vestal, and I wanted to hear some gospel music. After that, I got a whole new lease on life."

SPREADING THE WORD

The Gospel Collection is being released on Bandit Records, the Nashville-based label launched by country industry vets Evelyn Shriver and Susan Nadler. Bandit is marketed through RCA Label Group's BNA Records imprint. The project is also being distributed to the Christian retail market through EMI Christian Music Group's Chordant Distribution.

BNA senior director of marketing Debbie Linn says, "The George Jones country music fans are going to love this, and the fans of Christian music and Southern gospel music are going to love it as well."

Linn's prediction seems to be correct: The album is No. 13 on the Top Contemporary Christian Albums chart and No. 19 on the Top Country Albums chart this issue.

According to Linn, a key component of the marketing plan is a direct-response campaign that includes TV spots on several networks including Country Music Television, Great American Country, PAX, PBS, and INSP. The three-week campaign began running on the album's April

1 street date and will continue through April 20. Linn says, "We'll have quite a bit of visibility for those three weeks."

There is also a syndicated radio special, hosted by Goodman and produced by Nashville-based Ron Huntsman Entertainment, that Linn says will be serviced to country radio stations that utilize gospel music and to Christian stations. BNA also plans to hold online listening parties on key Web sites, and there will be print advertising in various publications, including *Country Weekly*.

Linn believes the album will be well-received by Jones' country fan base and beyond. She says, "With everything that's going on in the country right now people are looking for something that gives them a little comfort, and that's what this music does."

Leigh Anne Hardie, VP of marketing and artist development at EMI's Sparrow Label Group, says the company is excited about the project. "George Jones is a legend and the most identifiable voice in country music. We at Sparrow are excited to partner with BNA to take this collection to Christian bookstores and believe we can provide a substantial amount of incremental sales. The events that led George to turn his life around are intriguing and inspiring. The honesty and emotion of his life story come through on every song he recorded for this collection."

To familiarize Christian consumers with Jones' release, Hardie says the company plans "in-store video play of George's inspirational story and music on Chordant Distribution's Interactive Display, which provides break-out positioning and a sampling opportunity in more than 800 stores. The recording will also be featured via ad placement in all national Christian bookstore chain direct-to-home catalogs to educate the market segment for George's music and to maximize positioning of the title at retail."

Jones, who is booked by Top Notch Talent's Reggie Mack, says he is obligated to do one more country album on his current Bandit deal and would love to do another gospel project. He is currently performing some of the music from *The Gospel Collection* during his country tour and would like to do some Christian concerts, possibly including some of Southern gospel patriarch Bill Gaither's multi-artist Homecoming shows.

"I'm just so happy to be alive," Jones says. "It's a different life all together from what I lived. My life has been changed, and it means more singing these songs today than it did years ago because I'm looking at life differently."

Nashville Scene



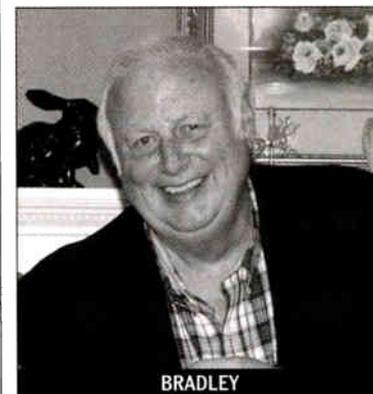
by Phyllis Stark

BROWN AILING: Music Row was shocked and saddened to learn that **Tony Brown**, senior partner of Nashville-based Universal South Records and a prominent country record producer, was in critical but stable condition in UCLA Medical Center's neurological department in Los Angeles at press time following a serious accident April 11 in which he fell and sustained a head injury.

Prior to launching Universal South with partner **Tim DuBois** in 2002, Brown spent 17 years at MCA Nashville, the last eight as president. He has produced albums for numerous hit acts, including **George Strait**, **Vince Gill**, **Rodney Crowell**, **Wynonna**, **Steve Earle**, **Nanci Griffith**, **Lyle Lovett**, **Patty Loveless**, **Trisha Yearwood**, **Reba McEntire**, **Rosanne Cash**, and **Jimmy Buffett**. As a musician, Brown has toured with **Elvis Presley**, **Emmylou Harris**, and the **Oak Ridge Boys**.

Brown is unable to receive flowers, gifts, or visitors other than immediate family because he is in intensive care. Doctors have advised his family that it could be days or weeks before there is a change in his condition. Meanwhile, the Nashville music community is rooting for him to make a full and swift recovery.

FORREST JUMP: **Jerry Bradley**, the former president of Acuff-Rose Music, has formed a co-venture with Sony/ATV Tree for his boutique publishing company, Forrest Hills Music, which Bradley founded in the early 1960s. The co-venture applies to all new Forrest Hills songs, and Sony/ATV Tree will also administer the company's back catalog.



BRADLEY

Kim Wiggins has been named creative manager at Forrest Hills, a position she previously held at Acuff-Rose. She plans to sign three or four writers.

Bradley headed Acuff-Rose from 1986 until it was sold to Sony/ATV Music Publishing last year. He previ-

ously spent 15 years at the helm of RCA Records' Nashville division.

SIGNINGS: As first tipped here last issue, Grammy Award-winning singer **Terence Trent D'Arby**, who launched his own Sananda Records label in 2000, has entered a partnership with Nashville-based Compendia Music Group for promotion, marketing, and U.S. distribution of his latest album, *Wildcard!—The Joker's Edition*, which was recently released in Europe and has been available in the U.S. only via the Internet. The album is scheduled for a June 3 retail release in the U.S., and a single, "Designated Fool," will go to radio later this month. The singer has legally changed his name to **Sananda Maitreya** but will use both names on the album. He won a Grammy Award for best male R&B vocal performance in 1988.

ON THE ROW: The Country Music Assn. is establishing a Global Artist Award to recognize outstanding achievement by country artists who have furthered the popularity of the format and brought attention to country music in their native territory. The award will be given during Fan Fair, scheduled for June 5-8 in Nashville. The 10 nominees are **Tom Astor** (Germany), **Anchise Bolchi** (Italy), **John Brack** (Switzerland), **Heidi Hauge** (Scandinavia), **Ruud Hermans** (the Netherlands), **Lee Kernaghan** (Australia), **Jason McCoy** (Canada), **Charlie Nagatani** (Japan), **the Replete Bros.** (Greece), and **Niall Toner** (Ireland). A panel of judges will determine the winner.

Katie Dean has been promoted from coordinator to manager of national promotion at Lyric Street Records. Also, **Heather Conley** is upped from coordinator to manager of marketing.

ARTIST NEWS: **George Strait** will be the recipient of the Academy of Country Music's (ACM) Special Achievement Award during the ACM Awards, set for May 21 and telecast on CBS. The award recognizes Strait for achieving 50 No. 1 hits. Strait will also perform during the show and is nominated in the top male vocalist category. His next album, *Honkytonkville*, is due June 24 on MCA Nashville, Strait's longtime label. It was co-produced by Strait and **Tony Brown**.

Darryl Worley received the 2003 USO Merit Award April 9 at a dinner in Washington, D.C. The award is given annually to a creative individual who is dedicated to serving others.

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Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Sales data compiled by Nielsen SoundScan			Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	19 Weeks At Number 1							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	19 Weeks At Number 1		
1	2	1	23	NUMBER 1			Home	1	37	39	40	102	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	1	
2	3	2	21	GREATEST GAINER			Unleashed	1	38	36	33	24	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	
3	4	3	25	Tim McGraw And The Dancehall Doctors			2	41	41	42	37	27	NICKEL CREEK	SUGAR HILL 394 (18.98 CD)	This Side	2	
4	6	4	21	Up!			1	42	44	32	1	1	PHIL VASSAR	ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4	
5	1	—	2	Chris Cagle			1	43	43	43	17	17	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	
6	5	5	23	American IV: The Man Comes Around			4	44	46	49	14	14	RICKY SKAGGS & KENTUCKY THUNDER	SKAGGS FAMILY/LYRIC STREET 90104/HOLLYWOOD (18.98 CD) [M]	Live At The Charleston Music Hall	32	
7	7	7	22	Greatest Hits			1	45	47	45	28	28	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495 (11.98/17.98)	New Favorite	3	
8	8	8	21	No Shoes, No Shirt, No Problems			1	46	45	46	25	25	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	
9	9	6	9	For The Last Time: Live From The Astrodome			2	47	42	31	7	7	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3	
10	14	21	27	Golden Road			3	48	48	47	19	19	GEORGE STRAIT ▲	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	
11	12	12	24	Melt			1	49	49	57	19	19	BERING STRAIT	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17	
12	11	11	29	Elvis: 30 #1 Hits			1	50	49	50	23	23	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	
13	10	9	30	Man With A Memory			9	51	60	—	2	2	BLAKE SHELTON ●	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	
14	13	14	34	Completely			3	52	58	62	17	17	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13	
15	18	20	26	Rise And Shine			15	53	55	60	19	19	VARIOUS ARTISTS	WALT DISNEY 880083 (18.98 CD)	D Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney	51	
16	15	15	25	Drive			1	54	61	55	17	17	AARON TIPPIN	LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10	
17	17	13	24	Cry			1	55	57	59	10	10	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4	
18	19	17	23	Live			9	56	62	56	7	7	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
19	—	—	—	PACESETTER			19	57	59	51	18	18	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	
20	16	18	3	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told			19	58	54	53	1	1	VARIOUS ARTISTS	UTV 084191/UME (18.98 CD)	Pure Country Classics: The #1 Hits	37	
21	23	23	34	Rules Of Travel			16	59	65	61	16	16	AARON LINES	RCA 67057/RLG (11.98/17.98)	Living Out Loud	9	
22	20	16	10	My Town			3	60	51	48	8	8	WILLIE NELSON	SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32	
23	29	27	12	The Dreamer			2	61	50	39	2	2	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2	
24	28	26	29	In The Mood: The Love Songs			4	62	56	52	19	19	JENNIFER HANSON	CAPITOL 35247 (18.98 CD) [M]	Jennifer Hanson	20	
25	24	—	2	Chrome			4	63	64	58	23	23	SAMMY KERSHAW	AUDIUM 8167 KRCM (18.98 CD)	I Want My Money Back	39	
26	21	10	4	The Essential Willie Nelson			24	64	63	54	26	26	KELLIE COFFEY	BNA 67040/RLG (12.98/18.98)	When You Lie Next To Me	5	
27	27	37	3	I'm Just A Girl			6	65	67	65	23	23	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18	
28	22	19	9	Next Big Thing			4	66	63	54	26	26	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21	
29	26	22	10	Alright Guy			4	67	67	65	23	23	TRICK PONY	WARNER BROS. 48238/WRN (12.98/18.98)	Dn A Mission	13	
30	30	25	9	Nashville Star: The Finalists			25	68	67	65	23	23	THE DERAILERS	LUCKY 006 85873/SONY (18.98 EQ CD)	Genuine	44	
31	31	24	9	Nut Sack			14	69	70	69	11	11	THE COUNTDOWN SINGERS	MADACY 6816 (9.98 CD)	Today's Country	58	
32	32	29	3	Blue Collar Comedy Tour: The Movie			29	70	69	66	29	29	MONTGOMERY GENTRY ●	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6	
33	40	34	11	Pull My Chain			1	71	69	66	29	29	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	
34	33	28	14	Pain To Kill			5	72	68	67	11	11	GLEN CAMPBELL	CAPITOL 41816 (18.98 CD)	All The Best	12	
35	35	30	23	Greatest Hits			16	73	71	71	10	10	REBA MCENTIRE ●	MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III — I'm A Survivor	1	
36	34	38	39	The Best Of George Strait: 20th Century Masters The Millennium Collection			8	74	71	71	10	10	CLINT BLACK	RCA 67075/RLG (9.98 CD)	Super Hits	53	
				The Essential Johnny Cash			29	75	74	71	10	10	GARTH BROOKS ▲ ³	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	
				Ten Rounds			12						JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29	
													TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. 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.

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Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan			Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	10 Weeks At Number 1					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	10 Weeks At Number 1		
1	2	NUMBER 1			D Brother, Where Art Thou?	123	13	10	HANK WILLIAMS JR. ▲ ⁴			Greatest Hits, Vol. 1	454
2	3	Greatest Hits			133	14	14	ALAN JACKSON ▲ ⁵			The Greatest Hits Collection	390	
3	1	Greatest Hits			125	15	11	SOUNDTRACK ▲ ⁶			Coyote Ugly	141	
4	5	Rascal Flatts			149	16	19	PATSY CLINE ▲ ³			12 Greatest Hits	776	
5	6	Come On Over			284	17	15	BROOKS & DUNN ▲ ³			The Greatest Hits Collection	291	
6	4	Wide Open Spaces			272	18	17	JOHN DENVER			The Best Of John Denver	243	
7	7	Fly			189	19	18	FAITH HILL ▲ ⁸			Breathe	179	
8	9	American Patriot			40	20	21	THE JUDDS ●			Number One Hits	138	
9	8	16 Biggest Hits			210	21	23	ROY ORBISON			16 Biggest Hits	57	
10	13	Greatest Hits Volume One			228	22	—	TOBY KEITH ▲			How Do You Like Me Now?!	148	
11	12	16 Biggest Hits			240	23	20	GEORGE JONES ●			16 Biggest Hits	120	
12	16	Everywhere			245	24	—	KEITH URBAN ●			Keith Urban	110	
						25	—	HANK WILLIAMS			20 Of Hank Williams Greatest Hits	108	

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

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Billboard® HOT COUNTRY SINGLES & TRACKS

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

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. 147 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. **V** Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. **CD** CD Single available. **DVD** Single available. **CD Maxi** Single available. **C** Cassette Single available. **V** Vinyl Maxi Single available. **V** Vinyl Single available. **C** Cassette Maxi Single available. © 2003, VNU Business Media, Inc. All rights reserved.

APRIL 26 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NIelsen	SoundScan		
1	1	23	Sales data compiled by Nielsen SoundScan		NUMBER 1 ALISON KRAUSS + UNION STATION ● ROUNDER 610515	23 Weeks At Number 1 Live
2	2	35	Sales data compiled by Nielsen SoundScan		NICKEL CREEK SUGAR HILL 3941	This Side
3	4	3	Sales data compiled by Nielsen SoundScan		RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901304/HOLLYWOOD [M]	Live At The Charleston Music Hall
4	3	42	Sales data compiled by Nielsen SoundScan		ALISON KRAUSS + UNION STATION ● ROUNDER 610495	New Favorite
5	5	5	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS WALT DISNEY 860083	O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney
6	8	19	Sales data compiled by Nielsen SoundScan		DOLLY PARTON BLUE EYE 3946/SUGAR HILL	Halos & Horns
7	6	18	Sales data compiled by Nielsen SoundScan		THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III
8	7	42	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
9	9	14	Sales data compiled by Nielsen SoundScan		SEAN WATKINS SUGAR HILL 3955	26 Miles
10	9	14	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
11	10	42	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS MADACY CHRISTIAN 3241/MADACY	Best Of Bluegrass Gospel
12	10	42	Sales data compiled by Nielsen SoundScan		PATTY LOVELESS EPIC 85651/SONY	Mountain Soul
13	14	42	Sales data compiled by Nielsen SoundScan		SOUNDTRACK ● LOST HIGHWAY 170221/JMG/N	Down From The Mountain
14	12	8	Sales data compiled by Nielsen SoundScan		HAYSEED DIXIE DUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
15	11	8	Sales data compiled by Nielsen SoundScan		VARIOUS ARTISTS KING 318	Legends Of The Fiddle: 20 Bluegrass Classics

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 26 2003 Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NIelsen	SoundScan		
1	1	22	Sales data compiled by Nielsen SoundScan		NUMBER 1 PICTURE UNIVERSAL SOUTH 172274	22 Weeks At Number 1 Kid Rock Featuring Allison Moorer
2	2	9	Sales data compiled by Nielsen SoundScan		LANDSLIDE MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	6	Sales data compiled by Nielsen SoundScan		SPEED COLUMBIA 79864/SONY	Montgomery Gentry
4	4	28	Sales data compiled by Nielsen SoundScan		GOD BLESS THE USA CURB 73128	Lee Greenwood
5	5	4	Sales data compiled by Nielsen SoundScan		LOVE WON'T LET ME EPIC 79865/SONY	Tammy Cochran
6	8	25	Sales data compiled by Nielsen SoundScan		WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
7	6	19	Sales data compiled by Nielsen SoundScan		CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
8	7	25	Sales data compiled by Nielsen SoundScan		BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
9	10	18	Sales data compiled by Nielsen SoundScan		THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
10	9	30	Sales data compiled by Nielsen SoundScan		HOW DO I LIVE ▲ CURB 73022	LeAnn Rimes

ALBUMS

Edited by Michael Paoletta

POP

► THE JAYHAWKS

Rainy Day Music
PRODUCER: Ethan Johns
American Recordings/Lost Highway B0000080
RELEASE DATE: April 8
 Much-loved Minneapolis roots rockers the Jayhawks (see story, page 12) surface for their first album since the 2000 set *Smile* (and their first on Lost Highway). *Rainy Day Music* finds the group expanding nicely on its alt-country pedigree. As always, the 'hawks wear their influences proudly: "Stumbling Through the Dark" is Beatles with a banjo, and "Tailspin" has a likeable George Harrison vibe. Still very much his own hybrid, however, frontman Gary Louris is starkly tender on the soothing "All the Right Reasons" and well-drawn "Tampa to Tulsa," while "Save It for a Rainy Day" and "Angelyne" are lyrically potent, soaring gems. The first-rate melodies and harmonies are all grace and style, and the organ-fueled "The Eyes of Sarah" is welcome steam but could use a little more rock infusion. It's hard to find fault with such a well-crafted record, but one does wonder what would happen if the Jayhawks cranked up the amps a notch.—RW

★ ATOMIC KITTEN

Atomic Kitten
PRODUCERS: various
Virgin 82500
RELEASE DATE: April 22
 As cute and charismatic as they are, it's difficult not to think that this U.K. female trio is about a year too late in its bid for stateside success. They're offering squeaky-clean pop music and well-tailored, good-girl images at a time when edgy hip-hop and white-knuckled rock is dominating U.S. airwaves. Still, it's equally difficult to ignore the fact that half of the tunes on Atomic Kitten's first stateside release have already topped the charts in the U.K. and other European territories. That should be enough incentive for programmers to give this sunny set a fair shake. Upon examination, they'll discover such tasty confections as the twirly, disco-spiced "Feels So Good" and the acoustic-framed shuffle ballad "Love Doesn't Have to Hurt." In a perfect pop world, this project would be an easy smash hit. Given today's musical climate, one can only hope that it doesn't disappear without a trace.—LF

★ THE HIDDEN CAMERAS

The Smell of Our Own
PRODUCERS: Joel Gibb, Andy Magoffin
Rough Trade 06076-83215
RELEASE DATE: April 15
 Ever wonder what would happen if Belle & Sebastian united forces with nonprofit musical group Up With People, with Phil Spector as producer? No? Well, Toronto's Joel Gibb, who records as the Hidden Cameras, apparently has. The first Canadian act signed by Rough Trade in the label's 25-year history, the Hidden Cameras intertwine folk aesthetics and oh-so-buoyant pop man-

S P O T L I G H T S



KELLY CLARKSON

Thankful
PRODUCERS: various
RCA 07863 69159
RELEASE DATE: April 15
 At last! More than six months after single "A Moment Like This/Before Your Love" topped the Hot 100, *American Idol* winner Kelly Clarkson's debut set sees the light of day. The 12-song *Thankful* does just what it needs to, riding the melodic edge between her appreciable diva range and songs hip enough to appeal to the 21-year-old's peers. New single "Miss Independent," written with Christina Aguilera, is an ideal example, allowing Clarkson to pump some power through those potent pipes while playfully waving her finger with attitude. She tackles pop, gospel, and R&B here, succeeding to varying degrees, but there's plenty to thrill the masses, in particular will-be hits "Beautiful Disaster" and—undeniably the finest moment—the explosive ballad "Anytime," the kind of tour de force that earned Clarkson her crown. There's a lot of love for all things *American Idol* right now; the outlook for *Thankful* is platinum-plated.—CT

GODSMACK

Faceless
PRODUCERS: David Bottrill, Sully Erna
Republic/Universal 86785
RELEASE DATE: April 8
 It is apparently the season for hard-rock, as Godsmack joins a lengthening list of A-list bands returning to active duty. *Faceless* shows the Sully Erna-fronted quartet in fine form, effectively flexing the raging guitar muscle that has become its signature. Here, the sonic blast is underlined with taut melodies and sharply drawn hooks—this separates the random noisemakers from the bands with the creative depth



to endure. Erna's growl has smoothed out in all the right places, while Tony Rombola's guitars are razor-sharp, and Robbie Merrill and Shannon Larlin's respective bass/drum interplay is tight and appropriately aggressive. The anthemic "I Stand Alone," with its funk-fortified rhythm base and air-punching chorus, has the potential to propel the band into the top 40 arena, while more caustic fare like "Releasing the Demons" and "Changes" will keep loyalists happy.—LF



MADONNA

American Life
PRODUCERS: Madonna, Mirwais Ahmadzaï
Maverick/Warner Bros. 48439
RELEASE DATE: April 22
 Unlike recent collections *Music* and *Ray of Light*, the lyrical content of *American Life* relies less on spiritual introspection and more on woman-in-the-mirror confrontation. Here, Madonna takes a look at where she's been, where she's at, and where she hopes to go. Perhaps age, yoga, and the teachings of the Kabbalah have truly enlightened Madonna about human nature—and the reality that nobody's perfect. Musically, *American Life* continues where *Music* left off, with stuttering beats and acoustic guitar providing the bulk of the foundation. Highlights include the gorgeous lullaby "X-Static Process," which is equal parts Joni Mitchell and Cat Stevens; the tear-inducing "Nothing Fails," replete with gospel choir; the electro-skewed "Mother and Father"; and the punky "Hollywood," which is this album's "Ray of Light." Consider *American Life* Madonna's own version of Don Miguel Ruiz's book *The Four Agreements: A Practical Guide to Personal Freedom*.—MP

nerisms to create bursting-at-the-seams melodies that would not sound out of place in a cathedral. In fact, midway through the festive *The Smell of Our Own*, you half expect Sally Field (reprising her flying nun role) to guest on the microphone. That halfway point, "Smells Like Happiness," is home to these opening lines: "Happy we are when we choose to wear the blindfold/And mark our own day with a parade and a song." Equally snappy and positively spirited are "Ban Marriage," "The Animals of Prey," and "Breathe on It." This is the stuff memorable summer days are made of. Shiny, happy people, for sure.—MP

★ MAKTUB

Khronos
PRODUCERS: Steve Fisk, Stuart Hallerman
VeLOUR Recordings/Red Ink 0303
RELEASE DATE: April 8
 The worlds of rock, funk, and R&B collide on Maktub's stellar debut, *Khronos*. This Seattle jam band with an edge—bassist Kevin Goldman, drummer Davis Martin, keyboardist Daniel Spils, guitarist Thaddeus Turner, and vocalist Reggie Watts—has crafted a set that offers a little something for everyone. From "You Can't Hide," the set's soulful opening track, to the '70s-inspired funk of "We've Got Desire,"

Maktub's strength lies in how well the band members complement each other. Among the set's highlights is a cover of Led Zeppelin's "No Quarter," with Maktub putting its own spin on the rock classic—while still paying homage to the classic Zeppelin sound. For info, log on to maktub.com.—RH

SOOZIE TYRELL

White Lines
PRODUCERS: Soozie Tyrell, Randy Friel,
Scullville Rhythm Section
Treasure/Valley VLT15167
RELEASE DATE: April 8
 Longtime veteran of the New York music scene Soozie Tyrell, who has accompanied the likes of David Johansen, Carole King, Sheryl Crow, and most recently Bruce Springsteen, dramatically—and finally—grabs her own hard-earned share of the spotlight with her solo debut. The autobiographical title track has, appropriately, Springsteen-like intensity and features, in addition to Tyrell's sharp-edged vocal and violin, Springsteen's lead guitar play. Exquisite Springsteen-styled roots sounds continue throughout the set, with E Street Band pal Patti Scialfa lending vocals to "St. Genevieve" and "Out on Blecker St." Core backup—Scullville Rhythm Section (drummer Richard Crooks, Bob Dylan guitarist

Larry Campbell, and Dylan's bassist, Tony Garnier)—has worked with Tyrell for more than 20 years, with Garnier and Tyrell having served together in Johansen's Buster Poindexter incarnation. Overall, then, the disc properly documents a local survivor who sounds as vital as ever.—JB

COUNTRY

VARIOUS ARTISTS

Lonesome, On'ry and Mean: A Tribute to Waylon Jennings
PRODUCERS: Chuck Mead, Dave Roe,
Scott Robinson, Dan Herrington
Dualtone 80302
RELEASE DATE: April 15
 Fiercely independent and musically fearless, Waylon Jennings' contributions to American music cannot be overstated, and the diverse nature of those paying homage on this record gives evidence of Ol' Waylon's far-flung influence. While many such tributes send us scurrying for the real thing, there is plenty to love here, from the comfortable fit of Guy Clark's "Good Hearted Woman Today," and Junior Brown's retro-cool "Nashville Rebel" to more adventurous matches like Dave Alvin's reverb-drenched "Amanda" and a smoky "Wurlitzer Prize" from Norah

Jones. Robert Earl Keen delivers a rambunctious "Are You Sure Hank Done It This Way?" and John Doe a hard-charging "Only Daddy That'll Walk the Line." Alison Moorer's "Storms Never Last" is heavenly, Alejandro Escovedo is soulful on a hypnotic "Lock, Stock, and Teardrops," and Jennings' former group the Crickets rocks steady on "Waymore's Blues." Finally, Henry Rollins rocks mightily on the title cut: as a singer and outlaw, though, Rollins couldn't carry Waylon's guitar strap.—RW

LATIN

★ YERBA BUENA

President Allen
PRODUCER: Andrés Levin
Razor & Tie 7930182894
RELEASE DATE: April 15
 While it may be facile to refer to Yerba Buena as an "East Coast Ozomatli," the comparisons between both groups are inevitable, given their mélange of styles, penchant for bilingual lyrics, and the fact that the two are essentially party bands that rely more on groove and vibe than on melody-rich material. Yerba Buena, though, is a more refined fusion, with fine musicianship evidenced in various solos and in the well-thought-out layering of instrumental voicing—the jam-session feel notwithstanding. This makes for a mix that is essentially loads of fun and well-crafted, if not particularly original. Yerba Buena, led by producer Andrés Levin, lifts particular styles—Colombian *cumbia* or old-style Cuban *bugalú*—and meshes them with rap and hip-hop and sometimes funk. It's contagious but not strong enough to have a truly distinctive, easily identifiable sound—all the more difficult to achieve here with no single lead vocalist.—LC

DANCE/ELECTRONIC

► SPIRITUALIZED

The Complete Works Volume 1
PRODUCER: Jason Pierce
Arista 82876-50325
RELEASE DATE: April 15
 Spiritualized leader Jason Pierce makes collectors happy, offering special releases (where album songs are completely reworked for single release) and collectible packaging. This two-disc set gives the most devoted many of the B-sides, promos, and rarities previously found in a mass of 7- and 12-inch singles, cassettes, and CDs. *The Complete Works*, which focuses on the act's first three years, is vital to the curious listener and the veteran enthusiast who has early Spiritualized releases scattered everywhere. These early years of Spiritualized, which grew from the ashes of psychedelic outfit Spacemen 3, are considered by many enthusiasts to be the act's choicest, when the blissful side of the band's well-publicized heroin use made perfect translation into sound. The four alternate versions of "Feel So Sad," taken together, comprise a tragically beautiful classical suite and illustrate a cohesive depth. Consider this a vital precursor to *Amazing Grace*, the livelier and more soberly rock-ori-

(Continued on page 38)

CONTRIBUTORS: Susanne Ault, Bradley Bamberger, Jim Bessman, Keith Caulfield, Lella Cobo, Larry Flick, Rashaun Hall, Barry Jeckell, Gail Mitchell, Chris Morris, Tamara Palmer, Michael Paoletta, Chuck Taylor, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 37)

ented new studio album scheduled to drop in June.—**TP**

ADULT.

Anxiety Always
PRODUCERS: Adult.
Ersatz Audio 26
RELEASE DATE: April 8
 Adult. is the married duo of singer Nicola Kuperus and musician Adam Lee Miller. The group has remixed many artists, including the Faint, while Kuperus has lent her vocals to the music of Chicks on Speed and Death in Vegas. The Detroit pair's new album, *Anxiety Always*, primed for progressive dance club play, is awash in synthy sounds and deadpan vocals. The most accessible track on the disc, and the one destined for the most club action, is the catchy and uptempo "Glue Your Eyelids Together." While the casual listener may tire of the repetitive synthiness of *Anxiety Always*, fans of the genre will dig the act's '80s-inflected tunes.—**KC**

WORLD

★ VARIOUS ARTISTS

African Groove
PRODUCERS: various
Putumayo 210
RELEASE DATE: April 22

In recent years, African musicians have been particularly innovative in using techno and electronica to expand the sonic dimension of their various traditional musics, as well as creating music that is as new as anything being composed in Europe or the U.S. This outstanding Putumayo collection presents 11 African artists (and the non-African Thievery Corporation) whose work draws on hip-hop, electronica, traditional music, Afrobeat, and techno to create grooves that inspire an international audience while remaining essentially African. The tracks sport a wide range of stylistic approaches. The heavily processed vibe of Hardstone's "Uhiki (Pinye's Remix)" (Kenya) is in sharp contrast to the more organic feel of Issa Bagayogo's "Saye Mogo Bana" (Mali). The hardcore techno/funk of Thievery Corporation's "The Lagos Communiqué" references Fela Kuti, while South Africa's African Rhythm Travellers' "Khululuma" clearly incorporates traditional South African choral elements.—**PVV**

JAZZ

► BILL FRISELL

The Intercontinentals
PRODUCER: Lee Townsend
Nonesuch 79661
RELEASE DATE: April 15

One of the most prolific record-makers around (some have said too prolific) guitarist Bill Frisell has turned beyond his extended Americana itinerary, although Route 66 is still on the map. It's tumbleweeds in Timbuktu as his unique and aptly named new band, the Intercontinentals, debuts with a very worldly disc. Frisell's laconic lyricism winds its way among rhythms and modes redolent of West Africa and South America, the Near East and the Appalachians; all ears, he takes his cues from his bandmates—Sidiki Camara, Vinicius Cantuaria, Christos Govetas, Greg Leisz, and Jenny Scheinman—who play oud, bouzouki, violin, pedal steel, and an array of percussion, as

well as vocalize. Although likely filed in jazz, this album is world music in a broad, bewitching sense.—**BB**

★ AHMAD JAMAL

In Search of . . . Momentum
PRODUCERS: Ahmad Jamal,
 Jean-François Delber
Dreyfus 36644
RELEASE DATE: April 8

This is Ahmad Jamal's second album for Dreyfus, following the excellent *Olympia 2000* (2001). Jamal works here in the configuration he finds most challenging—a trio—with bassist James Cammack and drummer Idris Muhammad. A contemporary of Miles Davis, Jamal is an icon of post-bop and cool jazz who is still making wonderful things happen at the keyboard. He wrote four tunes for *In Search of . . .*, including "Island Fever," a lively, colorful bit of melodic interplay and a dynamic contrast to the much darker tones of "Should I." The late O.C. Smith added a moving vocal to Jamal's "Whisperings," one of Smith's last recordings. Jamal covers four songs here as well, the most satisfying being the energetic groove derived from Monty Alexander's "You Can See." At age 72, Jamal has never been more compelling.—**PVV**

CLASSICAL

► ANONYMOUS 4

Tavener: The Bridegroom and Other Works
PRODUCER: Robina G. Young
Harmonia Mundi 907274
RELEASE DATE: April 8

Million-selling medieval vocal quartet Anonymous 4 recently announced its eventual end as a going concern, and nothing underlines that as a sad fact like this marvelously produced disc. With the major premiere recording of John Tavener's *The Bridegroom* as its centerpiece, the album revolves around the dichotomous spiritual theme of darkness and light. The female vocal group performs *The Bridegroom* and two other new Tavener pieces in league with the shadowy strings of the Chilingirian Quartet, and the results are almost painfully beautiful. This is Tavener at his very best, aided by performances of utmost intensity. A cappella medieval hymns fill the rest of the program, and these also come across with an idealized expressiveness characteristic of the finest examples in Anonymous 4's peerlessly popular Harmonia Mundi discography.—**BB**

VITAL REISSUES

SONIC YOUTH

Dirty
REISSUE PRODUCERS: Sonic Youth
ORIGINAL PRODUCERS: Butch Vig,
 Sonic Youth
Geffen/Chronicles/UME 069-493-410
RELEASE DATE: April 8

A true '90s classic, Sonic Youth's *Dirty* represented the group's full-on collision with the mainstream-besotted-by-the-grunge sound that the longtime indie band helped beget in the late '80s. In league with *Nevermind* producer/engineer team Butch Vig and Andy Wallace, the downtown New York quartet created more than an album's worth of rock art, the quantity and quality of which are re-emphasized by this consummate double-disc revival in Universal's Deluxe Edition series. Included

now are a handful of B-sides—including a cover of Alice Cooper's "Is It My Body"—plus an hour's worth of white-hot rehearsal recordings. *Dirty* proper includes such standouts as the totally rock'n'roll "100%," pop-wise "Wish Fulfillment," and ambient-punk "Theresa's Sound World." Despite the experimental attractions of the band's later path, *Dirty* stands as a career high point.—**BB**

THE WHISPERS

Anthology
COMPILATION PRODUCER: Tom Cartwright
ORIGINAL PRODUCERS: various
Solar/Capitol/The Right Stuff
72435-38903
RELEASE DATE: April 8

Earlier compilations have paid tribute to Los Angeles-bred quintet the Whispers, established in 1964 and fronted by smooth-singing twins Walter & Wallace "Scotty" Scott. However, this 32-track retrospective doubles as a virtual one-stop for an enviably lengthy, hit-filled—yet unfortunately underrated—R&B career. Divided into two tempo-themed discs, this collection showcases the Whispers' vocal adeptness and suave harmonies, whether the songs percolate or simmer. Anchored by a tuneful contingent from its prolific Solar Records tenure, the set contains such gems as '80s crossover faves "And the Beat Goes On" and "Rock Steady," plus "Keep on Lovin' Me" and "It's a Love Thing." Adding to the well-rounded package are songs culled from the Whispers' stints on Soul Clock, Janus, Soul Train, and Capitol ("Seems Like I Gotta Do Wrong," "Bingo," "One for the Money," and "My Heart, Your Heart"). A must-have for any serious R&B collection.—**GM**

ROSCOE HOLCOMB

An Untamed Sense of Control
PRODUCER: John Cohen
Smithsonian Folkways 40144
RELEASE DATE: March 25

Roscoe Holcomb, who died in 1981, was the purest exponent of Kentucky banjo playing. A dazzling picker with a glass-cutting voice, he is heard in a number of formats on this sequel to Smithsonian Folkways' 1998 compilation, *The High Lonesome Sound*. These 26 solo performances (several of them previously unissued) feature Holcomb on his principal instrument but also on guitar, fiddle, and harmonica; there are also some thrilling a cappella performances, including a jaw-dropping "Man of Constant Sorrow." The album title, drawn from Bob Dylan's characterization of Holcomb's musicianship, gives a fair estimation of this remarkable performer's gifts, which combined rare instrumental facility with heart-punching emotional impact. Listeners whose interest was piqued by the *O Brother, Where Art Thou?* soundtrack will find this retrospective to be a revelatory trip into the harrowing heart of Kentucky mountain music.—**CM**

Billboard.com

Also reviewed online this week:

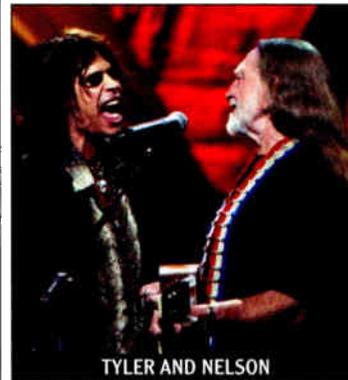
- Brady Brock, *Warm American Sweater* (In Music We Trust)
- Dino Saluzzi, *Responsorium* (ECM)
- Ester Drang, *Infinite Keys* (Jade Tree)

I N C O N C E R T

WILLIE NELSON & FRIENDS, April 9
Beacon Theatre, New York

It must be tough to make a live concert into a TV special. There are all sorts of production requirements that are satisfied by starting and stopping an event while taping. And while the end result can look and sound seamless on the air, in person those delays can be painful as energy is sapped, spontaneity killed, and momentum halted, tainting what should be the show of a lifetime.

Such was the case at the USA Network's Willie Nelson & Friends event. Usually, any concert with a lineup that promises Nelson joined by Eric Clapton, Lyle Lovett, Norah Jones, Paul Simon, Sheryl Crow, and Elvis Costello, among many others, would normally keep fawning attendees rapt. Unfortunately, this early birthday celebration (Nelson turns 70 April 30) saw seats emptying as hours wore on and more time was spent watching stagehands reset equipment than



TYLER AND NELSON

the fabulous musical moments sandwiched in between.

Some of the breaks in the five-hour show were undoubtedly well worth it, despite spotty sound—with attention undoubtedly paid to recording a superior mix from the soundboard for broadcast use. Chief among them was Clapton's effortless guitar playing and raspy vocal, which transcended those elements during a standout duet with Nelson on "Night Life" that was easily the night's highest peak.

Another highlight was a gorgeous rendition of "Crazy," a Nelson heartbreak tale made famous by Patsy Cline, performed by jazz stunner Diana Krall, Nelson, and Costello. The teaming of Aerosmith's Steven Tyler and Nelson on "Once Is Enough," the first half as slow country blues, the latter as hard-driving rock, was also worth the wait. Performances by Shelby Lynne, Toby Keith, and John Mellencamp were also strong, as was Nelson's closing set with his own band.

Production issues tainted Ray Charles and Leon Russell's performance of the latter's "A Song for You" with Nelson. The first time through, Charles threatened to steal the show, with a gripping and passionate vocal and piano performance. Repeated minutes later for reasons unknown, Russell's performance clearly benefited from the second take, but Charles had

lost the moment.

Some performances landed far from their promise, such as Nelson and Simon's duet on "Homeward Bound." The song started shakily and a tentative Nelson, unsure of the song's phrasing, stood away from his microphone and ran lines together as he read from a TelePrompTer. Similar issues prevented his duets with Norah Jones, Kenny Chesney, and Shania Twain from shining. Also, Kris Kristofferson faced a different issue as his vocals weren't up to matching Sheryl Crow's zeal during an early run-through of "Me & Bobby McGee."

Though exhausting and at times tedious in its live execution, *Willie Nelson & Friends* will probably come off as one helluva party when broadcast on Memorial Day.—**BJ**

BRIGHT EYES, April 10

The Henry Fonda Theater, Los Angeles

It is tough not to be jealous of Conor Oberst, Bright Eyes' 22-year-old frontman. During the second of two recent shows in Los Angeles, Oberst spectacularly described in song the beautiful but oftentimes terrible nuances of the human experience at an age when he is barely able to drink legally. And—oh, yeah—the guy is pretty dreamy looking, too.

To a packed crowd evenly split along female and male lines—proof that Oberst is not just a puppy dog-eyed pretty boy—Bright Eyes blended mostly current and new, unreleased material into its 90-minute set. The audience seemed to liven most during songs from Bright Eyes' latest and most critically heralded 2002 album, *Lifted or the Story Is in the Soil, Keep Your Ear to the Ground*. Comparing a love interest to a dream on *Lifted*'s "You Will. You? Will. You? Will," Oberst's voice alternated effortlessly between tenderness and ferocity. Emotionally wrought showmanship through the set's many angst-ridden anthems could encourage criticisms of pretentiousness. But Oberst has a definite loose and loopy side. Midset, he broke out into a Marilyn Monroe-esque "Happy Birthday" serenade for Aidan Moffat, singer for opening act Arab Strap.

Oberst's backing band sounded at times muddy and not as solid as the group's album production level. But overall, hearing a xylophone, banjo, and electric and acoustic guitars at various times jelled eclectically well. That diversity helped showcase Bright Eyes' impressive musical range—gliding from a country rock twang on "Make War" to a spritely piano pop flourish on "Bowl of Oranges."

Capping off the night were a few numbers featuring just Oberst and his guitar, which created a true appreciative intimacy within the crowd. He is not just wailing about personal identity crisis, wrecked love, and depression but is actually living through it all. Still, Bright Eyes has the musical chops to keep delivering, regardless of Oberst's attraction to downbeat, sometimes pessimistic themes.—**SA**

SINGLES

Edited by Chuck Taylor

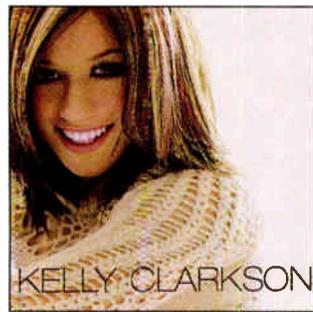
POP

► **DANIEL BEDINGFIELD** *If You're Not the One* (3:50)
PRODUCER: Daniel Bedingfield
WRITER: D. Bedingfield
PUBLISHER: not listed
Island 15801 (CD promo)
 Twenty-two-year-old Daniel Bedingfield was supposed to be a one-hit wonder. Debut release "Gotta Get Thru This" had all the trappings of a novelty song in this country: clever, quirky, and primed for the dancefloor. Who would have imagined that the same artist would turn around with this simple, stunningly melodic love song, which he wrote, produced, and sang in his bedroom studio. "If You're Not the One" sounds effortless, sincere, even innocent—quite an accomplishment in an era when so much sounds so forced. Radio support is swelling, too, while a commercial single debuted at No. 2 on Hot 100 Sales last issue. A well-deserved hit.—*CT*

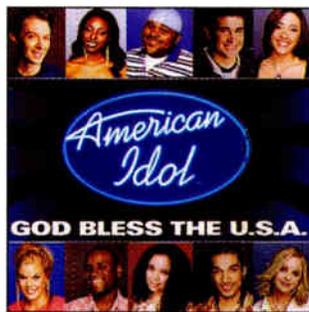
★ **AMANDA LATONA** *Do You Still* (3:56)
PRODUCERS: Sheppard, Kenny Gioia
WRITERS: S. Diamond, S. Pomerantz
PUBLISHERS: Real Diamonds/Sujams/Hand Picked, ASCAP
J Records 21246 (CD promo)
 Amanda Latona was dealt a rotten hand. Before debut single "Can't Take It Back" was released last summer, *The New York Times Magazine* wrote an unflattering cover story on the making of a pop star wannabe, exposing just how much calculation goes into imaging and sound. Latona came across as an artist willing to mold herself around whatever the pop persona *du jour* might be. Of course, the only difference between Latona and the pop princesses preceding her is the audacity to admit reality. Not only did that first song get a hands-off reaction from radio, but J Records also appeared to have abandoned the artist altogether, never issuing her full set. Some eight months later, Latona at last gets a second shot with the enticing "Do You Still," a fine, hook-ripe midtempo track that is a better listen than 90% of what's on today's top 40 airwaves. Latona has a unique, resonant voice and hits an absolute bull's-eye here. Now if only she's given her fair shot.—*CT*

R. KELLY *Soldier's Heart* (4:36)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba/R. Kelly, BMI
Jive 40029 (CD promo)
 Nothing is more dramatic in this country at present than wartime, and R. Kelly whips the nation's emotions into a melodramatic froth with "Soldier's Heart," an ode to the strength and worth of those at battle. Radio has always been an ideal forum to connect music with collective sentiment, and this skyscraping ballad—with news clips sprinkled in at many stations—will certainly offer comfort to many. But one can't ignore that the track is about the fifth retread of "I Believe I Can Fly." The wary may feel the effort is contrived, particu-

SPOTLIGHTS



KELLY CLARKSON *Miss Independent* (3:34)
PRODUCER: Rhett Lawrence
WRITERS: R. Lawrence, C. Aguilera, K. Clarkson
PUBLISHER: Rhettski/Copyright Control, ASCAP; Xtina, BMI
RCA (CD promo)
 The rabid popularity of season two of Fox TV's *American Idol* has kept the iron red-hot for 2002 winner Kelly Clarkson, who certainly took her time finishing the full-length *Thankful* (released April 15). Her follow-up to the No. 1 "A Moment Like This/Before Your Love" is a fiery, attitude-laden, turbo-charged pop-rocker, plenty meaty for Clarkson to sink her able chops in deep and edgy enough for top 40 to embrace without endangering its hip factor. The track's striking resemblance to Christina Aguilera's "Fighter" is no coincidence; it was co-written by the singer, along with producer Rhett Lawrence, with additional lyrics later added by Clarkson. Here's the one to show that this young lady is more than a pop-culture trivia question; her talent is immense.—*CT*



AMERICAN IDOL FINALISTS *God Bless the U.S.A.* (3:05)
PRODUCER: Nigel Wright
WRITER: L. Greenwood
PUBLISHERS: Songs of Universal/PolyGram International, BMI
RCA 82675 (CD single)
 The powerbrokers behind *American Idol* are not waiting until viewers crown a new favorite before cashing in on the Fox-TV show's runaway success. Prior to offering the studio bow of the newest "idol," RCA gathered the 10 finalists for a fine, faithful cover of Lee Greenwood's enduring anthem. The song was first heard in an emotionally charged performance during a recent episode. In studio form, it is slightly less dynamic though ultimately satisfying—as the finalists valiantly pour energy and passion over a sterile instrumental. Issued at the peak of the nation's war-torn Iraq conflict, this single offers a double-whammy for massive success at retail as it taps into viewer mania over *American Idol* and the nation's current patriotic wave. "God Bless" previews *American Idol Season 2: All-Time Classic American Love Songs*, featuring tracks by the 10 finalists.—*LF*

larly Kelly's need for an image overhaul, with his present legal wranglings. At least proceeds from singles sales will go to U.S. war-related relief programs.—*CT*

R&B

★ **DONNIE** *Cloud 9* (4:07)
PRODUCER: Steve "the Scotsman" Harvey
WRITER: D. Johnson
PUBLISHERS: Colored Section/Sony/ATV Songs LLC, ASCAP
Giant Step/Motown 20957 (CD promo)
 R&B's neo-soul "revolution" has been littered with artists who invoke the musical spirit of such classic soul singers as Stevie Wonder, Donny Hathaway, and Roberta Flack, but few blaze their own trail. Atlanta native Donnie does so with "Cloud 9," the lead single to his critically acclaimed debut, *The Colored Section*. The song is a beautiful marriage of lyric, melody, and vocals. Donnie's uplifting lyric about celebrating who you are is only enhanced by his emotive voice and the heavenly instrumental track. While the single may be progressive for mainstream R&B, adult R&B programmers would be foolish not to run with this one. Originally released last November via Giant Step, *The Colored Section* will be rereleased by Motown this May. Don't let this "cloud" pass you by.—*RH*

ROCK

THIRD EYE BLIND *Blinded (When I See You)* (3:55)
PRODUCER: Stephan Jenkins
WRITERS: S. Jenkins, A. Salazar, T. Frediani
PUBLISHERS: 3EB/EMI Blackwood/Come All Over Music/Majek Alex, BMI
Elektra 1818 (CD promo)
 Third Eye Blind has been out of sight for some three years, as younger, trendier bands have come, lived their 15 minutes, and returned to chart obscurity. Frontman Stephan Jenkins' impression remains indelible, and he returns fully focused with "Blinded (When I See You)," a jangly, pop-rooted rocker that reflects the signature sound of the band: lyric-loaded, a big chorus, hearty, organic instrumentation, and more than a smattering of sexual innuendo. Adult top 40 and modern rock should take this baby in and give it a happy home. A welcome return.—*CT*

FOR THE RECORD

The review of Novel's "Peach" in the April 19 issue should have included Novel as a producer, with Corron Cole.

DVD REVIEWS

50 CENT *The New Breed*
Shady/Aftermath/Interscope
B0000108
RELEASE DATE: April 15

Billed by Interscope as a DVD/CD "hybrid," this quickie follow-up to *Get Rich or Die Tryin'*—a release that has sold more than 4 million units since its bow in early February—is an odds-and-sods mishmash of music and video footage designed to be gobbled up by a mobilized fan base, rabid for all things 50. While the title is packaged in a CD jewel box and comes with a three-song EP of unreleased material—including the Dr. Dre-produced track "In the Hood"—the accompanying DVD, chock full of behind-the-scenes footage, is the real draw. Kudos to Interscope for creative packaging and recognizing that music is increasingly a multimedia experience. Unfortunately, there's more gimmick than substance to *The New Breed*. Neither the hastily assembled "documentary" nor any of the behind-the-scenes footage offer any notable insight into the rapper and his twisting road to success. Meanwhile, the music on the EP is clearly inferior to the material on *Get Rich or Die Tryin'*. But like most EPs and video collections, *The New Breed* is first and foremost for fans. And for 50 Cent completists, this unique release is sure to be a must-have, shortcomings aside.—*BG*



THINGS BEHIND THE SUN
Showtime 1066
RELEASE DATE: April 8

Written and directed by Allison Anders, this deeply personal and semi-autobiographical film has earned a Peabody Award and three Independent Spirit Award nominations. The 2001 movie centers on an up-and-coming singer (Kim Dickens) whose song about rape earns the attention of a rock journalist (Gabriel Mann) who wants to profile the musician for his magazine. The unflinching drama also costars Eric Stoltz, Don Cheadle (in an Emmy Award-nominated performance), and Rosanna Arquette; it was scored by Sonic Youth. The DVD comes equipped with extras, including a feature-length commentary with Anders, co-writer Kurt Voss, and producer Daniel Hassid, and an interview with Sonic Youth's Kim Gordon and Thurston Moore. Additionally, Web links and recommended book readings are provided about the subjects tackled in the film.—*KC*



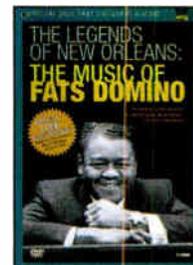
FRIDAY AFTER NEXT
New Line Home Video 4220
RELEASE DATE: March 25

In the third installment of the popular *Friday* series, Craig and Day-Day—played by, respectively, Ice Cube and comedian Mike Epps—have taken jobs as mall security guards. The reason? To make back the rent money that was stolen from their apartment on Christmas Eve. Along the way, the duo must contend with their parents, a thieving Santa Claus, a shady mall owner, a sexually frustrated landlord, an ex-con, and a miniature pimp. Directed by Marcus Raboy, *Friday After Next* is a hilarious follow-up to its two predecessors, *Friday* and *Next Friday*. The DVD is packed with extras for fans of both Ice Cube and the *Friday* trilogy. "Microphone Fiend: From Stage to Screen" chronicles the rapper's journey from seminal rap group N.W.A. to one of Hollywood's up-and-coming moguls. Other features include commentary from Raboy, deleted scenes, and the West-side Connection's "It's the Holiday" music video.—*RH*



THE LEGENDS OF NEW ORLEANS: THE MUSIC OF FATS DOMINO
Shout! Entertainment/Sony Music Entertainment 32001
RELEASE DATE: April 15

Recorded live at the 2001 New Orleans Jazz & Heritage Festival, this Michael Murphy-directed DVD finds the true New Orleans legend looking—incredibly—none the worse for wear on any level more than five decades past his first single, "The Fat Man," a 1949 million seller and one of 20 songs performed here. Other showstoppers include classic hits like "Walkin' to New Orleans" and "Blueberry Hill." Interspersed are interview clips with fellow Crescent City legend Allen Toussaint, who correctly "can't imagine the whole scene without Fats Domino"; music critic Mikal Gilmore, who places Domino's achievements in a class with Elvis Presley and the Beatles; Dr. John, who assesses his singular piano style; and famed studio owner Cosimo Matassa, who observes that no one before or since compares with the ageless, timeless Fat Man. DVD extras include expanded interview segments, a studio performance by Domino and Toussaint, a Domino discography, and bios and photos of the program's participants.—*JB*



SHOF Releases First Compilation

BY JIM BESSMAN

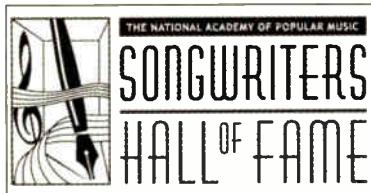
NEW YORK—A key mission of the National Academy of Popular Music/Songwriters Hall of Fame (SHOF), to support new songwriters, has been given tangible form via its first CD compilation, *The Best of the Songwriters Hall of Fame New Writers Showcase: Volume 1*.

The disc, which was unveiled April 2 during a celebration at New York nightclub the Cutting Room, contains 12 varied tracks by aspiring singer/songwriters who appeared at the four SHOF New Writers Showcases held in 2002 in New York.

There have been 45 such showcases since 1990, with illustrious alumni including Joan Osborne, Jesse Harris, and Lucy Woodward. "It's always been my dream to have a CD best-of compilation," SHOF projects director Bob Leone says, noting that a big part of the organization's mandate is to attract younger songwriters.

Leone and the SHOF's April Anderson executive-produced the disc, along with New York VP of SESAC writer/publisher relations and SHOF board member Linda Lorence, who had submitted the CD concept for board approval.

"I'd been going to the showcases



for years as a board member and SESAC rep to scout talent," she says, noting that participants are "pre-screened" to ensure their quality and A&R appeal. She adds that the new CD constitutes "a great promotional tool" for the organization.

"Everybody knows the Songwriters Hall of Fame for all its famous inductees, but they don't realize that its day-to-day operation is all about fostering up-and-coming songwriters and that we have wonderful workshops and classes, as well as this showcase series," Lorence says. "The CD gives us a valuable means of promoting one of the best reasons for being a member: the opportunity to participate in the showcases—and now the chance that your song could be chosen for future compilations. So it's all about providing an opportunity for these super-talented, unknown songwriters that we've

been featuring in our showcases."

Copies of the initial CD were handed out at the launch event, which was attended by songwriters, publishers, and performing-rights society executives. The disc will also be a premium during the upcoming 34th annual SHOF induction ceremony June 12 at New York's Marriott Marquis Hotel.

"Everybody knows that the Songwriters Hall of Fame dinner is the premier event for the songwriter community, where anybody goes who has anything to do with songwriting and the publishing business," Lorence says. "Each person will find a CD on their dinner plate, so it will get directly into the hands of the most important people."

Contact information is included for all artists on the CD. "We're hoping people give it a listen and realize it has some terrific songs and that they will discover an unknown talent," Lorence says. "Nothing would make us happier than to have one of the songs land the writer a publishing or record deal, and hopefully it will bring in more members to the organization."

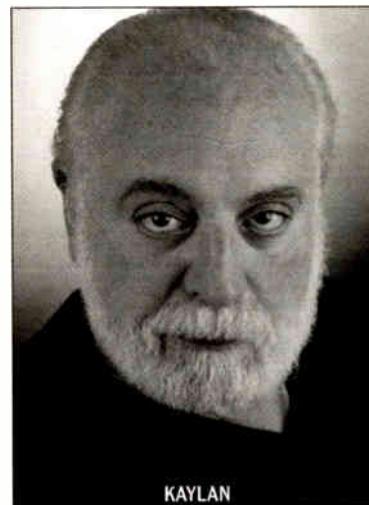
Leone says that the next showcase is scheduled for June 24 at the Cutting Room.

Words & Music™



by Jim Bessman

'HAPPY' HOWARD: Howard Kaylan of the Turtles and Flo & Eddie fame is happy indeed. "Happy Together," the timeless 1967 No. 1 Turtles hit penned by Gary Bonner and Alan Gordon, has been revived again by its key usage in the acclaimed movie *Adaptation*—not to mention two plays in *The Simpsons* this season and another in the upcoming *Freaky Friday* film remake.



KAYLAN

In *Adaptation* starring Nicolas Cage, the main character's fellow screenwriter brother uses "Happy Together" as a means of juxtaposing a soundtrack song against the story's mood, à la "As Time Goes By" in *Casablanca*.

But the Carlin America-published song, which later charted for Dawn, Captain & Tennille, and the Nylons and has also been covered by scores of artists, including Mel Tormé and Flo & Eddie associate Frank Zappa, remains a commercial staple as well.

Recent national commercial placements include Florida Orange Juice, Marshall Fields, Red Lobster, and SunCom Wireless. Kaylan reports that he and his longtime Turtles partner, Mark Volman—who own the original "Happy Together" master—have just licensed it for an international Heineken spot starring Jennifer Aniston.

"We got more money for that usage than we've ever received for it or any song we've ever done," he says. "The song will not die—and neither will our careers!"

True indeed, but the song's inclusion in *Adaptation* has also spurred the solo side of Kaylan's career. "When I saw the film, the audience started singing along with it," he relates. "It indicated to me that this thing had a life of its own—and that it was time for me to get off my butt and finish my solo album."

The disc will contain "Easy Street," a new song penned by High Concept Music (BMI) writers Kaylan and Volman. The latter moonlights as a college teacher and is writing a musical revolving around the music of his late Academy Award-winning uncle Leo Robin; his hits include "Thanks for the Memory" and "Diamonds Are a Girl's Best Friend."

Otherwise, "every song is a cover of an album track or B-side that I've been infatuated with since the early '60s," Kaylan adds, "from the Verve Folkways catalog and [its] Jim & Jean songs to British imports and unheard songs by Michael Brown of the Left Banke. I could write songs about middle-aged angst or the state of the world—or 'you and me, baby,' [but] I've had 38 years of doing that, and no one wants to hear a 55-year-old clown with an album intended to compete with Aaron Carter."

Meanwhile, Kaylan's autobiographical film, *My Dinner With Jimi*, for which he received the best screenplay nod at the 2003 Slamdunk Film Festival in Park City, Utah, garnered favor at its recent showing at the Santa Monica Film Festival. The Bill Fishman-directed flick chronicles the night in 1967 when Kaylan met Jimi Hendrix and the Beatles.

"It's an absolutely true story," Kaylan recounts. "It was our first trip to London, and we met Graham Nash, Donovan, the Stones, and the Beatles—who played us *Sgt. Pepper's Lonely Hearts Club Band* before it was released—all on the same night! I wound up eating dinner with Hendrix at 4 a.m. and getting violently ill and puking all over his red velvet suit!"

Ah, those were the days—which brings us back to "Happy Together." "It's set up as the greatest 'lonely song' of all time—yet it's very 'up,'" Kaylan says, noting that the lyric actually concerns someone *imagining* being "happy together" with another.

"We had guys returning from Vietnam saying that it got them through the war, and then they got back home and used it as their wedding song," he continues. "It was an incredibly emotional experience for people, and there was something magical about the sound. I'm not really sure why, because it's a simple melody and production, yet there's something transcendent about the record that I very much doubt could be duplicated today—and not just because it's something that's etched in our collective memory bank."

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MERCHANTS & MARKETING

Universal One-Stop, CD World File Ch. 11

BY ED CHRISTMAN

NEW YORK—With the new Chapter 11 bankruptcy filings by Universal One-Stop and CD World, the number of accounts currently operating under Chapter 11 protection in the U.S. rises to four. Earlier this year, retailers Warehouse Entertainment and Value Music filed for Chapter 11 protection, while another account, Southwest Wholesale, shut its doors and is liquidating outside of court.

Philadelphia-based Universal One-Stop, one of the oldest one-stops in the U.S., filed for Chapter 11 protection April 10 after it came in technical default of its revolving credit facility. It then could not reach agreement with its bank, Wachovia, about restructuring the terms of the loan, according to Universal One-Stop founder and owner/president Harold Lipsius.

A loan covenant required Universal One-Stop to maintain a net worth of \$6 million, while the wholesaler's net worth was down to about \$5.75 million, Lipsius reports. To restructure the loan agreement, sources suggest that the bank asked Universal One-Stop for

more than it could supply. Typically, such negotiations could consist of requesting more collateral, a payment toward the principal, and/or higher interest payments.

Universal One-Stop had sales of approximately \$35 million last year and lost around \$250,000. This followed the previous loss of about \$500,000 on revenue of about \$41 million in 2001, according to Lipsius and sources.

Lipsius says, "We had losses over the last few years, and I guess the bank got nervous." He adds that he hopes to reorganize and emerge from Chapter 11, saying, "We want to stay in business."

Banks are pulling the trigger on companies like Universal One-Stop earlier and tightening credit lines because they are nervous about both online piracy and this year's 10% decline in album sales on the heels of last year's 10.7% drop.

The Universal One-Stop filing came as a surprise to vendors because not only was the wholesaler current on its bills, but it never failed to take advantage of the 2% early payment discounts.

The company is said to have inven-

tory of about \$6 million. The bank loan is secured by the wholesaler's inventory, while the majors are also secured but subordinated to the bank. Sources suggest that Universal One-Stop owes Wachovia about \$1 million.

On the other hand, CD World's April 16 filing was not unexpected, as the retailer has been having problems since the holiday product payments came due in mid-February. Then, David Lang—president of the South Plainfield, N.J., chain—asked the product suppliers for more time to make payments and switched to paying c.o.d. for all purchases made since then. According to sources, CD World owes its bank about \$1 million, while accounts payable are about \$5 million.

The filing comes about one year after the company first announced a merger with St. Louis-based Street-side Records to form a 19-unit chain. As part of its attempted restructuring, Lang closed five under-performing stores but experienced difficulty with landlords about terminating the leases of the shuttered stores, thus forcing the Chapter 11 filing. Lang says he plans to reorganize.

Madonna Restricts Digital Downloads To Full Albums

BY BRIAN GARRITY

NEW YORK—While an increasing number of artists are allowing music from their albums to be carved up and sold online as à la carte digital singles, not all acts are going along with the distribution concept.

In the latest example, Madonna is planning to make her major-label repertoire available to digital music services but will largely restrict permanent ownership to full album downloads, sources say. This means that those who want to burn much of Madonna's content to a blank CD have to buy an entire album; with the exception of her new single, "American Life," individual tracks will not be available for purchase.

What's more, Madonna is not making her music available on a rental basis, except for "American Life." Such usage rules leave subscription services like MusicNet (partially

owned by Warner Music Group [WVG]), Pressplay, and Rhapsody out in the cold. Those services offer their music as on-demand streams or conditional downloads and then allow subscribers to cherry-pick tracks for burning; they do not offer albums for purchase in a bundled form.

As a result, most of Madonna's music will be available to own digitally only through such non-subscription companies as Liquid Audio and Ecast. Those services—which count Tower Records, Trans World Entertainment's *fyem.com*, and Best Buy as distribution partners—have a history of selling bundled albums as well as à la carte downloads. Content is expected to be available with the April 22 bow of Madonna's new album, *American Life* (Maverick/Warner Bros.).

Off the record, subscription companies are expressing frustration with the policy. They note that the absence of superstar content from the likes of Madonna—who is selling the "American Life" single through her own site and previewing the new album for free for a limited time through AOL and *mtv.com*—is holding back the development of commercial digital music and giving consumers added incentive to use unlicensed peer-to-peer (P2P) services.

Following the uproar about the policy, sources indicate that there has been talk of releasing Madonna's singles to the subscription services. But no decision had been made at press time.

Warner Bros. parent WMG declined comment, and Madonna's manager, Caresse Henry, could not be reached by press time. However, Madonna's strategy is not in step with WMG's usual digital-music stance. The major has made more than 45,000 tracks from its catalog available for à la carte purchase with virtually no usage restrictions.

Sources note that while labels can set policies for digital distribution, they ultimately are at the mercy of the artist's desires. (EMI, for example, offers some of its digital content exclusively in full album bundles, in keeping with certain acts' wishes.)

Meanwhile, Madonna's camp is also attempting to clamp down on the P2P piracy of *American Life* ahead of its release date by flooding file-sharing networks with decoy tracks. Those who download the phony *American Life* files through services like WinMX and Kazaa are greeted by the voice of Madonna asking, "What the fuck do you think you're doing?"



MADONNA

Artist On Demand Gives Users A Say In Song Selection

BY JANE DAYE and BRIAN GARRITY

As the digital-music industry continues to debate the merits of à la carte downloads vs. on-demand subscription services—and which business model will actually attract paying customers—San Diego-based MusicMatch is enjoying success selling access to a more basic service: premium radio on the Internet.

The company claims more than 135,000 subscribers to the service, known as Artist on Demand, and has licensing deals with Universal Music Group, Warner Music Group, EMI Recorded Music, and BMG Entertainment. (It continues to negotiate with Sony regarding a license.)

MusicMatch is also expanding its indie label catalog. At the beginning of this month, it announced licensing agreements with independent music labels Rounder Records,TVT, and V2.

Artist on Demand—which enables users to create artist-specific radio channels—is available as part of the Platinum package of the MusicMatch MX suite of online music services, which costs \$5 per month, or \$60 per year. The company claims that subscriptions account for one-third of its total revenue.

The success of MusicMatch's premium radio strategy has spurred others to experiment with the subscription radio model. Listen.com's Rhapsody, Yahoo, FullAudio's Music

Now, and Real Networks have all launched radio-specific subscription offers in recent months.

More than 80% of the content played back through the Artist on Demand service is by the act or acts that the user specifies; the rest is from performers with a similar sound. Users can skip tracks, and there is no limit to the number of personalized channels a user can create.

MusicMatch CEO Dennis Mudd says that while the company is interested in offering downloads in the long run, to date it has avoided the on-demand digital-music market because of licensing costs and concerns about the quality of the consumer experience.

He says that the scope of on-demand content currently available is not "good enough" to compete against peer-to-peer services. What's more, Mudd sees limited commercial interest in conditional music offers. He says that MusicMatch will offer downloads via subscription "when our customers can really own the music after they buy it."

In the meantime, the company is busy promoting the advantages of its radio offering. Mudd says, "With our service, you can't pick the exact

tracks that you want, but we think that we know what tracks you would want to pick."

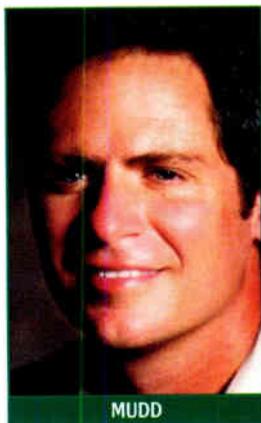
The company uses personalization technology that measures listening behavior, the popularity levels of songs, and music similarities between acts to determine its programming.

MusicMatch is also playing up the fact that its radio offering is half the cost of an on-demand subscription service and that it is often able to gain access to new music more quickly—at the radio add date—because it does not have the same licensing issues. Mudd says, "Our subscribers don't have to wait until [the music is] on the shelves to hear [it]."

(On-demand services are gaining greater access to radio-add music, but it remains a work in progress.)

The push into such services as subscription radio is an effort by MusicMatch—the privately held company that counts Redpoint Ventures, Intel Capital, and Thomson Multimedia among its backers—to keep pace with larger rivals, including Real Networks and Microsoft's Windows Media division.

There are two primary components



MUDD

Sites + Sounds

CHARTER TESTS FULLAUDIO: Chicago-based FullAudio is teaming with Charter Communications to offer a three-month free trial of its new MusicNow digital service to new high-speed Internet users. Charter is also offering a month of Internet access to new customers for \$1.

Under the deal, available through May 7, new Charter broadband subscribers will have free access to the premium tier of MusicNow, which features commercial-free Web radio programming and unlimited conditional downloads, for 90 days. Users can also burn tracks to a CD for 99 cents per song.

MusicNow offers more than 200,000 songs from all five majors, as well as independents Koch and Sanctuary. **BRIAN GARRITY**

YAHOO GOES LIVE: Yahoo has debuted a new live music programming feature on Launch in the vein of AOL's Sessions@AOL.

Live@Launch (launch.yahoo.com/live) offers original performances and interviews from both new and popular acts. Launch is kicking off the initiative with spotlights on Sean Paul, 50 Cent, and Matchbox Twenty.

Music at Yahoo VP/GM David Gold-

berg says, "As broadband adoption continues to increase, the Web is becoming the primary alternative to television for consumers looking for access to music programming from their favorite artists." **BRIAN GARRITY**

MUSIC CHOICE CUSTOMIZATION: Music Choice, a provider of digital music via cable, satellite, and the Internet, has launched an interactive service that enables users to create custom music channels.

The service, My Music Choice, is available at no additional cost and is offered through the Horsham, Pa.-based company's video-on-demand infrastructure. Users can select up to three music genres and eight sub-genres per channel by scrolling through prompts displayed on their TVs or computers. The service also offers album art, news, and other information. **ERIK GRUENWEDEL**

ICE-T TEAMS WITH ALTNET: Ice-T has released his latest album, *Repossession*, via Altnet, the secure file-swapping service that runs simultaneously with Kazaa. The set, part of a long-term distribution deal between Ice-T and Altnet, sells for \$4.99. **ERIK GRUENWEDEL**

MARKETING VIA DOWNLOADS: Neurotic Media—a promotion and distribution service for secure music downloads—has launched a new marketing feature that promotes music via expiration notices for encrypted downloads.

After a digital-rights-management-protected download times out, consumers receive a notice that includes an image of the track's cover art and album information, as well as a link to a designated retailer's product page to buy the CD.

The company says that more than 30% of its users view the expiration notices for their encrypted downloads. Neurotic executive VP Peter Jennings says, "This presents us with a powerful opportunity to use the medium for contextual marketing."

Last year, Atlanta-based Neurotic distributed secure promotional downloads through the likes of Launch, Musicmatch, windowsmedia.com, and rollingstone.com. **BRIAN GARRITY**

100M STRONG: Macrovision reports that it has more than 100 million copy-protected CDs in circulation worldwide. The bulk of those CDs—much of which are major-label content—is in circulation in Europe and Asia. Macrovision copy-protection technology prevents the ripping of the audio files from a CD to the MP3 format. **BRIAN GARRITY**



Declarations Of Independents™

ON A LEARNING CURVE: How often have you heard someone say about some industry fundamental, "Aw, that's Record Biz 101?"

Like many other college students, a group of 30 San Francisco State University (SFSU) enrollees are learning the basics of the music industry. But to do so, they have started their own independent record label.

The imprint, 19th & Holloway Records (named for the location of



BRAE

the SFSU campus), is the brainchild of C. Michael Brae. Brae runs his own indie operation, Hitman Records, and is the author (with Hitman COO Dameon V. Russell) of the business book *Music Distribution—Selling Music in the New Entertainment Marketplace*. This semester, Brae—who has also taught at the University of California Los Angeles—is leading a three-credit course, "Independent Record Labels: A-Z," at the SFSU extension.

While most college music business courses usually operate on a theoretical level, Brae, who is the principal lecturer, believes that the best way to learn is to do. So 19th & Holloway was founded to walk students through the record-making process.

"I say, 'You guys want all the glory and stuff, but this is what makes you successful,'" Brae says.

The class elected its own label officers (Vanessa Beggs is president of 19th & Holloway; Eugene Smith is CEO), and all students have prescribed areas of responsibility, such as operations, A&R, marketing, sales, promotion, and publicity.

The students are not just going through the motions: The 16-week course will culminate with the release of an album, the hip-hop compilation *This Is Your Brain on Hip-Hop*, which will feature 12 or 13 Bay Area artists.

"[The class members] select all the acts," Brae says. Production costs are virtually nonexistent,

because the album artists brought finished tracks to the label. A class member from last semester is creating the package artwork. Mastering is being done at high-end facility the Plant in Sausalito, Calif., where one of the students is employed. An Oakland disc manufacturer will press 200-300 units of the set.

Total capitalization for the album is \$700, raised through lab fees—suggesting that, like any other independent label, the SFSU imprint is under duress to get good results from a small fistful of dollars.

Also like any good indie, 19th & Holloway has embarked on a low-cost marketing campaign. The label has secured airplay for some *This Is Your Brain on Hip-Hop* tracks on the SFSU station, KSFS, and on April 11 mounted an on-campus performance by the album's acts.

The students are going direct to retail, for the time being: Bay Area indie retailers Amoeba Music and Rasputin Music have been approached to stock the title, and Brae says the class plans to solicit Tower and Virgin. If the record takes off legitimately, he adds, "I am prepared to sign distribution."

19th & Holloway will cease to exist as a company with the end of the project and the semester. Any profits made from the sale of *This Is Your Brain on Hip-Hop* will be made available to next semester's class.

Brae says, "Even if you sold only five [copies], the whole point of it is, you went through the process."

He adds that he has been impressed by the enthusiasm, alertness, and intuition of his young charges: "These kids, they are not sleeping. They are on top of it."

We hope other music-biz educators will pay some attention to what Brae and his students are pulling off in San Francisco. All too often, aspiring young entrepreneurs come to this business with a headful of dreams and little hard knowledge of the way things work or the way they can go wrong. SFSU has afforded its students an opportunity to learn the ropes for real, without the peril of imminent bankruptcy.

CRAFTY DEAL: Toronto-based label Arts & Crafts has signed a U.S. distribution agreement with New York-based Caroline Distribution. On June 3, Caroline will issue *Broken Home Scene's You Forgot It in People*, which recently took best alternative album honors at Canada's Juno Awards. Arts & Crafts albums by Jason Collett and the Apostle of Hustle will follow. In Canada, the label is distributed by EMI Music.

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TRAFFIC TICKER Top Music Sites

Traffic In February

TOTAL VISITORS (in 000s)

1. AOL Music Channel	11,021
2. MusicMatch Jukebox	8,340
3. LAUNCH	8,143
4. MTV Networks Sites	4,351
5. Sony Music Sites	4,190
6. VUNet USA Sites	3,830
7. BMG Music Service	3,484
8. Warner Music Group Sites	2,504
9. lyrics.com	2,493
10. azlyrics.com	1,805
11. artistdirect.com	1,362
12. Netscape Music	1,285
13. RealJukebox	1,231
14. pressplay.com	1,011
15. billboard.com	919

AVERAGE MINUTES PER VISITOR PER MONTH

1. MusicMatch Jukebox	58:41
2. spinner.com	50:25
3. LAUNCH	29:10
4. RealJukebox	25:12
5. DefJam Records Sites	18:01
6. morpheus-os.com	17:14
7. AOL Music Channel	15:02
8. MTV Networks Sites	13:24
9. allmusic.com	12:30
10. BMG Music Service	10:10
11. cokemusic.com	9:04
12. VUNet USA Sites	9:03
13. musiccity.com	8:49
14. towerrecords.com	8:03
15. Sony Music Sites	6:04

Nielsen//NetRatings

Source: Nielsen//NetRatings, February 2003. Rankings edited by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

RIAA Certifications For March

Following are the March Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

- Fleetwood Mac**, *Rumours*, Warner Bros., 19 million.
- Eminem**, *The Eminem Show*, Web/Aftermath/Interscope, 8 million.
- Dixie Chicks**, *Home*, Monument/Columbia, 6 million.
- Nickelback**, *Silver Side Up*, Roadrunner, 5 million.
- Norah Jones**, *Come Away With Me*, Blue Note, 5 million.
- 50 Cent**, *Get Rich or Die Tryin'*, Shady/Aftermath/Interscope, 4 million.
- Disturbed**, *The Sickness*, Giant, 3 million.
- Tool**, *Aenima*, Volcano, 3 million.
- Don McLean**, *American Pie*, Capitol, 2 million.
- George Strait**, *Latest Greatest Straitest Hits*, MCA Nashville, 2 million.
- Soundtrack, *Rent (Original Broadway Cast)*, DreamWorks, 2 million.
- Elton John**, *Elton John's Greatest Hits: 1970-2002*, Rocket/UTV/UME, 2 million.

PLATINUM ALBUMS (1 million units)

- Various artists, *Wow Hits 2003*, Sparrow.
- Stevie Wonder**, *Song Review: Greatest Hits*, Motown, his fifth.
- Various artists, *NBA Livestyle 2003*, EA Sports Trax.
- Audioslave**, *Audioslave*, Inter-

scope/Epic, its first.

B2K, *Pandemonium*, T.U.G./Epic, its first.

Don McLean, *American Pie*, Capitol, his first.

50 Cent, *Get Rich or Die Tryin'*, Shady/Aftermath/Interscope, his first.

Lynyrd Skynyrd, *20th Century Masters—The Best of Lynyrd Skynyrd*, MCA, its 11th.

Sean Paul, *Dutty Rock*, VP/Atlantic, his first.

U2, *Best of 1990-2000*, Interscope, its 14th.

Snoop Dogg, *Paid Tha Cost to Be Da Bo\$\$*, Doggystyle/Priority/Capitol, his sixth.

GOLD ALBUMS (500,000 units)

- Various artists, *Wow Gospel 2003*, Verity.
- John Mayer**, *Any Given Thursday*, Aware/Columbia, his second.
- Bob Dylan**, *The Bootleg Series, Vol. 5*, Columbia, his 30th.
- Various artists, *Wow Hits 2003*, Sparrow.
- Stevie Wonder**, *Song Review: Greatest Hits*, Motown, his eighth.
- Various artists, *NBA Livestyle 2003*, EA Sports Trax.
- David Gray**, *A New Day at Midnight*, ATO Records, his second.
- 50 Cent**, *Get Rich or Die Tryin'*, Shady/Aftermath/Interscope, his first.
- Saliva**, *Back Into Your System*,

Island, its second.

Trisha Yearwood, *Inside Out*, MCA Nashville, her 10th.

Stone Sour, *Stone Sour*, Roadrunner, its first.

Play, Play, Columbia, its first.

Various artists, *Disneymania!*, Walt Disney.

Lynyrd Skynyrd, *All Time Greatest Hits*, MCA, its 16th.

Neil Diamond, *20th Century Masters—The Best of Neil Diamond*, MCA, his 38th.

The Who, *20th Century Masters—The Best of the Who*, MCA, its 18th.

The Temptations, *20th Century Masters—The Best of the Temptations*, Motown, their 16th.

Marvin Gaye, *20th Century Masters—The Best of Marvin Gaye*, Motown, his sixth.

ABBA, *20th Century Masters—The Best of ABBA*, Polydor, its eighth.

Soundtrack, *Queen of the Damned*, Warner Bros.

Marilyn Manson, *Holy Wood*, Interscope, his fourth.

Righteous Brothers, *The Very Best of the Righteous Brothers*, Polydor, their fifth.

Keith Whitley, *Super Hits*, RCA Nashville, his fourth.

Newsboys, *Shine . . . The Hits*, Sparrow, their fourth.

U2, *Best of 1990-2000*, Interscope, its 14th.

Retail Track™



by Ed Christman

SHARING NEWS: A lot of competitors are really intrigued by the Sony Music Entertainment restructuring, particularly how it affects sales and distribution. Sony has been mum on the topic so far, but it is clear that the company is switching to a shared-services setup for its labels' sales efforts. Not so obvious is that its distribution entity—which up until now had the strongest stance vis-à-vis the labels within the corporate structure of the five major U.S. distribution companies—is being designed so that it has less stature internally.

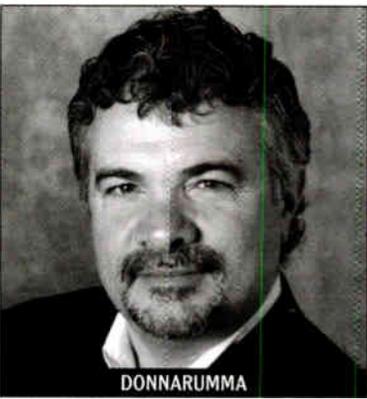
The move to a shared-service setup for sales harks back to the days of the PolyGram Label Group (PLG) and before that to Sony itself, when it was known as CBS Records and its labels did not have any sales arms. PLG existed from 1991 through 1994 and served as the sales, marketing, and promotion arm for a number of PolyGram labels. Not to discount PLG's accomplishments—with a shout out to Sony Music International president **Rick Dobbis**, who headed that operation—but the labels that relied on PLG for sales found the experience frustrating. As one PolyGram label executive told me back then, it is hard enough when labels within a major are vying for the attention of the distribution company, but to have to vie for the attention of PLG on top of that is "kind of like spitting in the wind."

The dangers of shared services are that the labels will not have any control over the destiny of their records. Also, in a world where a number of labels within one major are vying for the attention of distribution and retail, a record can pop from any number of directions, including from distribution itself, and you may lose some of those opportunities without all that pulling and pushing.

The benefits are you can really set priorities, maybe like they have never been done before—not even at Sony, which long has had the strongest centralized structure among the majors. And you probably do not chase a lot of records that should not have been chased in the first place, thus saving on marketing costs.

You can be sure that there have been plenty of debates at Sony as to how to reap the benefits of shared-services sales while avoiding the dangers. So far, Sony appears to have decided in favor of strengthening the way it attacks priorities. Sources say the sales arm will now be headed by **Tom Donnarumma**, with each label sales head reporting to him and one centralized sales staff working all the labels' records. While the label sales heads will still design and implement sales plans and promotion-

al campaigns, sources say that Donnarumma, probably taking his lead from newly appointed Sony Music U.S. president **Don Ienner** (see story, page 1), will control how cooperative advertising funds are spent, with input from the label sales heads. Previously, the advertising funds at Sony were split 50/50 between each label and distribution; at the other majors, the individ-



DONNARUMMA

ual labels control the advertising spend. In the new setup, the question remains whether distribution will control any co-op. Sources suggest yes, but not as much as before—probably for catalog and maybe discretionary funds to participate in local and regional promotions. But regardless of how that question is answered, most important is Sony's attempt to design its new structure so that walls between the labels and distribution are broken down.

But how do you capture the opportunities that you are losing because there is less pulling and pushing? That all depends on how you set up checks and balances and how you structure communication flow and information gathering. With fewer walls and layers, you definitely help communication, and that should allow for potential opportunities to be targeted.

Sony also has one other plan to compensate for any opportunities that it might lose by switching to a centralized sales arm. It plans to dramatically expand its use of RED, its independent distribution company, in working developing acts. But this will be covered at a later date.

Before I sign off, let me point out one more thing you might lose by breaking down the walls between sales and distribution. The labels tend to do whatever it takes for their records, and God bless their pointy little heads for that. But distribution companies are needed to remind labels that sometimes their sales machinations are not in the best long-term interest of the industry. Here's to hoping that the retail advocate role remains strong in the built-in checks and balances of the restructuring.

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APRIL 26 2003 Billboard TOP KID VIDEO™				
THIS WEEK	LAST WEEK	TITLES	SALES DATA	PRICE
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
1	1	NUMBER 1 CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.95
2	4	BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT HIT ENTERTAINMENT 24108	2003	14.99
3	3	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	2003	14.95
4	2	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	2003	19.95
5	5	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003	19.95
6	6	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 239234	2003	12.98
7	7	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 239234	2003	12.98
8	9	SPONGEBOB: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.95
9	13	HERE COMES PETER COTTONTAIL SONY WUNDER/SONY MUSIC ENTERTAINMENT 54187	1971	9.98
10	8	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	2003	26.95
11	12	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH ANCHOR BAY ENTERTAINMENT 13291	2003	12.95
12	11	SESAME STREET: ZOE'S DANCE MOVES SONY WUNDER/SONY MUSIC ENTERTAINMENT 50200	2003	12.95
13	10	BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	1997	22.99
14	18	RUGRATS EASTER NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 871858	2002	12.95
15	14	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
16	15	SPONGEBOB: ANCHORS AWAY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879183	2003	12.95
17		ELMO'S WORLD: SPRINGTIME FUN SONY WUNDER/SONY MUSIC ENTERTAINMENT 54181	2002	12.99
18	20	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
19	21	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
20	16	THE WIGGLES: MAGICAL ADVENTURE HIT ENTERTAINMENT 2519	2003	14.95
21	17	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	2003	14.95
22	19	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003	12.95
23	23	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
24	22	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
25		BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95

APRIL 26 2003 Billboard RECREATIONAL SPORTS™				
THIS WEEK	LAST WEEK	TITLES	SALES DATA	PRICE
		TITLE PROGRAM SUPPLIER & NUMBER		PRICE
1	1	NUMBER 1 WWE: ROYAL RUMBLE 2003 SONY MUSIC ENTERTAINMENT 59355	3 Weeks At Number 1	14.95
2	2	WWE: RAW TENTH ANNIVERSARY SONY MUSIC ENTERTAINMENT 59381		12.95
3	6	WWE: DIVAS UNDERESSED SONY MUSIC ENTERTAINMENT 59345		14.95
4	3	ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON VENTURA DISTRIBUTION 1416		14.95
5	9	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321		19.98
6	5	ULTIMATE X BUENA VISTA HOME ENTERTAINMENT 362006		22.95
7	4	WWE: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 59351		19.95
8	7	SUPER BOWL XXXVII WARNER HOME VIDEO 37855		19.95
9	8	AND1 MIXTAP OUR 2002 VENTURA DISTRIBUTION 3413		14.98
10	10	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375		19.95
11	15	WWE: NO MERCY SONY MUSIC ENTERTAINMENT 59325		19.95
12	12	WWE: ARMAGEDDON 2002 SONY MUSIC ENTERTAINMENT 59353		16.95
13	13	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250		14.98
14	11	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77035		14.98
15	20	WWE: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125		19.98
16	14	TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1 REDLINE ENTERTAINMENT 77002		15.95
17	19	WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59339		14.95
18	16	TONY HAWK'S TRICK TIPS VOL. II REDLINE ENTERTAINMENT 77020		14.98
19		WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 5932		19.98
20		WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617		14.95

APRIL 26 2003 Billboard HEALTH & FITNESS™				
THIS WEEK	LAST WEEK	TITLES	SALES DATA	PRICE
		TITLE PROGRAM SUPPLIER & NUMBER		PRICE
1	2	NUMBER 1 PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	1 Week At Number 1	9.99
2	5	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273		9.95
3	1	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210		9.95
4	3	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 330210		9.95
5	4	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840		12.98
6	7	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.95
7	6	METHOD: ALL IN ONE CURRENT WELLNESS 906		12.98
8	9	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114		12.95
9	8	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790		24.98
10	14	THE CRUNCH: THE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10913		14.98
11	11	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231		14.98
12	10	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
13	13	TARGET TONING WORKOUT: ABS OF STEEL WARNER HOME VIDEO 51368		9.95
14	18	FIRM: BODDY SCULPTING SYSTEM GOODTIMES HOME VIDEO 2210		9.95
15	12	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572		12.98
16	17	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.99
17	17	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156		9.95
18		BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586		9.99
19	16	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294		19.98
20	15	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499		14.98

◆ IRMAA 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. ◆ IRMAA 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

Rental Spending Up 8% In Q1

BY JILL KIPNIS
LOS ANGELES—With home video executives and retailers predicting high interest in the DVD format for at least the next three years (*Billboard*, April 5), it is not surprising that DVD helped create a new record for rental revenue in first-quarter 2003, according to the Los Angeles-based Video Software Dealers Assn. (VSDA).

Combined spending on VHS and DVD rentals totaled \$2.34 billion, an 8% increase over first-quarter 2002. The previous first-quarter record occurred in 2001, when \$2.26 billion in rental revenue was generated.

The DVD format accounted for 49% of rental revenue in the first quarter; DVDs only accounted for 26% of rental revenue in first-quarter 2002. Total spending on DVD rentals increased 83% over first-quarter 2002. Spending on VHS rentals dropped 23% compared with the same time frame in 2002.

This year's first-quarter turns, or units rented, were 811 million combined VHS and DVD units. Consumers rented a total of 448 million VHS units and 363 million DVDs, spending \$1.19 billion on VHS and \$1.15 billion on DVD. Total turns increased 4.2% over first-quarter 2002.

According to the VSDA, Universal Studios Home Video's *The Bourne Identity* generated the most DVD rental revenue (\$36.4 million).

Buena Vista Home Entertainment's *Signs* earned second place with \$34.7 million, and HBO Home Video's *My Big Fat Greek Wedding* earned \$29.6 million. Other top titles include *Sweet Home Alabama* (Buena Vista, \$29 million), *Barbershop* (MGM Home Entertainment, \$26 million), *The Ring* (DreamWorks Home Entertainment, \$20.1 million), *Road to Perdition* (DreamWorks, \$19.4 million), *One Hour Photo* (Twentieth Century Fox Home Entertainment, \$18.6 million), *About a Boy* (Universal, \$17.9 million), and *The Banger Sisters* (Fox, \$16.3 million).

The VSDA attributed high demand for video rentals to three factors: a strong slate of first-quarter new releases, the increase in new-DVD-player owners during the holiday season, and harsh weather conditions in parts of the country that created higher demand for at-home entertainment.

VSDA president Bo Andersen says, "DVD was just short of being half of the rental revenue for the whole first quarter. It means to me that going forward, DVD is regularly going to outperform VHS in rental revenue. What I thought was remarkable is that this performance could happen among war and joblessness jitters and in an economy when a lot of retail is down. It means that DVD is a product that is integral to American culture."



ANDERSEN

APRIL 26 2003 Billboard TOP MUSIC VIDEOS™

THIS WEEK	LAST WEEK	TITLES	SALES DATA	PRICE
		TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	NUMBER 1 THE BEATLES ANTHOLOGY CAPITOL VIDEO 90190	The Beatles	149.95/69.95
2	3	LIVE IN NEW ORLEANS LUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD
3	2	I AM TRYING TO BREAK YOUR HEART PLEXIMUSIC 007	Wilco	19.95/24.95
4	5	LA HISTORIA EMI LATIN VIDEO 80819	Intocable	14.98 CD/DVD
5	4	JOSH GROBAN IN CONCERT WARNER REPRIS VIDEO 48413	Josh Groban	27.98 CD/DVD
6	6	AN EVENING WITH THE DIXIE CHICKS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks	14.95/19.95
7	7	LIVE IN CONCERT HBO HOME VIDEO/WARNER MUSIC VISION/WARNER HOME VIDEO 91683	Cher	19.98/24.98
8	8	FOR THE LAST TIME-LIVE FROM THE ASTRODOME MCA/NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 17031	George Strait	19.95 DVD
9	12	SECRET WORLD LIVE Geffen Home Video/Universal Music & Video Dist. 493594	Peter Dinklage	24.95/19.95
10	9	ANY GIVEN THURSDAY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95
11	NEW	A SORTA FAIRYTALE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79804	Tori Amos	9.98 DVD
12	13	HELL FREEZES OVER Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
13	15	MTV UNPLUGGED V2.0 VAGRANT 378	Dashboard Confessional	18.99 CD/DVD
14	17	EVERY BREATH YOU TAKE A&M VIDEO 3640	The Police	19.95/19.95
15	11	LIVE IN CONCERT: THE COME TOGETHER TOUR ESSENTIAL VIDEO/ZOMBA VIDEO 110159	Third Day	19.95 DVD
16	14	BACK IN THE U.S. LIVE 2002 CAPITOL VIDEO 77389	Paul McCartney	19.98/24.98
17	21	LET'S GET LOUD EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
18	20	GLOBAL MUTE 9201	Paul Van Dyk	19.98 CD/DVD
19	18	LIVE AT FOLSOM FIELD, BOULDER, COLORADO BMG VIDEO 65042	Dave Matthews Band	19.98/24.98
20	10	HEAVEN Spring House Video/Chordant Dist. Group 4466	Bill & Gloria Gathner And Their Homecoming Friends	29.95/24.95
21	16	GOING HOME Spring House Video/Chordant Dist. Group 4467	Bill & Gloria Gathner And Their Homecoming Friends	29.95/24.95
22	NEW	VIEW FROM THE VAULT: VOL. 4 MONTEREY HOME VIDEO 347972	Grateful Dead	24.95 DVD
23	25	DISASTERPIECES ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
24	26	THE DANCE WARNER REPRIS VIDEO 38486	Fleetwood Mac	19.95/24.97
25	28	DRIVE-THRU RECORDS DRIVE-THRU VIDEO 60080	Various Artists	16.95 DVD
26	22	WARPED TOUR LIVE! 2002 PIONEER ENTERTAINMENT 11943	Various Artists	24.95 DVD
27	23	I'M WITH YOU/SK8ER BOI ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD
28	30	THE UP IN SMOKE TOUR EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
29	32	PLAYIN' AROUND THE WORLD COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95
30	31	ONE NIGHT ONLY: LIVE EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
31	27	THE BEST OF 1990-2000 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST 63511	U2	12.95/19.95
32	36	SUPERNATURAL LIVE ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
33	34	PULL OVER COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
34	29	IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK J RECORDS/BMG VIDEO 20056	Rod Stewart	14.95/19.95
35	37	LIVE IN HAWAII EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
36		HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
37		LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
38		THE DEFINITIVE COLLECTION MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST 18146	Abba	24.98 DVD
39	35	ONE MORE CAR, ONE MORE RIDER WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
40		PUNK-O-RAMA: VOL. 1 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 50,000 units for video singles. ◆ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

APRIL 26 2003 Billboard TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1 1 Week At Number 1			
1	NEW	RED DRAGON (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R	26.95
2	1	MAID IN MANHATTAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13	27.95
3	NEW	RED DRAGON (COLLECTORS EDITION) UNIVERSAL STUDIOS HOME VIDEO 22736	Anthony Hopkins Edward Norton	R	34.95
4	3	JACKASS: THE MOVIE (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R	29.95
5	2	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R	27.95
6	NEW	THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339764	Animated	PG	29.95
7	4	JACKASS: THE MOVIE (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 56614	Johnny Knoxville Steve-O	R	29.95
8	8	GHOST SHIP (WIDESCREEN) WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R	27.95
9	NEW	FRIENDS: COMPLETE THIRD SEASON WARNER HOME VIDEO 22735	Jennifer Aniston Matthew Perry	NR	44.95
10	5	WHO FRAMED ROGER RABBIT? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24398	Bob Hoskins Christopher Lloyd	PG	29.99
11	6	8 MILE (WIDESCREEN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R	26.95
12	10	GHOST SHIP (PAN & SCAN) WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R	27.95
13	7	8 MILE (PAN & SCAN UNCENSORED) UNIVERSAL STUDIOS HOME VIDEO 22739	Eminem	R	26.95
14	NEW	FAR FROM HEAVEN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22456	Julianne Moore Dennis Quaid	PG-13	26.95
15	NEW	WEST SIDE STORY MGM HOME ENTERTAINMENT 1004353	Natalie Wood Richard Beymer	NR	39.95
16	11	EMPIRE UNIVERSAL STUDIOS HOME VIDEO 23063	John Leguizamo Denise Richards	R	26.95
17	14	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91983	Nia Vardalos John Corbett	PG	27.95
18	NEW	THE TRUTH ABOUT CHARLIE UNIVERSAL STUDIOS HOME VIDEO 22821	Mark Wahlberg Thandie Newton	PG-13	26.95
19	NEW	SECRETARY LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8113	James Spader Maggie Gyllenhaal	NR	24.95
20	NEW	RED DRAGON (DIRECTOR'S EDITION) UNIVERSAL STUDIOS HOME VIDEO 23268	Anthony Hopkins Edward Norton	R	34.95
21	15	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 28554	French Stewart	G	29.95
22	17	THE RING (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
23	NEW	DAWSON'S CREEK: FIRST SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 601029	James Van Der Beek	NR	39.95
24	22	GOING OVERBOARD TRIMARK HOME VIDEO 7017	Adam Sandler	R	14.95
25	NEW	NERTSERY RHYMES PLATINUM DISC CORP. 8179	The Three Stooges	NR	9.95
26	NEW	THE GREAT AMERICAN WESTERNS: VOL. 2 PLATINUM DISC CORP. 1016	Various Artists	NR	9.95
27	18	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13	27.95
28	26	HANGMEN PLATINUM DISC CORP. 102	Rick Washburn Sandra Bullock	R	4.98
29	NEW	ANDY GRIFFITH: VOL. 2 PLATINUM DISC CORP. 1156	Andy Griffith	NR	9.95
30	NEW	CHITTY CHITTY BANG BANG MGM HOME ENTERTAINMENT 907035	Dick Van Dyke	G	14.95
31	24	FRANK AND JESSE TRIMARK HOME VIDEO 6917	Rob Lowe Bill Paxton	R	9.95
32	19	THE RING (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
33	NEW	BONANZA: VOL. 1 PLATINUM DISC CORP. 1157	Lorne Greene	NR	9.95
34	NEW	THE GREAT AMERICAN WESTERNS: VOL. 3 PLATINUM DISC CORP. 1017	Various Artists	NR	9.95
35	27	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
36	NEW	BEVERLY HILLBILLIES: VOL. 1 PLATINUM DISC CORP. 1161	Buddy Ebsen	NR	9.95
37	32	THE LONG WALK HOME PLATINUM DISC CORP. 90910	Sissy Spacek	PG	9.95
38	16	FUTURAMA SEASON 1 FOXVIDEO 2006944	Animated	NR	39.98
39	25	A BRONX TALE HBO HOME VIDEO/WARNER HOME VIDEO 90954	Robert De Niro Chazz Palminteri	R	14.95
40	12	FEMME FATALE WARNER HOME VIDEO 24461	Antonio Banderas Rebecca Romijn-Stamos	R	27.95

APRIL 26 2003 Billboard TOP VHS SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1 1 Week At Number 1				
1		THE WILD THORNBERRYS MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339763	Animated	2002	PG	19.95
2	1	INSPECTOR GADGET 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25862	French Stewart	2003	G	22.95
3	2	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT HOME ENTERTAINMENT 871843	Animated	2002	NR	14.95
4	13	GHOST SHIP WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	2002	R	22.95
5	5	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
6	3	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	2002	R	22.95
7	8	WHO FRAMED ROGER RABBIT? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25702	Bob Hoskins Christopher Lloyd	1988	PG	19.99
8	4	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	2002	R	22.95
9	6	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
10	9	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
11	10	THE RING DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
12	12	BOB THE BUILDER: THE KNIGHTS OF FIX-A-LOT HIT ENTERTAINMENT 24106	Bob The Builder	2003	NR	14.99
13	11	BABY NEPTUNE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172	Baby Einstein	2003	NR	14.95
14	7	POKEMON 4EVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
15	14	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	Scooby-Doo	2003	NR	19.95
16	17	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
17	15	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
18	16	MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2006934	Strawberry Shortcake	2003	NR	12.98
19	18	SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOXVIDEO 2007030	Strawberry Shortcake	2003	NR	12.98
20	21	SPONGEBOB: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	Spongebob Squarepants	2003	NR	12.95
21	NEW	HERE COMES PETER COTTONTAIL SDNY WONDER/SONY MUSIC ENTERTAINMENT 54187	Animated	1971	NR	9.98
22	NEW	THE OTHER SIDE OF HEAVEN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29462	Christopher Gornham Anne Hathaway	2002	PG	19.99
23	19	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
24	20	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
25	NEW	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99

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

APRIL 26 2003 Billboard TOP DVD RENTALS™

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

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
2	1	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
3	7	GHOST SHIP WARNER HOME VIDEO 23410	Julianna Margulies Gabriel Byrne	R
4	3	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341644	Johnny Knoxville Steve-O	R
5	2	8 MILE UNIVERSAL STUDIOS HOME VIDEO 21981	Eminem	R
6	4	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
7	6	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
8	5	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6274	Ice Cube Mike Epps	R
9	8	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R
10	NEW	FAR FROM HEAVEN UNIVERSAL STUDIOS HOME VIDEO 22456	Julianne Moore Dennis Quaid	PG-13

APRIL 26 2003 Billboard TOP VHS RENTALS™

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

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1 1 Week At Number 1		
1	NEW	RED DRAGON UNIVERSAL STUDIOS HOME VIDEO 21987	Anthony Hopkins Edward Norton	R
2	1	MAID IN MANHATTAN COLUMBIA TRISTAR HOME ENTERTAINMENT 609748	Jennifer Lopez Ralph Fiennes	PG-13
3	6	GHOST SHIP WARNER HOME VIDEO 23293	Julianna Margulies Gabriel Byrne	R
4	4	FRIDAY AFTER NEXT NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6272	Ice Cube Mike Epps	R
5	2	8 MILE UNIVERSAL STUDIOS HOME VIDEO 61360	Eminem	R
6	3	JACKASS: THE MOVIE PARAMOUNT HOME ENTERTAINMENT 341643	Johnny Knoxville Steve-O	R
7	5	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
8	7	I-SPY COLUMBIA TRISTAR HOME ENTERTAINMENT 608706	Eddie Murphy Owen Wilson	PG-13
9	8	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R
10	NEW	FAR FROM HEAVEN UNIVERSAL STUDIOS HOME VIDEO 22456	Julianne Moore Dennis Quaid	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.

Vienna's MG-Sound Continues To Grow, Adapt To Industry Changes

BY CHRISTOPHER WALSH

VIENNA—Like the Ferraris driven by its founding principals, the pace at MG-Sound Studios is quickly accelerating. One of the most successful audio recording facilities in Europe and a member of the World Studio Group, MG-Sound continues to grow and produce recordings for album, post-production, and advertising clients. Meanwhile, artists of MG-Sound's HitSquad label/production company are likewise enjoying

growing success and recognition.

Serving the advertising industry since its formation in 1989, MG-Sound founders Martin Böhm, Ludwig "Stevie" Coss, and Eva Böhm were quick to differentiate their nascent business from the competition. "There were two or three old-fashioned post-production houses back then," Martin Böhm says. "We were one of the first to use Digidesign Sound Designer in conjunction with a stereo sampler. We had a completely different approach to post-production, because the others were just doing it the old-fashioned way, mixing onto one quarter-inch [analog] recorder."

Inside of three years, rented space in a cellar gave way to MG-Sound's current location in the historic center of old Vienna. The Andy Munro-designed, five-room complex—expected to expand further in the near future—now features a Solid State

Logic (SSL) XL K Series console in Studio A, an SSL Axiom-MT digital console in Studio B, and multiple Pro Tools HD systems. On any given day, the facility is hopping: Advertising and post-production clients come and go throughout the day, while such rock'n'roll bands as HitSquad act Loud 9 keep Studio A busy through the evening.

"It's a very rare combination in the German-spoken area," Böhm says. "I think we're the only ones who can do everything from live recording and on-location recording for film to post-production, music recording, arranging, composing, management, everything. In 2003, it's necessary to offer all these services to survive."

That ethic is manifested in current projects, from the upcoming Vienna Festwochen ("Festival Weeks") opening ceremony May 9, for which MG-Sound will provide everything from PA and live performance logistics to composition and prerecording of transitional music and sound effects, to nationally successful singles by Loud 9 and fellow HitSquad artist Gianna Charles.

Böhm says, "We deliver a complete service centered around everything that has sound."



Gemütlichkeit. MG-Sound Studios founders, from left, Ludwig "Stevie" Coss, Eva Böhm, and Martin Böhm practice the Viennese art of gemütlichkeit, or coziness, in Studio A.

Studio Monitor™

by Christopher Walsh



GRAMMY CONGRATS: Belated congratulations to **Ted Jensen**, the second mastering engineer to be honored with a Grammy Award, for his work on **Norah Jones' *Come Away With Me***. The Sterling Sound engineer, who appeared onstage at the 45th Annual Grammy Awards in New York with many of the album's other participants, follows **Gavin Lurssen** of Los Angeles-based Mastering Lab, the first mastering engineer acknowledged with a Grammy. Lurssen mastered the *O Brother, Where Art Thou?* soundtrack, which took album of the year honors at the 44th Grammy Awards in March 2002.

In the context of recent years, *Come Away With Me* represents a second consecutive album of the year that can be described as atypical. Like *O Brother, Where Art Thou?*, Jones' Blue Note debut is an organic, largely acoustic collection of songs played by real musicians—together in a room—who did not rely on overdubs to complete the performance. In another similarity to *O Brother, Come Away With Me* is a quiet album. And like Lurssen's mastering of *O Brother*, Jensen, producer **Arif Mardin**, and Jones took an approach quite different from the over-the-top compression of dynamic range and subsequent boosting of overall level that characterizes the majority of new releases, especially candidates for major airplay, let alone album of the year.

"It's a small combo," Mardin says, "four or five people playing, with additional coloring instruments. It is a quiet presentation, but technically, in the mixing and mastering, we were at full level."

"It's maybe a bit of a hybrid approach," Jensen adds. "Maybe a lit-

tle bit more than I would have done with a straight-up jazz record, to leave the dynamics pretty much intact and not mess with it too much. We didn't compress it much at all in mastering. The dynamics are pretty much intact but the idea was, while it's not going to directly compete with most of the pop records out there, we didn't want it to get lost either—which, I guess, it managed not to."

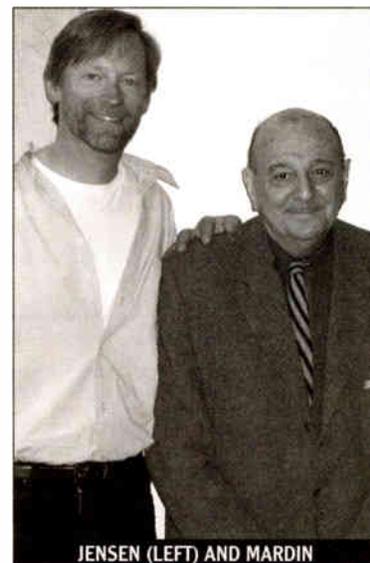
"We recorded the tracks upstairs at Sorcerer Sound," Mardin says of the downtown Manhattan facility, "and the studio is small. The drum booth was very small, but we didn't feel cramped. The creative juices were flowing, so we were very happy. She was playing piano and singing live, and we kept most of the live vocals, with a few touch-ups."

Mardin and engineer **Jay Newland** completed additional touch-ups and mixing at Sear Sound, also in New York. Tracks were recorded and mixed to analog tape, an appropriate format for such instrumentation.

"It certainly doesn't suffer from a lack of level," Jensen says, while still acknowledging the "arms race" of ever-increasing level demanded of mastering engineers. "There's a lot of pressure on people to get the volume up there. If you make a conscious effort to back off and tell people you're making an effort to back off and they're willing to go along with it, you get away with it maybe 50% of the time, if that. Or they'll come back with, 'We've got to crank it up a bit, hype it up a bit.' It's frustrating. The dominant theme becomes, 'What kind of compression are you going to use?' and 'How loud can you get it?' Sound takes a back seat. Hardly a week goes by where if you're not tearing your hair out, at least it's not fun. If you don't want to make it loud, somebody else will come along and will do it and get the gig. You've got to walk a fine line between keeping it reasonably sane and keeping the job."

"I don't think Norah's record is taking numbers away from teen pop, but there is a certain segment of the record-buying public that are awakened," Mardin says of Jones' ascension to the top of The Billboard 200 and multiple-Grammy recognition. "From the information we get from the field and looking at the live audiences where she performs, you see a lot of teenagers—12-year-old girls to 80-year-old grandmothers."

Or, as Jensen summarizes, "It's a victory for good music."



JENSEN (LEFT) AND MARDIN

APRIL 26
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 19, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	EXCUSE ME MISS Jay-Z/ The Neptunes (Roc-A-Fella/Def Jam/IDJMG)	HAVE YOU FORGOTTEN? Darryl Worley/ F. Rogers, J. Stroud (DreamWorks)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	SOMEWHERE I BELONG Linkin Park D. Gilmore, Linkin Park (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	BASELINE (New York) Gimel "Young Guru" Keaton MASTER SOUND (HOVERCRAFT) (Virginia Beach, VA) Andrew Coleman	OCEAN WAY (Nashville, TN) Julian King	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	NRG (North Hollywood, CA) Don Gilmore, John Ewing, Jr.
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G+/Pro Tools	Custom Ocean Way Neve 8078	SSL 4000 G	Vintage Neve 8068
RECORDER(S)	Pro Tools	Otari MTR 90/Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
RECORDING MEDIUM	Pro Tools	Quantegy 499/Pro Tools	Pro Tools	Pro Tools	Pro Tools HD
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	SONY (New York) Rich Travelli	EMERALD (Nashville, TN) Justin Niebank	ENCORE (Burbank, CA) Dr. Dre	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 9000 J	SSL 9080 J	SSL 4000 G	SSL G Series
RECORDER(S)	Pro Tools	Studer A820	Pro Tools HD	Pro Tools	Studer A820
MIX DOWN MEDIUM	Pro Tools	Quantegy 499	Pro Tools HD	Pro Tools	EMTEC SM900
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERDISK (New York) Tony Dawsey	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	SONY	UMVD	UMVD	WEA

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INTERNATIONAL

Portugal Pushes For Quota Reform

Music Industry Seeks Amendment Of Law Setting Level Of Domestic Music On Radio

BY CHRIS GRAEME

LISBON, Portugal—Leading figures from across the Portuguese music industry have been raising the contentious issue of music quotas with government and opposition politicians in an attempt to increase the amount of domestic music played by radio stations.

The most recent meeting, held March 19, saw representatives of local labels and AFP—the Portuguese affiliate of the International Federation of the Phonographic Industry—and selected broadcasters join with members of parliament from the opposition Partida Socialista (PS, or the socialist party) to discuss the issue. A group of music industry representatives also recently met with ministers from the center-right coalition government.

The latest round of meetings follows years of pressure from individual labels, the AFP, authors society SPA, and artists, who have all called on the government to introduce and police workable quota laws to safeguard Portugal's domestic music industry.

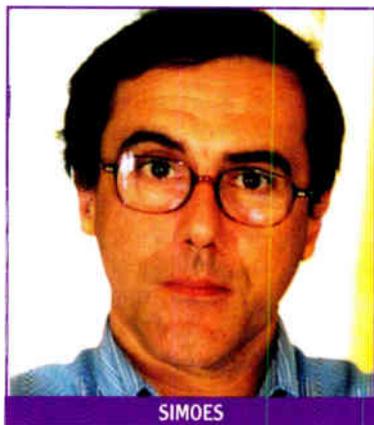
Under the Radio Broadcasting Laws of 1981, Portuguese radio should currently play at least 40% local music. But most large commercial broadcasters agree that to do so would be commercial suicide and result in loss of audience share. Indeed, the main national commercial stations in Portugal play between 3% and 15% local music.

Under the Radio Broadcasting Laws, stations must adhere to the quota to "defend Portuguese culture and music." But in practice, the legislation has never been applied. Penalties were never spelled out under the existing legislation, and successive governments have not enforced it.

One problem is that although Article 9 of the legislation requires stations to introduce the 40% quota, Article 2 of the same act says that stations have "total freedom of programming if it protects their commercial interests." Broadcasters insist that by playing some local music, even though it is below the quota, they are "defending" local culture and music.

AFP managing director Eduardo Simoes described the latest meeting as "constructive." He explains that the music industry representatives are currently proposing a gradual change in practices, which would see the current levels rise in stages.

The music industry has accordingly drafted a bill with a number of PS members of parliament in the Portuguese General Assembly. It proposes that each year, an additional 5% of each commercial station's music output should be of local repertoire. The final level to be reached is not spelled out in the draft, but the bill suggests



SIMOES

that state radio should play around 30% local repertoire.

Simoes says, "The industry believes a 5% year-on-year increment is fair and workable. No one wants quotas that aren't realistic and can't be adhered to."

The quotas issue is scheduled to be debated in parliament at an unspecified date later this year. If no positive results come from that, the draft bill could be used to reform the quotas legislation, should the PS eventually gain power. Agostos Santos Silva, culture minister in the previous PS administration—which fell from power last

April—previously expressed an interest in reforming the legislation.

Representatives of broadcasters trade bodies, including the Portuguese Radio Assn. (APR), attended the March 19 meeting. The official position of the APR is that it is against any quotas at all in a democratic society, and the body is also lobbying support for its cause in parliament. APR president Jose Faustino agrees the meeting was "constructive," but the broadcasters stress that they did not agree with their industry counterparts on all points put forward.

Pedro Tojal, director of commercial broadcasting group Media Capital Radios, insists that the Portuguese public has "a bias toward foreign music." Although he says he wishes and intends "to help local artists and music," Tojal also casts doubts on whether there is enough local music "of a sufficiently high quality to fulfill the present quotas."

According to EMI Portugal managing director David Ferreira, who attended the meeting, "the situation is very serious, and something needs to be done." A workable quota system—which he suggests should also protect new releases—is "inevitable if we want local music to survive."

U.K. To Have Downloads Chart By Christmas

BY LARS BRANDLE

LONDON—The U.K. music industry has acknowledged the potential of legal digitally distributed music by confirming that it is developing a weekly download chart—a first for the territory.

The chart will be compiled by the Official U.K. Charts Co. (OCC), which is co-owned by labels body the British Phonographic Industry and the British Assn. of Record Dealers. OCC already compiles a range of weekly industry-sanctioned sales charts, based on sales data from 5,600 record outlets in the U.K. London-based digital service provider On Digital Demand (OD2) has lent its considerable expertise to the project as its first data-supplying partner.

"For the first time, we now have huge amounts of repertoire available legitimately," OCC product/new-media coordinator James Gillespie says. "It's really been a

matter of waiting until the market was ready for [this chart]. I know that labels have been keen to do this for quite a long time."

OCC chart director Omar Maskatiya adds, "As the legitimate download market begins to take off, it is only right that OCC should be there to record sales of music over the Internet."



GILLESPIE

Gillespie says the chart is currently at the software development stage, and tests on processing sales data are taking place. Its orchestrators plan to unveil it to the public later this year, in time to gauge the traditional pre-Christmas consumer rush. Gillespie says, "We don't want this to be a quick fix."

OD2 is publishing its own one-off U.K. downloads chart, due April 18, ranking the top 40 downloaded tracks of its recent Digital Download Day initiative (*Billboard Bulletin*, Jan. 21).

Cautious Welcome For Malaysia's Anti-Piracy Campaign

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—Malaysian consumers are being encouraged to "Buy Original" in the latest move by the government to tackle the country's huge music-piracy problem.

The Ministry of Domestic Trade and Consumer Affairs launched a three-month TV, radio, and print advertising campaign April 10 under the banner Buy Original. The 1 million ringgit (\$263,157) campaign emphasizes the links between music piracy and organized crime. The hook line (in Malay) throughout is: "Make sure it's original, then buy." The International Federation of the Phonographic Industry (IFPI) estimates that the piracy rate in Malaysia is more than 60%.

The new campaign reinforces the ministry's controversial, compulsory "original-label" hologram scheme for music products, which was introduced earlier this year (*Billboard*, March 1). The hologram stickers contain serial numbers and "tagging" tied to a special ministry database. Labels have until mid-July to ensure that all their catalog and current product carries a government hologram.

Anyone selling product that does not carry a hologram is in violation of the Trade Descriptions Act of 1972. Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin said at the Buy Original launch that prosecutions under this act would be easier than under the alternative, the Copyright Act of 1987, which requires proof of ownership. The Trade Descriptions Act carries a maximum fine of 100,000 ringgit (\$26,315) or three years in jail for a first offense.

Labels here, while welcoming anti-piracy action from the government, have been critical of the cost of the hologram scheme. The stickers cost labels/distributors 10 sen (0.30 cents) each to buy from the government, and individual companies must affix them to their own product—a time-consuming, labor-intensive exercise. In Malaysia, CDs usually retail for 45 ringgit (\$12). Local IFPI-affiliated labels body the Recording Industry Assn. of Malaysia (RIM) declines to comment on the program.

Universal Music Malaysia managing director Sandy Monteiro gives the new campaign a cautious welcome. "If the government takes this opportunity to enforce the rights of intellectual-property owners, then the campaign would be something beneficial," Monteiro says. "If they fail to take action [to prosecute and convict pirates],



MONTEIRO

then this would be just another obstacle to the music industry. It remains to be seen if the campaign will physically [help] pull pirates into court."

While commending the consumer-awareness element of the campaign, Monteiro says he believes that it will only work on a young demographic, specifically the under-15s. Older con-

sumers, he says, "cannot 'un-learn' what they've learned. They don't believe that buying pirated product is wrong. Education and awareness on piracy should start at the early school ages."

Syed Mestaddin, deputy secretary general at the Ministry of Domestic Trade and Consumer Affairs, says the ministry plans to step up anti-piracy raids by as much as 50% in support of the campaign. The ministry already carries out 3,000 such raids annually and claims they have helped substantially reduce the number of peddlers of pirated products during the past two years. Mestaddin adds that in March, three arrests were made using the hologram system involving market-stall operators selling pirated CDs.

According to Mestaddin, less than 5% of all product currently carries a hologram. He says he does not see a problem with the July 14 deadline for stickering all stock. But RIM estimates that 10 million units of product are released each year, all of which now requires stickering—as does existing stock held at retail. Adding to labels' discomfort at the scale of the stickering scheme, after July 14 each sticker will cost 20 sen (\$0.52), which the ministry claims is the actual cost of production.

Mestaddin claims the ministry has found it hard to prosecute manufacturers of illegal CDs under the Optical Disc Act of 2000 (ODA), which was created to license and keep CD manufacturers in check, because evidence needs to be sent to the IFPI in London for forensic tests. Nevertheless, he is confident that the ministry's newly established forensics lab will increase prosecutions under the ODA.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 04/15/03		(Official UK Charts Co.) 04/14/03		Media Control 04/16/03		(SNEP/FOP/TITE-LIVE) 04/15/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	2	1	1
EIEN NO BLOODS KINKI KIDS JOHNNY'S ENTERTAINMENT		MAKE LUV ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA		TAKE ME TONIGHT ALEXANDER HANSA		ENTRE NOUS CHIMENE BADI UNIVERSAL	
2	1	2	NEW	2	1	2	5
SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR		CRY KYM MARSH ISLAND		YOU DRIVE ME CRAZY DANIEL KUBLBACK ARIOLA		MA LIBERTE DE PENSER FLORENT PAGNY MERCURY	
3	NEW	3	5	3	4	3	2
ASHITA O YUMEMITE ZARD B-GRAM		IN DA CLUB 50 CENT INTERSCOPE		IN DA CLUB 50 CENT INTERSCOPE		CASSEE NOLWENN LEROY MERCURY	
4		4	3	4	5	4	3
SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL		MOVE YOUR FEET JUNIOR SENIOR MERCURY		KA-CHING SHANIA TWAIN MERCURY		LE FRUNKP ALPHONSE BROWN UP MUSIC	
5		5	2	5	6	5	4
IT'S SHOWTIME B'Z VERMILION RECORDS		SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		LOSE YOURSELF EMINEM INTERSCOPE	
6	NEW	6	NEW	6	8	6	6
LOVE ADDICT MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS		I CAN'T READ YOU DANIEL BEDINGFIELD POLYDOR		ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA		J'EN AI MARRE! ALIZEE POLYDOR	
7	NEW	7	8	7	NEW	7	NEW
ROCK 'N' ROLL KENOYOSYOZAIHI MINIMONI ZETIMA		SCANDALOUS MIS-TEEQ TELSTAR		OH NO BROSIS POLYDOR		I BEGIN TO WONDER DANNI MINOUE WEA	
8	NEW	8	8	8	9	8	7
SEISYUNJIDAI GOING STEADY UK PROJECT		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		SING FOR THE MOMENT EMINEM INTERSCOPE		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN	
9	NEW	9	10	9	8	9	14
TAKARAJIMA KDBUKURO WARNER MUSIC JAPAN		BORN TO TRY DELTA GOODREM EPIC		KEIN ZURUCK WOLFSHEIM ISLAND		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE	
10	6	10	7	10	11	10	8
REAL EMOTION/1000 NO KOTOBA KUMI KODA RHYTHM ZONE		I'M WITH YOU AVRIL LAVIGNE ARISTA		BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC		DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANON CASEY JIVE	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	14	NEW	14	17	18	22
FLYTE TYME SQUID OUT SONY		MAKE ME SMILE (COME UP AND SEE ME) ERASURE MUTE		COME WITH ME SPECIAL D. CLUB CULTURE		NOT GONNA GET US T.A.T.U. INTERSCOPE	
13	20	20	NEW	15	NEW	21	24
NADA SOUSOU RIMI NATSUKAWA VICTOR		IT'S TRICKY 2003 RUN DMC VS. JACKNIFE LEE ARISTA		HOW OLD R U MASTER BLASTER EPIC		REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE	
15	23	21	NEW	17	NEW	24	40
DA JYA YO HITOTO COLUMBIA		GO WITH THE FLOW QUEENS OF THE STONE AGE INTERSCOPE		I DON'T WANNA STOP ATB KONTOR		SATISFACTION BENNY BENASSI ULM	
16	29	23	NEW	23	28	28	31
CHIJO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COM		BE MINE DAVID GRAY EAST WEST		STRENGTH OF A WOMAN SHAGGY UNIVERSAL		SK8ER BOI AVRIL LAVIGNE ARISTA	
17	NEW	26	NEW	26	33	34	41
ONAJISORA NO SHITADE KINMOKUSEI BMG FUNHOUSE		BUY IT IN BOTTLES RICHARD ASHCROFT HUT/VIRGIN		FEEL FREE (TO SAY NO) BEFORE FOUR POLYDOR		SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	NEW	1	NEW
T.A.T.U. T.A.T.U. UNIVERSAL		WHITE STRIPES ELEPHANT XL		WOLFSHEIM CASTING SHADOWS UNIVERSAL		FLORENT PAGNY AILLEURS LAND MERCURY	
2	3	2	5	2	1	2	2
MINMI MIRACLE VICTOR		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		LINKIN PARK METEORA WARNER BROS.		HELENE SEGARA HUMAINE ORLANDO	
3	2	3	2	3	3	3	1
EVERY LITTLE THING MANY PIECES AVEX TRAX		NORAH JONES COME AWAY WITH ME BLUE NOTE		NORAH JONES COME AWAY WITH ME EMI		CELINE DION ONE HEART COLUMBIA	
4	4	4	8	4	NEW	4	4
AYUMI HAMASAKI BALLADS AVEX TRAX		AVRIL LAVIGNE LET GO ARISTA		VARIOUS ARTISTS DEUTSCHLAND SUCHT DEN SUPERSTAR HANSA		LINKIN PARK METEORA WARNER BROS.	
5	6	5	4	5	5	5	NEW
YUZU SUMIRE SENHA & CO		SIMPLY RED HOME SIMPLYRED.COM		VARIOUS ARTISTS UNITED HANSA		THOMAS FERSEN PIECE MONTEE DES GRANDS JOURS TOT OU TOT	
6	12	6	3	6	6	6	5
KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHUUI TEICHIKU		LINKIN PARK METEORA WARNER BROS.		SIMPLY RED HOME SPV		CARLA BRUNI QUELQU'UN M A DIT NAIVE	
7	5	7	12	7	10	7	3
LINKIN PARK METEORA WARNER MUSIC JAPAN		JUSTIN TIMBERLAKE JUSTIFIED JIVE		PLACEBO SLEEPING WITH GHOSTS VIRGIN		PLACEBO SLEEPING WITH GHOSTS DELABEL	
8	11	8	7	8	9	8	9
KISHIDAN BOY'S COLOR TOSHIBA/EMI		DANIEL O'DONNELL DANIEL IN BLUE JEANS DMG TV		NENA 20 JAHRE - NENA FEAT. NENA WARNER STRATEGIC MARKETING		NORAH JONES COME AWAY WITH ME BLUE NOTE	
9	10	9	NEW	9	2	9	9
VARIOUS ARTISTS CM STYLE SONY		LIGHTHOUSE FAMILY GREATEST HITS/THE VERY BEST OF WILD CARD/POLYDOR		MODERN TALKING UNIVERSE HANSA		ERA THE MASS MERCURY	
10	16	10	11	10	14	10	NEW
AVRIL LAVIGNE LET GO ARISTA		50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		CELINE DION ONE HEART COLUMBIA		113 DANS L'URGENCE SMALL	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 04/26/03		(AFYVE) 04/16/03		(ARIA) 04/14/03		(FIMI) 04/14/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
AMERICAN LIFE MADONNA MAVERICK/WARNER		DIME BETH VALE MUSIC		IN DA CLUB 50 CENT INTERSCOPE		GOCCE DI MEMORIA GIORGIA DISCHI DI CIOCCOLATA	
2	2	2	2	2	2	2	3
IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE		EL TEMPLO DE TU CUERPO HUGO (ESPI) VALE MUSIC		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		DEDICATO A TE LE VIBRAZIONI RICORDI	
3	1	3	1	3	3	3	2
I DROVE ALL NIGHT CELINE DION COLUMBIA/SONY		AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC		DELTA WITHOUT YOU DELTA GOODREM EPIC		ALMENO TU NELL'UNIVERSO ELISA SUGAR	
4	3	4	5	4	5	4	4
UP! SHANIA TWAIN MERCURY/UNIVERSAL		TRAMPA DE CRIST L NIKA VALE MUSIC		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		LOSE YOURSELF EMINEM INTERSCOPE	
5	4	5	3	5	4	5	6
SOMEWHERE I BELONG LINKIN PARK WARNER		UN HOMBRE ASI TONY SANTOS VALE MUSIC		NU FLOW BIG BROVAZ EPIC		TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL	
6	5	6	6	6	6	6	5
ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL		BESAME DANNI UBEDA VALE MUSIC		BUMP BUMP BUMP B2K FEATURING P. DIDDY EPIC		SING FOR THE MOMENT EMINEM INTERSCOPE	
7	8	7	4	7	7	7	7
SING FOR THE MOMENT EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		QUIERO SER TU VEGA VALE MUSIC		YOU PROMISED ME (TU ES FORTU) IN-GRID TRANSISTOR		LIGHT MY FIRE WILL YOUNG RCA	
8	7	8	7	8	8	8	9
ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC/SONY		VE, PRUEBA Y VERAS JOAN TENA VALE MUSIC		MESMERIZE JA RULE FEATURING ASHANTI DOUGLAS RAL		BEAUTIFUL CHRISTINA AGUILERA RCA	
9	6	9	8	9	13	9	11
BEAUTIFUL CHRISTINA AGUILERA RCA/BMG		ES POR TI ELENA GADEL VALE MUSIC		LOVESONG AMIEL FESTIVAL		QUELLI CHE NON HANNO ETA' EIFFEL 65 UNIVERSAL STRATEGIC MARKETING	
10	9	10	9	10	11	10	13
SHOOK SHAWN DESMAN VIK/BMG		TU VOLVERAS TESSA VALE MUSIC		GET THE MUSIC ON SOPHIE MONK WEA		BLACK BETTY TDM JONES V2	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	19	11	NEW	14	10	13	10
WORK IT NELLY FEATURING JUSTIN TIMBERLAKE FO REEL/UNIVERSAL		J'EN AI MARRE! ALIZEE POLYDOR		SOMEWHERE I BELONG LINKIN PARK WARNER BROS.		SOMEWHERE I BELONG LINKIN PARK WARNER BROS.	
26	NEW			15	NEW	15	18
NO LETTING GO WAYNE WUNDER VP/ATLANTIC/WARNER				SCANDALOUS MIS-TEEQ WARNER BROS.		WHEN I GET YOU ALONE THICKE INTERSCOPE	
29	RE			17	21	16	NEW
GIMME THE LIGHT SEAN PAUL VP				BEAUTIFUL SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL		CHIHUAHUA DJ BOBO RCA	
30	NEW			21	25	24	43
IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR/ISLAND/UNIVERSAL				STUCK STACIE ORRICO VIRGIN		HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA	
				27	33	26	37
				2 BEAUTIFUL EMMANUEL CARELLA LIBERATION		L'AMORE E' SYRIA CGO	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	2
VARIOUS ARTISTS STAR ACADEMIE GAM/SELECT		TAMARA ABRAZAME MUXIC		DELTA GOODREM INNOCENT EYES EPIC		SERGIO CAMMERIERE DALLA PACE DEL MARE LONTANO EMI	
2	2	2	1	2	2	2	1
CELINE DION ONE HEART COLUMBIA/SONY		OPERACION TRIUNFO II GENERACION OT JUNTOS VALE MUSIC		NORAH JONES COME AWAY WITH ME BLUE NOTE		LINKIN PARK METEORA WARNER BROS.	
3	3	3	3	3	3	3	3
LINKIN PARK METEORA WARNER		LINKIN PARK METEORA WARNER BROS.		LINKIN PARK METEORA WARNER BROS.		SIMPLY RED HOME NUN	
4	4	4	32	4	6	4	5
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		VARIOUS ARTISTS DISCO ROJO BLANCO Y NEGRO		50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		ERA THE MASS MERCURY	
5	8	5	6	5	5	5	4
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		SERGIO DALMA DE OTRO COLOR MERCURY		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN		PINK FLOYD THE DARK SIDE OF THE MOON EMI	
6	6	6	4	6	8	6	6
SO CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		SOUNDTRACKUN PASO ADELANTE UNIVERSAL		DIXIE CHICKS HOME MONUMENT		CELINE DION ONE HEART COLUMBIA	
7	9	7	2	7	9	7	7
SHANIA TWAIN UPI MERCURY/UMGN		JARABE DE PALO BONITO DRO		JOHN MAYER ROOM FOR SQUARES COLUMBIA		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	
8	5	8	7	8	10	8	9
THE WHITE STRIPES ELEPHANT THIRD MAN/V2/BMG		BUSTAMANTE BUSTAMANTE VALE MUSIC		ELTON JOHN THE GREATEST HITS 1970-2002 MERCURY		EMINEM THE EMINEM SHOW INTERSCOPE	
9	NEW	9	5	9	7	9	12
GODSMACK FACELESS REPUBLIC/UNIVERSAL		CELINE DION ONE HEART COLUMBIA		CELINE DION ONE HEART COLUMBIA		GEMELLI DIVERSI RUGO RICORDI	
10	NEW	10	9	10	27	10	10
VARIOUS ARTISTS JUNO AWARDS 2003 EMI		ANTONIO OROZCO SEMILLA DEL SILENCIO MUXIC		ROD STEWART IT HAD TO BE YOU ARISTA		NORAH JONES COME AWAY WITH ME BLUE NOTE	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

(MUSIC & MEDIA) 04/16/03

SINGLES

1	1	IN DA CLUB	50 CENT INTERSCOPE
2	2	LOSE YOURSELF	EMINEM INTERSCOPE
3	8	KA-CHING	SHANNA TWAIN MERCURY
4	3	ENTRE NOUS	CHIMENE BADI AZ RECORDS
5	4	MAKE LUV	ROOM 5 FEATURING OLIVER CHEATHAM POSITIVA
6	12	TAKE ME TONIGHT	ALEXANDER HANSA
7	11	BUMP BUMP BUMP	B2K FEATURING P. O'DOY EPIC/SONY
8	7	CASSEE	MOLWENN LEROY MERCURY
9	24	MA LIBERTE DE PENSER	FLORENT PAGNY MERCURY
10	NEW	CRY	KYM MARSH ISLAND/MCA

HOT MOVER SINGLES

11	15	ALL I HAVE	JENNIFER LOPEZ & LL COOL J EPIC
14	18	SING FOR THE MOMENT	EMINEM INTERSCOPE
19	21	SUNRISE	SIMPLY RED EDEL/MUSIKVERTRIEB/SP/WZ/SIMPLY
25	80	I BEGIN TO WONDER	DANNI MINOGUE WEA/LONDON
28	NEW	I CAN'T READ YOU	DANIEL BEDINGFIELD POLYDOR

ALBUMS

1	1	LINKIN PARK	METEORA WARNER BROS.
2	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
3	3	CELINE DION	ONE HEART COLUMBIA
4	4	SIMPLY RED	HOME SIMPLYRED.COM
5	6	THE WHITE STRIPES	ELEPHANT XL RECORDINGS/XL
6	7	COLDPLAY	A RUSH OF BLOOD TO THE HEAD PARLOPHONE
7	5	PLACEBO	SLEEPING WITH GHOSTS HUT/VIRGIN
8	9	AVRIL LAVIGNE	LET GO ARISTA
9	8	SO CENT	GET RICH OR DIE TRYIN' INTERSCOPE
10	NEW	WOLFSHEIM	CASTING SHADOWS STRANGE WAYS

THE NETHERLANDS

(MEGA CHARTS BV) 04/14/03

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

1	1	NORAH JONES	COME AWAY WITH ME BLUE NOTE
2	2	SIMPLY RED	HOME V2
3	3	CELINE DION	ONE HEART COLUMBIA
4	14	ROWWEN HEZE	DAGERAAD V2
5	4	LINKIN PARK	METEORA WARNER BROS.

SWEDEN

(GLF) 04/10/03

1	4	NOT A SINNER NOR A SAINT	ALCAZAR RCA
2	1	GIVE ME YOUR LOVE	FARME M&L
3	6	ANYONE OF US (STUPID MISTAKE)	GARETH GATES RCA
4	7	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD POLYDOR
5	10	IN DA CLUB	50 CENT INTERSCOPE

1	2	LINKIN PARK	METEORA WARNER BROS.
2	1	THE CARDIGANS	LONG GONE BEFORE DAYLIGHT STOCKHOLM
3	5	CELINE DION	ONE HEART COLUMBIA
4	3	VARIOUS ARTISTS	FARME FACTORY 4 MARIANIN
5	7	LIZA NILSSON	SAMLADE SANGER 1982-2003 DIESEL

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 04/15/03

1	1	IN DA CLUB	50 CENT INTERSCOPE
2	2	THEM GIRLS	ALEX CAPITOL
3	3	SUPERSTAR	CHRISTINE MILTON RCA
4	4	SING FOR THE MOMENT	EMINEM INTERSCOPE
5	5	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN VIRGIN

1	NEW	SHU-BI-DUA	200 CMC
2	1	CELINE DION	ONE HEART COLUMBIA
3	3	VARIOUS ARTISTS	STJERNE FOR EN AFTEN UNIVERSAL
4	2	NORAH JONES	COME AWAY WITH ME BLUE NOTE
5	4	SANNE SALOMONSEN	FREEDOM CAPITOL

NORWAY

(VERDENS GANG NORWAY) 04/14/03

1	1	KICKING YOU OUT	ANNE LINGAN BONNIER
2	3	ANYONE OF US (STUPID MISTAKE)	GARETH GATES RCA
3	4	WEEKEND!	SCOOTER PLAYGROUND
4	2	IN LOVE WITH AN ANGEL	MARIA ARREDONDO GROOV
5	5	IN DA CLUB	50 CENT INTERSCOPE

1	1	LINKIN PARK	METEORA WARNER BROS.
2	7	MARIA ARREDONDO	MARIA ARREDONDO UNIVERSAL
3	3	WHITE STRIPES	ELEPHANT XL
4	2	CELINE DION	ONE HEART COLUMBIA
5	5	BERTINE ZETLITZ	SWEET INJECTIONS EMI

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 04/14/03

1	33	SOMEWHERE I BELONG	LINKIN PARK WARNER BROS.
2	1	IN DA CLUB	50 CENT INTERSCOPE
3	2	ALL I HAVE	JENNIFER LOPEZ & LL COOL J EPIC
4	3	BEAUTIFUL	CHRISTINA AGUILERA RCA
5	7	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN VIRGIN

1	NEW	LINKIN PARK	METEORA WARNER BROS.
2	1	NORAH JONES	COME AWAY WITH ME BLUE NOTE
3	2	BEN HARPER	DIAMONDS ON THE INSIDE VIRGIN
4	3	JACK JOHNSON	BRUSHFIRE FAIRYTALES CAPITOL
5	4	SO CENT	GET RICH OR DIE TRYIN' INTERSCOPE

PORTUGAL

(PORTUGAL/APP) 04/15/03

1	3	LOSE YOURSELF	EMINEM INTERSCOPE
2	1	ALL THE THINGS SHE SAID	T.A.T.U. INTERSCOPE
3	2	FEEL	ROBBIE WILLIAMS CHRYSALIS
4	4	SUNRISE	SIMPLY RED UNIVERSAL
5	5	ASEREJÉ/THE KETCHUP SONG	LAS KETCHUP COLUMBIA

1	1	LINKIN PARK	METEORA WARNER BROS.
2	2	ADIAFA	ADIAFA COLUMBIA
3	13	PINK FLOYD	THE DARK SIDE OF THE MOON EMI
4	3	CELINE DION	ONE HEART COLUMBIA
5	10	MARIZA	FADO CURVO EMI

ARGENTINA

(CAPIF) 04/14/03

1	4	ALEX UBAGO	QUE PIDES TU? WARNER BROS.
2	2	MANÁ	REVOLUCION DE AMOR WEA LATINA
3	3	PINON FLO	POR LOS CHICOS... VIVO CENTRALZA/BMG
4	NEW	SCRATCH 08	SCRATCH 08 EMI
5	5	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT UNIVERSAL
6	7	RICARDO ARJONA	SANTO PECADO COLUMBIA
7	NEW	SOUNDTRACK	RESISTIRE UNIVERSAL
8	NEW	VARIOUS ARTISTS	TANGOS UNIVERSAL
9	8	KATRASK/LA BANDA CANTANINO	KATRASK/LA BANDA DE CANTANINO WEA
10	NEW	VARIOUS ARTISTS	EL CLON SONY

Global Music Pulse

Edited by Nigel Williamson



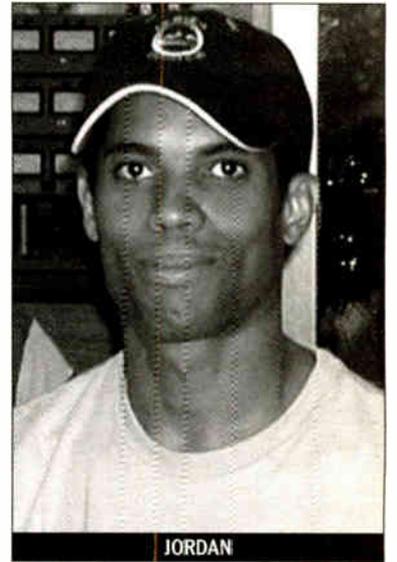
BEWITCHED: With its melodic pop tinged with folk, country, and rock, German girl trio **Wonderwall** has become a chart-topping success for WEA. Last year's door opener was the single "Witchcraft"; the album of the same name also enjoyed a long spell on the charts, earning the act newcomer of the year honors at this year's Echo Awards. "Witchcraft 2003" was released as a single in March, featuring the original track supported by three limited editions each containing a solo performance by band members **Jule, eLa,** and **Kati.** Warner Music Group Germany president **Bernd Dopp** says the trio's success is a vindication of the company's A&R policy. "We gave them time to mature," he says. "They are three completely natural girls who enjoy writing songs and prove that there is still a market for hand-crafted music in Germany."

WOLFGANG SPAHR

SOMETHING OLD, SOMETHING NEW: The ninth annual South African Music Awards staged April 5 at Sun City outside Johannesburg and broadcast live on public broadcaster SABC 1 showcased both established and fresh young talent. Big winners included once-exiled veteran **Hugh Masekela**; his album *Time* (Sony) earned him best producer (along with **Khaya Mahlangu** and **Blondie Makhene**) and best male artist. *Kwaito* group **Mafikizolo** earned a double nod for best duo or group and won best African pop album for *Siboingile* (Sony). Fellow *kwaito* artist **Mzekezeke** (Ghetto Ruff) took the only two publicly voted categories: artist of the year and song of the year (for "S'guqa Ngamadolo").

DIANE COETZER

SWEET DREAMS: Stanley Jordan chose the title of his album *Dreams of Peace*, which features Italian band **Novecento**, with considerable care. Released April 15 in Italy on the Edel-distributed Electric Groove label, he explains that the idea was hatched in the wake of the terrorist attacks of Sept. 11, 2001. "Many musicians started canceling their travel plans, but I deliberately chose to go overseas more," the American guitarist says. "And I decided to work with Novecento after a friend told me about this Italian group that played great instrumental pop." Novecento consists of four members of the **Nicolosi** family; the act has recorded with the likes of **Billy Cobham** and **Billy Preston. *Dreams of Peace*, which Jordan describes as "a smooth-jazz fusion record," will be released in Ger-**



JORDAN

many by Sony later in the month, with the U.K. and France to follow. Jordan, who is also a music therapist, hopes the project will help promote friendship at a difficult time for world affairs. He says, "We recently played in the United Arab Emirates, and the welcome we received was fantastic."

MARK WORDEN

STILL HUSTLING: Danish rap pioneers the **Hustlers** are back, but they have dropped the "Østkyst" (East Coast) from their original name and are now known domestically as **Hustlerne** (the Hustlers). A little bit older and without original member **Nikolaj Pejck**—who has become a screenplay writer—the two remaining members, **Bossy** and **Jazzy**, have delivered the album *Get a Life Selv.* The set showcases the same self-effacing street humor of the group's earlier Sony albums, which harvested six Dansk Grammys (now known as the Danish Music Awards). With powerful lyrics dealing with the problems faced by young Danes, *Get a Life Selv* is the duo's first outing on the MusicPeople label, owned by former Sony managing director **Jan Degner.**

CHARLES FERRO

IN EXILE: Once of **Ian Dury's** **Blockheads**, saxophonist **Gilad Atzmon** has moved steadily away from his rock and jazz roots to create a potent world-music hybrid with his band, the **Orient House Ensemble.** A Jew who was brought up in Jerusalem, he explores the plight of the Palestinian people on *Exile* (released on German label Enja), dazzlingly juxtaposed against well-known Jewish and Israeli tunes. "It's an album made by musicians [who all] live in exile," Atzmon says. "And it's a prayer for the world to acknowledge Palestinian suffering."

ADAM WILLIAMSON

COMMON CURRENCY

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

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

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION One Heart (S)	8			10	3	2	9	9	6	3
SO CENT Get Rich or Die Tryin' (U)	3		10			6		4		8
NORAH JONES Come Away With Me (E)	9		3	3	8	4		2	10	1
AVRIL LAVIGNE Let Go (B)		10	4			5				
LINKIN PARK Metacore (W)	2	7	6	2	4	3	3	3	2	5
SIMPLY RED Home (I)				5	6				3	2

West Celebrates 20 Years Of Justin Time

Canadian Veteran Who First Signed Diana Krall Still Takes Delight In New Talent

BY LARRY LeBLANC

TORONTO—If Canada's music industry doesn't eventually erect a statue honoring Montreal-based label owner/distributor Jim West, its jazz community surely will—providing he stands still long enough to pose for one.

This year, West celebrates 20 years as founder and owner of Canada's leading jazz imprint, Justin Time Records, and of Distribution Fusion III, the leading Canadian-owned independent distributor here.

West also serves as chairman of industry body the Canadian Independent Record Production Assn. and chairs funding agency the Foundation to Assist Canadian Talent on Records.

Distribution Fusion III, with a national staff of 60 and annual sales of around \$13 million-\$15 million Canadian (\$8.9 million-\$10.3 million), handles Canadian sales for such international companies as the Welk Music Group, Alligator, Mute, Enja, Fuel 2000, Om, and Harmonia Mundi; the Canadian-based DKD Disques, Turbo, and Minus labels; and its own affiliated labels Justin Time, nostalgia imprint Just a Memory, and rock imprint Just a Minute.

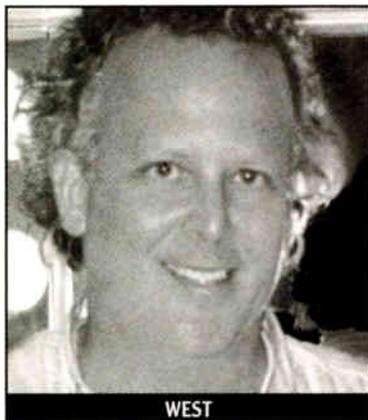
Justin Time is an integral component of Canada's musical culture. Since bowing in 1983 with pianist Oscar Jones' album *Live at Biddle's Jazz & Ribs*, the label has provided an outlet for a legion of Canadian jazz artists who might not have otherwise been heard.

"Justin Time is the 'Cadillac' label in this country for jazz," says Brad Barker, music director of jazz radio station CJRT Toronto. "Their records always sound great, and the material is always strong."

Justin Time has a catalog of 370 albums—one-third of them produced by West—the majority by Canadian artists. Those include singer/pianist Diana Krall; veteran

pianists Paul Bley and John Stetch; saxophonist/flautist Jane Bunnett; bandleader Rob McConnell; singers Ranee Lee, Jeri Brown, and Kenny Coleman; the Susie Arioli Swing Band; and the Montreal Jubilation Gospel Choir. The catalog is currently exported or licensed to 31 countries.

Under a recently signed North American co-venture with Munich-based Enja Records, Justin Time has begun releasing recordings by Maria Schneider, Abdullah Ibrahim, and the late Chet Baker.



WEST

"We have everything from traditional to contemporary jazz," West says. "Do I like everything I release on the label? I'd say 99%. There's been a couple of things that on the day of release, I thought, 'What the hell am I doing?'"

West says he still takes delight in discovering new talent, particularly against the growing interest in domestic jazz from the majors here. He has high hopes for a new signing, Montreal-based singer Coral Egan—the daughter of singer Karen Young, who recorded for Justin Time in the '80s. Egan will make her label debut this fall. "Coral was courted by several majors, and I was fortunate to snap her up," West says. "You can beat competition from the

majors by asking an artist, 'What do you want to record?'"

West signed Krall to her first recording contract in 1992, and she debuted on Justin Time with *Stepping Out* the following year. Although Krall signed shortly afterward to Impulse!/GRP, Justin Time continued distributing her catalog for two further albums. "I had a great experience with Diana," West recalls. "She's extremely talented. I'm very happy for her success."

West remembers several other key moments in building Justin Time, including watching Jones first performing at Biddle's in Montreal before a wildly enthusiastic audience of 200 in 1983. "I only did the label because of seeing Oscar perform," he says. "I was blessed to have recorded him first, and he's the reason I continued the label. I thought all artists were like him."

Another highlight was recording the *Suite Mingus* album with Denny Christianson's Big Band, featuring the late American baritone saxophonist Pepper Adams, in 1986. Everyone on the date was aware Adams was dying, but he recorded an astonishingly beautiful solo on "My Funny Valentine." West recalls, "At the end of the tune, everybody put down their instruments, stood up, and cheered. He gave it his all." Pepper lost his fight against lung cancer later that year.

West also recalls recording veteran Montreal pianist Oscar Peterson in 1995 for the duet album *Piano/Bass Duets—TwoByTwo* with bassist Dave Young and nervously asking his longtime idol what he wanted to play.

West founded Distribution Fusion III after working first as a sales rep at a Sam the Record Man store in downtown Montreal and as a sales rep at Montreal-based distributor Almada Corp. When Almada folded, West stayed on to supervise its closure. He was given catalog as severance pay, which he used to start his own business. The first label he picked up was the local McGill University Records, but he was soon able to secure Canadian distribution for U.K. reissue specialist Charly Records.

"I ran distribution out of my house at first," West says. "I had record racks, desks, and a telephone line. I moved into the warehouse six months later and brought in sales reps and started the label."

Distribution competitor Dominique Zgarka, president of Koch Entertainment Canada, notes that in addition to West's work with domestic jazz, "he has also done really well with French repertoire and with electronica.

"I have high respect for Jim," Zgarka continues. "He supported a musical style he believed in and made it work."

NEWSLINE...

The Australian Senate in Canberra has passed a package of amendments to existing copyright legislation intended to streamline court action against music pirates and counterfeiters. The new legislation clarifies the parameters of copyright ownership, extends the civil jurisdiction of the Federal Magistrates Court to copyright matters, increases criminal penalties for importing pirate and counterfeit CDs, and increases the potential level of damages payable to a copyright owner. Stephen Peach, CEO of the Australian Record Industry Assn.—which has been lobbying for the changes—says the amendments will "assist the industry to reduce the high cost of copyright litigation and allow us to use our anti-piracy resources more efficiently."

CHRISTIE ELIEZER

Gert Holmfred, who exited as Universal Music Sweden managing director earlier this year (*Billboard Bulletin*, Jan. 10), has launched Stockholm-based artist-management company and consultancy the Management. "With the establishment of the Management, the Swedish music industry will get a company that will focus on all aspects of an artist's career, including support with international exploitation and coordination of tours, sponsorship, and TV activities," Holmfred says. "In addition, we will work as consultants to production companies, producers, and record companies."



HOLMFRED

Holmfred has hired former Universal local marketing director Jeppe Vik as manager and former Universal head of human resources Wivi Eriksson as head of finance and administration.

JEFFREY DE HART

Leading French music retailer FNAC has launched a high-profile European campaign in support of a lower VAT (value-added tax, or sales tax) rate on recorded music. Throughout May, visitors to FNAC stores in France, Belgium, Spain, Italy, and Portugal will be invited to sign a petition requesting a lower VAT. The petition, also available on the retailer's Web site (fnac.com), will be sent to the European Commission in Brussels at the beginning of June, to coincide with talks on taxation in the European Union. In addition, FNAC stores will discount certain new releases by an amount that would approximate the price with a lower VAT rate; the retailer will absorb the difference in prices. Each CD will carry a sticker stating: "With a 5.5% VAT rate, records would be cheaper." The pricing scheme will run until May 20. VAT on music currently varies between 15% and 25% in EU member states.

EMMANUEL LEGRAND

Staff changes continue at Sony Music Europe's London headquarters, as Sony Music Entertainment restructures. Senior VP Tony Woollcott and VP of communications Jonathan Morrish are among the latest senior staffers to exit. Woollcott joined Sony in the early '70s; he took up his most recent role in 1993. He has overseen the opening of Sony affiliates in Russia, Poland, South Africa, Greece, Turkey, Hungary, and the Czech Republic, among others. Woollcott will exit at the end of the month. Morrish, who joined Sony in 1976, will depart in the summer. He is in ongoing discussions with the company regarding a consultancy position.

LARS BRANDLE

The Australasian Performing Right Assn. (APRA) will hold its annual music awards May 19 at Sydney's Four Seasons Hotel. The winners are decided either by votes from the organization's 13,000 members or by analysis of performance data. Nominations will be announced April 30. Last year, APRA spun off the awards into three separate events to give greater focus to classical music and screen composers, and that structure will again apply this year. The 2003 classical awards will be held Aug. 16 in conjunction with the Australian Music Centre; the screen music awards are set for Nov. 3 with the Australian Guild of Screen Composers.

CHRISTIE ELIEZER

Tokyo-based label BMG Funhouse has set up a "Zomba team" to oversee the integration of Zomba Records Japan (ZRJ) into the company, although for the time being, ZRJ will continue operating out of its own offices in Tokyo. The move is part of the current global absorption of Zomba into BMG, outside the U.K. and U.S. According to a BMG Funhouse statement, "A detailed schedule of further integration of Zomba by BMG Funhouse will be decided upon [following] consultation between the two companies."

STEVE McCCLURE

Ian Duffell will exit as executive director of Sanity Entertainment, Australia's largest music and DVD retail chain, at the end of this month. The news came as Sanity parent Brazin warned that its net profit for fiscal 2003 would fall 65% to \$8 million Australian (\$4.8 million). The company says trading for the third quarter (ended March 31) did not meet expectations. Duffell shifted from Virgin Entertainment Group (VEG) to Sanity in 2001 as managing director. He says his exit is not related to Sanity's profit warning.

CHRISTIE ELIEZER



Sting in Spring. Senior execs from Universal Music International (UMI) were invited to Paris April 1 to hear a playback of the as-yet-untitled new studio album from Sting. The artist brought selected unmixed tracks from the album to the playback, which was jointly hosted by UMI and Interscope. The album is slated for worldwide release in September. Pictured, from left, are UMI senior VP of marketing and A&R Max Hole, Sting, Interscope/A&M A&R representative Martin Kierszenbaum, and Polydor France managing director Jean-Philippe Allard.

Sony Australia Readies New TV/Music Crossover Star Goodrem For Export

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Within nine months, 18-year-old singer/songwriter Delta Goodrem has become Sony Music Entertainment Australia's fastest-selling act—domestic or international—of the past five years. Now, the company is shipping that success overseas.

Goodrem's two lead-off singles from her *Innocent Eyes* debut album, "Born to Try" and "Lost Without You," both topped the Australian Record Industry Assn. (ARIA) sales charts and shipped a combined 350,000 units, according to the label. The album, issued here March 21, shipped 150,000 units (platinum here is 70,000) domestically in its first two weeks.

"Given radio and TV's love affair with her, I'm expecting a minimum of half a million sales," says Sony Music Entertainment Australia chairman/CEO Denis Handlin,

who says he first heard Goodrem sing at a showcase gig three years ago. He signed her, and she was subsequently signed to Epic (and to Sony/ATV for publishing). She was working on *Innocent Eyes* when her manager, Glenn Wheatley, managing director of Melbourne-based Talentworks, secured a role for her in Australian teen-oriented soap opera *Neighbours* (*Billboard*, Jan. 25).

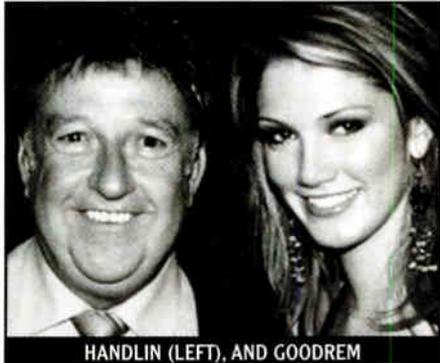
Neighbours has a daily audience of 1.2 million in Australia and 8.3 million in the U.K.; it also launched the careers of actor/singers Kylie Minogue, Natalie Imbruglia, and Holly Valance. Goodrem's character, Nina Tucker, performed "Born to Try" on the show in October 2002, and it topped the ARIA singles chart in the week of its release one month later.

"Born to Try" debuted on the Official U.K. Charts Co. singles sales chart at No. 3 in the week ended March 22, setting up the album's U.K. release in June. The single will also be issued in major European markets, including France and Germany, that month. In the U.S.,

Goodrem's album will appear on Columbia, with a promo visit scheduled around the likely release date of October.

The album abounds with piano ballads. "Many of the lyrics were lifted directly from my diary," Goodrem tells *Billboard*. "Each song tells a story and hopefully takes the listener to a place they want to go."

Handlin says the inspirational theme of "Born to Try" has already seen it adopted for accompanying motivational speeches and weddings, and it has been in demand for jingles and film soundtracks.



HANDLIN (LEFT), AND GOODREM

While *Neighbours* stars tend to face a credibility issue with media when they cross over from TV to music, there is a view at radio and retail that this will not affect Goodrem, who is contracted to the show for another 12 months. "The show certainly helped, but Delta was going to get to the top

anyway," says Dean Pickering, PD at Bright AC station MIX 101.FM Melbourne. "She's a superstar. Our listeners love her. She's a great singer; power ballads like hers work in these troubled times, and the fact that she's an Australian is an added bonus."

Enrique de Nicola, owner of single-store independent outlet Musicfront in Sydney's Ashfield district, says Goodrem buyers are "mainly female; teenagers and over-30s. They relate to her voice and to her songs, because she's a good role model."

Sony Music set up the album in Australia with showcases for key retail and media, convinced that her live strengths will sell the music, although she has yet to tour in either Australia or the U.K. "She's the real deal," Handlin says. "She prefers to play live on TV shows than mime. Her work ethic and dedication to her fans is amazing. At in-stores in Australia, she's been drawing 5,000 fans—and she stays five hours to accommodate everybody."

BMI's Phil Graham Reflects On His 16 Years In London

BY NIGEL HUNTER

LONDON—When Phillip R. Graham arrived in London June 18, 1987, as director of European writer/publisher relations for U.S. performing-rights organization BMI, he was expecting to serve a three- to five-year stint before returning to the U.S. He ended up staying here 16 years.

Now BMI's VP of European writer/publisher relations, Graham is reflecting on the imminent end of his almost 16-year stay in the U.K., saying with a grin: "Time flies when you're having a good time." He heads back to the U.S. permanently in September to become New York-based BMI senior VP of writer/publisher relations, reporting to Del Bryant, who was recently named executive VP in the same reshuffle.

Back in 1987, Graham joined forces here with the late Bob Musel, the BMI consultant who had established BMI's London-based activities some years earlier. His objective since then has remained the same: to persuade U.K. and European songwriters and publishers of the wisdom of entrusting their copyrights and catalogs to BMI's administration in the U.S., vying with rival organizations ASCAP and SESAC to secure their membership. "We live in a very competitive world," Graham observes. "It was like that when I first came here, and it's even more so now."

Graham will not be directly replaced in the London office, but his day-to-day activities will be directed by writer/publisher executive Brandon Bakshi. Graham says that one of the main challenges that he and Bakshi continue to face "is informing people about what we do and what we can do for their repertoire. Often they've just broken through into the U.K. charts and are confronted with organizing tours, TV and media dates, deciding on the follow-up single cut from the debut album, and many other urgent matters.

"In that sort of flurry, what happens to their songs in America may seem of secondary importance, but we persist in telling them about the benefits we can offer and the vital role the American market still has for new acts." Graham also

stresses that performing income is becoming an increasingly vital element for writers in the revenue stream as mechanical royalties decline through fading CD sales.

One major change Graham says he has seen during his extended U.K. visit is the increasing complexity of publishing deals. "Publishing used to be fairly straightforward," he says, "but now there can be five different writers and publishers involved in a song—and quite possibly some sampling as well. And with the growth of the Internet and other forms of modern technology, the distribution and delivery of music is much more complicated."

Comparing the state of the market he is about to leave with the one he's returning to, Graham comments that "pop idols and boy bands are huge here in the U.K. and Europe but don't travel well or really slot into the current scene in the States, where we have our own equivalents. Also, a big part of the American radio landscape is urban music—an indigenous form, like country, that is very successful



GRAHAM

through homegrown acts... People are traveling well, though, with writers exchanging trans-Atlantic visits and going into Europe, particularly Sweden, for co-writes and projects."

Living and working in London and Europe, Graham says, "has made me realize what a big world it is, musically, and the potential for it to get bigger through the Internet. It's been a privilege and a pleasure being based in London, where there's so much music going on."

Graham says his new duties will involve regular commuting across the Atlantic and further afield; his current priorities are setting up his new office regime and house hunting in New York for his wife and two children, as well as ensuring a smooth managerial transition in the London office. He says his only regret during the past 16 years has been the scale of the job.

"The London office—with a staff of six—covers the U.K., Ireland, and Western Europe, which have a combined population of about 330 million," Graham says. "There have not been enough hours or people."

Amaral Takes Top Honors At Premios De La Música Awards

BY HOWELL LLEWELLYN

MADRID—Virgin Spain act Amaral dominated the seventh annual Premios de la Música Awards show here, winning five of the six categories in which it was nominated.

The pop-rock duo of Eva Amaral and Juan Aguirre took the best new artist award. The act has shipped 500,000 copies in Spain of its latest album, *Estrella de Mar* (Starfish); it was named best pop album. The *Estrella de Mar* single "Sin Ti No Soy Nada" (Without You I Am Nothing) was best song and best pop song, and it won the pair the best author award.

The Premios de la Música—organized by authors and publishers society SGAE and artists association AIE through their jointly founded Academy of Music, Arts, and Sciences—is for Spanish artists only, although honorary awards this year went to Latino artists—Brazil's Caetano Veloso (Universal) and Peru's Gian Marco (Universal).

Apart from Amaral, the only other artist to

win more than one award was DRO/East West's Rosendo, who took best rock song honors for "Masculino Singular" (Singular Masculine) and the award for best rock album for *Veo, Veo... Mamoneo* (I See, I See... Seeking Self-Interest). A panel of 5,000 SGAE and AIE members and 300 other industry experts voted on the awards.

Amaral's success was especially sweet for Virgin Records, which at one point had threatened legal action (which did not materialize) against labels body AFYVE, the organizer of Spain's other main music award ceremony, Premios Amigo (*Billboard*, Jan. 25). A secretarial error resulted in no Virgin artists being considered in the Amigo voting.

When Amaral subsequently gained its six nominations for this event, Virgin managing director Lydia Fernández (who has since left that position) told *Billboard*, "This is irrefutable proof that Ama-

ral stood a good chance of winning a Premios Amigo Award, and we were right to cry foul."

Best album went to *Dímelo en la Calle* (Tell Me in the Street) by Ariloa/BMG artist Joaquín Sabina, his only victory from six nominations. Sony Spain female trio Las Ketchup failed to win any of its four nominations, although Manuel Ruiz "Queco," the Córdoba producer/composer of the trio's international hit "Aserejé/The Ketchup Song" (Sony/ATV Music Publishing), took the best artistic producer award. EMI Spain female vocalist Luz Casal also failed to win, despite her four nominations.

David Bisbal, the biggest star to emerge from TV talent show *Operación Triunfo* (Operation Triumph), went home empty-handed despite three nominations, although the label behind the show's music success, Vale Music, was named best indie label.



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Getting In The 'Picture' On Country Radio

Programmers Add Kid Rock/Sheryl Crow Hit After Warm Audience Reaction

BY PHYLLIS STARK

Airplay Monitor

NASHVILLE—In one of the more surprising chart-related developments of the year, pop stars Kid Rock and Sheryl Crow are well on their way to having a bona fide country radio hit. Their top five pop hit, "Picture," rises 24-21 on the Hot Country Singles & Tracks chart this issue, with airplay at all but 10 of *Billboard's* 147 country reporters.

Among the early obstacles facing "Picture" were country programmers' initial fears that their audiences might not appreciate a Kid Rock record on their country station, the fact that there were dueling versions of the song (the other features Allison Moorer in place of Crow), and the song's passing reference to cocaine.

Warner Bros.' Nashville promotion staff began working the Lava/Atlantic single last month. By that point, many country stations had found the song on their own. "It's hard to imagine that there can be any song that could be getting hundreds of spins without being worked," Warner Bros. senior VP of promotion David Haley says, describing the scene when he first got involved with the project.

Most programmers say they had some initial reservations about "Picture" but overcame them either because they recognized the song's potential or started getting requests based on heavy airplay for the video on CMT.

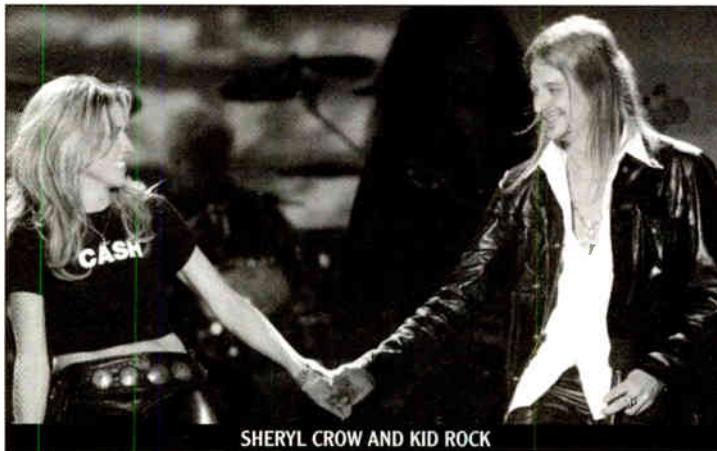
POSITIVE REACTION

"We did have reluctance in the beginning about playing Kid Rock," WSSL Greenville, S.C., assistant PD/music director Kix Layton says. "The weird thing is that we loved the song. We brought in some people from the office and played the song without telling them who it was. Everybody loved it. We were still hesitant and wanted to wait and see what reaction other stations outside the market were getting, but they were all positive. Plus, it was getting so many spins by the top 40 in town that we added it to our callout research. The first week it came back in the top 10."

"I was very reluctant to play the song," WYPY (Y100) Baton Rouge, La., director of programming Randy Chase says. "In fact, I was one of the last stations in the nation that gave the record a single spin. What pushed me over the edge was requests. It was the No. 1 requested song for three or four weeks straight, and we hadn't

played the record once. Once we began to play the song, it immediately popped in callout like records do on my pop station. [It didn't need any] ramp-up like most country songs. It holds the record for the highest passion score of any current I have tested in callout in the last year."

WKLB Boston assistant PD/music director Ginny Rogers was also initially reluctant for several reasons,



SHERYL CROW AND KID ROCK

including the fact that so many other stations in the market were playing it and that "Kid Rock wasn't exactly a country artist. Plus, we say on the air [that we're] 'the station you can listen to with your kids.' Did we really want to encourage a song from the Kid Rock CD *Cocky*? However, the listeners caught on, and the requests started pouring in. Finally, with so many requests and great research numbers, we decided to add it into heavy rotation, thinking we could back it down if it didn't work. We've been on the song since March 7 and have not taken it out of heavy rotation. We are still getting great phones."

WQDR Raleigh, N.C., PD Lisa McKay says, "Andy Meyer, who is our [WBBB] 96 Rock [operations manager], handed me the *Cocky* CD when it came out. He mentioned there was a huge hit on it and I should take a listen. I did and told him to put down the crack pipe. There was no way I could play that. After hearing it for months on other stations and turning it up, I decided we would toss it on the research just for the heck of it. The song tested better than half the records we were already on, so we added it."

KZLA Los Angeles operations manager R.J. Curtis says, "I did have reluctance, until I listened to the song. It was clearly a country song that fit our station and an easy add."

NO RESERVATIONS

One programmer who had no reservations about playing "Picture" was WGGY Wilkes-Barre, Pa., PD Mike Krinik, who began spinning it last August after having some previous success playing Rock's "Lonely Road of Faith." WGGY has given "Picture" close to 800 spins to date.

In fact, the song is now showing up in his research with a 36% burn score, which Krinik says is because "it's on five radio stations in this market, and everyone's pounding it. You can't escape the thing."

KZLA is among the stations that introduced the song by first playing it for a full day without revealing the singers' names and asking listeners for feedback. "At the same time, we

drove people to a poll on our Web site," Curtis says. "The following day, [morning host] Peter Tilden revealed who it was. A week or two later, Kid came to Peter's show and was an awesome guest. He displayed a respect, knowledge, and genuine love for country music. He came across as real and real nice. If anybody had suspicions before that, he disarmed them. After that visit, the song really took off."

And while Curtis says he has had calls from listeners both questioning and praising KZLA for playing Kid Rock, the bottom line is that "it has been the most requested song on the station from phone, fax, and e-mail. It has been one of our top three testing songs since we started playing it, and KZLA [core listeners] score it higher than any [other song]. It's got legs and looks to be a part of our playlist for a while."

THE 'C' WORD

Stations are handling the song's single reference to cocaine in a variety of ways. At KZLA and Tampa, Fla., stations WQYK and WYUU, the unedited version airs. Curtis says he has received only a few calls about it. WQYK/WYUU operations manager Mike Culotta says he has had none. But others have either bleeped or scrambled the reference.

Haley says the label serviced radio with the album version of the song, "cocaine" and all. "We didn't feel like, as an associated label, it was our right to alter the song. But we did bring it to [Rock's] management's attention, and they understood the sensitivity of this format being family-oriented." The label now has an edited version but is sending it only if a station asks.

"When we began playing the song, the only calls we received other than requests were negative comments about the 'cocaine and whiskey' line of the song, because we didn't have the edit," Chase says. "After we received the edit, we actually went in and sang in the 'cocaine' space 'Y100 and whiskey,' and that just made the song blow up even more."

McKay says, "We did have to flip the word 'cocaine' backward. I got

one comment from a listener via e-mail and decided it was a good idea."

WSSL plays the edit. Layton says, "I truly don't think our [core listeners] know the other version. It's an obvious drop in audio at that point in the song, but no one has commented about it."

Krinik, however, has never played an edited version. "When a song is put out, what's in it is in it," he says. "It's substance. In this case, illegal substance."

DUELING 'PICTURES'

Although the Moorer version was made available to country radio first, the majority of stations are now playing the Crow version of the song, which programmers say their listeners prefer. "I love Allison Moorer," Layton says, "but Sheryl is just right on for this song."

Curtis says, "I felt [Crow's] was a better version, and she has more top-of-mind name recognition than Allison."

McKay says, "We did switch to the Sheryl Crow version, because our listeners were the most familiar with it. They called and asked us about the Allison Moorer version every time we played it and point-blank said to play the Sheryl version."

NO FLASH IN THE PAN

Even before "Picture," Kid Rock was gaining some visibility in the country world, thanks, in part, to his friendship with Hank Williams Jr. Rock and Williams sang a duet of their song "The 'F' Word" during last year's Academy of Country Music Awards, and they taped an episode of *CMT Crossroads* together. Rock and Crow performed "Picture" at the April 7 CMT Flame-worthy 2003 Music Video Awards. And Rock duets with Kenny Chesney on "Luckenbach, Texas" on RCA's new Waylon Jennings tribute album. (RCA VP of promotion Mike Wilson says no decisions have been made about potential singles from the album.)

"I love country music," Rock recently told *Billboard*. "It has been great to hear ["Picture"] on country radio."

Haley says he has been pleasantly surprised in working with Kid Rock to learn he has "a true interest in this format and a true love of country music. This is very serious for him, and he hopes to have future endeavors in the format."

Warner Bros. national director of promotion Gator Michaels agrees. "There is a respect for this format that is impressive. He is very concerned that this be an organic thing and not shoved down radio's throat by some pop act."

To that end, Warner Bros. abided by a request from Rock's management that it would not use independent promoters on the single, to ensure "that the song was getting on the air on the complete merits of the music," Haley says. "This won't be a flash in the pan for Kid Rock. If country radio leaves the door open for him, he'll be back."

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THE WHITE STRIPES, SEVEN NATION ARMY (NEW)
50 CENT, 21 QUESTIONS (NEW)
3 DOORS DOWN, THE ROAD I'M ON (NEW)
MARILYN MANSON, MOBSGENCE (NEW)
- [OVEN FRESH]
- NEW FOUND GLORY, UNDERSTATEMENT
PETE DORN, COME BACK HOME
CHRISTINA AGUILERA, FIGHTER
SMILE EMPTY SOUL, BOTTOM OF A BOTTLE
LESS THAN JAKE, SHE'S GONNA BREAK SOON



Continuous programming
1515 Broadway, New York, NY 10036

- NEW
- 50 CENT, 21 QUESTIONS
BLUR, CRAZY BEAT
BEN HARPER, WITH MY OWN TWO HANDS



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

- NASRI, GO (NEW)
CLARK NOVA, PLEASE THEM (NEW)
TLC, DAMAGED (NEW)
SHAWN DESMAN, SHOCK (UDMO REMIX)
SWOLLEN MEMBERS, BREATH
THEORY OF A DEADMAN, MAKE UP YOUR MIND
COLDPLAY, CLOCKS
NOT BY CHOICE, NOW THAT YOU'RE LEAVING
LINKIN PARK, SOMEWHERE I BELONG
SIMPLE PLAN, ADDICTED
MATTHEW GOOD, IN A WORLD CALLED CATASTRO
RED HOT CHILI PEPPERS, CAN'T STOP
JUSTIN TIMBERLAKE, ROCK YOUR BODY
EMINEM, SING FOR THE MOMENT
50 CENT, IN DA CLUB
SEAN PAUL, GET BUSY
R. KELLY, IGNITION
I MOTHER EARTH, LIKE THE SUN
SUM 41, THE HELL SONG
AMANDA PEREZ, ANGEL



Continuous programming
Hawley Crescent, London NW18TT

- CRAIG DAVID, RISE & FALL
AVRIL LAVIGNE, I'M WITH YOU
EMINEM, SING FOR THE MOMENT
LINKIN PARK, SOMEWHERE I BELONG
ROBBIE WILLIAMS, COME UNDONE
CHRISTINA AGUILERA, BEAUTIFUL
RED HOT CHILI PEPPERS, CAN'T STOP
COLDPLAY, CLOCKS
JENNIFER LOPEZ, ALL I HAVE
PINK, FAMILY PORTRAIT
JUSTIN TIMBERLAKE, CRY ME A RIVER
SYBIA, IN SPITE OF
50 CENT, IN DA CLUB
SMOLIK, WHO TOLD YOU
SYSTEM OF A DOWN, BOOM!
THICKE, WHEN I GET YOU ALONE
RICHARD X VS. LIBERTY X, BEING NOBODY
SUGABABES, SHAPE
THE CARDIGANS, FOR WHAT IT'S WORTH
QUEENS OF THE STONE AGE, GO WITH THE FLOW



Three hours weekly
216 W Ohio, Chicago, IL 60610

- HOT ACTION COP, FEVER FOR THE FLAVA
TAPROOT, MINE
LESS THAN JAKE, SHE'S GONNA BREAK SOON
THE MOVIEFLE, FACE OR KNEECAPS
THE EARLY NOVEMBER, EVERY NIGHTS...
AMERICAN HI-FI, THE ART OF LOSING
RISE AGAINST, HEAVEN KNOWS
YEAH YEAH YEARS, REPEAT WITH THE NIGHT
A.F.I., GIRL'S NOT GREY
FEAR FACTORY, DELUCA
THE DONNAS, WHO INVITED YOU
DEEPTOWN, NOTHING'S REAL
DEFAULT, SICK & TIRED
MACHINE HEAD, BLOOD SWEAT AND TEARS
THE MOONEY SUZUKI, IN A YOUNG MAN'S MIND
12 STONES, CRASH
THE CORAL, DREAMING OF YOU
MEMENTO, COMING
UNLOCO, FAULURE



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

- JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
CHRIS CAGLE, WHAT A BEAUTIFUL DAY
TIM MCGRAW, SHE'S MY KIND OF RAIN
KEITH URBAN, RAINING ON SUNDAY
KENNY CHESNEY, BIG STAR
DARRYL WORLEY, HAVE YOU FORGOTTEN?
ALAN JACKSON, THAT D BE ALRIGHT
MARTINA MCBRIDE, CONCRETE ANGEL
PHIL VASSAR, THIS IS GOD
JOE NICHOLS, BROKENHEARTSVILLE
AARON TIPPIN, LOVE LIKE THERE'S NO TOMORROW
JIMMY WAYNE, STAY GONE
MONTGOMERY GENTRY, SPEED
LEANN RIMES, SUDDENLY
DEANA CARTER, THERE'S NO LIMIT
BRIAN MCCOMAS, 99.9% SURE (I'VE NEVER BEEN BEFORE)
EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)
STEVE HOLY, ROCK-A-BYE HEART
THE CHARLIE DANIELS BAND, SOUTHERN BOY
KELLIE COFFEY, WHATEVER IT TAKES



5 hours weekly
223-225 Washington St, Newark, NJ 07102

- DMX, GONNA GIVE IT TO YA
LIL' KIM, IT'S ABOUT TIME
LIL' KIM, THE JUMP OFF
TIM MCGRAW, SHE'S MY KIND OF RAIN
THE GREENHORNS, IT RETURNS
EMINEM, SING FOR THE MOMENT
NAS, I CAN
MARTINA MCBRIDE, CONCRETE ANGEL
BABY, WHAT HAPPENED TO THAT BOY
THE ROOTS, THE SEED (2.0)
IDLEWILD, A MODERN WAY OF LETTING GO
SYSTEM OF A DOWN, BOOM!
PACIFIER, BULLITPROOF
UNLOCO, FAULURE
JAEHEIM, PUT THAT WOMAN FIRST
NELLY, PIMP JUICE
SOFIA LOELL, UTOPIA
HEATHER HEADLEY, I WISH I WASN'T
CHRISTINA AGUILERA, FIGHTER
KELLIE COFFEY, WHATEVER IT TAKES



Tuned In: Radio by Marc Schiffman

BLINK AND YOU'LL HEAR IT: At a lavish Manhattan party attended by the likes of Mariah Carey and featuring a performance by Michelle Branch, talk WNEW New York relaunched as 102.7 Blink, a hybrid of top 40 music with a heavy dose of entertainment reporting.

The station is drawing on the resources of Infinity parent Viacom and its MTV and VH1 properties, as well as *Entertainment Tonight*. It also has a content deal with *Us* magazine.

And following on the deal Infinity cut with AOL for Broadband (*Billboard*, April 12), AOL will not only provide content but also has worked out an instant-message interactive request system through AOL Instant Messenger. Typing in "blinkline" on your Buddy List allows you to request songs. An automated response asks for artist name and song title.

The first song on 102.7 Blink was "Rock Your Body" from Justin Timberlake. Everything from Prince to U2 has been heard on the station, which is targeting females aged 25 to 49.

In a statement, Infinity chairman/CEO John Sykes said, "Blink is not only a music format but a brand that targets savvy New Yorkers that crave entertainment, gossip, and information." To that end, the station is employing three full-time reporters in New York and two in Los Angeles to cover entertainment news.

ET correspondent Chris Booker and his girlfriend, E! reporter Linda Lopez, co-host mornings. E!'s Todd Newton will host a live broadcast from Hollywood in afternoons.

Modern WXRK New York PD Steve Kingston adds operations manager duties at Blink, which retains its WNEW calls. Scott Herman is GM, and former MSNBC senior broadcast producer Gloria McDonough-Taub is executive producer.

CLEAR CHANNEL CHATTER: After the largest U.S. radio owner, Clear Channel Radio (CCR), announced April 8 the decision for its 1,200 radio stations to cut ties with independent promoters (*Billboard*, April 19), radio observers have voiced support for the move. But aside from Cox Communications, which announced an independent promoter shut-out last fall (*Billboard*, Nov. 2, 2002), other broadcasters are maintaining ties.

Cumulus and Radio One maintain exclusive independent promoter relationships. Cumulus' more than 200 stations deal with separate indies for top 40, R&B, and country formats, while Radio One—owner

of 65 stations—works exclusively with one indie.

Infinity holds a 185-station portfolio, and spokesman Dana McClintock says the chain has "an open-door policy" on promotion affiliation, "which allows for no exclusivity for anybody."

While there may not be an exclusive chain-wide deal with all of Infinity's stations, *Billboard* has learned that individual stations are free to set up an exclusive relationship with an indie, as long as the deal passes muster with the corporate legal department.



CUMMINGS

Emmis Communications owns 21 stations in the U.S. and has had a handful of indie deals. Emmis president of radio Rick Cummings tells *Billboard* sister *Airplay Monitor*,

"We've made no plans to change anything. The stations that use indies have all had those deals restructured at the behest of the promoters. We've agreed to continue but will likely discuss this again... in light of Clear Channel's decision."

As for Clear Channel, it is creating a 12-member "format liaison team" to facilitate relationships with the music industry. Local PDs will seek direct contact with labels and artists, CCR says, while the liaisons will deal with labels and artists in their respective formats "who wish to work with multiple [CCR] stations on promotions, marketing initiatives, and group-wide contests."

ATLANTA'S MUSICAL HERO: Congratulations to Susquehanna/Atlanta director of programming Leslie Fram, who will receive a 2003 Heroes Award from the Atlanta chapter of the National Academy of Recording Arts and Sciences June 5.

Additional reporting by Bill Holland in Washington, D.C., and Sean Ross and Matt Benz in New York.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

SMACK, CRACKLE, POP: Boston-based band **Godsmack** rocks harder than ever with a career-best week, as its new *Faceless* enters The Billboard 200 at No. 1 with opening-week sales of 267,000 units. This is not only the band's first chart-topping album, but it is also the first rock title on the Universal label to ring that bell and the first rock outing to reach No. 1 for Universal Music & Video Distribution since **Blink-182** scored one in summer 2001. This is Universal Motown Records Group's fourth No. 1, following two by **Nelly** and one by **Big Tymers**, since the company started as Rising Tide in 1995.

Godsmack's previous album peaked at No. 5 in November 2000 when it started with 256,000, which was the band's largest prior sales week. Its first set peaked at No. 22 one year earlier.

The new title benefits from a well-oiled campaign that saw the band make release-week stops on *The Tonight Show With Jay Leno*, *Limmy Kimmel Live*, and *Howard Stern's* nationally syndicated radio show. Universal also rolled out TV advertising on World Wrestling Entertainment programs on UPN and TNN, Kimmel's ABC show, Comedy Central's *The Man Show*, and MTV. UMVD's retail rebate program brought the release-week price for *Faceless* down to \$8.99 or \$9.99 at many stores, and lead track "Straight Out of Line" has been No. 1 for two weeks on Mainstream Rock Tracks.

LEADING LADIES: With seven new titles bowing inside the top 20, album volume is practically flat with sales from the same week last year for the first time in 2003, off by less than 1% (see Market Watch, page 8). In a year when album units lag 2002's pace by more than 9%, that's practically cause for celebration. Two female artists—one a notable rookie, the other a veteran—own two of the chart's more significant new titles.

The recording career of **Lisa Marie Presley** begins with a bow at No. 5 on 142,000 units. Her radio picture is still taking shape, with little action beyond adult top 40—where

"Lights Out" bullets at No. 21—but she's received a ton of media attention, including *Late Show With David Letterman*, *Howard Stern's* radio show, a slew of other radio interviews, and a bunch of press clippings—certainly more exposure than most new artists garner. Wonder if it has anything to do with awareness of who her dad was or who her former husbands are?

This issue also brings the best chart week ever to veteran singer/songwriter **Lucinda Williams**, who has released albums since 1979 but who did not see ink on The Billboard 200 until 1998. Beloved by critics and musicians, her *World Without Tears* opens at No. 18 on 54,000 units. That beats her previous high sales week by 10,000 units, set when *Essence* began at No. 28 in 2001.

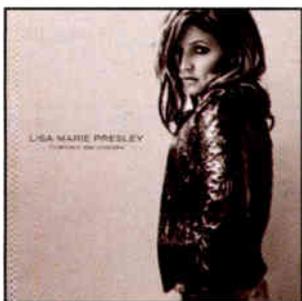
The chart also sees **Ginuwine** enter at No. 6 with the second-largest Nielsen SoundScan week of his four albums (122,000), a hits set by **James Taylor** land at No. 11 (73,000), and the highest-ever chart peak for the **Jayhawks** (No. 51, 19,000). Of the band's four previous albums, its 1995 outing was the only one to crack the top half of The Billboard 200 (No. 92). Ginuwine, meanwhile, celebrates his first No. 1 on Top R&B/Hip-Hop Albums; two earlier ones peaked at No. 2 on that chart.

The big chart's Greatest Gainer belongs to **Lionel Richie**, whose chart "oomph" seems to come from his April 8 guest appearance on *American Idol*.

Finally, because **Evanescence** was apparently irked by its inclusion on Top Christian Albums (see story, page 6), we've removed the band from that chart with the consent of its labels, Wind-up and Provident. About 2.3% of sales to date for *Fallen*, No. 10 on The Billboard 200, came from Christian outlets.

MONOPOLY: With a compilation of songs by **Los Bukis** and **Los Temerarios** rising 2-1 on Top Latin Albums, Univision Music Group is the distributing label for each of that chart's top four albums, a feat that has not been accomplished since Sony Discos swept those four spots during a five-week run in summer 2000.

There have been 11 weeks since the Nielsen SoundScan-based chart bowed in 1993 that Sony has owned the top four slots. Until now, the only other label to do so was EMI Latin, which held such a monopoly for four straight weeks in 1995. The man who headed EMI Latin at that time, **Jose Behar**, now runs Univision. His winning hand this time includes veteran **Pepe Aguilar**, who last issue earned his first No. 1 on this chart, plus albums by **Bronco** and **Conjunto Primavera**. Three of the four titles are from Fonovisa's roster.



Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

GETTIN' BUSY: To date, there has been only one reggae single to hit No. 1 on Hot R&B/Hip-Hop Singles & Tracks: "Boombastic" by **Shaggy** in 1995. This week, "Get Busy" by **Sean Paul** becomes the second single to accomplish this feat, advancing 4-1, a first for Paul and for VP Records. Although its sales total falls by 11%, slipping 14-19 on the Hot R&B/Hip-Hop Singles Sales chart, the retail points culled from the 12-inch vinyl release provide Paul with the total to overtake his nearest competitor, "21 Questions" by **50 Cent Featuring Nate Dogg**. Only 11 points separate "Busy" from "Questions," which does not have a single available at retail. While "Busy" sees an increase of 3.6 million in audience to move 4-2 on the Hot R&B/Hip-Hop Airplay chart, it is eclipsed there by 50 Cent, whose larger gain of 8 million listeners propels "Questions" 5-1, making it a good bet to rise to No. 1 on R&B Singles & Tracks next week.



On The Billboard Hot 100, 50 Cent's "In Da Club" holds at No. 1 for an eighth consecutive week, but its lead over the competition is its smallest since the track's initial week atop the chart. A gap of 1,500 points separates "Club" from its nearest challenger, "Ignition" by **R. Kelly**, which is waiting patiently at No. 2 for the fifth straight week. While it will be close, there is a good chance that next issue will be the week that "Ignition" takes its turn at No. 1. Further down the line, future claims for the Hot 100 No. 1 crown will be made by Paul's "Busy," which is up 8 million listeners as it holds at No. 3, and 50 Cent's "Questions," which climbs 10-5 with a 13.5 million audience gain. "Questions" is the Hot 100's second-highest airplay gainer, slightly trailing "Can't Let You Go" by **Fabulous Featuring Mike Shorey & Lil' Mo**, which increases by 13.7 million listener impressions.

While 50 Cent guns for the top of both the

Hot 100 and Hot R&B/Hip-Hop Singles & Tracks with "Questions," Nashville native **Debreca** takes Hot Shot Debut honors on the latter chart with an entry of the same name at No. 63. A female response record to 50 Cent's version, the bulk of its airplay comes from WWPR (Power 105) New York, where it ranks No. 5. Some DJs have also blended the verses from 50 Cent and Debreca, in which case 50 Cent is credited with the detection. Although it has not yet charted, there is also another response record, "21 Answers," by **Lil' Mo Featuring Free**.

TOP HEAVY: The ripple effect of **Darryl Worley's** fourth week atop Hot Country Singles & Tracks makes for tight quarters inside that chart's top 10, where four titles bullet with lateral moves. Despite reports of diminished combat in Iraq, Worley's pro-war "Have You Forgotten?" finishes with a modest decline of 86 detections but continues to dominate with a solid lead of 801 spins over the No. 2 title. Worley's song is the title track from his new album, which is expected to arrive at No. 1 on Top Country Albums and make a splash next issue on the upper reaches of The Billboard 200.

While the average increase among the six gainers in the top 10 is 146 detections, that figure jumps to an average gain of 171 spins for the titles between 7 and 10, the area of the chart where no song advances.

It has been more than a year since a female act reached No. 1 on Hot Country Singles & Tracks, and it appears that the last one to do so will not end that streak with her current single. **Martina McBride's** "Blessed" was the last solo female title to top the list, where it spent two weeks beginning in the March 30, 2002, issue. Her "Concrete Angel" reaches its peak position at No. 5 this issue but declines 37 detections. If "Angel" has indeed lost its momentum, **Jessica Andrews** becomes the newest lady in waiting with "There's More to Me Than You," which attains Airpower status with a 21-17 move.

LIFE BEAT: **Madonna's** "American Life" takes the biggest leap on The Billboard Hot 100, jumping 30 spots to No. 37. The release of a CD configuration at retail scans slightly more than 11,000 units in its first week. Added to the continued download sales (which account for 2% of this issue's total), "Life" rebounds 30-2 on Hot 100 Singles Sales, with total sales of 11,500 units. The title earns the Greatest Gainer/Sales honor based on its increase over last issue's download-only total. At radio, "Life" posts an audience tally of 23 million listeners—an increase of 20%—which also helps fuel its move up the Hot 100.

APRIL 26
2003

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
							NEW	LAST WEEK	2 WKS. AGO				
				NUMBER 1/HOT SHOT DEBUT			51	NEW	1	THE JAYHAWKS AMERICAN 00080/LDST HIGHWAY (18 98 CD)	Rainy Day Music	51	
1	NEW	1	1	GODSMACK REPUBLIC/UNIVERSAL 067854/UMRG (12 98/18 98)	Faceless	1	52	58	56	4	VARIOUS ARTISTS EMI CMG/WOR/D/PROVIDENT 80198/ZOMBA (19 98/22 98)	WOW Worship (Yellow)	44
2	1	1	3	LINKIN PARK WARNER BROS. 48186* (19 98 CD)	Meteora	1	53	57	47	2	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1
3	2	4	7	50 CENT ▲ SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	54	56	58	2	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12 98/18 98)	More Than You Think You Are	6
4	3	3	3	VARIOUS ARTISTS EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12 98/18 98)	Now 12	3	55	72	77	85	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12 98 CD)	Lizzie McGuire	55
5	NEW	1	1	LISA MARIE PRESLEY CAPITOL 96668 (11 98/18 98)	To Whom It May Concern	5					GREATEST GAINER		
6	NEW	1	1	GINUWINE EPIC 86360 (12 98 EQ/18 98)	The Senior	6	56	90	94	10	LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	19
7	7	—	2	CHER Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18 98 CD)	The Very Best Of Cher	7	57	38	36	15	T.A.T.U. INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	13
8	4	2	3	CELINE DION EPIC 87185 (12 98 EQ/18 98)	One Heart	2	58	40	38	2	TYRESE ● J 20041/RMG (12 98/18 98)	I Wanna Go There	16
9	5	5	59	NORAH JONES ▲ BLUE NOTE 32088 (17 98 CD) [M]	Come Away With Me	1	59	60	54	7	CHEVELLE ● EPIC 85157 (11 98 EQ CD)	Wonder What's Next	14
10	9	9	6	EVANESCENCE ● WIND-UP 13063 (18 98 CD)	Fallen	5	60	45	34	7	VARIOUS ARTISTS SHADYVILLE 6101 (18 98 CD)	Rewind: The Hip-Hop DVD Magazine Issue 1	34
11	NEW	1	1	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18 98 CD)	The Best Of James Taylor	11	61	15	—	2	CHRIS CAGLE CAPITOL (NASHVILLE) 40516 (11 98/18 98)	Chris Cagle	15
12	10	10	1	R. KELLY JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	62	46	40	7	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8
13	6	—	2	THE WHITE STRIPES THIRD MAN 27148*/V2 (18 98 CD)	Elephant	6	63	47	39	9	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18 98 CD)	Grammy Nominees 2003	6
14	8	6	13	SOUNDTRACK ▲ EPIC 87018 (18 98 EQ CD)	Chicago	2	64	70	68	7	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19
15	11	11	—	KID ROCK ▲ LAVA 83482*/AG (12 98/18 98)	Cocky	3	65	55	51	4	ROD STEWART ▲ J 20039/RMG (12 98/18 98)	It Had To Be You ... The Great American Songbook	4
16	12	12	2	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (9 98/13 98)	Dutty Rock	9	66	51	52	19	JOHNNY CASH AMERICAN/LDST HIGHWAY 063339*/UME (18 98 CD)	American IV: The Man Comes Around	45
17	NEW	1	1	JAY-Z Roc-A-Fella/DEF JAM 000297/DJMG (15 98 CD)	Blueprint 2.1	17	67	73	62	2	VIVIAN GREEN COLUMBIA 86357/CRG (7 98 EQ/11 98)	Love Story	51
18	NEW	1	1	LUCINDA WILLIAMS LDST HIGHWAY 170355 (18 98 CD)	World Without Tears	18	68	31	14	3	HOT BOYS CASH MONEY/UNIVERSAL 860966/UMRG (12 98/18 98)	Let 'Em Burn	14
19	14	15	6	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12 98/18 98)	Street Dreams	3	69	54	44	2	SOUNDTRACK ● WIND-UP 13079 (18 98 CD)	Daredevil: The Album	9
20	NEW	1	1	SCARFACE J PRINCE 42024/RAP A LTD (12 98/18 98)	Balls And My Word	20	70	49	41	8	SOUNDTRACK BLOODLINE/DEF JAM 063615*/DJMG (12 98/18 98)	Cradle 2 The Grave	6
21	16	20	33	COLDPLAY ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5	71	52	50	18	NAS ▲ ILL WILL/COLUMBIA 86330*/CRG (12 98 EQ/18 98)	God's Son	12
22	20	22	45	AVRIL LAVIGNE ▲ ARISTA 14740 (17 98 CD)	Let Go	2	72	74	74	32	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
23	19	21	2	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18 98 EQ CD)	Audioslave	7	73	NEW	1	1	VARIOUS ARTISTS VIRGIN 81922 (18 98 CD)	Got Hits!	73
24	23	25	5	JUSTIN TIMBERLAKE ▲ JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	74	67	67	2	THIRD DAY ESSENTIAL 10706/ZOMBA (18 98 CD)	Offerings II: All I Have To Give	18
25	24	24	26	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12 98 EQ CD)	The Young And The Hopeless	7	75	61	49	7	FREEWAY Roc-A-Fella/DEF JAM 586920*/DJMG (12 98/18 98)	Philadelphia Freeway	5
26	13	8	7	CAM'RON PRESENTS THE DIPLOMATS Roc-A-Fella/DEF JAM 063211*/DJMG (12 98 CD)	Diplomatic Immunity	8	76	71	64	4	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18 98 CD)	By The Way	2
27	22	18	4	EMINEM ▲ WEB/AFTERMATH 453290*/INTERSCOPE (12 98/18 98)	The Eminem Show	1	77	69	61	6	THE ATARIS COLUMBIA 86184*/CRG (9 98 EQ CD)	So Long, Astoria	24
28	18	17	6	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12 98/18 98)	La Bella Mafia	5	78	64	60	5	BEN HARPER VIRGIN 80640 (18 98 CD)	Diamonds On The Inside	19
29	25	23	6	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11 98/17 98)	Kidz Bop 3	17	79	66	57	9	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (19 98 EQ CD)	Any Given Thursday	17
30	17	16	9	DIXIE CHICKS ▲ MIDNIGHT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)	Home	1	80	79	80	5	KENNY CHESNEY ▲ BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1
31	33	32	24	CHRISTINA AGUILERA ▲ RCA 88037*/RMG (12 98/18 98)	Stripped	2	81	84	100	23	HEATHER HEADLEY RCA 86376/RMG (9 98/13 98)	This Is Who I Am	38
32	21	7	3	BRIAN MCKNIGHT MOTOWN 067315/UMRG (12 98/18 98)	U Turn	7	82	75	85	7	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18 98 CD) [M]	Angel	73
33	NEW	1	1	NEWSBOYS SPARROW 41763 (18 98 CD)	Adoration: The Worship Album	33	83	62	43	5	KILLER MIKE AQUEMINI/COLUMBIA 86862*/CRG (5 98 EQ/9 98)	Monster	10
34	35	29	5	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	84	68	66	18	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12 98/18 98)	I Care 4 U	3
35	28	26	8	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) [M]	Room For Squares	8	85	80	90	24	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
36	30	27	4	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/18 98)	Away From The Sun	8	86	65	70	25	SANTANA ▲ ARISTA 14737 (12 98/18 98)	Shaman	1
37	32	35	4	NELLY ▲ FD REEL/UNIVERSAL 01774*/UMRG (12 98/18 98)	Nellyville	1	87	85	82	25	FOO FIGHTERS ● RDWELL/RCA 88008/RMG (18 98 CD)	One By One	3
38	26	19	—	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12 98/18 98)	8 Mile	1	88	NEW	1	1	BOOMKAT DREAMWORKS 450386/INTERSCOPE (9 98 CD)	Boomkatalog.One	88
39	27	13	8	B2K ▲ T.U.G. 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	10	89	81	71	9	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	7
40	44	63	1	VARIOUS ARTISTS TIME LIFE 18774 (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	90	78	69	4	ELTON JOHN ▲ ROCKET/UTV 063478/UME (24 98 CD)	Greatest Hits 1970-2002	12
41	36	33	0	THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (9 98 CD) [M]	The All-American Rejects	25	91	77	59	3	STACIE ORRICO FOREFRONT 32589/VIRGIN (12 98/18 98) [M]	Stacie Orrico	59
42	29	28	5	AFI NITRO/DREAMWORKS 450380/INTERSCOPE (9 98 CD)	Sing The Sorrow	5	92	91	93	2	VARIOUS ARTISTS ● WALT DISNEY 860785 (18 98 CD)	Disneymania: Superstar Artists Sing Disney ... Their Way!	52
43	34	30	2	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	3	93	83	75	6	WAYNE WONDER VP/ATLANTIC 83628*/AG (9 98/14 98)	No Holding Back	29
44	37	37	2	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Boss	12	94	86	76	6	DONNIE MCLURKIN VERITY 43199/ZOMBA (12 98/18 98)	Donnie McClurkin... Again	31
45	39	31	4	JENNIFER LOPEZ ▲ EPIC 86231 (18 98 EQ CD)	This Is Me...Then	2	95	100	114	4	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24 98 CD)	The Very Best Of Fleetwood Mac	12
46	59	84	2	BUSTA RHYMES ● J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	43	96	82	73	7	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJMG (12 98/18 98)	The Last Temptation	4
47	42	48	4	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	8	97	88	83	7	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18 98 CD)	Livin' Legend	21
48	50	53	12	TRAPT WARNER BROS. 48296 (12 98 CD) [M]	Trapt	48	98	NEW	1	1	ABK PSYCHOPATHIC 4012 (18 98 CD)	Hatchet Warrior	98
49	41	42	1	SIMPLE PLAN ● LAVA 83534/AG (7 98/11 98) [M]	No Pads, No Helmets...Just Balls	36	99	87	79	3	LES NUBIANS DMTOWN/HIGHER OCTAVE 82569/VIRGIN (18 98 CD)	One Step Forward	79
50	48	46	2	TIM MCGRAW ▲ CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2	100	121	151	27	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10 98/18 98)	Golden Road	11

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
101	89	86	23	PINK ▲ ⁴	Missundaztood	6	151	152	167	21	MUDVAYNE	The End Of All Things To Come	17
102	110	108	24	RASCAL FLATTS ▲	Melt	5	152	109	115	24	THE USED	The Used	63
103	115	141	14	DANIEL BEDINGFIELD	Gotta Get Thru This	41	153	159	—	2	BRONCO	30 Inolvidables	153
104	43	—	2	ROBBIE WILLIAMS	Escapology	43	154	130	143	3	ROSANNE CASH	Rules Of Travel	130
105	53	—	2	SOUNDTRACK	House Of 1000 Corpses	53	155	107	109	19	FIELD MOB	From Tha Roota To Tha Toota	33
106	99	105	7	ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1	156	138	129	29	INDIA.ARIE ●	Voyage To India	6
107	94	95	20	JOE NICHOLS	Man With A Memory	72	157	172	193	20	DRU HILL	Dru World Order	21
108	112	121	8	FINCH	What It Is To Burn	106	158	162	160	34	KIDZ BOP KIDS ●	Kidz Bop 2	37
109	114	128	16	TALIB KWELI	Quality	21	159	175	—	2	CONJUNTO PRIMAVERA	Nuestra Historia	159
110	98	96	20	THE ROLLING STONES ▲ ⁴	Forty Licks	2	160	176	178	2	MONTGOMERY GENTRY	My Town	26
111	168	—	1	SOUNDTRACK	What A Girl Wants	111	161	136	136	4	CHOPPA	Straight From The N.D.	54
112	96	97	15	VARIOUS ARTISTS ●	WOW Gospel 2003	29	162	145	139	25	PUDDLE OF MUDD ▲ ³	Come Clean	9
113	93	55	3	JACI VELASQUEZ	[Unspoken]	55	164	140	127	10	SOUNDTRACK	Sweet Home Alabama	46
114	104	106	1	QUEENS OF THE STONE AGE ●	Songs For The Deaf	17	165	144	122	18	BLAKE SHELTON	The Dreamer	8
115	NEW	—	1	YO LA TENGO	Summer Sun	115	166	181	161	27	NIVEA	Nivea	80
116	106	102	30	DISTURBED ▲	Believe	1	167	142	125	20	BON JOVI ●	Bounce	2
117	76	65	22	JAY-Z ▲ ³	The Blueprint 2: The Gift And The Curse	1	168	182	174	20	SYSTEM OF A DOWN ●	Steal This Album!	15
118	108	88	2	VARIOUS ARTISTS ▲ ²	Now 11	2	169	171	158	7	SOUNDTRACK ●	Disney's Lilo & Stitch	11
119	156	184	4	VARIOUS ARTISTS	Dove Hits 2003	119	170	157	157	17	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		86
120	101	103	70	NO DOUBT ▲ ²	Rock Steady	9	171	169	166	25	SYLEENA JOHNSON	Chapter 2: The Voice	104
121	92	98	9	YANNI	Ethnicity	27	172	NEW	—	1	MICHAEL W. SMITH ●	Worship Again	14
122	102	107	20	2PAC ▲ ²	Better Dayz	5	173	154	134	6	LAGWAGON	Blaze	172
123	97	72	4	THE ALLMAN BROTHERS BAND	Hittin' The Note	37	174	184	181	27	HOOTIE & THE BLOWFISH	Hootie & The Blowfish	46
124	120	124	10	DIAMOND RIO ●	Completely	23	175	153	138	27	KIDZ BOP KIDS ●	Kidz Bop	76
125	95	89	26	LL COOL J		10	176	164	150	20	BRUCE SPRINGSTEEN ▲ ²	The Rising	1
126	103	81	4	VARIOUS ARTISTS	Atticus: Dragging The Lake II	51	177	155	153	24	VANESSA CARLTON ▲	Be Not Nobody	5
127	150	—	1	LOS BUKIS/LOS TEMERARIOS	20 Inolvidables	127	178	178	186	18	ASHANTI ▲ ³	Ashanti	1
128	119	111	3	RELIENT K	Two Lefts Don't Make A Right...But Three Do	38	179	63	175	1	COUNTING CROWS ●	Hard Candy	5
129	133	148	7	RANDY TRAVIS	Rise And Shine	127	180	177	171	24	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	A Wing And A Prayer	63
130	117	101	9	KENNY LATTIMORE & CHANTE MOORE	Things That Lovers Do	31	181	RE-ENTRY	—	5	NIRVANA ▲	Nirvana	3
131	137	144	20	SUM 41 ●	Does This Look Infected?	32	182	161	152	19	ALABAMA	In The Mood: The Love Songs	15
132	127	126	65	ALAN JACKSON ▲ ³	Drive	1	183	191	195	11	MARIAH CAREY ▲	Charmbracelet	3
133	116	99	9	MICHAEL BUBLE	Michael Buble	88	184	189	182	18	STEVEN CURTIS CHAPMAN	All About Love	12
134	111	78	4	(HED)PLANET EARTH	Blackout	33	185	124	91	5	WHITNEY HOUSTON ▲	Just Whitney...	9
135	126	137	24	SALIVA ●	Back Into Your System	19	186	RE-ENTRY	—	5	BLACKSTREET	Level II	14
136	143	132	20	THE ROOTS	Phrenology	28	187	167	—	2	GAITHER VOCAL BAND	Everything Good	159
137	113	112	3	AVALON	The Very Best Of Avalon: Testify To Love	112	188	165	156	20	VARIOUS ARTISTS	Lil' Flip And Sucka Free Present 7-1-3 And The Underground Legend: Remixed	167
138	NEW	—	1	POINT OF GRACE		24	189	179	165	73	BABY ●	Birdman	24
139	131	117	22	FAITH HILL ▲ ²	Cry	1	190	180	185	9	CREED ▲ ⁶	Weathered	1
140	125	118	32	SHERYL CROW ▲	C'mon, C'mon	2	191	149	131	6	INTOCABLE	La Historia	161
141	134	135	23	ALISON KRAUSS + UNION STATION ●	Live	36	192	195	—	13	SOUNDTRACK	Bringing Down The House	111
142	123	123	30	BEE GEES ▲	Their Greatest Hits—The Record	49	193	132	110	4	UNCLE KRACKER	No Stranger To Shame	43
143	129	130	7	BOWLING FOR SOUP	Drunk Enough To Dance	129	194	185	173	22	MR. CHEEKS	Back Again!	75
144	160	168	4	JASON MRAZ	Waiting For My Rocket To Come	144	195	135	45	3	DAVID GRAY ●	A New Day At Midnight	17
145	128	119	18	THE DONNAS	Spend The Night	62	196	174	163	11	702	Star	45
146	105	92	5	ANI DIFRANCO	Evolve	30	197	173	177	8	ZWAN	Mary Star Of The Sea	3
147	122	87	55	CELINE DION ▲ ³	A New Day Has Come	1	198	170	183	1	DIANA KRALL ●	Live In Paris	18
148	197	—	1	GEORGE JONES	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	148	199	RE-ENTRY	—	19	BONE THUGS-N-HARMONY	Thug World Order	12
149	118	155	1	PEPE AGUILAR	Y Tenerte Otra Vez	118	200	190	170	29	TRACE ADKINS ●	Chrome	59
150	151	147	28	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60					VARIOUS ARTISTS ▲	WOW Hits 2003	34

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond (multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 26 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	SUSAN TEDESCHI	NUMBER 1	Wait For Me	21
2	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble	
3	3	GEORGE THOROGOOD & THE DESTROYERS	EAGLE 20007	Ride Til I Die	
4	4	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe	
5	5	BOBBY "BLUE" BLAND	MALACO 7512	Blues At Midnight	
6	6	KELLY JOE PHELPS	RYKODISC 10633	Slingshot Professionals	
7	11	SONNY LANDRETH	SUGAR HILL 3964	The Road We're On	
8	10	ROOMFUL OF BLUES	ALLIGATOR 4889	That's Right!	
9	7	JOHN HAMMOND	BACK PORCH VIRGIN	Ready For Love	
10	8	VARIOUS ARTISTS	ALLIGATOR 114	Crucial Guitar Blues	
11	12	TYRONE DAVIS	MALACO 7514	Love Line	
12	13	WILLIE CLAYTON	END 7174/IMP	The Last Man Standing	
13	9	JOE BONAMASSA	MEDALIA 10101	So It's Like That	
14	9	MARIA MULDAUR	TELARC BLUES 83358/TELARC	A Woman Alone With The Blues...Remembering Peggy Lee	
15	15	VARIOUS ARTISTS	ALLIGATOR 116	Crucial Chicago Blues	

APRIL 26 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	SEAN PAUL	NUMBER 1	Dutty Rock	22
2	2	WAYNE WONDER	VP/ATLANTIC 83828/AG	No Holding Back	
3	4	SHAGGY	BIG YARD 117070/MCA	Lucky Day	
4	3	BUJU BANTON	VP/ATLANTIC 83834/AG	Friends For Life	
5	6	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon	
6	5	BEENIE MAN	SHOCKING VIBES/VP 13134/VIRGIN	Tropical Storm	
7	7	CARIBBEAN PULSE	IRIE 1107	Stand Up	
8	8	VARIOUS ARTISTS	VP	Reggae Gold 2002	
9	10	PAPA SAN	GOSPO CENTRIC 70049/ZOMBA	God & i	
10	9	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/10.JMG	Legend (Deluxe Edition)	
11	12	SHAGGY	VP	Mr. Lover Lover (The Best Of Shaggy... Part 1)	
12	12	VARIOUS ARTISTS	VP	Strictly The Best: Vol. 30	
13	14	VARIOUS ARTISTS	GREENSLEEVES 4004	Ragga Dancehall Anthems 2002	
14	13	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica	
15	15	PETER TOSH	LEGACY/COLUMBIA 85344/CRG	Super Hits	

APRIL 26 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	IBRAHIM FERRER	NUMBER 1	Buenos Hermanos	2
2	3	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo	
3	2	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida	
4	4	DAVID VISAN	GEORGE V 71034	Buddha-Bar V	
5	5	AFROCELTS	REAL WORLD 81508/VIRGIN	Seed	
6	7	DANIEL O'DONNELL	DPTV MEDIA 0004	The Daniel O'Donnell Show	
7	12	SOUNDTRACK	MILAN 36810	Bend It Like Beckham	
8	10	DANIEL O'DONNELL	DPTV MEDIA 9550	Greatest Hits	
9	8	THE CHIEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions	
10	6	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai	
11	9	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World	
12	13	VARIOUS ARTISTS	PUTUMAYO 209	Euro Lounge	
13	11	BAHA MEN	S-CURVE 42945/CAPITOL	Greatest Movie Hits	
14	15	VARIOUS ARTISTS	BLIX STREET 10077	A Woman's Heart: A Decade On	
15	14	SOUNDTRACK	ATO 21510	Amandla! The Soundtrack	

APRIL 26 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	1	1	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album	1
2	2	5	VARIOUS ARTISTS	TIME LIFE 10774/CHORDANT	Worship Together: I Could Sing Of Your Love Forever	
3	3	3	VARIOUS ARTISTS	EMI CMG/WORD 80139/PROVIDENT	WOW Worship (Yellow)	
4	5	6	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give	
5	6	4	STACIE ORRICO	FOREFRONT/VIRGIN 2589/CHORDANT	Stacie Orrico	
6	7	7	DONNIE MCCLURKIN	VERITY 43199/PROVIDENT	Donnie McClurkin... Again	
7	8	2	JACI VELASQUEZ	WORD CURB/WARNER BROS. 86223/WORD CURB	[Unspoken]	
8	13	17	VARIOUS ARTISTS	REUNION 10076/PROVIDENT	Dove Hits 2003	
9	10	8	RELIENT K	GOTEE 2890/CHORDANT	Two Lefts Don't Make A Right...But Three Do	
10	11	12	RANDY TRAVIS	WORD CURB/WARNER BROS. 86236/WORD CURB	Rise And Shine	
11	9	9	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love	
12	12	11	POINT OF GRACE	WORD CURB/WARNER BROS. 86251/WORD CURB		24
13	17	—	GEORGE JONES	BANDIT/BNA 67063/CHORDANT	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	
14	12	11	VARIOUS ARTISTS	INTEGRITY 07206/WORD CURB	iWorship: A Total Worship Experience	
15	14	14	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again	
16	4	16	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 0378/CHORDANT	A Wing And A Prayer	
17	16	18	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love	
18	18	18	GAITHER VOCAL BAND	SPRING HOUSE 2412/CHORDANT	Everything Good	
19	15	15	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003	
20	21	24	MERCYME	INO 86133/WORD CURB	Almost There	
21	18	20	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown	
22	20	23	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship	
23	23	21	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin	
24	19	10	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	Futhermore: From The Studio, From The Stage	
25	26	25	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT	Worldwide	
26	24	34	PHILLIPS, CRAIG AND DEAN	SPARROW 1979/CHORDANT	Let Your Glory Fall	
27	30	33	SONICFLOOD	INO 82499/WORD CURB	Cry Holy	
28	29	28	P.O.D.	ATLANTIC 83496/WORD CURB	Satellite	
29	31	—	VARIOUS ARTISTS	DOXOLOGY 5130/CHORDANT	The Presidential Prayer Team Collection	
30	27	19	REBECCA ST. JAMES	FOREFRONT 2835/CHORDANT	Wait For Me: The Best From Rebecca St. James	
31	31	31	VARIOUS ARTISTS	TOOTH & NAIL/BECCA/FOREFRONT/SPARROW 1176/CHORDANT	X 2003: Experience The Alternative	
32	25	26	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven	
33	33	36	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT	Byron Cage	
34	32	29	CHRIS RICE	ROCKETOWN 2000/PROVIDENT	Run The Earth, Watch The Sky	
35	35	37	NICHOLE NORDEMAN	SPARROW 1334/CHORDANT	Woven & Spun	
36	35	39	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT	Family Affair II: Live At Radio City Music Hall	
37	39	35	MERCYME	INO 86218/WORD CURB	Spoken For	
38	37	38	MARY MARY	COLUMBIA/INTEGRITY 85690/WORD CURB	Incredible	
39	40	—	JUMPS	SPARROW 1992/CHORDANT	All The Time In The World	
40	34	31	CAEDMON'S CALL	ESSENTIAL 10694/PROVIDENT	Back Home	

APRIL 26 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

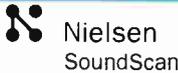
THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	Weeks At Number 1
1	2	1	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again	5
2	3	2	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003	
3	1	3	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	A Wing And A Prayer	
4	4	1	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 56514/TIME LIFE	Living The Gospel: Gospel Greats	
5	4	5	SMOKIE NORFUL	EMI GOSPEL 20374	I Need You Now	
6	6	4	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin	
7	7	7	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE	Praise Is What I Do	
8	9	8	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA	Byron Cage	
9	10	10	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA	Family Affair II: Live At Radio City Music Hall	
10	11	9	MARY MARY	COLUMBIA 85690/CRG	Incredible	
11	8	6	DEITRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found	
12	13	13	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House	
13	19	15	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe	
14	31	26	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301	Total Live Experience	
15	14	11	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3	
16	18	16	GEORGIA MASS CHOIR	SAVOY 7129/MALACO	I Owe You The Praise	
17	12	12	YOLANDA ADAMS	ELEKTRA 6269/VEEG	Believe	
18	16	14	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA	Blessed By Association	
19	17	17	DOTTIE PEOPLES	ATLANTA INT'L 10279	Churchin' With Dottie	
20	20	18	VARIOUS ARTISTS	PINNACLE 0001/DTG	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel	
21	5	23	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies	
22	15	—	VARIOUS ARTISTS	COLUMBIA 89015/CRG	Gotta Serve Somebody: The Gospel Songs Of Bob Dylan	
23	23	21	LUTHER BARNES	ATLANTA INT'L 10278	Come Fly With Me	
24	22	24	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace	
25	21	19	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662	Behind The Veil: Morning Glory 2	
26	33	32	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate	
27	30	27	DARWIN HOBBS	EMI GOSPEL 20359	Broken	
28	27	—	VARIOUS ARTISTS	VERITY 43236/ZOMBA	Gospel Blockbusters	
29	26	20	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL	Go Get Your Life Back	
30	28	28	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time	
31	29	—	VARIOUS ARTISTS	VERITY 43237/ZOMBA	More Gospel Blockbusters	
32	24	25	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss	
33	35	30	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA	
34	34	33	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA	Dorinda Clark-Cole	
35	25	22	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets	
36	32	29	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance	
37	36	34	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN	Higher Ground	
38	37	31	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002	
39	39	39	NORMAN HUTCHINS	JOI 1263	Nobody But You	
40	40	40	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans	

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. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

APRIL 26
2003

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by

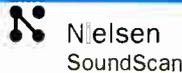


THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			NUMBER 1	1 Week At Number 1	
1			LUCINDA WILLIAMS LOST HIGHWAY 170355	World Without Tears	18
2	1		NORAH JONES BLUE NOTE 32228 [M]	Come Away With Me	9
3			JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING	The Best Of James Taylor	11
4	6		CHER GEFEN/MCA/WARNER BROS. 73952/WARNER STRATEGIC MARKETING	The Very Best Of Cher	7
5			LISA MARIE PRESLEY CAPITOL 96668	To Whom It May Concern	5
6			VINCE BENEDETTI MEETS DIANA KRALL TCB 22182/ALLEGRO	Heartdrops	-
7	5		THE WHITE STRIPES THIRO MAN 27148*/V2	Elephant	13
8			GODSMACK REPUBLIC/UNIVERSAL 067854/UMRG	Faceless	1
9	12		GEORGE JONES BAND/BIHA 67833/RIG	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	148
10	2		SOUNDTRACK EPIC 87018	Chicago	14
11			THE JAYHAWKS AMERICAN 00080/LDST HIGHWAY	Rainy Day Music	51
12	11		VARIOUS ARTISTS TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	40
13	3		CELINE DION EPIC 87185	One Heart	8
14	7		BUCK HOWDY PRAIRIE DOG 407 [M]	Skiddaddle!	-
15	4		LINKIN PARK WARNER BROS. 48186*	Meteora	2
16			RUSSELL CROWE & 30 ODD FOOT OF GRUNTS ARTEMIS 751159	Other Ways Of Speaking	-
17			VARIOUS ARTISTS SAOULE CREEK 10050*	50	-
18	10		COLDPLAY CAPITOL 40504*	A Rush Of Blood To The Head	21
19	9		EVANESCENCE WIND-UP 13063	Fallen	10
20	8		DIXIE CHICKS MONUMENT/COLUMBIA 86840*/CRG	Home	30
21			ROSANNE CASH CAPITOL 37757	Rules Of Travel	154
22			EASY STAR ALL-STARS EASY STAR 1012	Dub Side Of The Moon	-
23	16		THE EARLY NOVEMBER DRIVE-THRU 060081/MCA	For All Of This (EP)	-
24	14		JOHN MAYER AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	35
25	13		PINK FLOYD CAPITOL 82136*	Dark Side Of The Moon (SACD)	-

APRIL 26
2003

Billboard TOP SOUNDTRACKS

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1	11 Weeks At Number 1
1	1		CHICAGO ▲	EPIC 87018
2	2		8 MILE ▲	SHADY 493508*/INTERSCOPE
3	6		LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
4	5		DAREDEVIL: THE ALBUM ●	WIND-UP 13079
5	3		CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/IDJMG
6	4		HOUSE OF 1000 CORPSES	GEFFEN 493834/INTERSCOPE
7	10		WHAT A GIRL WANTS	ATLANTIC 83641/AG
8	9		O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
9	7		SWEET HOME ALABAMA	HOLLYWOOD 162384
10	11		DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
11	8		BRINGING DOWN THE HOUSE	HOLLYWOOD 162386
12	12		NASHVILLE STAR: THE FINALISTS	COLUMBIA (NASHVILLE) 87169/SONY (NASHVILLE)
13	19		MOULIN ROUGE ▲	INTERSCOPE 493035
14	17		A WALK TO REMEMBER ●	EPIC 86311
15	22		SHREK ▲	DREAMWORKS 450305/INTERSCOPE
16	21		SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
17	13		THE PIANIST	SONY CLASSICAL 87739
18	14		THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
19	15		PIGLET'S BIG MOVIE	WALT DISNEY 860081
20	23		XXX ●	UNIVERSAL 156259/UMRG
21			SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOEMBA
22	18		SMALLVILLE [THE TALON MIX]	ELEKTRA 62792/EEG
23	20		MAID IN MANHATTAN	EPIC 86921
24	25		BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WVRN
25			THE WILD THORNBERRYS MOVIE	NICK/JIVE 48503/ZOEMBA

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); △ Certification of 200,000 units (Platino); ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard ARTIST INDEX

Chart Codes: —ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (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)
World Music (WM)
—SINGLES—
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Country Singles Sales (CSS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)
Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2Pac: B200 122; RBA 45; RBC 5, 7, 9, 10; H100 79; RA 38; RBH 38; RP 15
3 Doors Down: B200 36; A40 4; H100 4; HA 5; MO 18, 31; RO 6, 12; T40 3
30 Dirty Junkies: DC 30
50 Cent: B200 3; IND 14; RBA 2, 93; H100 1, 5, 75; HA 1, 4, 73; HSS 12; RA 1, 5, 24, 28, 45, 56, 68; RBH 2, 5, 24, 30, 47, 58, 69, 74; RP 1, 3, 16, 17, 23; RS 4; T40 1, 28, 702; B200 195; RBA 55; HSS 59; RA 48; RBH 49; RS 51
Aaliyah: B200 84; RBA 46; H100 9; HA 8; RA 12, 62; RBH 12, 62; RS 57; T40 9
Miaidi Abair: C/6
Abba: PCA 31
ABX: B200 98; IND 4; RBA 42
AC/DC: PCA 49
Los Acosta: LA 30; RMA 18
Yolanda Adams: GA 17; RBH 81
Trace Adkins: B200 199; CA 24; CS 32
Aerosmith: PCA 48
AFI: B200 42; MO 7; RO 33
AfricanSoul: WM 5
Antonio Aguilar: LA 57
Pepe Aguilar: B200 149; HS 5; LA 2; RMA 2; LT 37; RMS 28
Christina Aguilera: B200 31; A40 15; AC 1; DC 7; H100 25, 46; HA 24, 48; HSS 13; T40 17, 18
AJ: HSS 32; RS 10
Alabama: B200 181; CA 23
Alberto Y Roberto: RMS 35
ALC: GA 14; IND 43
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Amerie: RA 54; RBH 55
Amethystium: NA 8
Tori Amos: A40 39; HSS 9
Anastacia: DC 9
Jessica Andrews: CS 17
Los Angeles Azules: LA 53
Allen Anthony: RBH 93
Macc Anthony: TSA 5; TSS 12
Aphex Twin: EA 10; IND 41
Area 305: LPS 27; LT 49
Ricardo Arjona: LA 25; LPA 9; LPS 4; LT 8, 28
Armageddon: RA 59; RBH 59; RS 63
Ashanti: B200 177; RBA 89; H100 26; HA 28; RA 61; RBH 61; RP 19; T40 16
The Ataris: B200 77; MO 13
Natacha Atlas: DC 26
Audio Adrenaline: CC 25
Audioslave: B200 23; H100 38; HA 37; MO 3; RO 1
Autechre: EA 9; IND 40
Avalon: B200 137; CC 11
Aventura: TSA 7
Ramon Ayala Y Sus Bravos Del Norte: RMS 31
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Baby: B200 188; RBA 61; H100 17, 93; HA 17; HSS 37; RA 18, 41, 54; RBH 16, 42, 55; RP 25; RS 24; T40 15
Baby Diva: HSS 16; RBH 96; RS 6
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The Bad Plus: JZ 11

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Baha Men: WM 13
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Banda El Recodo: LT 44; RMS 18
Banda Pelillos: RMS 23
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Biju Banton: RBA 75; RE 4
Luther Barnes: GA 23
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Beastie Boys: PCA 26; RBC 13
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Beenie Man: RE 6
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Tony Bennett: JZ 3
Dierks Bentley: CS 56
Bering Strait: CA 47
Sophie Ellis Bextor: DS 20
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Big "C": HSS 53, 67; RS 22, 41
Big Noyd: RBH 94; RS 65
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David Bisbal: LPS 11; LT 22; TSS 19
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The Black Keys: IND 50
BLACkStreet: B200 185; RBA 53
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Mary J. Blige: RBC 8; RA 72; RBH 72
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Andrea Bocelli: CL 2; CX 9
Joe Bonamassa: BL 13
Bond: CX 5
Bone Crusher: H100 81; HSS 47; RA 26; RBH 25; RP 20; RS 11
Bone Thugs-N-Harmony: B200 198; RBA 67; RBC 3
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La Bouche: DC 36; DS 8; HSS 51
Bowling For Soup: B200 143; HS 3; H100 64; HA 72; T40 36
Boy Big: HSS 31; RBH 99; RS 23
BoySetsFire: HS 20
Michelle Branch: A40 9; AC 2; H100 32; HA 33
Breaking Benjamin: HS 34; MO 38; RO 28
Jim Brickman: NA 5, 13
Sarah Brightman: CX 11
Bronco: B200 153; HS 6; LA 3; RMA 3
Garth Brooks: CA 73; CS 25
Brooks & Dunn: CA 55; CCA 17; CS 41
Norman Brown: C/20
Dave Brubeck: JZ 24
The Dave Brubeck Quartet: JZ 20
Michael Buble: B200 133
Joe Budden: H100 74; HA 71; RA 23; RBH 23; RP 12
Los Bukis: B200 127; HS 38; LA 1, 16, 38; RMA 1, 11
Busta Rhymes: B200 46; RBA 12; H100 8; HA 7; HSS 25; RA 4; RBH 4; RP 5; RS 14, 55; T40 26

bwb: C/14
Juanita Bynum: GA 25
Tracy Byrd: CA 75; CS 24
Jorge Luis Cabrera: LT 30; RMS 9
Caddillac Tah: RBH 88
Caedmon's Call: CC 40
Byron Cage: CC 33; GA 8; HS 40
Chris Cagle: B200 61; CA 5; CS 9; H100 53; HA 49
Glen Campbell: CA 70
Cam'ron: B200 26; RBA 5; RBH 79; RS 40
Candido Y Su Huella Nortena: LT 40; RMS 16
Nick Cannon: HSS 35; RS 58
Cardenales De Nuevo Leon: LA 73
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Deana Carter: CA 26
Brandon Casey: T40 33
Brian Casey: T40 33
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Rosanne Cash: B200 154; CA 20; INT 21
Cat Power: HS 28; IND 20
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Steven Curtis Chapman: B200 183; CC 17
JC Chasez: H100 94; HSS 14; RS 56
Cher: B200 7; INT 4; PCA 12; DC 11; DS 9, 12; HSS 55, 70
Cherish: H100 87; HSS 73; RA 44; RBH 45; RS 50
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Kenny Chesney: B200 80; CA 8; CCA 2; PCA 11; CS 2; H100 28; HA 25
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Chicago Symphony Orchestra: CL 15
The Chieftains: CA 64; WM 9
Chingy: RA 74; RBH 73
Choppa: B200 161; RBA 54; RS 52
Charlotte Church: CX 3, 13
Peter Cincotti: HS 21; IND 16; JZ 2
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Terri Clark: CA 34; CS 44
Dorinda Clark-Cole: GA 34
Karen Clark-Sheard: GA 36
Kelly Clarkson: HSS 20
Willie Clayton: BL 12
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Clipse: RBA 70; H100 93; HSS 52, 59; RA 41; RBH 42; RP 25; RS 45, 51
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Kellie Coffey: CA 62; CS 49
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Coldplay: B200 21; INT 18; PCA 6; A40 7; H100 35; HA 35; MO 27, 37; T40 23
Natalie Cole: JZ 9
Nat King Cole: JZ 15
Steve Cole: C/8
Phil Collins: PCA 44; AC 3, 16; H100 85
John Coltrane: JZ 21
Common: HSS 22; RA 33; RBH 34; RS 15
Conjunto Primavera: B200 159; HS 7; LA 4, 68; RMA 4; LT 3; RMS 1, 13

Control: LA 44; RMS 25
Ry Cooder: LA 10; LPA 3; WM 2
Costume: RMS 39
The Countdown Singers: CA 67
Counting Crows: B200 178; A40 6; H100 52; HA 55; T40 27
Chris Cox: DC 23
El Coyote Y Su Banda Tierra Santa: LT 18; RMS 6
Cradle Of Filth: HS 29; IND 21
Creed: B200 189; PCA 47; RO 37
Elvis Crespo: TSA 6
Sheryl Crow: B200 140; A40 5; AC 8, 21; CS 21; CSS 11; H100 7; HA 13; HSS 1; T40 6
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The Crusaders: C/3; RBA 76
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Celia Cruz: LA 40; TSA 3, 8
Cuisillos De Arturo Macias: LT 47; RMS 20
Cursive: IND 44
Cusco: NA 10
Da Brat: H100 87; HSS 73; RA 44; RBH 45; RS 50
Da Entourage: RBH 78
Da Headbussaz: RBA 100
Amy Dalley: CS 35
Tyronne Davis: BL 11
Chico DeBarge: RBA 87
DeBucca: RA 63; RBH 63
Def Leppard: PCA 25
Def Squad: HSS 58; RA 60; RBH 50; RS 31
John Denver: CCA 18
The Derailers: CA 66
The Detroit Experiment: JZ 12
Louie DeVito: EA 13
Diamond Rio: B200 124; CA 14; CS 8; H100 51; HA 47
Dido: DS 23
Ani DiFranco: B200 146; IND 7
John Digweed: EA 19
Celine Dion: B200 8, 147; INT 13; PCA 3; A40 32; AC 7; DC 12; H100 78
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Dirty: RBA 71
Dirty Vegas: EA 21
Disturbed: B200 116; PCA 20; MO 29; RO 7
Dixie Chicks: B200 30; CA 1; CCA 6, 7; INT 20; PCA 22, 39; A40 28; AC 28; CSS 2; HSS 7
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DJ Icey: EA 25; DS 21
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doubleDrive: RO 31
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Dru Hill: B200 157; RBA 47; RA 49; RBH 53
Drunknunkun: DC 44
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The Early November: INT 23
The Earthquake Institute: HSS 28; RS 13
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Linda Eder: HS 50

Kathleen Edwards: HS 49
Valentin Elizalde: RMS 33, 40
Missy "Missdeemeanor" Elliott: B200 43; RBA 28; DC 2; DS 11; H100 40; HA 41; HSS 62; RA 25, 42; RBH 26, 41, 92; RP 14, 22; RS 42, 74; T40 35
Emerson Drive: CA 54; CS 46
Eminem: B200 27; PCA 7, 15; RBA 22; RBC 2, 6; H100 16, 62; HA 16, 62; RA 64; RBH 66, 74; RP 21; T40 5, 40
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Enya: NA 15; HSS 45
Erasure: DS 13
Gloria Estefan: LPS 23; LT 34
Evanescence: B200 10; INT 19; A40 17; H100 15; HA 15; MO 2; RO 18; T40 14
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Sara Evans: CS 31
Eve: HSS 57; RS 60
Everything But The Girl: EA 7
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Father M.C.: RBA 65
Fat Joe: RBA 73; RA 59; RBH 59; RS 63
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Feel: A40 33
Jose Feliciano: LPS 32
Alejandro Fernandez: LA 49, 60; LPS 14; LT 29
Vicente Fernandez: LA 72
Ibrahim Ferrer: HS 14; LA 7; TSA 1; WM 1
Tiziano Ferro: LA 43; LPA 13; LPS 3; LT 4; TSS 5
Field Mob: B200 155; RBA 51; H100 48; HA 46; RA 32; RBH 32; RP 13
Finch: B200 108; HS 1; MO 16; RO 35
Fisherspooner: EA 14
Five For Fighting: AC 10
Fleetwood Mac: B200 95; A40 19; AC 15; H100 84
Renee Fleming: CL 14; CX 10
The FlipMode Squad: H100 8; HA 7; HSS 25; RA 4; RBH 4; RP 5; RS 14; T40 26
Floetry: B200 64; RBA 13; H100 39; HA 38; RA 14; RBH 17
Juan Diego Florez: CL 4
Joseph Fonseca: LT 48; TSS 6, 14
Foo Fighters: B200 87; H100 65; HA 66; MO 6, 19; RO 5, 20
Fourplay: C/18
Foxy Brown: RA 54; RBH 55, 85; RS 27
Mario Frangoulis: CX 7
Frankie J: H100 58; HA 57; T40 20
Kirk Franklin: CC 23; GA 6; RBA 72
Freeway: B200 75; RBA 14; RBH 93; RS 38
Friburn & Uriou: DC 40, 41
Funky Green Dogs: DC 49
Kenny G: C/4
Juan Gabriel: LT 6; RMS 10; TSS 10
Bill & Gloria Gaither: CC 32
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Manuel Galban: LA 10; LPA 3; WM 2
Gang Starr: HSS 31; RBH 99; RS 23
Kenny Garrett: JZ 14
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Ghostland: DC 26
Vince Gill: CA 28; CS 45
Ginuwine: B200 6; RBA 1; H100 17; HA 17; HSS 37; RA 18; RBH 16; RS 24; T40 15

Gisselle: LPS 38
Dana Glover: A40 40; AC 20
Godsmack: B200 1; INT 8; PCA 28; H100 83; MO 11; RO 4
Fabian Gomez: LT 20; RMS 7
Good Charlotte: B200 25; PCA 19; H100 43, 100; HA 45;
MO 15; T40 24
Goo Goo Dolls: A40 12
Glenn Gould: CL 6
El Gran Combo De Puerto Rico: TSS 13
Nathan Grammer: CX 6
El Gran Silencio: LT 6; RMS 10; TSS 10
Natalie Grant: AC 30
David Gray: B200 194
Dobie Gray: A40 3; AC 18; H100 41; HA 39; T40 34
Al Green: PCA 43; RBC 17
Vivian Green: B200 67; RBA 25; DS 5; H100 56; HA 58;
HSS 5; RA 19; RBH 15; RS 5
Lee Greenwood: CCA 8; PCA 40; CSS 4; HSS 39
Mary Griffin: DC 8
El Gringo De La Bachata: TSS 28
Josh Groban: B200 62; CX 1, 2; AC 14
GusGus: DC 45
G-Wiz: HSS 49; RBH 100; RS 18
Nee-Nee Gwynn: HSS 16; RBH 96; RS 6

-H-

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Haliz The Ripper: HSS 46; RS 29
El Halcon De La Sierra: RMS 38
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Regie Hamm: AC 22
Fred Hammond: GA 15
John Hammond: BL 9
Jennifer Hanson: CA 60; CS 53; CSS 8
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Happy Clappers: DC 23
Ben Harper: B200 78
Barry Harris: DC 39
H.A.W.K.: RBH 98
Hayseed Dixie: BG 14
Heather Headley: B200 81; RBA 19; RA 27; RBH 28
(hed)Planet Earth: B200 134; MO 33; RO 25
Pete Heller: DC 42
Jimi Hendrix: PCA 37
Eddy Herrera: TSS 40
Faith Hill: B200 139; CA 17; CCA 19; AC 5, 23
Lauryl Hill: RBC 25
Hltman Sammy Sam: RA 43; RBH 44
Darwin Hobbs: GA 27
Steve Holy: CS 38
Hootie & The Blowfish: B200 173; A40 27; AC 27
Hot Boys: B200 68; RBA 20
Hot Hot Heat: IND 32
Marques Houston: RA 51; RBH 51
Whitney Houston: B200 184; RBA 63; AC 12; DC 10; H100
99; HSS 26; RS 35
Buck Howdy: INT 14
Charlie Hunter Quintet: C 13
Los Huracanes Del Norte: LA 33; RMA 20
Norman Hutchins: GA 39

-I-

Enrique Iglesias: LA 26; LPA 10; AC 11; LPS 8, 31; LT 19
India: LA 27; TSA 2; DC 16; LPS 21; LT 17; TSS 4
India.Arie: B200 156; RBA 57
Industria Del Amor: LA 39
Insane Clown Posse: IND 47
Interpol: HS 32; IND 22
Intocable: B200 190; LA 6, 9, 22; RMA 5, 6, 14; LT 13, 14;
RMS 4, 5
Los Invasores de Nuevo Leon: LA 65; RMS 36
Ronald Isley: H100 54; HA 51; RA 16; RBH 18
The Isley Brothers: H100 54; HA 51; RA 16; RBH 18

-J-

Alan Jackson: B200 132; CA 16; CCA 14; CS 3; H100 29; HA 29
Joe Jackson Band: IND 29
Jagged Edge: RS 71
Jaguars: LA 52; LPA 17
Jaheim: B200 47; RBA 10; RBC 4; H100 31; HA 30; RA 13,
36; RBH 13, 36
Bishop T.D. Jakes: B200 179; CC 16; GA 3
Boney James: C 17
Brett James: CS 42
Al Jarreau: C 16
Jars Of Clay: CC 24
Ja Rule: B200 96; RBA 52; H100 26; HA 28; RA 61; RBH 61;
RP 19; RS 68; T40 16
The Jayhawks: B200 51; INT 11
Jay-Z: B200 117, 117; RBA 6, 48; RBC 12; DS 10, 11; H100 14,
57; HA 14, 54; HSS 40, 54, 62; RA 8, 21, 65, 70; RBH
7, 21, 64, 65, 92; RP 8; RS 17, 33, 38, 42
Pedro Jesus: TSS 20
Jewel: A40 25
The Jicks: IND 26
Jodeci: RBC 15
Joe: RA 71; RBH 71
Elton John: B200 90
Jack Johnson: PCA 9; MO 39
Syleena Johnson: B200 170; HS 8; RBA 35; HSS 10; RA 37;
RBH 37, 75; RS 1
Jolly Green: HSS 36; RS 30
George Jones: B200 148; CA 19; CC 13; CCA 23; INT 9
Norah Jones: B200 9; C 1; INT 2; A40 14, 26; AC 4; H100
45; HA 42
Roy Jones, Jr.: HSS 11; RBH 91; RS 2
Jose Jose: LA 51; LPA 16
Juanes: HS 16; HA 8; LPA 2; LPS 16, 18, 19; LT 32; TSS 23
The Judds: CCA 20
Julio: LPS 34; TSS 30
Jump5: CC 39

-K-

Kalman: DC 28
Israel Kamakawiwo'ole: WM 11
K-Ci & JoJo: RBA 97; RBH 83
John P. Kee: GA 18
Toby Keith: B200 34; CA 2, 33; CCA 10, 22; CS 20, 36
Josh Kelley: A40 35
R. Kelly: B200 12; RBA 4; RBC 11; H100 2, 69, 80; HA 2, 68;
HSS 10, 30, 41; RA 9, 31, 53; RBH 10, 31, 56, 75, 84;
RS 1, 36, 53, 75; T40 2
Kem: HS 10; RBA 39; RA 66; RBH 67
Sammy Kershaw: CA 61; CS 33
Las Ketchup: LA 66; LPA 20
Alicia Keys: HSS 57; RS 60
Kid Rock: B200 15; PCA 27; A40 5; AC 21; CS 21; CSS 1;
H100 7; HA 13; HSS 1; T40 6
Kidz Bop Kids: B200 29, 158, 174
Killer Mike: B200 83; RBA 27; H100 81; HSS 47; RA 26,
75; RBH 25, 80; RP 20; RS 11
Kindred The Family Soul: HS 15; RBA 49; RA 73; RBH 76
Beyonce Knowles: RBH 87

Diana Krall: B200 197; IND 31; INT 6; JZ 1, 4, 5
Alison Krauss: BG 4; CA 43; CS 57
Alison Krauss + Union Station: B200 141; BG 1; CA 18
Krazyie Bone: RA 58; RBH 60
Kreo: DS 19
Chantal Kreviazuk: A40 23
Kumbia Kings: B200 169; EA 18; LA 5, 48; LPA 1, 15; LT 6;
RMS 10; TSS 10

-L-

Lady Saw: A40 13
Lagwagon: B200 172; HS 9; IND 8
Sonny Landreth: BL 7
K.d. lang: JZ 3
Lasgo: DS 22
Kenny Lattimore: B200 130; RBA 40
Avril Lavigne: B200 22; A40 1; AC 19; H100 22, 71; HA 23,
74; HSS 21; T40 10, 37
Donald Lawrence & The Tri-City Singers: GA 29
Blake Leavitt Y La Selecta: TSA 15
Jaimee Lee: HSS 32; RS 10
Stagga Lee: RBH 77
The Letter M.: RBH 85; RS 27
Gerald Levert: RBA 77; RA 69; RBH 70
Lexus: RS 48
Liberacion: LA 29; RMA 17
Ottmar Liebert: NA 12
Lifehouse: A40 30
Lil' Flip: RBA 84; H100 97; RA 40; RBH 40, 98; RS 48
Lil Jon & The East Side Boyz: B200 85; IND 2; RBA 17;
HSS 11, 68; RA 50, 58; RBH 48, 60, 91; RS 2, 32
Lil' Keke: RBH 98
Lil' Kim: B200 28; RBA 9; H100 19, 75; HA 18, 73; HSS 18;
RA 11, 24; RBH 11, 24; RP 9, 17; RS 7
Lil' Mo: H100 10, 60; HA 9, 59; HSS 63; RA 6, 20; RBH 6,
20; RP 6; RS 43; T40 25
Lil' Romeo: RBA 90
Lil' Wyte: HS 35; IND 24; RBA 69
Alison Limerick: DC 17
Limi-ti 21: TSS 33
Limite: LA 34; LT 27; RMS 11
Aaron Lines: CA 57; CS 54
Linkin Park: B200 2; INT 15; PCA 2; H100 34; HA 34; MO 1; RO 3
Johannes Linstead: NA 11
Lil Cool J: B200 125; RBA 66; H100 18; HA 20; RA 34; RBH
33; T40 11; TSS 35
Lonestar: CA 44; CS 14; H100 73; HA 70
Jennifer Lopez: B200 45; RBA 50; DS 17; H100 18; HA 20;
RA 34; RBH 33; T40 11, 39; TSS 35
Jeff Lorber: C 7
Patty Loveless: BG 12
Ludacris: DC 2; H100 40; HA 41; RA 42; RBH 4; RP 14; RS
74; T40 35
Bobby Lyle: C 15
Liam Lynch: HS 45; MO 35
Lynyrd Skynyrd: PCA 41; RO 34

-M-

Yo-Yo Ma: CL 5; CX 14
Madonna: DC 37; DS 4; H100 37; HA 61; HSS 2, 17; T40 32
Magic: RBA 58
Stephen Malkmus: IND 26
Mana: LA 18; LPA 6; LPS 10; LT 16
Manheim Steamroller: NA 4
Victor Manuelle: TSA 11; LPS 36; LT 33; TSS 1
Marascia: DC 6
Mario: RBH 90
Marisela: LPS 35
Bob Marley: PCA 5; RBC 1; RE 10
Damian "Jr. Gong" Marley: HSS 71; RS 46
Maroon 5: HS 26; A40 24
The Marsalis Family: JZ 16
Billie Ray Martin: DC 3; DS 25
Brad Martin: CS 59
Ricky Martin: LPS 1; LT 1; TSS 16
Mary Mary: C 38; GA 10; RBC 21
Massive Attack: EA 2
Master P: RS 52
matchbox twenty: B200 54; A40 2; H100 27; HA 27; T40 13
John Mayer: B200 35, 79; INT 24; A40 8, 11; AC 17; H100
36; HA 36; T40 19
Christian McBride Band: JZ 23
Martina McBride: B200 72; CA 7; CS 5; H100 47; HA 43
Delbert McClinton: BL 4
Donnie McClurkin: B200 94; CC 6; GA 1; RBA 41; RBC 23
Brian McCormas: CS 29
Paul McCoy: A40 17; H100 15; HA 15; MO 2; RO 18; T40 14
Reba McEntire: CA 71
Tim McGraw: B200 50; CA 3, 37; CCA 3, 12; PCA 13; CS 4;
H100 33; HA 32
McHayes: CS 55
Brian McKnight: B200 32; RBA 11; RA 39; RBH 39
MercyMe: CC 20, 37
Jo Dee Messina: CS 23
Metallica: PCA 18
Luis Miguel: LA 64; LPA 19
Glenn Miller: JZ 6
Steve Miller Band: PCA 46
Mille: LPS 7; LT 11; TSS 25
Vernessa Mitchell: DC 38
Mobb Deep: RBH 94; RS 65
Molotov: LA 47; LPA 14
Monchy & Alexandra: TSA 9
Jane Monheit: JZ 17
Monica: H100 66; HA 64; RA 22; RBH 22; RS 44
Daniel Montenegro: CX 6
Pablo Montero: LA 32; RMA 19; LPS 20; LT 23; RMS 29
Dr. Ed Montgomery: GA 14; IND 43
Montgomery Gentry: B200 160; CA 21, 68; CS 18; CSS 3;
H100 82; HSS 19
Chante Moore: B200 130; RBA 40
Allison Moore: CS 21; CSS 1; H100 7; HA 13; HSS 1
M.O.P.: RBA 91
Craig Morgan: CA 27; HS 12; IND 10; CS 19
Van Morrison: PCA 38
Lou Mosley: HSS 15; RBH 89; RS 3
Brandy Moss-Scott: HSS 29; RS 9
Mo Thugs Family: HSS 27; RS 21
Jason Mraz: B200 144; HS 4; A40 10
Mr. Cheeks: B200 193; RBA 56; H100 19; HA 18; HSS 18;
RA 11, 55, 71; RBH 11, 52, 71; RP 9; RS 7, 72
Ms. Dynamite: HS 31
Mudvayne: B200 151; MO 36; RO 15
Maria Muldaur: BL 14
Anne Murray: CA 50
Keith Murray: HSS 58; RA 60; RBH 50; RS 31
The Music: HS 42
Musiq: RBA 99; RA 35; RBH 35
Anne-Sophie Mutter: CL 11
Mystikal: RA 58; RBH 60

-N-

Nas: B200 71; RBA 32; DS 17; H100 13; HA 12; RA 10, 54;

RBH 9, 55; RP 7; T40 31
Nate Dogg: H100 5; HA 4; RA 1; RBH 2; RP 3; T40 28
Luna Negra: NA 12
Frankie Negron: TSA 17; TSS 34, 38
Nelly: B200 37; RBA 36; H100 63; HA 63; HSS 60; RA 30;
RBH 27; RP 11; RS 37, 71
Willie Nelson: CA 25, 58, 63; CCA 11; CS 20
Aaron Neville: GA 13
Newsboys: B200 33; CC 1
Joe Nichols: B200 107; CA 13; CS 6; CSS 9; H100 44; HA 40
Nickel Creek: BG 2; CA 39; IND 28
Nirvana: B200 180
The Nitty Gritty Dirt Band: BG 7
Nivea: B200 165; RBA 59; RA 46; RBH 46; T40 33
No Doubt: B200 120; A40 13, 22; H100 90
Noelia: LPS 6; LT 9; TSS 29
NOFX: IND 37
Nichole Nordeman: CC 35; HS 44
N.O.R.E.: DS 24; RS 67
Smokie Norful: GA 5; HS 11; HSS 72; RS 64
The Notorious B.I.G.: RBC 19; RA 28; RBH 30; RP 23
Les Nubians: B200 99; RBA 26

-O-

Mark O'Connor's Hot Swing Trio: JZ 13
Sinead O'Connor: DC 26
Daniel O'Donnell: WM 6, 8
Janusz Olenijczak: CL 1; STX 17
Yoko Ono: DC 4; DS 7; HSS 48
Opera Babes: CX 4
Roy Orbison: CCA 21
Mauricio O'Reilly: CX 6
Oro Norberto: RMS 32
Stacie Orrico: B200 91; CC 5

-P-

Brad Paisley: CA 48; CS 30
Palomo: LA 28, 55; RMA 16; LT 5; RMS 2
Panjabi MC: DS 10; H100 57; HA 54; HSS 54; RA 21; RBH
21; RS 33
Papa Roach: RBH 98
Papa San: RE 9
Dolly Parton: BGS 6
Pastor Troy: HSS 11; RBH 91; RS 2
Tedd Patterson: DC 42
Sean Paul: B200 16; RBA 7; RE 1; H100 3; HA 3; HSS 33,
74; RA 2; RBH 1; RP 2; RS 19, 61; T40 7
Laura Pausini: DC 25
Luciano Pavarotti: CL 10
P. Diddy: H100 49; HA 50; RA 72; RBH 72; T40 21
Pearl Jam: HSS 42
Jennifer Pena: LPS 15; LT 12; RMS 37
Dottie Peoples: GA 19; RBA 82
Amanda Perez: B200 82; RBA 38; H100 21; HA 21; RBH
82; T40 8
Franky Perez: A40 36
Perpetuous Dreamer: DC 34
Pesado: RMS 30
Pet Shop Boys: DC 21
Kelly Joe Phelps: BL 6
Phillips, Craig And Dean: CC 26; HS 23
Pieces Of A Dream: C 19
Pink: B200 101; HSS 44
Pink Floyd: INT 25; PCA 4, 29
Alexandre Pires: LA 23; LPA 8; LPS 2; LT 2; TSS 3
Placebo: HS 43
P.O.D.: CC 28
Point Of Grace: B200 138; CC 12
Poison: PCA 32
Pooh And The Young Inspirations: GA 30
The Postal Service: EA 11; IND 46
The Potter's House Mass Choir: B200 179; CC 16; GA 3
Powerman 5000: RO 23
Julio Precladio Y Su Banda Perla Del Pacifico: LA 63
Presence: RO 40
Elvis Presley: B200 106; CA 12
Lisa Marie Presley: B200 5; INT 5; A40 21
Kelly Price: RA 67; RBH 68
Project Pat: RBC 22
Pronti: DC 28
Prosperity: GA 26
Puddle Of Mudd: B200 162; A40 38

-Q-

Q Tip: HSS 22; RS 15
Queen: PCA 34
Queens Of The Stone Age: B200 114; H100 88; MO 12, 24;
RO 19
A.B. Quintanilla III: B200 169; LA 5; LPA 1; LT 6; RMS 10;
TSS 10

-R-

RA: HS 22
Rabanes: TSS 37
Rack City: RS 28
Simon Rattle: CL 8
Rascal Flatts: B200 102; CA 11; CCA 4; PCA 17; CS 11; H100
61; HA 60
The Raveonettes: HS 33
Red Hot Chili Peppers: B200 76; H100 67; HA 67; MO 5;
RO 29
Redman: HSS 13
Los Rehenes: LA 19, 50; RMA 12
Reina: DS 16; H100 96
Relient K: B200 128; CC 9
Revenue: HSS 69; RS 59
Revis: MO 28; RO 16
Chris Rice: CC 34; HS 41
Lionel Richie: B200 56; RBA 64
The Riddler: EA 3; HS 39; IND 27
The Rieleros Del Norte: LA 20; RMA 13; LT 41; RMS 17
Rosario: LPS 40; RS 38; RBH 38; RP 15
Trick Pony: CA 65; CS 51
Trina: RBA 88
Trin-i-tee 5:7: GA 32
Travis Tritt: CA 53; CS 26
Los Tucanes De Tijuana: LT 45; RMS 19
Tanya Tucker: CS 60
Marisa Turner: DC 50
Shania Twain: B200 53; CA 4; CCA 5; PCA 21; AC 24; CS 37
Steve Tyrell: JZ 19
Tyrese: B200 58; RBA 33; H100 12; HA 10; RA 7; RBH 8;
T40 30

-U-

Uncle Kracker: B200 192; A40 3; AC 18; H100 41; HA 39;
T40 34
Underworld: DC 19
Union Station: BG 4; CA 43; CS 57
Unlco: RO 32
Keith Urban: B200 100; CA 10; CCA 24; CS 7; H100 50; HA 44
Adolfo Urias Y Su Lobo Norberto: LT 26, 35; RMS 8, 12
Polo Urian: RMS 24
The Us3: B200 152; MO 14

Usher: HSS 65

-V-

Paul Van Dyk: EA 20
Phil Vassar: CA 40; CS 22
Stevie Ray Vaughan And Double Trouble: BL 2
Jacl Velasquez: B200 113; CC 7; LA 75
Venus Hum: DC 14
Angelo Venuto: EA 24
Marcus Viana: TSS 32
Johnny Violous: EA 1; HS 13; IND 11
Vienna Philharmonic: CL 8
David Vizan: EA 8; IND 39; WM 4
Carlos Vives: TSA 14
Anne Sofie Von Otter: CL 13

-W-

The Waiters: PCA 5; RBC 1; RE 10
Clay Walker: CS 58
Hezekiah Walker & The Love Fellowship Crusade Choir:
CC 36; GA 9; HS 46; RBA 83
The Warren Brothers: CS 28
Warsaw Philharmonic National Orchestra Of Poland: CL
1; STX 17
Kim Waters: C 11
Sean Watkins: BG 9
Russell Watson: CX 8
Jimmy Wayne: CS 16; H100 76; HA 75
WC: RBA 95
Weekend Players: DC 5
Kirk Whalum: C 25
The White Stripes: B200 13; INT 7; MO 8
Wildchild: RS 66
Dar Williams: HS 19
Doug Williams: GA 35
Hank Williams: CCA 25
Hank Williams Jr.: CCA 13
Lucinda Williams: B200 18; INT 1
Melvin Williams: GA 35
Pharell Williams: H100 6; HA 6; HSS 22, 24; RA 3; RBH 3;
RP 4; RS 15, 16; T40 22
Robbie Williams: B200 104; A40 31
Mark Willis: CA 35; CS 12, 40
Cassandra Wilson: JZ 25
Charlie Wilson: H100 6; HA 6; HSS 24; RA 3; RBH 3; RP 4;
RS 16; T40 22
CeCe Winans: GA 40
Michael Winans: RA 55; RBH 52
George Winston: NA 3, 6
Wayne Wonder: B200 93; RBA 33; RE 2; H100 20; HA 19;
RA 15; RBH 14; RP 10; RS 62; T40 29
Lucy Woodward: HSS 10
Worl-A-Girl: RBC 14
Darryl Worley: CA 41; CS 1; H100 24; HA 22
Worley Wright: NA 14
Zakk Wyld's Black Label Society: RO 26

-X-

X-Executioners: IND 36
Xzibit: RBH 95

-Y-

Yaire: LPS 39; TSS 22
Yanni: B200 121; NA 1, 2
Ying Yang Twins: HSS 68; RA 50; RBH 48; RS 32
Yo La Tengo: B200 115; HS 2; IND 5
Los Yonic's: LA 61
Young Blaze: HSS 32; RS 10

-Z-

Zwan: B200 196

-SOUNDTRACKS-

8 Mile: B200 38; RBA 37; STX 2
Amandla: WM 15
Bend It Like Beckham: WM 7
Blue Collar Comedy Tour: The Movie: CA 32; STX 24
Bringing Down The House: B200 191; RBA 34; STX 11
Callas Forever: CL 9
Chicago: B200 14; INT 10; STX 1
Coyote Ugly: CCA 15
Cradle 2 The Grave: B200 70; RBA 29; STX 5
Daredevil: The Album: B200 69; STX 4
Deliver Us From Evil: RBA 78
Disney's Lilo & Stitch: B200 168; STX 10
Down From The Mountain: BG 13
Frida: LA 13; RMA 8; WM 3
House Of 1000 Corpses: B200 105; STX 6
Lizzie McGuire: B200 55; STX 3
The Lord Of The Rings: The Two Towers: STX 18
Maid In Manhattan: STX 23
Mamma Mia!: PCA 24
Moulin Rouge: STX 13
Nashville Star: The Finalists: CA 30; STX 12
O Brother, Where Art Thou?: CCA 1; PCA 10; STX 8
Paid In Full: RBA 85
Piglet's BIG Movie: STX 19
Shrek: STX 15
Smallville (The Talon Mix): STX 22
Spirit: Stallion Of The Cimarron: STX 16
SpongeBob Squarepants Original Theme Highlights:
STX 21
Sweet Home Alabama: B200 163; STX 9
Talk To Her: LA 42; LPA 12
A Walk To Remember: STX 14
What A Girl Wants: B200 111; STX 7
The Wild Thornberrys Movie: STX 25
XXX: STX 20

-VARIOUS ARTISTS-

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Disneymania: Superstar Artists Sing Disney ...Their
Way!: 92
Dove Hits 2003: 119
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iWorship: A Total Worship Experience: 150
Lil' Flip And Sucka Free Present 7-1-3 And The
Underground Legend: Remixed: 187
Now 11: 118
Now 12: 4
Rewind: The Hip-Hop DVD Magazine Issue 1: 60
Worship Together: I Could Sing Of Your Love Forever: 40
WOW Gospel 2003: 112
WOW Hits 2003: 200
WOW Worship (Yellow): 52

APRIL 26 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	1	7	NUMBER 1 SOMEWHERE I BELONG WARNER BROS	3 Weeks At Number 1 Linkin Park
2	2	7	BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
3	3	7	LIKE A STONE INTERSCOPE/EPIC	Audioslave
4	5	11	HEADSTRONG WARNER BROS	Trapt
5	4	11	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
6	6	11	TIMES LIKE THESE ROSWELL/JCA/RMG	Foo Fighters
7	7	11	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
8	8	11	SEVEN NATION ARMY THRD/NA/IV2	The White Stripes
9	10	11	SEND THE PAIN BELOW EPIC	Chevelle
10	33	11	AIRPOWER PRICE TO PLAY FUJIELEKTRA/EEG	Staind
11	9	11	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
12	11	11	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
13	14	11	IN THIS DIARY COLUMBIA	The Ataris
14	13	11	BURIED MYSELF ALIVE REPRISE	The Used
15	12	11	THE ANTHEM DAYLIGHT/EPIC	Good Charlotte
16	18	11	AIRPOWER WHAT IT IS TO BURN DRIVE THRU/MCA	Finch
17	21	11	AIRPOWER THE HELL SHOW ISLAND/JIVE	Sum 41
18	15	11	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
19	16	11	ALL MY LIFE ROSWELL/JCA/RMG	Foo Fighters
20	17	11	FINE AGAIN WIND UP	Seether
21	24	11	STUPID GIRL FUJIEGFFEN/INTERSCOPE	Cold
22	23	11	CRAZY BEAT PARLOF/HOME/VIRGIN	Blur
23	25	11	REST IN PIECES ISLAND/JIVE	Saliva
24	27	11	GO WITH THE FLOW INTERSCOPE	Queens Of The Stone Age
25	20	11	SWING, SWING DOGHOUSE/DREAMWORKS	The All-American Rejects
26	26	11	DRIVEN UNDER WIND UP	Seether
27	22	11	CLOCKS CAPITOL	Coldplay
28	29	11	CAUGHT IN THE RAIN EPIC	Revis
29	28	11	REMEMBER REPRISE	Disturbed
30	30	11	STILL WAITING ISLAND/JIVE	Sum 41
31	36	11	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
32	37	11	MINE VELVET HAMMER ATLANTIC	Taproot
33	32	11	BLACKOUT VOLCANO/JIVE	(hed)Planet Earth
34	31	11	DOWN ELEKTRA/EEG	Socialburn
35	34	11	UNITED STATES OF WHATEVER S CURVE	Liam Lynch
36	35	11	NOT FALLING EPIC	Mudvayne
37	37	11	THE SCIENTIST CAPITOL	Coldplay
38	38	11	SKIN HELLWOOD	Breaking Benjamin
39	39	11	THE HORIZON HAS BEEN DEFEATED MOONSHINE CONSPIRACY/UNIVERSAL/UMRG	Jack Johnson
40	40	11	BLINDED (WHEN I SEE YOU) ELEKTRA/EEG	Third Eye Blind

APRIL 26 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	1	13	NUMBER 1 LIKE A STONE INTERSCOPE/EPIC	2 Weeks At Number 1 Audioslave
2	4	11	HEADSTRONG WARNER BROS	Trapt
3	2	11	SOMEWHERE I BELONG WARNER BROS	Linkin Park
4	3	11	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
5	6	11	TIMES LIKE THESE ROSWELL/JCA/RMG	Foo Fighters
6	5	11	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
7	7	11	REMEMBER REPRISE	Disturbed
8	27	11	AIRPOWER PRICE TO PLAY FUJIELEKTRA/EEG	Staind
9	8	11	FINE AGAIN WIND UP	Seether
10	10	11	SEND THE PAIN BELOW EPIC	Chevelle
11	9	11	ALWAYS ISLAND/JIVE	Saliva
12	14	11	THE ROAD I'M ON REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
13	11	11	DOWN ELEKTRA/EEG	Socialburn
14	13	11	REST IN PIECES ISLAND/JIVE	Saliva
15	12	11	NOT FALLING EPIC	Mudvayne
16	19	11	AIRPOWER CAUGHT IN THE RAIN EPIC	Revis
17	16	11	THE RED EPIC	Chevelle
18	21	11	AIRPOWER BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
19	17	11	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
20	20	11	ALL MY LIFE ROSWELL/JCA/RMG	Foo Fighters
21	22	11	STUPID GIRL FUJIEGFFEN/INTERSCOPE	Cold
22	15	11	MAKE UP YOUR MIND 604/ROADRUNNER/IDJMG	Theory Of A Deadman
23	26	11	FREE DREAMWORKS	Powerman 5000
24	25	11	DRIVEN UNDER WIND UP	Seether
25	23	11	BLACKOUT VOLCANO/JIVE	(hed)Planet Earth
26	30	11	STILLBORN SPINNIFIRE	Zakk Wyld's Black Label Society
27	24	11	INHALE ROADRUNNER/IDJMG	Stone Sour
28	29	11	SKIN HELLWOOD	Breaking Benjamin
29	28	11	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
30	31	11	MINE VELVET HAMMER ATLANTIC	Taproot
31	32	11	IMPRINT ROADRUNNER/IDJMG	doubleDrive
32	33	11	FAILURE MAVERICK/REPRISE	Unloco
33	34	11	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
34	37	11	RED WHITE AND BLUE SANCTUARY	Lynyrd Skynyrd
35	37	11	WHAT IT IS TO BURN DRIVE THRU/MCA	Finch
36	40	11	FLY FROM THE INSIDE ATLANTIC	Shine Down
37	36	11	WEATHERED WIND UP	Creed
38	38	11	FIRING LINE PEACH/SANCTUARY	The Allman Brothers Band
39	39	11	LEAVING ONLY SCARS TMC/ELEKTRA/EEG	Systematic
40	40	11	TONZ OF FUN CURB	Presence

APRIL 26 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	11	NUMBER 1 IN DA CLUB 50 CENT	5 Wks At No 1 G-UNIT/SHADY/AFTERMATH/INTERSCOPE
2	2	11	IGNITION R. KELLY	JIVE
3	3	11	WHEN I'M GONE 3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
4	4	11	ROCK YOUR BODY JUSTIN TIMBERLAKE	JIVE
5	9	11	SING FOR THE MOMENT EMINEM	WEB/AFTERMATH/INTERSCOPE
6	5	11	PICTURE KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC
7	11	11	GET BUSY SEAN PAUL	VP/ATLANTIC
8	8	11	ANGEL AMANDA PEREZ	UNIVERSAL POWERHOUSE/UMRG/IRGIN
9	10	11	MISS YOU AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
10	6	11	I'M WITH YOU AVRIL LAVIGNE	ARISTA
11	7	11	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J	EPIC
12	16	11	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD	ISLAND/ADJMG
13	14	11	UNWELL MATCHBOX TWENTY	ATLANTIC
14	24	11	BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY	WIND UP
15	17	11	HELL YEAH GINUNINE FEATURING BABY	EPIC
16	12	11	MESMERIZE JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/ADJMG
17	20	11	FIGHTER CHRISTINA AGUILERA	RCA/RMG
18	13	11	BEAUTIFUL CHRISTINA AGUILERA	RCA/RMG
19	19	11	YOUR BODY IS A WONDERLAND JOHN MAYER	AWARE/COLUMBIA
20	30	11	DON'T WANNA TRY FRANKIE J	COLUMBIA
21	18	11	BUMP, BUMP, BUMP B2K & P. DIDDY	TU G/EPIC
22	33	11	BEAUTIFUL SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON	DOGGYSTYLE/PRIORITY/CAPITOL
23	27	11	CLOCKS COLDPLAY	CAPITOL
24	23	11	THE ANTHEM GODD CHARLOTTE	DAYLIGHT/EPIC
25	37	11	CAN'T LET YOU GO FABOLOUS FEATURING MIKE SHOREY & LIL' MO	DESERT STORM/ELEKTRA/EEG
26	32	11	I KNOW WHAT YOU WANT BUSTA RHYMES & MARIAH CAREY	JMG/HARC/RMG/ADJMG
27	29	11	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE
28	40	11	21 QUESTIONS 50 CENT FEATURING NATE DOGG	G-UNIT/SHADY/AFTERMATH/INTERSCOPE
29	35	11	NO LETTING GO WAYNE WONDER	GREENSLAVES/VP/ATLANTIC
30	22	11	HOW YOU GONNA ACT LIKE THAT TYRESE	J/RMG
31	31	11	I CAN NAS	ILL WILL/COLUMBIA
32	38	11	AMERICAN LIFE MAOONNA	MAVERICK/WARNER BROS
33	26	11	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY	JIVE
34	36	11	DRIFT AWAY UNCLE KRACKER FEAT. DOBIE GRAY	LAVA
35	15	11	GOSSIP FOLKS MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS	THE GOLD MIND/ELEKTRA/EEG
36	34	11	GIRL ALL THE BAD GUYS WANT BOWLING FOR SOUP	FROLE/SILVERTONE/JIVE
37	37	11	LOSING GRIP AVRIL LAVIGNE	ARISTA
38	25	11	CRY ME A RIVER JUSTIN TIMBERLAKE	JIVE
39	39	11	I'M GLAD JENNIFER LOPEZ	EPIC
40	21	11	SUPERMAN EMINEM	WEB/AFTERMATH/INTERSCOPE

APRIL 26 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	11	NUMBER 1 BEAUTIFUL RCA/RMG	2 Weeks At Number 1 Christina Aguilera
2	2	11	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
3	3	11	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
4	6	11	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
5	4	11	CRY WARNER BROS	Faith Hill
6	5	11	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
7	7	11	I DROVE ALL NIGHT EPIC	Celine Dion
8	9	11	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
9	8	11	FOREVER FOR YOU U WATCH	Daryl Hall John Oates
10	10	11	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
11	11	11	HERO INTERSCOPE	Enrique Iglesias
12	12	11	TRY IT ON MY OWN ARISTA	Whitney Houston
13	13	11	DON'T DREAM IT'S OVER SQUIRT CURB/REPRISE	Sixpence None The Richer
14	14	11	YOU'RE STILL YOU 143/REPRISE	Josh Groban
15	15	11	PEACEKEEPER REPRISE	Fleetwood Mac
16	16	11	COME WITH ME (LULLABY) ATLANTIC	Phil Collins
17	17	11	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
18	18	11	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
19	19	11	I'M WITH YOU ARISTA	Avril Lavigne
20	21	11	THINKING OVER DREAMWORKS	Dana Glover
21	22	11	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
22	25	11	BABIES REFUGEE/UNIVERSAL SOUTH	Regie Hamm
23	23	11	ONE WARNER BROS	Faith Hill
24	23	11	I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain
25	28	11	IF YOU'RE NOT THE ONE ISLAND/JIVE	Daniel Bedingfield
26	26	11	SEPTEMBER GRASS COLUMBIA	James Taylor
27	27	11	INNOCENCE ATLANTIC	Hootie & The Blowfish
28	24	11	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
29	20	11	THESE FOOLISH THINGS J/RMG	Rod Stewart
30	30	11	NO SIGN OF IT CURB	Natalie Grant

APRIL 26 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	21	NUMBER 1 I'M WITH YOU ARISTA	10 Weeks At Number 1 Avril Lavigne
2	3	11	UNWELL ATLANTIC	matchbox twenty
3	4	11	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
4	5	11	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
5	2	11	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
6	6	11	BIG YELLOW TAXI GEFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
7	9	11	CLOCKS CAPITOL	Coldplay
8	7	11	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
9	8	11	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
10	11	11	THE REMEDY (I WON'T WORRY) ELEKTRA/EEG	Jason Mraz
11	12	11	WHY GEORGIA AWARE/COLUMBIA	John Mayer
12	16	11	SYMPATHY WARNER BROS	Goo Goo Dolls
13	13	11	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
14	10	11	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
15	14	11	BEAUTIFUL RCA/RMG	Christina Aguilera
16	15	11	MISUNDERSTOOD ISLAND/JIVE	Bon Jovi
17	18	11	AIRPOWER BRING ME TO LIFE WIND UP	Evanescence Featuring Paul McCoy
18	25	11	AIRPOWER CALLING ALL ANGELS COLUMBIA	Train
19	19	11	PEACEKEEPER REPRISE	Fleetwood Mac
20	17	11	DON'T DREAM IT'S OVER SQUIRT CURB/REPRISE	Sixpence None The Richer
21	21	11	LIGHTS OUT CAPITOL	Lisa Marie Presley
22	20	11	RUNNING INTERSCOPE	No Doubt
23	24	11	IN THIS LIFE COLUMBIA	Chantal Kreviazuk
24	23	11	HARDER TO BREATHE OCTONE/J/RMG	Maroon 5
25	25	11	INTUITION ATLANTIC	Jewel
26	26	11	COME AWAY WITH ME BLUE NOTE/VIRGIN	Norah Jones
27	29	11	INNOCENCE ATLANTIC	Hootie & The Blowfish
28	22	11	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
29	28	11	YOUR MISTAKE SIXTHMAN	Sister Hazel
30	32	11	TAKE ME AWAY DREAMWORKS	Lifehouse
31	30	11	FEEL VIRGIN	Robbie Williams
32	27	11	I DROVE ALL NIGHT EPIC	Celine Dion
33	34	11	GOT YOUR NAME ON IT CURB	Feel
34	35	11	EVERYTHING WIND UP	Stereo Fuse
35	38	11	AMAZING HOLLYWOOD	Josh Kelley
36	36	11	SOMETHING CRAZY LAVA	Franky Perez
37	36	11	MAKE UP YOUR MIND 604/ROADRUNNER/IDJMG	Theory Of A Deadman
38	37	11	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
39	NEW	11	TAXI RIDE EPIC	Tori Amos
40	NEW	11	RAIN DREAMWORKS	Dana Glover

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 89 modern rock stations, 91 adult contemporary stations and 84 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 258 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded).  Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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APRIL 26 2003

Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	40	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/UMG)	51	53	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)
2	2	Ignition	R. KELLY (JIVE)	27	35	Unwell	MATCHBOX TWENTY (ATLANTIC)	52	33	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
3	3	Get Busy	SEAN PAUL (VP/ATLANTIC)	28	20	Mesmerize	JAY-Z (RCA/JIVE)	53	55	Three Wooden Crosses	RANDY TRAVIS (WEED/DEF JAM/JIVE)
4	8	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	29	28	That'd Be Alright	ALAN JACKSON (MONARCH/SUNBELT)	54	69	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
5	5	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMG)	30	36	Put That Woman First	JAEHEIM (JIVE/MILL/WARNER BROS.)	55	54	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
6	6	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	31	31	Girlfriend	DAVID BOWEN (JIVE)	56	57	Headstrong	TRAPT (WARNER BROS.)
7	11	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARCH/RMG/DJMG)	32	34	She's My Kind Of Rain	TIM MCGRAW (CURB)	57	62	Don't Wanna Try	FRANKIE J (COLUMBIA)
8	4	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMG)	33	29	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	58	49	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
9	15	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	34	37	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	59	67	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
10	7	How You Gonna Act Like That	TYRESE (J/RMG)	35	39	Clocks	COLDPLAY (CAPITOL)	60	63	Love You Out Loud	RASCAL FLATTS (LYRIC STREET)
11	14	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)	36	30	Your Body Is A Wonderland	JOHN MAYER (JAWARE/COLUMBIA)	61	70	American Life	MADONNA (MAVERICK/WARNER BROS.)
12	12	I Can	NAS (ILLWILL/COLUMBIA)	37	44	Like A Stone	AUDISIO (INTERSCOPE/EPIC)	62	42	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)
13	10	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	38	48	Say Yes	FLOETRY (SOLJAZZ/DREAMWORKS)	63	59	Pimp Juice	NELLY (FO REEL/UNIVERSAL/UMG)
14	9	Excuse Me Miss	JAY-Z (RCA/JIVE)	39	51	Drift Away	UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)	64	—	So Gone	MONICA (J/RMG)
15	26	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	40	32	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	65	61	Man To Man	GARY ALLAN (MCA NASHVILLE)
16	19	Sing For The Moment	EMINEM (WEB/AFTERMATH/INTERSCOPE)	41	25	Gossip Folks	MISSY MISSISSIPPOUR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	66	64	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)
17	17	Hell Yeah	GINUVINE FEAT. BABY (EPIC)	42	45	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	67	60	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
18	16	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	43	43	Concrete Angel	MARTINA MCBRIDE (RCA NASHVILLE)	68	—	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)
19	21	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	44	47	Raining On Sunday	KEITH URBAN (CAPITOL/NASHVILLE)	69	—	Price To Play	STAINED FINGER/ELEKTRA/EEG)
20	13	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	45	46	The Anthem	GOOSE (MARLOTTE (DAYLIGHT/EPIC)	70	73	My Front Porch Looking In	LONESTAR (EPIC)
21	24	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMG/VIRGIN)	46	41	Sick Of Being Lonely	FIELD MOB (MCA)	71	74	Pump It Up	JOE BUCCIA (DEF JAM/UMG)
22	23	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	47	50	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	72	65	Girl All The Bad Guys Want	BOWLING FOR SOUL FEAT. JAY-Z (SEQUENCE)
23	18	I'm With You	AVRIL LAVIGNE (ARISTA)	48	56	Fighter	CHRISTINA AGUILERA (RCA/RMG)	73	—	Magic Stick	LIL KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
24	22	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	49	52	What A Beautiful Day	CHRISTINA AGUILERA (CAPITOL/NASHVILLE)	74	—	Losing Grip	AVRIL LAVIGNE (ARISTA)
25	27	Big Star	KENNY CHESNEY (BNA)	50	38	Bump, Bump, Bump	BK & P DIDDY (TU G/EPIC)	75	—	Stay Gone	JIMMY WAYNE (DREAMWORKS (NASHVILLE))

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APRIL 26 2003

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	26	19	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	51	56	In Your Life	LA BOUCHE (LOGIC)
2	30	American Life	MADONNA (MAVERICK/WARNER BROS.)	27	—	All Life Long	MO THUGS FAMILY (O3/RIVIERA)	52	31	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
3	2	If You're Not The One	DANIEL BEDINGFIELD (ISLAND/UMG)	28	70	Super B-Boy Pimpin'	THE EARTHQUAKE INSTITUTE (RICHTER SCALE/STREET PRO)	53	33	Hell Is A Flame	BIG C (SOUTHPAWK/E.S.)
4	3	Through The Rain	MARIAH CAREY (MONARCH/SUNBELT/UMG)	29	26	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	54	—	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
5	6	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	30	75	Soldier's Heart	R. KELLY (JIVE)	55	49	When The Money's Gone	CHER (WARNER BROS.)
6	4	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	31	—	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BEY (VIRGIN)	56	47	Get By	TALIB KWELI (RAWKUS/MCA)
7	5	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	32	39	Dance With Me	JAMIE LEE (RIPE)	57	42	Angsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF Ryders/INTERSCOPE)
8	7	Stupid Girl	COLD (JIVE/INTERSCOPE)	33	21	Get Busy	SEAN PAUL (VP/ATLANTIC)	58	65	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEE SQUAD (DEF JAM/DJMG)
9	—	A Sorta Fairytale	TORI AMOS (EPIC)	34	22	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	59	43	Star	702 FEAT. CLIPSE (MOTOWN/UMG)
10	8	Guess What (Guess Again)	SYLVEENA JOHNSON FEAT. R. KELLY (JIVE)	35	24	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CAMMIN (NICK/JIVE)	60	41	Pimp Juice	NELLY (FO REEL/UNIVERSAL/UMG)
11	—	Who Run This	ROY JONES, JR. (BOOY HEAD)	36	35	Yall Don't Know	JOLY GREEN (ZOE POUND)	61	52	Incomplete	C-LANAE (WRIGHT ENTERPRISES)
12	11	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	37	—	Hell Yeah	GINUVINE FEAT. BABY (EPIC)	62	—	Back In The Day	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)
13	9	Dirrry	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	38	—	63/64	ROD ZEY (GREEN TEETH/BAYSIDE)	63	51	4 Ever	LIL MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
14	10	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	39	29	God Bless The USA	LEE GREENWOOD (CURB)	64	—	Shine On Me!	PETE ROCK & C.L. SMOOTH (ST. NICK/FAT BEATS)
15	17	If You Let Me	LOU MOSLEY (JENSTAR)	40	27	Excuse Me Miss	JAY-Z (RCA/JIVE)	65	59	U Don't Have To Call	USHER (ARISTA)
16	25	No Means No	NEE-NEE GWYN (BASE HIT)	41	28	Ignition	R. KELLY (JIVE)	66	45	Pack Ya Bags	SARAI (WEAT/EPIC)
17	13	Die Another Day	MADONNA (WARNER BROS.)	42	32	Save You	PEARL JAM (EPIC)	67	72	Shady	BIG C (SOUTHPAWK/E.S.)
18	12	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	43	37	Again	FANTASY (TVL/PYRAMID/DRPHEUS)	68	50	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
19	23	Spee!	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	44	34	Family Portrait	PINK (ARISTA)	69	62	Up In Da Club 2Nite	REVENUE (STACK A GRIP)
20	18	A Moment Like This	KELLY CLARKSON (RCA/RMG)	45	53	Only Time	ENYA (REPRISE)	70	—	Song For The Lonely	CHER (WARNER BROS.)
21	16	I'm With You	AVRIL LAVIGNE (ARISTA)	46	61	Everybody	HAZ THE RIPPA (BODY HEAD)	71	69	Jah Is My Rock	TRIBIBBEAN PULSE (RIE)
22	46	Come Close (Closer)	COMMON (MCA)	47	—	Never Scared	BONE CRUSHER (BREAK 'EM OFF/50 SO DEF/ARISTA)	72	—	I Need You Now (Live)	SMOKE NORFUL (EMI GOSPEL)
23	14	The Wreckoning	BOOMKAT (DREAMWORKS)	48	36	Walking On Thin Ice	ONO (MINOTRAIN/TWISTED/THE RIGHT STUFF)	73	—	In Love Wit Chu	DA BRAT FEAT. CHERISH (50 SO DEF/ARISTA)
24	15	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	49	38	Just Like You	G.HERZ (COMPOUND/DRPHEUS)	74	73	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
25	20	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARCH/RMG/DJMG)	50	40	When I Get You Alone	THICKE (INU AMERICA/INTERSCOPE)	75	57	X Gon' Give It To Ya	IMX (BLOU/DEF JAM/DJMG)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Billboard HOT 100

Main Billboard chart table with columns for Week, Title, Artist, Peak Position, and a second set of columns for the right side of the chart.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart.

Music Biz Seeks Boost For Ailing Catalog Sales

Continued from page 1

There's the reallocation of space from music product to movie DVDs. There's piracy."

"In the immortal words of Bob Dylan, you don't need a weatherman to know which way the wind blows," Sony Legacy senior VP Jeff Jones says. "It's right in the paper, what's happening at retail. It's getting smaller and smaller and harder and harder and more challenging to have retail continue to stock, carry, and promote catalog."

The challenge to catalog execs is two-fold: They must create incentives for beleaguered retailers to stock their product in a constricted marketplace, while attracting consumers with new

where they would offer rebates on selected frontline catalog titles, bringing them down to a price point so that the retailer could promote them below \$10. We felt that it was more advantageous for everybody to make a permanent price reduction, as opposed to a temporary promotional price."

Werre takes a dimmer view of permanent price reductions.

"I believe in pricing as a promotional strategy," he says. "I'd much rather go out there and offer retail a set number of titles at a sharp price point—where they can offer value to the consumer and they don't have to eat all of the margin themselves—but freshen it up, bring many different titles . . . So I say, 'What would you rather have—30 titles that are permanently reduced in price, or, over the course of a year, 120 or 150 titles in three-month increments?'"

In the case of deep catalog, where inventory turns are slower, the answer is simple, according to George Scarlett, chief merchant at 96-store Tower Records in West Sacramento, Calif.

"Just about everybody in the business is in a cash crunch," Scarlett says. "We're all going after more dating. Sure, discounts are nice, and we'll never turn 'em down, but what we really need, especially on the deep catalog, is a reason to want to bring in product that we would otherwise wind up paying for before we sold it."

Curtis says, "What we were really being told at [the National Assn. of Recording Merchandisers convention] by our accounts, time and time again, is that we need specific catalog programs designed to reward those accounts that carry the depth of catalog . . . so we're looking at extended dating for the deep catalog and maybe additional discounts as well, because those are the two concerns—when do I have to pay for it, and how much money am I making on the product."

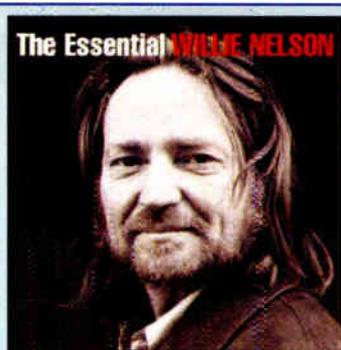
One chain executive who asks to remain unidentified believes that no matter what the incentives might be, recent catalog may continue to decline, since many titles' commercial legs are not as long as they once were.

"You look back at a lot of '60s, '70s, and '80s artists that came through—you knew that the quality of that music in the first place was just going to live and live, part of it because radio was going to support it," the executive says. "You still hear Led Zeppelin on the radio. Are you still going to hear Nickelback on the radio in five or six years? I don't know . . . As an industry, I don't think we're good at actively cultivating new artists, where we know there's going to be a long-term investment in catalog."

BUILDING CATALOG BRANDS

The branding of price-tiered catalog product addresses both the sales concerns of retailers (especially mass merchants) and the industry's consumer-marketing needs, according to Resnikoff: "One of the things we've done that hasn't been done before is to establish strong recognizable brands. An example is what we've done with the 20th Century Masters Millennium series."

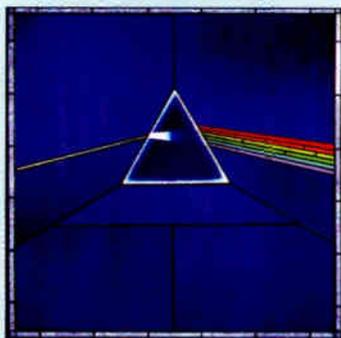
That long-running Universal line, priced at \$11.98 and now up to 200 titles, was, according to Resnikoff, "a



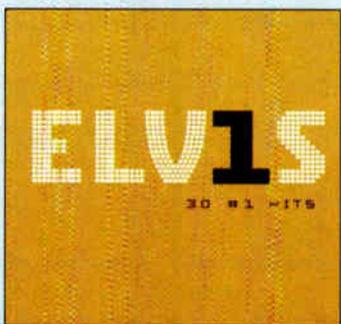
Sony Legacy's *The Essential Willie Nelson* is part of a year-long catalog-marketing event celebrating the singer's 70th birthday.



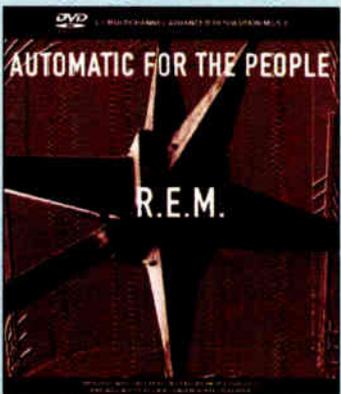
At 200 titles, Universal's 20th Century Masters Millennium series is one of the biggest and longest-running branded catalog lines.



EMI has rereleased Pink Floyd's best-selling *The Dark Side of the Moon* as a hybrid Super Audio CD disc, playable on conventional CD decks.



Last year, BMG sparked sales on a breadth of Elvis Presley catalog titles with the heavily marketed release of *Elvis 30 #1 Hits*.



Warner Strategic Marketing is supporting the DVD-Audio format with the rerelease of such titles as R.E.M.'s *Automatic for the People*.

way to build sort of a super-brand around those artists. That's been incredibly effective, particularly with the shift from the traditional retailer to the mass merchandiser."

BMG Strategic Marketing, the new corporate umbrella housing BMG Entertainment's catalog enterprises (*Billboard*, Dec. 21, 2002), is formulating a new slate of branded, price-tiered lines. Executive VP Joe DiMuro says, "One of the first issues is segregating [product] by price point but also from a branding perspective, from a marketing perspective, developing product lines that have a unique, compelling proposition, a unique look to them."

To that end, BMG will this year introduce the Ultimate series (comprising single-disc, 20-track greatest-hits sets, priced at \$18.98), the Anthology series (a two-disc set of 34-36 tracks, priced at \$24.98), and the mid-line Platinum & Gold series (a single-disc hits package of 10-12 tracks, priced at \$11.98).

BMG also mounted a campaign last year that serves as an effective example of what might be termed "event catalog marketing," with its release of the Elvis Presley compilation *Elvis 30 #1 Hits* (*Billboard*, Aug. 24, 2002).

"We basically were managing a portfolio of about 50 Elvis catalog and deep catalog reissues," DiMuro notes. "We experienced double-digit [percentage] increases in all of those reissues." Knowing a good thing when they see it, BMG executives decided to follow up with another heavily marketed Presley hits package this fall.

Sony's Jones says his company has seen similar success with year-long campaigns devoted to some of its top catalog acts: "Last year we had Johnny Cash's [70th] birthday. The year before we had Miles Davis. This year we're celebrating Willie Nelson's [70th] birthday. The concept of marketing catalog as events, I think, has proven very successful for us. We've had a tremendous boom in Cash and Miles sales."

Catalog divisions are increasingly looking at marketing opportunities in film and TV to push new releases. Resnikoff notes that for last year's Elton John set *Greatest Hits 1970-2002*, "we had a very effective marketing campaign that was built in part around the TV commercial that we created, but additionally by placing Elton John songs in TV shows, movies, trailers, and promos for TV shows."

EMI's Werre says, "The one thing you're going to see us leveraging very, very much this year is in synch [licensing]. To me, synchronization isn't just a profit source, it's a great marketing vehicle. But you have to be very proactive, in terms of targeting specific companies you want to work with or programming that you want to get acts included in."

Retailers say the labels' application of more creative marketing techniques will help end a long-running reliance on distributors' blow-out catalog sales, which appear to be a thing of the past.

"We rarely do a catalog promotion that only features one label or distributor," says Dave Alder, senior VP of product and marketing for the 28-store Virgin Entertainment Group in Los Angeles. "I think for too long it's just been individual label promotions out there, and I think the public gets

tired of seeing that."

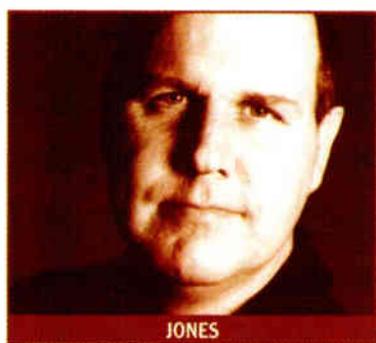
Scarlett says, "Distributor-oriented stuff . . . didn't make sense to the consumer. The consumer, what do they care what WEA is, or Sony? We're really going after genre-based programs now."

WILL NEW FORMATS HELP?

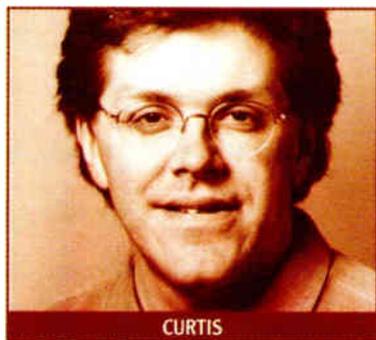
While executives believe such new formats as Super Audio CD (SACD) and DVD-Audio and the online distribution of catalog will fire sales, no one is certain about their short-term sales impact.

Some are optimistic about the new configurations. At Warner Strategic Marketing, where some 100 DVD-Audio titles have been released, president Scott Pascucci says, "The sales so far have been modest but encouraging . . . We think that DVD-Audio is going to gain rapid acceptance. I think we're finally starting to get the massive titles out there that will make people become familiar with the format and try it."

Sony Legacy plans to issue 15 Bob Dylan titles on hybrid SACD in July and August. "Right now, those 15 [Dylan] titles generate about half a million



JONES



CURTIS

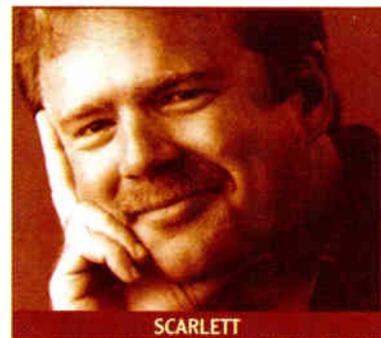
marketing twists.

"We have to find, first of all, creative ways to get our product into the main, basic accounts," Resnikoff says. "On a secondary basis, we have to find new ways and new channels to sell our product."

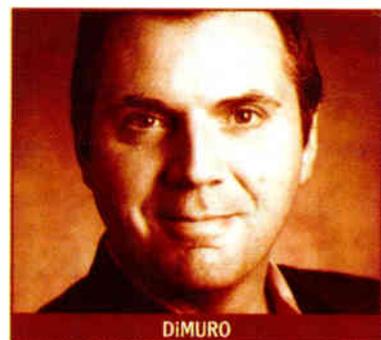
When it comes to catalog, pricing and terms are retailers' central concerns. In the case of recent catalog, labels are attempting to bring retailers on board through permanent price reductions or deals affecting a rotating list of titles.

Sony Music—which established its long-running \$11.98 Best Value midline series more than 15 years ago, when frontline CDs were priced at \$14.98-\$15.98—established a new \$13.98 line, Hit Savers, in late 2001. The series includes 150 recent titles by such acts as Dixie Chicks, Lauryn Hill, Celine Dion, and Korn.

Sony Music Distribution senior VP of label and catalog sales Dave Curtis says, "This was really in response to what our customers were telling us and a response to what our competition was doing with some of their programs,



SCARLETT



DIMURO

units a calendar year," Jones says. "I would expect to at least double that."

EMI has releases either out or in the works in both formats: On March 25, it issued Pink Floyd's *The Dark Side of the Moon* on hybrid SACD, and a DVD-audio of the Beach Boys' *Pet Sounds* is set for this fall.

"The best way to describe our strategy is, we're agnostic," Werre says. "We'll support all formats, and our view is, 'Let the consumer decide which one they like the most.'"

Universal has issued SACD titles (notably by the Police) and plans DVD-Audio titles later this year. But, Resnikoff says, "whether any of these configurations will have the impact that the CD had when it was introduced remains to be seen."

Currently, the future of online distribution looks murky to most. "I can't handicap [online sales]," Pascucci says with a laugh. "I'm not prescient enough . . . People want to buy the music, and they want it to be a reasonable experience at a reasonable price. I think that we're getting closer to that. We're not there yet."

'Idol' Raises Stakes For TV Talent

Continued from page 1

shows have been raised because of the runaway success of *American Idol*; in its second season, it is currently the Fox network's top-rated show (*Billboard*, Aug. 3, 2002). The show's first-season winner, Kelly Clarkson, signed to RCA Records and had an immediate No. 1 hit on The Billboard Hot 100 with her debut single, "A Moment Like This." (The song was the top-selling U.S. single of 2002; its U.S. sales total 617,000, according to Nielsen SoundScan.)

A raft of new TV talent shows have followed in *American Idol*'s wake. *Star Search*—which ran in U.S. syndication from 1983 through 1995—was revived by CBS in January; the show will have an international launch later this year. USA Network's *Nashville Star* is a talent contest for country singers. Top-rated NBC morning show *Today* held a singing contest late last year called today's Superstar. Fox will have an



AUSTIN

American Idol spinoff called *American Juniors*, featuring singers ages 6-13; the new show debuts May 27. NBC veighs in this year with *America's Most Talented Kid*—which kicked off in March and is averaging 11.5 million U.S. viewers per episode, according to Nielsen Media Research—and *America's Most Talented Senior*, which is due his summer. Last October, Telemundo launched *Protagonistas de la Música* (*Music Stars*), which is aimed at a U.S. Latin audience. In addition, *American Idol* production company FremantleMedia is developing a new TV talent contest, *The First Family of Pop*, to discover a singing family act (*Billboard Bulletin*, April 16).

Music-video networks have also contributed to the resurgence of talent shows. Last year, MTV started *Making the Band II*, with mogul Sean "P. Diddy" Combs heading the talent search for a new hip-hop group. The show's second season, premiering June 18, will follow Combs as he helps the act get a record deal. On May 14, MTV will debut the talent contest *MTV's MC Battle*; the winner will receive a Def Jam recording contract, among other prizes (see Words & Deeds, page 27).

On April 28, VH1 begins airing *Born to Diva*, a talent competition culminating in a performance by the winner at the annual VH1 Divas Live concert in May. Last year, BET's music count-

down show *106 & Park* held a freestyle rapping contest; the winner—a New York-based rapper named Jin—signed to the Ruff Ryders label. His self-titled debut album is due this summer.

"Any time you have national TV shows devoted to music, that's ultimately great for the music business," observes Bob Bell, a senior buyer for retail chain Wherehouse Entertainment.

That has proved true outside the U.S., where recent TV talent contests have made instant stars of numerous winners and finalists—although some turned out to be one-hit wonders.

The U.K.'s *Popstars*—whose winning contestants become members of a pop group—and *Pop Idol* shows have proved to be particularly fertile ground. Will Young, the *Pop Idol* winner, and Gareth Gates, the runner-up, have hit No. 1 in the U.K. with several songs each; both artists are signed to BMG. Between them, they have had top five singles in such countries as the Netherlands, Italy, South Africa, and Ireland. Additionally, V2 group Liberty X (consisting of the *Popstars* finalists who didn't make the winning group) and Mercury recording artist Darius (*Pop Idol*, *Popstars*) have each had multiple U.K. hit singles. Polydor's Hear'Say, comprising the *Popstars* winners, had a string of U.K. hit songs before disbanding last year.

Elsewhere, Argentina's *Popstars* spawned girl group Bandana, whose two BMG albums went multi-platinum in Argentina. And Polydor act No Angels (from Germany's *Popstars*) has had both its albums each achieve a minimum of gold sales (250,000 units) in Germany.

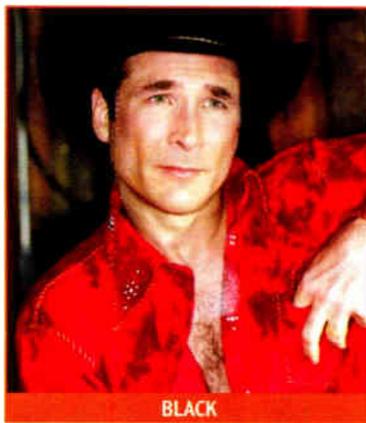
In Spain, several contestants from *Operación Triunfo* (Operation Triumph) have had No. 1 albums. Last summer, *Operación Triunfo*-related albums on independent label Vale Music simultaneously held as many as seven places out of the top 10 albums. This issue, every one of the top 10 singles on the Spanish chart (see Hits of the World, page 48) is by an artist from the show.

SPOTTY SUCCESS RATE

Before yielding musical hits, the shows must attract viewers. In the U.S., *American Idol* is by far the biggest in terms of ratings and record sales. According to Nielsen Media Research, the program's second season averages more than 20 million U.S. viewers per episode.

The new version of *Star Search* has earned respectable ratings but has yet to match the popularity of *American Idol*. The revived *Star Search* has averaged 12 million U.S. viewers per episode. *Star Search*-related record sales also indicate that the show lags behind *American Idol*. *Star Search: The Finalists*—a two-song CD featuring junior-singer winner Tiffany Evans ("There's a Winner in You") and adult-singer finalist Spencer Day ("What a Wonderful World")—was released March 4 on Columbia but has failed to make an impact on any *Billboard* chart. In contrast, RCA compilation *American Idol: Greatest Moments*, featuring the 10 finalists from the first season, debuted at No. 4 on The Billboard 200 and has sold 595,000 copies since its October 2002 release.

Jake Simpson, the adult-singer win-

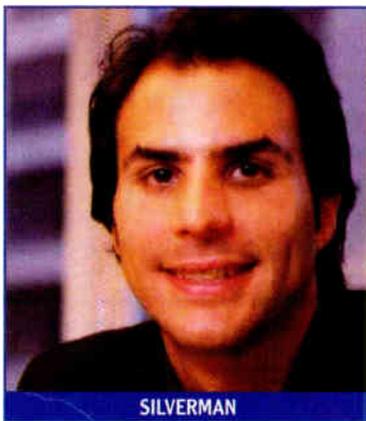


BLACK

ner of the revived *Star Search*'s first tournament, has an eight-song EP (*Star Search Winner: Jake Simpson*) that was released April 1 on Columbia. But it is off to a slow start, having sold only 5,500 units so far.

"I'm hearing that there's good talent on *Star Search*, but *American Idol* has become a pop-culture phenomenon," says Tracy Austin, PD of mainstream top 40 station KRBE Houston.

"Kelly Clarkson's first single did so well because they released it soon after she won *American Idol*," notes Kid David Corey, assistant PD/music director of mainstream top 40 WXKS (Kiss 108) Boston. "A lot of the excitement



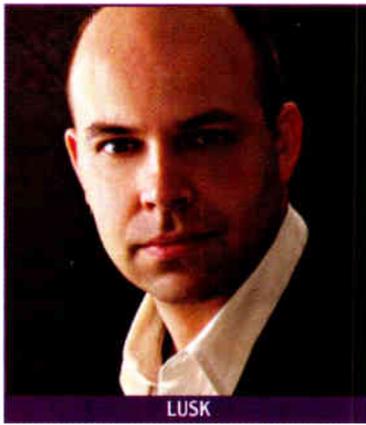
SILVERMAN

around her has worn off, so if her follow-up songs aren't great, it'll be tough for her to get radio's attention."

All eyes are on Clarkson, as people wonder if she can avoid the one-hit wonder curse that has befallen other winners of TV talent contests. Her debut album, *Thankful*, arrived April 15. The album's first radio-only single, "Miss Independent," was serviced to radio April 10 as a digital download.

Clarkson says of her experience on *American Idol*, "People don't realize that the finalists saw it as a competition in which we were upping the game for our individual selves. You can't compare us to Reba McEntire or Aretha Franklin, but we had fun."

Clarkson's album was originally due in November 2002. RCA executive



LUSK

VP/GM Richard Sanders defends the label's decision to postpone its release. "It would've been the easiest thing in the world to slap together an inferior record to capitalize on the heat of Kelly winning *American Idol*. But we wanted to make the best possible record, and that takes time."

On *Nashville Star*, many of the contestants have years of experience performing in clubs and doing demos. The winner, who will be announced May 3, will be awarded a recording contract with Sony Nashville. Clint Black will produce the album, and he has also been mentoring the finalists in the competition.

Black says, "Cynical people will think the winner hasn't paid [his or her] dues, but Americans will at least be aware of that person before the album is even released. And the fans will stick by that person. All of the finalists on *Nashville Star* write their own songs and play instruments, so I think that sets them apart from contestants on other talent shows."

Nashville Star executive producer Ben Silverman of TV production company Reveille says people get hooked on these talent contests because of the "drama, drama, drama. We see people who get life-changing opportunities, and we love knowing we can discover talent."

Nashville Star has been getting mediocre ratings for a basic-cable network show; the series is averaging about 1 million U.S. viewers per episode. On March 25, Sony Nashville released the compilation album *Nashville Star: The Finalists* featuring the show's top 12 contestants. The album entered the *Billboard* Top Country Albums chart at No. 25, with U.S. sales to date totaling 14,000 copies.

Sanders admits that artists discovered through TV talent contests will always have their share of critics. "The daggers are out," he says. "But the risks you take with these artists are about the same as with any new artists."

AFTER THE CONTEST

Being discovered through a talent contest is one thing, but staying in the public eye is quite another.

American Idol has been the most successful in prolonging the momentum, evolving into a full-blown franchise. Last year, the program's 10 finalists embarked on a nationwide tour. *American Idol* has also spawned two RCA compilation CDs (the second CD is due April 29), a book, a home video on VHS and DVD, and a videogame. On June 13, 20th Century Fox releases the film *From Justin to Kelly*, a romantic comedy/musical starring Clarkson and Justin Guarini, who placed second in *American Idol*'s first season.

Guarini says that everything he has experienced as a result of *American Idol* "has been a blessing. But I'm working hard, and I still feel like I'm paying my dues. I just want to prove to myself that I can outlast the fame I achieved on the show." Guarini's still-untitled debut album is due on RCA in June.

Several former *American Idol* contestants—Clarkson, Guarini, Tamyra Gray, and Christina Christian—are now represented by 19 Management, the personal-management division of 19 Entertainment, the company behind the *Pop Idol*

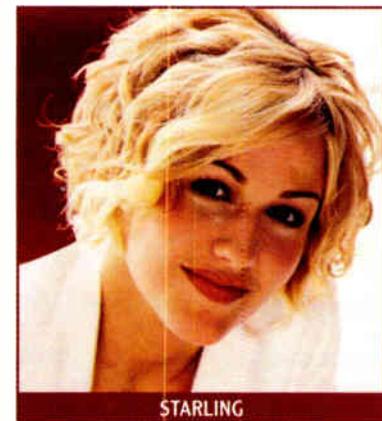
American Idol franchise. The company was founded by former Spice Girls manager Simon Fuller, whose client roster also includes several contestants from *Pop Idol*.

19 Entertainment executive Tom Ennis says, "TV may not be the greatest artist-development tool, but it's the greatest publicity machine in the world. The business we are in is to help nurture the talent we find along the way."

This year alone, Clarkson has made multiple guest appearances on *American Idol*'s second season. In addition, Gray—whose first album is due later this year on J Records—guest-starred in several episodes of Fox drama *Boston Public*.

NBC's *Today* has also kept its viewers informed about one of its former contestants. In February, Kristy Starling, who placed second in the show's Today's Superstar contest, signed her record deal with Word/Curb/Warner Bros. Christian Division live on *Today*. Her self-titled debut album, which she worked on with such producers as David Foster and Richard Marx, was released April 15. She was scheduled to perform on *Today* April 18.

Starling tells *Billboard* that being discovered in such a nontraditional way has been "humbling, cool, and over-



STARLING

whelming at the same time. People love these reality-show contests because it's like you're watching your next-door neighbor become famous."

Warner Bros. Christian Division senior VP of marketing and artist development Mark Lusk says, "We signed Kristy not just because of the exposure she got on TV, but also because she has a great voice. If you don't have the goods, you're not going to get too far past these talent shows. That's why it's important that people know Kristy is a genuine artist, which is why we've had her do an acoustic promo tour at radio stations."

The new breed of TV talent contest can offer instant commercial success for its winners, but there can also be pitfalls if an artist's career wanes once their time on the show ends. Winners of recent talent shows before *American Idol* have either disbanded (Eden's Crush and Scene 23 from the U.S. *Popstars*), experienced a steep decline in sales once the show ended (O-Town from *Making the Band*), or parted ways with the major label that signed them (Flickerstick from VH1's *Bands on the Run*).

KRBE's Austin concludes, "You can have a lot of great exposure on shows like this, but the chances of having a long career depend on the quality of songs you record and the level of commitment you get from your record company after the show."

Mix Tapes Rise From Street As Hip-Hop Promo, A&R Tool

Continued from page 1

spread throughout the U.S. and occasionally overseas.

Mix tapes began with early DJs like Grandmaster Flash, Grand Wizard Theodore, Brucie B. and Starchild, who had their live shows recorded and then traded throughout New York. Such currently active DJs as Ron G., Kid Capri, Funk Master Flex, and DJ Clue perfected the art form as it is known today. The last three artists were the first mix-tape DJs to sign label deals, inking with Warner, Loud, and Roc-a-Fella, respectively. Other prominent mix-tape DJs who have recently landed deals include Kay Slay, Green Lantern, and DJ Envy.

"Mix tapes were the songs that were a little too risky to be put on radio," Def Jam VP of rap promotions Rob Love says. "DJs realized that there were album cuts that never got any exposure, so they took the songs they liked and put them on tapes."

"I realized in '94 that mix tapes were a viable force in breaking artists," Love adds. "At first, I was anti-mix tape, because I thought it was stealing and I thought that the resale of [the recordings] did not benefit the artists. Then I went into the New England area where they had one radio station, and it was really, really far out in New England. There were a whole bunch of college towns that were in between New England and New York, and when I visited those college campuses, I wondered, 'Other than college radio, how did all these people know all the current records that the labels were putting out?' It was through mix tapes."

POWERFUL PROMOTION TOOL

Numerous labels have begun to use the format as a promotional tool, servicing tracks to mix-tape DJs. "It's the match that starts the fire," Sony Music director of street marketing and promotion OJ Wedlaw says. "When we get a potential single, we run off CD-Rs and we hand them to the mix-tape cats like Kay Slay and Clue. That gets the buzz out and gets your phone ringing from the club DJs and the mix-show DJs. The mix tapes are really just a way to create the buzz in the DJ world."

The interest in mix tapes has grown considerably since the breakthrough of Shady/Aftermath/Interscope artist 50 Cent. After being dropped from Columbia in 1999, 50 Cent began to promote himself via his own mix tapes. Under the G-Unit moniker, 50 Cent released a series of collections that gained the attention of hip-hop fans and label executives alike. Eminem's Shady label won a subsequent bidding war and released the rapper's major-label debut, *Get Rich or Die Tryin'*, which went straight to No. 1 on The Billboard 200.

"The great thing about mix tapes is you can get an early read from fans that buy them on the streets to determine what's hot," says Shady Records CEO (and Eminem manager) Paul Rosenberg, who also signed Green Lantern. "It's a really organic process."

Love says, "It's a double-edged sword, because selling mix tapes is illegal. I like to look at it as depending on the artist. If I have a baby act that I want to break, I want to develop them there first. Instead of having them do free showcases and battles on the streets, you have another program you can put them in—the mix-tape program. I have them pick the top five mix-tape DJs, and they do freestyle for each of them or they do a record exclusively for them. Let them do their 5,000 or 10,000 copies, and then let the bootleggers bootleg them and make 20,000 copies. Before you know it, you have a marketing tool that just gave you 60,000 pieces at no cost."

In addition to tapping into the promotional benefits, labels and artists use the tapes as an A&R resource. "We're definitely used as test dummies for a lot of artists—not only [for] new artists, but artists that haven't made an album in a few years," Kay Slay says. "They may not be sure if they



LOVE

have the right record to come back with, so they'll holler at me to throw it on a tape to see the response [from the streets]. We're a very valuable tool for that."

"For instance, Method Man hasn't been out in a long time. If [Def Jam] just threw a Method Man album on the shelves next to a new 50 Cent album, Method Man is a great rapper, but if people don't know what he's going to give them, they're going to go with what they know is already blazing: They're going to pick up that 50 Cent album."

"That's where the DJs come into play," Kay Slay continues. "We get to showcase what's coming from Meth in 2003. That way, they'll know that Meth has some shit, and they'll go cop it. That's the balance. Times are hard these days. You're going to spend your money on what you know is guaranteed."

A DJ since the early '70s, Kay Slay got into mix tapes as a way of building a name for himself. A New York native, the self-proclaimed "Drama King"

recently parlayed his celebrity as a mix-tape DJ into a mix-show gig with WQHT (Hot 97) New York as well as "Backtalk," his own column in *The Source* magazine. His major-label debut, *The Streetsweeper Vol. 1*, will street May 20 via Columbia.

TAKING IT TO THE MAJORS

Green Lantern and Kay Slay are only two of those DJs who have recently taken their street-driven sounds to the majors. DJ Envy of Queens, N.Y., recently released his major-label debut, *DJ Envy Blok Party Vol. 1—The Desert Storm Mixtape*, on Desert Storm/Epic (*Billboard*, Feb. 1). It debuted at No. 57 on The Billboard 200 and No. 8 on the Top R&B/Hip-Hop Albums chart.

"It's one of those things that after seeing how successful Clue and [Funk Master] Flex were with their deals, it became the next stepping-stone," Envy says of his label deal. "It was just one of those things that I felt like I had to do."

A mix-tape DJ since 1992, Envy's success also landed him a job as a mix-show DJ and then as an on-air personality for Hot 97.

Signing these DJs can serve the strategic needs of the labels. "We have Killer Mike, one of our new artists, on the Kay Slay album, and the record is hot," Wedlaw says. "It's going to help Mike, because he's from the South. If we were to ship Kay Slay's record today, we would ship 75,000 in New York alone. That's going to help Killer Mike out tremendously. So the mix tapes at that bigger level is beautiful because it's not just a Northeast or a Mid-Atlantic thing. I had artists from Europe calling me back when Nas did 'Stillmatic' and 'Ether' because they heard it on a Kay Slay mix tape in Europe. Mix tapes are in our marketing plans now. You can't do it without mix tapes right now."

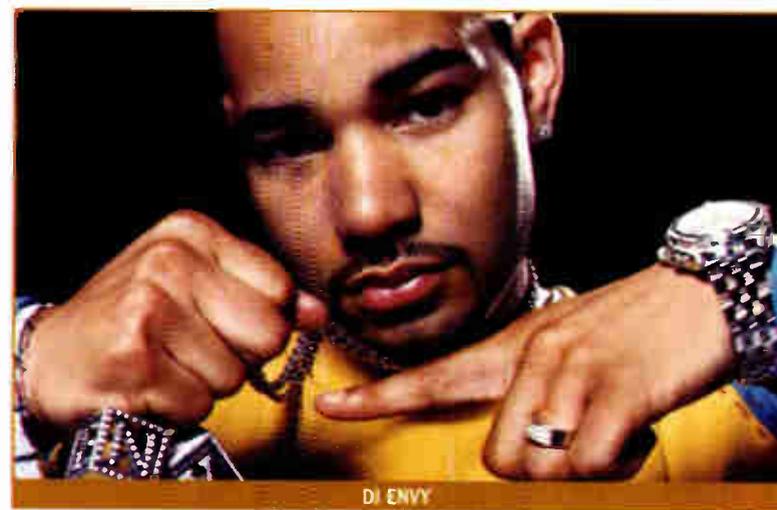
Rosenberg, who initially signed Green Lantern as a tour DJ for Eminem's Anger Management tour, was blown away by his creativity. "He's not one of those guys who just puts out compilations," he says. "He spends a lot of time putting together his tapes. That's what really stood out to us. The relationship grew from there."

For Green Lantern, who began DJ-ing in '95 in Rochester, N.Y., it's all about the art. In addition to his touring gig, he also serves as mix-show DJ for Hot 97. The opportunity to sign with Shady is likely to open more doors.

"It's obviously shining a big light

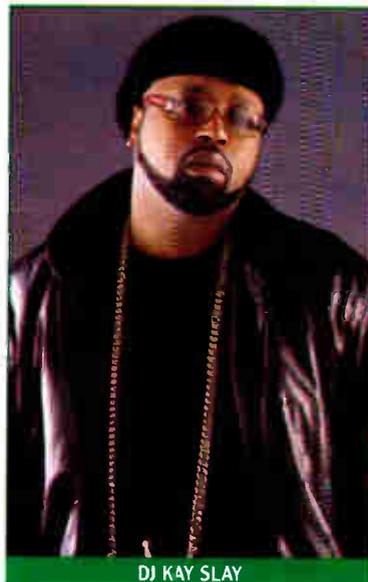


ATLAS



DJ ENVY

on me, but even more so it's the best home that I could be at, because it's a small label with the biggest major behind them," Green Lantern says of signing with Shady. "That's the Shady mentality: It's a boutique label with Interscope behind them. The creative flow is non-stop, and creative freedom is unparalleled. As far as mix-tape DJ albums, the labels have this mentality that if you are the hottest guy on the streets or you have this huge fan base, we're going to sign you. We'll put the album out because it's easy—it's a regular compilation. At Shady, the reason for signing me



DJ KAY SLAY

was that they knew I was going to make a hot DJ album."

Like his peers, Kay Slay sees his signing with a label as a means to an end. "It's just another steppingstone in doing what I need to do to get an imprint deal," he says. "That way, I can sit back, get behind the scenes, and let whoever I put out do their thing."

LEGITIMATE BUSINESS

At least one marketing company has built a business around circulating legitimate mix tapes. Noticing their potential early on, independent promotion company Cornerstone Promotion launched its own mix-tape series in 1999 as a promotional tool for DJs and new music. The Cornerstone Mixtape series will celebrate its 50th installment in May.

"It started as a way for DJs from other regions to showcase their skills to other DJs and record promoters," Cornerstone Promotion VP of urban marketing and promotion Chris Atlas says. "It also promoted new records that were breaking in different re-

gions. A lot of DJs don't have access to mix tapes from other regions. This was a mix tape that is available throughout the country, and it has records from all over."

"Mix tapes are a great way to find who's new, what's hot, and what's about to blow," Atlas adds. "You'll hear so many songs on mix tapes in their infancy, even before the label is ready to promote it, and it's a great way to get familiar with an artist. That's the most valuable tool of the mix tape."

While many look to mix tapes and their DJs for the newest trends in hip-hop, the future of the format itself seems unclear.

"Today's mix-tape cats are your new music and program directors. So it's doing nothing but growing," Wedlaw says. "There are even DJs in Canada, France, and Africa doing mix tapes."

While Wedlaw is optimistic, some DJs have a different take. "It seems like artists are trying to take the mix-tape DJ out," Envy says. "Every artist is doing their own mix tape now. I don't think the mix-tape DJ will ever go out while [artists] are creating mix tapes where they're rapping over other artists' beats and doing their own songs, but what they fail to realize is that the reason people buy mix tapes is not to hear one artist. They want to hear a variety of artists and songs."

Kay Slay agrees. "It's sad to say, but I don't see a big future in it, because like every other hustle, everybody is trying to do it now. There are, like, 10 new mix-tape DJs coming out every week. They're not playing the game the way it's supposed to be played. Going up against Clue and some of the other great mix-tape DJs in the game, our whole m.o. was if I looked at Clue's [track] list, I wouldn't play any of the records he had on his tape because that's the only way I was going to shine. Other than that, people would think we had the same tape. These DJs now will look at your lists, try to get every record you played, and will put a tape out two weeks later with the same records. What's the sense in that?"

But Green Lantern is among those who are upbeat about the format. "The future of mix tapes is still in promotions. It's the biggest, tried-and-true form of promotion for an artist, a label—anything. People say because 50 [Cent] went the 'mix-tape route' that no one else is going to be able to do it. I don't agree with that. It's working for me, and it's working for a lot of other people."

UPDATE

Events Calendar

APRIL

April 21, **Philadelphia Heroes Awards**, presented by the Philadelphia chapter of NARAS, Hyatt Regency Penn's Landing, Philadelphia. 215-985-5411.

April 21, **Sixth Annual Music & Entertainment Industry Golf Tournament**, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

April 26-27, **30th Annual Music City Tennis Invitational**, benefiting the Vanderbilt Children's Hospital's Child Development Center, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-401-2704.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

April 29, **ASCAP Latin Awards Dinner**, Beverly Hilton Hotel, Los Angeles (by invitation only).

April 30, **ASCAP Film and Television Awards Gala**, Beverly Hilton Hotel, Los Angeles (by invitation only).

MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 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 8, **2003 Music Video Production Assn. Awards**, Orpheum Theater, Los Angeles. 213-387-1690.

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **BMI Pop Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 14, **BMI Film/TV Awards**, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

May 20, **ASCAP Pop Music Awards**, Beverly Hilton Hotel, Los Angeles (by invitation only).

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **Classical Brit Awards 2003**, Royal Albert Hall, London. classicalbrits@imenternational.com.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

JUNE

June 2, **Humanitarian of the Year Gala**, presented by the T.J. Martell Foundation, New York Hilton & Towers. 212-833-5444.

June 3, **36th Annual International Fan Club Organization (IFCO) Fun Fest Show**, benefiting the St. Jude Children's Research Hospital, Ryman Auditorium, Nashville. 615-371-9596.

June 3-4, **Emerging Artist Reaching for Stardom (EARS) Music Conference**, Hotel Pennsylvania, New York. 212-330-7077.

June 5, **13th Annual City of Hope Celebrity Softball Challenge**, Greer Stadium, Nashville. 213-241-7268.

June 5, **2003 Atlanta Heroes Awards**, presented by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

June 5-8, **32nd Annual Fan Fair**, various venues, Nashville. 866-326-3247.

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 12, **34th Annual Songwriters Hall of Fame Induction and Awards Dinner**, Marriott Marquis Hotel, New York. 212-431-5227.

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, 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.

Stapleton began his career as a drummer for Al Hirt and such acts as the Glenn Miller Army Airforce Band. He later became promotions manager for Capital Records in the '60s, where he helped guide the careers of Frank Sinatra, Dean Martin, Nat "King" Cole, Les Paul, Jack Jones, Lou Rawls, and others. As West Coast branch manager for MCA/Universal in the '70s, Stapleton worked with Elton John, Neil Diamond, and the Who. He is survived by three children and three grandchildren.

Eva Narcissus Boyd, 59, of cervical cancer, April 10 in Kinston, N.C. Better-known as Little Eva, she became famous for her recording of "The Loco-Motion," which went to No. 1 on The Billboard Hot 100 and R&B charts. Boyd also sang background throughout her career for such acts as the Drifters and Ben E. King. She is survived by three children, 15 grandchildren, and nine great-grandchildren.

Life Lines

BIRTHS

Boy, Evan Daltrey, to Kathryn and Jeff Albright, March 13 in Panorama City, Calif. Father is president of the Albright Entertainment Group and partner/executive VP of public relations for SNAGG Microchip Implant.

Boy, Kenny Lattimore Jr., to Chanté Moore and Kenny Lattimore, April 10 in Los Angeles. Mother and father are recording artists.

MARRIAGES

Liv Tyler to Royston Langdon, March 25 in the Caribbean. Bride is an actress. Groom is former singer of Spacehog.

DEATHS

Buck Stapleton, 80, of natural causes, March 11 in Burbank, Calif. Sta-

homefront

Billboard Music Group events & happenings

Billboard, Univision Partner For Latin CDs

Billboard has partnered with Univision Music Group to produce and distribute CDs containing a collection of songs from winners and finalists of 2003 Billboard Latin Music Awards, scheduled for May 8 at the Miami Arena.

Two discs will be produced, one a tropical/pop album, the other a regional Mexican collection. The latter, which will also be issued on cassette, will feature 11 hits by such artists as Los Tigres Del Norte ("De Paisano a Paisano") and Joan Sebastian ("Manantial de Llanto"). The pop set will include cuts from the likes of Juanes ("A Dios Le Pido") and Alejandro Sanz ("Y Solo Se Me Ocurre Amarte").



The albums, distributed worldwide by Univision, will hit stores in June.

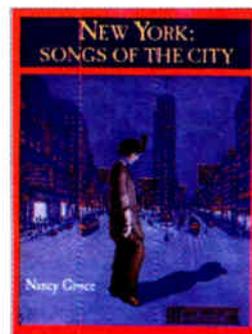
"We are very pleased for the opportunity to partner with Billboard magazine in the release of the 2003 Billboard Latin Music Awards album and represent the best of last year's music in our industry. We are also very excited to announce that for the first time there will be two albums released simultaneously in two different formats," Univision Music Group president/CEO Jose Behar says.

Billboard has compiled its Latin music charts for almost two decades; the chart lineup includes Hot Latin Tracks, Top Latin Albums, and separate albums and tracks charts for the regional Mexican, Latin pop, and tropical/salsa genres. The Billboard Latin music series was launched in 1999 and the right to create the CD is licensed to a different label partner each year.

BOOK OF THE WEEK

NEW YORK: SONGS OF THE CITY

New York: Songs of the City by Nancy Groce is a lovingly researched and gorgeously illustrated exploration of the music inspired by the world's greatest metropolis. Just released in paperback by Watson-Guptill/Billboard Books, *New York: Songs of the City* is a must-read for all fans of the American song.



Organized around chapters based on the various eras and neighborhoods that define the Big Apple, *New York: Songs of the City* describes the origins of more than 1,000 New York-related songs, both rare and popular. Each chapter is illustrated with a generous collection of 19th- and 20th-century sheet music covers and postcards and punctuated with sidebars on such musical giants as Duke Ellington and Irving Berlin. The book explores historical sidelights, such as the naming of Tin Pan Alley, and provides a better understanding of how New York's powerful social currents have helped shape American culture.

(ISBN: 0-8230-8363-2, \$19.95) is available wherever books are sold. For more information, visit www.watsonguptill.com.

UPCOMING EVENTS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
May 5-8 • The Eden Roc Resort • Miami Beach

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • The Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

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'BEER' RUN: Willie Nelson has his highest-charting song in more than 12 years on Hot Country Singles & Tracks, as "Beer for My Horses" (DreamWorks) gallops 27-20 in its 15th week on the survey.

The duet with **Toby Keith** is Nelson's best ranking since "Ain't Necessarily So" reached No. 17 the issue of Dec. 15, 1990. "Beer," which the duo performed at the American Music Awards in January and will reprise on the Academy of Country Music Awards in May, is Nelson's highest-charting collaboration in more than 17 years. "Desperados Waiting for a Train" by Nelson and fellow outlaws **Waylon Jennings**, **Johnny Cash**, and **Kris Kristofferson** peaked at No. 15 the issue of Nov. 16, 1985.

If "Beer" has the stamina to top the country singles chart, it will be Nelson's first No. 1 hit since the week of Sept. 16, 1989, when "Nothing I Can Do About It Now" spent a lone frame at the summit. "Beer" would become Nelson's 21st chart-topper. With 20 under his belt, he ties with **Tammy Wynette** for 13th place among artists with the most No. 1 songs.

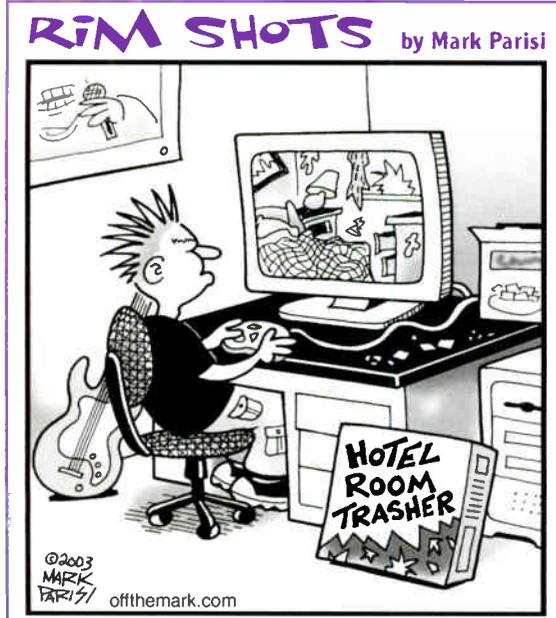
"Beer" would be Keith's 11th song to go all the way; his most recent No. 1 was "Who's Your Daddy," with one week in lead position the week of Dec. 21, 2002. "Beer" is only Keith's second collaboration to chart. His first was "I'm So Happy I Can't Stop Crying," a No. 2 hit in January 1998 with the song's writer, **Sting**.

"Beer" extends Nelson's chart span to 40 years, one month, and one week. As impressive as that is, there are at least a dozen artists with longer chart spans on the country singles tally.

OFFSPRING: By one measure, **Lisa Marie Presley** is off to a faster start than her father. Her debut album, *To Whom It May Concern* (Capitol), enters The Billboard 200 at No. 5. The first **Elvis Presley** album to chart, simply titled *Elvis Presley*, opened at No. 11 the week of March 31, 1956. Presley's first LP ultimately spent 10 weeks at No. 1.

AIN'T THAT GOOD NEWS: For the first time in almost five years, the **Newsboys** are dominating the Top Contemporary Christian Albums chart. *Adoration: The Worship Album* (Sparrow/Chordant) is the group's third album to debut at No. 1. *Adoration* is the Newsboys' first chart-topper since *Step Up to the Microphone* (Star Song/Chordant) had a three-week reign in July 1998. The group's other No. 1 was *Take Me to Your Leader*, which was on top for two weeks in March 1996.

More Fred Bronson each week at www.billboard.com.



Lee Arnold: Best In Show

For Lee Arnold, a typical work week involves spending time with both classic country music and champion canines. Arnold, an air personality at New York-based satellite broadcaster Sirius, is also the color commentator for professional dog shows on the Animal Planet cable TV network.

Arnold, who was inducted last year into the Country DJ Hall of Fame in Nashville, hosts the noon to 6 p.m. weekday shift on Sirius' classic country channel as well as a weekend shift on the adult standards channel. He will soon add another weekend shift on the Swing Street channel, which features big-band music.

"The beauty of satellite radio is you don't have to go in every day like [you do with] regular radio," says Arnold (pictured here with friend Champion I Shall Return MacArthur), who can voice-track all of those shifts in one day, leaving him plenty of time for his other passion—dogs.

"Using my broadcasting background and applying it to the dog world has been beneficial," he says. "It's kind of a neat hobby."

Arnold and his wife, Romana, breed and raise champion Chinese Shar-Peis and currently share their home with five of the irresistibly wrinkly pets. When his wife became a member of the board of directors for the national Shar-Pei club under the American Kennel Club, Arnold began doing some ring announcing as a favor to the club. The volunteer work turned professional in 1999, when he was asked to

announce dog shows for sports cable network ESPN.

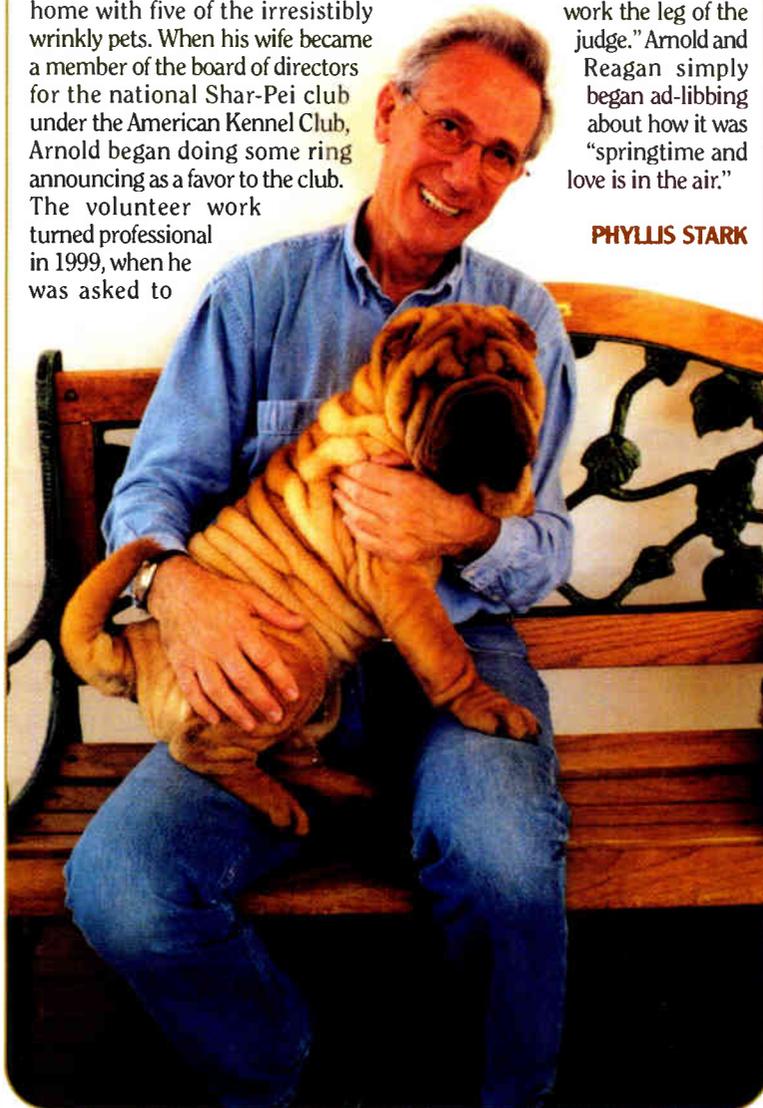
He later moved to Animal Planet, where he, Ron Reagan, and former Miss America Leanza Cornett are the network's broadcast team for seven or eight shows per year held all over the country. The standups are done live at the competitions, then Arnold and Reagan fly to Los Angeles to tape the voice-overs for the rest of the show.

Arnold's job is to provide the color commentary, which means he has to do plenty of show prep, just like in radio. Before each show, he studies fact sheets on all of the dogs that will be presented. He says, "I do my research on what that dog has accomplished, the history of the breed," and anything else that will give him "enough information, color-wise."

But no amount of show prep can prepare him for those times when even champion dogs will be dogs. During one show he was announcing, the dog being shown stopped to relieve himself in the middle of the ring. Arnold says he and Reagan quipped that the dog "must have had a great steak dinner last night."

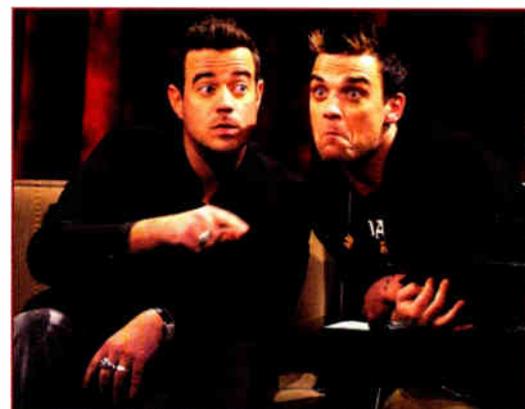
Another time a dog being shown was aroused by a "bitch in heat in the ring where he was, and he started to work the leg of the judge." Arnold and Reagan simply began ad-libbing about how it was "springtime and love is in the air."

PHYLIS STARK



Orchestrated Gala

Amid a freak snowstorm, New York's cultural elite gathered April 7 at the downtown Ritz Carlton for the Eos Orchestra's 2003 Season Gala. The event honored composers **Philip Glass**, left, and **Stephen Sondheim**, right, with Eos artistic director **Jonathan Sheffer**. Entering its eighth season, Eos focuses on the rediscovery of neglected works and composers, collaboration with other artistic disciplines, and the use of visual and theatrical elements on the concert stage.



'Feel' Good Moment

Robbie Williams, right, made a recent stop by *Last Call With Carson Daly* as the singer/songwriter promotes his new album, *Escapology*, just released in America by Virgin. First single "Feel" is currently climbing the Adult Top 40 Tracks chart.



Glad To See You

The Gay and Lesbian Alliance Against Defamation (GLAAD) held its annual fundraising awards dinner April 7 at the New York Marriott Marquis. Among those attending were **Tony Bennett**, k.d. lang, **Nicole Kidman**, **Diane Sawyer**, **Baz Luhrmann**, **Rosie O'Donnell**, and **Cyndi Lauper**. The charity event raised \$1.2 million for nondiscrimination equality projects by GLAAD for gays and lesbians in the media. Pictured, from left, are founder of entertainment marketing firm Blinkmedia **Frank Cefalo**, Cool Guy Music publishing president **Larry Dvoskin**, activist **Betty DeGeneres** (the mother of **Ellen DeGeneres**), and filmmaker **John Waters**, the creator of Broadway smash *Hairspray*. (Photo: Patrick McMullan/Sam Bolton)

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400,000 SPINS

A Thousand Miles/ **Vanessa Carlton** /A&M
Complicated/ **Avril Lavigne** /ARISTA
I Try/ **Macy Gray** /EPIC

300,000 SPINS

Soak Up The Sun/ **Sheryl Crow** /A&M
Be Like That/ **3 Doors Down** /REPUBLIC/UNIVERSAL

200,000 SPINS

When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL
Beautiful/ **Christina Aguilera** /RCA
Heaven/ **DJ Sammy & Yanou Feat. Do** /ROBBINS
I'm With You/ **Avril Lavigne** /ARISTA
Just Like A Pill/ **Pink** /ARISTA
Pardon Me/ **Incubus** /EPIC
Guys Do It All The Time/ **Mindy McCready** /BNA

100,000 SPINS

In Da Club/ **50 Cent** /INTERSCOPE
Gossip Folks/ **Missy Elliot** /ELEKTRA
Ignition/ **R. Kelly** /JIVE
Fine Again/ **Seether** /WIND-UP
No One Knows/ **Queens Of The Stone Age** /INTERSCOPE
Love Of My Life (An Ode To Hip Hop)/ **Erykah Badu Feat. Common** /MCA
Zephyr Song/ **Red Hot Chili Peppers** /WARNER BROS.
Don't Change/ **Musiq** /DEF JAM
American Child/ **Phil Vassar** /ARISTA
Die Another Day/ **Madonna** /WARNER BROS.
I'm Gonna Getcha Good!/ **Shania Twain** /MERCURY

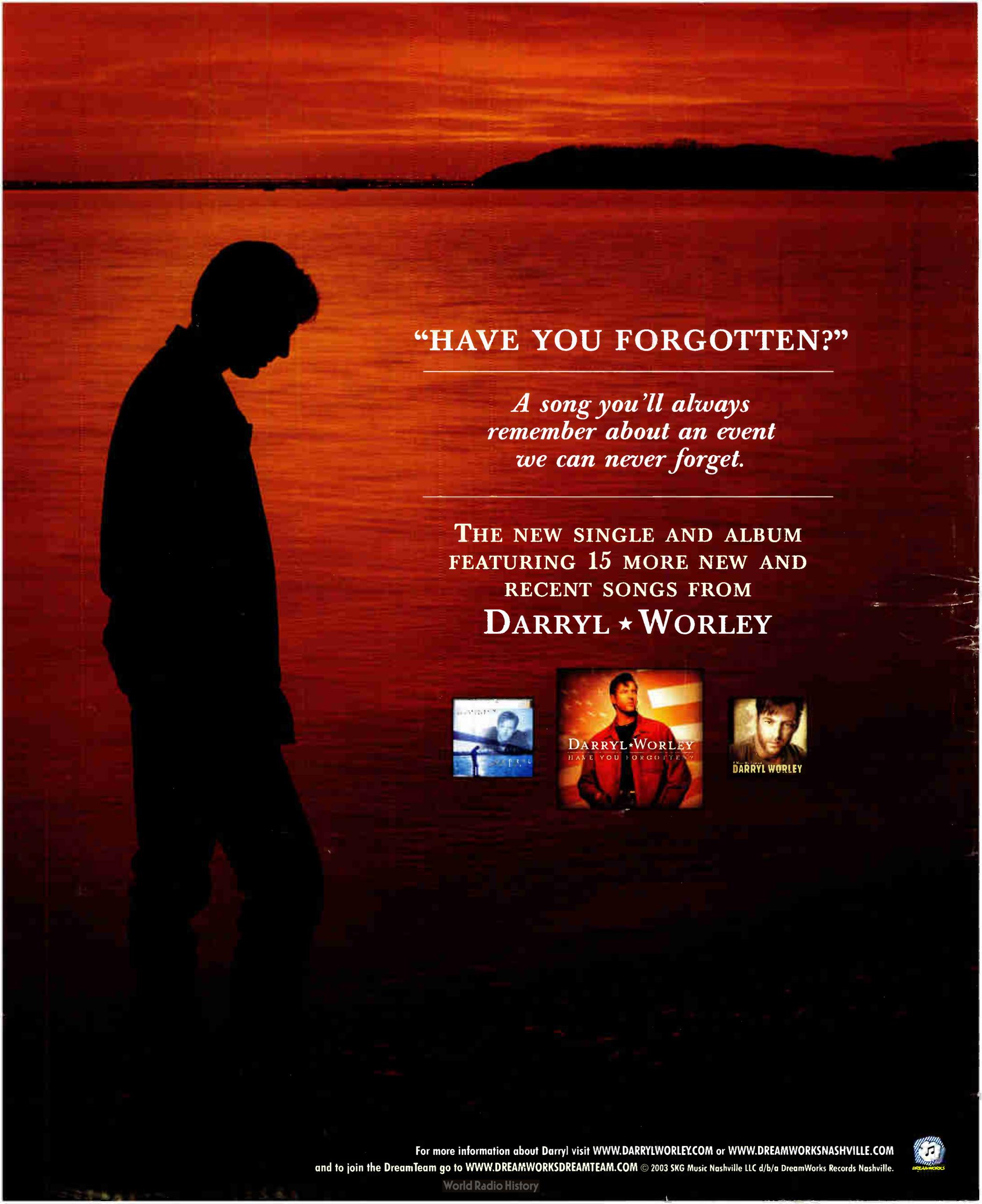
50,000 SPINS

Brokenheartsville/ **Joe Nichols** /UNIVERSAL SOUTH
Can't Stop/ **Red Hot Chili Peppers** /WARNER BROS.
Travelin' Soldier/ **Dixie Chicks** /MONUMENT
I'd Do Anything/ **Simple Plan** /LAVA
That'd Be Alright/ **Alan Jackson** /ARISTA
Still Waiting/ **Sum 41** /ISLAND/DEF JAM
Up!/ **Shania Twain** /MERCURY
Beautiful Goodbye/ **Jennifer Hanson** /CAPITOL
Big Yellow Taxi/ **Counting Crows** /Geffen
Headstrong/ **Trapt** /WARNER BROS.
Like A Stone/ **Audioslave** /EPIC
Honestly/ **Zwan** /REPRISE
Parabola/ **Tool** /VOLCANO
Te Ofrezco Un Corazon/ **Banda El Recodo** /FONOVISIA
What If Jesus Comes Back Like That/ **Collin Raye** /EPIC
Me Estoy Acostumbrando A Ti/ **Pepe Aguilar** /MUSART

TO EVERY SPIN AWARD WINNER

CONGRATULATIONS

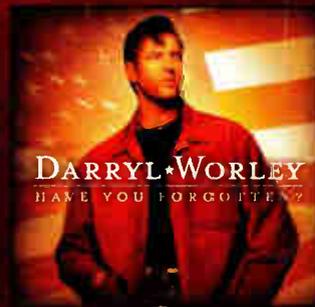




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we can never forget.*

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World Radio History

