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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 25, 2003

Touring Gets Top Billing As Stable Revenue Stream

BY RAY WADDELL and MELINDA NEWMAN

Touring, record sales, and radio play have long constituted the trinity of an artist's career. But as Internet piracy derails album sales and radio playlists tighten, touring has become the most stable, reliable part of the equation. Many artists with still-thriving record sales now see touring as the key to their continued livelihood.



CREED, WITH MARK TREMONTI ON RIGHT

"At this point, [touring] is what's going to keep us going," Creed guitarist Mark Tremonti says. That may sound like a strange statement from a band whose three albums have combined sales of more than 20 million copies, but Tremonti knows—with album sales down more than 10% last year, according

to Nielsen SoundScan—that there is reason for concern.

"When our next record comes (Continued on page 88)

Lack Brings Open Mind To Sony

New CEO Says 'Terrific' Team Will Help In Tackling Industry Issues

BY ED CHRISTMAN

NEW YORK—The smoke has cleared at Sony Music Entertainment (SME). But the choice of Andrew Lack to succeed Thomas D. Mottola as chairman/CEO of SME raises a whole new set of questions, with few answers yet visible.

Among those questions: Will the Mottola management team be kept intact? Will Sony's corporate headquarters in Japan now exert greater influence over SME? And will Lack, an industry outsider, be able to lead SME toward finding the elusive answers to the many issues haunting the music industry?

Lack is to join SME Feb. 1 in New York. He arrives in the business from NBC, where he has served as presi-



ANDREW LACK



HOWARD STRINGER

dent/COO since June 2001; previously he was president of NBC News. Lack may lack music-industry experience, but he does have a strong relationship with Sony Corp. of America chairman/CEO Howard Stringer, with whom he worked at CBS in the '80s and to whom he now reports.

In his first interview with *Billboard*, Lack acknowledges that he is still familiarizing himself with the many well-documented challenges that face the music industry, including declining CD sales, the role of the Internet, and digital piracy. "I don't profess to have the answers to very complicated questions walking in the door, but I am getting familiar with the debates." (Continued on page 87)

Labels Hope To Dial Up Wireless Windfall



FERGAL GARA
EMI RECORDS

BY GORDON MASSON and JULIANA KORANTENG

LONDON—There's not a lot of love lost between the music industry and the giants of telecommunications. While the telcos endeavor to secure cheap or free access to "content," the music industry has battled to protect its intellectual property.

But during a time when global music sales have slumped dramatically, mobile-phone

operators are also experiencing declining revenue from voice usage, and both sides realize that by joining forces they could make sweet financial music together selling ring tones, phone screen-savers, music downloads, videoclips, and more.

"People are going after music now more deliberately than they ever were," says Fergal Gara, EMI Records VP of (Continued on page 86)



BERT CLOECKAERT
UNIVERSAL MUSIC

Ruling On Copyright Extension Leaves Foes With Little Recourse

BY BILL HOLLAND

WASHINGTON, D.C.—The Jan. 15 ruling by the Supreme Court upholding the 1998 Sonny Bono Copyright Term Extension Act (CTEA) effectively leaves little ammunition for those interests that would like to convince Congress to turn back the clock on U.S. copyright protection.

Music industry leaders are calling the 7-2 ruling by the High Court a major victory for creators

and copyright owners.

The CTEA extended copyright protection an extra 20 years, to life of the author plus 70 years. The case, *Eldred et. al. vs. Ashcroft*, brought by book publishers of public-domain material, challenged the authority of Congress to extend the term of copyright. The challenge was supported by Internet publishers and others who wanted to make (Continued on page 87)

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- Best Female Pop Vocal Performance
- Best Female Rock Vocal Performance
- Best New Artist
- Best Pop Vocal Album
- Song of the Year



cee-lo

- Best Urban Alternative Performance

faith evans

- Best Contemporary R&B Album



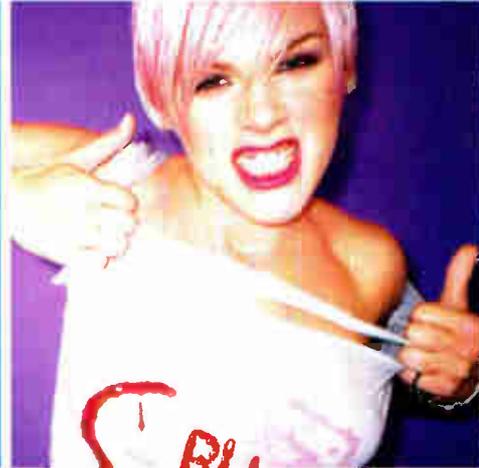
kenny g

- Best Pop Instrumental Album
- Best R&B Performance by a Duo or Group



outkast

- Best Rap Performance by a Duo or Group



pink

- Best Female Pop Vocal Performance
- Best Pop Vocal Album

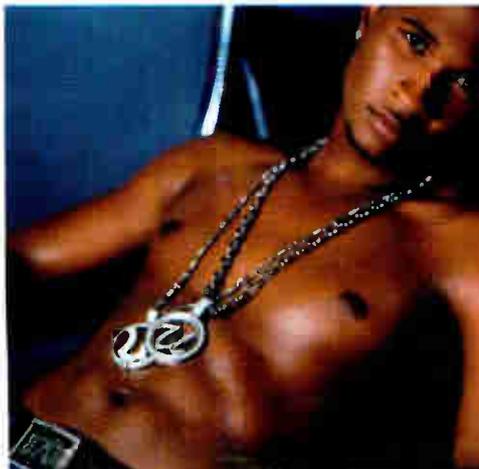
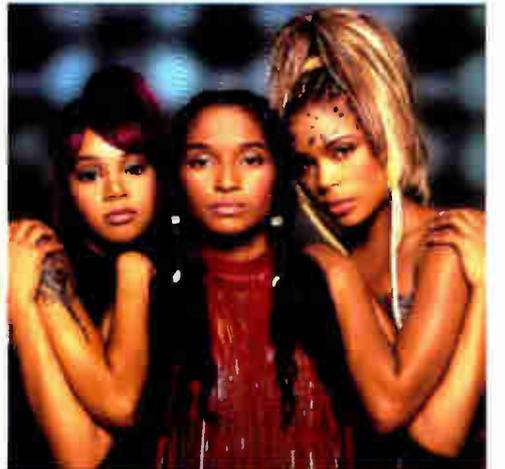
santana

- Best Pop Collaboration with Vocals



tlc

- Best R&B Vocal Performance by a Duo or Group



usher

- Best R&B Male Vocal Performance

Antonio "LA" Reid and Arista Records congratulate our bright stars on their Grammy nominations.



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Trade Groups Unite On Copyright Protection

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America (RIAA) announced a landmark cross-industry agreement with two computer trade groups Jan. 14 on how content owners should be able to use technology to protect their property. The agreement with the Business Software Alliance (BSA) and the Computer Systems Policy Project (CSPP) states that private-sector negotiations—rather than government mandates—are the best way to drive digital distribution and serve the interests of consumers, record companies, and the technology industry.

According to a source, the agreement was driven by a perception problem that such legislative protection schemes as mandated protection software in computers and machines would be seen as anti-consumer.

RIAA chairman/CEO Hilary Rosen says, "This agreement keeps RIAA's focus on the tasks at hand and minimizes the distracting public rhetoric and needless legislative battles."

BSA president/CEO Robert Hollyman says he expects executives of the member companies to shortly begin a series of meetings to develop initiatives on matters related to digital content.

BSA member companies include Adobe, Apple, Dell, Hewlett-Packard, and Microsoft.

CSPP members include Intel, IBM, Motorola, and Unisys.

The trade groups have agreed on seven "core principles" to govern their public-policy activities. Among these are meeting the needs and expectations of consumers, promoting public awareness about Internet use and digital copying, supporting private and government enforcement measures against copyright infringement, supporting private-sector technical protection measures, improving public dialog, and supporting legal self-help technical measures by rights-holders to limit illegal distribution of copyrighted works.

The agreement also states that "technical protection measures dictated by the government [are] not practical." It adds, "The role of government, if needed at all, should be limited to enforcing compliance with voluntarily developed functional specifications reflecting consensus among affected interests."

The consensus signifies a softening of the various trade groups' standpoints on certain divisive issues. The computer groups' endorsement of the policies can be seen as opposition to any legislative efforts to roll back or amend measures of the Digital Millennium Copyright Act (DMCA). The RIAA, meanwhile, is stepping back from support of a bill that would require computer manufacturers to develop

technical standards preventing unauthorized copying of copyrighted material on the Internet, according to a source.

In a statement, Rep. Rick Boucher, D-Va., said that despite the agreement, he does not plan to withdraw his legislation that would amend fair-use provisions of the DMCA. Rosen has described Boucher's bill as "having loopholes big enough to drive a locomotive through."

Asked why long-term ally the Motion Picture Assn. of America (MPAA) was not on board, Rosen replied, "Well, this is our model for cooperation." She and Hollyman said that they hoped that other organizations might join the initiative later on.

Consumer Electronics Assn. (CEA) president/CEO Gary Shapiro said in a statement that he welcomes the RIAA's "apparent opposition to government mandates" and will be reviewing the agreement but added that the CEA still supports Boucher's bill.

An MPAA response mentioned the film group parting from its longtime RIAA ally on legislative protection initiatives, but a statement from Walt Disney Co. executive VP Preston R. Padden was more pointed, saying, "The music industry's own [unsuccessful] SDMI [Secure Digital Media Initiative] effort showed that the private sector alone cannot solve this problem by itself."

Dupri, So So Def's Arista Deal Easy As ABC

BY GAIL MITCHELL

In signing an exclusive label and production agreement with So So Def Recordings and appointing So So Def principal Jermaine Dupri as a senior VP, Arista Records president/CEO Antonio "L.A." Reid hopes to strengthen the label's position in urban music. Toward that end, Arista has put together a new urban music department, Arista Black Culture (ABC), that will be helmed by executive VP Lionel Ridenour, Mark Pitts, Dupri, and Reid.

"The most important part of [the Dupri] deal isn't the new joint-venture relationship," Reid says. "It's the fact that Jermaine is coming into Arista as a young A&R executive who has the opportunity to influence an entire department. When I came in as president, Arista was fully integrated. Now we're departmentalizing, so we can maximize our efforts. Jermaine is a creative genius with vision and focus."

In an exclusive interview, Dupri tells *Billboard*, "The music industry needs a new look and fresh ideas from the top. For a long time the industry has had the same look and the same people running the show. Side labels like So So Def, Roc-a-Fella, and Bad Boy have been the

ones keeping the streets pulsating." Dupri says ABC will shepherd Arista's urban releases. "My duty is to help run ABC and to bring [Arista black music] back to where it [once] was, or possibly a better space."

Having ended a nearly 10-year relationship with Columbia/Sony Music last year, Atlanta-based So So Def will now be distributed worldwide by Arista. Remaining on the Columbia roster are So So Def acts Jagged Edge and Bow Wow. Shifting to Arista are Da Brat and newcomer Fundisha, whose debut album will be one of the first So So Def/Arista releases. Also in the pipeline are albums by recent Dupri signing Boncrusher and Dupri himself.

In addition to developing new and established artists, Dupri will serve as an exclusive producer for the BMG group of labels. During his career, Dupri has worked with such Arista acts as Usher, TLC, and Whitney Houston, as well as Mariah Carey, Jay-Z, Destiny's Child, and Janet Jackson.

Responding to recent reports about Arista relaunching Profile Records under Ridenour, Reid says, "That story slipped out way too soon. We are having conversations about ramping it back up, but details are still in the discussion phase."



DUPRI

MCA President Boberg Resigns

BY MELINDA NEWMAN

LOS ANGELES—Following Jay Boberg's Jan. 16 resignation as president of MCA Records, the label will be overseen by Interscope/Geffen/A&M chairman Jimmy Iovine. But it will remain a "full-service, free-standing label," according to Universal Music Group (UMG) chairman Doug Morris.

MCA senior VP of promotion Craig Lambert has been named interim head of the label. He will report directly to Iovine, as will the new president—who is expected to be named in a few months. Boberg reported to Morris and UMG president/COO Zach Horowitz.

Sources say MCA is now under Iovine because "he has been a consistently successful and creative executive." A UMG spokesman declined to comment.

Boberg, president of MCA since November 1995, resigned his post at a meeting at

MCA's headquarters in Santa Monica, Calif. Rumors had swirled around Boberg's possible departure for more than a year, fueled especially by the decline in MCA's market share. At the height of his tenure in 1997,

MCA had a 4.88% current-album market share. In 2002, its current-album market share was 2.37%, according to Nielsen SoundScan.

In an internal memo, Boberg lauded the successes under his regime, including building Mary J. Blige and Jodeci—both of whom were already on the label when he arrived from MCA Music Publishing—into "franchises." He also cited such hit acts as Blink-182, Sublime, Shaggy, the Roots, and New Found Glory.

He thanked MCA staffers for their "incredible support, hard work, ideas, and most of all, your belief in me and my vision. All of what we accomplished was achieved together as a team."



BOBERG

Top DVD Rental Chart Bows

Billboard expands its view of the burgeoning DVD-Video market with this issue's introduction of the Top DVD Rentals chart. The new 10-position weekly list is compiled by the Video Software Dealers Assn. (VSDA), which has been the source of the magazine's Top VHS Rental chart since the July 28, 2001, issue.

Like the VHS chart, the new DVD chart is formulated via VSDA's VidTrac system, which culls actual transactions from a universe of more than 12,000 video stores, including chains and independents. To make room for the new chart, Top VHS Rental has been shortened to 10 positions. VSDA president Crossan "Bo" Andersen says, "With DVD players in more than 40 million households, DVDs accounted for over 40% of rentals by the fourth quarter of 2002."

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
NORAH JONES	Come Away With Me	76
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	43
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ANDREA BOCELLI	Sentimento	75
CLASSICAL CROSSOVER		
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ELECTRONIC		
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LATIN		
LAS KETCHUP	Las Ketchup	28
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AALIYAH	I Care 4 U	22
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NELLY FEAT. KYJUAN, ALI & MURPHY LEE	Air Force Ones	32
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FOO FIGHTERS	All My Life	42
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CHRISTINA AGUILERA	Beautiful	42

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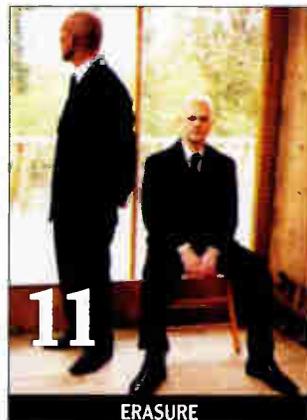
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CONTEMPORARY CHRISTIAN	
VARIOUS ARTISTS	WOW Hits 2003
GOSPEL	
KIRK FRANKLIN	The Rebirth Of Kirk Franklin
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
SOUNDTRACK	Frida
MUSIC VIDEO	
JOSH GROBAN	Josh Groban In Concert
MID VIDEO	
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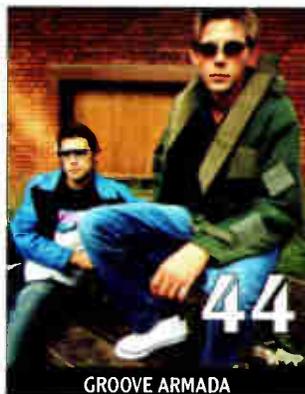
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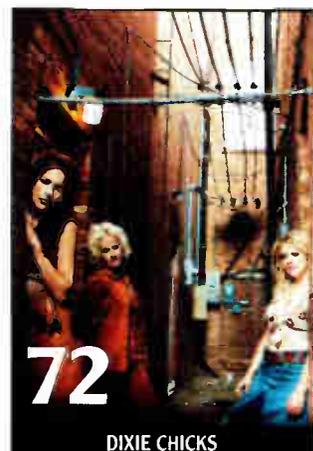
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Bee Gee Maurice Remembered For Harmonic Contributions

BY MELINDA NEWMAN

As one of the architects of the Bee Gees' harmony-laden, textured pop sound, Maurice Gibb brought a sense of melody to the creative process that will be sorely missed, says Arif Mardin, who produced many of the trio's biggest hits. Gibb died Jan. 12 in Miami of cardiac arrest prior to surgery for an intestinal blockage. He was 53.

"Definitely his strongest musical contributions were the overall harmonic concept in the general arrangement of the song and the infectious grooves he set up with his bass," Mardin says. "The Bee Gees were three equal parts of creativity, and to watch the three brothers write together was an amazing process. They would come up with an idea and there would be syllables, and they would turn the syllables into meaningful lyrics. It was like watching a house being built."

With his brothers—twin Robin and older sibling Barry—Gibb created some of the most indelible pop music of the 20th century. Since their 1967 debut, the Bee Gees have charted 30 top 40 hits in the U.S. Although forever linked with the disco movement because of their massively successful contributions to the *Saturday Night Fever* soundtrack, the brothers' sound actually canvassed all musical formats, from country to pop to R&B. In a March 2001 *Billboard* spotlight heralding the Bee Gees' 35 years in music, U2's Bono said, "There are five extraordinary catalogs that make me feel ill with envy. It doesn't have to be said, the Bee Gees are up there with the Beatles."

Russ Titelman, who produced the band's last U.S. top 40 hit, 1997's "Alone," says working with the trio was one of his career highlights. "We were in Miami working on the song, and Maurice put the keyboard parts on. When I heard what he'd done, I said,

"This is the magical thing that happens; this is the Bee Gees."

The trio's last new studio album, *This Is Where I Came In* (Universal), was released in 2001. A Universal Music Enterprises representative says there are not any plans to reissue any Bee Gees catalog as a result of Gibb's death.

Just prior to his death, Gibb had completed producing an album for his daughter Samantha.



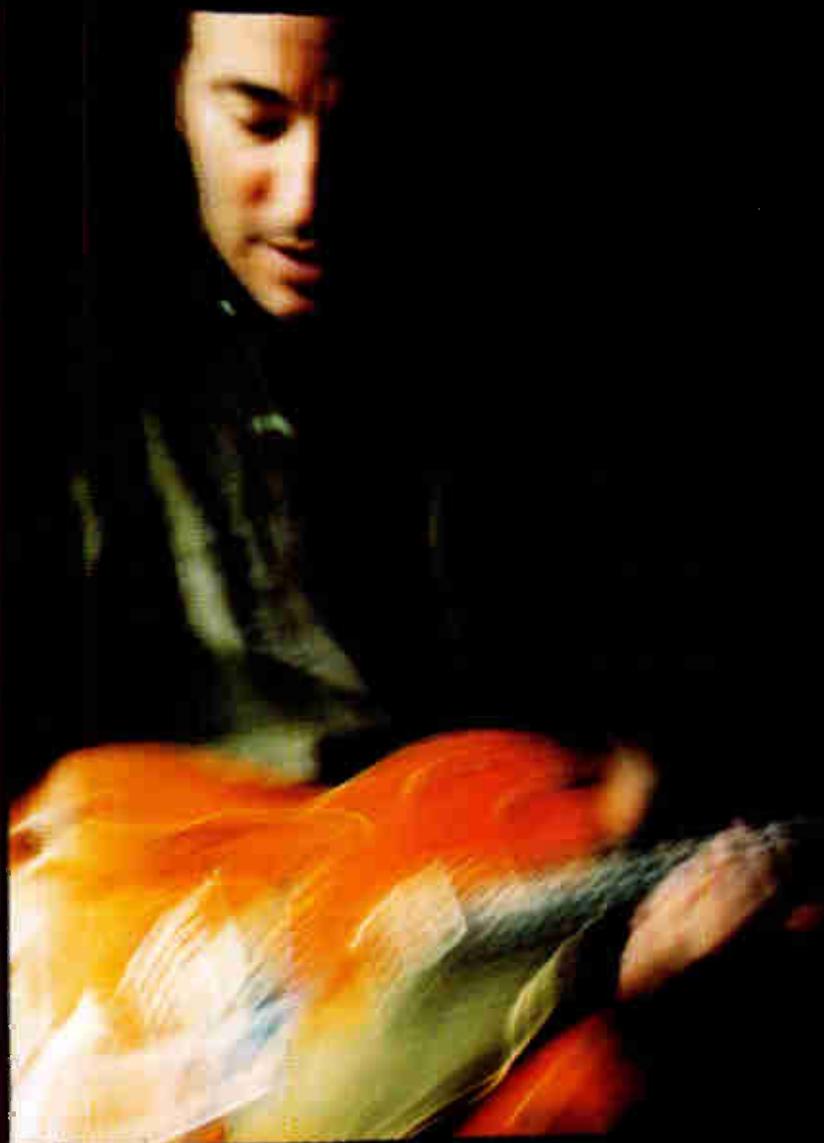
In an interview with the BBC, Barry Gibb declared that he and Robin would go on creating music as the Bee Gees. In the same interview, they said they were calling for a full hospital investigation into their brother's death.

Lauded for his sense of humor, Gibb's fun side was in evidence when interviewed by *Billboard* in November 2001 for *Bee Gees: Their Greatest Hits: The Record* (Polydor/UTV Records). Maurice talked about how the memories of the brothers' early hopes and dreams washed over him as he listened to material for the set, but he spoke with equal enthusiasm for one of his latest passions: playing paintball. "It's my sport, my love," he said. "It's been given a bad rap from the kids. It's great for the stress level."

Following his death, syndicator Jones Radio Networks reissued its Bee Gees special, *The Record*, and offered it commercial-free to radio. Retailers also reacted: Virgin Megastores put the greatest-hits set back into its listening stations. Additionally, the Jan. 13 American Music Awards were dedicated to Gibb.

In addition to his daughter and brothers, Gibb is survived by his wife, son, and mother. In lieu of flowers, the family requests that donations be made to the Andy Gibb Memorial Foundation (named after Gibb's younger brother, who died in 1988), c/o Dade Community Foundation, 200 South Biscayne Blvd., Suite 505, Miami, Fla. 33131.

BRUCE SPRINGSTEEN THE RISING

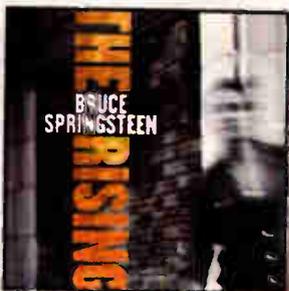


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Estefan Deal Consolidates Copyrights Under UMPG Umbrella

BY JIM BESSMAN

Universal Music Publishing Group (UMPG) has signed an exclusive agreement to administer the publishing interests of Gloria and Emilio Estefan Jr. and their independent publishing companies Foreign Imported Productions & Publishing (FIPP) and Estefan Music Publishing Inc. (EMPI).

The deal marks the first time that all the copyrights the Estefans hold have been consolidated under one publishing umbrella. Previously, the FIPP and EMPI catalogs were administered by Sony/ATV, while Gloria Estefan published through EMI Music Publishing.

The Estefan catalogs comprise more than 3,000 songs, including such Gloria Estefan and Miami Sound Machine hits as "Conga," "Don't Wanna Lose You," "Reach," "Anything for You," "Words Get in the Way," "Bad Boy," "Here We Are," "Coming Out of the Dark," "Always Tomorrow," "Live for Loving You," and "Cuts Both Ways."

The multicultural catalogs of FIPP—a top-ranked indie publisher according to the *Billboard* 2002 year-end Hot Latin Publishing Corporations chart—and EMPI also contain international English and Spanish hit com-



Publishing Pact. Pictured at the Estefan/Universal Music Publishing Group (UMPG) signing in Los Angeles in the front row are, from left, UMPG senior VP of Latin America Ivan Alvarez, worldwide president David Renzer, Gloria Estefan, Estefan Enterprises chairman Emilio Estefan Jr., and Universal Music Group president/COO Zach Horowitz. In the back row, from left, are UMPG senior VP of business affairs Michael Petersen, director of business/legal affairs Brad Shenfeld, and executive VP/CFO Michael Sammis.

positions by songwriters including Randall Barlow, who recently wrote "Confianza En Ti" for La India and has also written and produced for Mandy Moore and Jaci Velasquez; Gian Marco, whose credits include songs for Marc Anthony and Velasquez; Tim Mitchell (Shakira, Moore); George Noriega

(Shakira, Ricky Martin, Gloria Estefan, Alejandro Fernandez, Jennifer Lopez); Kike Santander (Fernandez, Cristian Castro, Gisselle); and Jon Secada.

Songwriter/artist/producer Emilio Estefan terms the UMPG move a "hard decision, because we worked with EMI and Sony for many years."

But he lauds UMPG's outreach.

"We don't only hit one market but appeal worldwide because of the multi-ethnic diversity of our writers," Estefan says. "Universal has the right attitude and showed us that they can get our music out in different ways and places."

Noting that his company "has always been very serious about the Latin side of the business," UMPG Worldwide president David Renzer lauds Estefan as a "visionary [long] at the forefront of the entire Latin crossover sound, who continues to be incredibly contemporary and hungry to have more hits." Negotiations between the parties, Renzer adds, took two years.

Renzer continues. "Emilio's involved in some of the biggest crossover acts right now, like Shakira and Thalía. We've already plugged him into film activity, and he's met

with some of the [Universal] labels. And Gloria has a new album coming out this year."

Gloria Estefan's forthcoming album for Epic will be her first English-language disc in six years. She says it's both "very personal" and the first album of songs that she's entirely written or co-written.

"I love that for the first time in a long, long, long time I'm back in the [publishing] fold," she says, noting that at the beginning of the Estefans' songwriting/publishing pursuits, she was "pretty much the writer for FIPP when it started in our garage in 1978."

Gloria Estefan, who is also working on the music and screenplay for a Connie Francis biopic, adds that the UMPG deal maintains her desire to keep her publishing and recording deals separate, rather than "having all the eggs in one basket."

Lesinski Replaces Doctorow Atop Paramount

BY JILL KIPNIS

LOS ANGELES—Last month witnessed major executive changes at Warner Home Video (WHV) and Twentieth Century Fox Home Entertainment, and now Paramount Pictures has entered the fray. On Jan. 9, the company appointed Tom Lesinski the new president of worldwide

home entertainment for its motion-picture group.

Lesinski—who will report to Rob Friedman, COO of Paramount Pictures and vice chairman of its motion picture group—replaces 20-year veteran Eric Doctorow. Doctorow will continue to serve as a consultant to Paramount for an unspecified time.



LESINSKI

While it is widely believed that the appointment may lead to a restructuring of Paramount's home-video policies, Friedman tells *Billboard* that he does not "en-

vision any radical strategy changes" looking forward.

But by appointing Lesinski—who last served as VP/GM of WHV and also held several positions in WHV's marketing division, including executive VP of worldwide marketing—Paramount may be looking at WHV's more aggressive business tactics, such as pushing rental chains to emphasize DVD sales and lowering sell-through prices on DVDs. Friedman notes that Lesinski will "definitely bring new ideas" to the table. Lesinski declined to comment for this story.

Under Doctorow's leadership, Paramount became the first home-entertainment company to ship more than 1 million DVDs of a title with 1999's *Titanic*.

The day before Lesinski's Paramount appointment, WHV named James Cardwell as its new president in place of Warren Lieberfarb, who was let go Dec. 20, 2002 (*Billboard*, Jan. 18). A replacement for outgoing Fox Home Entertainment president Pat Wyatt, who left the company Dec. 19, 2002 (*Billboard*, Jan. 11), has not been announced.

Radio One, Comcast Launch Network

BY CARLA HAY

Radio One and Comcast have joined forces to create a new TV network aimed at African-Americans (*Billboard Bulletin*, Jan. 14). The companies say that the as-yet-unnamed network is expected to launch in mid-2003 and will have a programming mix of entertainment, sports, and news.

BET targets 18- to 49-year-olds, while Radio One and Comcast say their network will target 25- to 54-year-olds. Reps for both companies could not say how much of the new network's entertainment programming would consist of music content.

Lanham, Md.-based Radio One is one of the largest owners of radio stations that target an African-American audience, with 66 outlets in 22 markets. The company says that it will invest up to \$70 million in the new channel and retain less than 40% ownership. Radio One president/CEO Alfred C. Liggins will add duties as chairman of the TV network. Philadelphia-based Comcast will invest about \$60 million and have a similar ownership stake in the network; the remaining ownership

will be held by various investors.

In a statement, Comcast president/CEO Brian L. Roberts said, "We are very pleased to partner with Radio One, an innovative leader in reaching African-American audiences with programming that entertains and informs. Comcast serves 21 of the top 25 U.S. markets, where 50% of African-Americans reside. In the interest of providing the best possible multicultural programming for our subscribers, we have committed to launch this channel across a significant number of our markets and to work with other cable and satellite providers to reach as many total viewers as possible."

Comcast says it currently serves about 21.4 million U.S. cable subscribers.

Liggins added, "We have long believed that we could leverage our radio experience to become successful in targeting African-Americans through television. We have searched for the last four years for the right distribution and content partner that shared our vision, and we are very excited to have found that partner."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	25,526,000	22,547,000	(↘11.7%)
Albums	24,942,000	22,231,000	(↘10.9%)
Singles	584,000	316,000	(↘45.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	23,612,000	21,422,000	(↘9.3%)
Cassette	1,275,000	737,000	(↘42.2%)
Other	55,000	72,000	(↗30.9%)

OVERALL UNIT SALES

This Week	9,937,000	This Week 2002	11,607,000
Last Week	12,610,000	Change	↘14.4%
Change	↘21.2%		

ALBUM SALES

This Week	9,788,000	This Week 2002	11,336,000
Last Week	12,443,000	Change	↘13.7%
Change	↘21.3%		

SINGLES SALES

This Week	149,000	This Week 2002	271,000
Last Week	167,000	Change	↘45.0%
Change	↘10.8%		

TOTAL YTD CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	1,302,000	1,229,000	(↘5.6%)
Middle Atlantic	3,222,000	2,824,000	(↘12.4%)
East North Central	3,639,000	3,301,000	(↘9.3%)
West North Central	1,464,000	1,393,000	(↘4.8%)
South Atlantic	4,352,000	4,012,000	(↘7.8%)
South Central	3,389,000	2,981,000	(↘12.0%)
Mountain	1,752,000	1,609,000	(↘8.2%)
Pacific	4,492,000	4,073,000	(↘9.3%)

ROUNDED FIGURES

FOR WEEK ENDING 1/12/03

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

CES Aims To Free Consumer From Computer

BY BRIAN GARRITY

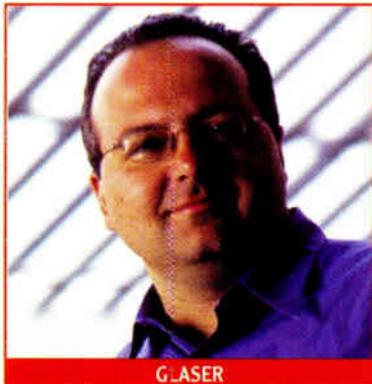
LAS VEGAS—A number of digital-music gadgets and technologies that will be introduced during this year—many of which were on display at the Consumer Electronics Show (CES) Jan. 9-12 in Las Vegas—focus on giving consumers access to content beyond the PC and, in many cases, in increasingly smaller devices.

In the coming months, consumers will be able to access digital music via new portable players aiming to take on the Apple iPod, cell phones, and PDAs, as well as everything from TiVo and TiVo-like video recorders to DVD players.

As digital audio and video moves away from the home computer, issues arise regarding interoperability, common standards, and home networking. Many of the new gadgets are incompatible with other devices, commercial digital-music services, and/or delivery platforms.

RealNetworks CEO Rob Glaser told CES attendees Jan. 10 that there is a need to create commercial ground rules and digital-rights-management (DRM) standards that are acceptable to media companies, technology firms, and consumers. He said, "Right now, we have a bit of a culture clash in attempting to bring the three constituencies together."

Real used the confab to unveil a new DRM system based on its Helix technology. Similar to Real's earlier Helix initiative—which enables firms



G. GLASER

to deliver nearly all streaming audio and video content from one server, regardless of format—the Helix DRM will be compatible with a range of Internet media formats.

It is currently out in beta form and will have a final release in the second quarter. EMI is among the companies that have signed on to use the Helix DRM commercially.

In the dedicated music-playback device market, hard-drive-based gadgets like the Apple iPod (*Billboard*, Nov. 9, 2002) were all the rage. This summer, Sonicblue, best-known for its line of Rio digital-music players, will introduce a pair of hard-drive-based music players—a 20-gigabyte hard drive that can hold upwards of 4,000 songs and a smaller, cheaper 1.5-gigabyte device that will hold roughly 600 songs.

Meanwhile, Creative Labs has launched a 20-gigabyte iPod-like

device called the Zen, and later this year, Samsung Electronics will launch a 20-gigabyte hard-drive version of its Yepp player.

Efforts to move digital audio into the living room also emerged as a theme for attendees of the conference. Not only are stereo-component companies offering Web-enabled receivers, but listen.com announced that it is working with consumer-electronics companies to make its Rhapsody subscription service accessible on stereo systems via home networking.

Listen unveiled alliances with Motorola, Netgear, Rockford Fosgate, and RCA—all of which introduced products at CES utilizing wireless technologies that connect PCs with stereos. For instance, Rhapsody is now compatible with the Motorola Simplefi, a wireless digital-audio receiver, and the RCA Lyra Wireless, which enables digital audio files to be transmitted from the PC to traditional home stereos.

Listen also announced that it has joined the UPnP (Universal Plug and Play) Forum, an association of 500 companies working to develop standards that will enable easy-to-use home networking.

"It is absolutely critical that consumers get unlimited access to music in their home-theater system," Listen CEO Sean Ryan says. "If you can only consume music in front of your PC, you just limit your audience."

'Dark Side' Brightens SACD

BY CHRISTOPHER WALSH

Several developments announced at the Consumer Electronics Show, held Jan. 9-12 in Las Vegas, will provide a significant boost to the Super Audio CD (SACD) format and the surround-sound audio it can deliver.

EMI Music plans to release Pink Floyd's *The Dark Side of the Moon* March 3 on hybrid SACD, coinciding with the 30th anniversary of the title. For release on the new format, longtime Pink Floyd engineer/producer James Guthrie created a 5.1-channel mix and remastered the renowned recording. *The Dark Side of the Moon* will also be the first SACD released on the EMI/Capitol label in the U.S.

Former Pink Floyd bassist Roger Waters says, "Whilst remaining faithful to the original album, James' new 5.1 mix adds a whole new sonic dimension. I think *Dark Side of the Moon* really lends itself to 5.1. There's more space for all the theater."

Hybrid SACDs are both forward- and backward-compatible: Playback on a SACD player allows delivery of the format's high-resolution audio, while the discs are also playable on any standard CD player. Many SACDs,

such as *The Dark Side of the Moon*, also carry a surround-sound mix, while others are stereo-only.

In other SACD news, Sony Music Entertainment has announced a series of 15 albums by Bob Dylan on the hybrid SACD format. The releases, due in the fall, include many of Dylan's classics, such as *Highway 61 Revisited*, *Nashville Skyline*, and *Blood on the Tracks*, along with the more recent *Time out of Mind* and *Love and Theft*.

Also in March, Universal Music Group will release *The Police Greatest Hits—Every Breath You Take: The Classics* in hybrid SACD. In addition, the whole Police catalog will be reissued in remastered versions on SACD stereo and CD. UMG plans to roll out additional SACD releases throughout 2003, including new albums by Peter Dinklage, the Roots, the Wallflowers, and 3 Doors Down.

The Dylan series will be produced on a new hybrid-disc replication line that is scheduled for launch in May at Sony Disc Manufacturing's flagship U.S. facility in Terre Haute, Ind. Initially, the line will produce 15,000 discs per day.

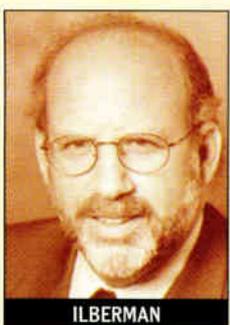


WATERS

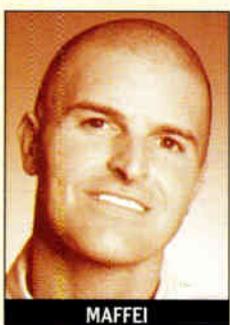
Executive Turntable



MOXEY



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RECORD COMPANIES: Patrick Moxey is named president of Ultra Records in New York. He was senior VP of A&R for Virgin Records. Moxey is also the owner of Ultra Records.

Barry Ilberman is promoted to senior VP of global human resources for Sony Music Entertainment in New York. He was VP of global human resources.

Tom Maffei is named VP of crossover promotion for MCA Records in Santa Monica, Calif. He was senior VP of promotion for Priority Records.

Artemis Records promotes Shannon McSweeney to senior director of marketing services and international and Greg Eckelman to director of creative services in

New York. They were, respectively, director of marketing services and marketing coordinator.

PUBLISHING: William G. Sorenson is named executive VP/CFO of EMI Music Publishing. He was executive VP/CFO of BeMusic.

ASCAP's pop/rock department promotes Wade Metzler, previously Northwest regional representative, to senior director of membership in Los Angeles; Jackey Simms, previously artist development representative, to senior director of membership in New York; and Margaret Spoddig, previously membership representative, to director of membership in New York.

Retailers Looking For AMA Sales Bump

BY MELINDA NEWMAN

LOS ANGELES—Retailers are hoping the 30th Annual American Music Awards (AMA), the first major music awards show of the year, will keep music in the forefront of consumers' minds.

"Anything that prompts the consumer to think about music purchasing at this time of year is a good thing," Virgin Entertainment Group senior VP of product and marketing Dave Alder says. "The AMAs definitely serve a purpose, to fill a gap in the calendar between the pre-holiday heavy marketing period and the Grammys."

Eminem was the big winner on the show, which aired Jan. 13 on ABC live from the Shrine Auditorium in Los Angeles. The no-show artist earned four trophies, including statues for favorite male pop/rock and hip-hop/R&B artist awards. Other multiple winners included Ashanti, Creed, and Dixie Chicks. Performers included Nickelback, Missy Elliott, Tim McGraw with Elton John, Ja Rule with Bobby Brown, Christina Aguilera, Shania Twain, and Matchbox Twenty.

Mike Pratt, VP of merchandising for seven-store, Omaha, Neb.-based Homer's Music, says the performers will get the biggest sales bang out of the show because most of the winners' albums have already peaked: "Since the [AMAs] are based upon sales, to some extent, many of those records have

already reached the top of the bell curve and are now on their way down." He predicts that Twain will see a boost because of her strong performance on the show and because her album *Up!* is still relatively new.

Despite a number of high-profile performances and the Osbournes' stint as the hosts, the show drew its lowest ratings since its 1974 inception. The AMAs had an 8.4 rating/12 share, according to Nielsen Media Research. The 2001 AMAs drew a 9.9

rating/16 share.

AMA winners are selected by a national sampling of approximately 20,000 people who are sent ballots by a polling firm. The final nominees are compiled from music-industry publications.

For a complete list of winners, log on to billboard.com/awards.

Additional reporting by Margo Whitmire in Los Angeles and Carla Hay in New York.

Parsons Is AOL TW Chairman

BY MATTHEW BENZ

NEW YORK—AOL Time Warner (AOL TW) is combining the positions of chairman and CEO and has named current CEO Dick Parsons to fill the post. The move, announced Jan. 16, will take effect May 16 at AOL TW's annual shareholder meeting.

The appointment comes only four days after current chairman Steve Case said he would step down. Case was initially hailed as a chief architect of the January 2001 megamerger of America Online and Time Warner, but in the past year he had become a lightning rod for criticism of the deal. He remains on the AOL TW

board, which voted unanimously to give Parsons the chairmanship.

By moving quickly to elevate Parsons, AOL TW laid to rest speculation as to how the media, entertainment, and Internet giant might look to fill the chairman post. One report, which AOL TW denied, suggested it was considering Viacom president/COO Mel Karmazin for a top job.

Parsons, formerly president of Time Warner, became co-CEO of AOL TW after the merger, with oversight of Warner Music Group and the company's other content businesses. He became CEO upon the resignation of his former boss, Gerald Levin, in May 2002.

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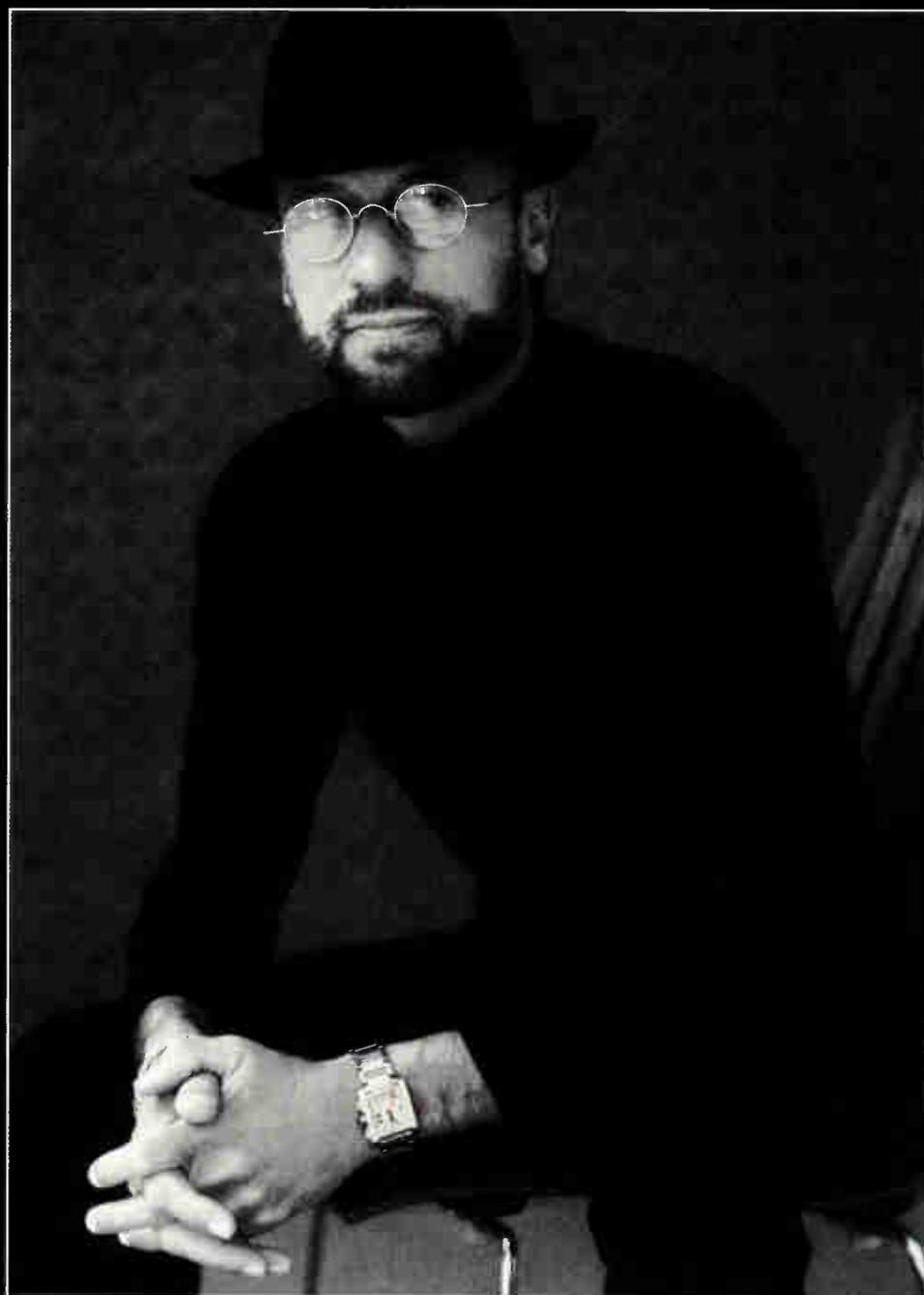


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ARTISTS & MUSIC



by Melinda Newman

The Beat™

RE-EMERGING: After laying low for a year following his departure as co-president of Virgin Records North America, **Ashley Newton** has resurfaced as executive VP of A&R for RCA Records. He will report directly to RCA Music Group chairman **Clive Davis**, who assumed leadership of RCA last November (*Billboard*, Nov. 30, 2002).

While some may see it as a step backward to go from co-president to executive VP, Newton says it's a relief. "I just want to be a music guy again," he says. "The last couple of years at Virgin, [I and co-president **Ray Cooper**] were so caught up in a very difficult environment with misfortune and shifting ground. This is the start of a new Clive Davis dream, and I'm thrilled to be part of it."

Prior to the RCA offer, Newton looked to be headed back to England. He explains, "[Warner Music Group chairman] **Roger Ames** had invited me to review the Warner Bros. agenda in the U.K."

Ultimately, Newton says he opted for RCA because "I felt an overwhelming desire to learn more about the American scene."

At first glance, Newton and Davis would seem to have different A&R philosophies: Newton has signed acts that have often been critical darlings but have not garnered tremendous commercial sales, whereas Davis has cultivated long-term careers through mainstream successes.

"One act that undoubtedly grabbed Clive's attention on my C.V. was the **Spice Girls**," Newton says. "But I would say the acts that are a great reflection of my taste are the ones that are more deep and rich, and they move from the margins to the mainstream at a pace of their own." Newton believes he and Davis can find a balance. "There are acts that Clive will be expecting breakout records from, but

as much as he understands the language of American radio, he also looks for careers."

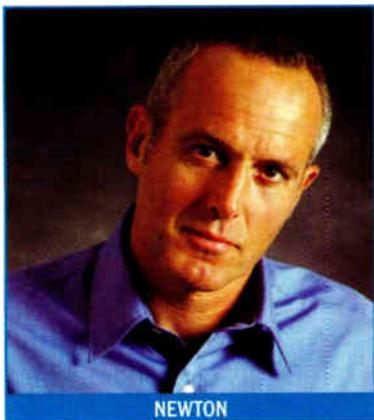
Newton, who starts Monday (20) in RCA's New York office, says his first step is to review the roster. One group that has caught his attention is **My Morning Jacket**, but otherwise it is too soon to comment on the label's 30-plus acts.

"I'm not going in like a gunslinger," he says. "I'm going to get a good, round knowledge of the acts. Perversely enough, I think I probably have a better understanding of the bloody Warner Bros. roster than RCA's right now. In these kind of situations, you know, there can be a little shift here and there, but I don't think it's going to be dramatic."

He adds that he sees senior VPs of A&R **Steve Ralbovsky**, **Steve Ferrera**, **Bruce Flohr**, and **Brian Malouf** as the "cornerstones" of his creative team. Senior VP of A&R **David Bendeth** was let go in a series of job cuts earlier this month (*Billboard*, Jan. 18).

One of Newton's first goals may also be re-upping **Dave Matthews Band**, which is near the end of its contract with RCA. "I have to get a full understanding of what's happened to date," he says, "but it's something that's cropped up in conversations. They've had an outrageously successful career, and it would be wonderful for them to continue in the fold."

Newton says he's "anxious to get back in the trenches," but admits his job is bitter-sweet: It will be the first time he will not be with Cooper, with whom he has worked since 1984. "It will be like going to the office every day without my brother. I'll miss him desperately," Newton says. "I don't know if he wants to get back in the business. He's working with [environmental concern] Future Forest and seems very happy. But I was like, 'I gotta get back in.'"



NEWTON

Diverse List Gets Erasure-fied

Covers On 10th Studio Set Range From The Buggles To Buddy Holly

BY MICHAEL PAOLETTA

British duo Erasure has been making music for 18 years. In the years since bandmates Andy Bell and Vince Clarke released their first album, *Wonderland*—which spawned global hits like "Who Needs Love (Like That)" and "Oh L'Amour"—much has changed in the music industry and the music marketplace in the U.S.

Back then, Clear Channel Communications (CCC) didn't own 1,200 radio stations, MTV played music videos day and night, and a dance-pop act like Erasure could receive ample airplay. Today, conglomerates like CCC control what the mainstream hears. In such a scenario, what's a venerable act like Erasure to do when armed with a new album? That is the question being bandied about by the duo and its label, Mute, which for the first time is releasing an Erasure set worldwide.

"The U.S. marketplace is not the same market it once was," Mute director of marketing **Jeanne Klafin** says. "Even though Erasure has history, today's younger audience may not 'get' the duo, which is why we'll be targeting an older audience with the new album."

Given the new album's theme, Klafin's thinking may be on target. Appropriately titled *Other People's Songs* (due Jan. 28, one day earlier internationally), the set finds Bell and Clarke revisiting cherished songs from different eras and different genres—all done in Erasure's signature electronic fashion.

A collaborative effort between Erasure and producer/mixer **Gareth Jones**, *Other People's Songs*—the act's 10th studio album—finds the duo tackling songs made famous by a diverse group, including Peter Gabriel ("Solsbury Hill"), Buddy Holly ("Everyday"), Elvis Presley ("Can't Help Falling in Love"), and the Righteous Brothers ("You've Lost That Loving Feeling"). The album closes, ironically, with the Buggles' "Video Killed the Radio Star," with Bell's melancholic vocals replaced by the robotic stylings of Mick Martin.

Other People's Songs was preceded by the Jan. 14 release of "Solsbury Hill." The CD maxi-single includes two new cuts ("Tell It to Me," "Searching"), a new cover ("Ave Maria"), two remixes of "Solsbury," an alternate mix of "Radio Star," and a CD-ROM short by Clarke. On Jan. 3, the single went to hot AC, triple-A, and alternative specialty shows. It debuted at No. 10 on the U.K. singles chart.

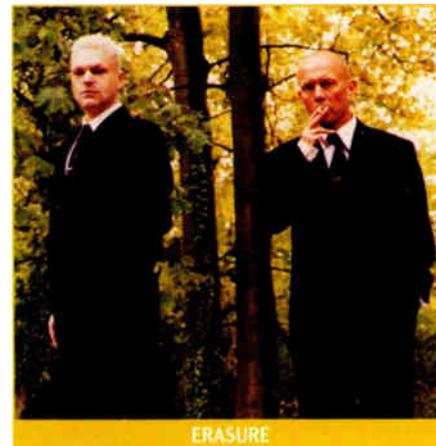
"Making this album was like getting the cobwebs out," Bell says. "By picking and choosing and then recording the songs for the album, we relearned the process of songwriting, something I believe we needed to do."

"Our last three albums were not necessarily commercial successes," Bell continues, referring to *Loveboat*, *Cowboy*, and *Erasure*. "Vince and I don't take it too personally, though; we see it more as a sign of the times. But by covering other people's songs, we rediscovered a spark that may have been missing on our recent albums. The process resulted in a creative regrouping of sorts."

Since Erasure is certainly not a developing act, Klafin stresses the importance of reconnecting the duo with its sturdy fan base while at the same time creating a new audience—"but not a *TRL* audience."

Klafin explains that the label's goal with *Other People's Songs* is to reach fans of seminal Americana artists: "We're aiming at that older audience who may not have heard of Erasure before. Perhaps Erasure's new audience is an older consumer who watches VH1." To that end, Erasure is confirmed to host VH1 Classic's *All Star Jams*. For this show, scheduled to air Jan. 26, Bell and Clarke will select their favorite VH1 Classic videos, be interviewed about their career, and discuss the new album.

In March, the self-managed act embarks on a three-week club-style U.S. tour booked by **Jonny Podell** of New York-based Evolution Talent Agency.



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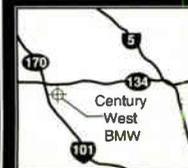
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Freedman Marks Growth With 'Some Company'

BY LARRY FLICK

NEW YORK—With the Feb. 4 release of VY Music's *Some Company*, New York singer/songwriter Skott Freedman is striving to further build upon his already formidable fanbase.

The project shows him fleshing out his signature piano/voice sound with full-band arrangements, thus giving his material a commercially viable sound that would be equally at home on triple-A, hot-AC, and traditional AC radio formats.

For the artist, it has not been a matter of changing his sound to attract a wider audience. Rather, it is "a record of my growth as a writer and as an artist. It has been



FREEDMAN

an exciting and liberating journey to make the kind of music I want—and on my own terms."

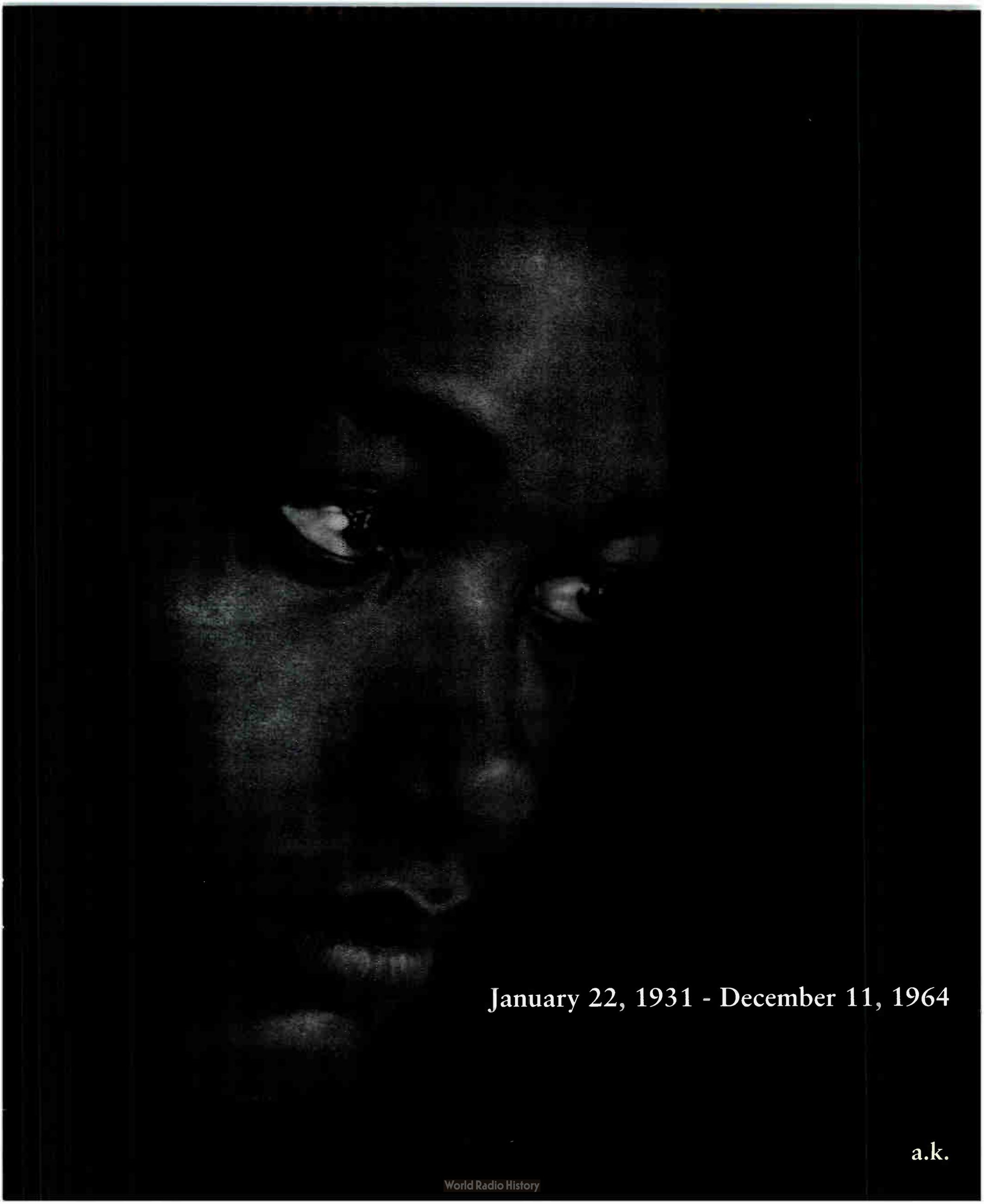
Freedman says his career began at the age of 6, when he overdramatically slowed down "Over the Rainbow" on the family's small, electric organ in the basement until he felt it was "moving enough" to bring tears. When he dragged his parents downstairs to listen, they hesitantly smiled and said, "Good, honey, keep working at it."

Seventeen years later, he has worked on his craft to the point of cutting three CDs (including 1999's *Swimming After Dark* and 2001's *Anything Worth Mentioning*, both on the independent VY Music label) and gigging steadily throughout the U.S. and Australia.

Despite his considerable piano skills and a classically trained voice, the artist has earned high marks from critics and college-radio programmers for his lyrics that are, by turns, notably personal and vividly cinematic.

"It's purely a matter of writing what I feel and what I've experienced—either directly or through people in my life," Freedman says. "Music is at its best when it's honest. And I strive to be exactly that at all times."

Freedman is planning to hit the concert trail in support of *Some Company* this spring.



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Audio Letter Revisits Lone Album With Friends

BY TOM DEMALON

"It's not usually done," Audio Letter vocalist/violinist Sharon Gannon says of the group's *It Is This, It Is Not This*, a remixed version of an album it released more than 15 years ago. Gannon's understated assessment is appropriate, as the record is often strikingly subtle and rewards listeners who have open minds and undivided attention.

It Is This, It Is Not This—bearing its Sanskrit translation, neti, as a subtitle—arrives Jan. 28 as a joint issue through Jivamukti and Meta Records, but has its genesis in the late-'70s Seattle punk scene. Out of a politically minded, artistic collective, Gannon and guitarist Sue Ann Harkey, with a fluid lineup of fellow musicians, formed Audio Letter.

Harkey says, "The idea was to create songs spontaneously," and the group used world, rock, and experimental music as starting points.

After arriving in New York in 1982 for a few gigs, the duo soon made the city its new home, becoming a popular live draw in the vibrant downtown scene.

It attracted the interest of percussionist Denis Charles and the

legendary Don Cherry, who shared an interest in spirituality and Indian philosophy, admiring their improvisational skills.

"It was a perfect union," Harkey says of the collaborations. The tracks were self-released as *It Is This, It Is Not This*, earning favor in the underground music world.

Though the partnership dissolved shortly thereafter, in 2001

Harkey suggested to Gannon

that they remaster the original release for a CD issue. Gannon, now co-director of the Jivamukti Yoga Center in



GANNON

New York, was encouraged to remix it and approached some well-known artists to lend their talents.

The resulting album includes assistance from Beastie Boy Mike D on the pulsating "Is This a Bridge Exactly?"—to which he added samples of lectures by animal-rights activist John Robbins—

and avant-garde icon/fellow Meta artist Bill Laswell, who reconstructs the evocative "Liberation From Samsara."

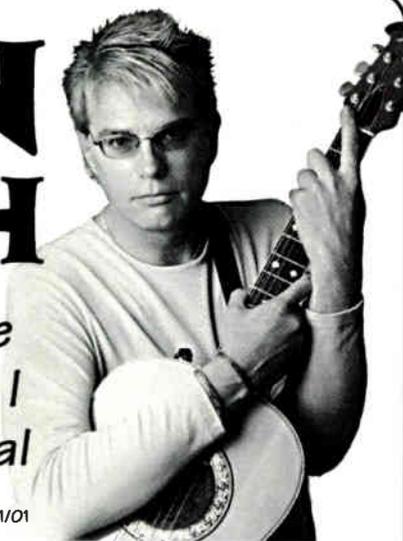
The album has been receiving airplay on free-form indie station WFMU New York, where *World of Echo* is hosted by Dave Mandl, a fan of the original recording. "The thing that jumps out is that it shows that the music was very timeless," he says, noting that "it crosses all the lines and has a spiritual side."

Meta owner/founder Janet Reinstra says the dance/club scene—where world beats have made inroads—is a potential market, especially for the uplifting "Sound Is God," which is highlighted by Gannon's scattling in Sanskrit and an affirmative rap by Run-D.M.C.'s Run.

Contributions from DJ Cheb i Sabbah, Sean Dinsmore, hip-hop mogul Russell Simmons, and Roderick Rhodes succeed in creating mesmerizing soundscapes that are also seamless. Defying easy categorization, it is a record certain to captivate more adventurous listeners.

"[Gannon] took the concept," Harkey says, "and produced a beautiful CD."

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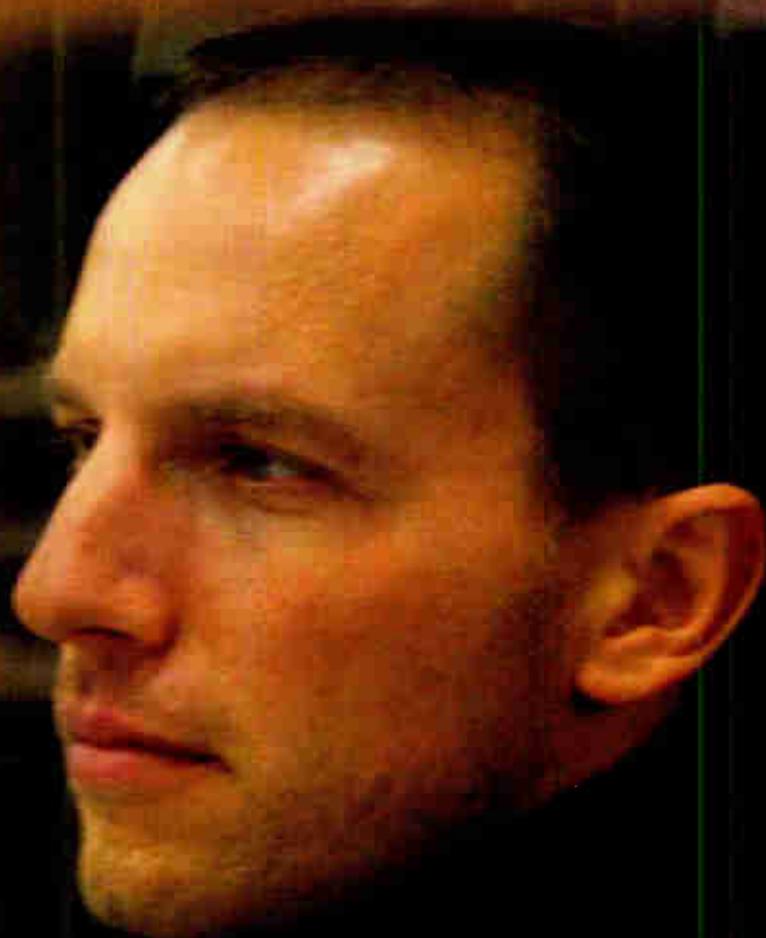
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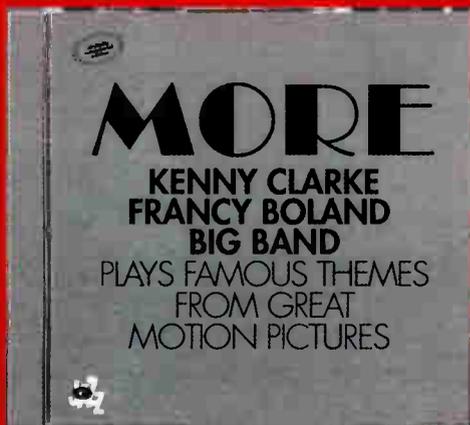


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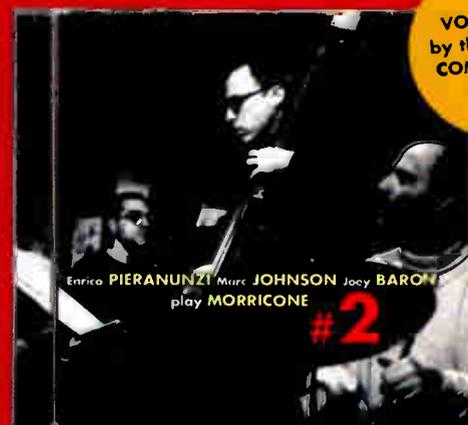
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Bandmates Convince Reluctant Ex-Smith Marr To Fill Frontman Role

'80s Alt-Rock Hero Ends Journeyman Era By Debuting New Album & Band, Embarking On First Extensive Tour In Years

BY JONATHAN COHEN

After leaving the Smiths in 1987, guitarist Johnny Marr spent the next decade-plus drifting from a host of intriguing, but largely under-the-radar projects. He provided a jolt of fresh creative energy to The and Pet Shop Boys. He wrote songs for Billy Bragg, Beth Orton, and Kirsty MacColl. He played on albums by Oasis, Beck, the Talking Heads, and the Pretenders. And, in tandem with New Order vocalist Bernard Sumner, he crafted three studio sets under the moniker Electronic.

But on *Boomslang* (due Feb. 4 on ArtistDirect's iMusic imprint), Marr is finally stepping out front and center as the leader of the band the Healers, which also features drummer Zak Starkey (the Who) and bassist Alonza Bevan (ex-Kula Shaker). For the first time in his career, Marr is also serving as a lead singer and primary lyricist.

The artist admits that he accumulated "tons and tons of stuff" since the demise of the now-legendary Smiths. But he never felt comfortable with the idea of leading his own project or even releasing a one-off solo album until Starkey and Bevan came into the picture.

"I wasn't interested in being in a

group and going through all that stuff unless I had something seriously in common with the people," Marr says. But even after the chemistry within the Healers was well-established, Marr wrestled with how to "write a rock album that sounds modern and doesn't have any clichés in it. I wanted to climb that mountain."

While *Boomslang* does not re-invent the wheel, such head-nodding cuts as "The Last Ride," "Bangin' On," and "Caught Up" display Marr's signature chiming fretwork and inventive melodic twists and validate the notion that he is the godfather of modern British rock. The artist, who self-produced the set, also proves himself more than a capable vocalist on stellar cuts like "Down on the Corner."

Though he wound up as the singer, Marr initially was unsure if he was the right man for the job. "I didn't want to work with another known singer,"

he offers. "just because I had done it and now was the time to do something different."

So, Marr sang a rough guide vocal for five tunes as a precursor to audi-

recalls with a laugh. "I trusted them; they had no reason to suggest I do it for any other reason than it sounded good to them."

With *Boomslang* in the can, Marr has embarked upon what will be his most extensive schedule of touring in years. A slate of 13 U.S. club shows began Jan. 15. From there, the Healers will jump to Australia to open 10 gigs for Pearl Jam. The band will then tour Japan and Europe before coming back to the States for more performances.

ArtistDirect co-founder/vice chairman Marc Geiger, who worked as an agent with the Smiths in the mid-'80s, has closely observed Marr's career ever since. He admits he "was worried [Marr] was turning into too much of a journeyman or a sideman," but says he is thrilled with *Boomslang* on an artistic level.

"Johnny is a somewhat mythical

guitar hero but at the same time, there has never been anything you could put your finger on that was only him, so to speak," Geiger says. "Now there is."

On street date, the artist will greet the public at a rare in-store appearance at the Virgin Megastore in Los Angeles. ArtistDirect has also purchased listening stations at CIMS and Music Monitor stores, and "Down on the Corner" can be found on this month's Music Monitor in-store CD.

At radio, alternative specialty shows got "Bangin' On" last December, and, along with triple-A stations, were re-serviced Jan. 6 with a three-song sampler also featuring "Caught Up" and "Down on the Corner." Geiger says a DVD featuring behind-the-scenes and live footage could "come out as soon as May."

Marr is flattered by Smiths fans who have stayed with him after all these years (asked if the band would ever re-form, he replies, "Great books just don't have sequels"). "I have never looked back," he says. "But I've got a totally new appreciation for being onstage now, particularly as a singer. I've spent so long in the studio over the years, it's great to get into a new groove."



JOHNNY MARR & THE HEALERS

tioning a couple of vocalists. He liked the sound of some of the candidates, but Starkey and Bevan had other ideas. "After a secret summit behind my back, they came back and told me they thought that I should sing," Marr

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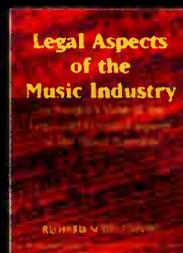
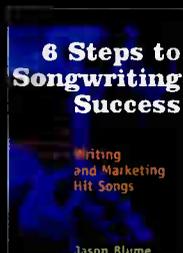
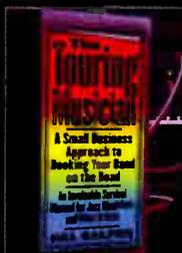
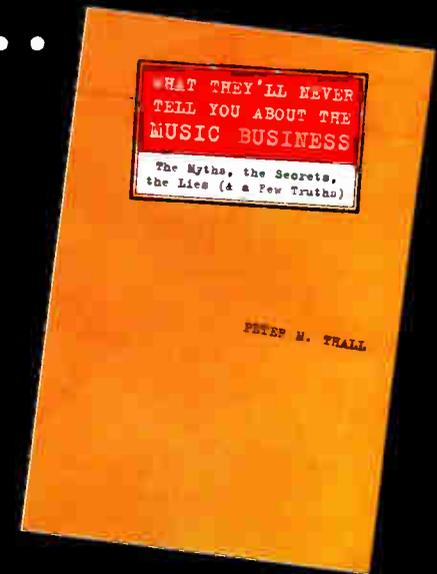
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Dove Nominations Recognize Diversity In Christian Music

BY DEBORAH EVANS PRICE

NASHVILLE—Michael W. Smith and Toby McKeehan, aka TobyMac, lead the list of nominees for the 34th Annual Gospel Music Assn. (GMA) Dove Awards, with nine nods each. Kirk Franklin follows closely behind, with eight nominations. The Dove Awards are slated for April 10 at Nashville's Gaylord Entertainment Center.



MERCYME

Dove Awards are presented in 42 categories. Several other acts received multiple nominations, including Nicole Nordeman and Bebo Norman, with seven nods; Third Day, with five; and MercyMe, with four.

"I love the fact [that] it shows what happens across the breadth of Christian music," outgoing GMA president Frank Breeden says (see Higher Ground, this page). "I always hope that these nominations will show all that this part of the music industry is. So when we see Michael W. Smith, Kirk Franklin, and TobyMac as the top three nominees, that's a good example of our diversity."

Smith, the reigning artist of the year, was again nominated in that category, along with Steven Curtis Chapman, MercyMe, TobyMac, and

Third Day. "I was pretty shocked," says MercyMe frontman Bart Millard, who won last year's Dove Award for songwriter of the year. "In the industry we work in, it's kind of a hard place to be, because as a Christian you don't want any focus on yourself, but at the same time, it's a huge honor to be recognized. I'm a fan of Christian music, so I'm looking up to all these people. To be put in the same category is stunning."

A tie in the new artist categories resulted in six nominees: Big Daddy Weave, Jeff Deyo, Paul Colman Trio, Souljahz, Daily Planet, and the Rock 'N' Roll Worship Circus.

The group of the year category features Third Day, Sixpence None the Richer, Selah, Audio Adrenaline, and MercyMe.

Selah's Nicol Smith says the trio was "surprised and honored" to be nominated for group of the year. "We are humbled to have the opportunity to do what we do. Selah began when our mom gave us some inheritance money to record a project. Looking back now, it's so ironic that the money that funded the beginnings of our ministry was left by our grandfather, who was actually un-supportive of any career that wasn't steady and sure. But God has a sense of humor, and it is amazing to see now how he has used that seed to bless us and so many others."

For a complete list of Dove Award nominees, visit billboard.com/awards.



by Deborah Evans Price

Higher Ground™

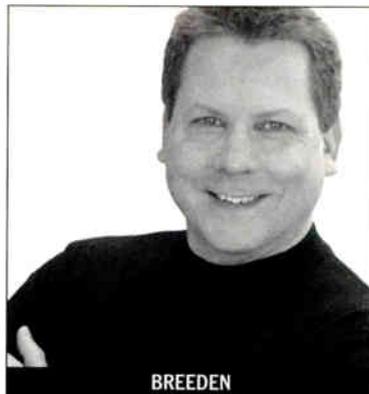
PASSING THE TORCH: In a move that surprised the Christian music community, **Frank Breeden** resigned from his posts as president of both the Gospel Music Assn. (GMA) and the Christian Music Trade Assn. (CMTA). Breeden's last day will be Jan. 31, and he will continue as a consultant through April. GMA chairman **John Styll** will serve as interim president.

Why the resignation? "I don't want to talk about being a middle-aged man and all the things associated with that," Breeden laughingly told Higher Ground. "I've made a contribution here that I'm proud of, and I've done well. I've enjoyed it."

Breeden opted to leave because he "didn't feel peace about continuing and felt peace about leaving now when I could have plenty of lead time where I can conduct the transition that I think we'll all be proud of... It's a great time to do this. The fact that John is available is a real blessing."

Styll, founder and former president of CCM Communications, has been on the GMA board for more than 20 years and was a founding member of the CMTA. "My job here is to keep the ship stable as we go through our big events in April," Styll says of the Dove Awards and Gospel Music Week con-

vention, "and then to do some long-range strategic planning as it relates to the leadership needs and organizational needs of GMA and CMTA. Based on whatever that recommendation is, that will tell us what our leadership needs are, and it will also help me determine whether it might be appropriate for me to continue or not."



BREEDEN

A member of the GMA board since 1988, Breeden became president of the GMA and the CMTA in 1997. Under his leadership, the GMA flourished in many ways, including acquisition of the Seminar in the Rockies at Estes Park, Colo.; the addition of the Dove Awards to the National Assn. of

Recording Merchandiser's official merchandising campaigns; the launch of the GMA's Internet presence; and other initiatives. Breeden served as executive producer of the GMA's annual Dove Awards show. He also helped produce the *White House Salute to Gospel Music* TV special.

Breeden says he's been gratified to see increased mainstream retail support. "I've seen this music go from a header card on the rack that says 'miscellaneous' to one that says 'Christian' or 'gospel.' We've seen growth from 44 million albums to roughly 50 million albums, and we've seen mainstream sales grow tremendously."

Breeden has steered the GMA ship through exciting and sometimes turbulent waters. An excellent spokesman for the Christian community and its diverse members, his passion and professionalism have served the GMA's interests extremely well.

So what's next? "I really don't know," he says. "I've had hundreds of calls. It's time for me to listen right now, because I didn't do this to take another job. I did it to evaluate the next phase of my professional life. In sports terms, they call it half time. Right now, I'm in the locker room assessing the plays."



by Lisa Collins

In The Spirit™

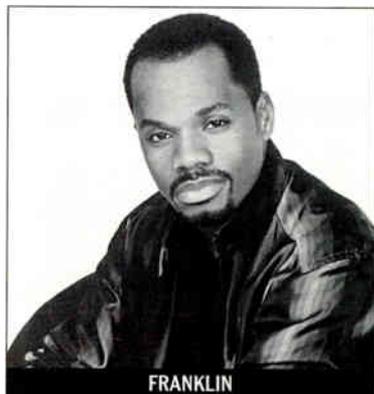
A STELLAR NIGHT IN ATLANTA: Kirk Franklin's stellar season continued last week in Atlanta when—with a total of five awards, including artist of the year, producer of the year, and song of the year for his 2002 release, *The Rebirth of Kirk Franklin* (Gospo Centric)—he topped off last year as the night's big winner at the 18th Annual Stellar Gospel Music Awards.

"It's not about the awards; it's about God. I shouldn't be up here alone," a humble but emotional Franklin said, urging other gospel performers to join him in a vow that they not be managed by someone who wasn't saved nor allow labels to pit them against each other. While *The Rebirth of Kirk Franklin* also earned Franklin the music CD of the year nod, he took home top song and music video honors with the tune "Hosanna."

Three-time winners included **Donald Lawrence & the Tri City Singers**—who won choir, contemporary choir, and contemporary CD of the year honors for the EMI Gospel set *Go Get Your Life Back*—and newcomer **Smokie Norful**, who took home the new artist, male vocalist, and contemporary male vocalist of the year trophies for *I Need You Now* (EMI Gospel).

Norful called the experience surre-

al: "I went in with no expectations. I was excited about the chance to introduce my ministry to so many who may not have known who Smokie Norful is. But it feels great to have my family [the gospel community]—who can sometimes be your biggest critics—acknowledge the gifts and ministry efforts I've put forth this year."



FRANKLIN

Highlights of the two-hour show—hosted by **Donnie McClurkin**, **Mary Mary**, and **Michelle Williams** and airing over broadcast, cable, and PAX-NET stations from Saturday (18) through Feb. 16—included the presentation of the James Cleveland Award to **Andrae Crouch** for his pioneering

contributions to gospel, by **Marvin and Ronald Winans**.

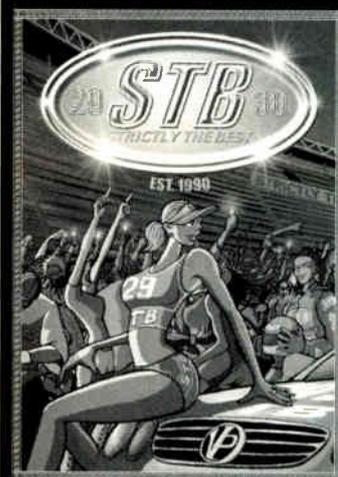
In another highlight, **Yolanda Adams** was given the Hall of Fame Award by Franklin and actor **Chris Tucker** with a special vocal tribute from **Kelly Price**. Adams also won the contemporary female vocalist of the year and urban/inspirational performance of the year awards for *Believe* (Elektra).

Taking home two honors each were **Richard Smallwood With Vision** (traditional CD and traditional choir of the year for the Verity set *Persuaded: Live in D.C.*), **Ted & Sheri** (group/duo and contemporary group/duo of the year for Church Howse's *The Healing Starts Right There*), **Dorinda Clark-Cole** (female vocalist and traditional female vocalist for her eponymous *Gospo Centric* set), and the **Canton Spirituals** (traditional group/duo and quartet for Verity's *Walking by Faith*).

Marvin Sapp took home the traditional male vocalist nod for *I Believe* (Verity), the special event CD trophy went to *The Commissioned Reunion Live* (Verity), **Tonex** scored the rap/hip-hop gospel CD honor for *O2* (Verity), and best recorded music package went to **Philpott Design & Pamela Springsteen** for *Go Get Your Life Back*.

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IMPORT AND EXPORT



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Jazz Notes™



by Steven Graybow

CHALLENGES: Guitarist **Chieli Minucci** remembers when contemporary jazz shared more common ground with the music's illustrious and inventive history and less with commercial pop music. "Over the years, the trend toward smooth jazz being background music has increased," Minucci laments, "largely because smooth-jazz radio does not promote high intensity music. If you listen to traditional jazz radio, the music they play demands your attention, but at contemporary jazz radio, it is looked at like easy listening music."

Having come of age listening to groups like **the Mahavishnu Orchestra** and **Return to Forever**, Minucci is adamant that each of his successive releases challenge him as an artist and



MINUCCI

challenge his listeners as well. As leader of the band **Special EFX**, Minucci often combines world music rhythms with pop-oriented melodies, while his solo projects combine contemporary rock and pop structures with a healthy dose of fusion-oriented interplay and arrangements. For his latest solo date, *Night Grooves*, due Tuesday (21) on Shanachie, Minucci took a different approach, mining the '80s-style funk groove that he cut his teeth on while in his early 20s.

"I usually lean toward world music and romantic-sounding melodies, with lots of acoustic guitars, but for this record I used mostly electric guitar, sort of my own take on funk," Minucci says. "Also, keeping in mind that the music's roots are in fusion, I arranged several songs with sections that start out quietly and build and build in different directions. It challenges the listener a bit, and I know that if I were listening to an album, I would want to hear at least a few cuts that demand my attention."

Though the set's first single, "Kickin' It Hard," which boasts an incessant funk groove and an oft-repeated melody, was chosen with radio in mind, it is not without the guitarist's individual stamp. The song features synergetic interplay between Minucci and saxophonist **David Mann** that sets

it apart from the many by-the-numbers songs heard at the format. Minucci hopes that his song "New Day" will be chosen as a future single. "That song has a nice horn section, a little bit of a **Steely Dan** or **Bonnie Raitt** vibe, and it better shows who I am as a musician and a composer," he says. "I would love radio to take a chance with it, but there are just so many stations and so much music to choose from, so it is hard to expect them to take a chance with something."

"New Day," indeed, points to Minucci's abilities both as a musician and as an arranger that may never gain him additional favor at radio but that nonetheless give *Night Grooves* an expansive and mature edge, as seen in the extensive solos that build throughout such original compositions as "Don't Make Me Wait" and "Without You."

"There is a real struggle in this genre between pleasing the record labels and radio stations' expectations and putting out music that is creatively satisfying," Minucci says. "Miles Davis was a role model for me when he came out of retirement, because he had already said all there was to say with traditional jazz, so he tried experimenting with new sounds and seeing where he could take them. At first people complained, but it was groundbreaking in its own way. In the same way, I try to let my music evolve. You can't keep doing the same thing over and over and still be true to the music."

AND: A rare videotaped performance of pianist **Erroll Garner** is available on DVD through Kultur Video. Recorded in 1964, *Erroll Garner in Performance* brings together two separate 35-minute sets. ASCAP has named Garner's "Misty" one of the most-performed standards of the 20th century... In 2000, trumpeter **Irwin Mayfield** was commissioned by the New Orleans Museum of Art to compose a suite of music dedicated to artist **Gordon Parks** to coincide with the opening of Parks' exhibit of photographs titled "Half Past Autumn." The result is released Tuesday (21) on the Basin Street label as *Half Past Autumn Suite*, with guest appearances by Parks (on piano) and **Wynton Marsalis**. Each musical segment was inspired by one of Parks' visual images... For those who don't want to celebrate Valentine's Day, there is Verve's *When Love Goes Wrong* (Jan. 28), which features less-than-cheery odes to love, including **Billie Holiday's** "Good Morning Heartache," **Billy Eckstine's** "What Will I Tell My Heart," and **Mel Torme's** "Gloomy Sunday."

Solange Following In Big Sis Beyoncé's Footsteps

An Ex-Destiny's Child Dancer, 16-Year-Old Gets Set For Singing Debut Via Columbia

BY CHARLES KAREL BOULEY

"It got to the point where I told Columbia that they were going to have to drop me," 16-year-old newcomer Solange recalls. Not exactly something typically heard from a young artist on her first outing, but Solange is not one to cave easily.

"They said the single I had chosen, 'Feelin' You,' wasn't sing-songy enough. It wasn't the right type of genre. It wasn't R&B, reggae, hip-hop. I said, 'Whatever you want to call it, I want it to be the first single.' I stood my ground."

The label then tested the track, which earned resoundingly positive feedback. As it currently builds an audience at radio, the road is being paved for Solange's full-length debut, *Solo Star*, due Tuesday (21) on Music World Music/Columbia.

While this may be her debut, Solange is no stranger to the industry. Her sister is Beyoncé Knowles, one-third of the mega-successful Destiny's Child. In fact, Solange got a taste of the industry on tour with the act.

"This is the career she's chosen," says Mathew Knowles, her manager and father—and the head of

Music World Music. "I asked if she had a passion and love for it. She said yes. I told her that what I thought she should do first was to go on tour. She's an exceptional dancer. So, I suggested she go on tour as a dancer and understand the day-to-day tasks of this industry."



SOLANGE

With that, Solange joined Destiny's Child on the road as dancer and loved it. From there, the then-prodigious 14-year-old began writing and producing *Solo Star*.

"The first time I said I wanted to write it, they said, 'Well, we don't know if you can write,' so I said, 'Put me in the studio,' she comments. "I had some tracks, and 'Feelin' You' was the first track that

came out."

The album ended up with 18 cuts that range from sultry ballads to tracks that mix a variety of genres. It is a substantial piece of work from such a young artist. *Solo Star* is not only the title of the album but almost a personal mantra for Solange—who is intent on doing things her way.

"A lot of people have tried to mold me," she says. "It's an issue—since I'm so young—to just be me."

And what about all the family connections?

"Having Beyoncé for a sister has pros and cons," Solange says. "I've gotten the chance to experience the industry and learn a lot. But I am trying to establish myself as an artist, and that can be tough with the last name that I have."

As for the future, Solange will be hitting the stage. She is going on the road with another Destiny's Child member, Kelly Rowland, in late February.

Columbia will also focus on developing a presence on the Internet via the artist's site (solangemusic.com) and promotional partnerships with such sites as msn.com and delias.com.

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Satchmo

February 5th at 8am, 4pm, 10 pm EST
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February 12th at 8am, 4pm, 10pm EST
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This special explores the imposing structures which were the epicenter of the Slave Trade. It also chronicles lush Ghana's history, culture and treasured ecosystem. This fascinating look at an extremely painful time in our history ends on a note of hope focusing on beautiful Ghanaian children at play.

Story of Jazz

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(repeats Sunday, February 23rd at 8am, 4pm, 12am)

This documentary traces the music's diverse background and how this truly American expression became a universal language.

Stanley Clarke Scholarship Benefit Concert

February 26th at 8am, 4pm, 10pm EST
(repeats Sunday, March 2nd at 8am, 4pm, 12am)

Spend an evening with Stanley Clarke and some of his distinguished friends including Patrice Rushen, Wesley Snipes and Stevie Wonder. Stanley plays highlights of his work with a string orchestra including moments from "Boys In the Hood", "Poetic Justice" and "Undercover Brother".

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Toad Hopes For Princely Turnout On Reunion Tour

Trek Provides Diehard Fans With Unexpected Opportunity To See Original Band After Its 1998 Breakup

BY SUSANNE AULT

LOS ANGELES—Sales expectations are high for Toad the Wet Sprocket's national reunion tour, especially given that there are low expectations of the band staying together for the long-term.

After testing the touring waters by opening a few times for Counting Crows in December 2002 and hosting a New Year's Eve bash at Los Angeles' Roxy nightclub, Toad will trek through 24 dates beginning Feb. 4 at the Grove in Anaheim, Calif. Charging a \$20 average ticket price, it will finish March 9 at Norva Theatre in Norfolk, Va.

Lisa Sexton, the Grove's talent buyer for Nederlander, believes that after her building's fast-paced on-sale Jan. 6, the show there will easily sell out. In July 1998, "when they broke up, people thought it was over . . . that was it," Sexton remembers. "Now there's the opportunity to see them, and there might not be a chance after this. That will definitely drive fans to see them."

Dan Kerner, an Ohio-based Clear Channel Entertainment promoter working concerts Feb. 19 at PromoWest Pavilion in Columbus, Ohio;

Feb. 22 at Bogart's in Cincinnati; and Feb. 25 at Cleveland's Odeon Theatre, says, "The reunion angle will provide a nice buzz . . . I've been speaking to some of our regular customers, and they are very excited about the original members getting back together."

As far as whether performing together might help cement the reunion, Toad frontman Glen Phillips admits, "I have no idea. If we find this can be something that's really moving forward, we can keep it together. But if we do another album, it has to be the best album we've ever done—otherwise, there's no point in doing this."

Tellingly, the reason why Toad disbanded, he says, is because as the group started laying down tracks for an album to follow 1997's *Coil*, "it was going to be just average. We didn't think we could put something out and rest on our laurels—we were never that cool."

In the early- to mid-'90s, when Toad was at its commercial peak, it

caught a lot of critical flak for being too soft in a world of aggressive grunge. Yet these days, Toad seems at home with the resurgence of sensitive hippie rock pushed by hit acts

and Myrtle Beach, S.C., March 8.

Morrow, predicting swift sales for his dates, also believes that Toad's routing strategy of visiting small-theater and club venues should help ease it back into touring. Because the band has not performed live together on a wide scale in five years, he believes that "easily, this could have been sold bigger. And even if they have misread it [and could have filled larger buildings], they won't look bad."

Taking baby steps is smart, Morrow says, because the reunion curiosity factor alone might not be enough to sustain a tour. "Just because it's a reunion doesn't translate into automatic ticket sales. If you're looking at making a comeback and you're starting to tour again, if you automatically go into a huge place and it doesn't work, there'll be no heat on the band. And if there's no attendance, promoters will then be upset . . . and you've ended any hopes [of the band remaining together long-term]."



like Dave Matthews Band and Phish. "They fit right in with the jam bands. It's singer/songwriter-oriented," says Kevin Morrow, House of Blues (HOB) senior VP of talent, who is backing Toad HOB club shows in Los Angeles Feb. 5, Las Vegas Feb. 8,

Headlined By Galactic, Freezestyle 2003 Brings Back The DJs

BY RAY WADDELL

NASHVILLE—New Orleans-based funk band Galactic has reprised its successful Freezestyle tour with Freezestyle 2003, featuring headliner Galactic supported by Lyrics Born, Quannum Projects, Joyo Velarde, and DJ D-Sharp.

A follow-up to last year's Freezestyle 2002 winter tour, the '03 edition begins Thursday (23) with a special show at the famed nightspot Tipitina's in the band's hometown, with bluesman Corey Harris and piano wizard Henry Butler supporting.

MAKING THE TOUR UNIQUE

Freezestyle 2003 incorporates a DJ/hip-hop element that was first visited last year. "One of our goals is to make every tour unique," says Jonathan Mayers of Galactic management company Superfly. "Last year we went with the Triple Threat DJs [Shortkut, Binroc, and Apollo], and this year we're tapping into that West Coast underground hip-hop scene. We want Galactic to be as entertaining as possible and give fans something new to see."

For Galactic drummer Stanton Moore, recent tour partners have been musically inspirational for both band and fans. "The fans love it," he says. "All I heard was overwhelmingly positive response on the overall DJ integration. We don't do it all night; [DJs] just open up the shows, then we come on and do our set. Then at the

end of the night the DJs come back and do two or three tunes with us."

Moore says the combination works well musically. "A lot of these DJs are very rhythm-minded, and they're definitely checking out all kinds of different grooves and drumbeats, just like we are. We just approach it from different angles."

Twenty-seven dates are currently on the books—primarily at large clubs and theaters—including House of Blues clubs in Orlando, Fla. (Feb. 1), and Myrtle Beach, S.C. (8); the Fillmore Theatre in Denver (Feb. 14-15); the Vic Theater in Chicago (Feb. 21); and the Odeon in Cleveland (Feb. 23). The Dirty Dozen Brass Band is on the bill in Orlando.

After Southern and Midwest dates, Galactic will head west to play a three-night run in Colorado with progressive funk-jazz trio Medeski Martin & Wood. Turntablist DJ Z-Trip will open for the two dates in Denver. Trance jam band Sound Tribe Sector 9 will join Lyrics Born and Galactic Feb. 22 at St. Andrew's in Detroit.

'THEY WILL PLAY EVERYWHERE'

"Galactic is a road band that has built a following through touring, not record sales or airplay," notes Tom

Chauncey, who books the band through his San Francisco Bay-area booking agency, Partisan Arts. "They play everywhere in the U.S. and try to do it at a strategic time, when they're ready for certain markets."

Some markets are obviously stronger for Galactic than others. "In San Francisco, New York, and certainly New Orleans, they're a theater-level attraction," Chauncey says. "In some secondary or college towns, they

see the DJs," says Moore, adding that a larger room does not necessarily mean a bigger paycheck for the band: "Sometimes the bigger overhead offsets what you can make."

Tickets are in the \$15-\$25 range. "We're very conscious about ticket prices, because we want to give people a bargain for their money and make sure we encourage new fans to come out," Mayers says. "Last year was very successful; we sold out clubs and theaters, and the response to the DJs was great."

All Galactic deals are guaranteed with a band-end percentage, but "we start with the ticket price and figure out what the customer wants to pay and should be paying," Chauncey explains. "The ticket price determines what we get paid. It's a fan-friendly point of view, and ultimately, for a long-term-career artist, I believe this is the correct way to approach it."

The tour will wind up with two performances back in New Orleans for Mardi Gras 2003, including Galactic's own all-day music festival, a follow-up to last year's Carnival Electricos, with supporting artists to be announced. Mayers says Galactic is currently in label negotiations and intends to release a record this year. He says, "the new record will certainly show how Galactic has evolved."



play a big club or the college. Unlike some bands that only play where they can sell 2,000 or more tickets, Galactic is about playing everywhere, including secondaries and tertiaries. They become your favorite band because they come to your town."

The band typically plays 125 shows or more annually. "I love playing small rooms, but for [Freezestyle] I like larger rooms where people can

Unlike many tours billed as reunions, Toad will include all of its original team, including singer Phillips, guitarist Todd Nichols, bassist Dean Dinning, and drummer Randy Guss. Nevertheless, Phillips acknowledges that the major reason the group is headed to venues of less than 5,000 seats in capacity is "more than anything [because] we have no idea how it's going to sell."

During the band's heyday, Toad made some stops at places larger than that. But for the most part, it did stick with clubs and theaters.

Guss agrees that "it's really unknown what kind of interest there'll be out there for us." Besides, he adds, "the size of places we are going to see always my favorite size. You can see everybody in the audience. There's a palpable energy there."

Alli McGregor, Creative Artists Agency (CAA) director of tour marketing, says she is launching a healthy campaign to get the word out. "We're working with all the right radio stations, utilizing print," she explains, adding that CAA is hoping the band will eventually expand to a second leg. "We're crossing the t's and dotting the i's so that everything is set for everything the band wants to be."

Also to protect the band on the financial end, Toad welcomed for the first time a tour sponsor—Icebreakers gum. "I've never been very keen on it," Phillips says of their embracing corporate involvement, "but it's a decent way to actually make it work."

Since breaking up, Phillips embarked on a solo career, issuing his debut CD, *Abulum*, in 2001. He is now collaborating with bluegrass act Nickel Creek for a follow-up project. Nichols is involved with his new band, Lapdog. But Guss is optimistic the group will live on. He insists the tour is "not a nostalgia trip," because Toad is planning on trying out fresh material during shows, which would likely come from Phillips' and Nichols' new efforts.

Phillips notes that during the band's Dec. 31, 2002, concert at the Roxy, the crowd was surprisingly "really sober for a New Year's Eve show—they were really listening."

Moreover, Guss thinks the story is not over for Toad because "I don't think that we made our best record yet. Toad might not be forever in the future, but I don't know why we would break up again."

Putting three or four new live songs from this tour onto an EP is one way Guss sees Toad initially slipping back into the recording groove.

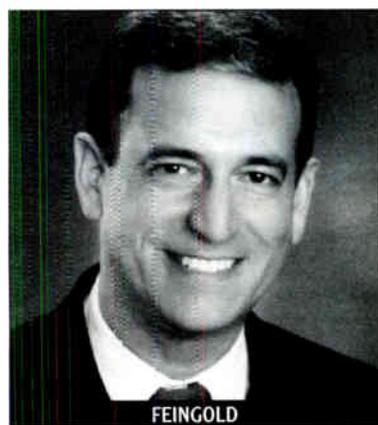
What Phillips is looking to get out of the tour, however, "is to enjoy it for itself. It's going to be fun to play with a band. Fun to put on a rock show. This band is like a comfortable old shirt. We get together, and it immediately sounds good."

Venue Views™



by Ray Waddell

TOUGH TALK: In his address during the Future of Music Coalition Policy Summit Jan. 7 in Washington, D.C. (*Billboard*, Jan. 18), U.S. Sen. **Russ Feingold**, D.-Wis., came down hard on what he considers to be anti-competitive practices in the radio and concert businesses and specifically Clear Channel Worldwide. Ticket prices also took a targeted hit.



FEINGOLD

"In fact, both consumers and artists have voiced their concerns about rising ticket prices and the disparity between what consumers are paying and what the artists actually receive," he said. "Those producing the product—the artists—and those buying the product—the consumer—both get squeezed by the big radio-station owners and mega promoters.

"I qualify my comments by saying 'the large promoters,' because local concert promoters are also feeling the pain," Feingold continued. "My staff has heard countless stories of the largest concert promoters using questionable business practices to push local promoters around."

Feingold sees a direct correlation between the passage of the 1996 Telecommunications Act and the increase in ticket prices. "Consider how the rise in ticket prices coincided with the passage of the Telecommunications Act," he said. "Following the passage of the act and the resulting consolidation of the radio and concert industry, ticket prices went through the roof."

Without citing a source, Feingold said, "From 1996-2001, concert ticket prices rose by more than 61%, while the Consumer Price Index increased by just 13%."

While no one could argue that across-the-board ticket prices did not increase radically during the time period to which Feingold referred, the trend actually began a couple of years earlier. Those who have been around a while may recall

that the quantum leap in ticket prices is largely considered to have first occurred in 1994, when **Barbra Streisand** topped out at a then-unheard-of \$350, and **Eagles** reunited for their Hell Freezes Over tour with an eyebrow-raising top ticket price of more than \$100.

Eagles manager **Irving Azoff** told *Billboard* in a 1998 interview, "If there was a dramatic increase in ticket prices after [Hell Freezes Over], it's only because finally the business got smart and the acts started taking what was rightfully theirs. We felt [the Eagles] were worth more than anybody else out there, so we wanted a ticket price that would separate us from the pack. It wasn't just about money but about imaging, as well."

Who was "squeezed" in that equation is debatable; Hell Freezes Over ended up grossing \$196.8 million worldwide. "The only people that complained about the ticket prices were the ones that got their tickets for free—the writers and the critics," Azoff said. "Listen: This music business is a free-enterprise system. There are a lot of smart people out there, and I'm sure they can all figure out what they need to charge."

Of course, hell froze over well before promoter consolidation, back when Cellar Door, PACE Concerts, and Universal Concerts were the corporate promoters and the only major players in the shed-ownership game. Regardless, Feingold's issues don't end with ticket prices, as his proposed Competition in the Radio and Concert Industries Act illustrates.

"My legislation prohibits those who own radio stations and concert-promotion services or venues from leveraging their cross-ownership to hinder competition in the industry," he said. "For example, if an owner of a radio station and a promotion service hinders access to the airwaves of a rival promoter or artist, then the owner would be subject to penalties."

Proving such anti-competitive practices might be difficult. "That's what we're trying to do right now," says **Jesse Morreale** of Denver-based promoter Nobody in Particular Presents (NIPP), which is currently involved in an antitrust lawsuit levying predatory-practices charges at Clear Channel Entertainment in that market. "You have to make some sort of definition as to what that [anti-competitive] behavior is."

Morreale adds that staffers from Feingold's office have contacted NIPP, along with several other independent promoters.

JANUARY 25 2003		Billboard®		BOXSCORE™	
		CONCERT GROSSES™			
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER	
NEIL DIAMOND	MGM Grand Garden, Las Vegas Dec. 27-28	\$1,841,235 \$150/\$85/\$50	21,783 two sellouts	House of Blues Concerts, in-house	
NEIL DIAMOND	Kemper Arena, Kansas City Dec. 20	\$869,196 \$67.50/\$37.50	15,337 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
NEIL DIAMOND	Pepsi Center, Denver Dec. 31	\$830,555 \$79/\$41.50	12,538 sellout	House of Blues Concerts	
NEIL DIAMOND	America West Arena, Phoenix Dec. 29	\$711,121 \$67.50/\$37.50	13,789 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
NEIL DIAMOND	SBC Center, San Antonio Dec. 22	\$608,670 \$67.50/\$37.50	13,941 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group	
JOHN MELLENCAMP, ALICE PEACOCK	Kohl Center, Madison, Wis. Nov. 26	\$229,110 \$45/\$15	7,384 10,471	Clear Channel Entertainment	
ANA GABRIEL, SIN BANDERAS	Universal Amphitheatre, Universal City, Calif. Nov. 24	\$227,045 \$90/\$75/\$70	2,620 4,376	House of Blues Concerts, Hauser CIE	
BECK, FLAMING LIPS	Universal Amphitheatre, Universal City, Calif. Nov. 25	\$225,225 \$39	5,775 sellout	House of Blues Concerts, Goldenvoice	
TRANS-SIBERIAN ORCHESTRA	E. J. Thomas Hall, Akron, Ohio Nov. 25-26	\$224,535 \$42.50/\$29.50	5,712 5,850 two shows	Clear Channel Entertainment	
CREED, OUR LADY PEACE, STEREO FUSE	Spokane Arena, Spokane, Wash. Nov. 29	\$224,391 \$48.50/\$35	5,762 10,006	in-house	
OMID	Universal Amphitheatre, Universal City, Calif. Nov. 27	\$221,900 \$65/\$55/\$45/\$30	5,822 5,905	House of Blues Concerts	
BECK, FLAMING LIPS	Paramount Theatre, Oakland, Calif. Nov. 26-27	\$207,636 \$35.75	6,049 two sellouts	Clear Channel Entertainment	
PAUL ANKA	Westbury Music Fair, Westbury, N.Y. Nov. 23-24	\$187,964 \$48	4,496 5,484 two shows	Clear Channel Entertainment	
MARTINA McBRIDE	Nationwide Arena, Columbus, Ohio Nov. 29	\$180,680 \$40/\$30	4,567 5,500	Varnell Enterprises	
THE STROKES	Roseland Ballroom, New York Nov. 27, 29	\$176,225 \$30/\$27.50	6,749 two sellouts	Clear Channel Entertainment	
MICHAEL W. SMITH, POINT OF GRACE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Nov. 29	\$174,540 \$26/\$24	8,039 8,262	Trinity Communications	
TRANS-SIBERIAN ORCHESTRA	Fox Theatre, St. Louis Nov. 29	\$168,857 \$43.50/\$33.50	4,166 4,241	Clear Channel Entertainment, Steve Litman Presents	
KORN, TRUSTCOMPANY, MARZ	Aragon Ballroom, Chicago Nov. 28	\$168,525 \$37.50	4,494 sellout	Jam Prods.	
TRANS-SIBERIAN ORCHESTRA	O.U. Memorial Auditorium, Athens, Ohio Nov. 24	\$162,292 \$40.50/\$30.50	4,588 5,002 two shows	Clear Channel Entertainment	
KORN, TRUSTCOMPANY, MARZ	Roy Wilkins Auditorium, St. Paul, Minn. Nov. 26	\$152,912 \$38	4,024 4,500	Jam Prods.	
TRANS-SIBERIAN ORCHESTRA	Alliant Energy Center, Madison, Wis. Nov. 25	\$147,418 \$37/\$27	4,907 7,707	Clear Channel Entertainment	
TRANS-SIBERIAN ORCHESTRA	Brown County Veterans Memorial Arena, Green Bay, Wis. Nov. 23	\$131,826 \$37.50/\$27.50	4,215 5,500	Clear Channel Entertainment	
DAVE KOZ, DAVID BENOIT, RICK BRAUN, BRENDA RUSSELL, PETER WHITE	Terrace Theatre, Long Beach, Calif. Dec. 7	\$129,490 \$75/\$35	2,412 2,795	Concerts West	
ICE CUBE	Selland Arena, Fresno, Calif. Dec. 5	\$127,370 \$51/\$36/\$26	4,803 7,364	MJM Entertainment	
KORN, TRUSTCOMPANY, MARZ	Eagles Ballroom, Milwaukee Nov. 27	\$124,538 \$37.50	3,321 3,500	Jam Prods.	
DIANA KRALL	Orpheum Theatre, Memphis Nov. 26	\$124,490 \$60/\$50/\$40	2,247 sellout	Beaver Prods.	
MARTINA McBRIDE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Dec. 15	\$123,376 \$39/\$29	3,600 3,745	NiteLite Promotions	
MARTINA McBRIDE	Birmingham Jefferson Convention Complex, Birmingham, Ala. Dec. 17	\$122,605 \$35	3,506 5,000	Beaver Prods.	
TRANS-SIBERIAN ORCHESTRA	Mahaffey Theatre, St. Petersburg, Fla. Dec. 28-29	\$122,185 \$39.75	3,289 3,400 two shows	Fantasma Prods.	
TORI AMOS, HOWIE DAY	RIMAC Arena, San Diego Dec. 13	\$121,310 \$35	3,774 sellout	Niederlander Organization, House of Blues Concerts	
KENNY ROGERS	Emens Auditorium, Muncie, Ind. Dec. 13	\$119,987 \$46/\$41/\$36	2,922 3,527	Jack Utsick Presents	
TRANS-SIBERIAN ORCHESTRA	A.J. Palumbo Center, Pittsburgh Dec. 6	\$117,938 \$42.50/\$35.50	3,242 3,732	Clear Channel Entertainment	
JAY-Z	Hammerstein Ballroom, New York Nov. 28	\$117,548 \$48/\$35	2,723 sellout	Metropolitan Entertainment	
MARTINA McBRIDE	Roberts Stadium, Evansville, Ind. Dec. 6	\$116,781 \$34.50/\$28.50	3,514 5,075	Police Prods.	
YES	Copley Symphony Hall, San Diego Dec. 2	\$115,475 \$75/\$35	1,937 2,250	House of Blues Concerts	

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Jägermeister Back For More Rounds In 2003

BY RAY WADDELL

NASHVILLE—Having successfully met objectives by moving both product and tickets, the Jägermeister Music Tour is back for second and third rounds in 2003.

Like last year, the tours will be promoted by Clear Channel Entertainment (CCE) and sponsored by the German-liquor importer.

This year, Jägermeister's live music efforts begin March 6 with a 30-city tour co-headlined by Saliva and (hed)pe at Electric Factory in Philadelphia (*Billboard Bulletin*, Jan. 10). Also on the bill are Breaking

Benjamin, Systematic, Stereomud, and local Jägermeister-sponsored acts in each market.

Jägermeister's involvement with live music dates back to 1994, when the brand started supplying fledgling indie bands with such Jägermeister swag as T-shirts, lighters, guitar picks, matches, and key chains.

NO SELLING OUT

"Jägermeister has never really done any traditional advertising but has always done a lot of on-premise promotion," says Rick

Zeiler, director of marketing and brand development for the Sidney Frank Import Co., sole importers of Jägermeister to the U.S.

The product has long been popular among musicians, particularly those of a hard-rock bent. "With last year's tour we were finally able to advertise successfully about Jägermeister without selling out," Zeiler notes. "We advertised with the coolest event someone could possibly go to."

When Zeiler took over Jägermeister's U.S. promotional program in the late '90s, 27 acts were

signed up, including Lit and Bloodhound Gang. A successful presence at Woodstock '99 convinced higher-ups to double Zeiler's budget, and now Jägermeister is affiliated with a combined total of 128 national and independent bands, "and we're looking for more," he adds. "We've had a lot of luck finding bands that enjoy drinking and promoting Jägermeister."

Jahred Gomes, lead singer for Jive act (hed)pe, is no stranger to the liquor. "I'm not a big drinker, but I have been for most of my life, and Jäger was always at the top of my list," he says. "It gets the job done really quick and painless."

Likewise, Gomes says his band's association with corporate sponsors has been painless; last year, Mike's Hard Lemonade sponsored (hed)pe on the road. "We don't have a problem with it at all," Gomes says. "I don't feel like we're pushing anybody toward drinking. I think the consumer is a little smarter than that, and if these [sponsors] want to step up and help us out, that's beautiful."

THE JÄGERMEISTER EXPERIENCE

Zeiler says that last year's Jägermeister Music Tour, with Drowning Pool and Ill Niño (*Billboard*, Feb. 16, 2002), did better than 90% capacity. CCE books, routes, and promotes the tours, which stick to rooms in the 1,500- to 2,000-capacity range. "We're never looking to go into arenas," Zeiler points out. "We want an intimate setting, and also arenas don't serve Jägermeister. We want everyone that sees these artists to be able to enjoy the Jägermeister experience."

For (hed)pe, the tour marks a jump to larger rooms. "We do a club tour when we go out, 500 to 1,000 [capacity]," Gomes says of (hed)pe, which is booked by Michael Arfin at AGI. "Saliva's a platinum act, and we haven't even gone gold."

Jägermeister will again invest \$1 million in the tour, along with another \$1 million for a fall tour tentatively set to be headlined by Slayer. "Our investment has come back to us tenfold," Zeiler says. "Sales are up considerably as a result of [last year's] tour, close to 30%. We project they'll be up another 20%-30% this year."

Bands benefit not only from top-notch production and killer exposure but also from a boost in record sales. "All the bands on the tour [last year] showed big spikes in record sales in each market," says Rich Levy, VP of booking, national sales, and marketing for CCE. He adds that all the bands on this year's lineup will have current retail product during the tour.

Despite the strong ticket sales,

Zeiler insists, "We're never looking to make money off these tours. This is simply an investment in marketing/promotions/advertising geared toward building our business."

Tickets remain in the \$20 range. "Jägermeister spends enough



RICK ZEILER

money on the package to get a very high level of talent—higher than you normally would see for a \$20 ticket," Levy points out. "Five or six bands like this, all of whom have reputations, would normally cost at least \$25-\$30."

Levy says this year's outing will boast some new elements. "All of the labels plan to pool their resources and coordinate to make the biggest impact possible for everyone involved. We plan for records to be price-and-positioned and end-capped at a given retailer in each market."

Additionally, every concert-goer receives an 18-track compilation CD featuring Jägermeister-sponsored bands, along with a chance to win Jäger swag, Jäger custom guitars from Schecter, amps from Peavey, and custom clothes from No Fear. At each show, two 60-inch plasma video screens will show footage of the Jägermeister Metal Militia extreme motocross team.

Gomes says hooking up with Jägermeister for the tour was a no-brainer. "I'm hands-on about band business to a certain extent, but I realize there are limitations to my scope of knowledge; I'm not a lawyer or accountant," he says. "But this is my business, and I have to stay on top of everything."

Including the spring and fall treks and the brand's involvement with the summer Ozzfest tours, Jägermeister now has a year-round music presence.

Last year, however, tragedy hit the Jägermeister music family when Drowning Pool frontman Dave Williams died of cardio myopathy while out with Ozzfest last August. Sarah Zeiler, director of media relations for Sydney Frank Import Co., says, "Drowning Pool was a wonderful band to kick off the Jägermeister tour, and we miss Dave terribly."

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MIDEM 2003

Despite evolutionary changes in the nature of the international music industry, most U.S. independent publishers still consider MIDEM, set for Jan. 19-23 at the Palais des Festivals in Cannes, France, to be the "center of gravity," as North Star Media president Ron Sobel puts it.

The Los Angeles-based publisher seeks to cement sub-publishing relationships and establish distribution deals for the North Star Media Masters catalog of artists, including Taj Mahal, Bobby Womack, Pete Drogé, Mudhoney and John Doe, as well as the company's DVD client, the Library of Congress. "I also expect to make progress in obtaining covers for our principal writers, Jonathan Hornsby, Tena Clark and Joleen Belle," says Sobel, whose forthcoming MIDEM trip will be his first. A 16-year ASCAP veteran, he headed the society's L.A. office prior to founding North Star.

Also new to the MIDEM publishing game is Michael Sigman, who in 2002 took over the reins of MajorSongs, reactivating the catalog of his late father, pop-standard tunesmith Carl Sigman. "This MIDEM is extremely important because we just made 16 new sub-publishing deals around the world, and



MIDEM: Still The Place To Meet

Though some U.S. publishers cite less dealmaking, MIDEM is still seen as an important place to cement relationships and inaugurate new ones.

BY JIM BESSMAN

"I'll get to meet many of our sub-pubs for the first time in person," he says. "Standards like the ones in MajorSongs' catalog are realizing an increasing percentage of their revenues from international licensing, and I also want to meet as many producers and song-pickers as possible

prior to visiting many of their territories during 2003."

Sigman will hand out a new three-disc boxed set of key MajorSongs catalog titles to sub-publishers and producers, as well as music from new signings like Maura Moynihan, whose music is heavily influenced by

her experiences in South Asia and has "terrific international potential," he says.

Meanwhile, MIDEM regular Marshall Chess, COO of Arc Music Group, is also looking at the benefits of the confab with regard to sub-publisher relations. "There is no better place

than MIDEM to meet with people face-to-face," says Chess. "We like the convenience of having all of our sub-publishers together for one-on-one and group meetings, to trade ideas and see where we all are heading. However, with the expansion of our catalogs, in terms of both masters and sync licensing, we have changed our attitude to a more aggressive approach in expanding and marketing our catalogs—blues, rock 'n' roll, jazz and Latin—to a world market."

Specifically, Chess looks to exploit Arc's Edimusic Latin music and Orun Cuban music assets, both sync and master rights, for world-music, dance and Latin compilations, he says, "and to get a great sense of what labels are looking for, what they predict will be hot and how we can work together. We also have a great new recording by Maria Victoria y Su Latin Son, which we are looking to license as a complete package. So we plan on coming back to the States with a better idea of utilizing our catalog and will burn custom collections for the people we met."

MEETING YOUR PEERS

Fellow publishing and MIDEM veteran Ralph Peer II asserts that the gathering is

Continued on page 30

A CHANGING OF THE GUARD

Zilk takes the reins as MIDEM marches into a challenging future.

BY GORDON MASSON

As the successor to longtime Reed MIDEM CEO Xavier Roy, Paul Zilk has a tough act to follow in terms of developing the company's portfolio. But the new boss is already making inroads to establish closer ties with the music industry and other clients.

Keen to develop his company's music-industry market, Zilk says, "By no means do I think that MIDEM has reached its potential; we have a lot more potential. We are going to have to work harder and more creatively to develop that potential, but it is there."

A native of Idaho, Zilk has, for the most part, been based in Europe throughout his career. He first came to Europe with Nestlé, spending more than a decade at its headquarters in Switzerland where he spearheaded marketing for the group's numerous brands. From 1992 to 2000, he headed the National Basketball Association's (NBA) international business, also based in Switzerland. And, most recently, he was chairman/CEO of online-auctioneer Auction Land.

Zilk joined Auction Land just at the point where the online world went into meltdown. "About nine months before I left, Xavier [Roy] was conducting a search for a managing director," he recalls. "I was interested, and, after a few conversations, I decided to leave."

Continued on page 24



Xavier Roy: Looking Back

The veteran helped develop Reed MIDEM from a small participant in the music sector to one of the world's preeminent international trade shows.

BY GORDON MASSON

When Xavier Roy's tenure with the Reed MIDEM Organization officially came to a close on Jan. 1, it concluded a relationship that goes back 33 years.

Although Roy will not completely sever his ties with the Paris-based operation, remaining as a consultant, his departure from the CEO spot draws a line under a career in which he helped develop Reed MIDEM from a small participant in the music sector to one of the world's preeminent international trade shows.

For the past 14 years, Roy headed the group, which organizes nine international trade shows, including the annual MIDEM music fair in Cannes, France.

"I started at the MIDEM Organization in 1968, which was the second year of MIDEM and the fifth edition of MIP-TV," recalls Roy. "The MIDEM Organization was very small at that time and had only 15 employees. We really felt like pioneers in the industries we worked in, and we often struggled to keep the company going in those early days."

Continued on page 28



INT'L PUBLISHERS PROFILES

Billboard's team of correspondents offers capsule views of international indie publishing companies attending this year's MIDEM, including pertinent contact info and business priorities.

**U.K.
SGO MUSIC**
www.sgomusic.com
Stuart Ongley, MD

E-mail: stuart@sgomusic.com
Priorities: "We will be asking our publishing partners for songs for the Cliff Richard album, to be recorded mid-2003. The album will be recorded in Nashville and will include some unexpected superstar guests. Another priority for SGO is the continuing development of our band, Lúnasa. Their album, *Merry Sisters of Fate*, was voted Best Celtic/British Isles Recording of 2001 by the U.S. Association for Independent Music. They are well-established in the U.S., Ireland, France and Japan. Key targets for 2003 are Spain and Australia. We have music publishing and future master rights to discuss for certain territories."



Sir Harry Cowell

E-mail: sirharry@rive-droitemus.net
Priorities: "Rive Droite is a one-stop publishing and production company present in four of the five biggest markets—the U.K., U.S., Germany and

France—with recording studios and a worldwide team of around 30 writers and 10 producers. We are looking to pick up catalogs and represent indie publishers on a territory-by-territory basis and possibly one-off singles projects. We will be meeting all our sub-publishers to play them our new songs and productions; most have been done for majors, with releases early next year. However, there will be a couple of projects that we have recently completed that we would be looking to license."

CHELSEA MUSIC
www.chelseamusicpublishing.com
Eddie Levy, MD
E-mail: eddie@chelseamusic-publishing.com
Priorities: "I'll liaise with my sub-publishers, catalog holders and clients that I represent in the U.K. We're also looking for new representation for the U.K."

INDEPENDENT MUSIC GROUP
www.independentmusicgroup.com
Ellis Rich, CEO

E-mail: erich@independent-musicgroup.com
Priorities: "More dance music and more standards. We're offering dance product for syncs. We acquired representation of Memory Lane Music in 2002 and extended our deal with Salsoul Music and made lots of other good new deals."

RIVE DROITE MUSIC
www.rivedroitemus.com
Sir Harry Cowell, MD, U.K.

BIG WORLD PUBLISHING
www.bigworldpublishing.com
Patrick Meads, director
E-mail: patrick@bigworld-publishing.com
Priorities: "We'll be meeting with

our sub-publisher partners and sorting out representation for Big World's pop catalog and our Music Like Dirt reggae catalog in a few remaining territories, such as Southeast Asia, South Africa, Brazil and Israel. I just secured a Benelux release with Media Records in Holland for Roller-girl's latest single, 'Geisha Dreams,' which has been a hit in Germany, Austria and Sweden. At MIDEM 2003, I'd like to secure its release and chart success in a few more territories. Plus, I have some great new hit songs to shop from Gary Mill and Nick Williams (cowriters of 'Geisha Dreams'), as well as from one of our brand new signings, Marcus Holdaway, from the cult U.K. band the Hi Llamas."

PALAN MUSIC PUBLISHING
www.palan.com
Chris Gray, development manager
E-mail: chris@palan.com

Priorities: "Our priorities include discussing publishing catalogs requiring sub-publishing or administration in any of the territories covered by our group of companies, in addition to potential catalogs to acquire. Also, just as importantly, meeting up with present catalog owners we represent and getting together with our own overseas colleagues."



Chris Gray

**JAPAN
NICHION**
www.nichion.co.jp

Carol Naomi Abe, GM and international liaison

E-mail: carol@nichion.co.jp
Priorities: "We're seeking songs and/or writers suitable for the Japanese market. We'll have Japanese songs [available for deals] through the Japan booth."

**GERMANY
ROBA MUSIKVERLAGE**
www.roba.com
Rolf Baierle, CEO

E-mail: rolf.baierle@roba.com
Priorities: "MIDEM is the top international venue, so it is our priority to meet our old friends and partners, as well as getting

business relationships with interesting new partners. There is no other trade show that attracts so many people from the international music business. The important thing about MIDEM is that you can still do deals. Besides being one of the few deep catalog publishers in Germany with a lot of standard songs, Roba Music Publishing has also built up a reputation as one of the hippest publishers in Germany, with over 13 recent dance-chart entries to show for it. Most of these original published titles were signed by Roba's creative department, so it is our priority to find top international licenses for the master rights of our writers. As one of Germany's leading publishers and master owners, we are looking for talented writers and deep-catalog publishing companies for sub-publishing. We are also looking to buy out publishing companies and catalogs. In regard to recorded music, we are looking to buy or represent master



Rolf Baierle

recordings for the GAS or European territories."

**FRANCE
PEERMUSIC
FRANCE**
www.peermusic.fr
www.semi-meridian.fr
Bruno Lion, director
E-mail:

paris@peermusic.com
Priorities: "My priority is to meet people from around the world, those with whom I am already in contact and who I can see quickly

(Continued on page 30)

CHANGING OF GUARD
Continued from page 23

but it took me a long time to get out of my previous company, so I eventually joined Reed MIDEM in September 2001."

Thanks to his work with the NBA, Zilk was already familiar with Reed MIDEM's events. "Ironically, that's where I got my first taste of Reed MIDEM," he says. "[The NBA] used to exhibit at MIPCOM and MIPTV because we did a lot of TV deals at those two markets, so I knew about MIDEM's events in Cannes."

Starting from scratch, Zilk built the NBA's business outside of the U.S. into an organization that encompassed 11 offices around the world and 120 employees operating a \$250-million business—a fact that obviously impressed Roy when it came to choosing his successor.

Initially hired as MD, Zilk reveals that he almost immediately assumed many of the CEO duties. "Xavier has been on a half-time basis throughout 2002, so that has really given

me the opportunity to assume many more of the responsibilities of CEO," says Zilk.

He says that the big attraction of the Reed MIDEM job was "to get to have five jobs at the same time—working in the TV business, the music industry, the real-estate business, education and multimedia all at once. I knew to some extent the TV business, but I really did not know the music industry."

"The most challenging aspect for me is to get up the learning curve as quickly as I can in each of these industries and to build the key client contacts, the personal contacts that Xavier has built through the years," he adds. "Xavier knows everyone, but he has been very good in helping me to meet as many people as possible."

Zilk points to his experience with the NBA in helping him cope with his learning curve. "In the NBA, we did a lot of events. We did arena-based exhibition days. We did touring, basketball festivals...we did things all over the world in many countries. We did press

tours, player tours. So I went through a real good school in my eight years [at the NBA], and it's been pretty natural and relatively easy to come to grips with the mechanics of [Reed MIDEM's] business."

Recalling his first MIDEM trade show, in 2002, Zilk admits, "I was amazed at the incredible variety of activities, events and the sheer volume of things that happen at MIDEM. It's the most glamorous and has the highest entertainment-activity component of any of our shows, while, from an organizational standpoint, it's the most complex to organize."

Displaying a good understanding of the problems facing many of MIDEM's participants, Zilk notes, "The music industry is going through a challenging time at the moment, and we're trying to help the industry. At this upcoming MIDEM, we're trying to take an active role in bringing the right people together to help the industry mobilize against the issues of piracy and illegal downloading. We'll have people like Hilary

Rosen of the Recording Industry Association of America, Jay Berman of the International Federation of the Phonographic Industry and really important people from the industry coming to speak out on these issues."

Zilk adds that he is also taking steps to address, in particular, financial concerns. "If the industry is feeling some pain, we have to do our part to be as affordable as we can to the industry," he says. As a result, Zilk initiated a series of meetings with some of the key Cannes organizations involved with MIDEM and some of Reed MIDEM's other conference and exhibition activities.

"Since I've arrived, we've started to meet every couple of months with the head of the restaurant association, the head of the hotel association, the head of the taxi association and the head of [MIDEM venue] the Palais [des Festivals] to try to identify ways to become more service-oriented and to deliver better value to our clients."

Subsequently, Reed MIDEM is freezing its prices in the year

2003 for its television markets, while the same will apply for MIDEM in 2004. "That's pretty historic—for Reed MIDEM not to increase its prices," says Zilk. "We've also agreed with the Palais and the hotels for them to freeze their prices in the year 2003. If we had not been able to bring everyone together to talk about the real economic environment facing our clients and our shows, then I don't think we would have been able to mobilize that kind of team effort."

Looking to the future expansion of MIDEM, Zilk says one of his plans is to entice new participants to make the annual journey to Cannes. "I'm trying to bring more and more countries here, and this year we'll have a significant new presence from China," he reveals. "With more respect for intellectual property rights in countries such as Russia and China, I think we'll see those markets becoming more important to the music industry going forward, and we'll do our part to help develop those markets and bring the right people from those countries to the show." ■

DUDE!

WERE WE EVER PSYCHED WHEN
WE HEARD A ROADIE WON
MIDEM'S PERSON OF THE YEAR!
KUDOS, MAN.

MTV Networks congratulates our own Bill Roedy, MIDEM Person of the Year, for his inspirational career and tireless commitment to spreading the positive energy of music all around the world.



MIDEM, an event known for its international reach and musical diversity, is recognizing an organization that shares these qualities. William H. Roedy, president of MTV Networks International and chairman of MTV Networks Europe, will be honored as the Neshui Ertegun Person of the Year at the 37th annual MIDEM. He is the ninth recipient of the honor, named after the late cofounder of Atlantic Records and an advocate for the international music industry.

"Surprised...flattered" is how Roedy describes his reaction to the honor during a recent interview at MTV Networks' New York offices. "But this really isn't about me. It's about this amazing organization [MTV Networks]. I feel so proud of what we've built over the years. It's 2,000 people, including joint ventures, and it's 84 channels around the world and the impact

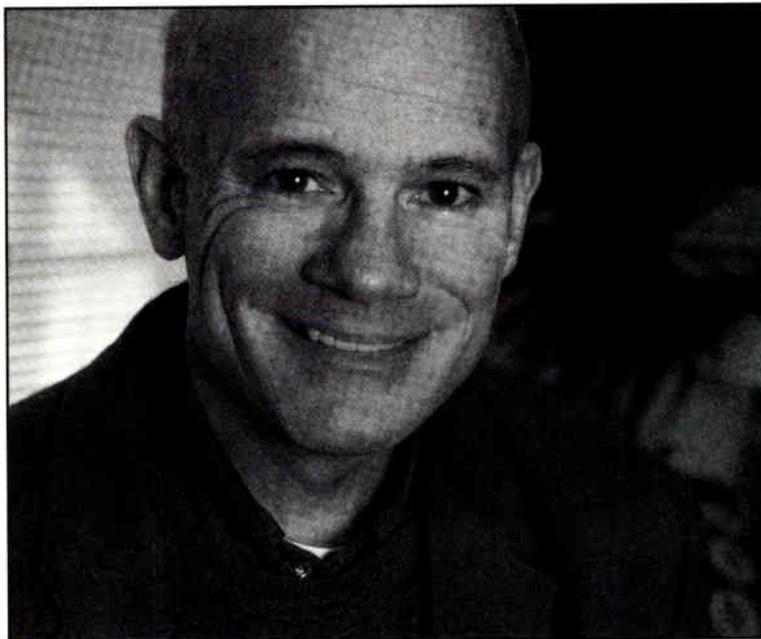
they're making."

Xavier Roy, outgoing CEO of Reed MIDEM, noted the impact of MTV and Roedy himself on one key issue when he announced the Person of the Year honor in November. "As UNAIDS ambassador, [Roedy] applies the same energy which he has used to promote MTV's global expansion to the concerns of the less fortunate," Roy said. UNAIDS is the joint United Nations program on HIV/AIDS.

This past July in Barcelona, MTV staged *Staying Alive: A Global Forum on HIV/AIDS* as a launching pad for a global AIDS awareness and pre-

MIDEM Honors MTV's Bill Roedy

BY THOM DUFFY



vention campaign in conjunction with the Kaiser Family Foundation and the YouthNet Program of Family Health International. On Dec. 1, World AIDS Day, MTV channels worldwide debuted a 90-minute commercial-free *Staying Alive* concert special filmed in Seattle and Cape Town, South Africa, one of the epicenters of the world AIDS epidemic.

This past year has brought other honors for Roedy and MTV International. In June, the MTV International executive received the Award for Business Excellence from the Global Business Council on HIV/AIDS and the International AIDS Trust. On the business side, MTV Networks Asia, under president Frank Brown, received four awards, including Cable & Satellite Channel of the Year, on Dec. 4 at the Asian Television Awards in Singapore.

Roedy says that, despite the global economic downturn, MTV's targeted pro-

Continued on page 28

We're not rock stars. We're lawyers.

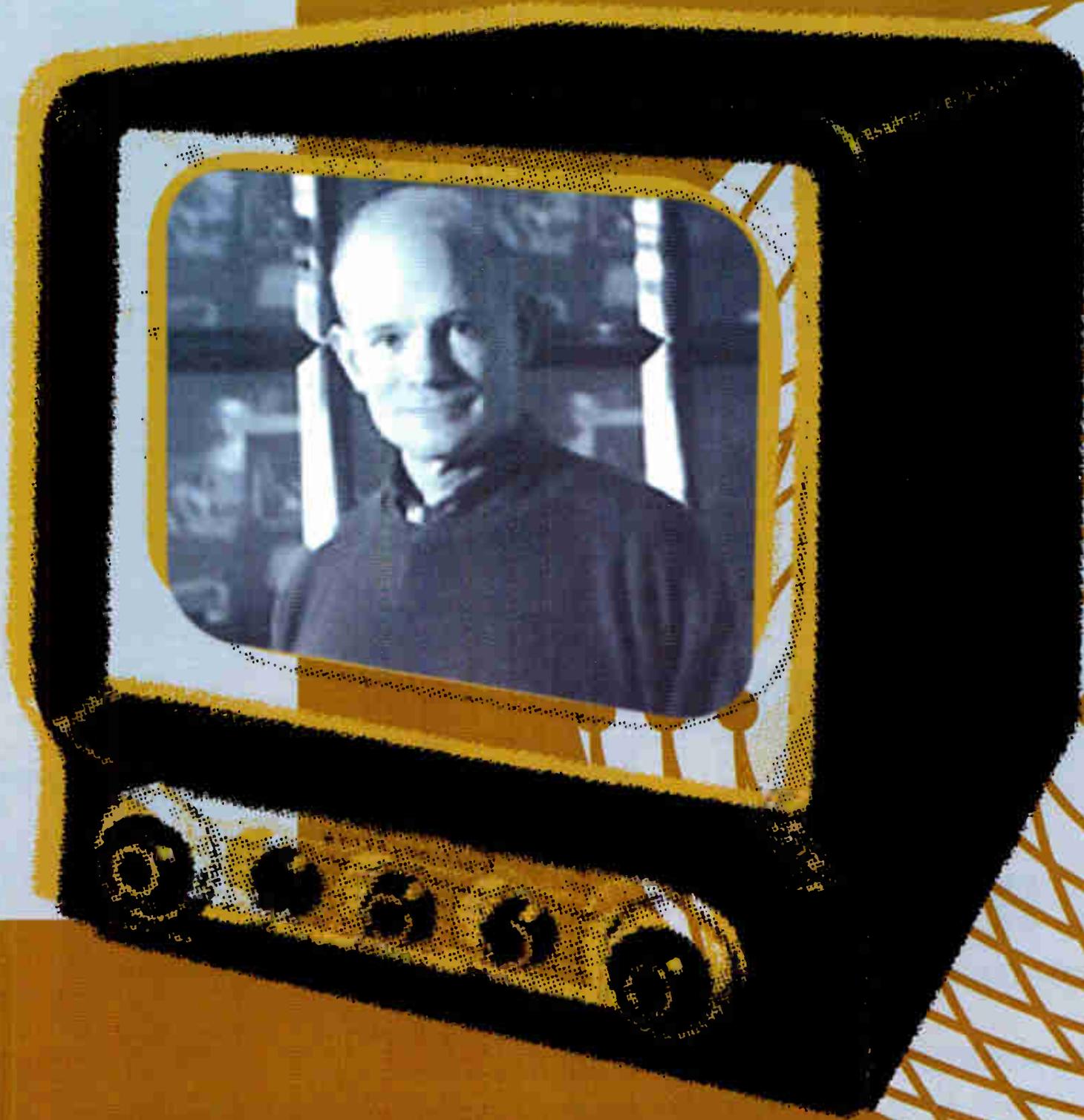
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- > Digital Distribution
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MTVs William H. Roedy

Midems "Person of the year"



**Congratulations
and stay tuned!**

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BILL ROEDY*Continued from page 26*

gramming and distribution make it attractive as a more cost-effective vehicle for advertisers. MTV International has continued its strategy of expanding globally while emphasizing locally focused programming. "It's all about localization," he says. MTV International is comprised of MTV Asia, MTV Australia, MTV Brasil, MTV Europe, MTV Latin America and MTV Russia.

And, while MTV Networks has grown to include non-music-related channels, its connection to the music industry gathered at MIDEM remains central to its business purpose, says Roedy. "I know we have a lot of channels around the world that do a lot of non-music programming," he says. "But, make no mistake about it, music is our passion. It really is our focus, particularly internationally. It's the center to everything we do." ■

XAVIER ROY*Continued from page 23*

As MIDEM grew throughout the years, the company began to garner interest from larger organizations, culminating in its acquisition 14 years ago. "In 1989, we were acquired by Reed

that Reed MIDEM markets are considered integral parts of the industries they serve," he continues. "We are real partners to the professionals who attend and support our shows. Many companies tell us that the role our markets play in the development of their businesses is

"We really felt like pioneers in the industries we worked in, and we often struggled to keep the company going in those early days."

Exhibition Companies, which is when I also became president of the newly named Reed MIDEM Organization," says Roy.

MAJOR ACHIEVEMENTS

Looking back on his tenure at Reed MIDEM, Roy says, "My most important achievement—and the one of which I am the proudest—is to have created a team of motivated, dynamic, intelligent and creative individuals that would follow me to the end of the earth and to have established a real Reed MIDEM working culture.

"Another major achievement of which I am also very proud is

absolutely essential to them."

Roy's leadership helped take the MIDEM organization from a relatively small French company through a significant takeover and subsequent dramatic growth. He helped the company take full advantage of being part of a bigger international entity, increasing the size of the business several times.

Recounting the period where the group enjoyed its fastest expansion, Roy says, "[When we were] acquired by Reed Exhibition Companies [REC], we had only three shows: MIDEM, MIPTV and MIPCOM [for film and television syndication] and

were on the point of launching our property show, MIPIM. I remember this period as being very exciting and also very challenging, as the takeover took place right in the middle of MIPTV.

"It was after we became part of REC that Reed MIDEM experienced the most spectacular growth in our existing markets and the launch of new shows MIPIM, MAPIC [retail real estate], MILIA [interactive software], MIPCOM Junior, MIPDOC [for the documentary market] and WEM [for the education market], as well as replica markets in Asia and Latin America," he adds. "Unfortunately, these latter [Asian and Latin] shows were put on hold due to economic problems that were affecting these regions at the time."

Under Roy's leadership, a number of Reed MIDEM's events have now grown to such an extent that they are among the largest exhibitions and conferences in the world, he notes. "Five of our Reed MIDEM shows figure among the Reed Exhibition top 35, out of 150 shows organized throughout the world each year: MIPCOM, in second place; MIPIM, in third; MIPTV in fourth; MIDEM, 18th; and MAPIC, 33rd," he says. "During the 14 years of my presidency, the new business we have created represents 40% of Reed MIDEM's yearly profit.

MOVING FORWARD

As for his future hopes for Reed MIDEM, Roy believes evolution is key and that purchasing other successful events could be a route to expansion. "[We need to] keep developing our markets and finding new concepts," Roy says. "There are several opportunities for creating new shows in the Reed MIDEM format. I think there is also scope for buying existing shows that would compliment our product portfolio."

Hinting at his personal business priorities, Roy says, "It is essential to maintain excellent client contact and to anticipate their needs in order to ensure the best return on investment. We need to create a sophisticated client culture, which is something we have always done instinctively, while our competitors have reacted more scientifically."

Having worked closely with Paul Zilk, Roy says he is confident that Reed MIDEM is on the right track. "Paul is the perfect person to be my successor," he enthuses. "He has all the qualities of a manager and marketing professional together with an international vision and experience. The alchemy between us was immediate, and we have enjoyed a very smooth transition period."

As for his personal future, Roy does not intend to disap-

"I trusted in my intuition and my flair for the business and succeeded in making my personal mark on the industry."

Internationally, these markets are leaders in their respective industries."

Asked what he considers his greatest challenges were, Roy responds, "First of all, to create team spirit while growing the business and launching new markets. But also to create an environment where development, growth, creativity and client care were priorities—perhaps to the detriment of establishing rigorous internal procedures, which today are indispensable.

"I trusted in my intuition and my flair for the business and succeeded in making my personal mark on the industry," he continues.

"Further challenges were taking over as president from the founder of MIDEM and the period when we became part of a multinational group," he notes, "whereas previously, MIDEM was an independent French company with a real family feel."

pear from the scene. "I am turning a page in my life with Reed MIDEM but not closing the book entirely," he says. "At the request of Reed Exhibitions, I will be present part-time during the next year when I will use the time to assist Paul Zilk and our 245 employees to continue to improve business. "The extra free time I have will be dedicated to my passions for travel and photography and to making new contacts and experiencing different cultures around the world."

Justifiably proud of the way he has helped Reed MIDEM grow and develop partnerships with its clients such as the music industry, Roy says that the corporate culture and atmosphere he sought to nurture was key to his company's success. "One colleague said to me recently," he concludes, "that even after 15 years with us, 'I feel as though every day is as exciting as the first day I joined company.'" ■

BILL ROEDY**MIDEM PERSON OF THE YEAR 2003****MANY CONGRATULATIONS FROM JIVE RECORDS AND ITS ARTISTS**



Global Vision

Congratulations Bill on your pioneering achievements



EMI RECORDED MUSIC



Dear Bill,

You are always the best. Once more I would like to emphasize that "Music brings people together" and you are definitively an inspiration for having done so to many people. Well deserved.

Love,

Pino

PLACE TO MEET

Continued from page 23

"still the ultimate meeting point" internationally for senior music executives. "I expect to exchange opinions with a lot of colleagues from other countries on issues that are becoming common to us all," says the chairman/CEO of Peermusic. "I chair the ICMP [International Confederation of Music Publishers], and we'll have meetings there and have a wonderful opportunity to get their views and talk about coordinating industry responses to these big issues."

Famous Music Publishing Companies chairman/CEO Irwin Z. Robinson also speaks of the chance afforded by MIDEM to team with other publishers in dealing with common concerns. "There are all kinds of things going on there, in terms of the lobbying that's done to get protective measures concerning the Internet," notes Robinson. "There are also the individual countries that have already made combined mechanical and performance licenses, which we haven't been able to do here for the Internet because of anti-trust problems. So, there are a lot of

things you can learn at MIDEM that you can't learn simply by reading. You've got to mingle with people from societies that are all there—and that's why I go. I certainly don't expect to pick up any foreign rights."

Indeed, Carlin America chairman/CEO Freddy Bienstock says he hasn't picked up anything or placed anything in MIDEM in the last few years. Business at MIDEM, the long-time indie publishing attendee observes, has changed a lot. "For years, we used to do a lot of business there, but, in the last few years, we only go for public relations and maybe make a deal or two," says Bienstock, who, for many years, had an office and a stand at MIDEM but has long since discontinued the practice. "If I do get anything out of [MIDEM], it's an unexpected bonus."

Robinson also discerns changes in the MIDEM business climate. "It used to be a place

where people came with bundles of deals to make, and that's 95% gone," he says. "You might ask, why do I go? And the real reason is because the European Union is 60%-to-65% of the world market."

But Peer cites MIDEM's continuing usefulness as a "gathering point" for independent publishers—though he also sees differences in how the contemporary MIDEM business works. "One thing we've noticed is that there are fewer situations where independents are placing sub-publishing rights on a country-by-country, single-territory basis," says Peer. "People are looking to make unified deals with an international publisher such as ourselves, because of the ease of dealing with a central organization."

Of course, one aspect of MIDEM continues to attract publishers old and new. "I hear the food's pretty good," proclaims Sigman. ■

INT'L PUBLISHERS

Continued from page 24

and efficiently, or to meet new people, to discuss current partnerships and form new ones. I have several appointments to speak about new international agreements. We're seeking partners for Sharko, a Belgian singer-songwriter who is on the independent label Bang in Belgium, distributed worldwide by Wagram. We want to make a few contacts for Agoria's album, which will be released in February on Pias in France and the U.K. And we're exploring everything related to the catalog sung by Edith Piaf; next year we will be celebrating the 40th anniversary of her death. There are related projects that are now being developed all around the world."

SPAIN

SEEMSA

(Web site under development)

Carlos Pérez Cancio, president

E-mail: cpcancio@seemsa.com

Priorities: "We do not acquire music publishing rights as we are original publishers not sub-publishers. We offer contemporary Spanish symphonic repertoire and product from our own label, Emec Discos, such as classical guitarists Gabriel Esterellas and Agustín Maruri. We also have a wealth of Cuban music from the famous 'Guajira Guantanamera' to contemporary salsa. I had deals with prerevolutionary Cuba through a Cuban label, Musicabana, and carried on after the 1959 revolution with Egrem. In fact, I acquired the rights to 'Guajira Guantanamera' in 1960, and there are now more than 500 versions recorded."

ITALY

C.A.M.

www.CamOriginalSoundtracks.com

www.CamJazz.com

Francesca Campi, president

E-mail: info@CamOriginal-

Soundtracks.com

info@CamJazz.com

Priorities: "As a music publisher, we're going there more with a view to licensing out, although I can say that we've been to every MIDEM since its inception, as it's a great event for meeting new people, networking and, above all, having lunch with old friends in the business. We're also hoping to license out our jazz and soundtrack catalogs and find distributors in those territories where we're not yet represented. We're also looking for takers for our new jazz compilation, *Far Out*, which will launch at MIDEM."

SWEDEN

GAZELL MUSIC

www.gazell.net

Eva Karman, co-MD

E-mail: eva.karman@gazell.net

Priorities: "Gazell Music, which was founded on Jan. 1, 1993, has become one of the leading independent music publishers in Scandinavia, representing a large number of leading international publishers. We're seeking licensing and distribution in some territories for Diamond Dogs. The main reason for attending MIDEM is the great opportunity to see many of our existing partners and, of course, meeting people in general."

This report was compiled by Japan bureau chief Steve McClure and correspondents David Stark in the U.K., Ellie Weimert in Germany, Howell Llewellyn in Spain, Mark Worden in Italy and Jeffrey de Hart in Sweden.

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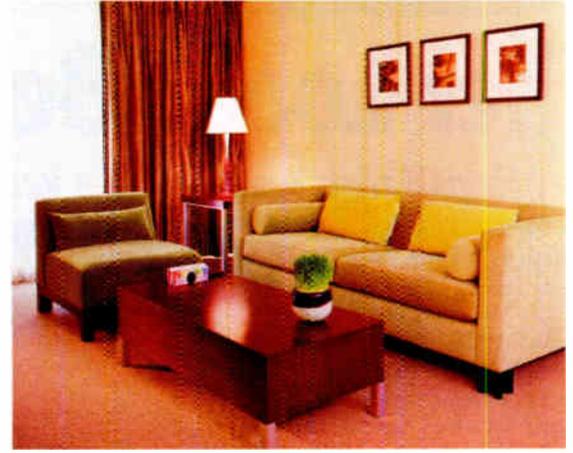
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Miller Looks Beyond Music

Attorney Helps Artists Find Business Ventures Outside Of The Industry

A growing number of R&B/hip-hop artists are parlaying their popularity into non-music arenas. UPN recently announced a TV-show development deal with Eve, while Nelly became the first hip-hop artist to don a white mustache for the "Got Milk?" campaign.

Entertainment attorney Darrell D. Miller encourages artists to create business opportunities beyond their music careers. Recently elected to the executive committee of the Academy of Television Arts and Sciences, the Los Angeles-based jurist is managing partner of Miller & Pliakas and practices transactional law with an emphasis on the film, music, and TV industries. Among his clients are Master P, DMX, OutKast's Andre, Kurupt, and Lil' Romeo.

What is transactional law?

Drafting and negotiating contracts, resolving disputes over contract issues, [and] organizing and structuring co-production deals and various other business ventures. With the burgeoning integration of music, television, and film, there has become a whole new way in which deals are being made and synergies are developed.

6 Questions



MILLER

With major labels at a crossroads and being challenged by the Internet, among other things, artists should seek a way to move beyond solely relying on revenue generated from their recording agreements.

There are not enough [artists and executives] looking beyond their limited sphere of entertainment. Artists are missing out on potential success if they

do not explore the possibilities to create new opportunities and revenue streams based on their brand. I'm about the business of entertainment. That comes from wanting to explore and challenge artists to understand what's behind the scenes.

What must an artist bring to the table to be considered a viable cross-promotion candidate?

Cross-promotion doesn't work for every artist. However, if you can see that a certain artist has mass appeal and attracts certain demos [i.e., known as "general market"], then cross-promotion opportunities should be checked out. You need to look at the potential audience and then determine if the artist is selling a large-enough amount of records both in the domestic and foreign markets.

What was your first such deal?

Among my earliest clients was actress Kim Fields, who is now one of the handful of black female directors in the Director's Guild of America. In music, Master P hired me to help him cross-promote his film business into mainstream Hollywood film and television, resulting in projects for him and son Lil' Romeo, including a show with Nickelodeon, movies [the forthcoming *Honey*], and the P Miller and Lil' Romeo clothing lines through Mervyn's.

What is the easiest thing about putting together such deals?

The easiest is realizing the leverage you have once an artist gains success with another venture. A good example is Will Smith. He went from a rapper to a television star to a motion-picture star who commands over \$20 million per picture.

And the hardest?

The hardest thing is changing perceptions about what an artist can do. You are constantly breaking down barriers and climbing mountains, as companies and artists might not see eye to eye on what can be accomplished.

How is the economic climate affecting cross-promotion projects?

When it comes to urban music artists and the potential for these artists to cross-promote themselves in the changing entertainment industry, I'm an eternal optimist. I work in a wonderful business where the potential to excel in various areas of entertainment could make an artist practically recession-proof. I believe urban music's continued dominance on the mainstream charts and sales will continue and create all kinds of leverage and synergistic opportunities through film, television, clothing, and merchandising; product endorsements; literary works; and beyond.

GAIL MITCHELL

Rhythm, Rap, and The Blues™

by Gail Mitchell



INDUSTRY BRIEFS: It's not even one month old, but 2003 is shaping up to be a pivotal year. Following word that NBC president/COO **Andrew Lack** will succeed **Thomas Mottola** as chairman/CEO of Sony Music Entertainment (see story, page 1) comes news of **Jermaine Dupri's** So So Def joining the Arista fold (see story, page 3). Plus, Radio One and Comcast are launching a yet-unnamed cable network to rival BET (see story, page 6).

In other industry activity: ABC Radio Networks personality **Tom Joyner** and veteran network executive **David Kantor** have established Reach Media. A multimedia company targeting African-Americans through radio, TV, event production, and the Internet, Reach is 10% owned by ABC Radio Networks in a deal that runs through 2009. As part of that agreement, ABC Radio Networks will handle sales representation for Reach ventures in a package said to represent \$200 million in advertising and sponsorships.

Working with majority owner/chairperson Joyner and vice chairperson/CEO Kantor is president/COO **Oscar Joyner** (Tom's son). Initial Reach plans include additional radio offerings to join centerpiece *The Tom Joyner Morning Show*, TV/film projects, and a major African-American entertainment event due later this year. The Dallas-based entity may be reached at 972-448-3342.

Producer/songwriter **Reggie Lucas** (**Roberta Flack, Madonna**) heads the music division of newly established Quintacom. The New York-based concern—founded by Lucas and three other media/entertainment execs including former *Newsweek* publisher **Carolyn Wall**—will specialize in music (new and veteran talent), film, and TV development as well as media partnerships, alliances, and distribution partnerships; the contact number is 212-255-1007.

Hidden Beach artist **Jill Scott** is the national chairperson for the Coca-Cola Apollo Theater Academy, a three-year music-business educational program created by the Apollo Theater Foundation and Coca-Cola, which has given \$1 million to the project. Comprising one-day career seminars staged at select middle and high schools in the New York tri-state area, the academy's first seminar takes place Wednesday (22) at Union City, N.J.'s Emerson High, sponsored by Universal Records; Hidden Beach will host the next session Feb. 27 at Harlem, N.Y.'s Thurgood Marshall Academy. A Feb. 26 press conference is set at the Apollo (apollotheateracademy.com).

ON THE RECORD: Celebrating its 10th anniversary, Putumayo World Music kicks off 2003 with the Tuesday (21) release of *Global Soul*, an international compilation of R&B/soul/hip-hop that includes cuts by **1 Giant Leap** with **Speech** and **Neneh Cherry**, **Joy Denalane**, and **Dee Dee Bridgewater's** daughter **China** . . . **Blu Cantrell's** sophomore Arista album, *Bittersweet* (*Billboard*, Jan. 18), has a new release date to be announced soon.

SCREEN SCENE: The 17th annual Soul Train Awards will be telecast live this year March 1 from the Pasadena Civic Auditorium.

R&B TROOPER: From being in a boy band to writing and producing for one, **Steve Russell** knows a thing or two about crafting a hit. Formerly of the late-'80s R&B group **Troop** ("Spread My Wings"), Russell became interested in producing while working with Troop producer **Chuckii Booker**.



RUSSELL

Russell later caught the ear of Epic executive VP of A&R and urban music **Dave McPherson** after placing a song with an MCA group. "I got 'I Wonder Why' placed with **Jersey Avenue**," Russell says. "Then Dave told me he needed stuff for a new group, so I wrote [B2K's] 'Gots Ta Be' with a couple of buddies of mine, **Harvey Mason Jr.** and **Mishke**."

In addition to writing for teen acts **3LW**, **702**, **TG4**, and **Jhene**, Russell also co-wrote/co-produced the more mature **Amel Larrieux/Glenn Lewis** duet "What's Come Over Me?" While Russell plans to eventually record a solo set, he is currently content behind the boards. "I want to be respected as a writer/producer first. This is like having a dream come true twice. It's exciting to be in another generation and still be accepted."

Additional reporting by **Rashaun Hall** in New York.

JANUARY 25 2003				Billboard™ HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	13	AIR FORCE ONES	FO/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
2	1	20	WORK IT	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott
3	3	14	'03 BONNIE & CLYDE	RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles
4	6	5	MESMERIZE	MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti
5	5	9	THUGZ MANSION	AMARIL/DEATH ROW/INTERSCOPE	2Pac
6	4	16	LOSE YOURSELF	SHADY/INTERSCOPE	Eminem
7	8	14	WANKSTA	G-UNIT/SHADY/INTERSCOPE	50 Cent
8	17	3	IN DA CLUB	SHADY/AFTERMATH/INTERSCOPE	50 Cent
9	15	3	GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
10	12	9	MADE YOU LOOK	ILL WILL/COLUMBIA	Nas
11	7	20	WHEN THE LAST TIME	STAR TRAK/ARISTA	Clipse
12	11	10	DO THAT...	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy
13	9	10	SATISFACTION	RUFF RYDERS/INTERSCOPE	Eve
14	14	7	PARADISE	DEF JAM/IDJMG	LL Cool J Featuring Amerie
15	16	9	MAKE IT CLAP	J	Busta Rhymes Featuring Spliff Star
16	10	29	GIMME THE LIGHT	2 HARD/VP/ATLANTIC	Sean Paul
17	13	23	LUV U BETTER	DEF JAM/IDJMG	LL Cool J
18	19	4	SICK OF BEING LONELY	MCA	Field Mob
19	22	3	TELL ME (WHAT'S GOIN' ON)	ARTISTDIRECT	Smilez & Southstar
20	21	3	NO LETTING GO	GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
21	RE-ENTRY		COME CLOSE TO ME	MCA	Common Featuring Mary J. Blige
22	18	17	REACT	J	Erick Sermon Featuring Redman
23	NEW		WHAT HAPPENED TO THAT BOY	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
24	RE-ENTRY		THUG HOLIDAY	SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring LaTocha Scott
25	NEW		REALEST NIGGAZ	G-UNIT	50 Cent Featuring The Notorious B.I.G.

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 101 R&B/Hip-Hop and 46 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.

JANUARY 25
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	WEEKS ON CHART	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title											
1	1	1	NUMBER 1			AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	4 Weeks At Number 1	1	50	54	60	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4	
2	2	2	NAS ▲ ILL WILL/COLUMBIA 86330*/CRG (12.98 EQ/18.98)			God's Son	1	1	51	58	62	10	WC DEF JAM 170071*/IDJMG (12.98/18.98)	Ghetto Heisman	7	
3	4	6	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)			Under Construction	2	2	52	51	38	23	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/JAG (12.98/18.98)	Thug Holiday	2	
4	6	8	JA RULE ▲ MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)			The Last Temptation	2	2	53	47	45	5	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	43	
5	3	3	2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)			Better Dayz	1	1	54	39	30	42	ASHANTI ▲ ³ MURDER INC./A/JM 586830*/IDJMG (12.98/18.98)	Ashanti	1	
6	7	17	TYRESE J 20041 (12.98/18.98)			I Wanna Go There	6	6	55	57	70	7	ROYCE DA 5'9" GAME/IN THE PAINT 8475*/KDCB (18.98 CD) [M]	Rock City	29	
7	5	4	SOUNDTRACK ▲ ³ SHADY 493508*/INTERSCOPE (12.98/19.98)			8 Mile	1	1	56	59	57	16	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	2	
8	8	9	WHITNEY HOUSTON ▲ ARISTA 14747 (18.98)			Just Whitney...	3	3	57	52	64	11	TANK BLACKGROUND/UNIVERSAL 064592/UMRG (12.98/18.98)	Dne Man	4	
9	13	11	JENNIFER LOPEZ ▲ EPIC 86221 (18.98 EQ CD)			This Is Me...Then	9	9	58	60	58	13	GERALD LEVERT ELEKTRA 62795*/EEG (12.98/18.98)	The G Spot	2	
10	10	10	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)			The Blueprint 2: The Gift And The Curse	1	1	59	53	53	3	VARIOUS ARTISTS HIDDEN BEACH 87124*/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30	
11	12	7	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)			Justified	2	2	60	55	46	20	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1	
12	18	19	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)			Still Ghetto	3	3	61	62	55	10	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/JAG (11.98/17.98)	Diamond Princess	5	
13	11	12	NELLY ▲ ⁵ FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)			Nellyville	1	1	62	56	37	12	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516*/CRG (12.98 EQ/18.98)	Simply Deep	3	
14	16	18	SNOOP DOGG ● DOGGYSTYLE/PRIORITY 33157*/CAPITOL (18.98)			Paid Tha Cost To Be Da Bo\$\$	3	3	63	63	47	24	MUSIQ ▲ DEF SDUL 586772*/IDJMG (12.98/18.98)	Juslien (Just Listen)	1	
15	20	22	BUSTA RHYMES ● J 20013* (12.98/18.98)			It Ain't Safe No More...	12	12	64	70	75	12	DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3	
16	14	20	BABY CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)			Birdman	4	4	65	67	86	12	VARIOUS ARTISTS MURDER INC./DEF JAM 063411*/IDJMG (12.98/18.98)	Irv Gotti Presents The Remixes	5	
17	9	5	B2K ● T.U.G. 86935*/EPIC (12.98 EQ/18.98)			Pandemonium!	3	3	HOT SHOT DEBUT			40 GLOCC EMPIRE MUSIC/WEA 39056 (18.98 CD) [M]	The Jakal	66		
18	21	14	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 050055/UMRG (12.98/18.98)			Game Time	10	10	67	78	74	11	SHAGGY ● BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	14	
19	19	15	MARIAH CAREY ▲ MONARCH/ISLAND 063487*/IDJMG (12.98/18.98)			Charmbracelet	2	2	68	61	67	9	SOUNDTRACK FOX/JIVE 41810/ZOMBA (12.98/18.98)	Drumline	61	
20	17	16	DRU HILL DEF SOUL 063377*/IDJMG (12.98/18.98)			Dru World Order	2	2	69	79	81	9	FAT JOE TERROR SQUAD/ATLANTIC 83600*/JAG (12.98/18.98)	Loyalty	11	
21	15	13	EMINEM ▲ ⁷ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)			The Eminem Show	1	1	70	71	—	—	SOUNDTRACK UNIVERSAL 156259/UMRG (11.98 CD)	XXX	16	
22	22	24	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.96/17.98)			Kings Of Crunk	2	2	71	74	71	10	KIRK FRANKLIN ● GOSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	
23	24	26	THE ROOTS MCA 112996* (18.98 CD)			Phrenology	11	11	72	80	84	8	SOUNDTRACK HOLLYWOOD 162378 (18.98 CD)	Friday After Next	23	
24	27	34	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12.98/18.98)			Paid In Full	10	10	73	77	77	13	VARIOUS ARTISTS DISTURBING THA PEACE/DEF JAM SOUTH 063205*/IDJMG (12.98/18.98)	Ludacris Presents Disturbing Tha Peace: Golden Grain	1	
25	23	23	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)			Ballers	13	13	74	68	72	10	XZIBIT ● LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	1	
26	26	28	VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)			Swizz Beatz Presents G.H.E.T.T.O. Stories	10	10	75	66	65	16	NAPPY ROOTS ▲ ATLANTIC 83524*/JAG (11.98/17.98)	Watermelon, Chicken & Gritz	3	
27	28	27	TONI BRAXTON ● ARISTA 14749 (12.98/18.98)			More Than A Woman	5	5	76	69	69	11	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3	
28	25	25	COMMON MCA 113114* (18.98 CD)			Electric Circus	9	9	77	75	85	12	SCARFACE RAP-A-LOT/NO TRYBE 12646*/MIRGIN (12.98/18.98)	Greatest Hits	10	
29	30	33	NEXT J 20016 (12.98/18.98)			The Next Episode	29	29	78	64	66	8	CRAIG DAVID ● WILSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	17	
30	34	44	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]			Chapter 2: The Voice	23	23	79	72	80	13	ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	12	
31	36	50	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)			Love Story	16	16	80	65	73	12	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15	
32	29	21	TLC ▲ ARISTA 14780 (12.98/18.98)			3D	4	4	81	73	76	10	BRIAN MCKNIGHT MOTOWN 066114/UMRG (12.98/18.98)	1989—2002: From There To Here	21	
33	82	—	GREATEST GAINER			SOUNDTRACK HOLLYWOOD 162369 (18.98 CD)	Deliver Us From Eva	33	82	76	79	8	VARIOUS ARTISTS CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21	
34	31	36	VARIOUS ARTISTS DEF JAM 063546/IDJMG (12.98/18.98)			The Source Presents: Hip Hop Hits Vol. 6	31	31	83	90	98	21	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	
35	38	54	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]			Crash The Party	24	24	84	84	—	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 4719/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37	
36	48	42	PACESETTER/HEATSEEKER IMPACT			50 CENT FULL CLIP 2003* (18.98 CD) [M]	Guess Who's Back?	36	48	91	83	25	MARY MARY COLUMBIA 82773/CRG (12.98 EQ/18.98)	Incredible	10	
37	32	32	SEAN PAUL 2 HARD/VP/ATLANTIC 83620*/JAG (9.98/13.98)			Dutty Rock	8	8	85	83	68	15	NAAM BRIGADE FORSTER BROS. 01023/ARTISTDIRECT (11.98/17.98) [M]	Early In The Game	37	
38	33	31	LL COOL J DEF JAM 063219*/IDJMG (12.98/18.98)			10	1	1	86	83	68	15	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	28	
39	40	39	GZA/GENIUS MCA 113083* (15.98 CD)			Legend Of The Liquid Sword	21	21	87	81	100	14	DOTTIE PEOPLES ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	68	
40	43	43	TALIB KWELI RAWKUS 113048*/MCA (11.98 CD)			Quality	6	6	88	81	100	14	TOO SHORT SHORT/JIVE 41816/ZOMBA (11.98/17.98)	What's My Favorite Word?	8	
41	46	48	DEBORAH COX J 20014 (12.98/18.98)			The Morning After	7	7	89	99	78	34	SOULJA SLIM CUT THROAT COMMITTEE 5819 (17.98 CD)	Years Later	91	
42	41	51	HEATHER HEADLEY RCA 69376 (9.98/13.98)			This Is Who I Am	14	14	90	94	96	15	YOLANDA ADAMS ● ELEKTRA 62690*/EEG (12.98/18.98)	Believe	7	
43	35	35	LIL' FLIP ▲ SUCKAFREEL/DJ/COLUMBIA 86521*/CRG (7.98 EQ/12.98)			Undaground Legend	4	4	91	93	82	34	PASTOR TROY MAOD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	2	
44	45	61	ERICK SERMON J 20050* (12.98/18.98)			React	13	13	92	93	82	34	BIG TYMERS ▲ CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	
45	42	49	K-CI & JOJO MCA 113069* (18.98 CD)			Emotional	18	18	93	85	88	27	LUDACRIS ▲ ³ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/19.98)	Word Of Mouf	1	
46	44	41	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)			Lord Willin'	1	1	94	95	—	—	BMD MUSIC VIBE 1200 (12.98/18.98)	Summertime	96	
47	50	40	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)			All I Have	2	2	95	88	—	—	SOUNDTRACK EPIC 86575* (18.98 EQ CD)	Barbershop	9	
48	37	29	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)			Voyage To India	1	1	96	88	—	—	SONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	
49	49	59	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)			Floetic	4	4	97	88	—	—	JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA (11.98/17.98) [M]	Blessed By Association	38	
									98	—	—	—	VARIOUS ARTISTS SPG 15131/13.98 CD)	Slow Jams Volume 1 & 2	89	

JANUARY 25
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								
1	1	NUMBER 1			EMINEM ▲ ⁸ WEB/AFTERMATH 499299*/INTERSCOPE (12.98/19.98)	The Marshall Mathers LP	15 Weeks At Number 1	99	17	DR. DRE ▲ ⁶ AFTERMATH 490485*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	147
2	2	MAKAVELI ▲ ⁴ DEATH ROW 83012*/KDCB (12.98/18.98)			The Don Killuminati: The 7 Day Theory	239	239	14	16	R. KELLY ▲ ⁴ JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	84
3	6	2PAC ▲ ⁹ DEATH ROW 83008*/KDCB (19.98/25.98)			All Eyez On Me	353	353	15	25	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	375
4	4	LIL' FLIP SUCKAFREEL/DJ/COLUMBIA 87095/CRG (11.98 EQ/16.98) [M]			The Leprechaun	15	15	16	23	MARY J. BLIGE ▲ ³ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	148
5	3	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)			Greatest Hits	212	212	17	—	N.W.A. ● RUTHLESS/PRIORITY 40932*/CAPITOL (17.98 CD)	Greatest Hits	16
6	13	DONNIE MCCLURKIN ▲ ³ ERITY 43150/ZOMBA (11.98/17.98) [M]			Live In London And More...	118	118	18	—	EAZY-E RUTHLESS/PRIORITY 29495*/CAPITOL (17.98 CD)	Eternal E	16
7	12	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)			Greatest Hits	408	408	19	10	NELLY ▲ ³ FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	130
8	5	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)			The Slim Shady LP	146	146	20	—	NAS ▲ ² COLUMBIA 86773*/CRG (7.98 EQ/11.98)	I Am...	34
9	7	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)			Me Against The World	331	331	21	19	MARY MARY ▲ ² COLUMBIA 83740/CRG (7.98 EQ/11.98)	Thankful	125
10	8	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF DGN/ISLAND 548904/IDJMG (12.98/18.98)			Legend	323	323	22	14	NAS ▲ COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	65
11	9	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)			E. 1999 Eternal	253	253	23	11	THE TEMPTATIONS MOTOWN 153352/UMRG (6.98/11.98)	The Best Of The Temptations: 20th Century Masters The Millennium Collection Vol. 2	20
12	15	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 73011*/ARISTA (19.98/24.98)			Life After Death	263	263	24	—	JODECI ▲ ³ UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	142
								25	—	MARVIN GAYE MOTOWN 153732/UMRG (6.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	17

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Association 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.

Main chart table with columns for THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION, and a second set of columns for the same information on the right side.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES RECORDED THIS WEEK. GREATEST GAINER/AIRPLAY AND GREATEST GAINER/SALES ARE AWARDED, RESPECTIVELY, FOR THE LARGEST SALES AND AIRPLAY INCREASES ON THE CHART. VIDEOCLIP AVAILABILITY INDICATES RETAIL SINGLE AVAILABLE AND IS REMOVED UPON RECORDING INDUSTRY ASSOCIATION OF AMERICA (RIAA) CERTIFICATION. RIAA CERTIFICATION FOR NET SHIPMENT OF 500,000 UNITS (GOLD), 1,000,000 UNITS (PLATINUM), WITH ADDITIONAL MILLION INDICATED BY A NUMBER FOLLOWING THE SYMBOL. RETAIL LAUNCH INDICATES FIRST FULL WEEK THAT RETAIL RECORD CONTRIBUTES TO SONG'S POINT TOTAL. AIRPLAY-ONLY SINGLES ARE NOT ELIGIBLE FOR THE HOT R&B/HIP-HOP SINGLES & TRACKS UNTIL THEY REACH THE TOP 75 OF THE HOT R&B/HIP-HOP AIRPLAY CHART. SONGS ARE REMOVED FROM THE HOT R&B/HIP-HOP SINGLES & TRACKS AND HOT R&B/HIP-HOP AIRPLAY CHARTS SIMULTANEOUSLY IF THEY HAVE BEEN ON THE HOT R&B/HIP-HOP SINGLES & TRACKS FOR MORE THAN 20 WEEKS AND RANK BELOW 50. CD SINGLE AVAILABLE. DVD SINGLE AVAILABLE. CD MAXI-SINGLE AVAILABLE. CASSETTE SINGLE AVAILABLE. VINYL MAXI-SINGLE AVAILABLE. VINYL SINGLE AVAILABLE. CASSETTE MAXI-SINGLE AVAILABLE. CATALOG NUMBER IS FOR CD, DVD, OR CASSETTE, RESPECTIVELY, BASED ON AVAILABILITY. ©2003, VNU BUSINESS MEDIA, INC., AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

R&B/HIP-HOP



Words & Deeds

by Rhonda Baraka

BIG OOMP GOES NATIONAL: For years, Big Oomp Records has been a major force in Atlanta and the South. Now it looks like the rest of the nation will get to hear what all the hoopla is about. The label's premier artist, 18-year-old **Baby D**, has just signed a multimillion-dollar deal with Epic Records to release his third album, which will be his first for a major label.

Southern artist to national artist. "Right now the South is blowing up, from **Lil Jon** to **Pastor Troy** to **T.I.** to **Archie**," he says. "The South is being looked at as the new thing for 2003 and the next four or five years. Right now I feel like I'm a part of the new revolution, so I'm happy. I'm not looking at it as a change. I'm looking at it as bringing something new to the table."

BIG CAT ON THE PROWL: Another ATL label looking to make major moves—but without a major label—is the ever-present Big Cat Records. The Compendia-distributed label is currently working its new artist **P.B.T.**, a rapper from Starkville, Miss.

"I was raised on blues: **Bobby Blue Bland**, **Tyrone Davis**, **Sam Cooke**," says the artist, whose name is an acronym for "prayer, belief, and trust." "Lyrically, I'm talking about things that go on in life . . . I want my mama to listen to it and my grandmama to listen to it."

P.B.T.'s CD, *Pimpin' My Pen*, drops in March. Lead single "Act a Fool Wit It" features appearances by **Rasheeda** and **404 Soldiers**. Guests also include **Jagged Edge** and reggae star **Buju Banton**, whose Gargamel label is distributed by Big Cat. For more information on Big Cat Records, visit bigcatrecords.net.

FAZERADIO: Check out **Hard Hittin' Harry's** new mix show, *Pulse*, on fazeradio.com, a site featuring underground and mainstream hip-hop. Shows are updated weekly and are totally commercial-free. In addition to the Brooklyn, N.Y.-based Harry, the site features **Black Assasun** from Atlanta, **DJ Graffiti** from Detroit, and the monthly *Therapy* show with **DJ Psychology**. For more info, contact **Erika Wallace** at erika@fazeradio.com.

RAPPING UP THE GRAMMYS: Prominent rappers **Nelly** and **Eminem** are among those nominated for the highly coveted record of the year (Nelly's "Dilemma" and Eminem's "Without Me") and album of the year (*Nellyville* and *The Eminem Show*, respectively) awards. Congratulations to both men, who are also in the running for best rap album. And congratulations and good luck to all the nominees.

Rhonda Baraka may be reached at rb3506@aol.com.



BIG OOMP (LEFT) AND BABY D

Baby D's current Big Oomp CD, *Baby D: AKA Little Chopper*, has sold an impressive 70,000 units since its September 2002 release. The Epic project, which primarily comprises new material, is due in June.

Label CEO **Big Oomp**, who says majors have been courting his artists since 1998, decided to take a major-label deal after all these years because bootleggers are putting a serious dent in sales.

"We're an independent label that does very well," Big Oomp says. "But right now the bootlegging has gotten so bad [that] it's really killing the independent world. To spend your money, do all the promotion to get your artist out there . . . you can do all that work. But at the end of the day, there's no money. The reason we went on and took a deal is because there's no way to win independently right now. If we can't keep growing independently, we might as well jump into the system and take a chance on what they can do for us."

Oomp says one of his biggest concerns about signing with a major was "making sure I got a lot of say-so over the promotion and production ends. New York will take an artist from the South that it doesn't understand, throw him out there, and nobody will pick up on him. Then it's a done deal."

Baby D is not at all concerned about making the transition from

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	11	Miss You	AALIYAH (BLACKGROUND)	26	22	12	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)	51	52	7	I Don't Give A @#&%	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
2	2	11	Bump, Bump, Bump	BX & P. DIDDY (I.U.G./EPIC)	27	23	17	Talkin' To Me	AMERIE (RUSE/COLUMBIA)	52	57	8	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
3	1	24	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	28	26	35	I Care 4 U	AALIYAH (BLACKGROUND)	53	—	1	Beautiful	SNOPP DGGG (DGGGSTYLE/PRIORITY/CAPITOL)
4	12	13	Ignition	R. KELLY (JIVE)	29	19	23	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	54	66	5	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
5	4	17	Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	30	32	9	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	55	55	10	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
6	6	17	I Should Be...	DRU HILL (DEF SOUL/JMG)	31	31	12	One Of Those Days	WHITNEY HOUSTON (ARISTA)	56	—	1	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
7	21	5	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	32	34	15	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	57	65	5	Angel	AMANDA PEREZ (POWERHOUSE)
8	7	18	Fabulous	JAHMIL FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	33	29	20	React	ERICK SERMON FEAT. REDMAN (J)	58	59	5	Pimp Juice	NELLY (FO REEL/UNIVERSAL/UMRG)
9	3	20	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	34	48	6	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	59	58	13	What We Do	FREEMAY (ROC-A-FELLA/DEF JAM/UMRG)
10	13	6	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	35	35	28	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	60	67	3	Cot Dam	CLIPSE (STAR TRAK/ARISTA)
11	8	25	dontchange	MUSIQ (DEF SOUL/JMG)	36	45	8	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	61	63	7	The Morning After	DEBORAH COX (J)
12	9	10	Thugz Mansion	ZPAC FEAT. NAS (IMMARI/DEATH ROW/INTERSCOPE)	37	51	5	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	62	61	7	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
13	15	12	Made You Look	NAS (ILL WILL/COLUMBIA)	38	38	20	He Is	HEATHER HEADLEY (RCA)	63	69	8	Imagine That	NEXT (J)
14	11	18	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	39	42	13	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	64	64	6	This Very Moment	K-CI & JOJO (HOLLYWOOD/MCA)
15	10	15	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	40	41	6	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	65	53	16	Jenny From The Block	JENNIFER LOPEZ (EPIC)
16	16	12	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	41	46	11	Guess What	SYLVEENA JOHNSON (JIVE)	66	71	4	Take You Home	ANGIE MARTINEZ FEAT. KEUS (ELEKTRA/EEG)
17	18	14	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	42	44	10	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	67	50	14	From The Chuuch To Da Palace	SNOPP DGGG (DGGGSTYLE/PRIORITY/CAPITOL)
18	25	7	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	43	36	33	Baby	ASHANTI (MURDER INC./AJM/UMRG)	68	70	3	Choppa Style	CHOPPA FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL/UMRG)
19	14	17	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	44	37	30	Dilemma	NELLY FEAT. KELLY ROWLAND (FO REEL/UNIVERSAL/UMRG)	69	—	1	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMRG)
20	27	6	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	45	33	32	Stingy	GINUWINE (EPIC)	70	—	1	That Girl	MARQUEE HOUSTON (I.U.G./AJM/INTERSCOPE)
21	24	13	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	46	40	18	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	71	62	4	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
22	17	26	Luv U Better	LL COOL J (DEF JAM/UMRG)	47	43	16	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)	72	75	9	8 Mile	EMINEM (SHADY/INTERSCOPE)
23	28	11	How You Gonna Act Like That	TYRESE (J)	48	39	15	Thug Lovin'	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)	73	72	19	Multiply	XZIBIT (LOUD/COLUMBIA)
24	20	43	Gimme The Light	SEAN PAUL (BLACK SHADOW/HARD V/P/ATLANTIC)	49	54	5	Laundromat	NIVEA (JIVE)	74	—	1	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)
25	30	15	Sick Of Being Lonely	FIELD MOB (MCA)	50	47	21	Little Things	INDIA.ARIE (MOTOWN/UMRG)	75	—	1	Getcha Hands Up	E.S.G. & SLIM THUG (I-S-E ENTERTAINMENT)

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. 142 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.

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	13	Ignition	R. KELLY (JIVE)	26	28	10	Ahh! Dee! Ahh!	SANDMAN (LD END)	51	57	2	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
2	—	1	Everybody	HAIKZ THE RIPPA (BODY HEAD)	27	22	8	Jenny From The Block	JENNIFER LOPEZ (EPIC)	52	70	10	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
3	4	4	Feelin' You	SOLANGE (MUSIC WORLD/COLUMBIA)	28	10	17	Heatseeker	YOUNG M.C. (STIMULUS)	53	55	5	Can I	PRINCE EP (AVS/LIGHTYEAR)
4	2	15	This Is My Party	FABULOUS (DESERT STORM/ELEKTRA/EEG)	29	23	8	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	54	65	28	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
5	35	7	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	30	19	8	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	55	74	18	Like I Love You	JUSTIN TIMBERLAKE (JIVE)
6	56	2	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	31	32	12	What We Do	FREEMAY (ROC-A-FELLA/DEF JAM/UMRG)	56	71	10	One Of Those Days	WHITNEY HOUSTON (ARISTA)
7	7	8	Thug Lady	RACKTON & SQUABBLE (ROMEI)	32	27	15	Throw Up	RACK CITY (447/LANDSPEED)	57	72	8	Breathe	BLU CANTRELL (REDZONE/ARISTA)
8	8	8	Dance With Me	JAMIE LEE (JIVE)	33	16	19	Here And Now (Full Circle)	SHAGGY FEAT. BRIAN & TONY GOLD (BIG RYD/INCA)	58	—	10	Hay Sexy Lady	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
9	3	13	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	34	36	13	It Just Happened	NIKIE BATEY (AVS)	59	47	10	Big Poppa/Warmin'	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
10	6	9	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	35	14	13	Truly Yours	NARAE (KIRBY)	60	45	8	Hovi Baby	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)
11	34	12	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	36	43	42	Grindin'	CLIPSE (STAR TRAK/ARISTA)	61	75	22	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
12	20	12	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	37	24	10	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	62	48	24	Full Moon	BRANDY (ATLANTIC)
13	15	8	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	38	30	10	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	63	—	33	Move B***h (Vinyl)	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/UMRG)
14	5	8	Faithful To	POWWY BROS. (POWWER MOVES/DRPHEUS)	39	26	16	Run 4 Us	MARIE LANE (INTELLIGENT/EAST CLEVELAND)	64	—	2	Buying Out The Bar	THE BEATNUTS (LUUKYARD/PIT FIGHT/LANDSPEED)
15	18	10	Dilemma/Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	40	—	1	X Gon' Give It To Ya	DMX (BLOODLINE/RUFF RYDERS/DEF JAM/UMRG)	65	51	8	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
16	9	4	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	41	13	13	Shady	BIG "C" (SOUTHPAW/WKS)	66	46	3	Mr. Baller	ROYCE DA 5'0" (GAME/LANDSPEED/IN THE PAINT/NOCH)
17	11	5	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	42	60	9	Skills	GANG STARR (VIRGIN)	67	58	9	Take You Home	ANGIE MARTINEZ FEAT. KEUS (ELEKTRA/EEG)
18	39	2	Just Like You	G-WIZ (COMPOUND/DRPHEUS)	43	44	13	From The Chuuch To Da Palace	SNOPP DGGG (DGGGSTYLE/PRIORITY/CAPITOL)	68	—	2	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
19	12	29	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	44	63	13	Girl Talk	TLC (ARISTA)	69	—	12	Nothin's Free/Don't Give A @#&%	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
20	31	4	Focus	JOE BUDDEN (SPIT/DEF JAM/UMRG)	45	38	9	Thug Lovin'	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)	70	—	27	Nothin'	N.O.R.E. (DEF JAM/UMRG)
21	25	10	Rock The Party	BENZINO (SURRENDER/ELEKTRA/EEG)	46	49	10	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	71	73	8	I Want A Girl Like You	JOE FEAT. JADAKISS (FOX/JIVE)
22	40	14	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)	47	61	4	Never Scared	BONECRUSHER AND HIS INDUSTRY FRIENDS (BREAK EM OFF)	72	—	18	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
23	21	15	React	ERICK SERMON FEAT. REDMAN (J)	48	54	10	Love Yourself	EMINEM (SHADY/INTERSCOPE)	73	67	11	Baby	ASHANTI (MURDER INC./AJM/UMRG)
24	17	13	Virginity	TIGI (I.U.G./AJM/INTERSCOPE)	49	—	1	Love Iz	ERICK SERMON FEAT. AL GREEN (J)	74	29	24	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
25	33	6	Bump, Bump, Bump	BX & P. DIDDY (I.U.G./EPIC)	50	41	73	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	75	—	11	Bunny Hop	DA ENTOURAGE (RED BOY)

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



by Leila Cobo

Latin Notas™

Signings Boost Fortunes Of Rock En Español



PINO

Despite this, with the exception of Volumen Cero, all the signings took place in Puerto Rico. By industry standards, this would have been more likely to occur in Los Angeles, which has long been considered the U.S. capital of rock en español. Universal Music Latino alternative product marketing manager Elena Rodrigo says, "Bands in Puerto Rico have a devoted audience. Bands like Vivanativa are rock stars [there]. But in the U.S., in most of the cities with established bands, that doesn't happen."

Skapulario singer/songwriter David Ramos says, "Here we have, all year long, an enormous group of people showing their talent around the island. It was a matter of time before major labels found out."

Labels' interest in rock en español may indicate a willingness to take a new approach to business by looking into other music ventures. Companies will no doubt also take into consideration how independent bands market themselves: by touring hard and implementing street-marketing strategies.

"The big push from this genre comes from playing live constantly," Pino says. "It is about word-of-mouth, live shows, and the people that go to them. The secret of bands like Algarète is that they have a following. Whether they get airplay or not, they are going to keep on working and selling. And if they sell [in Puerto Rico], there has to be a market in New York, Miami, and Los Angeles."

Albums by Puerto Raices and Algarète are scheduled for release in February; a disc by Skapulario will hit shelves in April. Albums by Circo and Orbe Azul are expected in the summer.

with product coming only from labels' regional offices, typically those in countries with a longer history of rock en español, such as Mexico or Argentina.

Furthermore, most of the signings took place immediately after Puerto Rico's only station dedicated solely to rock en español—WCOM (Cosmos 94), owned by Spanish Broadcasting Systems—changed to become top 40 station Onda 94 last October.

AGUILAR TO UNIVISION: Pepe Aguilar's signing with Univision Records (*Billboard Bulletin*, Jan. 14) marks the label's first deal with a major artist since its launch.



AGUILAR

Cuba and Miguel Angel Guzmán from the Dominican Republic were voted the winners.

Sony Discos, which partnered with Telemundo for the venture, released in late December a *Protagonistas de la Música* album featuring the 14 contestants singing one track each, plus a bonus track featuring Jaci Velásquez and Pablo Portillo. This issue, the disc is the Pacesetter on the *Billboard* Top Latin Albums chart, jumping from No. 52 to No. 24. A second CD featuring the show's finalists, *The Best of Protagonistas de la Música*, will be released Feb. 25. Higuera and Guzmán will begin recording solo albums and plan to release them in late spring.

WMA MOVE: In April, the William Morris Agency (WMA) will open a full-service office in Miami. The office will be headed by WMA senior VP Raúl Mateu, who will relocate to Miami from New York.

Two other agents will transfer to Miami, including Michel Vega, who will focus primarily on musical clients. The agency is expected to add one other staffer, who will concentrate on sponsorships and other commercial ventures.

WMA's move to Miami is directly related to the agency's growing interest in the Latin entertainment industry, including music, much of which is based out of Miami.

"Our Miami operation will allow us to better serve our clients in Spanish, English, or in both languages," Mateu says. "It will also allow us to be a bridge between networks and production companies in Latin America who are looking for business opportunities in the U.S. and for companies here who want to expand their operations south of the border."

In addition, WMA plans to step up its already strong presence in the Latin music market, and its Miami locale should open up new possibilities for artist exposure in TV and film. As well as working major acts, the agency has also been developing newer acts, using touring as a tool.

The new WMA offices will be located at 119 Washington Ave. in Miami Beach. The last time the company opened new offices was in 1973, when it opened its doors in Nashville to serve the country music industry. Other WMA offices are located in New York; Beverly Hills, Calif.; and London.

Grammy Award winner Aguilar, whose recording career spans 12 years, terminated his contractual agreement with Musart/Balboa and said he was hoping for "a fresh breath of air and a new beginning."

Univision is hoping for a long-term relationship with the multi-album deal and plans to release the first studio set in March. Although Univision's Fonovisa label boasts a roster that includes such major regional Mexican acts as Los Tigres del Norte, Banda el Recodo, and pop/grupero icon Marco Antonio Solís, these acts will not be in direct competition for resources with Aguilar. "That's the beauty of having two separate labels," says José Béhar, president/CEO of Univision Music Group, who has been courting Aguilar since attending one of his concerts last September at the Hollywood Bowl.

No details were given on the terms of the deal, but it was described as "lucrative" for both parties. Conversations are also under way regarding a publishing deal with Aguilar. Last year, Musart renewed its contract with its other major star, Joan Sebastian.

PRIZE PROTAGONISTS: Telemundo talent search/reality show *Protagonistas de la Música* (Music Protagonists) ended Jan. 15 after a 14-week run. Barbara Higuera from

RIAA Latin Certifications For December

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

MULTI-PLATINUM ALBUMS

Selena, *All My Hits: Todos Mis Exitos*, EMI Latin, 600,000.
Selena, *Entre a Mi Mundo*, EMI Latin, 600,000.
Selena, *Anthology*, EMI Latin, 600,000.
Mana, *Revolution de Amor*, Warner Music Latina, 400,000.

PLATINUM ALBUMS (200,000 units)

Selena, *Anthology*, EMI Latin, her sixth.
Selena, *All My Hits: Todos Mis Exitos*, EMI Latin, her seventh.
Selena, *Entre a Mi Mundo*, EMI Latin, her eighth.
Selena, *Siempre Selena*, EMI Latin, her ninth.
Selena, *All My Hits: Todos Mis Exitos, Vol. 2*, EMI Latin, her 10th.
Shakira, *Grandes Exitos*, Sony Discos, her third.
Victor Manuelle, *A Pesar de Todo*, Sony Discos, his third.

Victor Manuelle, *Victor Manuelle*, Sony Discos, his fourth.

Alejandro Fernandez, *Muy Dentro de Mi Corazon*, Sony Discos, his fourth.

Alejandro Fernandez, *Mi Verdad*, Sony Discos, his fifth.

Gerardo Reyes, *Mexicanismo*, Sony Discos, his first.

Mana, *Revolution de Amor*, Warner Music Latina, its fourth.

Luis Miguel, *Mis Boleos Favoritos*, Warner Music Latina, his third.

GOLD ALBUMS (100,000 units)

Selena, *Anthology*, EMI Latin, her seventh.
Selena, *All My Hits: Todos Mis Exitos*, EMI Latin, her eighth.
Selena, *Entre a Mi Mundo*, EMI Latin, her ninth.
Selena, *Siempre Selena*, EMI Latin, her 10th.
Selena, *All My Hits: Todos Mis Exitos, Vol. 2*, EMI Latin, her 11th.
Shakira, *Grandes Exitos*, Sony Discos, her third.
Los Razos de Sacramento, *Dandole Vuelo a la Hilacha*, BMG U.S.

Latin, their sixth.

Jaguaires, *El Primer Instinto*, BMG U.S. Latin, their first.

Grupo Control, *Fuera de Control*, EMI Latin, its second.

Banda Arkangel R-15, *Estos Si Son Corridos*, Sony Discos, its first.

Victor Manuelle, *A Pesar de Todo*, Sony Discos, his fourth.

Victor Manuelle, *Victor Manuelle*, Sony Discos, his fifth.

Ruben Blades, *Amor y Control*, Sony Discos, his second.

Ruben Blades, *Caminando*, Sony Discos, his third.

Alejandro Fernandez, *Muy Dentro de Mi Corazon*, Sony Discos, his fourth.

Alejandro Fernandez, *Mi Verdad*, Sony Discos, his fifth.

Gerardo Reyes, *Mexicanismo*, Sony Discos, his first.

Mana, *Revolution de Amor*, Warner Music Latina, its fourth.

Luis Miguel, *Mis Boleos Favoritos*, Warner Music Latina, his third.

Olga Tañón, *Sobrevivir*, Warner Music Latina, her fourth.

Ricardo Montaner, *Suma*, Warner Music Latina, his fourth.

JANUARY 25 2003 **Billboard** **HOT LATIN TRACKS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	13	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
2	2	2	15	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	2
3	18	20	4	SEDUCEME INDIA / INFANTE, K.C. PORTER (INDIA B. CONTRERAS, J. GREGO, S. MARTE)	India SONY DISCOS	3
4	19	22	4	ASI ES LA VIDA H. GATICA, K. O. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	4
5	9	6	9	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHOA (S. MEBARAK, R. L. FOCHOA)	Shakira EPIC / SONY DISCOS	5
6	5	7	23	NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
7	4	3	29	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	3
8	3	5	29	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
9	6	4	26	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	4
10	16	15	30	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
11	7	9	23	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)	Conjunto Primavera FONOVISA	3
12	14	10	23	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE / UNIVISION	3
13	13	8	43	ENTRA EN MI VIDA A. BAQUEIRO, L. GARDIA, N. SCHAURIS	Sin Bandera SONY DISCOS	3
14	11	18	21	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	5
15	17	14	10	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. CK. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	14
16	8	13	16	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)	Cristian ARIOLA / BMG LATIN	2
17	20	17	9	MARCHATE R. NERIO (ESTEFANO)	Gisselle ARIOLA / BMG LATIN	17
18	22	16	11	HASTA QUE VUELVAS L. MIGUEL, B. SILVETTI (F. GARZA, B. JUJULIM, A. RAMOS MUNOZ)	Luis Miguel WARNER LATINA	16
19	12	12	20	LA REINA DEL SUR LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	9
20	25	24	13	EN NOMBRE DE LOS DOS J. M. LUGO (D. ALFARNO)	Victor Manuelle SONY DISCOS	14
21	26	26	7	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VINUEGA)	Palomo DISA	21
22	10	11	18	LA CHICA SEXY M. QUINTERO, LARA (M. QUINTERO, LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	10
23	29	23	12	CORAZON CHIQUITO A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA	23
24	24	21	17	ERES MI RELIGION FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	17
25	32	28	5	DIMELO A. JAEEN (I. CHESTER)	Alejandro Montaner SONY DISCOS	25
26	15	25	24	ASEREJE M. RUIZ, M. RUIZ, M. BENITO	Las Ketchup SONY DISCOS	1
27	27	31	17	SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WARNER LATINA	8
28	31	27	14	DONDE VAYAS A. VALENZUELA, D. VALENZUELA (F. ROSARIO)	German Lizarraga DISA	26
29	34	38	12	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	25
30	21	19	17	SI NO FUERA POR TI E. ESTEFAN, JR., J. SECADA, A. PENIA (G. MARCO)	Jon Secada CRESCENT MOON / SONY DISCOS	3
31	35	35	3	LA SUEGRA BANDA MACHOS (E. MOGUEL DIAZ)	Banda Machos WEA/EMX / WARNER LATINA	31
32	43	39	3	NOCHES ETERNAS E. PAEZ, I. D. LIZARRAGA, J. MONTANO, N. SERRANO FLORES, J. A. FIGUEROA, JIMENEZ (F. VALDEZ, LEAL)	Nico Flores Y Su Banda Puro Mazatlan RCA / BMG LATIN	32
33	NEW	1	1	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. ROMERO)	Fabian Gomez SONY DISCOS	33
34	36	40	4	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	34
35	30	29	10	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	26
36	37	32	5	EL AMOR NO TIENE EDAD J. A. LEDEZMA (R. AMPARO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	36
37	37	32	5	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	24
38	44	—	12	LA SALSA VIVE S. GEORGE (J. L. PILOTO, S. GEORGE)	Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda WEACARIBE / WARNER LATINA	22
39	39	44	6	UN MONTON DE ESTRELLAS J. M. LUGO (L. INARES)	Gilberto Santa Rosa SONY DISCOS	39
40	33	36	13	CAPRICO MALDITO M. MORALES (F. GARZA)	Los Rieleros Del Norte FONOVISA	23
41	28	34	11	LAS VIAS DEL AMOR A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, J. LIZARRAGA, N. HERNANDEZ)	Banda El Recodo FONOVISA	23
42	NEW	—	—	TAN BUENA J. AGUIRRE, J. P. MANZANERO (W. GARCIA)	Son De Cali UNIVISION	42
43	42	33	17	TE VAS R. PEREZ (R. PEREZ, R. LIVI)	Luis Fonsi UNIVERSAL LATINO	25
44	40	37	14	QUIERO QUE ME HAGAS EL AMOR E. NAZARIO, T. TORRES (L. A. MARQUEZ)	Ednita Nazario SONY DISCOS	9
45	45	38	2	ELEGISTE PERDER A. JAEEN, A. LOPEZ, E. TORRES (C. ZALLES)	Angel Lopez SONY DISCOS	45
46	46	41	13	TU NO SOSPECHAS A. JAEEN (A. JAEEN, W. PAZ, R. VERGARA)	Jordi SONY DISCOS	27
47	38	48	17	CARALUNA L. FOCHOA, BACILOS, G. VASQUEZ (J. VILLAMIZAR)	Bacilos WARNER LATINA	16
48	50	41	12	TE AMO TANTO M. BLASCO, L. RUSTICI (Y. AIRE)	Yaire LIDERES	34
49	49	—	24	QUE DIOS SE APIADE DE MI J. L. PILOTO, M. LOPEZ (J. L. PILOTO)	Lourdes Robles LATIN WORLD	32
50	49	—	24	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	5

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 55 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it 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 availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	19	19	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA
2	6	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	22	15	ASEREJE SONY DISCOS	LAS KETCHUP
3	2	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	23	27	QUIERO QUE ME HAGAS EL AMOR SONY DISCOS	EDNITA NAZARIO
4	4	NO ME ENSEÑASTE EMI LATIN	THALIA	24	25	TE VAS UNIVERSAL LATINO	LUIS FONSI
5	3	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	32	37	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
6	7	TODD MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	31	31	TU NO SOSPECHAS SONY DISCOS	JORDI
7	5	CUANDO ME MIRAS ASI ARIOLA / BMG LATIN	CRISTIAN	26	26	TE AMO TANTO LIDERES	YAIRES
8	16	ASI ES LA VIDA WARNER LATINA	OLGA TANON	28	28	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
9	9	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	29	30	MI PRIMER MILLON WARNER LATINA	BACILOS
10	8	Y TU TE VAS SONY DISCOS	CHAYANNE	30	35	SIRENA SONY DISCOS	SIN BANDERA
11	11	MARCHATE ARIOLA / BMG LATIN	GISSELLE	31	23	CARALUNA WARNER LATINA	BACILOS
12	10	SI NO ESTAS RPE / UNIVISION	AREA 305	32	29	ANGEL DE AMOR WARNER LATINA	MANA
13	12	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	33	24	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA
14	17	SEDUCEME SONY DISCOS	INDIA	34	33	JENNY FROM THE BLOCK EPIC	JENNIFER LOPEZ FEATURING JADA PINKETT & STYLES
15	13	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	35	36	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
16	20	DIMELO SONY DISCOS	ALEJANDRO MONTANER	36	38	KILOMETROS SONY DISCOS	SIN BANDERA
17	17	ERES MI RELIGION WARNER LATINA	MANA	37	40	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
18	18	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER	38	—	A QUIEN LE IMPORTA EMI LATIN	THALIA
19	21	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS	39	—	MORI J&N / SONY DISCOS	TRANZA
20	14	SI NO FUERA POR TI CRESCENT MOON / SONY DISCOS	JON SECADA	40	—	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	SEDUCEME SONY DISCOS	INDIA	31	31	MI PRIMER MILLON WARNER LATINA	BACILOS
2	1	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	23	23	HAY DE MI, HAY DE TI PLATINO / UNIVERSAL LATINO	ANTONY SANTOS
3	5	ASIS LA VIDA WARNER LATINA	OLGA TANON	22	22	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
4	3	LA SALSA VIVE WEACARIBE / WARNER LATINA	KAREN / UNIVERSAL LATINO	38	38	NOCHES DE FANTASIA KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
5	10	TAN BUENA UNIVISION	SON DE CALI	—	—	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES
6	4	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	—	—	SIRENA SONY DISCOS	SIN BANDERA
7	7	AMOR ETERNO HUP	NUEVA ERA	20	20	TE VAS UNIVERSAL LATINO	LUIS FONSI
8	15	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	34	34	BEAUTIFUL RCA	CHRISTINA AGUILERA
9	8	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA	35	35	BREATH CATALOGUE / CAPITOL	TELEPOP MUSIK
10	14	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINDONES	30	—	VUELA MUJER AE LATIN	RAULIN ROSENDO
11	12	SI NO ESTAS RPE / UNIVISION	AREA 305	31	21	QUIERO QUE ME HAGAS EL AMOR SONY DISCOS	EDNITA NAZARIO
12	11	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	25	25	AZUCAR MEDLEY SONY DISCOS	CELIA CRUZ
13	13	DOS LOCOS J&N / SONY DISCOS	MONCHY & ALEXANDRA	—	—	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
14	17	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	30	30	NO ME ENSEÑASTE EMI LATIN	THALIA
15	18	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	36	36	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
16	16	JENNY FROM THE BLOCK EPIC	JENNIFER LOPEZ FEATURING JADA PINKETT & STYLES	39	39	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
17	6	ARRANCA EN FAI SONY DISCOS	LIMI T 21	28	28	UN BESO UNIVERSAL LATINO	GRUPO MANIA
18	19	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	—	—	TODD MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
19	9	LA CERVEZA SONY DISCOS	ELVIS CRESPO	24	24	ERES MI RELIGION WARNER LATINA	MANA
20	40	MARCHATE ARIOLA / BMG LATIN	GISSELLE	—	—	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SUENA EMI LATIN	INTOCABLE	30	30	UNA ORACION MUSART / BALBOA	PANCHO BARRAZA
2	2	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	24	24	AMOR DE INTERNET JM	SOCIOS DEL RITMO
3	5	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	26	26	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
4	4	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	18	18	ERES IMPOSIBLE DE OLVIDAR MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS
5	3	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	21	21	ASEREJE EMI LATIN	LA ONDA
6	6	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	26	23	MI DERROTA DISA	BETO Y SUS CANARIOS
7	8	CORAZON CHIQUITO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	27	25	PALABRAS HERMOSAS UNIVISION	CHUY VEGA
8	9	DONDE VAYAS DISA	GERMAN LIZARRAGA	40	40	PARA OLVIDARME DE TI DISA	LOS REYES DEL CAMINO
9	19	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	38	38	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA
10	14	AFORTUNADO MUSART / BALBOA	JOAN SEBASTIAN	—	—	EL BALLE DE LA TOALLITA DISA	JOEL HIGUERA CON SU NUEVO GRUPO DISA
11	10	COMER A BESOS FONOVISA	LOS TEMERARIOS	27	27	CREO ESTAR SONANDO UNIVISION	JESSIE MORALES: EL ORIGINAL DE LA SIERRA
12	11	CAPRICO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	34	34	NECESITO UN AMOR COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
13	12	LA SUEGRA WEA/EMX / WARNER LATINA	BANDA MACHOS	31	31	NO ME ENSEÑASTE EMI LATIN	THALIA
14	7	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECODO	35	35	DESAIRES LA SIERRA	BANDA TIERRA BLANCA
15	15	NOCHES ETERNAS RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN	—	—	MICAELE SONY DISCOS	QUETO VECES DEL RANCHO
16	13	EL DOLOR DE TU PRESENCIA EMI LATIN	JENNIFER PENA	—	—	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA
17	20	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	33	33	FUJI TAN FELIZ COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
18	16	QUERIDO LADRON FONOVISA	AROMA	36	36	UN MONTON DE ESTRELLAS FONOVISA	GRUPO MOJADO
19	17	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY	32	32	EL AMOR NO ACABA UNIVISION	OUETO
20	22	NO QUE NO EMI LATIN	CONTROL	35	35	TE SOLTE LA RIENDA SONY DISCOS	LUPILLO RIVERA

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																																														
1	1	1	20	NUMBER 1 LAS KETCHUP SHAKETOWN/COLUMBIA 86980 /SONY DISCOS (115 98 EQ CD) [M]	Las Ketchup	1	45	48	35	19	GILBERTO SANTA ROSA SONY DISCOS 84781 (6 98 EQ/16 98) [M]	Viceversa	2																																																														
2	4	15	6	GREATEST GAINER LOS BUKIS FONOVISA 0681 UG (14 98 CD) [M]	30 Inolvidables	2	50	62	70	10	PANCHO BARRAZA MUSART 2713/BALBOA (5 98 CD)	Las Romanticas De Pancho Barraza	41																																																														
3	2	2	18	SHAKIRA SONY DISCOS 87611 (15 98 EQ CD)	Grandes Exitos	1	51	55	47	14	LOS ANGELES DE CHARLY FONOVISA 50665/UG (9 98/13 98) [M]	Bonita Mujer	10																																																														
4	3	3	34	JUANES SURFO 017532/UNIVERSAL LATINO (16 98 CD) [M]	Un Dia Normal	2	52	47	45	6	ELVIS CRESPO SONY DISCOS 87663 (14 98 EQ CD)	Greatest Hits	45																																																														
5	5	4	7	RICARDO ARJONA SONY DISCOS 84564 (17 98 EQ CD) [M]	Santo Pecado	3	53	69	60	4	VARIOUS ARTISTS UNIVISION 310021/UG (10 98/14 98)	Guerra De Estados Pesados Vol. 4	24																																																														
6	8	24	10	VARIOUS ARTISTS UNIVISION 310090/UG (11 98/15 98)	Arcoiris Musical Mexicano Vol. 2	6	54	75	—	34	LOS TEMERARIOS DISA 727024/UG (8 98/13 98)	Historia Musical	1																																																														
7	14	14	7	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14 98 CD) [M]	30 Inolvidables	7	55	68	51	7	ROCIO DURCAL ARIOLA 96610/BMG LATIN (13 98 CD)	En Concierto: Inolvidable	48																																																														
8	13	13	9	LIMITE UNIVERSAL LATINO 066373 (8 98/13 98) [M]	Soy Asi	8	56	63	—	27	VARIOUS ARTISTS LIDERES 950415 (7 98/13 98)	15 Postales De Amor	11																																																														
9	11	9	21	MANA WARNER LATINA 48566 (10 98/13 98)	Revolucion De Amor	1	57	58	48	4	VARIOUS ARTISTS J&N 87551/SONY DISCOS (14 98 EQ CD)	Salsahits 2003	48																																																														
10	9	12	11	KUMBIA KINGS EMI LATIN 42526 (7 98/11 98)	All Mixed Up: Los Remixes	3	58	50	55	7	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9 98/14 98)	Shhh!	1																																																														
11	10	6	12	LOS TIGRES DEL NORTE FONOVISA 50666/UG (14 98 CD)	La Reina Del Sur	1	59	66	65	12	LOS RAZOS RCA 96788/BMG LATIN (12 98 CD) [M]	Dandole Vuelo A La Hilacha	12																																																														
12	12	8	17	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11 98/18 98)	Quizas	1	60	51	50	27	SOUNDTRACK SONY DISCOS 84551 (15 98 EQ CD)	El Clon	19																																																														
13	7	10	15	SELENA EMI LATIN 42096 (16 98 CD)	Ones	4	61	60	66	7	JOAN SEBASTIAN & PEPE AGUILAR MUSART 2804/BALBOA (7 98/12 98)	Los Grandes	45																																																														
14	18	16	8	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15 98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6	62	45	34	4	VARIOUS ARTISTS ARIOLA 95037/BMG LATIN (9 98 CD)	Complices Al Rescate: El Gran Final (Soundtrack)	34																																																														
15	21	37	8	PALOMO DISA 727032/UG (8 98/13 98) [M]	Situaciones	15	63	67	—	22	VICENTE FERNANDEZ SONY DISCOS 84282 (10 98 EQ/15 98) [M]	Historia De Un Idolito Vol. 2	2																																																														
16	17	18	4	JOAN SEBASTIAN MUSART 2880/BALBOA (8 98/13 98) [M]	Afortunado	16	64	67	—	22	LOS ACOSTA DISA 727026/UG (8 98/13 98) [M]	Historia Musical: 30 Pegaditas	8																																																														
17	16	7	12	LUIS MIGUEL WARNER LATINA 49277 (19 98 CD)	Mis Boleros Favoritos	3	65	74	—	3	PESADO WEAMFX 49601/WARNER LATINA (10 98 CD)	Pesado Mix	50																																																														
18	20	22	8	OLGA TANON WARNER LATINA 49393 (16 98 CD) [M]	Sobrevivir	11	66	57	73	4	CELIA CRUZ SONY DISCOS 87607 (14 98 EQ CD)	Hits Mix	66																																																														
19	19	19	8	EL CHICHICUILOTE LIDERES 950469 (7 98/13 98) [M]	La Fiesta Del Chichicuilote	19	67	59	57	11	ANTONIO AGUILAR MUSART 12708/BALBOA (6 98/12 98)	Con Tambora	67																																																														
20	22	23	7	INDIA SONY DISCOS 87454 (16 98 EQ CD)	Latin Songbird: Mi Alma Y Corazon	18	68	57	73	4	VARIOUS ARTISTS MOCK & ROLL 87636/SONY DISCOS (12 98 EQ CD)	Solo Exitos Underground 2003	57																																																														
21	15	5	11	BELINDA ARIOLA 92568/BMG LATIN (9 98 CD)	Mariana: Complices Al Rescate (Soundtrack)	5	69	59	57	11	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10 98/18 98)	2002 Latin Grammy Nominees	5																																																														
22	31	28	14	LOS TEMERARIOS AFG SIGMA/FONOVISA 0529/UG (10 98/16 98)	Una Lagrima No Basta	1	70	64	46	11	BACIOS WARNER LATINA 46640 (14 98 CD)	Carafuna	70																																																														
23	27	36	12	CONJUNTO PRIMAVERA FONOVISA 86237/UG (9 98/13 98) [M]	Perdoname Mi Amor	2	71	73	—	37	MARC ANTHONY COLUMBIA 84517/SONY DISCOS (11 98 EQ/17 98)	Libre	1																																																														
24	52	67	3	VARIOUS ARTISTS SONY DISCOS 87543 (14 98 EQ CD)	Protagonistas De La Musica	24	72	64	46	11	VARIOUS ARTISTS DISA 724040/UG (7 98/13 98)	La Hora Sonidera	8																																																														
25	24	21	12	JAGUARES RCA 96556/BMG LATIN (14 98 CD)	El Primer Instinto	2	73	64	46	11	VICTOR MANUELLE SONY DISCOS 84663 (16 98 EQ CD)	Le Preguntaba A La Luna	12																																																														
26	35	49	25	VARIOUS ARTISTS UNIVISION 310073/UG (11 98/15 98)	Arcoiris Musical Mexicano	2	74	64	46	11	MANU CHAO VIRGIN 13242 (16 98 CD)	The Live Album	22																																																														
27	28	25	8	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13 98 EQ CD)	Bachatahits 2003	25	75	64	46	11	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8 98/13 98) [M]	Soy Lo Prohibido	3																																																														
28	32	40	7	LIBERACION DISA 727029/UG (8 98/13 98) [M]	Historia Musical	7	<table border="1"> <thead> <tr> <th>LATIN POP ALBUMS</th> <th>TROPICAL/SALSA ALBUMS</th> <th>REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)</td> <td>1 INDIA LATIN SONGBIRD: MI ALMA Y CDRAZON (SONY DISCOS)</td> <td>1 LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)</td> </tr> <tr> <td>2 SHAKIRA GRANDES EXITOS (SONY DISCOS)</td> <td>2 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)</td> <td>2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION/UG)</td> </tr> <tr> <td>3 JUANES UN DIA NORMAL (SURFO/UNIVERSAL LATINO)</td> <td>3 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)</td> <td>3 INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)</td> </tr> <tr> <td>4 RICARDO ARJONA SANTO PECADO (SONY DISCOS)</td> <td>4 ELVIS CRESPO GREATEST HITS (SONY DISCOS)</td> <td>4 LIMITE SOY ASI (UNIVERSAL LATINO)</td> </tr> <tr> <td>5 MANA REVOLUCION DE AMOR (WARNER 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Beat Box™



by Michael Paoletta

STYLE COUNCIL: On Valentine's Day, popular clothing company 2(x)ist, which specializes in men's underwear and denim jeans, debuts its first TV commercial on MTV. Through the years, 2(x)ist has created an incredibly fashion-forward, sophisticated, and sensual brand.

So it should come as no surprise that the firm would want the musical landscape for its first TV ad to wholly reflect this. Enter the incredibly cool electronic jam "Automatic Lover" by Jay-Jay Johanson, the second BMG Sweden act (Alcazar being the first) to be snagged for U.S. consumption by E-Magine Entertainment.

Produced by Urban Myth Media in New York and directed by Myth co-founder Peter Martinez and Richard Jay-Alexander, the commercial deliciously captures the spirited energy of a hip downtown loft party, replete with body-conscious partygoers and fluid dance beats.



DANZER

"2(x)ist is a cutting-edge, hot, 'secret society' brand," notes Jeff Danzer, executive VP of marketing and licensing at 2(x)ist. "The music for the commercial had to be all that and also create an emotional backdrop for the brand. At 2(x)ist, we don't simply 'add water and stir.'"

For Danzer and E-Magine director of marketing Brian Feit, what makes this cross-promotion so special is that both entities are boutique companies within their respective industries. "We're both very marketing-oriented and think out of the box," Danzer notes. "The combination of music and fashion has always been powerful—and there's a magical synergy between our companies." In other words, expect a cross-marketing campaign designed to drive sales of CDs and 2(x)ist products.

According to Feit, 2(x)ist will insert bounce-backs to refer customers to a record-retail partner to buy the CD from which "Automatic

Lover" is culled. Simultaneously, E-Magine will place bounce-backs inside the CD directing customers to a specific, yet-to-be-determined retailer to purchase 2(x)ist clothing.

Now, upon seeing the ad (which will air throughout the year on MTV and MTV2) and hearing the music, disco disciples may find themselves immediately singing along to the track. And for good reason: Johanson's "Automatic Lover" is a cover of Dee D. Jackson's 1978 European hit, which, like Kraftwerk's "Trans-Europe Express" and Donna Summer's "I Feel Love," helped to form the prototype for today's trance and nü-electro.

"Automatic Lover" is the lead single from Johanson's full-length *Artema* (his first album for the U.S. and fourth for Sweden), which arrived in Sweden last year and which streets April 29 in the U.S. Early next month, E-Magine will deliver the Martin Landquist-produced track to club DJs as well as top 40 and rhythm radio. Nick Allard of Promo Only in Orlando, Fla., is currently developing a U.S. video for "Automatic Lover"; it intercuts footage from the song's European video and the 2(x)ist ad.

IMPORTANT IMPORTS: Late last year, we received a copy of *Digital Disco—Force Tracks* (Force Tracks Germany). Unfortunately, the busy holiday season prevented us from spending time with this sterling compilation. Comprising exclusive and rare tracks, *Digital Disco* deftly flips genres on their heads, seamlessly intertwining Italo-disco, Chicago house, and soul/pop. Of-the-moment DJ/production outfit **Metro Area** is present, as are **Swayzak** and **Herbert**, as well as Force Tracks acts like **MRI** and **Luomo**. Astrobial's cover of **Scotch's** "Magic Lady" is a gem.

Sweet, soulful, and sublime are three words that aptly describe *Emotional Feelings* (Peng U.K.), the new album by U.K. outfit **the Rurals**. Fitting nicely into the growing soul/jazz scene, *Emotional Feelings*—which also arrived at the tail end of 2002—finds Rurals backbone **Andy Compton** and featured vocalist **Marie** delivering such soothing deep house jams as "Beauty Comes From Inside" and "Tomorrows Another Day."

MIAMI BOUND: The second annual DanceStar USA Awards are confirmed for March 19 at Lummus Park in South Beach, Miami. The event coincides with dance/electronic confab the Winter Music Conference, taking place March 18-22 at Miami Beach's Radisson Deauville Resort.

Berlin Producer/DJ Van Dyk Goes 'Global' With Mute Disc

BY ERIC SCHNALL

Berlin-based Paul Van Dyk is resolved to widen his already sizable audience and spread his artistic wings in 2003. A highly ambitious slate finds the producer/DJ contributing music to two films, completing his fourth artist album, expanding his own Vandy record label, and embarking on his most extensive tour yet. But first, he's going *Global*.

Streeting Feb. 11 via Mute, the two-disc *Global* is a celebration for Van Dyk, who last year regained the rights to his back catalog after a longstanding dispute with his former German label, MFS. Thus, *Global* is an innovative retrospective, featuring seminal club hits from his decade-long career, new songs, and a groundbreaking DVD, including footage from the artist's 2002 international tour.

Van Dyk says that a camera crew followed him for seven months as he trekked across Asia, Europe, and North and South America. The resulting images, culled from 40 hours of video on the streets and in the clubs, provide accompaniment to Van Dyk's transcendent music.

Global is a revealing travelogue, from the Love Parade in Berlin to the Gatecrasher festival in the U.K. It is an uplifting testament to the power of electronic music as a common language among cultures.

In the studio, Van Dyk—whose music is published by BMG Songs—says he rerecorded each track to make it compatible in Dolby 5.1 surround sound: "We had to extract each track into its separate parts and then remix them together in 5.1, rather than in stereo.

"Since the CD is a continuous mix, we then had to mix these surround-sound files into each other, which is not so easy," he adds. Further raising the technological bar, a special event was organized at Berlin club Casino to record an authentic club atmosphere in 5.1 surround sound.

Global, which arrives with a \$19.98 list price, features two previously unreleased tracks, "My World" and "Animacion" (from the Mexican film *Zurdo*, for which Van Dyk provided the score). Bonus material on the DVD includes interviews with the artist, trailers for *Zurdo* and upcoming Australian rave film *One Perfect Day* (Van Dyk collaborated with classical composer David Hobson and the Melbourne Philharmonic on the title track), five music videos, and links to the artist's official Web site (paulvandyk.com).

"Paul has always been an ambitious artist," Mute director of marketing Jeanne Klafin notes. "He's not like others who recently jumped

on the electronic bandwagon. Paul has been producing electronic music for 10 years now. Throughout, he has taken a very proactive approach to his career."

Retailers agree. "Paul is definitely in a unique position. He is one of the few DJs who is equally renowned for his work as a producer," Virgin Megastores dance/electronic and



VAN DYK

sales product manager Richard Bridge says. "One of his great strengths is his ability to stick to what he believes in and follow the direction he feels is right and not follow trends. So, movie scoring and new-media formats are natural progressions for him as an artist."

To get the word out about *Global*, Klafin says the label has secured a string of prerelease airings in key

markets. "We chose one radio station per market. Each one will have the exclusive to air *Global* in its entirety before its release date." Station formats run the gamut from commercial alternative and college specialty shows to top 40 mix shows.

"Paul is more committed to America than ever before," Klafin says. "He will be touring more intensively this year, beginning with a string of dates in February and March."

A famously unabashed proponent of electronic music as positive social phenomenon, Van Dyk believes "there is a huge amount of peace in this scene. Therefore, it is political, and we have to make people aware of that fact.

"I want *Global* to provide a general view of where the global youth culture is right now," Van Dyk continues. "I am one of the few fortunate people who can see fans going crazy in Tokyo, Ibiza, Berlin, and Mexico City. *Global* allows you to see people going crazy to electronic music in Bangkok and then, one track later, in San Francisco. It's absolutely amazing and totally overwhelming."

Although there will not be a single or focus track culled from *Global*, Van Dyk will premiere "Nothing but You," the first single from his upcoming artist album (due in the fall), in March at the Winter Music Conference in Miami.

In the U.S., the self-managed Van Dyk is booked by Pam Kennedy-Film of Producer Artist Management in West Palm Beach, Fla. The artist maintains a fully staffed office and studio in Berlin.



From Los Angeles to New York. Los Angeles-based DJ/production outfit Deepsky recently stopped by Music Choice's New York office for an on-air interview with senior manager of programming Seth Neiman. Deepsky's Jason Blum and Scott Giaquinta discussed their recent remixes of Madonna's "Die Another Day" and David Bowie's "Took a Trip on a Gemini Spaceship." Additionally, the pair mentioned that a new album is in the works and should be in stores in early fall. Like its predecessor, *In Silico*, the new set will arrive via Kinetic Records. Pictured, from left, are Blum, Giaquinta, and Neimar.

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	1 Week At Number 1	
1	2	4	SOME LOVIN' TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W	
2	3	5	SURRENDER (REMIXES) ATLANTIC 49446	Laura Pausini	
3	6	9	HIT THE FREEWAY (REMIXES) ARISTA PROMO	Toni Braxton Featuring Loon	
4	4	6	HE IS (REMIXES) RCA PROMO	Heather Headley	
5	8	10	HEAD NO LABEL PROMO	Thunderpuss & Barnes	
6	12	15	TEARS FROM THE MOON NETTWERK 33170	Conjure One Featuring Sinead D'Connor	
7	11	18	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES) MONARCH ISLAND 063793/10/JMG	Mariah Carey	
8	1	3	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 40071	Justin Timberlake	
9	10	11	LOVE REVOLUTION FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations	
10	5	1	DARK BEAT (ADDICTED 2 DRUMS) TWISTED 77855/THE RIGHT STUFF	Dscar G & Ralph Falcon	
11	14	20	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES) DREAMWORKS PROMO	Boomkat	
12	7	2	SORROW (ORANGE FACTORY & E-SMOOVE MIXES) TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce	
13	18	26	DANCE DANCE (THE MEXICAN) VIRGIN PROMO	Thalia	
14	9	7	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES) STAR 69 1249	e-n Featuring Cevox	
15	16	23	ALL AROUND THE WORLD (PUNK DEBUTANTE) DREAMWORKS PROMO	Cooler Kids	
16	22	30	BREATHE CATALOGUE 77870/CAPITOL	Telepopmusik	
17	26	36	EMOTIONAL ROLLERCOASTER (JUNIOR VASQUEZ REMIX) COLUMBIA PROMO	Vivian Green	
18	15	12	ANYWAY (MEN ARE FROM MARS) TOMMY BOY 2387	Amber	
19	27	32	IN THIS WORLD V2 27771	Moby	
20	28	38	YOUR SONG (REMIXES) ROCKET/UNIVERSAL PROMO/UMRG	Elton John	
21	17	21	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES) MINDTRAIN 12502/STAR 69	Dno	
22	13	8	THE SOUND OF VIOLENCE ASTRALWERKS 38842	Cassius With Steve Edwards	
23	25	28	RAIN (LET IT FALL DOWN) KING STREET 1150	Stephanie Cooke	
			POWER PICK		
24	37	—	RISE UP STAR 69 1255	Funky Green Dogs	
25	19	17	YOU CAN GET OVER HARLEQUIN 1243	Shauna Solomon	
26	32	37	MUST BE DREAMING SERIOUS PROMO/MCA	Frou Frou	
27	31	35	AMAZING NETTWERK 33169	Andy Hunter	
28	35	40	DREAMS JELLYBEAN 2658	Afro Medusa	
29	34	39	GATES OF MIND PROVOCATIVE 77863/THE RIGHT STUFF	Sterbinszky & Tranzident Featuring Jewls	
30	23	19	BREATHE (REMIXES) REOZONE PROMO/ARISTA	Blu Cantrell	
31	33	34	I SHOULD KNOW CREDENCE PROMO/CAPITOL	Dirty Vegas	
32	42	—	FANTASY REALITY STAR 69 12511	CYN	
33	38	45	WHAT I WANT JELLYBEAN 2648	Marisa Turner	
34	20	16	TROY (THE PHOENIX FROM THE FLAME) RADIKAL 99155	Sinead D'Connor	
35	30	31	Y JELLYBEAN 2654	Kiwi Dreams Vs. Hard Attack	
36	29	24	COME INTO MY WORLD CAPITOL 77829	Kylie Minogue	
37	21	14	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492	Madonna	
			HOT SHOT DEBUT		
38	—	—	THE HUM MELODY JUICY IMPORT	Robbie Rivera	
39	24	13	MR. LONELY (REMIXES) J 21243	Deborah Cox	
40	—	—	DANCE TO THE RHYTHM TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik	
41	46	—	I WANT YOU (FOR MYSELF) YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow	
42	—	—	DON'T YOU WANT ME E-MAGINE 013/JVM	Alcazar	
43	41	29	MURDER ON THE DANCEFLOOR UNIVERSAL 065913/UMRG	Sophie Ellis Bextor	
44	—	—	IF YOU LOVE ME UNIVERSAL PROMO/UMRG	Becky Baeling	
45	36	25	ALIVE SERIOUS 25876/MCA	Alive Featuring D.D. Klein	
46	—	—	DREAM GIRL PART 2 MIDREAMWORLD 003	Mia	
47	43	43	FASCINATED MINISTRY OF SOUND PROMO/MCA	Raven Maize	
48	—	—	BATTLE OF ERISHKIGAL OMTDWN PROMO/HIGHER OCTAVE	Sasha Lazard	
49	44	42	BEAUTIFUL CHILD (A DEEPER LOVE) XTRAVAGANZA 99143/RADIKAL	Madelyne	
50	39	27	I'LL BE HERE DEFINITY 017	Automatic Featuring Nashom	

Maxi-Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by



TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
			NUMBER 1	12 Weeks At Number 1	
1	1	1	DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492	Madonna	
2	2	2	FEELIN' YOU (MAURICE JOSHUA, VICTOR CALDERONE & MAC QUAYLE MIXES) MUSIC WORLD CO. LUMBA 7801/DRG	Solange	
3	6	9	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES) JIVE 40071	Justin Timberlake	
4	4	3	L'ITALIANO NERVUSO 20527	The Sicilians Featuring Angelo Venuto	
5	5	11	ANYWAY (MEN ARE FROM MARS) TOMMY BOY 2387	Amber	
6	3	4	ALIVE (THUNDERPUSS REMIX) EPIC 97979	Jennifer Lopez	
7	6	9	THE BOYS OF SUMMER ROBBINS 72075	DJ Sammy Featuring Loona	
8	11	15	SURRENDER (REMIXES) ATLANTIC 49446/AG	Laura Pausini	
9	13	17	TROY (THE PHOENIX FROM THE FLAME) RADIKAL 99155	Sinead D'Connor	
10	10	8	SOMETHING ROBBINS 72056	Lasgo	
11	7	5	DON'T LET ME GET ME (REMIXES) ARISTA 15117	Pink	
12	8	7	FULL MOON (DANCE MIXES) ATLANTIC 85320/AG	Brandy	
13	12	6	U DON'T HAVE TO CALL (REMIXES) ARISTA 15125	Usher	
14	17	14	SIX DAYS MCA 063874	DJ Shadow Featuring Mos Def	
15	—	—	I BELIEVE PROVOCATIVE/THE RIGHT STUFF 77875/CAPITOL	Chris Cox Vs. Happy Clappers	
16	14	18	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073	Justin Timberlake	
17	16	13	A DIFFERENT KIND OF LOVE SONG WARNER BROS. 42455	Cher	
18	15	16	THANK YOU (DEEP DISH REMIX) ARISTA 13996	Dido	
19	—	—	FREE YOUR MIND TWISTED 77856/THE RIGHT STUFF	Sapphirecut	
20	—	—	TAKE ME AWAY (INTO THE NIGHT) LIQUID 1132/ULTRA	4 Strings	
21	18	12	SONG FOR THE LONELY WARNER BROS. 42422	Cher	
22	—	—	YOU'RE GONNA MISS ME ROBBINS 72071	Katrina Ruiz	
23	24	25	HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do	
24	20	20	RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG	iio	
25	23	—	REASON ROBBINS 72070	Ian Van Dahl	

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 if vinyl is unavailable. Dn Sales chart. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	LOUIE DEVITO DEE VEE 0004/MUSICRAMA	NUMBER 1	10 Weeks At Number 1 N.Y.C. Underground Party 5
2	6	—	THE STREETS VICE 93181/ATLANTIC [M]		Original Pirate Material
3	2	—	DJ SAMMY ROBBINS 75031		Heaven
4	3	—	OAKENFOLD MAVERICK 48224/WARNER BROS.		Bunkka
5	8	—	MOBY V2 27127		18
6	4	—	THE HAPPY BOYS ROBBINS 75034 [M]		Dance Party (Like It's 2003)
7	7	—	KUMBIA KINGS EMI LATIN 42528		All Mixed Up: Los Remixes
8	5	—	BJORK ELEKTRA 62787/EEG		Greatest Hits
9	12	—	TELEPOPMUSIK CATALOGUE 77870/CAPITOL [M]		Genetic World
10	9	—	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060 [M]		The Richest Man In Babylon
11	10	—	DIRTY VEGAS CREDENCE 39986/CAPITOL		Dirty Vegas
12	11	—	THE HAPPY BOYS ROBBINS 75030 [M]		Trance Party (Volume Two)
13	16	—	LASGO ROBBINS 75033		Some Things
14	13	—	ZOEGIRL SPARKS 42546 [M]		Mix Of Life
15	—	—	NEW ORDER RHINO 72334		Retro
16	14	—	VARIOUS ARTISTS ULTRA 1145		Ultra Chilled 03
17	15	—	DJ SAMMY MINISTRY OF SOUND 4002859/MCA		The Annual 2003 America
18	17	—	DJ GEOFFRE UBI 0081		Best Of Club Hits Vol. 1
19	19	—	DJ SHADOW MCA 112937		The Private Press
20	18	—	DAVID WAXMAN ULTRA 1138		Ultra Trance:1
21	22	—	ROYKSOPP WALL OF SOUND 11352/ASTRALWERKS		Melody A.M.
22	21	—	DJ ENCORE ULTRA 1123 [M]		DJ Encore Presents: Ultra Dance 02
23	20	—	ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM [M]		Simple Things
24	25	—	VARIOUS ARTISTS VERVE 58508/TMG		Verve/Remixed
25	23	—	DJ MARK FARINA ONI 225 [M]		Mushroom Jazz 4

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Oro). P Certification of 200,000 units (Platino). T 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.

Billboard HOT DANCE BREAKOUTS

Club Play

Maxi-Singles Sales

1	FREE YOUR MIND Sapphirecut TWISTED	1	THE DRIVE Victor Calderone STATRAX/SATRA
2	DINOSAUR ADVENTURE 3D Underworld JBD/V2	2	ANTHEM Jimi Lalumia STRONG ISLAND
3	GHETTO Supreme Beings Of Leisure PALM	3	SOLSBURY HILL Erasure MUTE
4	I CAN'T STOP De'Javu NEUTONE	4	PAYBACK Dabrye GHOSTLY INTERNATIONAL
5	AT THE END iio MINISTRY OF SOUND IMPORT	5	GENEDEFEKT Green Velvet RELIEF/CAJUAL

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.

'Neo-Traditional' Sound Gains Ground At Country Radio

Nashville

by Phyllis Stark



Scene™

WANTIN' AND HAVIN' IT ALL: Sawyer Brown has segued from its longtime label home, Curb Records, to Lyric Street Records. Its first album for Lyric Street—which will be the group's 19th—is due later this year. In its career, Sawyer Brown has scored 19 top 10 singles on the *Billboard* Hot Country Singles & Tracks chart, including the No. 1 hits "Step by Step," "Some Girls Do," and "Thank God for You."

In other signing news, Nashville-based Compendia Music Group has added singer/songwriter/producer **Tony Rich** to its roster. Rich won a Grammy Award for best R&B album in 1996 for *The Tony Rich Project*. He is best-known for his hit "Nobody Knows," which was also a country hit for singer **Kevin Sharp**. Rich's first album for Compendia is due in June.

Elizabeth Cook has asked for, and been granted, a release from her Warner Bros. (WB) contract. WB released her critically acclaimed debut album, *Hey Y'all*, last August.

'NASHVILLE STAR' UPDATE: Three judges have been tapped for USA Network's new reality/talent-show series *Nashville Star*, which premieres March 8 (*Billboard*, Nov. 9, 2002). They are outspoken Columbia/Lucky Dog artist **Charlie Robison**, feisty Nashville music journalist

Robert Oermann, and Sony Music Nashville A&R/marketing consultant **Tracy Gershon**, a veteran Music Row publisher/talent scout. Additional celebrity judges, who will serve on a rotating basis, will be announced later. Actress **Kathleen McClellan** will host the program.

The 10 finalists selected for the show will live together in a camera-equipped Nashville house for eight weeks while competing against one another. The winner gets a recording contract from Sony Music. **Clint Black**, who will serve as a "creative consultant" to the show's finalists, will also produce the winner's album.

ON THE ROW: Former Dreamcatcher Artist Management senior VP **Ted Greene** and VP **Brenner Van Meter** have formed a new company, Modern Management, based in Nashville. Their initial clients are country acts **Diamond Rio** and **Sara Evans** and author/business speaker **Scott McKain**. All three were former Dreamcatcher clients. **Renee Behrman-Greiman** joins Modern as VP. She had been

director of media and radio relations at Dreamcatcher. Also joining the staff are touring and production coordinator **Re Gupta**, formerly with the William Morris Agency, and management coordinator **Jessica Baum**, who previously held a similar position at Dreamcatcher. Dreamcatcher continues to represent **Kenny Rogers**, **Billy Dean**, and **Rebecca Lynn Howard**.

At Universal South Records, **Tony Benken** segues from Northeast regional promoter to the Southeast position previously held by **Angela Borchetta**, who exited the label last year. Benken will remain based in Nashville.

Legendary country station WSM-AM Nashville has laid off six full-time and two part-time employees, including longtime operations manager and Grand Ole Opry announcer **Kyle Cantrell**, as well as assistant PD/music director **Trish Matthews**. A spokesman says the moves were designed "to improve overall profitability."

Veteran radio programmer **Tim Murphy**, most recently PD of WSM-FM Nashville, joins Nashville-based 615 Music—a producer of custom and library music for film, TV, radio, and corporate uses—as West regional sales representative.

RCA Label Group in Nashville has signed an agreement with Bridge Media Solutions for the archiving of its music masters.

PROUD PAPA: **Vince Gill** enlisted the help of a special guest vocalist on a track for his forthcoming album, *The Next Big Thing*. Gill's 20-year-old daughter, **Jenny Gill**, sings with him on "Whippoorwill River."

"She's turned into a great little singer," Gill says. "She sings better than I did when I was 19 or 20 years old. She's got a great future and a lot of potential. All she lacks is a little experience."

So will Jenny follow in the musical footsteps of her father and her mother, **Janis Gill**, a former member of the country duo **Sweethearts of the Rodeo**? "More than likely," her proud father says. "It will be fun to sit back and watch her journey."

ARTIST NEWS: **George Strait** was inducted into the Texas Cowboy Hall of Fame Jan. 10 in Fort Worth. The Hall of Fame honors those who have shown excellence in competition, business, and support of rodeo and the Western lifestyle in Texas.

Dixie Chicks will sing the national anthem prior to Super Bowl XXXVII Jan. 26 in San Diego. It will be televised live on ABC-TV (see story, page 72).

BY PHYLLIS STARK

NASHVILLE—In 2002, pop-flavored singles from Faith Hill and Shania Twain encountered more static than they once might have. Traditional artists—including Blake Shelton, Brad Paisley, Darryl Worley, and Joe Nichols—found surprising acceptance. But country radio programmers are still stopping short of predicting a new "new traditionalism," at least for now.

Hill's leadoff single, "Cry," stalled outside the top 10. PDs were kinder to Twain: Her "I'm Gonna Getcha Good!" reached No. 7, and PDs quickly picked up on the more country-flavored "Up!" which is No. 22 this issue.

While those with long memories may be hearing echoes of 1986 and 1987—when George Strait, Reba McEntire, and Randy Travis gradually usurped then-crossover stars Kenny Rogers, Crystal Gayle, and Eddie Rabbitt as country's core artists—no one yet regards the format as just one "Forever and Ever, Amen" away from a traditional resurgence. Instead, programmers see reaction to the Hill and Twain singles as a function of those individual records. Others say that any swing from pop to traditional country is taking place among radio PDs, not listeners.

RETURN TO ROOTS

But some programmers do see more traditional material doing better. "I believe we are seeing a return to our roots," says Mike Hammond, operations manager/PD of WIVK Knoxville, Tenn. "This will be difficult for some who are more accustomed to the pop sounds. The fact that *O Brother, Where Art Thou?* sold millions should tell us something... one thing I have noticed about country over the years is that when the format needs a jolt, it is usually from the more traditional end."

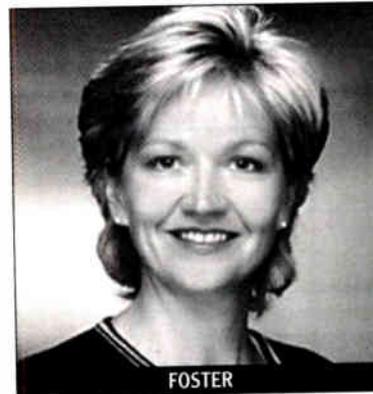
Daniels Country Radio Resources consultant Larry Daniels says, "Over the past six months it appears that fewer crossover songs are being recorded and even fewer are showing long-term success on country radio. It's my observation that when songs are produced for the purpose of not merely crossing over but flying over, there should be no expectation of country success."

Regent Communications VP of programming Bob Moody says, "It is very possible that a new generation of traditional singers like Joe Nichols and Darryl Worley may be the big news for 2003. But there will still be room for some of the slicker material, too."

WGAR Cleveland PD Meg Stevens says, "Traditional country is what country is rooted in, and if the format is not the big, wide-open AC-type format it

was in '91-'92, when Garth [Brooks] was at his zenith, then we are down to [core listeners] who love the country format, and they may lean traditional."

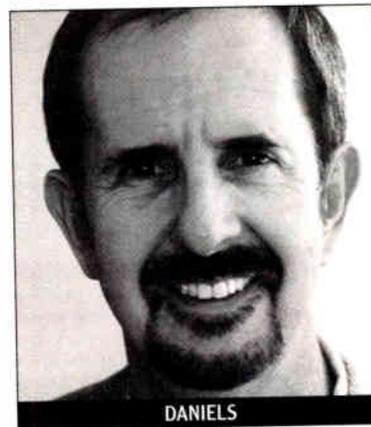
KNIX Phoenix music director Gwen Foster says, "There is a swing away from the too-pop sound in country music. I say 'too-pop' because some of it still works, but it depends on the song. Carolyn Dawn Johnson's 'Complicated' worked extremely well. It also worked on the AC stations. [Still,] I think the swing is back to the less-produced sound. The *O Brother* soundtrack is a big indication of that."



FOSTER

But, for the most part, even those who see something happening here are careful not to make too much of it. "On the subject of a 'sonic swing' under way against pop country, I'm not sure that's the case," Daniels says. "Mainstream country turns slightly left and right at various times, and a lot depends on the song and the artist."

Moody says, "Does this signal a trend? Probably not. Other pop-oriented acts like Rascal Flatts and Emerson Drive are testing great."



DANIELS

KZLA Los Angeles assistant PD/music director Tonya Campos says, "I look at country music as a living, breathing thing that is changing all the time. And the best thing about country is that there seems to be room for all good songs."

KSCS Dallas assistant PD/music director Chris Huff says, "I don't know if two songs make a pendulum swing. The negatives on the Faith and

Shania [singles] have certainly made us more cautious in dealing with the follow-ups. We still have 'pop-feeling' records that test, but as with any format, the key is balance. Perhaps we are reaching... the saturation point on these songs.

"I don't believe that there is necessarily a backlash starting against 'pop-sounding' records," Huff adds. "There will always be records that sound more 'pop' than others. Perhaps the backlash is against pop-ified lyrics, whereas the recent offerings from Blake Shelton and other 'neo-traditionalists' not only have a traditional sound but also a traditional lyrical lean."

Mark Evans, operations manager of KNCI Sacramento, Calif., says, "The only backlash I see is with PDs who like a twangy-sounding radio station. If you take away the pop-leaning country albums and singles, you've got a format that doesn't sell much product. When Brad Paisley can get his own network special and begins to sell out football stadiums, then maybe there's a change brewing."

Cody Alan, music director/afternoon driver at KPLX (the Wolf) Dallas, says, "I believe there has been a backlash by country programmers against the pop-sounding country. However, is there an audience backlash? I don't think so."

THE LAW OF DIMINISHING RETURN

Scott Johnson, regional VP of programming for Clear Channel/Jackson, Miss., has seen nothing so far that he would call "a pop backlash. [It] seems to be more specific to [Hill and Twain]." He says "both [of their projects] are good-sounding albums, with an obvious pop direction," but Johnson feels listeners "are less interested in a 'Breathe' and/or 'Love Gets Me Every Time Part II.'" Marketing professors call it "the law of diminishing return."

But Evans points out that "Shania and Faith, no matter what, will out-sell all of the more traditional country acts combined. And I still think a vote at the cash register is a pretty strong vote."

In any event, PDs say that they aren't hoping for a paradigm shift toward traditional—just a balance. "The format does better when there is a variety of sounds," says Evans who doesn't think a new-traditional movement would be good for radio.

Alan, who still regards artists with pop exposure as an ad for country radio, says, "In the end, it's great for the format to have both the traditional and pop country influences. I heard Tim McGraw say on *Larry King Live* that he loves country music because of its 'variety.' And that's why listeners love it, too."

JANUARY 25
2003

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

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	1	20	DIXIE CHICKS ▲ ⁴	MONUMENT/COLUMBIA 86840*/CRG (12.98/EQ/18.98)	Home	1	37	39	44	20	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
2	2	1	SHANIA TWAIN	MERCURY 170314/UMGN (19.98 CD)	Up!	1	38	41	43	11	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
3	3	5	ELVIS PRESLEY ▲ ³	RCA 68079* (12.98/19.98)	Elvis: 30 #1 Hits	1	40	37	41	11	REBECCA LYNN HOWARD	MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5
4	4	3	TIM MCGRAW ▲ ²	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	41	43	38	11	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
5	5	4	FAITH HILL ▲ ²	WARNER BROS. 48901/WARN (12.98/18.98)	Cry	1	42	46	46	70	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
6	6	6	TOBY KEITH ▲ ³	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	43	46	46	70	BLAKE SHELTON ●	WARNER BROS. 24731/M/RN (11.98/17.98)	Blake Shelton	3
7	7	8	KENNY CHESNEY ▲ ²	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	44	18	27	11	JO DEE MESSINA	CURB 78755 (18.98 CD)	A Joyful Noise	18
8	8	7	RASCAL FLATTS ▲	LYRIC STREET 165831/HOLLYWOOD (12.98/18.98)	Melt	1	45	45	47	11	THE NITTY GRITTY DIRT BAND	CAPITOL 48177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
9	9	1	AARON LINES	RCA 67197/RLG (11.98/17.98)	Living Out Loud	9	46	50	62	24	VARIOUS ARTISTS	TIME LIFE 70001 (19.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
10	9	9	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Drive	1	47	44	40	41	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
11	11	11	MARTINA MCBRIDE ▲	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	48	48	55	14	LEE ANN WOMACK	MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
12	10	10	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	49	47	48	16	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
13	12	13	ALISON KRAUSS + UNION STATION ●	ROUNDER 610615 (19.98 CD)	Live	9	50	56	65	11	DELBERT MCCLINTON	NEW WEST 6042 (17.98 CD)	Room To Breathe	12
14	13	14	KEITH URBAN ●	CAPITOL 32235 (10.98/18.98)	Golden Road	3	51	57	73	18	STEVE AZAR	MERCURY 170265/UMGN (11.98/17.98) [M]	Waitin' On Joe	29
15	14	15	GEORGE STRAIT ●	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	52	49	54	73	HANK WILLIAMS	MERCURY/UTV 170258/UMG (24.98 CD)	The Ultimate Collection	32
16	15	16	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	53	52	53	14	PATTY LOVELESS	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
17	17	24	GARY ALLAN ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	54	53	49	77	STEVE EARLE	E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem	7
18	16	20	MARK WILLS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	55	53	49	77	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
19	26	32	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13	56	51	52	11	TRICK PONY ●	WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12
20	15	16	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3	57	58	57	47	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
21	23	28	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	58	55	57	47	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
22	25	33	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	59	61	60	16	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
23	22	21	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	60	61	60	16	BILL ENGVALL	WARNER BROS. 48340/WARN (11.98/17.98)	Cheap Drunk: An Autobiography	37
24	20	17	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2	61	59	56	18	VARIOUS ARTISTS	COLUMBIA 86310/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
25	21	22	JOHNNY CASH	AMERICAN/LOST HIGHWAY 08333*/UMG (18.98 CD)	American IV: The Man Comes Around	14	62	38	12	10	ALAN JACKSON	ARISTA NASHVILLE 67002/RLG (11.98/17.98)	Let It Be Christmas	6
26	27	26	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	63	62	21	21	HANK WILLIAMS III	CURB 78728 (17.98 CD) [M]	Lovesick Broke & Driftin'	17
27	24	19	TOBY KEITH ▲	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	64	60	64	77	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
28	30	25	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	65	69	59	18	WILLIE NELSON	LOST HIGHWAY 18623/UMGN (12.98/18.98)	The Great Divide	5
29	28	23	TRICK PONY	WARNER BROS. 48235/WARN (12.98/18.98)	On A Mission	13	66	64	75	77	LEANN RIMES ●	CURB 78738 (11.98/17.98)	I Need You	1
30	34	37	RANDY TRAVIS	WORD CURB 11333/WARNER BROS. (11.98/18.98)	Rise And Shine	18	67	67	69	77	CLEDUS T. JUDD	MONUMENT 85697/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
31	29	29	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	1	68	42	35	11	LEE ANN WOMACK	MCA NASHVILLE 170289/UMGN (11.98/18.98)	The Season For Romance	19
32	33	45	EMERSON DRIVE	DREAMWORKS 450175/INTERSCOPE (10.98/14.98) [M]	Emerson Drive	13	69	66	50	40	GARTH BROOKS ▲ ³	CAPITOL 31330 (10.98/18.98)	Scarecrow	1
33	31	34	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18	70	70	67	64	REBA MCENTIRE ●	MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
34	36	36	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495 (11.98/17.98)	New Favorite	3	71	75	—	11	TANYA TUCKER	TUCKERTIME 38827/CAPITOL (10.98/17.98)	Tanya	39
35	32	30	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4	72	62	61	8	SHANIA TWAIN	MERCURY 170352/UMGN (12.98 CASSETTE)	Up! (Country Mixes)	23
36	40	42	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2	73	63	63	21	TERRI CLARK	MERCURY 170252/UMGN (11.98/18.98)	Pain To Kill	72
							74	63	63	21	SHEDAISSY	LYRIC STREET 165019/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3
							75	74	—	—	JOHN ANDERSON	AUDION/IMPACT 15189 CD	Anthology	73
								74	—	—	JOHNNY CASH	LEGALY/COLUMBIA 86272/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29

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

JANUARY 25
2003

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170289/UMGN (12.98/18.98)	0 Brother Where Art Thou?	110	13	11	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY (17.98 EQ/11.98)	16 Biggest Hits	197
2	2	DIXIE CHICKS ▲ ¹¹	MONUMENT 63676/SONY (12.98 EQ/18.98) [M]	Wide Open Spaces	259	14	18	WILLIE NELSON ▲	LEGACY/COLUMBIA 69322/SONY (17.98 EQ/11.98)	16 Biggest Hits	227
3	3	DIXIE CHICKS ◆ ¹⁰	MONUMENT 63676/SONY (12.98 EQ/18.98)	Fly	176	15	15	ALAN JACKSON ▲ ⁵	ARISTA NASHVILLE 18001/RLG (12.98/18.98)	The Greatest Hits Collection	377
4	5	TIM MCGRAW ▲ ³	CURB 77978 (12.98/18.98)	Greatest Hits	112	16	12	KEITH URBAN ●	CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	99
5	4	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	128	17	16	JOHN DENVER	MADACY 4780 (15.99/9.98)	The Best Of John Denver	230
6	6	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	136	18	14	TIM MCGRAW ▲ ⁴	CURB 77986 (17.98/11.98)	Everywhere	232
7	7	SHANIA TWAIN ▲ ¹⁹	MERCURY 53860/UMGN (12.98/18.98)	Come On Over	271	19	19	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	278
8	8	KENNY CHESNEY ▲ ³	BNA 67978/RLG (12.98/18.98)	Greatest Hits	120	20	—	TIM MCGRAW ▲ ⁵	CURB 77659 (15.98/9.98)	Not A Moment Too Soon	359
9	9	FAITH HILL ▲ ⁷	WARNER BROS. 47373/M/RN (12.98/18.98)	Breathe	166	21	17	NICKEL CREEK ●	SUGAR HILL 3941 (17.98 CD) [M]	Nickel Creek	109
10	20	HANK WILLIAMS JR. ▲ ⁴	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	441	22	—	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (17.98 EQ/11.98)	16 Biggest Hits	44
11	10	TOBY KEITH ▲	MERCURY 55652/UMGN (11.98/17.98)	Greatest Hits Volume One	215	23	—	CONWAY TWITTY	CURB 77641 (4.98/6.98)	The Final Recordings Of His Greatest Hits Volume One	1
12	13	THE JUDDS ●	CURB 77965 (17.98/11.98)	Number One Hits	125	24	23	LEE ANN WOMACK ▲ ³	MCA NASHVILLE 170099/UMGN (11.98/18.98)	I Hope You Dance	134
						25	24	ANNE MURRAY	SBK 31158/CAPITOL (10.98/16.98)	The Best...So Far	28

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or 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 (Dro). △ Certification of 200,000 units (Platino). △¹ 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.

JANUARY 25
2003

Billboard[®] HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	Systems			
				3 Weeks At Number 1		NUMBER 1		
1	1	1	17			19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY 172267	1
2	2	2	21			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	1
3	3	5	19			FALL INTO ME R. MARX (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	3
4	6	6	13			THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	4
5	5	4	21			THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	1
6	4	3	24			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1
7	7	7	22			I JUST WANNA BE MAD B. GALLIMORE (K. LOVE, L. C. MILLER)	Terri Clark MERCURY 172262	7
8	10	11	14			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	8
9	8	8	24			A LOT OF THINGS DIFFERENT N. WILSON, B. CANNON, K. CHESNEY (S. ANDERSON, D. DILLON)	Kenny Chesney BNA 69172	6
10	12	13	17			MAN TO MAN T. BROWN, M. WRIGHT (J. O. HARA)	Gary Allan MCA NASHVILLE 172256	10
11	9	9	30			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	1
12	11	10	19			RED RAG TOP B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	Tim McGraw CURB ALBUM CUT	5
13	13	15	24			I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE ALBUM CUT	11
14	16	16	24			UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	Lonestar BNA ALBUM CUT	14
15	15	12	21			LANDSLIDE DIXIE CHICKS, L. MAINES (S. NICKS)	Dixie Chicks MONUMENT 79791/EMN	2
16	14	14	22			BEAUTIFUL MESS M. D. CLUTE, DIAMOND RIO (S. LEMAI, R. C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1
17	17	17	18			CHROME D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	17
18	22	21	15			BROKENHEARTSVILLE B. ROWEN (R. BOUDREAU, C. DANIELS, D. FEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	18
19	18	18	25			AT THE END OF THE DAY D. HUFF (K. COFFEY, B. JAMES)	Kellie Coffey BNA ALBUM CUT	18
20	21	22	25			BEAUTIFUL GOODBYE J. HANSON & DROMAN (J. HANSON, K. PATTON-JOHNSTON)	Jennifer Hanson CAPITOL 77816	20
21	19	19	22			ON A MISSION C. HOWARD (I. DEAN, K. TRIBBLE, L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	19
22	24	24	9			UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	22
23	23	23	12			NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HOBBS)	Vince Gill MCA NASHVILLE ALBUM CUT	23
24	27	26	10			I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	24
25	34	34	14			TRAVELIN' SOLDIER DIXIE CHICKS, L. MAINES (B. ROBINSON, F. BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	25
26	25	27	14			THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	25
27	37	35	8			THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	27
28	28	28	9			RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	28
29	26	29	15			FAMILY TREE F. ROGERS, J. STROUD (D. SCOTT)	Darryl Worley DREAMWORKS 450814	26
30	30	33	10			WHEN THE LIGHTS GO DOWN D. HUFF, HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	30

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NIelsen	Systems			
31	32	32	9			CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSSBY)	Martina McBride RCA ALBUM CUT	31
32	39	39	11			WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	32
33	35	37	11			PRACTICE LIFE D. MALLOY (A. GRIGGS, B. JAMES)	Andy Griggs With Martina McBride RCA ALBUM CUT	33
34	31	31	15			I'M GONNA GETCHA GOOD! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 172272	7
35	51	—	2			BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	35
36	44	53	7			THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	36
37	40	43	4			THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	37
38	43	44	11			LATELY (BEEN DREAMIN' 'BOUT BABIES) B. J. WALKER, JR. (R. HAMM)	Tracy Byrd RCA ALBUM CUT	38
39	55	—	2			ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS ALBUM CUT	39
40	47	51	4			THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	40
41	42	45	14			FOREVER EVERYDAY M. WRIGHT, L. A. WOMACK (K. PATTON-JOHNSTON, D. O. DAY)	Lee Ann Womack MCA NASHVILLE 172263	37
42	46	50	11			ALMOST HOME C. MORGAN, P. O. DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	42
43	45	48	12			IT'LL GO AWAY L. REYNOLDS (K. DENNEY, D. SAMPSON)	Kevin Denney LYRIC STREET ALBUM CUT	43
44	50	56	8			SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	44
45	48	52	8			THREE WOODEN CROSSES K. LENNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	45
46	49	55	11			I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey BNA ALBUM CUT	46
47	—	—	2			SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	47
48	53	54	14			PICTURE KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Dr Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	45
49	54	60	7			LOVE WON'T LET ME B. J. WALKER, JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)	Tammy Cochran EPIC ALBUM CUT/EMN	49
50	58	—	2			WE SHOOK HANDS (MAN TO MAN) B. ROCK (S. SESKIN, A. PESSIS)	Tebey BNA ALBUM CUT	50
51	52	46	17			MY OLD MAN T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	Rodney Atkins CURB ALBUM CUT	36
52	60	—	3			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	52
53	59	—	2			WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM CUT	53
54	56	—	12			I'D LOVE TO LAY YOU DOWN G. COLE (F. A. MACRAE)	Daryle Singletary ALBUM ALBUM CUT	43
HOT SHOT DEBUT								
55	—	—	1			I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw AUDIUM ALBUM CUT	55
56	—	—	1			COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	56
57	—	—	1			TINY DANCER B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	Tim McGraw CURB ALBUM CUT	54
58	—	—	1			SOUTHERN BOY C. DANIELS, P. KELLY (C. DANIELS, T. TRITT)	The Charlie Daniels Band With Travis Tritt BLUE HAT ALBUM CUT/AUDIUM	58
59	—	—	1			LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	59
60	57	—	14			JOHN J. BLANCHARD B. TERRY (A. SMITH, C. WALLIN)	Anthony Smith MERCURY 172266	40

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. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♣ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓡ Cassette Single available. Ⓣ Vinyl Maxi-Single available. Ⓢ Vinyl Single available. Ⓡ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

JANUARY 25 2003 Billboard[®] TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NIelsen	SoundScan		
			10 Weeks At Number 1		NUMBER 1	
1	1	19			ALISON KRAUSS + UNION STATION ● ROUNDER 610515	Live
2	2	23			NICKEL CREEK SUGAR HILL 3941	This Side
3	3	23			ALISON KRAUSS + UNION STATION ● ROUNDER 610495	New Favorite
4	4	11			THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III
5	5	23			VARIOUS ARTISTS TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
6	6	23			PATTY LOVELESS EPIC 85651/SDNY	Mountain Soul
7	7	23			DOLLY PARTON BLUE EYE 3948/SUGAR HILL	Halos & Horns
8	8	23			VARIOUS ARTISTS TIME LIFE 79701	Time-Life's Treasury Of Bluegrass
9	9	23			SOUNDTRACK LOST HIGHWAY 170221/UMGN	Down From The Mountain
10	10	23			THE STANLEY BROTHERS KING 0507	All-Time Greatest Hits
11	11	23			VARIOUS ARTISTS CMH 0002	The Fantastic Pickin' Dn Series: Bluegrass
12	12	23			SOUNDTRACK VANGUARD 79586	Songcatcher
13	13	23			VARIOUS ARTISTS ROUNDER 610499	D Sister! The Women's Bluegrass Collection
14	14	23			VARIOUS ARTISTS ROUNDER 610505	D Sister 2: A Women's Bluegrass Collection
15	15	23			OLD & IN THE GRAY ACQUSTIC DISC 51	Did & In The Gray

JANUARY 25 2003 Billboard[®] TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NIelsen	SoundScan		
			9 Weeks At Number 1		NUMBER 1	
1	1	9			PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	12			BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
3	3	12			CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
4	5	23			LONG TIME GONE MONUMENT 79790/CRG	Dixie Chicks
5	4	64			GOD BLESS THE USA CURB 73128	Lee Greenwood
6	6	23			HOW DO I LIVE ▲ ³ CURB 73022	LeAnn Rimes
7	8	33			THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
8	10	65			WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
9	7	44			I SHOULD BE SLEEPING DREAMWORKS 450862/INTERSCOPE	Emerson Drive
10	—	—			ALMOST THERE REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen

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

ALBUMS

Edited by Michael Paoletta

POP

★ THE SEA AND CAKE

One Bedroom
 PRODUCER: John McEntire
 Thrill Jockey 116
 RELEASE DATE: Jan. 21

Like electricity trapped in ice, such is the aural experience of indie experimentalists the Sea and Cake's sixth album, *One Bedroom*. Almost begging to be labeled "stylish" and "even," it is subtly but substantively more than that. A warm sonic cocoon with synthesizer veins, it possesses the rare quality of making the listener feel like an active ingredient of the music. Exhibits A and B: the gently busy "Le Baron" and the defiantly delicate "Try Nothing." Big points for courage in covering David Bowie's "Sound and Vision"; bigger points for making the result interesting and not embarrassing. *One Bedroom* is stunning and sheer like a hologram. In a hipper galaxy, this would be elevator music.—AZ

R&B/HIP-HOP

★ DONNA GARDIER

Home
 PRODUCERS: Lennox Cameron, Rob Derbyshire, Paul Mullings
 Dome 38
 RELEASE DATE: Jan. 21

Taking a break—12 years, in fact—after the release of her Virgin debut *Reach Out*, singer/songwriter Donna Gardier is back. And doing things on her own artistic terms. Creatively fortified by a return to her church roots (which includes singing with gospel choir Shekinah), the former Raw Stylus vocalist steps back into the game with a satisfying sophomore set. While reflecting the North Londoner's renewed spiritual outlook, the album doesn't veer from her love of groove-based rhythms. Gardier's melodic, sensual vocals shine on such tracks as the sassy "I Am," "Real Thing," the title cut, and "Something Special." The only track she and producer Lennox Cameron didn't write is the Holland/Dozier/Holland classic "How Sweet It Is (To Be Loved by You)"—given an acoustic gospel treatment here. Welcome back to a true soul singer. Distributed by Select-O-Hits.—GM

SOLE
Selling Live Water

PRODUCERS: alias, jel, odd nosdam, telephone jim jesus
 Anticon 0026
 RELEASE DATE: Jan. 14

"I only rap cuz I ain't smart enough to write a book." That's the improbable (and untrue) hook on "Da Baddest Poet," which introduces rapper sole's second album. As with other efforts from the Anticon camp, sole's work is lyrically dense and not quite ripe for mass consumption since he simply refuses to employ the pandering, nursery-rhyme flow characterized by more radio-friendly hip-hop efforts.

SPOTLIGHTS



GROOVE ARMADA

Lovebox
 PRODUCERS: Andy Cato, Tom Findlay
 Jive Electro 01241-41830
 RELEASE DATE: Jan. 21

Groove Armada's fourth album, which follows last year's *Goodbye Country (Hello Nightclub)*, is, without question, the U.K. duo's most listenable to date. Helmed by Tom Findlay and Andy Cato, Groove Armada gained recognition for kitschy club anthems like "I See You Baby," but *Lovebox* veers more toward the rock and soul spectrum than previous efforts. There are curveballs aplenty, including "Hands of Time," a slice of psychedelic soul starring folk great Richie Havens; "Think Twice," a downtempo jam strengthened by the vocals of Neneh Cherry; and "Madder," an unusual rock cut laced with toasting from British MC M.A.D. But the men of Armada haven't fully abandoned their dancefloor roots, as evidenced on the bouncy, dancehall-tinged flavor of "Final Shakedown" and the cosmic disco feel of "Easy," a gorgeous collaboration with singer Sunshine Anderson. *Lovebox* should earn Groove Armada some new fans without alienating the old.—TP

Though at times his voice seems subsumed and overwhelmed by some of the surrounding tracks, those who do some sifting will be rewarded with some incisive social commentary: Witness the set's closing cut, "Ode to the War on Terrorism." Not only brave, but engaging, too.—TP

VARIOUS ARTISTS

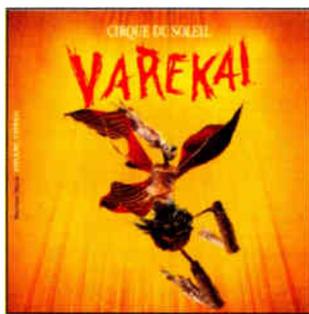
Body & Soul: Absolute
 PRODUCERS: various
 Time-Life Music/BMG M18882/TCDB95
 RELEASE DATE: Jan. 28

For those lamenting the paucity of good songs on CDs these days, stop right here. Every track on this latest installment in Time-Life Music's Body & Soul series—which includes the *Love Serenade* and *Sweet Seduction* editions—is a contemporary R&B winner. Starting with the Deborah Cox smash "Nobody's Supposed to Be Here," this 17-track collection takes the listener on a sensual soul trek that includes stop overs with such veterans and newcomers as Joe ("I Wanna Know"), Usher ("Nice and Slow"), Brian McKnight ("Anytime"), D'Angelo ("Lady"), Toni Braxton ("Unbreak My Heart"), Alicia Keys ("A Woman's Worth"), Luther Vandross ("Take You Out"), and Jimmy Cozier ("She's All I Got"). A great way to ring in Valentine's Day with that special someone.—GM

CIRQUE DU SOLEIL

Varekai
 PRODUCER: Nitin Sawhney
 RCA Victor 74321-93928
 RELEASE DATE: Jan. 7

Once again, Cirque du Soleil, the acrobatic circus of fantasy, create another exotic soundtrack to match its flamboyant performances. Taking its name from the Romany word for "wherever," *Varekai* is an imaginary world, and composer Violaine Corradi has orchestrated an especially hallucinatory score that seems to emerge from a trans-global dream. Her music flows from



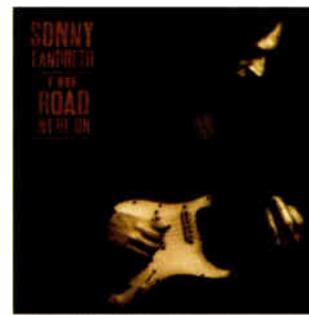
thundering Middle Eastern grooves with singer Natacha Atlas' ululating wails alongside Mathieu Lavoie's muscular imprecations, to spiritual chorales and anthemic pop with singer Zara Tander. Electronic loops, orchestras, and choirs are seamlessly threaded with African mbiras, balaphons, and Indian bansuri flutes. A Cirque du Soleil show is a visual spectacle, but its soul resides in scores like *Varekai*.—JD

DANCE/ELECTRONIC

► DIRTY VEGAS

A Night at the Tables
 PRODUCERS: various
 Ultra 1135
 RELEASE DATE: Jan. 28

U.K. trio Dirty Vegas had quite a year in 2002. The act's debut single, "Days Go By," started out innocently enough as the backing music for the clever Mitsubishi Eclipse TV ad, before going top 20. By year's end, the song's refrain—"Days go by and still I think of you"—had become a rather memorable and catchy mantra. Then, earlier this year, the song was nominated for a Grammy Award in the best dance recording category. Now, along comes the dazzling *A Night at the Tables*, a beat-mixed set that finds Dirty Vegas mates Steve Smith, Paul Harris, and Ben Harris exploring their DJ roots. House heads will surely revel in this musical journey that is equal parts soulful, tribal, and progressive. Scumfrog's wonderfully scruffy Beauty & the Beast Vocal mix of Kylie Minogue's "Love at First Sight" (also nominated for a Grammy in the best dance recording category) starts the proceedings; from there, it's one non-stop ride, with artists like Celeda, Oscar G, Ralph Fal-



SONNY LANDRETH

The Road We're On
 PRODUCERS: R.S. Field, Sonny Landreth, Tony Daigle
 Sugar Hill 3964
 RELEASE DATE: Jan. 28

Louisiana blues guitarist Sonny Landreth's last album, *Levee Toun*, was one of the best blues sets of 2000. *The Road We're On*, its follow-up, easily matches the excellence of its predecessor and, in doing so, affirms the perception that Landreth is at the peak of his considerable musical powers. Landreth's slide-guitar playing is beyond brilliant—it's singular. There is no player alive who can match the finesse and fire he brings to the slide. He backs his playing with hard-hitting songs and powerhouse sidemen—listen to them light the fuse on the title track—and parlays all this talent into one of the great blues albums of 2003. A very live feel permeates this disc, with soul-stirring, raw emotion felt throughout. Highlights include "A World Away," "Natural World," and "Juke Box Mamma," a throw-down acoustic blues jam that brings this gem of an album to a close.—PVV

con, Frankie Knuckles, and Nicki Richards making appearances. Midway through, Sandy Rivera's anthemic collaboration with Haze, "Changes," becomes one with Dirty Vegas' own "Ghosts" (the M.A.S. Collective Vocal). Just try sitting this one out.—MP

★ CUICA

City to City
 PRODUCER: Pete Herbert, Simone Serritella
 Ubiquity Recordings 116
 RELEASE DATE: Jan. 21

Named after a type of Brazilian drum, London duo Cuica exhibits a fondness for South American rhythms, adapting well-known styles like samba into its mix. Sometimes, the touches are subtle, as in the faint mariachi horns that drift in and out of "Slipping Away," while others, like the house-music hybrid "Cuidado," career along with a rhythm section that could easily be interpreted as Cuban. A Latin influence is nothing new in the electronic culture (as seen in some of the more successful acts, such as Thievery Corporation and Basement Jaxx). But Cuica has found a way to develop a sonic landscape that sounds effortless and necessary—and not like the cheaply sampled cultural tourism that's normally much easier to find.—TP

COUNTRY

★ TERRI CLARK

Pain to Kill
 PRODUCER: Byron Gallimore
 Mercury 088170
 RELEASE DATE: Jan. 14

Canadian songstress Terri Clark has successfully made the transition from country girrrl hitmaker to serious singer/songwriter without losing her considerable attitude or, for that matter, her commercial viability, as evidenced by this record's debut single, the feisty "I Just Wanna Be Mad." It's an accessible theme delivered with style, as are the banjo-driven "Three Mississippi" and the rambunctious country-rock title cut. Clark has some choice songs to work with here, and the sequencing is well-paced, with the breezy leavin' cuts "I Just Called to Say Goodbye" and "Almost Gone" juxtaposed against tender, yet raw, emotional ballads like "The One You Love" (artfully penned by Clark and Gary Burr) and gently thrumming primo country "Better Than You." Clark shines vocally throughout, never more than on the stoic "Not a Bad Thing" and spare "The First to Fall." Byron Gallimore's producer's instincts are without fault, and Clark's vocals are inspired on what may be her best record to date.—RW

BERING STRAIT

Bering Strait
 PRODUCER: Brent Maher
 Universal South 088170
 RELEASE DATE: Jan. 14

Much-hyped Russian import Bering Strait finally materializes on Universal South, and the results work far more than just on a curiosity level. The sound is an interesting blend of new-millennium country-pop, Nashville bluegrass, and European, ABBA-esque inflections. Witness the swelling and swaying "Tell Me Tonight" and the steady-rolling "When Going Home." Lead singer Natasha Borzilova has a jewel of a voice, gamely tackling a country waltz on "I Could Be Persuaded," but she is more at home on the atmospheric "I'm Not Missing You," the percolating "Jagged Edge of a Broken Heart," and the well-rendered "The Trouble With Love." Producer Maher is boldly up to the challenge, and the hard-charging instrumental "Bearing Strait" is ambitious and impressive, proving these guys have major chops; likewise the rousing Russian traditional "Porushka-Pranya," which rates a shot of Stoli. Bottom line, Bering Strait has an intriguing sound and look, and Universal South gets kudos for giving it a chance.—RW

LATIN

★ GUSTAVO CERATI

Siempre Es Hoy
 PRODUCER: Gustavo Cerati
 BMG U.S. Latin 74321 98551
 RELEASE DATE: Jan. 7

The formidable task of leaving a major rock band for a solo career has been undertaken by Gustavo Cerati, formerly of Soda Stereo, with an adventuresome spirit. *Siempre Es*

(Continued on next page)

CONTRIBUTORS

Bradley Bambarger, Jim Bessman, Leila Cobo, John Diliberto, Deborah Evans Price, Jill Kipnis, Gail Mitchell, Tamara Palmer, Michael Paoletta, Phillip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS

(►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums and DVDs 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 preceding page)

Hoy (It's Always Today), Cerati's third solo venture, is a blend of old and new: the sound of a Rhodes intertwined with scratching and loops; '60s melodies on one track, pure ambience on the next. It's an album that keeps the listener guessing—the trumpet that breaks the vamp on "Camuflaje," the discreet rap in "Altar," for example—but there's a common atmospheric thread that oozes relaxation. *Siempre* is built on multiple sounds, yet all the ingredients work in a cohesive, organic manner, down to the vocals, which Cerati treats like part of the overall instrumentation rather than a solo voice. *Siempre* is probably way too progressive to ever make it to Latin radio. Of course, for Cerati and Soda Stereo fans, it will be an asset.—**LC**

WORLD

★ VARIOUS ARTISTS

Rêves d'Oasis: Desert Blues 2

PRODUCERS: various

Network 22.762

RELEASE DATE: Jan. 7

Ambiances du Sahara: Desert Blues, released in '96, was a huge hit that lingered on Europe's world-music charts for months. Such success has sparked *Desert Blues 2*, a second double-CD compilation highlighting the bluesy soul of North Africa. And like love, the blues is a universal language. For proof, look no further than these 26 tracks that spotlight marvelous, entrancing, bahr bela ma (ocean without water) blues. Featured artists include Rokia Traoré, Habib Koité, Cheb Mami, Djeli Moussa Diawara, and Bob Brozman. Cue up Lobi Traoré's "Anunka Ben" or Momo Wandel Soumah's "Félenko Yéfé," and you'll think your favorite blues joint has been transported somewhere beyond Timbuktu. This is laid-back, soulful music from the cradle of the world. Sometimes sequels work—like this one. Distributed by Harmonia Mundi.—**PVV**

JAZZ

★ STEFANO DI BATTISTA

Round About Roma

PRODUCERS: Stefano di Battista,

Yves Chamberland

Blue Note 7243 5 42406

RELEASE DATE: Jan. 28

Saxman Stefano di Battista, well-known for his work with Michel Petrucciani and Elvin Jones, has also enjoyed the frontman spot for a number of years with his own quartet. A favorite in the Parisian jazz scene, di Battista's preoccupation here is Rome, his birthplace and the city where he first picked up the saxophone. Di Battista's quartet is joined by the Symphonic Orchestra of Radio France, and the orchestral presence lends a terrific lyrical quality to his compositions, which would bear quite a melodic, sentimental, weight even without orchestration. There's nothing remotely edgy happening here, yet di Battista's performance is eloquent. He plays with an emotional force that comes from his subject matter—very much a *recherché du temps perdu* (a remembrance of things past) for this sax master.—**PVV**

★ MATTHEW SHIPP

Equilibrium

PRODUCERS: Matthew Shipp, Flam

Thirsty Ear 57127

RELEASE DATE: Jan. 21

The latest release in Thirsty Ear's Blue Series—a line that seeks to help keep jazz modern by mixing tradition with fresh sensibilities beyond jazz—is the fourth and finest in the series from its avant-minded curator, pianist Matthew Shipp. *Equilibrium* features Shipp in league with his usual rhythm section, bassist William Parker and drummer Gerald Cleaver, plus vibraphonist Khan Jamal and the subtle beats and tones of programmer Chris Flam. As on Shipp's previous Blue Series albums, the tunes here have an ambient allure, even as the underlying musicianship possesses an edgy intensity. What makes *Equilibrium* special is the wonderfully atmospheric combination of Shipp's most minimalist playing and Jamal's glowing vibes; the rhythms, too, have a hypnotic sense of groove. Rare among jazz records today, this is sure to be a favorite among critics and a broad swath of record-buyers.—**BB**

CLASSICAL

MITSUKO UCHIDA

Perspectives

PRODUCER: Joseph S. Szurly

Philips 289-473-686

RELEASE DATE: Jan. 14

Despite its flaws—a pretentious cover photo, mediocre liner notes, a lack of specific recording information—this double-disc anthology devoted to pianist Mitsuko Uchida has real merits. First, of course, there is Uchida's playing, with its characteristic mix of cerebral lucidity and intimate warmth; in her deeply felt specialties of Mozart, Schubert, Debussy, and Schoenberg, she has a world-class touch. The timing for this album is also good, as it heralds Uchida's Feb. 3-May 2 Perspectives series at New York's Carnegie Hall, the latest in a line of such series there by the classical world's most-vaunted performers. The high-profile performances will likely gain the pianist much mainstream attention, and this set points to a substantial Philips discography.—**BB**

CHRISTIAN

THE SWIFT

The Swift

PRODUCER: Jason Burkum

Flicker FLD2612

RELEASE DATE: Dec. 24, 2002

This new foursome, which hails from North Carolina, has delivered an impressive Flicker debut. Comprising lead vocalist/pianist Britt Edwards, bassist Mike Simons, guitarist Chris Byers, and drummer Trae Drose, the Swift forge ahead with a buoyant piano-based pop/rock sound that boasts vibrant melodies and intriguing lyrics. The songs cover a broad range of topics, from celebrating a friend who finds his calling in ministry ("Tug of War") to debating the perils of moshing at church ("Moshing Machine"). " 'Til I Met You" speaks of the joy found in knowing Christ, while "More Than Gold" is a beautiful ballad that explores the complexities of a faith-based life and how valuable God's word is when we're struggling to get

it right. Ultimately, the Swift is a welcome addition to the competitive Christian music scene. Contact 615-771-7179.—**DEP**

VITAL REISSUES

JANIS JOPLIN

The Essential Janis Joplin

COMPILATION PRODUCER: Bob Irwin

ORIGINAL PRODUCERS: various

Columbia/Legacy 87131

RELEASE DATE: Jan. 14

More than three decades after her death from a heroin overdose in a Hollywood hotel room, Janis Joplin remains the goddess of female rock vocalists. That fact resounds from every bar of this two-CD set. The 30 tracks span Joplin's career—from her early days with Big Brother & the Holding Company to her posthumously released, final solo album, *Pearl*—and matches up favorably with other compilation sets. Assembled here are blazing live cuts (including songs from the famed Monterey Pop and Woodstock festivals) and canonized classics like "Piece of My Heart," "Move Over," "Mercedes Benz," and, of course, "Me and Bobby McGee." This is the sound of rock'n'roll's immortal pulse.—**AZ**

EURYTHMICS

In the Garden

PRODUCERS: Conny Plank, Eurythmics

RCA/BMG Heritage 07863 65134

RELEASE DATE: Jan. 21

When the Tourists went on permanent vacation, bandmates Annie Lennox and Dave Stewart merged creative energies and formed Eurythmics. In 1981, the then-newly-formed duo debuted with the fiercely groove-oriented—albeit modest—*In the Garden*. Recorded in Cologne, Germany, this disc was a definite sign of the times, with disco's orchestral maneuvers being overtaken by the synth-hewn beats of electro and new wave. Thus, it finds Lennox and Stewart offering a vivid snapshot into a very alive and burgeoning synth-pop scene. Co-produced by Conny Plank (who worked with groundbreaking artists like Kraftwerk and Neu!), *In the Garden* is both experimental and commercial, with Lennox's now-signature vocals effortlessly gliding atop the rhythmic rhythm machine. On various tracks, the duo is joined by Blondie drummer Clem Burke; composer Karlheinz Stockhausen's son, Marcus; Can bassist Hölger Czukay; and D.A.F. drummer Robert Görl, among others. Throughout, particularly on tracks like "Take Me to Your Heart," "Your Time Will Come," "Never Gonna Cry Again," and "All the Young (People of Today)," Eurythmics lay the foundation for what's to come on their next album, *Sweet Dreams (Are Made of This)*. The rest, as they say, is history.—**MP**

Billboard.com

Also reviewed online this week:
 • Laika, *Lost in Space* (Beggars Banquet)
 • The (International) Noise Conspiracy, *Bigger Cages, Longer Chains* (Epitaph)
 • Mike Clark, *Summertime* (JazzKey)

DVD REVIEWS

THE CORRS

Live in London

Rhino 970161

RELEASE DATE: Jan. 7

These Irish pop stars sure put on a show. Fans old and new alike will bask in the glorious production of this concert DVD and the memorable performance of some 23 tunes. From the superb vocal-less "Joy of Life" to the



pop hits "Breathless" and "So Young," viewers will find themselves excited members of the audience despite watching from home. The disc's special features include a documentary that tracks the band's beginnings and its take on the touring life. It particularly recounts the group's 1999 stop in Landsdowne Road, Ireland, a show that really launched the quartet into the international scene. A multiple-camera-angle feature can be accessed on several performance tracks, including "Dreams" and "Radio." Also included is a bonus performance of "Merry Xmas (War is Over)," as well as some DVD-ROM-accessible extras.—**JK**

SOLARIS

The Criterion Collection 164

RELEASE DATE: Nov. 26, 2002

Concurrent with the theatrical release of George Clooney's Steven Soderbergh-directed Hollywood remake, Criterion released legendary Russian director Andrei Tarkovsky's metaphysical, surrealistic sci-fi masterpiece. Dubbed an "anti-2001," the long (169 minutes), moody, dense film about a



troubled space station circling a mysterious oceanic planet is nonetheless deeply engrossing, and beautifully filmed. In best Criterion tradition, the release is a two-DVD set, visually enhanced with restored audio. Added features include audio commentary from Tarkovsky scholars Vida Johnson and Graham Petrie, deleted and alternate scenes, and video interviews with lead actress Natalya Bondarchuk, cinematographer Vadim Yusov, art director Mikhail Romadin, and prolific electronic avant-garde/film score composer Eduard Artemyev.—**JB**

EDWIN MCCAIN

Mile Marker: Songs & Stories From

the Acoustic Highway

ATC 2001

RELEASE DATE: Nov. 26, 2002

Though Edwin McCain's music tends to be serious singer/songwriter fare, he is really a joker who revels in telling stories. Viewers will glean this from this hour-long disc, which mainly includes a mini-interview segment and

performance clips. The interviews find McCain discussing such topics as his disdain of the studio recording process and how he came to write the hit song "I'll Be," one of the performances the disc contains. The project also includes footage going back to 1991, when McCain was just starting out, and contains early videos for "Sorry to a Friend" (a clip that was previously unreleased) and "3 A.M." A favorite feature is "Edwin's Kountry Krib," a spoof on MTV's *Cribs* in which McCain gives viewers a tour of his country abode. The disc is a good introduction to McCain and his work, offering fun bits for tried-and-true fans.—**JK**

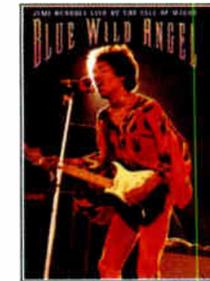
JIMI HENDRIX

Blue Wild Angel: Jimi Hendrix Live at the Isle of Wight

Experience Hendrix/MCA 088 170 341-9

RELEASE DATE: Nov. 12, 2002

Directed by Academy Award-winning documentarist Murray Lerner, the 154-minute feature, a hit at the 2001 New York Film Festival, provides a glimpse of what might have been for the great guitar rock innovator, who



would live only 18 days past this triumphant Aug. 31, 1970, English festival appearance. Backed by Mitch Mitchell on drums and bassist Billy Cox, Hendrix is shown transitioning from deconstructed classics like "Sgt. Pepper's Lonely Hearts Club Band"/"Spanish Castle Magic" into the new musical territory of "Freedom" and "In From the Storm." Subdued in comparison to his incendiary Monterey Pop and Woodstock performances, Hendrix still ceaselessly fascinates, and while music fans may want to skip the 15 minutes of introductory interviews, the archival footage of Hendrix being interviewed by Dick Cavett is priceless. DVD extras include concert artifacts and a multiple-camera picture-in-picture feature during songs including "Red House" and "Machine Gun."—**JB**

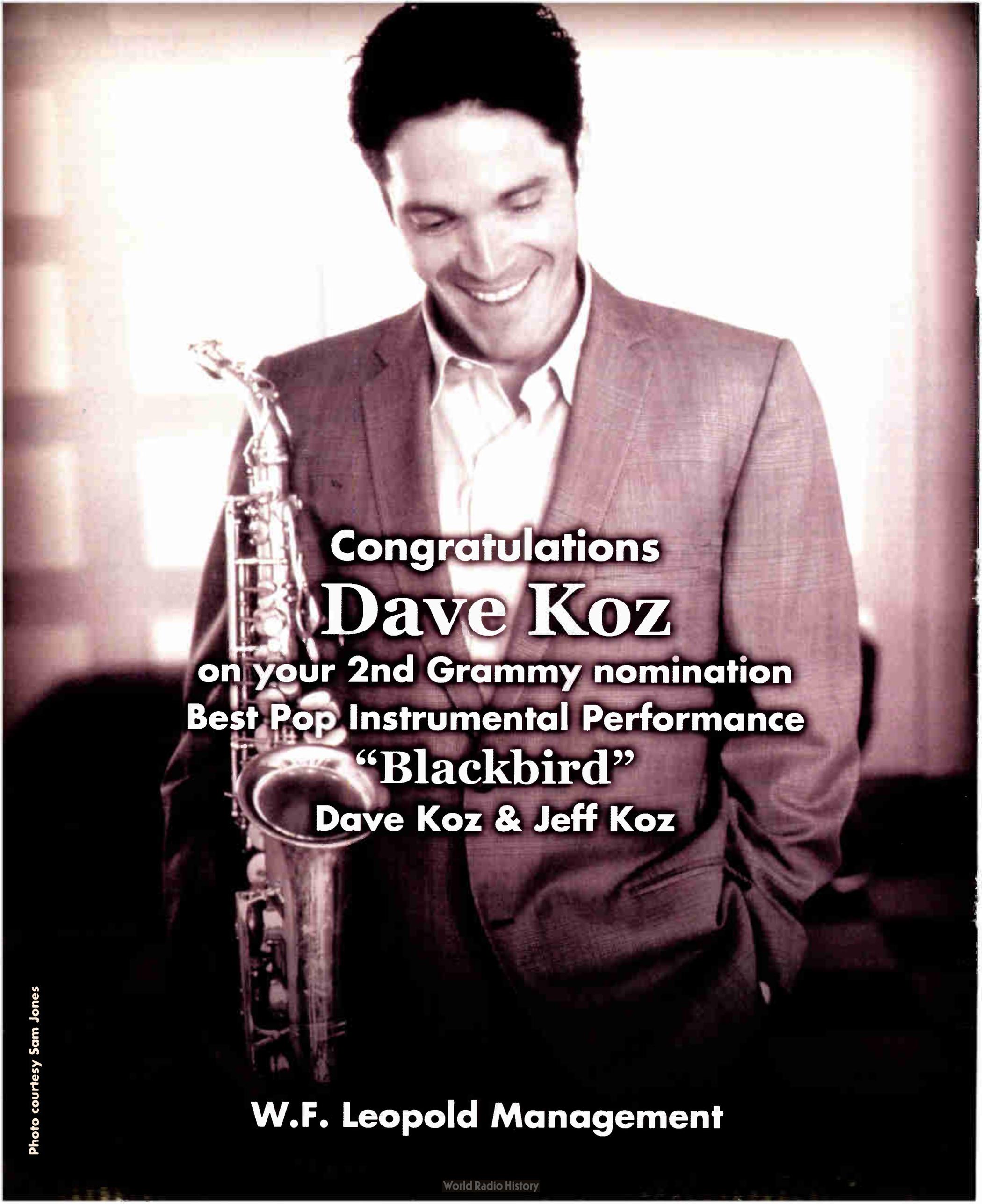
THE STRING CHEESE INCIDENT

Waiting for the Snow to Fall

Sci Fidelity 2010

RELEASE DATE: Jan. 14

A connection to both nature and to music is what makes the String Cheese Incident work, says band members Kyle Hollingsworth, Keith Moseley, Michael Travis, Michael Kang, and Bill Nershi in the hour-long film featured on this disc. The documentary follows the band on its 2002 winter tour through a number of Colorado ski towns, including Crested Butte, where the quintet first started performing. Fans will get an inside look into how the band prepares for shows, determines set lists, and collaborates on new tunes. Various performance clips also bring viewers closer to the band's unique mix of country, Latin, bluegrass, and funk. A multi-angle option is available on two songs.—**JK**



Congratulations
Dave Koz
on your 2nd Grammy nomination
Best Pop Instrumental Performance
“Blackbird”
Dave Koz & Jeff Koz

W.F. Leopold Management

Congratulations
Melissa Etheridge

on your 12th Grammy nomination
Best Female Rock Vocal Performance
'The Weakness In Me'



W.F. Leopold Management

SINGLES

Edited by Chuck Taylor

R&B

JA RULE FEATURING ASHANTI

Mesmerize (4:40)
PRODUCERS: Chink Santana, Irv Gotti
WRITERS: J. Atkins, A. Douglas, A. Parker, I. Lorenzo, T. Bell, L. Creed
PUBLISHER: not listed
Murder Inc./Def Jam 15768 (CD promo)
 Ja Rule and Ashanti play a hip-hop version of Jack and Jill, as they return to the well of R&B/rap collaborations for another hit with "Mesmerize." Serving as the second single from Ja Rule's platinum *The Last Temptation*, the track taps the rapper formula of combining the gruff rapper with the melodic singer. The result is amiable at best, with producers Chink Santana and Irv Gotti sampling the Stylistics' "Stop Look Listen" for the track's backdrop. With the success of such past efforts as the duo's "Always on Time," which topped the charts, and Ja's various duets with J.Lo, it's proven pudding that R&B-meets-rap collaborations are a recipe for success. And while mainstream R&B radio has already begun to bite, the real question is, How long before this overused well runs dry?—RH

COUNTRY

PHIL VASSAR This Is God (3:30)

PRODUCERS: Dann Huff, Phil Vassar
WRITER: P. Vassar
PUBLISHERS: EMI April Music/
 VassarSongs Music, ASCAP
Arista 69183 (CD promo)
 Phil Vassar penned this song on a recent flight; once his label heard the demo, it was quickly released to country radio and is being made available on subsequent pressings of his current album, *American Child*. ("Workin' for a Livin'," a duet with Vassar and Huey Lewis covering the rocker's '80s hit, is also being added to the album.) The label had good cause to react swiftly to get "This Is God" to the public. It's a powerful, emotional song that takes a look at mankind's actions from a divine perspective. The lyric, which has God saying that all he's asking for is love, is extremely moving. It's a call for accountability and a reminder that for each of us there are consequences to our actions. It's not preachy, just poignant, thought-provoking, and heartfelt, and Vassar's passionate delivery beautifully drives the message home. In a world gone crazy, this is a musical reminder of a simple solution.—DEP

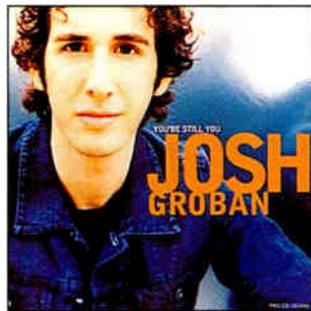
STEVE WARINER Snowfall on the Sand (4:49)

PRODUCER: Steve Wariner
WRITERS: S. Wariner, B. Kirsch
PUBLISHERS: Kidbilly Music, Steve Wariner Music, BMI
SelecTone Records (CD promo)
 The first single from Steve Wariner's forthcoming album, *Steal Another Day*—the debut of his own SelecTone Records—finds him maintaining his fine record of emotion-laden vocals, excellent musicianship, and songwriting prowess. This is the kind of moving story song that is Wariner's strong suit. He

SPOTLIGHTS



TONIC Head on Straight (3:45)
PRODUCER: Bob Rock
WRITERS: E. Hart, D. Lavery, J. Russo
PUBLISHERS: EMI April/Big Ass Pete/Skizzneck/Grace King, ASCAP
Universal 20906 (CD promo)
 Los Angeles-based Tonic is sitting pretty with two Grammy Award nominations: best rock performance by a duo or group with vocal for previous single "Take Me As I Am" and best rock album for the current *Head on Straight*. You'd think such acclaim would tip off programmers that this ace melodic trio has something substantive to offer, but sadly, corporate radio's agenda has left Tonic high and dry with this, its third album. Perhaps cranked-up second single "Head on Straight" will awaken the suits to the obvious charms at play here. The song opens with a downtempo plea for a second chance, then cracks wide open as lead Emerson Hart vows to his love, "I'm keeping my head on straight/so you can trust me again." The goods are all here: meaningful lyric, heavy-handed hook, gritty production, and passionate vocal. If this "Head" isn't right up adult top 40's alley, then PDs need theirs examined.—CT



JOSH GROBAN You're Still You (3:38)
PRODUCER: David Foster
WRITERS: E. Morricone, L. Thompson
PUBLISHERS: RTS Music/Bamboo Tatro/Brandon Brody Music/Warner-Tamerlane, BMI
143/Reprise 101040 (CD promo)
 Quietly, politely, but with dogged determination, Josh Groban has established himself as a new hero in the adult music world. His eponymous debut set has sold 2.5 million copies, making it the No. 13 album of last year, while his second single, a version of "O Holy Night," sprinted to No. 1 on the AC chart last month. "You're Still You" is the natural follow-up to his debut, "To Where You Are," bearing a similar imprint of grandiose, dramatic production, courtesy of mentor David Foster. For youngsters, it probably doesn't get much cheesier than this, but for Groban's growing legions, this sky-scraping ballad is a gorgeous slice of pure pop heaven, deliriously balanced between delicate, loving tenderness and go-for-broke fervor. Consider this guy the able male counterpart to Celine Dion. AC, he's all yours, so get to it.—CT

turns in a tender performance relating this lyric about an estranged father and son. Over the years, Wariner has continually re-emerged at country radio (think "Holes in the Floor of Heaven," which won the Academy of Country Music's 1999 song of the year award), and he is always a welcome presence. This song should signal the latest chapter in a hit-filled career by one of country's most gifted artists.—DEP

DANCE

LA BOUCHE In Your Life (4:07)

PRODUCERS: FMP
WRITERS: G.A. Saraf, F. Farian, M. Thornton, L. McCray,
PUBLISHER: FMP Songs
Logic Records 74321-98814 (CD promo)
 Club kids of the '90s surely remember La Bouche classics "Sweet Dreams" and "Be My Lover." The duo's first single in three years, "In Your Life" picks up where those hits left off, sporting an anthemic hook; tasty, albeit retro production; and the familiar and fervent vocals of Kayo, former singer for La Bouche off-shoot Le Click. "In Your Life" is dedicated to Melanie Thornton, the original La Bouche lead, who was killed in a plane crash in 2001. It's a fitting tribute, with the track's skyward chorus and celebratory beats. An absolute joy.—CT

NEW & NOTEWORTHY

LISA MARIE PRESLEY Lights Out (3:40)

PRODUCER: Andrew Slater
WRITERS: L. Presley, G. Ballard, C. Magness
PUBLISHERS: Kidbilly Music, Steve Wariner Music, BMI
SelecTone Records (CD promo)
 Elvis' daughter, ex-wife of Michael Jackson and Nicholas Cage, and now... singer? The long-awaited solo project from Lisa Marie Presley is a fairly audacious step into uncharted territory, revealing a husky vocal stamp (think Patty Smyth meets Cher) set against an instrumental backdrop that is surprisingly country in feel, with jangly guitars, lots of bass and organic percussion, and a lyric—written in oblique fashion by Presley—that's seeded in the heart of hometown Memphis. Producer Andrew Slater has positioned the sound of "Lights Out" somewhere between rock and country—a perfect reflection of her dad's roots—giving this record a ripe, fresh feel that's more Sheryl Crow than the Avril Lavigne bandwagon. Presley may not be the next Norah Jones—her voice is buried pretty far in the background—but her foray into the music world is an appreciably melodic one that certainly surpasses the novelty shades of fellow celebrity offspring Kelly Osbourne.—CT

IN CONCERT

TRANS-SIBERIAN ORCHESTRA
 Dec. 22, 2002
 Beacon Theater, New York

Taking in a concert by Trans-Siberian Orchestra (TSO)—the rock-opera outfit that transformed "Carol the Bells" into a bombastic Yuletide anthem—seems to be turning into as much of a Christmas tradition (now in its sixth year) as putting up the tree and roasting chestnuts. Indeed, an audience ranging from grandparents to children young enough to still believe in Saint Nick's overnight crusade packed the Beacon Theater during the group's six sold-out shows in New York.

But this is not your parents' holiday pageant, with musicians sitting shoulder to shoulder and dutifully sawing through the program by rote. Accompanied by a dazzling light show, a string section, and a seven-member chorus that swayed to the beat, TSO rocked through its album *Christmas Eve and Other Stories*, reinterpreting such carols as "Oh Come All Ye Faithful," "Joy to the World," and "Silent Night" as rousing, metal-esque manifestos and playing with such verve that it built the show into several climaxes instead of only one.

The concert followed the album's storyline of God sending his youngest angel to Earth on Christmas Eve to find the best example of the goodness that the holiday celebrates, its pages turned by the inviting, velvet-smooth tone of narrator Tim Cain. With a snap of his fingers turning the lighting into a curtain of soft stars, Cain guided the audience through the magical story that used other standards like "Dance of the Sugarplum Fairy" and "Oh Holy Night" as part of the musical backdrop.

The crowd did not have to wait long for signature tune "Christmas Eve/Sarajevo 12/24" (the aforementioned reconstruction of "Carol the Bells"), which so invigorated the audience that it was left shouting its appreciation. After completing the Christmas-oriented repertoire, TSO really let loose with selections from "The Christmas Attic" and "Beethoven's Last Night," another conceptual project that tackles the composer's most-renowned masterpieces.

With the lights choreographed into a brilliant dance of color, TSO nailed passages from the Fifth and Ninth Symphonies without so much as a hitch, even throwing in the hook from Deep Purple's "Smoke on the Water" as a tongue-in-cheek change-up. But the show-stopper was a gutsy run-through of TSO's latest work in progress: "Oh Fortuna," the first movement of the opera "Carmina Burana." The company stopped the music on a dime—twice—letting the angelic voices of its three female chorus members soar a cappella before resuming with the same lighting precision.

Thanks to reined-in theatricality and reasonable ticket prices, this newest work could launch TSO into a year-round franchise instead of a seasonal tour. The lullaby of Broadway may be calling from around the corner.—CLT

RONNIE SPECTOR, Dec. 21, 2002
 B.B. King's Blues Club, New York

Launched in the mid-'80s as an informal jam with close musician friends, Ronnie Spector's annual Christmas party is now something of an institution in her hometown. Backed by some of the city's top musicians, the legendary singer brought this year's show to B.B. King's Blues Club, in the heart of Times Square.

Despite the venue's overcrowding, overcharging, and often overzealous security, the capacity crowd of 750 got to celebrate the season in true rock'n'roll style—with a passionate set of holiday favorites, '60s classics, solo gems, and well-crafted covers.

Setting the tone for the night, Spector's eight-member band opened with a bluesy instrumental version of Mel Torme's "The Christmas Song," which featured the sultry sax of Arno Hecht from the Uptown Horns. The ensemble also included lead guitarist Daniel Rey, the long-time Ramones collaborator who co-produced Spector's acclaimed 1999 EP, *She Talks to Rainbows* (Kill Rock Stars), plus Loser's Lounge regular Joe McGinty (keyboards), Jeremy Chatzky (bass), Andy Korn (drums), Danny Obadia (keyboards), and Tricia Scotti and Anne Husick on backup vocals and percussion.

With the audience as warmed up as roasted chestnuts, Spector opened her set to the rollicking hoof-beats of "Sleigh Ride." Sporting flowing, black fringes and her classic, teased bouffant, the 55-year-old singer still looked like the sexy, teenage "bad girl" who fronted the Ronettes in the early '60s. Spector hasn't lost any range, stamina, or style to the passage of time. In fact, maturity has given her classic "girl group" sound an even tougher, more self-assured resonance.

Sadly, many of her contemporaries of those earlier times have passed on, and Spector's covers often turned into loving tributes to their musical legacies. The first was to the neighbor she credits for inspiring her teenage singing. "When I was growing up right about 15 minutes from here in New York, in Manhattan, there was a guy, Frankie Lyman, of the Teenagers," she recalled. "He gave me one Christmas hit before he died." She then belted out his doo-wop-based "It's Christmas Once Again." Spector continued the festive fun with "Frosty the Snowman," performed to a backdrop of dancing "snowflakes" projected on screens behind her.

After a quick change to an adorable Santa-ette outfit, Spector returned for an encore of "I Saw Mommy Kissing Santa Claus" and "I Can Hear Music." As she collected roses and several standing ovations from fans, Spector offered her final holiday greetings and left the stage. From middle-aged couples with kids in tow to such notable hipsters as D Generation's Jesse Malin and alt-country poster boy Ryan Adams, there was no doubt that this audience got its presents early.—CS

MERCHANTS & MARKETING

Adema An Ally In 'Mortal Kombat' Band's EP, Single Help Midway Games Move More Than 1.3M Copies Of Title

BY STEVE TRAIMAN

With alliances between videogame makers and the recording industry on the rise, some artists are now releasing music designed specifically to help promote both themselves and new software titles.

Case in point: Arista act Adema released an EP titled *Insomniac's Dream* just ahead of the holiday shopping season that, in part, plugged the game *Mortal Kombat: Deadly Alliance* from Milpitas, Calif.-based Midway Games. The lead track, "Immortal," was penned expressly for the game, which is available on Microsoft Xbox, Sony PlayStation 2 (PS2), Nintendo GameCube (GC), and Nintendo Game Boy Advance (GBA). The video for the song—which opens with the band performing in a Mortal Kombat arena and mixes in footage of gameplay from the title—was featured on both MTV2 and mtv.com, as well as Much Music.

A BENEFICIAL 'ALLIANCE'

While the EP has sold 24,000 units since its Oct. 22, 2002, release, according to Nielsen SoundScan, the promotional benefit has been even greater for the game. *Deadly Alliance* was the No. 2 best seller the first full week of release (Nov. 25-Dec. 2, 2002) on the USB Warburg Top 10 Console Sales Chart, outsold only by mega hit *Grand Theft Auto: Vice City*. It was on the Video Software Dealers Assn.'s Top 10 Game Rentals VidTrac chart from release week through year's end.

More than 350,000 units were sold in the first nine days of release, according to NPDFunworld, which tracks game sales at retail. The title sells for \$49.99 for Xbox, PS2, and GC and \$29.99 for GBA.

Midway marketing VP Helene Sheeler reports that the company has sold more than 1.3 million units of *Deadly Alliance* as of Jan. 6; 1 million of those titles were sold in the first month of release.

In the bonus DVD content on *Deadly Alliance*, both the song and music video are included. Another big marketing push came from a game trailer that appeared on more than 5,000 movie screens, reaching an estimated



SHEELER

18 million viewers starting Sept. 27, 2002, through Nov. 21, 2002, the day before the game release.

Sheeler sees a big advantage of the shift to DVDs for next-generation games. "In addition to a lot more 'room' for advanced graphics and gameplay levels, we can make plans for bonus features that include the music videos, interviews with the artists and game developers, 'making of material, and other good stuff," she notes. "For most of our titles due later this year, we're pitching game themes to a number of bands.

"Game players and music buyers share the same demographic," she

adds, "and combining the two has been a perfect merger."

Indeed, for the members of Adema—all professed gaming enthusiasts—the ability to attach itself to one of the leading videogame franchises was an attractive promotional opportunity: Midway reports the *Mortal Kombat* series has sold more than 19 million home games, and sales of games and licensed merchandise have topped more than \$1.5 billion to date.

"We grew up with *Mortal Kombat*," Adema drummer/spokesman Kris Kohls says. "We play games on the road all the time to relieve the stress, and it was great to do this special song for the new game. Every time we perform the song, it really gets us into the game."

SIMILAR PARTNERSHIPS

While Electronic Arts last year became the first major game publisher to create a separate division to work with labels to develop and acquire music from top acts for its games (*Billboard*, Sept. 14, 2002), Midway has been pursuing a similar strategy, on a less formalized basis, in recent years.

Island/Def Jam act Saliva recorded a new version of the theme to *Peter Gunn* for the game *Spy Hunter* two years ago. More recently, Roadrunner band Dry Kill Logic recorded an updated version of "Take Me out to the Ballgame" for the baseball game *MLB SlugFest 2003*, and Interscope act Jurassic 5 created an original theme song for the title *NBA Ballers*. The game's DVD section features a live-action-performance video and interviews with band members.

Midway has worked with Maissa Dauriac's Los Angeles-based Synco Entertainment as a music consultant to help sign the bands and clear the royalties with music publishers and others involved. She has also worked with other game companies in the same capacity.

Handleman Halting Its E-Commerce Outsourcing

BY BRIAN GARRITY

Handleman Co. says it is getting out of the e-commerce outsourcing business, citing the slow growth of online CD sales. The company was offering third parties a white-label storefront for music via its Handleman Online division, with a slate of services that included site hosting, sound clips, artist/album information, and fulfillment.

Moving forward, Handleman will only offer its Web clients fulfillment and pricing/merchandising advisory services.

Those affected by the move are kmart.com, jcpennyc.com, and aafes.com. All three currently have their online music stores hosted and operated by Handleman, which says it will help the retailers shift to other e-commerce hosting options.

The shift in strategy does not affect the company's relationship with MTV Networks' sites, which use Handleman exclusively for e-commerce fulfillment.

As part of the move, Handleman will incur a one-time pre-tax charge of \$5 million in the fiscal third quarter, which ends Jan. 31.

ABRUPT CHANGE IN THINKING

Handleman chairman/CEO Stephen Strome said in a statement that while fulfillment and category management for online retailers remain an important part of the company's product and service offerings, "we will be providing only those business functions where we create the greatest value and efficiency for our customers."

The move marks an abrupt shift in

thinking toward the Internet for the rackjobber. Just six months earlier, the company was predicting that the online unit would break even in 2004.

A year-and-a-half ago, Handleman announced a deal to run the jcpennyc.com music store (*Billboard*, July 28, 2001) and viewed the alliance as the beginning of Handleman Online's extension into the e-commerce management business.

PRIMARILY A NICHE BUSINESS

Despite years of promise about the opportunity in selling music online, it largely remains a niche business. Last year, nontraditional retail sales—which also encompasses entities like direct-order business via TV—accounted for a fraction of the overall album business, at 22.7 million units, according to Nielsen SoundScan. As a result, an increasing

number of retailers—viewing e-commerce as too expensive—have been ceding management, hosting, and fulfillment duties for their online music stores to third parties.

However, despite the opportunity, Handleman executives are now acknowledging that the e-commerce business "hasn't materialized the way we thought it would" and that the "economies of scale aren't there."

Much of the business that has been available has been snapped up by Web retail giant amazon.com, which is offering its established interface and shopping features on a co-branded basis. In the past year it has taken over managing the e-commerce operations of such businesses as CDNow, Virgin Entertainment Group, and Borders Books & Music.



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by Chris Morris

Declarations Of Independents™

DÉJÀ VU: History appears to be in the process of repeating itself, and it is not pretty.

It may be possible to extrapolate a good inkling of what lies ahead for the independent community in 2003 from some stories that ran in these pages in the not-too-distant past.

In February 1996, we reported in this space that independent distributors were witnessing an unprecedented flood of returns in the post-holiday weeks (Declarations of Independents, *Billboard*, Feb. 17, 1996). Three months later, we collaborated with our colleague **Ed Christman** on a page-one story headlined "Indie Sector Hobbled by Stiff Returns for Early '96" (*Billboard*, May 25, 1996).

At the time, retailers were going through a particularly rough patch, as low-ball pricing by electronics chains and general instability in the marketplace were forcing closures of music-retail outlets. Between December 1995 and May 1996, we reported, a half-dozen chains had folded some 150 storefronts. (Among the webs shutting doors was Warehouse Entertainment, which had filed for Chapter 11 bankruptcy protection in August 1995.)

Returned product poured into independent distributors' warehouses. We estimated in mid-1996 that the indies' return rates were running at the severe level of around 40%.

Fast forward to 2003, on the heels of a year of precipitous downturn in music sales, culminating in a horrific Christmas season.

In just *the first nine days* of the new year, Best Buy/Musicland, Trans World, and the again-troubled Warehouse either closed or confirmed plans to shutter a total of *224 stores in the month of January alone*. Many already believed the number of U.S. store closures could reach 500 by the middle of the year—more than *three times* the number witnessed in six months in '95-'96. Given what has already transpired this year, that estimate may be viewed by some as conservative.

It is unnecessary to comment about the resonance of these numbers in terms of the returns picture this year, except to say, "Fasten your seat belts."

SOUTHWEST REVISITED: As reported last issue, Southwest Wholesale in Houston again pared its one-stop staff Jan. 6, letting go

of 30 employees (Retail Track, *Billboard*, Jan. 18).

We attempted to contact Southwest VP of sales and retail marketing **Rick Shedd** about plans at the company's distribution unit, but calls were not returned.

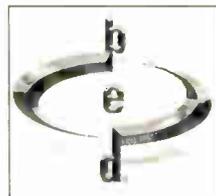
No layoffs were made on the distribution side at Southwest, which ramped up its efforts to distribute regional product in-house last spring (Declarations of Inde-



pendents, *Billboard*, March 30, 2002). The company currently employs about 10 dedicated distribution salespeople. Southwest distributes a large number of regionally based labels, including a variety of one-off projects, many of which are in the rap, Latin, and country genres. Labels include Dope House, Worldwide Gospel, Slewfoot, Wright On, Wreck Shop, Green House, Rosetta, Tejas, SRG Sounds, and Tin Roof.

While sources inside the company express confidence about Southwest's ability to make a go of it by distributing its niche product, one knowledgeable observer believes the cutback of one-stop activities limits the firm's options. "They made a huge mistake getting rid of their one-stop," the source says. "They have no other labels but their own, and they're going to be totally dependent on having a hit."

CROSSING OVER: **Morty Wiggins**, president of Tower Records' in-house label 33rd Street Records, is assuming some additional, albeit informal, duties at sister



company Bayside Entertainment Distribution.

"We all work for the same company," Wiggins says.

"On several occasions, I said, 'Hey, I think I can help you guys.' [Bayside acting president/COO] **Bill [Baumann]** took me up on it."

Wiggins will now consult with Bayside on the marketing and promotion of product from small, frequently artist-run imprints with no in-house staff for those functions. He offers **Rome's** forthcoming JTT Empire release, *Do It*, as an example of the type of material he'll work on.

Wiggins says, "I hope to provide value to Bayside's customers."



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Retail Track™



by Ed Christman

THE WITCHING HOUR: I have caught the occasional gripe during the past month that I am serving up too much doom and gloom lately. If that's a problem, then maybe you should embrace the approach to industry news taken by BMG Distribution president **Pete Jones**, who says, "I think the cup is one-third full."

But I write what I hear, and here's what I hear this week: Since I wrote two weeks ago about a fear that 500 record stores would close in the first half of this year (*Billboard*, Jan. 11), the first shoe has dropped, and whether the second shoe drops depends on—pardon me for mixing metaphors—how the witching hour plays out.

The witching hour, in the parlance of some distribution executives, is the date when cash is due from accounts in order to take advantage of early payment discounts on Christmas product. For most majors, early payments were due Jan. 10, a Friday. But with a five-business-day grace period and Martin Luther King Jr. Day in the mix, this year's witching hour is Tuesday, Jan. 21.

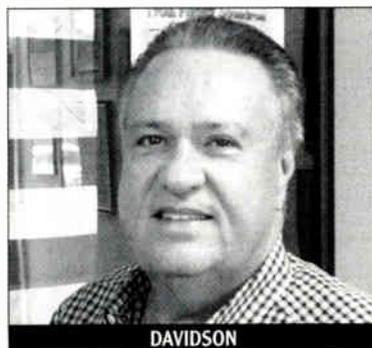
That date serves as a catalyst as some chains figure out which way to go. While we wait to see what that day brings, here's what has happened so far this year: Trans World Entertainment is closing 40 stores, and Best Buy has closed 110 Musicland stores and is reassessing the Musicland operation, leaving distribution executives to worry about how many more stores it will cost them and whether music will be curtailed in Best Buy and the remaining Musicland outlets.

The vendors' main worry right now, however, is Warehouse Entertainment, and it has circulated a list of 94 stores that it will close by the end of this month. Beyond that, the chain is looking at ways to close even more stores and already has told vendors about plans to put part of itself, via a sub-corporation, into Chapter 11. But now suppliers say that an outright Chapter 11 filing is also being pondered, and vendors are waiting to see which way that will play out.

Believe it or not, how it plays out could have an impact on the 102-unit Music Network chain, or so I am told. After paying \$25 million to buy 62 Warehouse stores in 2001, Music Network found itself in a cash squeeze last year, missing a payment to the majors in May. In a move to become current on payments, it closed its one-stop in November and started shipping back product to vendors. Now, after a disappointing holiday selling season, the chain supposedly wants to close down 46 of the Warehouse stores, and sources say the Music Network executives believe that because Warehouse

is still the main lease holder on those stores, it can close them as part of a Warehouse filing, should that happen.

Warehouse and Music Network executives did not return a call for comment. But a real-estate executive is skeptical that such a strategy will work, noting that when stores are sold, landlords generally like to keep the more credit-worthy company's



DAVIDSON

name—in this case probably Warehouse, since it is the bigger company and is owned by a known financial firm—on the lease but usually also get the new tenant to be the guarantor, should the lease holder default.

While that plays out, the other main chain—which is newly arrived—on the industry's watch list is Value Central Entertainment, the company formed by the merger of Central South and Value Music in September 2002. That merger is already in trouble right out of the starting gate, with **Randy Davidson** and his son leaving the chain and the company now solely owned by the Value Music principals.

Neither side would comment, but sources say that right after the merger closed, an audit of the company came up short \$3 million in assets, all from the Central South side. A safeguard provision in the merger deal calls for whichever side is missing assets to make good or forfeit the ownership stake. Sources say that while Davidson tried to make good, he was only able to bring \$1.75 million to the table and thus lost his equity, leaving him and his son **Greg** now completely out of the picture.

Some might consider the gain of outright ownership of the merged company as a windfall for the Value Music partners, but it comes with a price. The bank supplying the chain's revolver is nervous about the missing assets and has tightened up the loan. But while vendors are also nervous, a financial executive at one of the majors says that if the bank shows a little patience, this could all work out, considering that one of Value Music partners is **Arthur Blank**, the co-founder of Home Depot.

Anyway, if you add up the stores in this column, we are at 290 stores and counting.

RIAA Certifications For December

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

MULTI-PLATINUM ALBUMS

Eminem, *The Eminem Show*, Web/Aftermath/Interscope, 7 million.
Queen, *Greatest Hits*, Hollywood, 7 million.
Avril Lavigne, *Let Go*, Arista, 4 million.
Elvis Presley, *Elvis 30 #1 Hits*, RCA, 3 million.
Ashanti, *Ashanti*, Murder Inc./A&M, 3 million.
Soundtrack, *8 Mile*, Shady/Interscope, 3 million.
Jay-Z, *The Blueprint 2: The Gift and the Curse*, Roc-a-Fella/Def Jam, 3 million.
Christina Aguilera, *Stripped*, RCA, 2 million.
Justin Timberlake, *Justified*, Jive/Zomba, 2 million.
John Mayer, *Room for Squares*, Aware/Columbia, 2 million.
Kenny Chesney, *No Shoes No Shirt No Problems*, BNA, 2 million.

PLATINUM ALBUMS (1 million units)

Various artists, *WWE: The Anthology*, Smack Down!/Koch.
Lil' Flip, *Undaground Legend*, Suckafree/Loud/Columbia, his first.
Billy Joel, *The Essential Billy Joel*, Columbia, his 17th.
Jay-Z, *The Blueprint 2: The Gift and the Curse*, Roc-a-Fella/Def Jam, his seventh.
Elton John, *Elton John's Greatest Hits: 1970-2002*, Rocket/UTV/UME, his 25th.
Chicago, *The Very Best Of: Only the Beginning*, Warner Strategic Marketing, its 18th.
Nirvana, *Nirvana*, DGC/Geffen/Interscope, its seventh.
Soundtrack, *8 Mile*, Shady/Interscope.
Rascal Flatts, *Melt*, Lyric Street, its second.
TLC, *3D*, Arista, its fourth.

Missy Elliott, *Under Construction*, the Gold Mind/Elektra, her fourth.

Good Charlotte, *The Young and the Hopeless*, Daylight/Epic, its first.

Hall & Oates, *Abandoned Luncheonette*, Atlantic, their seventh.

Matchbox Twenty, *More Than You Think You Are*, Melisma/Atlantic, its third.

Justin Timberlake, *Justified*, Jive/Zomba, his first.

Musiq, *Juslisen*, Def Jam/Def Soul, his second.

Reba McEntire, *Reba McEntire Live*, MCA Nashville, her 15th.

Ja Rule, *The Last Temptation*, Murder Inc./Def Jam, his fourth.

Christina Aguilera, *Stripped*, RCA, her third.

Cam'ron, *Come Home With Me*, Roc-a-Fella Records, his first.



GOLD ALBUMS (500,000 units)

Various artists, *WWE: The Anthology*, Smack Down!/Koch.
Alison Krauss + Union Station, *Live*, Rounder, her fifth.
Jay-Z, *The Blueprint 2: The Gift and the Curse*, Roc-a-Fella/Def Jam, his seventh.
Elton John, *Elton John's Greatest Hits: 1970-2002*, Rocket/UTV/UME, his 35th.
Dave Matthews Band, *Live at Folsom Field*, Bama Rags/RCA, its 10th.
Nirvana, *Nirvana*, DGC/Geffen/Interscope, its seventh.
Soundtrack, *8 Mile*, Shady/Interscope.
Kelly Rowland, *Simply Deep*, Music World/Columbia, her first.
Tori Amos, *Scarlet's Walk*, Epic, her sixth.
Nick Carter, *Now or Never*, Jive/Zomba, his first.
Rascal Flatts, *Melt*, Lyric Street, its second.

Various artists, *Christmas Through the Eyes of a Child*, Twin Sisters.

Jaheim, *Still Ghetto*, Warner Bros., his second.

Carreras, Domingo, Pavarotti, *The Three Tenors Christmas*, Sony Classical, their fifth.

TLC, *3D*, Arista, its fourth.

Pearl Jam, *Riot Act*, Epic, its eighth.

Missy Elliott, *Under Construction*, the Gold Mind/Elektra, her fourth.

Toni Braxton, *More Than a Woman*, Arista, her fifth.

Matchbox Twenty, *More Than You Think You Are*, Melisma/Atlantic, its third.

Craig David, *Slicker Than Your Average*, Wildstar/Atlantic, his second.

George Harrison, *Brainwashed*, Dark Horse/Capitol, his ninth.

Barry Manilow, *A Christmas Gift of Love*, Columbia, his 20th.

Chevelle, *Wonder What's Next*, Epic, its first.

Justin Timberlake, *Justified*, Jive/Zomba, his first.

Kidz Bop Kids, *Kidzop 2*, Razor & Tie, their second.

Soundtrack, *Lizzie McGuire*, Buena Vista/Walt Disney.

Audioslave, *Audioslave*, Interscope/Epic, its first.

Shaggy, *Lucky Day*, Big Yard/MCA, his third.

Alejandro Fernandez, *Que Seas Muy Feliz*, Sony Discos, his second.

Diana Krall, *Live in Paris*, Verve, her fifth.

Ja Rule, *The Last Temptation*, Murder, Inc., his fourth.

Christina Aguilera, *Stripped*, RCA, her fourth.

Foo Fighters, *One by One*, Roswell/RCA, their fourth.

Cam'ron, *Come Home With Me*, Roc-a-Fella Records, his second.

3 Doors Down, *Away From the Sun*, Republic/Universal, their second.

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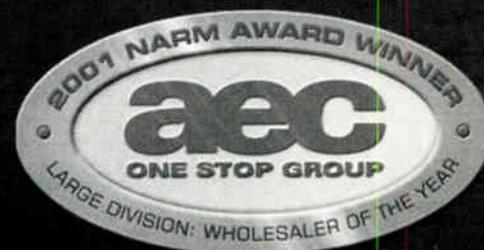
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Sites + Sounds

THREE-WAY DEAL: DMX Music, a provider of music-programming services to business and digital-cable subscribers, is teaming with EMI Recorded Music and clothing retailer Anchor Blue on a promotional CD compilation called *New Year, New Hear*.

The CD—which will feature tracks from such EMI artists as **Coldplay**, **OK Go**, **the Exies**, and **the Vines**—

will be free with purchases of \$50 or more at Anchor Blue stores. The compilation will come with a coupon to purchase the full-length albums of featured artists at participating Sam Goody stores.

Audio messages recorded by **Coldplay**, **OK Go**, and **the Exies** will be incorporated into DMX Music programming broadcast in Anchor Blues

stores. The messages will include back-announcing of song titles and mentions of the artists' albums. Additionally, music and interviews with **Coldplay**, **OK Go**, **the Vines**, and **the Exies** will air on DMX programming for its digital-cable subscribers through Jan. 26.

MUSIC CHOICE GOES ONLINE: Music Choice has announced that later this year it will begin offering its music programming in the Windows Media 9 format to the high-speed Internet divisions of its cable-distribution partners. No distribution deals for the online service have been announced yet.

Music Choice previously experimented with offering its programming online; however, it discontinued such operations because of high streaming costs. One of the selling points of the Windows Media 9 format is its claim of cheaply enabling high-speed online streaming and eliminating buffering delays.

CASH FOR NAPSTER CREDITORS: The U.S. Bankruptcy Court in Wilmington, Del., has awarded a group of Napster's unsecured creditors more than \$2 million of the \$5.3 million generated in a sale of the company's assets last year (*Billboard Bulletin*, Nov. 18, 2002).

Bertelsmann was awarded \$3 million—significantly less than the \$98

million in claims it had sought against Napster's Chapter 11 estate.

"No, it's not a lot of money," says **Rick Antonoff**, an attorney for the creditors. He adds that he is pursuing other areas of recovery, including insurance claims.

A Bertelsmann rep declined to comment.

LIQUID BOARD IN FLUX: A Delaware Supreme Court has invalidated the August 2002 appointment of two directors to Liquid Audio's board, including current chairman **James Somes**, the company announced.

Last month, Liquid Audio's board voted to dissolve the company in the aftermath of a failed merger with Alliance Entertainment, which shareholders had opposed.

"With this important issue resolved, we will work with the remaining directors of Liquid Audio to pursue the best interests of the company and all its stockholders," **James Mitarotonda**, MM Co.s president/CEO and Liquid Audio board member, said in a statement.

Liquid Audio co-founder and CEO **Gerry Kearby** resigned in November 2002.

LOUDEYE RE-ENCODS, RE-UPS: Loudeye Corp., a Seattle-based provider of song samples to Web merchants, says it will re-encode its music samples catalog in the Windows Media Audio 9 format.

Additionally, Loudeye has renewed its music-samples services agreements for MSN Entertainment and windowsmedia.com.

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Executive Turntable

DISTRIBUTION: **Matt Bremer** is named VP of strategic planning for the Handleman Co. in Troy, Mich. He was director of strategic planning and business development for Del Monte Foods.

Joel Zaremby is named VP of client services for the Summit Media Group in New York. He was advertising director for Reader's Digest New Choices.

Stephanie Cohen is promoted to VP of retail marketing for Universal Music



COHEN

& Video Distribution in Los Angeles. She was senior director of retail marketing.

NEW MEDIA: **Steve Weinstein** is named chief technology officer for Macrovision in Santa Clara, Calif. He was chief technology officer for Vicinity.

TRAFFIC TICKER

Top Retail Sites

Traffic In November

TOTAL VISITORS (in 000s)

1. amazon.com	37,269
2. walmart.com	9,758
3. bestbuy.com	7,622
4. columbiahouse.com	6,975
5. circuitcity.com	4,376
6. half.com	3,648
7. bluelight.com	2,996
8. buy.com	2,983
9. cdnow.com	1,642
10. bmgmusic.com	1,429
11. towerrecords.com	841
12. emusic.com	563
13. borders.com	473
14. fye.com	325
15. samgoody.com	202

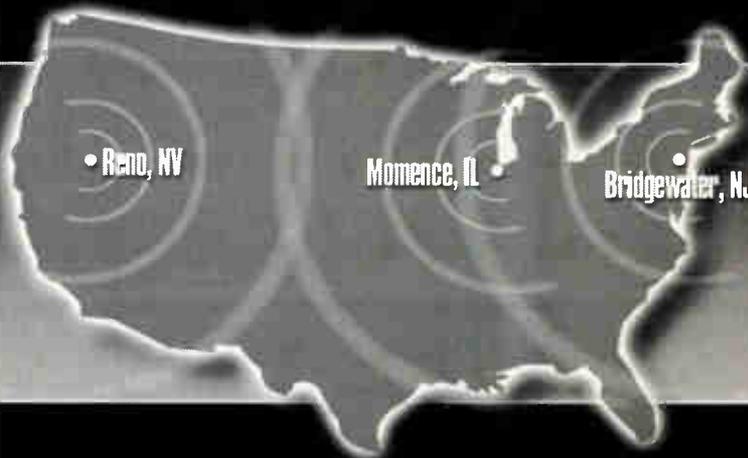
AVERAGE MINUTES PER VISITOR PER MONTH

1. half.com	24:02
2. amazon.com	19:47
3. bmgmusic.com	16:49
4. bestbuy.com	12:20
5. circuitcity.com	10:41
6. samgoody.com	9:57
7. walmart.com	9:36
8. buy.com	8:59
9. columbiahouse.com	8:46
10. cdnow.com	6:58
11. bluelight.com	5:20
12. emusic.com	5:07
13. towerrecords.com	4:53
14. fye.com	3:31
15. borders.com	2:51

Nielsen//NetRatings

Source: Nielsen//NetRatings, November 2002. Rankings edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have combined work and home Internet access.

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Picture This™



by Jill Kipnis

TOUCHDOWN DEAL: As the kickoff to Super Bowl XXXVII approaches, Warner Home Video (WHV) has signed a three-year pact to market and distribute home-video titles from the National Football League (NFL). Under the terms of the deal, the NFL will produce three original titles per year for WHV distribution.

The NFL's home-entertainment distribution rights have been up in the air since last spring, when its former partner, USA Home Entertainment, was dissolved after Vivendi Universal's acquisition of USA Networks. NFL VP of partnership marketing and corporate sales Peter Murray says the company ultimately chose WHV because of its "distribution strength and marketing expertise."

WHV VP of marketing Doug Wadleigh says the company was also anxious to move into the distribution of sports titles. "We have really been acquiring a lot of content so we can become a one-stop shop for content for our retailers," he adds. "The sports category is growing, especially on DVD."

The first title under the pact will be the *Super Bowl XXXVII* VHS/DVD, which will be released Feb. 11—just 16 days after the big game. The DVD will contain more than three hours of programming, including such special features as pre-game and post-game analysis and behind-the-scenes footage from Super Bowl week. Price points are not yet available.

Wadleigh says WHV will spearhead an aggressive marketing campaign that includes national and local TV, print, and radio advertising. It is working on deals with such mass-market retailers as Wal-Mart, Best Buy, and Target and with sporting-goods and shoe and apparel stores. Direct mailers and online marketing will also be pursued.

The NFL will produce two more new titles in 2003 from previously unreleased NFL archival footage for release around Father's Day and Christmas and will be available as high-end, collectible gift sets.

EARLY 'SIGNS': Consumers who were awaiting the home-video release of *M. Night Shyamalan's* alien-invasion film *Signs* (Buena Vista) found the title in stock a full four days before its Jan. 7 street date at Blockbuster stores nationwide. According to Blockbuster senior VP of corporate communications Karen Raskopf, president/COO Nigel Travis ordered the move in the face of rampant street-date violations. Blockbuster is not reporting the names of the offending competitors, though Raskopf says that "all types of

retailers" are involved in the practice.

She adds that in the past few months, street-date violations have become more common. Blockbuster's policy is to report any violations it notices directly to the studios, though Raskopf says the company is frustrated by the studios' lack of response. But she notes that the *Signs* action "was a one-time statement on our part. We don't intend to make this a regular practice."

The timing of the dictate is a bit suspect: It came just one day after Buena Vista Home Entertainment sued Blockbuster for \$120 million regarding VHS revenue-sharing payments (*Billboard*, Jan. 11). Raskopf says there is no correlation between the events. A Buena Vista spokesman says the company is in talks with the retailer about the street-date violation but would not address the lawsuit or any correlation between the two.

In other Blockbuster news, three independent retailers that challenged the chain and five motion-picture studios regarding their revenue-sharing agreements in an antitrust suit have filed an appeal in the U.S. District Court of Appeals for the Fifth Circuit in New Orleans. The case was tossed out of a San Antonio district court last summer because of insufficient evidence. A similar case is pending in Los Angeles Superior Court.

MARK YOUR CALENDARS: The Video Software Dealers Assn.'s (VSDA) annual Home Entertainment show will be held July 15-17 at the Rio Suites Hotel & Casino in Las Vegas, where the show will again use an exhibitor-suite format. It will also feature a full seminar program and a show floor.



ANDERSEN

Although attendance at the 2002 show decreased 33% from the previous year, VSDA president Bo Andersen is confident that suites will be at full capacity. He advises attendees to "plan their business at the convention in advance to get full value out of it."

CPM Aims To Grow Anime Market With Midpriced Line

BY BRYAN REESMAN

NEW YORK—Although the audience for anime programming has been growing steadily in the U.S. during the past decade, prices have rarely fallen below \$24.99 per title. N.Y.-based Central Park Media (CPM) is responding to consumer demand by introducing the anime industry's first midpriced DVD line Jan. 28, according to the company's managing director, John O'Donnell.

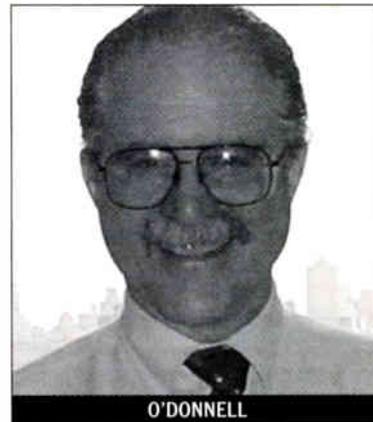
CPM will unleash the \$19.99-priced line with a group of reissues it calls the "Dynamite Dozen": *Battle Skipper*, *The Complete Shamanic Princess*, *Darkside Blues*, *Demon City Shinjuku*, *Garzey's Wing*, *Knights of Ramune*, *Night-Walker: Midnight Detective*, *Night-Walker: Eternal Darkness*, *Silent Service*, *Strange Love*, *Venus Wars*, and *Wild Cardz*.

By reissuing established anime titles at a reduced price—some with such new extra features as talent interviews and storyboards—CPM hopes to draw the attention of long-time fans wanting to build their collection and of casual fans willing to buy older titles at a lower price as an impulse purchase. Additionally, CPM hopes retailers will be more likely to

deepen their anime catalog.

"What we're trying to do," O'Donnell explains, "is take some of the best practices of the record business and the video industry that have been proven over time and start to apply them very specifically to the anime world."

Retailers are applauding the CPM line, saying that the high price of



O'DONNELL

anime has created some consumer resistance over the years. "It's one of the things that really hurt the sales of the category in the '90s," says John Thrasher, VP of video for the West Sacramento, Calif.-based

Tower chain. "I understand that you originally try to get \$24-, \$26-, or \$29-price points on an anime film, but don't keep it out there for years and years. The major studios have got fairly significant [DVD] titles between \$10 and \$15 every day."

Experts in the anime industry are also welcoming the Dynamite Dozen, though they say that other anime distributors are not likely to follow suit with midpriced lines, because many fans still do not have any qualms about high costs. "It'll likely do well for CPM," says Robert Bricken, managing editor of *Anime Invasion* magazine. "There are so many burgeoning anime fans who want to get deeper into anime but may be put off by the prices of many titles. However, there are still thousands of anime fans willing to pay current prices to get what they want, and the anime companies know it."

O'Donnell says that CPM's \$19.99-priced titles will primarily be marketed through advertising in anime fan magazines and through promotions on such Web sites as amazon.com, barnesandnoble.com, animation.com, and animepavilion.com. It expects to add new titles to the line in the future.

British Video Assn. Reveals Figures For 2002

BY SAM ANDREWS

LONDON—While New Line Home Entertainment's *The Lord of the Rings: The Fellowship of the Ring* was the top-selling home video of 2002 in the U.K., according to year-end figures that the British Video Assn. (BVA) compiled, Warner Home Video (WHV) was crowned the territory's No. 1 sell-through distributor.

WHV product accounted for a 19.5% share of the U.K. video market in 2002, while Universal Studios Home Video was second with 12.2% and Columbia TriStar Home Entertainment was third with 10.9%.

The Lord of the Rings, which is distributed by Entertainment in Video in the U.K., ended the year with a total of 4 million combined units sold. DVD units accounted for 2.4 million units of its year-end total, while 1.6 million units were VHS.

The second-best-selling title was WHV's *Harry Potter and the Philosopher's Stone* (known as *Harry Potter and the Sorcerer's Stone* in the U.S.), which sold 3.5 million combined units, with 1.3 million units on DVD and 2.2 million on VHS.

The BVA also reports that total

video sales for the year increased an estimated 26% over 2001 totals to reach 154 million combined units. The rise comes in the wake of a 111% hike in DVD sales, which accounted for 80 million units sold by the end of 2002. Total VHS sales, however, decreased 13% in 2002 to 74 million units.

"This has been a wonderful year for video in general and DVD in

alone, this is hardly a format that has passed its sell-by date."

The year-end figures do not account for mail-order sales, which the BVA says will likely add another 12 million units to the U.K.'s total video sales figure.

The BVA figures also reveal that sales in December 2002 climbed 10% over December 2001, as WHV's live-action title *Scooby Doo* shifted 1.59 million combined units to beat out Columbia TriStar's *Spider-Man* (1.35 million) and *Minority Report* (800,000), which is distributed by Twentieth Century Fox Home Entertainment in the U.K.

DVD hardware also leaped forward in 2002, according to distributor and hardware-manufacturer promotional body the DVD Committee. Some 3.8 million DVD players were purchased in 2002, almost double the sales levels of the previous year. Players are now in more than 25% of U.K. TV households.

DVD Committee chairman Mike Brown notes, "This has been another incredible year for DVD, with sales of both hardware and software doubling year on year. Over 20 million discs and 1.2 million players were sold this December alone."



CAREY

particular, but also for family entertainment," BVA director general Lavinia Carey says. "The resilience of VHS in the face of such strong DVD performance is also remarkable. With *Harry Potter* selling 2.2 million on VHS

JANUARY 25 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	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6008293	Vin Diesel	PG-13	27.95
2	NEW	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
3	NEW	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95
4	2	ICE AGE FOXVIDEO 2004664	Animated	PG	29.95
5	1	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
6	3	MINORITY REPORT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95
7	5	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95
8	4	MINORITY REPORT (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90131	Tom Cruise	PG-13	29.95
9	10	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
10	NEW	BLOOD WORK (WIDESCREEN) WARNER HOME VIDEO 24201	Clint Eastwood	R	26.95
11	8	BACK TO THE FUTURE- THE COMPLETE TRILOGY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22121	Michael J. Fox Christopher Lloyd	PG	59.95
12	12	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005639	Ewan McGregor Natalie Portman	PG	29.98
13	11	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95
14	7	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95
15	6	LIKE MIKE FOXVIDEO 2005702	Lil Bow Wow Morris Chestnut	PG	27.95
16	NEW	BLOOD WORK (PAN & SCAN) WARNER HOME VIDEO 23239	Clint Eastwood	R	26.95
17	15	BALLISTIC: ECKS VS. SEVER (WIDESCREEN) WARNER HOME VIDEO 23416	Antonio Banderas Lucy Liu	R	26.95
18	25	UNFAITHFUL (WIDESCREEN) FOXVIDEO 2005894	Richard Gere Diane Lane	R	27.95
19	9	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09861	Tobey Maguire Kirsten Dunst	PG-13	28.95
20	14	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
21	NEW	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
22	13	SPIDER-MAN (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
23	17	MEN IN BLACK II (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6007821	Tommy Lee Jones Will Smith	PG-13	28.95
24	20	E.T. THE EXTRA-TERRESTRIAL (LIMITED COLLECTOR'S ED.) UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	PG	29.95
25	NEW ENTRY	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	24.98
26	23	SUM OF ALL FEARS PARAMOUNT HOME ENTERTAINMENT 337224	Ben Affleck Morgan Freeman	R	29.99
27	NEW ENTRY	RUDY COLUMBIA TRISTAR HOME ENTERTAINMENT 60053727	Sean Astin	PG-13	14.95
28	NEW	HEY ARNOLD! THE MOVIE NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339654	Animated	PG	19.95
29	29	K-19: THE WIDOWMAKER (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 340214	Harrison Ford Liam Neeson	PG-13	29.95
30	26	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	G	29.95
31	19	STAR WARS: EPISODE II-ATTACK OF THE CLONES (PAN & SCAN) FOXVIDEO 2005615	Ewan McGregor Natalie Portman	PG	29.98
32	37	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
33	16	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5542	Elijah Wood Ian McKellen	PG-13	29.95
34	18	MEN IN BLACK II (PAN & SCAN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6009432	Tommy Lee Jones Will Smith	PG-13	28.95
35	32	UNFAITHFUL (PAN & SCAN) FOXVIDEO 2005862	Richard Gere Diane Lane	R	27.95
36	30	E.T. THE EXTRA-TERRESTRIAL (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22257	Henry Thomas Dee Wallace	PG	29.95
37	NEW	SLEEPLESS IN SEATTLE COLUMBIA TRISTAR HOME ENTERTAINMENT 6004058	Tom Hanks Meg Ryan	PG-13	14.95
38	22	THE CROCODILE HUNTER: COLLISION COURSE MGM HOME ENTERTAINMENT 1003946	Steve Irwin	PG	26.95
39	NEW ENTRY	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 21270	Paul Walker Vin Diesel	PG-13	26.98
40	NEW ENTRY	CHARLIE'S ANGELS: SPECIAL EDITION COLUMBIA TRISTAR HOME ENTERTAINMENT 05017	Cameron Diaz Drew Barrymore	PG-13	27.96

JANUARY 25 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	5 Weeks At Number 1			
1	1	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
2	3	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
3	2	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95
4	4	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98
5	7	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
6	6	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95
7	5	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
8	NEW	BLOOD WORK WARNER HOME VIDEO	Clint Eastwood	2002	R	22.95
9	11	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	Animated	2002	NR	19.95
10	NEW	HEY ARNOLD! THE MOVIE NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339653	Animated	2002	PG	14.95
11	8	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
12	10	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95
13	9	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
14	12	STAR WARS: EPISODE II-ATTACK OF THE CLONES FOXVIDEO 2005639	Ewan McGregor Natalie Portman	2002	PG	24.95
15	NEW	WE WERE SOLDIERS PARAMOUNT HOME ENTERTAINMENT 340023	Mel Gibson	2001	R	14.95
16	15	E.T. THE EXTRA-TERRESTRIAL UNIVERSAL STUDIOS HOME VIDEO 22256	Henry Thomas Dee Wallace	1982	PG	22.98
17	14	THE CROCODILE HUNTER: COLLISION COURSE MGM HOME ENTERTAINMENT 1003946	Steve Irwin	2002	PG	22.98
18	13	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94
19	17	HOW THE GRINCH STOLE CHRISTMAS UNIVERSAL STUDIOS HOME VIDEO 85825	Jim Carrey	2000	PG	24.98
20	18	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
21	16	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	Barbie	2002	NR	19.95
22	24	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
23	21	A VERY MERRY POOH YEAR WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25664	Winnie The Pooh	2002	NR	22.99
24	22	MR. DEEDS COLUMBIA TRISTAR HOME ENTERTAINMENT 6000807	Adam Sandler Winona Ryder	2002	PG-13	22.95
25	NEW	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 4710	Various Artists	2002	NR	9.95

RIAA gold cert. for sales of 50,000 units or \$1 million at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million at suggested retail. RIAA 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. RIAA 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.

JANUARY 25 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
2	NEW	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
3	1	MINORITY REPORT DREAMWORKS HOME ENTERTAINMENT	Tom Cruise	PG-13
4	4	BLOOD WORK WARNER HOME VIDEO	Clint Eastwood	R
5	2	UNFAITHFUL FOXVIDEO	Richard Gere Diane Lane	R
6	3	K-19: THE WIDOWMAKER PARAMOUNT HOME ENTERTAINMENT	Harrison Ford Liam Neeson	PG-13
7	6	BALLISTIC: ECKS VS. SEVER WARNER HOME VIDEO	Antonio Banderas Lucy Liu	R
8	5	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Michael Meyers	PG-13
9	7	TRAPPED COLUMBIA TRISTAR HOME ENTERTAINMENT 07824	Charlize Theron Kevin Bacon	R
10	8	MEN IN BLACK COLUMBIA TRISTAR HOME ENTERTAINMENT	Tommy Lee Jones Will Smith	PG-13

JANUARY 25 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
2	NEW	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
3	1	MINORITY REPORT DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
4	2	UNFAITHFUL FOXVIDEO 2005863	Richard Gere Diane Lane	R
5	3	BLOOD WORK WARNER HOME VIDEO 24201	Clint Eastwood	R
6	6	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	PG-13
7	4	K-19: THE WIDOWMAKER PARAMOUNT HOME ENTERTAINMENT 340213	Harrison Ford Liam Neeson	PG-13
8	10	DIVINE SECRETS OF THE YA-YA SISTERHOOD WARNER HOME VIDEO 22827	Sandra Bullock Ellen Burstyn	PG-13
9	NEW	TRAPPED COLUMBIA TRISTAR HOME ENTERTAINMENT 07824	Charlize Theron Kevin Bacon	R
10	7	BALLISTIC: ECKS VS. SEVER WARNER HOME VIDEO 23299	Antonio Banderas Lucy Liu	R

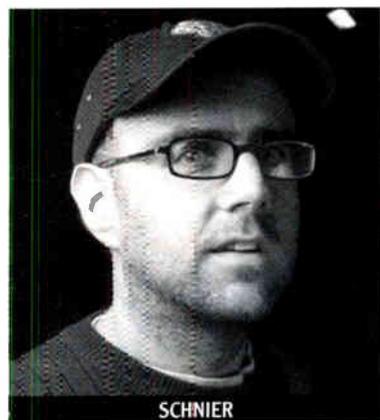
RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. RIAA platinum certification for a minimum sale of 250,000 units or a dollar 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.

Studio Monitor™

by Christopher Walsh



FIVE GUYS NAMED MOE: With *Wormwood*, due Feb. 4 on iMusic, jamband moe. has accomplished one of the most interesting recording projects in recent memory. Creativity and technology go hand in hand on *Wormwood*, enabling the creation of a studio/live hybrid that—unlike so-called live albums that are in fact largely overdubbed—pushes the boundaries of both recording studio and concert stage.



SCHNIER

“One of the things we had discussed was putting out a ‘road’ album of new material,” moe. guitarist **Al Schnier** says, “not unlike [Jackson Browne’s] *Running on Empty*, [the Allman Brothers Band’s] *Eat a Peach*, or [Neil Young & Crazy Horse’s] *Rust Never Sleeps*. That was the intention when we set out, and it evolved from there. Early on in our summer tour, our bass player, **Rob Derhak**, got the idea of coming up with the album sequence now and performing the album in one take, including segues, and playing it as one continuous body of work.”

Equipped with a rack containing a pair of Tascam MX-2424 hard-disk recorders, an Apple G4, and a pair of Glyph hard-drive-equipped bays, **Bil Emmons**, moe.’s monitor engineer, recorded every three-hour-plus show of the summer tour directly from his Midas Heritage console into the Tascams. “We were talking about using RADARs or Pro Tools or a tape format,” explains Emmons, who recorded basic tracks for moe.’s last studio album, *Dither*, as well as the live *L*. “I voiced my concerns about backup issues and reliability, but the Tascams have been rock solid.”

Roughly 40 inputs, or 70 gigabytes, were recorded per show. Afterward, the band selected the best performances and considered how best to proceed. Ultimately, moe. decided to use a combination of different sets and segues. editing perform-

ances using Mark of the Unicorn’s Digital Performer 3.0. “I spent the first five days in the studio working on a computer about 18 hours a day,” Schnier says, “picking the best takes of each song, then trying to figure out how we were going to weave the whole thing together.”

Known for free improvisations and long, multi-set performances, moe. chose to edit sections of songs and solos down to a more typical album length (although three of *Wormwood*’s selections run more than six minutes). After editing in Digital Performer, tracks were transferred back to the MX-2424s and moe.—in the Farmhouse at Long View Farm Studios in North Brookfield, Mass.—began to record overdubs, through the studio’s Trident A Range console, onto the edited tracks. In this way, moe. created a true sonic hybrid: For more than one hour of continuous music, the feeling is that of a live album, and there is even occasional crowd noise, yet the superior acoustics of the studio, tight and note-perfect solos, and multi-part vocal harmonies are heard throughout.

“We kept all the drums and whatever else was salvageable,” Schnier says. “None of the drums were redone, so we retained the same arrangements and the same energy of the songs.” Regarding the edits, Schnier adds: “We were all sitting in the room together: ‘Here we have this eight-minute guitar solo, let’s map this out and see where we can take away some of the fat without losing the essence.’ Rather than just take out a block of five minutes, we’d take out 20 seconds here, 10 seconds there. We did that so the song evolved naturally in the same organic way that it did onstage. Onstage, we make up so much of our music as we go along; it was important that we retain that.”

While moe. and engineer Emmons revere analog tape and tube equipment, they had no qualms about the use of hard-disk recording formats and software-based editing tools. Similarly, moe.’s penchant for improvisation and free song structure doesn’t preclude the use of technology to realize creative ends. “I think we did a really good job of holding on to that energy,” Emmons says, “and at the same time getting what they wanted out of being in the studio as well.”

Schnier adds, “We have no problem with cutting and pasting things together and using the studio and technology for everything that it’s worth to fully serve a recording.”

Eventide Enters DAW Realm

Developer/Manufacturer Debuts Pro Tools Plug-Ins At NAMM

BY CHRISTOPHER WALSH

Eventide—developer/manufacturer of audio-processing equipment for the recording, broadcast, and live-performance industries—has introduced the Clockworks Legacy plug-ins for the Pro Tools HD platform. Clockworks Legacy, announced Jan. 16 at the National Assn. of Music Merchandisers (NAMM) show in Anaheim, Calif., marks Eventide’s debut in the digital audio workstation (DAW) realm.

The Clockworks Legacy series of plug-ins include the Omnipressor, an analog compressor introduced in 1971; the Instant Phaser, an analog processor also introduced in 1971; the Instant Flanger, an analog flanger introduced in 1976; the H910, the company’s first Harmonizer brand effects processor, released in 1975; and the H949, introduced in 1977. The Clockworks Legacy plug-ins are so named as the original products were developed at the Eventide Clockworks facility in New York; the company dropped “Clockworks” from its name when it relocated to its current headquarters in Little Ferry, N.J.

“This is something we’ve been considering for some time,” says Ray Maxwell, Eventide VP of sales & marketing. “Clearly, a number of our customers have moved over to the desktop and have been urging us on in that area. Quite frankly, we were waiting for the right platform, and for the platform to be really mature and ready to



MAXWELL

go. With the release of Digidesign’s [Pro Tools] HD, we felt strongly confident that this was the right platform for us, and that there was sufficient stability, sound quality, and [digital signal processing] resources for us to bring our ample catalog of algorithms to that platform. We’re very excited to be working with Digidesign, as leaders in their field, to bring our very best algorithms to that constituency.”

A FAITHFUL REPLICATION

Along with the expanding migration from analog recording to the DAW realm has come a corresponding decline in doubts about the sonic integrity of software-based plug-ins vs. their hardware-based progenitors. Similarly, the evolution of DAWs to support high sampling rates, such as Pro Tools HD, has quieted much of the criticism aimed at the perceived

coldness of digital recording. With the Clockworks Legacy plug-ins, Eventide promises a faithful replication of the original processors. “Before those products came,” Maxwell says, “there were ‘primary colors’ that were used in the recording process. We tried to bring a lot of new colors to the palette. It changed the sound of music forever. We intend to take that to the next level now.”

ABANDONING HARDWARE?

This is not to suggest that Eventide will phase out hardware, despite an industry slump that has deeply affected many commercial recording facilities and equipment-rental companies. “By no means do we intend to abandon the hardware market,” Maxwell says. “From the rich group of algorithms that have been on hit records since we opened the doors in 1971, we’re able to take that and move it into the plug-in realm. Part of our strategy is to mirror that and cross-purpose these algorithms to hardware as well. For example, the Clockworks Legacy algorithms will also appear in Orville [Eventide’s multichannel, multi-effects processor].

“We very much believe there is a market for hardware products,” Maxwell summarizes, “but we are focusing an enormous amount of energy into the plug-in realm, and we intend to be a very serious player in that market. We have a lot planned for the coming year.”

JANUARY 25
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 18, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE/MAXI-SINGLES SALES
TITLE Artist/ Producer (Label)	LOSE YOURSELF Eminem/ Eminem (Shady/Interscope)	LOVE OF MY LIFE (AN ODE TO HIP HOP) Erykah Badu Featuring Common/ E. Badu, R. Seadiq (Fox/MCA)	19 SOMETHIN' Mark Wills/ C. Lindsey (Mercury)	WORK IT Missy "Misdemeanor" Elliott/ Timbaland (The Gold Mind/Elektra/EEG)	DIE ANOTHER DAY Madonna/ Madonna, Mirwais (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Steve King, Michael Strange, Jr.	BLAKESLEE (N. Hollywood, CA) ELECTRIC LADY (New York) Gerry Brown, Tom Soares	OCEAN WAY (Nashville, TN) AIMEE LAND (Brentwood, TN) Ricky Cobble	HIT FACTORY CRITERIA (Miami, FL) Carlos "El Loco" Bedoya, Senator Jimmy D	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000, SSL 9000 J	Custom Ocean Way Neve 8078/Pro Tools	SSL 9000 J	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348/Pro Tools	Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 456/Pro Tools	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	54 SOUND (Ferndale, MI) Eminem, Steve King	ELECTRIC LADY (New York) Tom Soares	SOUND KITCHEN (Franklin, TN) Greg Droman	MANHATTAN CENTER (New York) Timbaland, Jimmy Douglass	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 9000 J	Neve VR Legend	Neve VR72	SSL 4064 G
RECORDER(S)	Pro Tools	Pro Tools	Otari Radar II	Studer A827/Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Quantegy 499	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian Gardner	STERLING SOUND (New York) Tom Coyne	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) Chris Gehringer HIT FACTORY (New York) Herb Powers	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	WEA	WEA

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'Simpsons' Songs Hit Right Note

Warner Bros. Book A Surprising Hit—Even Before Marketing Push Begins

BY JIM BESSMAN

Now in its 14th season, *The Simpsons* has yielded four full-length albums, numerous books and videos, and countless toys and related merchandise.

Add to that Warner Bros. Publications' newly released folio *The Simpsons Songbook*, featuring 26 original songs from the first 13 seasons, many of which also appear on the two Rhino *Simpsons* soundtrack albums, *Songs in the Key of Springfield* and *Go Simpsonic With the Simpsons*.



CLAUSEN

The \$18.95 piano/vocal/chords title—which was compiled by series creator Matt Groening and *Simpsons* composer Alf Clausen—was released quietly last month, but according to Warner Bros. Publications CEO Fred S. Anton, it is already in a “reprint situation” as a result of surprising strong demand. This will likely increase as marketing efforts tie in with recent *Simpsons* milestones.

“We’re launching it in conjunction with the [February Fox-TV broadcast of the] 300th episode of *The Simpsons* and on the heels of the show’s first Golden Globe nomination for best comedy series,” says Mary Jo Mennella, senior VP/GM at TV/film-music supplier Fox Music Publishing, which worked closely with Clausen and Warner Bros. Publications in *The Simpsons Songbook’s* conception.

She notes that the folio also offers new *Simpsons* artwork from Groening’s Bongo Comics Group, as well as “authentic arrangements” from Clausen.

“There has been various sheet music in print for many years, but this is the first official *Simpsons* songbook,” Mennella says. “Some good things are worth waiting for.”

The folio’s song highlights include Clausen’s Emmy Award-winning “We Put the Spring in Springfield,” with lyrics by Kenneth C. Keeler, and “You’re Checkin’ In,” another Emmy Award-winner from the duo. Danny Elfman’s “Theme From the Simpsons” is also present, as are the Bryan Loren-penned 1991 hit “Do the Bartman,” Terry Cash-

man’s “Talkin’ Softball,” Beverly and Jeff D’Angelo’s “Bagged Me a Homer,” and Jeff Martin’s “Capitol City,” which featured Tony Bennett in the series’ first guest singing role.

Many of the songs are full-fledged, Broadway-styled, animated musical productions and rank high among favorite moments prized by *The Simpsons’* devoted fan base.

Indeed, Clausen says he assembled the set from fan requests received on his Web site through the years for sheet music to the tunes on the Rhino CDs. “‘Señor Burns’ was very popular,” Clausen says, picking out other included fan faves. “‘Dr. Zaius’ keeps coming up, ‘We Do (The Stonecutters’ Song),’ and the entire ‘Shari Bobbins Medley’—everybody howls when they hear it.”

Best about the book for Clausen, though, is that it presents “very accurate arrangements of the songs as they occur on the show and CDs. We pulled the scores from our files and sent them to [Miami] Florida, where Warner Bros. Publications is based, and they have a staff skilled in reducing the full orchestral scores into three-line [piano/vocal/chords] arrangements, so people who are used to listening to the music on the shows or CDs can sit down and [find that] they match top-to-bottom: I supervised and proofread four drafts of material to make sure all the transcriptions of the chords, symbols, and lyrics were correct.”

Mennella expects marketing of *The Simpsons Songbook* to piggyback onto the “massive marketing push” behind *The Simpsons* 300th episode, as well as the upcoming National Assn. of Music Merchants music-instrument trade show, and then continue throughout the year in nontraditional markets.

“In addition to normal channels

like music-instrument stores, we’re targeting bookstores,” Anton confirms. “We believe there’s a much wider market than just the amateur musician, and we’re working with Fox’s marketing department and some of the *Simpsons* licensees to see about wider distribution.”

Anton further points to the songbook’s availability via the musicnotes.com online sheet-music store. “It has tremendous appeal because of the TV show—and the music is terrific,” Anton says. “The show really brings the book to life.”

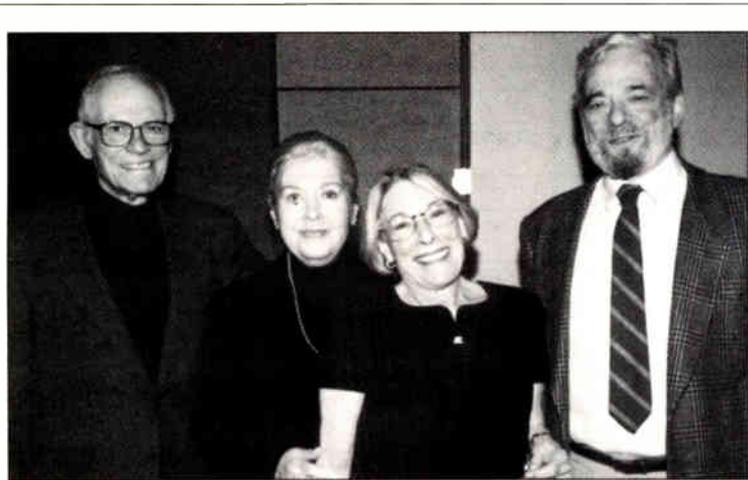
‘[The songbook] has tremendous appeal because of the TV show—and the music is terrific. The show brings the book to life.’

—FRED S. ANTON,
WARNER BROS. PUBLICATIONS

Noting *The Simpsons’* popularity in Europe, Anton also senses “global appeal” for the title. “This will rival a good personality songbook,” he says, “which is very unusual.”

Clausen hopes that response to the songbook will generate second and third volumes “and get all the songs out eventually,” he says. “There are that many—though it’s hard to realize that we’ve accumulated this huge library of original stuff—and there’s so much to choose from.”

Having been up until 3 a.m. scoring a future *Simpsons* installment, Clausen adds, “I’m not even taking into consideration the whole slew of new songs for this season!”



ASCAP Cites Sondheim. Broadway legend Stephen Sondheim was recently honored with the ASCAP Foundation Richard Rodgers Award for lifetime achievement in the American musical theater. Pictured at the presentation at Lincoln Center’s Walter Reade Theater in New York are, from left, songwriter Alan Bergman, ASCAP Foundation president Marilyn Bergman, composer and Rodgers’ daughter Mary Rodgers, and Sondheim.

Words & Music

by Jim Bessman



SHARP MUSICNOTES: Internet-based sheet-music store Musicnotes celebrated a merry December 2002 by surpassing both 10,000 customer orders and 16,000 digital downloads for the first time. The performance beat the Madison, Wis., company’s sales goals by 20%, according to chairman/CFO **Tim Reiland**, who terms current monthly sales now in the “comfortable” six-figure range.

“Musicnotes is three times as big as it was last year,” CEO **Kathleen Marsh** adds. “One of our competitors went under this past year, even though they spent over \$25 million on the digital sheet-music business. But our sales are approaching \$200,000 per month—and we’re just getting started. I’m pretty excited about our prospects for the future.”

Marsh notes that December sales tripled, continuing a growth trend. “The holiday season had a positive impact, but it feels like our business has moved to another level,” she continues. “What has been most encouraging about sales over the past few months is that it’s been quite broad-based, with no single factor driving sales.”

Marsh does point to the late-November introduction of its Macintosh Viewer as a December sales spur. Cited, too, is the increasing online shopping trend. Counting a “tremendous number of new customers in November and December,” head of marketing **Bill Aicher** adds, “What is interesting about our business model is that once customers experience the fun and convenience of our site, they become repeat buyers and also tell their friends and family about musicnotes.com.”

Aicher also credits the company’s “close watch” on popular music trends for its ability to foresee which songs will hit big as sheet music—and then make them available to customers quickly. A current case in point is its digital-only version of Christina Aguilera’s “Beautiful,” which easily led December sales on musicnotes.com. The song was arranged and published by Musicnotes through its agreement with Famous Music Publishing, which enables Musicnotes to produce arrangements of songs not currently available in a traditional printed format.

“Close relationships with our publishers, coupled with the technological advantages of our digital sheet music, allow us to release music concurrent with the release of the CD and video version of the song,” says Marsh, whose company’s catalog encompasses 15,000 digital sheet-music titles, in addition to more than 260,000 traditional music titles, books, CDs, and

videos available through its site via mail-order. The digital sheet music for “Beautiful,” Marsh adds, was ready for download prior to the music video—well ahead of its availability through traditional sheet-music suppliers.

But on a flatter-sounding note, Marsh reports a lawsuit filed by Musicnotes against Swanton, Vt.-based online sheet music and music-instruction resource stagepass.com for copyright and trademark infringement pertaining to its use of the musicnote.com domain name. Stagepass, which is an affiliate of Sheet Music Direct—the online print-music Web site owned by Milwaukee-based print-music house Hal Leonard Corp. and its European counterpart, Music Sales Ltd.—intends to contest the suit, according to owner **Kevin Sharples**.



MARSH

“‘Music notes’ and ‘music note’ are generic terms that have been used forever,” says Sharples, who claims that his musicnote.com domain name was registered before that of Musicnotes.

SHARELL’S SHIFT: Music industry veteran **Jerry Sharell**, who most recently served as director of media relations for Warner/Chappell Music, has been appointed president/CEO of Society of Singers. The Los Angeles-based nonprofit organization, which was established in 1984 by **Ginny Mancini**, provides scholarships in the vocal arts and offers financial assistance to professional singers.

NEW LIFE FOR BLUEBIRD: *Live From the Bluebird Café*, the Emmy Award-nominated music-TV series inspired by Nashville’s eminent singer/songwriter showcase club, will begin taping its fourth season in February, to air on the Turner South cable network in June. “The show is a great outlet for artists and songwriters to perform their hits for an ever-growing TV audience,” coproducer/café owner **Amy Kurland** says. “With fewer TV outlets for artists and writers, we hope to fill the hole left when TNN changed formats.”



Celebrating 15 Years Of Indie Entertainment In Oz

With Music Fans In Mind, Shock Entertainment Group's Co-Founders Created A Business On The Cutting Edge

BY CHRISTIE ELIEZER

MELBOURNE—When the company known today as the Shock Entertainment Group entered the Australian marketplace in February 1988, the alternative music scene was still a garage business. A loose network of college radio stations, indie tour promoters and rock magazines kept fans up to date with the emerging alternative rock, hip-hop and underground dance sounds. But acquiring releases from key international indie labels such as Rough Trade, SST, 4AD, Creation and Beggars Banquet was a problem. Only some 20 indie music stores in the country would order albums from labels abroad, so supplies were minimal and sporadic.

As owners of their own indie stores, Frank Falvo, David Williams and Andrew McGee had known one another for eight years and developed an affinity for each others' business instincts. Williams worked for 12 months at Caroline Records in London, and the experience opened his eyes to the potential of global markets.

The threesome pooled some \$63,000 (AUS\$45,000 at 1988 exchange rates) and set up Shock Records, initially working out of a bedroom in McGee's house. Taking advantage of Australia's 12-hour time difference ahead of Europe, they ordered product on Fridays and had it in their warehouse in Melbourne by Monday. "We made these records available when consumers wanted, and as close to the European release date as possible," recalls Falvo.

From importing international acts, Shock expanded its role to distributing local acts and labels within Australia, then to exporting CDs to the global market and, finally, to signing acts directly to in-house labels such as Shagpile

and Velocity. If there was any resistance from the more established Australian record companies, Williams says they weren't aware of it.

"At the time, we were so under the radar that what we were doing was irrelevant to the major labels," he says. Shock's local acts have included Cosmic Psychos, Bodyjar, Frenzal Rhomb, Josh Abrahams and the Dirty Three.



The company's current roster of 30 is led by crossover metal act Superheist.

"They are a great company run by music buffs who are decent people," says Roger Grierson, chairman of Festival Mushroom Records, the veteran Australian independent music company. "They came along at a time when Australian music and decent independent music enjoyed an upswing, and they contributed enthusiastically and constructively to that scenario. They give a lot of people an opportunity to prove themselves [in Australia] via a distribution arrangement."

Certainly, Shock's overseas partners must have been pleased with the way Australia often became one of their best-selling markets per capita and how their acts achieved some of their highest chart positions Down Under.

Recent international artists who have benefited in Australia from their relationship with Shock have included Craig David, Basement Jaxx, Pennywise, Thieving Corporation and French house popsters Grand Popo Football Club.

"Shock lifted the bar on how independents operated, successfully working at breaking mainstream radio and retailers who previously did not acknowledge the smaller labels," says Sebastian Chase, managing director of indie label Phantom Records and the MGM indie distribution company.

Now in its 15th year, Shock has proclaimed its expanded vision by adopting the new name of Shock Entertainment. The company remains a market force with mainstream hits from its dance and pop repertoire, distributing 40 Aussie labels and more than 200 global imprints.

Yet, in 2002, Shock also reactivated its role as an indie distributor by setting up a new production-and-distribution division. Shock has a policy of actively working the niche market to avoid relying on hits for survival. Last November, it entered the classical market by distributing 15 titles that indie label CME Beaver licensed from Naxos Music in the U.K. It has entered the DVD and Internet-fulfillment sectors and is even looking at business possibilities in TV and films. ■

The latest news from Shock is available at www.shock.com.au.

It is significant that the three original directors of Shock Records—David Williams, Frank Falvo and Andrew McGee—each started out running independent music stores. It gave them the street smarts and ear for trends that has paid off handsomely for the company.

Williams, now chairman, Falvo, now executive director, and CEO Charles Caldas, who joined Shock a year after his two partners launched the company, each come from a background of playing in bands and working in music retail. They see their business through the eyes of a 16-year-old consumer yet run a tight ship. They have to, as Shock is totally self-funded, and cash flow and company growth are always interrelated.

Where do you see the Shock Group's major growth in the next few years?

Williams: The last couple of years have seen us focus on the one-stop business. Currently, a lot of effort is going into the DVD division, Kaleidoscope, which we expect to see much growth from. We are looking at new ways to diversify the group. We don't regard us as Shock Music Group any more, but the Shock Entertainment Group.

Falvo: The record division is still the major part of Shock at the moment, and there is always potential for growth there. Same with the export company.

Where do you see potential growth in the record division?

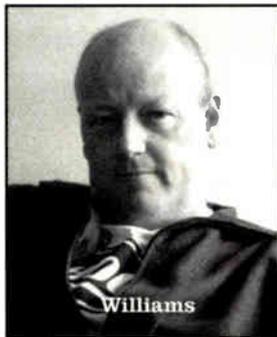
Caldas: Initially, we were perceived as just an indie hip, cool label. Then we started having dance and pop hits, and overseas labels who might not have seen us as an



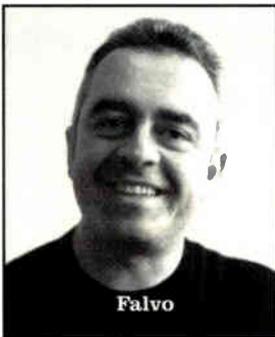
Q&A With David Williams, Frank Falvo and Charles Caldas

How Three Guys Went From Working At Indie Record Shops To Building One Of Australia's Most Influential Music Companies

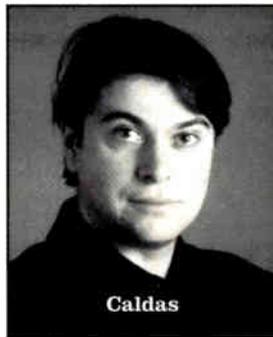
BY CHRISTIE ELIEZER



Williams



Falvo



Caldas

option in Australia started knocking on the door. Our long-term partners like Beggars, Koch and Epitaph have also grown from small operations. The better we've

become, the better our product has been. We're representing most of the premier labels in the world. I can see that, with the rationalization going on at major labels, a lot of [product] is falling through the cracks, and that merely strengthens the independent sector. In America, bands that sell a million records are getting dropped, and new labels are starting to accommodate them.

Is your new production-and-distribution (P&D) division an attempt to tap into that?

Caldas: The P&D division is a strictly Australian operation. It's going back to our roots, when Shock would distribute every decent Australian label. That part of the business fell away for various reasons. But now we have strong indie labels like [David Vodika's] Rubber Records and [Sony Music Australia's alt-rock band] Jebediah's label Redline, which are self-sufficient entities that needed a strong distributor and strategic partner. Shock has the market power to deliver them top-line sales when necessary and allow them to develop new music.

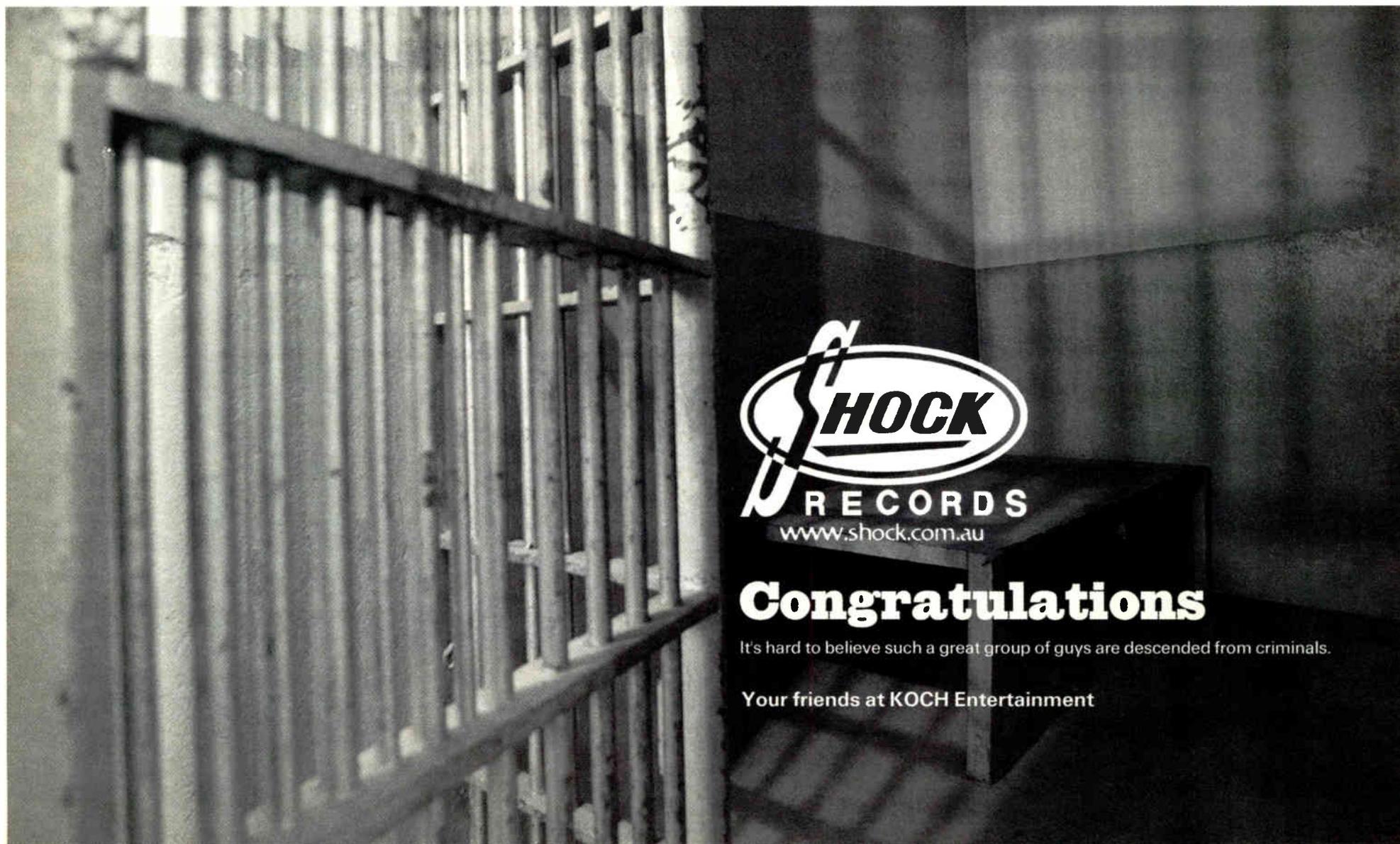
Do you think the Shock setup is a unique one?

Falvo: In the '90s, there were 20 independent labels around the world who were distributing Epitaph and who had huge success with the Offspring's *Smash*. Of those, only Shock and Play It Again Sam used that opportunity to grow. We're not sure where the other 18 are today. We at Shock might make mistakes, but we apply ourselves to try new things.

Was that Offspring album the major turning point for Shock?

Caldas: It was one of the turning points. Until then, selling 5,000 units was an achievement for us. *Honey Steel Gold* by Ed Kuepper, whom we distributed for Hot,

Continued on page 62





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Key International Partners

Shock Entertainment has developed its business through the power of relationships with like-minded companies around the world. Here is a look at some of them.

THE BEGGARS GROUP

www.beggars.com

Martin Mills, chairman

This veteran U.K. alternative-music group is one of Shock's original partners.

BURNING HEART RECORDS

www.burningheart.com

Peter Alqvist, managing director and head of A&R

Sweden's Burning Heart has licensed The Hives and Melincolin to Shock. Australia is the first market where Melincolin achieved gold certification.

CENTRAL STATION RECORDS

www.centralstationrecords.com

Giuseppe Palumbo, managing director;

Morgan Williams, GM

The relationship with Australia's Central Station goes back 14 years and has brought Shock a series of No. 1 hits with the Venga Boys, Eiffel 65 and DJ Sammy. The 17 volumes of the *Wild FM* series has sold a total of 1.5 million units.

EDEL RECORDS

www.edel.com

Michael Haentjes, CEO

Among the chart-toppers edel has provided to Shock are Jennifer Paige's "Crush" and Scooter's "Logical Song," both selling more than 100,000 units.

EPITAPH RECORDS

www.epitaph.com

Andy Kaulkin, president;

Dave Hansen, GM

Shock's licensing deal with Epitaph for the first Offspring album (*Smash*) was a turning point for the company, while releases from Pennywise, Tom Waits and Rancid have also provided strong sales.



FLUTE/REACT

www.fluteworldwide.co.uk; www.react-music.co.uk

Duncan Peel, managing director

This U.K. dance-compilation label provided Shock with a strong lead in the local dance market and strong sales through its *Head Candy* and *Master Cut* series.

KOCH ENTERTAINMENT

www.kochentertainment.com

Michael Koch, president;

Bob Frank, CEO

This partnership has



Continued on page 64

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and Charles, you are a true gentleman.**

**All the Best -
Stuart, Pete, Damian, Paul and Everybody at HMV Australia.**



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Q&A

Continued from page 58

went top 20. But that Offspring record sold 450,000 units in Australia. So, certainly, it was a turning point in terms of learning how to sell volumes. After the No. 1 with the Offspring, we also went to No. 1 with Nikki French's "Total Eclipse of the Heart" and Hocus Pocus' "Here's Johnny"; at one point, we had them at No. 1 and No. 2 on the ARIA chart. But we were lucky that we had the dance explosion right after. So the four-year period after that was strong growth for Shock, where we had hits with a whole bunch of dance releases.

Was Shock ready for that kind of success?

Falvo: No! But we had the attitude of always looking for the next [project], so we could move quickly. We're still consumers, and we use that mindset as our philosophy.



The Offspring

Caldas: Our role in this market is to keep introducing new music. We don't have the Led Zeppelin back catalog to rely on. We've always been about acquiring new labels and finding new acts; we've never lost that part of the business. That's why independent labels are in a more favorable position to take advantage of the new delivery of music. They are not involved in this huge bureaucratic wrangle.

Williams: You need to be pro-active and think of new ways to move ahead. But much of the music industry seems to be reacting to what's happening around it. The good thing about us being a private company is that we can get on with doing new things, rather than chewing over the numbers. I'll give you an example: When we started to pick up blues and roots labels, the plan was that each release would shift 500 units, and together they would add up to a substantial volume. Now we find that each of those releases is shifting about 5,000 units.

You almost got Nirvana for Australia, didn't you?

Falvo: Charles had an [import] copy of "Smells Like Teen Spirit." We rang up BMG [which distributed Geffen at the time] and asked if we could sub-license the *Nevermind* album. BMG would have agreed but their deal with Geffen was they could not sub-license. Who knows what would have happened there?

When and why did Shock decide to join the mainstream?

Caldas: There was never any conscious decision like that. The market came to us as the product got better. Our relationship with [major, commercial] radio is very good now, but it only developed over the past few years.

How is an independent company immune to what's happening in the global music market?

Caldas: We've found that consumers who are into niche music, regardless of style, have a high level of artist loyalty. The issue of downloading doesn't seem to be prevalent with them.

Continued on page 64

CONGRATULATIONS SHOCK

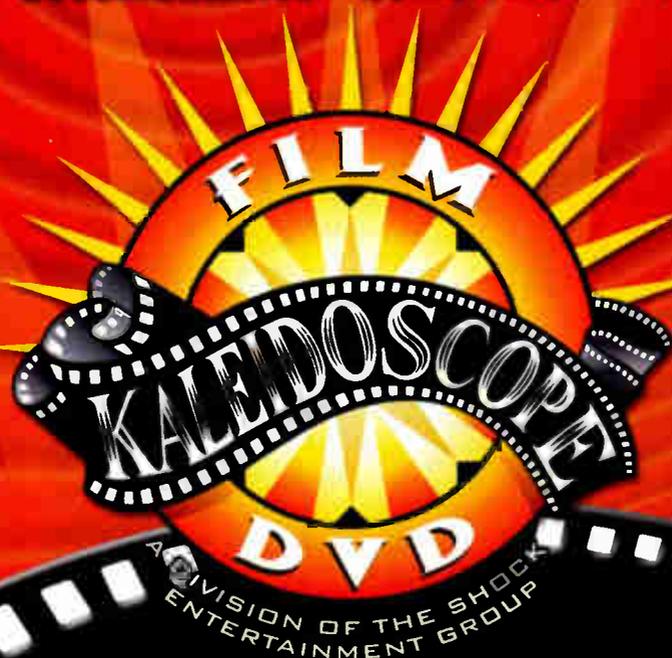
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INTERNATIONAL PARTNERS

Continued from page 60

brought platinum status for *Pokémon* and *Harry the Hampster*, gold for the *WWF* soundtrack, and clubland success for releases through its hip-hop imprint, In the Paint.

MATTEL AUSTRALIA

www.mattel.com

Julie Kearns, GM of licensing

The three volumes from the *Barbie* compilation CD series have sold 250,000 units in Australia and New Zealand and proved to be strong export titles to South Africa and Canada.



ROUNDER RECORDS

www.rounder.com

Paul Foley, GM

Rounder expanded Shock's roots repertoire with artists such as Alison Krauss, who is a steady seller.



WORLD WRESTLING ENTERTAINMENT U.S.

www.wwe.com

Roger Marment, executive VP, international business development



WWE's 30 video titles have not only proven to be steady sellers—*Global Warming Melbourne*, shot in Australia, shipped gold at 15,000 units—but have also provided Shock with a strong entry into the DVD market.

Other important Shock partners include **Ace Records** (reissues), **Alligator** (blues), **Century Media** (metal), **Fat Wreck Chords** (punk), **Global Underground** (dance), **Imusic** (alternative), **One Little Indian** (contemporary), **Redline** (alternative rock/DVD), **Ritz/Death Row** (hip-hop) and **Union Square**.



David Frank
To achieve all that in 15 years...
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Martin, Graeme & Lynlea



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Q&A

Continued from page 62

Williams: In the last 15 years, the music industry has had good times and bad times. But Shock has never had bad times because we have been growing into the industry. So we were either growing as part of the industry's growth or eating into other people's margins. But, in the position we are now with a lot of hit records, yes, when the industry suffers, we do notice it more than we have in the past. But we have been growing nevertheless.

When Shock set up a Web site in Australia, were you the first?

Caldas: Certainly the first to offer MP3s to download—singles by Frenzal Rhomb and Bodyjar, before they became commercially available. We realized earlier on that we needed a Web site. Information and availability of niche titles like bluegrass had limited outlets, so the thinking was [that] an active Web site would generate business. We still see the site as more of a promotional tool than a money-making device. But the fulfillment company grew out of it.

Williams: Other labels threw huge amounts of money at fulfillment. We've deliberately kept ours small and let it develop as it pays for itself.

How many lines has the DVD division Kaleidoscope got?

Williams: It's 300 at the moment. In two years, it will be over 1,000. That's how fast it's growing. DVD is a new market for Australia, so it's pretty much a level playing field, and the opportunities are huge. When we started Kaleidoscope in 2001, we aimed at making AU\$1 million [Australian] in the first year. Instead, Jude Troy [GM of Kaleidoscope] turned over AU\$6 million. We expect to do AU\$10 million in the second year. DVD itself is opening up possible new businesses for us. Some of these suppliers—whether it's wrestling titles from America or children's releases from Japan—make toys to sell the DVDs, and, in turn, create TV shows to sell the toys. Merchandising is something we're considering as a result. We moved into T-shirts and apparel five years ago but shut it down, deciding to refocus on music and revisit it in the future. That's a byproduct of our move into DVD.

What's your share in the DVD market?

Williams: There is no way for anyone in the Australian market to gauge their market-share. Besides, Kaleidoscope is growing so quickly that market share estimates are irrelevant. Fifteen years ago, we were never hung up about Shock Records' market share, because we were growing so fast, it didn't worry us.

What does Shock offer its international partners that majors can't?

Caldas: We move faster. There is the knowledge base because we have people working here who are utterly passionate and informed about their music and the labels. In terms of marketing, we know how to find the right niche. We show great responsibility to our partner labels and their artists. And we have people in the company whose only job is to liaise with our international partners.

Williams: We decide what our priorities are, it's not decided overseas. We don't have to rely on a huge release to [produce] the turnover, and which will take our attention away. We could have six to 10 priorities at any one time and work them effectively. ■

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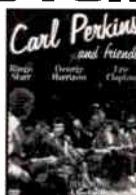
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THE STING
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To David Williams and everyone at Shock

From one independent to another, everyone at Regency congratulates Shock for the wonderful job you have done in supporting and promoting independent Australian music and films. We hope and trust that in the next 15 years, that Shock will only get bigger

Best wishes

Everyone at Regency Recordings.



INTERNATIONAL

Premios Amigos Face Legal Action

Virgin Records Spain Alleges Unfair Treatment At Awards

BY HOWELL LLEWELLYN

MADRID—Virgin Records Spain is threatening to go to court to challenge the result of the annual Spanish record industry's Premios Amigo awards—announced Jan. 13 at a somber Madrid event—following an error that saw its offered candidates excluded from the voting list.

What is understood to be a secretarial error at Premios Amigo organizer/labels body/International Federation of the Phonographic Industry affiliate AFYVE resulted in Virgin's candidate list not being forwarded to the Premios Amigo voting panel of more than 1,000 music industry and media professionals. Virgin managing director Lydia Fernández calls the incident a case of "discrimination and unequal treatment" and insists the company's lawyers will go to the courts in an attempt to have the results declared null and void. On the evening of the awards, Virgin issued a statement saying, "This Premios Amigo is distorted, and Virgin demands the suspension of the presentation of the awards and the annulment of the voting."

Fernández claims at least two of her artists had good chances of winning—pop/rock group Amaral, which she says was Spain's second-biggest selling act in 2002, and flamenco singer José Mercé.

The morning after the event, AFYVE president Carlos Grande confirmed that there had been "an omission." But he declines to comment further on what he says is "an internal matter that must be resolved internally."

Fernández says Virgin, an AFYVE member, spent three days prior to the awards urging AFYVE to suspend the event. But she says, "I did not receive a positive response. They said it was not their fault—but it was their fault, and I have an e-mail [from Grande] confirming that an error was made. My artists were excluded from the voting, and that cannot be allowed to happen. It is incomprehensible; it means the voting was not legal."

The Virgin situation is the latest episode in a troubled chapter of Premios Amigo history. The Jan. 13 event—the sixth annual awards presentation—had already been moved from its original scheduled date of Nov. 18, 2002. AFYVE announced in late July 2002 that it was canceling the gala ceremony on that date in protest of the rampant piracy affecting Spain (*Billboard*, Aug. 10, 2002). An alternative low-key event was rescheduled. Unlike the usual, star-studded, lengthy televised gala, this year's event was a sober 70-minute affair, with no live performances and a small, 150-member invited audience sipping mineral water as the winning names were read out and the winners collected their awards.

According to Grande, "The [Spanish] music industry is going through the worst moment in its history, thanks to continuous theft on a massive scale, which is causing authentic anguish. We felt this was the best way to honor the winners, without dinner jackets, champagne, or celebration."

Singer Alex Ubago and Colombian vocalist/guitarist Juanes dominated the awards event, collecting three awards each. Ubago, 21, was an unknown 15 months ago, but his debut DRO/East West album, *Qué Pides Tú?* (What Are You Asking For?), has shipped nearly 800,000 units in Spain in the year since its release. He won awards for best album, best male soloist, and best new Spanish artist. Polydor/Universal artist Juanes won in the Latin solo artist and new Latin artist categories, and his *Un Día Normal* (A Normal Day) was named best Latin album.

Worldwide hit "Aserejé/The Ketchup Song" brought two awards for Columbia's Las Ketchup for best new Spanish group and best new Spanish artist. Bruce Springsteen was also a double winner for best international artist and best international album (*The Rising*, Columbia).



GRANDE



Australian Acts Cash In On Teen-TV Exposure

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In recent years, some of Australia's biggest-selling pop acts—notably Kylie Minogue, Natalie Imbruglia, and Holly Valance—have come to music from TV-acting backgrounds. But in a new turnaround, a number of Aussie music acts are using youth-oriented TV dramas to widen their brand appeal.

Most successful is Epic's 17-year-old teenage pianist/singer/songwriter Delta Goodrem, whose single "Born to Try" on Epic topped the Australian Record Industry Assn. chart in early December 2002. Part of its initial appeal was that during six episodes of the Ten Network's daily soap *Neighbours*, an average of 1.2 million viewers watched her character, Nina Tucker, write, demo, and perform the song. But unlike previous actors like Minogue, who turned to music after achieving fame in *Neighbours*, Goodrem was working on her debut album for Epic before she was approached to appear in the soap as a shy, nervous schoolgirl with a rare singing talent. Goodrem continues to appear in the TV show while finishing her debut album.

Following the song's October 2002 unveiling on the TV show, "anticipation for the single release went through the roof," says Goodrem's Sydney-based manager, Glenn Wheatley of Talentworks. Backed by heavy radio play, the track shipped gold (35,000 units) out of the box; current shipments stand at 100,000 units. (Platinum status is 70,000.) The six episodes of *Neighbours* were screened in early January in the U.K., where the show has an average of 8.3 million daily viewers, prepping the single's Feb. 10 British release.

Execs here agree that while TV producers are

increasingly interested in using exclusive tracks to cross-promote their shows to the 18 to 35 demographic, the act and show must complement each other. Ian James, managing director of Melbourne-based independent publisher Mushroom Music, says, "This demographic will turn off quickly if they think a tie-up is artificial."

James also notes that, while record labels often see placement of a track on a popular soap as free promotion, publishers are keen to push broadcasters to obtain the best synchronization fees for their writer. "TV is an extremely healthy part of our income," James says. He adds that the key to successful negotiation in such situations is "maintaining the balance between the value of music to the copyright owners and to the TV station."

Historically, Mushroom Music—owned by industry veteran Michael Gudinski—has been most effective in placing songs on Australian TV series. Its 1981 placement of Angry Anderson's "Suddenly" during a wedding scene on *Neighbours* turned it into a top five hit in Australia and the U.K. More recently, ABC Music-signed act Butterfly Nine performed its song "Another Perfect Day" (published by Mushroom Music) in a bar during an

episode of the Ten Network's youth-oriented TV drama *The Secret Life of Us*, which aired September 2002 in Australia. ABC managing director Clive Hodson confirms, "There was a lot more interest from radio in the track after that."

Major labels are also aware of the sales potential of such exposure. Warner Music alt-rock band Magic Dirt will shortly be seen by around 1.8 million Australian viewers of *The Secret Life of Us* performing a new song, "Watch Out Boys," ahead of the act's latest (fourth) album release. Warner GM of A&R Dan Hennessy says, "It is a perfect setup for the album, which we'll release around June." The episode airs in June in the U.K., where the act has toured in the past.

Previously, alt-rock acts and their audiences were openly cynical of such TV tie-ups, but Hennessy insists, "Magic Dirt don't have a problem with it. They want to expand their audience, and the scene, set in a club in Melbourne, is a perfect fit for what they do."

Gudinski also enjoyed success in 2002 with gold-shipping compilation albums featuring a mixture of new and previously released tracks that have aired on Seven Network's soap *Home and Away* and in *The Secret Life of Us*. Two albums of material from the latter have now been released; all three were issued by Gudinski's Warner Music-distributed label, Liberation Music.

"We've always been at the forefront of this area," Gudinski says. "But we've changed the horizon by putting on these [latest] compilations one-off special tracks [that] you won't hear anywhere else."



WHEATLEY



JAMES

German Authors' Body GEMA Hits 100

BY WOLFGANG SPAHR

BERLIN—This year's MIDEM trade fair in Cannes (Jan. 19-Jan. 23) sees the launch of the 100th-anniversary celebrations of German authors' rights society GEMA.

GEMA president/chief executive Reinhold Kreile says the collecting society's anniversary celebrations, beginning at MIDEM Jan. 21—the event's designated "German Day"—highlight "the crucial contribution which GEMA has played in protecting music copyrights and in promoting the development of music culture in Germany and the rest of Europe." The MIDEM activities—including a presentation to international delegates and a reception honoring Kreile hosted by the mayor of Cannes—precede the centerpiece of GEMA's anniversary, a celebratory concert May 2 at Berlin venue Konzerthaus am Gendarmenmarkt. That event, in front of several hundred invited guests from the political, business, and cultural spheres, will open with a speech by German federal president Johannes Rau.

GEMA, which formed Jan. 14, 1903, was the first authors' rights soci-

ety in Germany to be formed as a legal and financial entity; composer Richard Strauss was instrumental in its launch. Today, it has some 60,000 members, including composers, lyricists, and music publishers. According to Kreile, GEMA is now "facing up to the diverse challenges of the 21st century to make sure that it remains a vital part of music culture in Germany and Europe over the next 100 years."

An official statement from Rau, issued in Berlin to mark the anniversary, praised GEMA's achievements. It said, "Creativity is vital for our society and transcends national borders. It is important for artists to be backed by an organization capable of protecting their legitimate interests. GEMA makes a key contribution to music culture both inside Germany and internationally."

For his part, Kreile is urging the federal government to immediately ratify the European Union Copyright Directive into German law. Only two of the 15 EU member states (Greece and Denmark) ratified the Copyright Directive by the Dec. 22, 2002, deadline (*Billboard*, Jan. 18).



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
(DEMPA PUBLICATIONS INC.) 01/15/03		(OFFICIAL UK CHARTS CO.) 01/13/03		(MEDIA CONTROL) 01/15/03		(SNEP/FOP/TITE-LIVE) 01/14/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	3	1	1	1	1	1	1
2	1	2	NEW	2	2	2	2
3	NEW	3	2	3	3	3	5
4	NEW	4	4	4	5	4	3
5	5	5	NEW	5	4	5	4
6	4	6	2	6	7	6	NEW
7	2	7	7	7	6	7	7
8	8	8	6	8	8	8	8
9	7	9	5	9	24	9	18
10	13	10	NEW	10	16	10	7
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	NEW	12	NEW	12	32	12	NEW
18	NEW	13	NEW	16	34	13	NEW
20	27	14	NEW	22	36	22	28
21	24	15	NEW	24	33	24	39
25	NEW	16	NEW	29	NEW	30	37
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
2	1	2	3	2	2	2	3
3	2	3	2	3	13	3	2
4	6	4	13	4	4	4	7
5	3	5	6	5	9	5	4
6	7	6	5	6	3	6	5
7	5	7	4	7	5	7	6
8	8	8	26	8	11	8	8
9	4	9	10	9	27	9	11
10	11	10	7	10	NEW	10	NEW

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK						
(SOUNDSCAN) 01/25/03		01/13/03		(ARIA) 01/13/03		(FIMI) 01/13/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	1	1	1	1	1
2	1	2	2	2	2	2	3
3	4	3	4	3	4	3	2
4	3	4	3	4	3	4	5
5	5	5	5	5	9	5	8
6	6	6	6	6	5	6	7
7	7	7	7	7	6	7	9
8	8	8	8	8	16	8	6
9	NEW	9	NEW	9	10	9	4
10	NEW	10	9	10	8	10	12
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	18	13	NEW	12	18	12	16
16	23	18	NEW	22	25	14	22
20	25	28	NEW	23	28	15	21
26	RE			26	30	17	24
29	RE			27	33	20	33
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	3	2	NEW	2	2	2	2
3	6	3	2	3	3	3	4
4	2	4	3	4	4	4	3
5	4	5	5	5	9	5	5
6	5	6	8	6	5	6	6
7	NEW	7	4	7	6	7	19
8	NEW	8	7	8	20	8	7
9	7	9	6	9	7	9	8
10	10	10	10	10	19	10	10

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 01/15/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	2	ASEREJE/THE KETCHUP SONG LAS KETCHUP SHAKETOWN/COLUMBIA
3	3	FEEL ROBBIE WILLIAMS CHRYSALIS
4	8	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
5	5	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
6	6	PARIS LATINO STAR ACADEMY 2 MERCURY
7	4	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
8	7	SOUND OF THE UNDERGROUND GIRLS ALoud POLYDOR
9	9	WE HAVE A DREAM VARIOUS ARTISTS HANSA
10	NEW	DANGER! HIGH VOLTAGE ELECTRIC SIX XL RECORDINGS
HOT MOVER SINGLES		
11	20	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM/BIG STAR/SHOWBIZ
15	19	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
22	NEW	THE WAY (PUT YOUR HAND IN MY HAND) DIVINE INSPIRATION DATA
24	NEW	SOLSBURY HILL ERASURE MUTE
25	NEW	LE FRUNKP ALPHONSE BROWN UP MUSIC/WSM
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	AVRIL LAVIGNE LET GO ARISTA
3	19	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
4	3	PHIL COLLINS TESTIFY WEA
5	6	PINK MISSUNDAZTOOD ARISTA
6	7	EMINEM THE EMINEM SHOW INTERSCOPE
7	5	U2 THE BEST OF 1990-2000 ISLAND
8	4	JENNIFER LOPEZ THIS IS ME... THEN EPIC
9	8	HERBERT GRONEMEYER MENSCH EMI
10	10	NORAH JONES COME AWAY WITH ME BLUE NOTE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(ISTICHTING MEGA TOP 100) 01/13/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	2	FEEL ROBBIE WILLIAMS CHRYSALIS
3	3	CAN'T STOP LOVING YOU PHIL COLLINS WEA
4	4	DIRTY CHRISTINA AGUILERA FEATURING REDMAN RCA
5	6	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	PHIL COLLINS TESTIFY WEA
3	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	4	ACDA EN DE MUNNIK GROETEN UIT HET MAARVELD SML/SONY
5	35	YOUP VAN'T HEK YOUP SPEELT YOUP (DUDEJAARSCONFERENTIE) CNR

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 01/09/03
SINGLES		
1	2	TU ES FOUTU (TU M'AS PROMIS) IN-GRID MEDLEY/EMI
2	1	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
3	4	SOMETIMES WHEN WE TOUCH FIFTH AVENUE WEA
4	12	DESENCHANTEE KATE RYAN ANTLER-SUBWAY/EMI
5	9	FEEL ROBBIE WILLIAMS CHRYSALIS
ALBUMS		
1	10	MELODY CLUB MUSIC MACHINE VIRGIN
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	4	KENT VAPEN & AMMUNITION RCA
4	3	NORAH JONES COME AWAY WITH ME EMI
5	20	THE SOUNDS LIVING IN AMERICA METRONOME/WEA

SWITZERLAND		
THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 01/14/03
SINGLES		
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	3	LOSE YOURSELF EMINEM INTERSCOPE
3	2	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
4	7	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM
5	4	FEEL ROBBIE WILLIAMS CHRYSALIS
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	SHANIA TWAIN UP! MERCURY
3	4	HERBERT GRONEMEYER MENSCH EMI
4	3	PHIL COLLINS TESTIFY WEA
5	7	U2 THE BEST OF 1990-2000 ISLAND

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 01/10/03
SINGLES		
1	2	SOUND OF THE UNDERGROUND GIRLS ALoud POLYDOR
2	1	LOSE YOURSELF EMINEM INTERSCOPE
3	6	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
4	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
5	3	SKBER BOI AVRIL LAVIGNE ARISTA
ALBUMS		
1	2	PINK MISSUNDAZTOOD ARISTA
2	1	AVRIL LAVIGNE LET GO ARISTA
3	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	4	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA
5	10	DAVID GRAY WHITE LADDER IHT

AUSTRIA		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/13/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	3	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM
3	4	FEEL ROBBIE WILLIAMS CHRYSALIS
4	5	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
5	2	DER STEUERSONG (LAS K'ANZLERN) OIE GERD SNOW WARNER STRATEGIC MARKETING
ALBUMS		
1	NEW	NIKOLAUS HARNONCOURT/WIENER PHILHARMONIK NEUJAHRSKONZERT 2003 UNIVERSAL
2	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	2	HERBERT GRONEMEYER MENSCH EMI
4	4	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
5	3	EMINEM THE EMINEM SHOW INTERSCOPE

BELGIUM/FLANDERS		
THIS WEEK	LAST WEEK	(PROMUVI) 01/15/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	2	DILEMMA NELLY FEATURING KELLY ROWLAND UNIVERSAL
3	7	LIFE ON MARS JASPER STEVERLINCK LIPSTICK NOTES
4	6	DIRTY CHRISTINA AGUILERA FEATURING REOMAN RCA
5	10	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
ALBUMS		
1	2	MARCO BORSATO ONDERWEG POLYDOR
2	3	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	5	SCHATTEMAN & COUVREUR EVERGREENS MOUSE
4	1	HELMUT LOTTI MY TRIBUTE TO THE KING PIET ROELEN/UNIVERSAL
5	4	U2 THE BEST OF 1990-2000 ISLAND

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 01/15/03
ALBUMS		
1	NEW	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
2	3	MAMBRU MAMBRU BMG
3	1	RICARDO ARJONA SANTO PECADO COLUMBIA
4	NEW	PIAON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
5	6	DIEGO TORRES UN MUNDO DIFERENTE RCA
6	8	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
7	9	U2 THE BEST OF 1990-2000 ISLAND
8	17	RITA LEE BOSSA 'N BEATLES LIDERES/BMG
9	4	JOAQUIN SABINA OIMELO EN LA CALLE RCA/BMG
10	NEW	JOAN MANUEL SERRAT VERSOS EN LA BOCA ARHOLA/BMG

Global Music Pulse

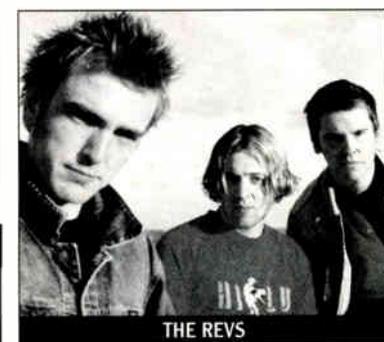
Edited by Nigel Williamson



MANDELA'S BASH: The last song to have been written by the former Clash singer, the late Joe Strummer, will be premiered Feb. 2 at an AIDS benefit organized by Nelson Mandela on Robben Island in South Africa, where he was imprisoned during the apartheid era. Co-written with Bono and Dave Stewart, the song is called "48864," the number Mandela wore as a prisoner. Strummer, who died Dec. 22, 2002 (*Billboard*, Jan. 11), was to have performed the song at the event with his co-writers. Since stepping down as South Africa's first democratically elected president in 1999, Mandela has become highly active in the fight against AIDS in South Africa, where an estimated 4.7 million—one in nine of the population—are HIV positive. Billed as Mandela SOS, the concert will be broadcast live on the Internet. TV rights are still being negotiated. "I'm delighted so many artists have responded to Mr. Mandela's call," says Stewart, the concert's musical director. Other performers include Queen, Macy Gray, Coldplay, Nelly Furtado, Shaggy, Jimmy Cliff, Baaba Maal, Eve, and Youssou N'Dour. The event has a limited attendance of 2,500, but a simultaneous "people's concert" at a Cape Town stadium will show the concert on a large screen. Several acts will play both venues. All proceeds will benefit AIDS charities.

ADAM WILLIAMSON

TOP GEAR: Irish guitar-wielders the Revs have already become a hit at home, picking up a string of domestic awards and climbing the Irish charts with their debut live album. But 2003 sees the trio take on the rest of Europe for the first time, kicking off Feb. 24 with the single



"Loaded" via Treasure Island Records. The band is currently recording an as-yet-untitled debut studio album, slated for release in June. Despite having already won considerable praise from U2's Larry Mullen and playing a gig at Ireland's hallowed Slane Castle, frontman Rory Gallagher remains realistic about Europe. "It might not be as easy as Ireland, but we're hoping that we get to play some major festivals in the summer," he tells Global Music Pulse. "We are not too bothered if

the first single or two don't chart. We just want to get out there and play."

MIKE AUSTIN

MONSTER MANIA: Proving again that Finns have a soft spot for metal is Lordi, which made a noise last year when debut single "Would You Love a Monsterman?" debuted at No. 1 on the Finnish charts. Lordi vows to bring melodic choruses back to heavy metal with a sound that echoes such influences as Alice Cooper, Iron Maiden, and especially Kiss. "I haven't heard new heavy metal, which has big, accessible choruses, for 10 years, but that's exactly the kind of music I like," says the project's frontman, who also goes by the name of Lordi. All five band members dress like monsters. Debut album *Get Heavy* entered the Finnish charts at No. 3, and Germany, a strong market for Finnish metal, is already warming to Lordi's monstrously heavy sound. The album will be released there in early 2003.

JONATHAN MANDER

TWO INTO THREE: Duos are few and far between in the land of rock. But the confusingly named Alternative 3—vocalist Justin Dempsey from Germany and South African programmer Robert King—make such a glorious cacophony of guitar-fueled electro-pop that the minimal lineup proves more than adequate. On the back of two acclaimed singles, the London-based duo is set to release debut album *The Light Years Ahead* Feb. 24 via Floating World Records. Describing the music as "how Air would sound if they picked up rock guitars," Alternative 3 took its name from the title of a 1970s BBC broadcast and is generally happy as a duo. "We find we have more freedom than being in a group," King says. "But in a way, there is more pressure in that we have to fill the shoes of a four-piece, plus we engineered and produced ourselves."

CHRISTOPHER BARRETT

CRITICAL MASS: Local hip-hoppers CB Mass ended 2002 on a high with the best show of the year, playing two nights at the Cultural Center in Seoul, South Korea. Backed by funk band Asoto Union, CB Mass was joined by several of the best hip-hop acts in Korea, including Baby T (or Tasha) and Wheesung. CB Mass has chosen a difficult but ambitious road for a young hip-hop crew looking to maintain its credibility in a land where prepackaged dance-pop is king. The group's first two albums sold a healthy combined total of 80,000 copies on its own label, Massmediah. CB Mass is currently recording its third album.

MARK RUSSELL

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
PHIL COLLINS Testify (W)				6	4					2
NORAH JONES Come Away With Me (E)	1					3		8		3
AVRIL LAVIGNE Let Go (B)	3		1			2		1		
SOUNDTRACK 8 Mile (U)	5			3		5		2		10
U2 The Best of 1990-2000 (U)								9	6	7
ROBBIE WILLIAMS Escapology (E)			3	1				6	3	1

Fearing's 'Walk' Going To Europe, U.S.

Rounder Disc Documents Travels, Observations Of Vancouver-Born Songwriter

BY LARRY LeBLANC

TORONTO—A 15-year veteran of Canada's folk club and festival circuit, songwriter/guitarist Stephen Fearing is an artist continually seeking to develop the boundaries of his craft.

"It's taken me years to get to that place where the art of writing songs is really fascinating to me," Fearing says. "It's like a game of chess. This record was written quite quickly, which was exciting. It sounds more playful than anything I've done before."

That's How I Walk, Fearing's sixth solo album, was initially issued March 12, 2002, in Canada only by his long-time label there, True North Records, and distributed by Universal Music Canada. Now, however, it is enjoying a wider release in the U.S. and Europe, appearing Jan. 28 in both territories on Rounder Group's Philo Records imprint. The album, according to True North president Bernie Finkelstein, has sold 7,000 units in Canada.

The key to the 14-track album lies in Fearing's regular touring across North America, coupled with his membership in Canadian trio Blackie & the Rodeo Kings. The trio, completed by guitarist/producer Colin Linden and singer/songwriter Tom Wilson, has released two critically acclaimed, richly textured roots albums in Canada on True North: *High on Hurtin'* (1996) and the double-album *Kings of Love* (1999).

"This album is very much a product of Stephen's association with Tom and Colin," notes Finkelstein, who is Fearing's manager and also handles Blackie & the Rodeo Kings and Canadian folk icon Bruce Cockburn. "Stephen has made wonderful albums previously, but they have been more in the tradition of great singer/songwriters—this album is more in the tradition of being 'music.' He wouldn't have done this record a few years ago."

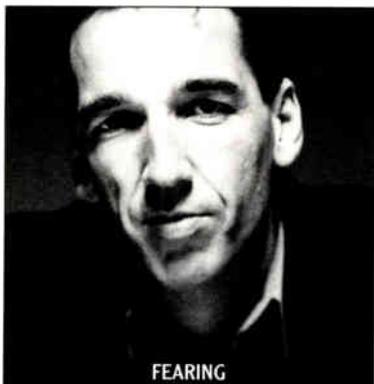
Fearing agrees, calling the effect of working with his fellow Rodeo Kings as part of a band for the first time "quite profound. At this point in my life, I have traveled and seen a lot, and I figure I do have a read somewhat on the human condition, so why not write about it?"

Rounder Records GM Paul Foley says, "We're excited about the album; it's great music. We serviced the album in the U.S. to triple-A radio and to our folk list at the beginning of 2003. Stephen has an extensive U.S. tour coming up, which includes a showcase in Nashville on Feb. 6. He's on the road until the end of April in the U.S."

"We're starting to open up American markets for Stephen," says Fearing's booker, Jim Fleming of Ann Arbor, Mich.-based Fleming & Associates. "He's out on an interesting tour in March and April with Kelly Joe Phelps and Willie Porter. That's an audience that will come back and see him."

Fearing adds, "The next four months are going to be nuts, but I'm seriously addicted to traveling."

Fearing says he discovered during



FEARING

the past two years that traveling between gigs late at night suited his songwriting and influenced his album. "Car writing should be right up there with every other songwriting technique," he says. "You put a pad of paper beside you in the passenger seat, and your subconscious comes through."

Fearing has moved around for much of his life. Vancouver-born, he lived in Dublin from 1969 to 1981, after his parents divorced and his mother remarried. That was followed by two years in Minneapolis and a brief period in British Columbia, before settling in Vancouver. Today, he lives in Toronto.

Co-produced by Fearing and Linden, the album was recorded in Toron-

to and Nashville. It features musical backing by Linden and Wilson, plus several musicians who have participated on Rodeo Kings sessions, including John Dymond on bass, Gary Craig on drums, and keyboardists Richard Bell and Janice Powers. Backup vocals are provided by Shawn Colvin, Jonelle Mosser, and Joy Lynn White.

"Stephen always comes in the studio with real strong songs and with an idea that he's game to doing something he's never done before," says Linden, who has produced Cockburn and Lucinda Williams and performed the same task for Fearing's fourth album, *Industrial Lullaby* (1996). This time, he says, "we wanted to make a record that had more of a classic sound, like Frank Sinatra's Capitol records and Roy Orbison's Monument sides."

Industrial Lullaby was Fearing's first album to feature co-written songs, an approach he has since continued. Co-writers on *That's How I Walk* include Brian den Hertog, Colin Cripps, Ian Thornley, and Tom Wilson. "With *Industrial Lullaby*, I came to grips with writing songs in a way that I hadn't before," Fearing recalls. "I began to observe and capture things in words and music. This new record is more of that."

New Marketing Structure At Universal Music India

BY NYAY BHUSHAN

NEW DELHI, India—Universal Music India (UMI) has entered the new year with a new-look marketing team in place, in hopes of boosting the company's fortunes in a market that is currently ravaged by piracy and where the whole entertainment sector is suffering a downturn.

As 2002 drew to a close, a string of marketing appointments were announced at UMI. According to managing director Vijay Lazarus, the new appointments come at a time when the company is aiming to create a degree of marketing autonomy for each of Universal's main music divisions.

Kulmeet Makkar joins Mumbai-based UMI in the new position of senior VP of A&R, film/frontline, and exports. Makkar was previously at India's oldest record company, Mumbai-based Saregama India, where he was GM in charge of film acquisitions. He will report to Lazarus. UMI's A&R and marketing department was previously headed by Vinay Sapru, who recently left the company.

The Indian market is dominated by sales of Bollywood film soundtracks, although the last year has seen a marked downturn in the fortunes of the domestic film industry, with a knock-on effect on soundtrack sales. One of Universal's high-profile soundtrack acquisitions this

year was for the film *Devdas*. "Given the current scenario [where most films are flopping], *Devdas* has been a top-seller for us," Lazarus claims, although he declines to provide any sales figures.

UMI has also appointed Ashish Chakravorthy as VP of strategic marketing, reporting to Lazarus. Chakravorthy, previously senior VP of marketing at Mumbai-based independent label Zee Records, will handle both international and domestic catalog material.

Rajat Kakar has joined as senior VP of sales and marketing services, replacing Hargovind Bohra. Kakar, who will also report to Lazarus, was previously sales director at Mumbai-based Sony Music India.

Shivaji Gupta is promoted to VP of A&R, non-film; a former marketing manager, Gupta will handle A&R and marketing responsibilities for all non-film domestic repertoire. He also reports to Lazarus.

Lazarus says that in the restructured operation, "the various divisions that handle film, non-film, and international repertoire will create [their own] marketing plans to achieve their goals. At the same time, our catalog is also being taken care of, so that those sales [can] reach their optimum potential. Licensing will also play an important role."

NEWSLINE...



With four nominations each, U.K. garage star Ms. Dynamite and hip-hop act the Streets are the leading acts on the short-list for the Brit Awards 2003, due to be held Feb. 20 at London venue Earls Court. Ms. Dynamite is named in the female solo artist, British urban act, and British breakthrough artist categories; her Mercury Music Prize-winning album, *A Little Deeper* (Polydor), is nominated for best British album. The Streets, alias artist Mike Skinner, are up for best British male, urban artist, and breakthrough artist, and the act's *Original Pirate Material* (Locked On/Warner) is up for best album. Norah Jones, Gareth Gates, Will Young, Pink, and Sugababes have three nominations apiece. The awards ceremony will be televised "as live" Feb. 20 on national commercial channel ITV1, some two hours after the actual event.

LARS BRANDLE

Universal Music Spain has restructured its pop divisions, phasing out its former Mercury and Polydor arms. Although the labels remain as Universal imprints, all releases previously handled through the separate Mercury and Polydor structures will now be dealt with as appropriate by new divisions handling local or international repertoire. José Luis de la Peña, formerly director of Mercury, will head the local division, also handling all Latin product; former director of Polydor Alicia Arauza will be responsible for marketing overseas repertoire from Universal Music International's various labels. Both report to Universal Music Latin America/Iberian Peninsula chairman Jesús López.

HOWELL LLEWELLYN

The Gus and Sheila Dudgeon memorial gathering, scheduled for Jan. 31 at London's Abbey Road Studios, will also see the official unveiling of the Gus Dudgeon Recording Arts Foundation, primarily an educational trust dedicated to teaching recording techniques, at Reading College in England. Former Elton John producer Dudgeon and his wife, Sheila, died July 2002 in a car crash. A Gus Dudgeon studio has already been established at Reading College, west of London, using a console and other equipment that previously belonged to the producer.

TOM FERGUSON

Warner Music Malaysia has signed local award-winning R&B diva Ning Baizura to a two-year contract. Originally signed to Sony Music Malaysia, Baizura's first two albums won best album of the year honors in 1993 and 1994 at the annual AIM Awards. She was also named best new artist in 1993. Baizura subsequently recorded four albums for BMG Malaysia before releasing an English-language album for Japanese label AMS in 2001. Her Warner debut album *Streets* Feb. 13.

STEVEN PATRICK

Veteran Australian country performer John Williamson will take over as chair of the Country Music Assn. of Australia (CMAA) Jan. 22. Williamson, who has released some 29 albums during a 30-year musical career, was a founding member of the CMAA in 1992 and is a former vice chairman of the body, which organizes the Toyota Golden Guitar Awards annually in Australia's "home of country music" and CMAA headquarters of Tamworth, New South Wales. Williamson replaces Joy McKean, who stepped down after 18 months.

CHRISTIE ELIEZER



EBERT

Hans Ebert has been promoted to the newly created role of executive director at EMI Recorded Music Southeast Asia in Hong Kong. Formerly advisor to EMI's Southeast Asia chairman/CEO Norman Cheng, Ebert tells *Billboard*, "I'll be in charge of all aspects of marketing, with the VPs of international marketing and strategic music marketing reporting directly to me. Local offices will go through the regional office; regional A&R will come under me." Ebert, who continues to report to Cheng, also retains responsibility for corporate communications. He joined EMI in mid-September 2002 from Universal Music Asia Pacific, where he had been

VP responsible for creative services, regional A&R, and corporate communications under Cheng, who exited as chairman in July 2002.

STEVE McCLURE

Warner Music Spain has acquired leading Spanish indie label Fonomusic for an undisclosed sum. Fonomusic's catalog will be marketed and distributed by Warner's DRO EastWest arm; Fonomusic's publishing operation, Pentamusic, will be administered by Warner/Chappell Music Spain. Fonomusic was founded in 1966 and was a leading Spanish label during the '70s. Warner and DRO were founded in 1982, and Warner president Saúl Tagarro (who retires Jan. 31) says he approached Fonomusic to fill the pre-'80s catalog vacuum. "It was a mathematical calculation," Tagarro says. "Now we have a '70s catalog."

HOWELL LLEWELLYN

Farnham To Be Heard Overseas Again?

Success At Home In Australia Prompts European Return After Four-Year Absence

BY CHRISTIE ELIEZER

MELBOURNE, Australia—In Australia, vocalist John Farnham ended 2002 with his BMG album *The Last Time* shipping more copies than any other domestic album in the year and surpassing all expectations with ticket sales for his current tour. Next stop? Europe.

Buoyed by that confirmation of the artist's enduring popularity at home, BMG Australia and Farnham's management are planning a return to the European market after a four-year absence. The singer enjoyed a huge hit across the region with "You're the Voice" in 1987 and had another European hit in 1991 with "Chain Reaction." He retains a significant fan base in Germany, the Netherlands, Scandinavia, and the U.K.—in fact, Farnham was actually born in Essex, England, but emigrated to Australia in 1959, at age 10.

NOW IS THE TIME FOR 'LAST TIME'

BMG is negotiating to release *The Last Time* in the region in mid-2003. "John Farnham can be a big adult contemporary act in Europe with this album," BMG Australia managing director Ed St. John says. Farnham is scheduled to play the European summer festival circuit around the time of the album's proposed release there.

Since its Oct. 16, 2002, release in Australia, the album has shipped 210,000 units (triple-platinum) here.

St. John believes that figure will be 350,000 when the tour ends mid-2003. Although BMG claims Farnham is the country's best-selling artist—the label says he has shipped 4.8 million albums domestically across his 35-year career—major radio networks here now say the 53-year-old does not fit their formats.

So when BMG set up the release

Adelaide, reports that Farnham's recent shows gave added impetus to sales of *The Last Time* and the 1997 compilation *Anthology 1*. Lucas Englert, buyer at another independent outlet—Swells Sounds Music Centre in Margaret River, Western Australia—adds, "His fan base is wide, from 17-year-olds to people in their 50s."



FARNHAM (LEFT) AND ST. JOHN

of *The Last Time*, TV was a priority. In the week of the album's release, the national free-to-air Seven Network screened *An Audience With John Farnham*, during which the singer performed and fielded questions from a celebrity audience. The prime-time special gained 1.7 million viewers, as did a career retrospective, *The Farnham Years*, screened by Nine Network (also national and free-to-air) 24 hours earlier. St. John says, "Those two specials sent the record through the roof—the album never left the top three after that."

Will Walker, buyer at single-store independent Compact Disc Shop in

ing will be restricted to theater venues rather than the current arenas and "big-top" tented events; Farnham says he also wants to experiment with big-band and country records and has ideas for TV projects.

The tour's major-city run, which wound up before Christmas, shifted 250,000 tickets at an average \$108 Australian (\$61). A regional run ending June 3 in Cairns is expected to bring in a further 220,000 tickets at \$95 Australian (\$53.50) a head. Farnham's manager Glenn Wheatley, managing director of Sydney-based Talentworks, says, "No one else here is doing figures like these—they're well over expectation."

QUITTING WHILE AHEAD

Farnham's current trek began Nov. 7, 2002, at Melbourne's Rod Laver Arena. The title of the album and tour is significant, he tells *Billboard*, although perhaps not quite as final as it might sound. "I want to quit touring when I'm at the top," Farnham says, "rather than wait until the day no one shows up to the gigs." Future touring

Crunchy Frog Makes International Leap

BY CHARLES FERRO

COPENHAGEN—Taking its name from a Monty Python comedy sketch, Danish indie label Crunchy Frog has found plenty to laugh about since forming in 1994 in Copenhagen as an outlet for unsigned rock band Thau.

Its latest coup was licensing highly rated garage band the Raveonettes to Columbia for the world excluding Denmark last October. The two-album deal was cut on the strength of an eight-track EP, *Whip It On*, which streeted domestically in May 2002. The set of three-minute songs all played on three chords in the key of B-flat minor was repackaged by Columbia as the Raveonettes' debut album and sent to retail Nov. 19, 2002, in the U.S.

Meanwhile, the band is putting the finishing touches on a follow-up—this time recorded in the key of B-flat major.

"Our ambitions from the beginning were to aim at exports, because there are limits to what you can sell in Denmark," co-founder Jesper Rofelt says. A streamlined operation with a staff of four and a freelance-booking agent, Crunchy was set up at the crest of the grunge wave by Rofelt and fellow Thau members Jesper "Yebo" Reginal, Jesper Sand, and Ulrik Petersen. "Instead of waiting for the majors to listen to a demo, we created the label," Rofelt explains. "You get taken seriously, and products get reviews."

Initially, Crunchy specialized in alternative rock music, but in 1998 it

signed pop-rock act Superheroes and licensed it to Virgin and P.I.A.S. for territories outside Denmark. Rofelt notes, "It was our first real A&R task, and things really got going."

Another major that has turned to Crunchy Frog as a source for A&R is Universal, which snapped up the European rights, excluding Denmark, for novelty act Junior Senior. The duo's "Move Your Feet" (released in May 2002 by Crunchy and distributed in Denmark by EM1) reached No. 4 on the *Music & Media* Hot 100 Singles Eurochart and made the top 20 in Sweden and Holland. Universal has slated both single and debut album *D-D-Don't Stop the Beat* for release via Mercury in the U.K. Feb. 24 and March 10, respectively.

"Crunchy goes into things wholeheartedly," Copenhagen-based Universal DK A&R director Claus Lund Petersen says. "They don't listen to trends but to music and have faith in their community. Right now, they've got the nucleus of the Danish hit machine."

As Petersen attests, Crunchy Frog's roster is like a community. Superheroes singer Thomas Troelsen provided the vocals for "Move Your Feet," and Raveonette guitarist Sune Wagner also plays in Tremelo Beer Gut alongside label boss Reginal, who additionally lends his drumming talents to Junior Senior. "Call it incest or a family disease," Rofelt quips, "but what's vital is that all of our bands are just that—warts-and-all bands!"



ROFELT

Shakira's 'Laundry Service' Cleans Up Across Europe

BY PAUL SEXTON

LONDON—The Platinum Europe year finished with a flourish. In December 2002, the International Federation of the Phonographic Industry (IFPI) announced that 13 albums had passed the 1 million European shipments mark, the highest monthly total since last January, albeit slightly down from the 15 certifications for December 2001.

Multi-platinum international females led the way on the latest list, while rap, vintage rock-'n'-roll, and contemporary rock also closed the year well. Shakira's *Laundry Service* (Epic), fresh from being named No. 1 on the *Music & Media* European Top 100 Albums chart of 2002, crests 4 million European shipments. The Colombian star had two singles from that album in the Eurochart Hot 100 Singles of 2002: "Whenever, Wherever/Suerte," at No. 2, and "Underneath Your Clothes" at No. 5.

The latest accolade follows the December European leg of Shakira's ambitious Tour of the Monogoose. Sony Music Europe (SME) senior VP of marketing Julie Borchard says the artist was "in Europe repeatedly throughout the course of the campaign," adding with a laugh: "In a sense, we

had a problem getting airplay records to go away; [they] lasted so much longer than we expected."

Borchard says worldwide sales of *Laundry Service* are currently at 10 million, and SME will now put its promotional muscle into both "The One," the fourth single from that set, and Shakira's *Grandes Exitos* album of Spanish-language hits.

Whitney Houston is the other quadruple-platinum female on the list, but not with her current release. With *Just Whitney* (Arista) apparently peaking at No. 34 on the weekly European Top 100 in its debut week in December, its predecessor, *My Love Is Your Love*, reaches 4 million. Released in November 1998, the album raced to European triple-platinum in 1999, and it now draws level with its U.S. certification from the Recording Industry Assn. of America in May 2000.

Eminem's *The Eminem Show* (Interscope) rises to 3 million shipments, as does Elvis Presley's *Elvis 30 #1 Hits* (RCA). Eminem was the highest-placed

male artist on the Top 100 Albums chart of the year, at No. 4, with Presley at No. 11. "All I can say is that we've sold 8 million worldwide, and we're cock-a-hoop," BMG Entertainment senior marketing manager Charlie Stanford says. He adds that options are being explored for the company's next Presley catalog venture, currently unnamed but with a likely September release worldwide.

Rockers Nickelback and Metallica were both back among the honors in December. Nickelback's *Silver Side Up* (Roadrunner) moved to double-platinum after reaching its first 1 million last May, as did Metallica's *S&M* (Vertigo), its 1999 collaboration with the San Francisco Symphony Orchestra. Currently working on a new album, Metallica has announced European festival dates for June.

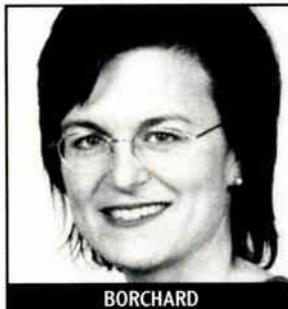
Seven albums receive their first Platinum Europe recognition on the December list. It is an outstanding month for the Virgin-distributed Innocent label,

which wins awards for two sophomore sets, Blue's *One Love* and Atomic Kitten's *Feels So Good*. It is the first European award for the female trio from Liverpool, with an album that debuted at No. 1 in the U.K. in September but has also made a sturdy imprint in such other markets as Germany, Austria, Switzerland, and Holland.

Blue's *One Love* was one of the retail highlights of the U.K. holiday market, holding at No. 2 behind Robbie Williams' *Escapology*. The quartet's success builds on the Platinum Europe platform achieved last March with its debut album, *All Rise*.

Phil Collins' *Testify* (Face Value/East West) is newly platinum, adding to the star's previously IFPI-ratified *Hits* compilation (1998, certified triple-platinum last November) and his last studio release, *Dance Into the Light* (platinum in 1996).

The latest list also bestows platinum status on Italian staple Zucchero's 2001 release, *Shake* (Polydor); Elton John's *Greatest Hits 1970-2002* (Mercury); David Gray's *A New Day at Midnight* (iht/East West); and Jennifer Lopez's *This Is Me... Then* (Epic). For more information, visit ifpi.org.



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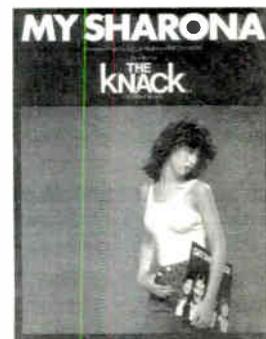
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- SMILEZ & SOUTHSTAR, TELL ME
- NELLY, AIR FORCE ONES
- AALIYAH, MISS YOU
- 50 CENT, WANKSTA
- BZK & P. DIDDY, BUMP, BUMP, BUMP
- BUSTA RHYMES, MAKE IT CLAP
- COMMON, COME CLOSE TO ME
- MISSY ELLIOTT, GOSSIP FOLKS
- ZPAC, THUGZ MANSION
- LL COOL J, PARADISE
- EVE, SATISFACTION
- NAS, MADE YOU LOOK
- JA RULE, THUG LOVIN'
- JAY-Z, 03 BONNIE & CLYDE
- SNOOP DOGG, FROM THE CHUUCH TO DA PALACE
- DRU HILL, I SHOULD BE
- CLIPSE, MA, I DON'T LOVE HER
- JAHEIM, FABULOUS
- ASHANTI, BABY
- TRINA, B R RIGHT
- JA RULE, MESMERIZE
- TYRESE, HOW YOU GONNA ACT LIKE THAT
- WHITNEY HOUSTON, ONE OF THOSE DAYS
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- ROOTS, BREAK YOU OFF
- ERIKAH BADU, LOVE OF MY LIFE (IAN OOE TO HIP HOP)
- EMINEM, LOSE YOURSELF
- TRICK DADDY, THUG HOLIDAY
- MUSIQ, DON'T CHANGE
- JENNIFER LOPEZ, ALL I HAVE
- FIELD MOB, SICK OF BEING LONELY
- AMERIE, TALKIN' TO ME
- TANK, LET ME LIVE
- SOLANGE, FEELIN' YDU
- SEAN PAUL, GIMME THE LIGHT
- LIL JON & THE EAST SIDE BOYZ, I DON'T GIVE A ****
- MARIAH CAREY, THROUGH THE RAIN
- TONI BRAXTON, HIT THE FREEWAY
- JUSTIN TIMBERLAKE, CRY ME A RIVER

- NEW ONS**
- 50 CENT, IN DA CLUB
 - SEAN PAUL, GET BUSY
 - BLACKSTREET, DEEP
 - REDMAN, RIDE
 - RUSTY WATERS, CORNBREAD

- KENNY CHESNEY, BIG STAR
- FAITH HILL, WHEN THE LIGHTS GO DOWN
- DIXIE CHICKS, TRAVELIN' SOLDIER
- TOBY KEITH, WHO'S YOUR DADDY
- MARK WILLIS, 19 SOMETHIN'
- SHANIA TWAIN, I'M GONNA GETCHA GOODI
- TERRI CLARK, I JUST WANNA BE MAD
- TIM MCGRAW, SHE'S MY KIND OF RAIN
- MARTINA MCBRIDE, CONCRETE ADNGEL
- DEANA CARTER, THERE'S NO LIMIT
- EMERSON DRIVE, FALL INTO ME
- KEITH URBAN, RAINING ON SUNDAY
- ALAN JACKSON, THAT'D BE ALRIGHT
- JOE NICHOLS, BROKENHEARTSVILLE
- BRUCE SPRINGSTEEN, LONESOME DAY
- BLAKE SHELTON, THE BABY
- JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
- AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- JENNIFER HANSON, BEAUTIFUL GOODBYE
- KID ROCK, PICTURE
- TOBY KEITH, MY LIST
- STEVE AZAR, WAITIN' ON JOE
- LEANN RIMES, LIFE GOES ON
- BRAD PAISLEY, I WISH YOU'D STAY
- TRACE ADKINS, CHROME
- FAITH HILL, CRY
- RASCAL FLATTS, I'M MOVIN' ON
- TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- DIXIE CHICKS, LONG TIME GONE
- ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- DARRYL WORLEY, FAMILY TREE
- NICKEL CREEK, THIS SIDE
- MONTGOMERY GENTRY, MY TOWN
- RASCAL FLATTS, THESE DAYS
- DIAMOND RIO, BEAUTIFUL MESS
- DARRYL WORLEY, I MISS MY FRIEND
- TIM MCGRAW, THE COWBOY IN ME
- KEITH URBAN, SOMEBODY LIKE YOU
- TRACE ADKINS, I'M TRYIN'
- ALISON KRAUSS & UNION STATION, NEW FAVORITE

- NEW ONS**
- SHANIA TWAIN, UP!
 - DIAMOND RIO, I BELIEVE

- JUSTIN TIMBERLAKE, CRY ME A RIVER
- CHRISTINA AGUILERA, BEAUTIFUL
- EMINEM, LOSE YOURSELF
- ZPAC, THUGZ MANSION
- GODD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
- JAY-Z, 03 BONNIE & CLYDE
- JOHN MAYER, YOUR BODY IS A WONDERLAND
- FOO FIGHTERS, ALL MY LIFE
- AVRIL LAVIGNE, I'M WITH YOU
- DEANA CARTER, THERE'S NO LIMIT
- EVE, SATISFACTION
- DONNAS, TAKE IT OFF
- SUM 41, STILL WAITING
- SIMPLE PLAN, I'D DO ANYTHING
- 50 CENT, WANKSTA
- JENNIFER LOPEZ, ALL I HAVE
- NAS, MADE YOU LOOK
- PUDDLE OF MUDD, SHE HATES ME
- MISSY ELLIOTT, GOSSIP FOLKS
- SNOOP DOGG, FROM THE CHUUCH TO DA PALACE
- AUDIOSLAVE, COCHISE
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- BZK & P. DIDDY, BUMP, BUMP, BUMP
- COMMON, COME CLOSE TO ME
- MISSY ELLIOTT, WORK IT
- BABY, DO THAT
- LL COOL J, PARADISE
- KELLY OSBOURNE, SHUT UP
- KELLY ROWLAND, STOLE
- 3 DOORS DOWN, WHEN I'M GONE
- PINK, FAMILY PORTRAIT
- QUEENS OF THE STONE AGE, NO ONE KNOWS
- JIMMY EAT WORLD, A PRAISE CHORUS
- BRUCE SPRINGSTEEN, LONESOME DAY
- MARIAH CAREY, THROUGH THE RAIN
- NORAH JONES, DON'T KNOW WHY
- VINES, DUTTATHAWAY
- SALIVA, ALWAYS
- NEW FOUND GLORY, HEAD ON COLLISION
- JA RULE, MESMERIZE

- NEW ONS**
- 50 CENT, IN THE CLUB
 - JENNIFER LOPEZ, ALL I HAVE
 - FAT JOE, ALL I NEED
 - T.A.T.U., ALL THE THINGS SHE SAID
 - GOOD CHARLOTTE, THE ANTHEM
 - JA RULE, MESMERIZE
 - KID ROCK, PICTURE
 - ZWAN, HONESTLY

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 25, 2003



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- [OVEN FRESH]**
- GOOD CHARLOTTE, THE ANTHEM (NEW)
 - UNWRITTEN LAW, REST OF MY LIFE (NEW)
 - FUEL, WON'T BACK DOWN (NEW)
 - JA RULE, MESMERIZE
 - FAT JOE, LOYALTY
 - THE RAVEDNETTES, ATTACK OF THE GHST RIDER
 - LASGO, SOMETHING
 - HYPOFIX, I'LL NEVER BE
 - CLIPSE, MA, I DON'T LOVE HER



Continuous programming
1515 Broadway, New York, NY 10036

- 50 CENT, IN DA CLUB
- THE ALL AMERICAN REJECTS, SWING, SWING
- SEAN PAUL, LET IT RISE
- CODY CHESTNUT, LOOKS GOOD IN LEATHER
- JOHNNY CASH, HURT
- FAT JOE, ALL I NEED
- GOOD CHARLOTTE, THE ANTHEM
- LASGO, SOMETHING
- HYPOFIX, I'LL NEVER BE
- CLIPSE, MA, I DON'T LOVE HER (NEW)
- SUGABABES, FREAK LIKE ME (NEW)
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- PINK, FAMILY PORTRAIT
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- SUM 41, STILL WAITING
- KELLY ROWLAND, STOLE
- AVRIL LAVIGNE, I'M WITH YOU
- RASCALZ, MOVIE STAR
- MATTHEW GOOD BAND, WEAPON
- AUDIOSLAVE, COCHISE
- TREBLECHARGER, DON'T BELIEVE IT ALL
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- OUR LADY PEACE, INNOCENT



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- NIRVANA, YOU KNOW YOU'RE RIGHT
- JUANES, ES POR TI
- CHRISTINA AGUILERA, DIRTY
- WOODNA, DIE ANOTHER DAY
- NICK CARTER, HELP ME
- FOO FIGHTERS, ALL MY LIFE
- RED HOT CHILI PEPPERS, THE ZEPHYR SONG
- AVRIL LAVIGNE, SK8ER BOI
- NATALIA LAFOURCADE, EN EL 2000
- MANA, ERES MI RELIGION
- WESTLIFE, UNBREAKABLE
- CAFE TACVBA, DEJATE CAER
- GENITALICA, BORRACHO
- COLOPLAY, THE SCIENTIST
- KORN, ALONE I BREAK
- T.A.T.U., ALL THE THINGS SHE SAID
- THE CALLING, COULD IT BE ANY HARDER
- JAGUARES, NO DEJES QUE
- NELLY, DILEMMA
- KYLE MINOGUE, COME INTO MY WORLD



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

- TERRI CLARK, I JUST WANNA BE MAD
- GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- MARK WILLIS, 19 SOMETHIN'
- BRAD PAISLEY, I WISH YOU'D STAY
- BLAKE SHELTON, THE BABY
- TIM MCGRAW, SHE'S MY KIND OF RAIN
- DIXIE CHICKS, LANDSLIDE
- EMERSON DRIVE, FALL INTO ME
- JAMIE LEE THURSTON, IT CAN ALL BE GONE
- LONESTAR, UNUSUALLY UNUSUAL
- TRACE ADKINS, CHROME
- RASCAL FLATTS, THESE DAYS
- MONTGOMERY GENTRY, MY TOWN
- STEVE AZAR, WAITIN' ON JOE
- SHANIA TWAIN, I'M GONNA GETCHA GOODI
- AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- TRICK PONY, ON A MISSION
- KEITH URBAN, RAINING ON SUNDAY
- TOBY KEITH, WHO'S YOUR DADDY?
- JENNIFER HANSON, BEAUTIFUL GOODBYE



Continuous programming
Im Media Park 2, 50670 Kott, Germany

- AVRIL LAVIGNE, I'M WITH YOU
- EMINEM, LOSE YOURSELF
- RASCAL FLATTS, THESE DAYS
- DEUTSCHLAND SUCHT DEN SUPERSTAR, WE HAVE A DREAM
- THE KELLY FAMILY, MRS. SPEECHLESS
- PANJABI MC, MUNDIAN TO BACH KE
- PINK, JUST LIKE A PILL
- NO ANGELS, ALL CRIED OUT
- HERBERT GRONEMEYER, DER WEG



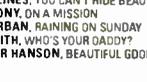
Continuous programming
298 Queen St West, Toronto, Ontario M5V2Z5

- THE MUSIC, TAKE THE LONG ROAD AND WALK IT (NEW)
- JA RULE, MESMERIZE (NEW)
- ZWAN, HONESTLY (NEW)
- JENNIFER LOPEZ, ALL I HAVE (NEW)
- THE WHITE STRIPES, WE'RE GOING TO BE FRIENDS (NEW)
- GRINDIG, BEST OF YOU (NEW)
- CLIPSE, MA, I DON'T LOVE HER (NEW)
- SUGABABES, FREAK LIKE ME (NEW)
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- PINK, FAMILY PORTRAIT
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- SUM 41, STILL WAITING
- KELLY ROWLAND, STOLE
- AVRIL LAVIGNE, I'M WITH YOU
- RASCALZ, MOVIE STAR
- MATTHEW GOOD BAND, WEAPON
- AUDIOSLAVE, COCHISE
- TREBLECHARGER, DON'T BELIEVE IT ALL
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- OUR LADY PEACE, INNOCENT



2 hours weekly
3900 Main St, Philadelphia, PA 19127

- EVE, SATISFACTION
- AALIYAH, MISS YOU
- NAS, MADE YOU LOOK
- THE ROOTS, BREAK YOU OFF
- 702, STAR
- MC LYTE, RIDE WITH ME
- DRU HILL, I SHOULD BE
- GZA/GENIUS, KNDCK, KNDCK
- BABY, DO THAT
- PEEDI CRACK, ONE FOR PEEDI CRACK
- BRIAN MCKNIGHT, LET ME LOVE YOU
- FABOLOUS, THIS IS MY PARTY
- BUSTA RHYMES, MAKE IT CLAP
- VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
- CLIPSE, MA, I DON'T LOVE HER



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

- AVRIL LAVIGNE, I'M WITH YOU
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- NELLY ALI & MURPHY LEE, AIR FORCE ONES
- BZK & P. DIDDY, BUMP, BUMP, BUMP
- AALIYAH, MISS YOU
- JA RULE, THUG LOVIN'
- EVE, SATISFACTION
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- GZA/GENIUS, KNDCK, KNDCK
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- JAY-Z, 03 BONNIE & CLYDE
- JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE)
- TLC, GIRL TALK
- MARIAH CAREY, THROUGH THE RAIN
- SANTANA, THE GAME OF LOVE

Tuned In: Television

by Carla Hay



INSIDE SUPER BOWL MUSIC: Few telecasts can beat the kind of massive audience that the Super Bowl gets each year. According to the National Football League (NFL), this year's Super Bowl XXXVII Jan. 26 is expected to be watched by 800 million viewers worldwide. The Super Bowl's entertainment segments have become more high-profile in recent years, creating the type of excitement and media attention that rival the actual game itself. It's no surprise, then, that the music business' presence at the Super Bowl has become an increasingly important part of the telecast.

And when it comes to the Super Bowl affecting record sales, consider this: In the week after U2's memorable performance at last year's Super Bowl, sales for its 2000 album *All That You Can't Leave Behind* jumped 142% as it rose from No. 64 to No. 25 on The Billboard 200 (Over the Counter, *Billboard*, Feb. 23, 2002); the album also earned the Greatest Gainer title for that chart. In the same issue, three of U2's older albums (*The Best of 1980-1990*, *The Joshua Tree*, and *The Best of 1980-1990/The B-Sides*) had significant increases on the Top Pop Catalog chart. **Paul McCartney**, who performed at last year's Super Bowl pre-game show, also experienced a sales boost in that issue, when his "Freedom" single jumped from No. 46 to No. 23 on the Hot 100 Singles Sales chart.

Super Bowl XXXVII, to be telecast live from San Diego's Qualcomm Stadium, is shaping up to be another

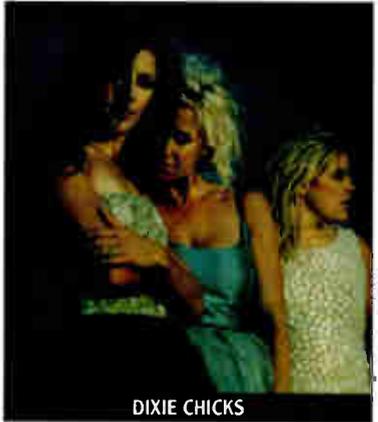
excited and honored for the privilege." **Celine Dion** will sing "God Bless America," marking the first time the song will have been performed at the Super Bowl. Grammy Award-winning producer **David Foster** will create Dion's "God Bless America" arrangement.

At press time, **Santana** and special guests were confirmed for the pre-game show, while **Shania Twain** and **No Doubt** are set for the half-time show. Other acts have yet to be announced. This year's Super Bowl half-time show will be produced by Interscope Geffen A&M chairman **Jimmy Iovine** and Tenth Planet Productions director/producer **Joel Gallen**.

Clearly, the Super Bowl has come a long way since its early years, when university marching bands were the main form of entertainment. "The Super Bowl is a unifying force," NFL senior VP of marketing and entertainment programming **John Collins** says. "We consider ourselves premier entertainment, and the music has to reflect that."

Collins is one of the key executives responsible for hooking talent at the Super Bowl. He tells *Billboard* that when it comes to choosing who performs at the Super Bowl, it's not enough to have star power, hit records, and mainstream appeal; a likeable image is one of the most important deciding factors. "We try to be inclusive, rather than exclusive. But we don't have to be cutting-edge or controversial."

Collins says that typically, the act singing "The Star-Spangled Banner" is booked first, "anytime around Thanksgiving onward." The other acts are usually confirmed throughout January. "Because the Super Bowl reaches such a broad audience, we're always looking for big stars to perform. But what's changed the most in recent years is that it's become more important for us to have artists who are very relevant to the public at the time. That's why you won't see us book the Super Bowl talent too many months in advance."



huge event for music. As tipped here (*Billboard*, Dec. 14, 2002), **Dixie Chicks** have signed on to perform "The Star-Spangled Banner." In a statement, Dixie Chicks member **Emily Robison** said, "Anyone who tells you there's no pressure to sing the national anthem live to one of the biggest television audiences on the planet is not telling the truth. Sure, I'm a little nervous, but we're also very

MVPA NEWS: Jan. 24 is the submissions deadline for the 2003 Music Video Production Assn. (MVPA) Awards. Eligible music videos are promotional clips produced in 2002. Application forms may be obtained at mvpa.com. Nominees will be announced in March, and the awards show will be held in May at the Kodak Theatre in Los Angeles. In other MVPA news, the organization's headquarters have moved. The new address is 201 Occidental St., Building 7, Unit B, Los Angeles, Calif. 90026 (tel: 213-387-1590).

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Jaye Albright, Albright & O'Malley Consulting
"Jazzy" Jim Archer, KYLD San Francisco
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Bob Barnett, WKIS Miami
Nate Bell, WHRK/KJMS Memphis
Frankie Blue, WKTU New York
Erik Bradley, WEBM Chicago
Kid Cury, WPOW Miami
Cicudine DeLorenzo, WQXA Harrisburg, Pa.
Troy Hanson, WZTA Miami
Cynthia Johnson, J Records
Mickey Johnson, WBHJ Cox Radio
Kris Kelly, WJLB Clear Channel
Valorie Knight, WGIR Manchester, NH
Brian Krusz, Archway Broadcast Group
Jerry Lembo, Jerry Lembo Entertainment Group
Thomas Lytle, Def Jam
Jeff McHugh, WKZL Greensboro, N.C.
John "Horse" McMann, Atlantic Records
Roxy Myzal, Hcrddrive
Mike O'Malley, Albright & O'Malley Consulting
Larry Pareigis, Epic/Monument Records
Eric Powers, KLBE Seattle
J.J. Rice, WBLI Long Island, N.Y.
Rob Roberts, WHYI/Clear Channel Miami
John Rozz, WJBX Ft. Myers, Fla.
Cat Thomas, WAPE Jacksonville, Fla.
Dave Universal, WKSE Buffalo N.Y.

PROGRAMMING HIGHLIGHTS

ARTIST PANEL

Harddrive producer Roxy Myzal does what she does best: Gathering rock artists and making them available to radio. This is your chance to discuss the business of music with the talent that makes up your playlist.

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 Sex & Candy/ **Marcy Playground** /CAPITOL

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I Like It, I Love It/ **Tim McGraw** /CURB

300,000 SPINS

Dilemma/ **Nelly Feat. Kelly Rowland** /UNIVERSAL
 One Last Breath/ **Creed** /WIND-UP
 Hero/ **Chad Kroeger Feat. Josey Scott** /COLUMBIA/ROADRUNNER/IDJMG
 How Forever Feels/ **Kenny Chesney** /BNA
 Show Me Love/ **Robyn** /RCA

200,000 SPINS

Lose Yourself/ **Eminem** /INTERSCOPE
 Good Morning Beautiful/ **Steve Holy** /CURB
 Only In America/ **Brooks & Dunn** /ARISTA

100,000 SPINS

Jenny From The Block/ **Jennifer Lopez** /EPIC
 Landslide/ **Dixie Chicks** /MONUMENT
 Like I Love You/ **Justin Timberlake** /JIVE
 Po' Folks/ **Nappy Roots** /ATLANTIC
 These Days/ **Rascal Flatts** /LYRIC STREET
 Don't Mess With My Man/ **Nivea Feat. Brian & Brandon Casey** /JIVE
 Gimme The Light/ **Sean Paul** /VP/ATLANTIC
 Your Body Is A Wonderland/ **John Mayer** /COLUMBIA
 Luv You Better/ **LL Cool J** /DEF JAM
 Goodbye To You/ **Michelle Branch** /MAVERICK
 Unbroken/ **Tim McGraw** /CURB
 Where Would You Be/ **Martina McBride** /RCA

50,000 SPINS

'03 Bonnie & Clyde/ **Jay-Z Feat. Beyonce** /EPIC
 Air Force Ones/ **Nelly** /UNIVERSAL
 When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL
 Beautiful/ **Christina Aguilera** /RCA
 Love Of My Life (An Ode To Hip Hop)/ **Erykah Badu Feat. Common** /MCA
 Family Portrait/ **Pink** /ARISTA
 Fall Into Me/ **Emerson Drive** /DREAMWORKS
 Red Ragtop/ **Tim McGraw** /CURB
 When The Last Time/ **Clipse** /STARTRAK/ARISTA
 Fine Again/ **Seether** /WIND-UP
 Always/ **Saliva** /ISLAND/DEF JAM
 Lifestyles Of The Rich And Famous/ **Good Charlotte** /EPIC
 Cochise/ **Audioslave** /EPIC/INTERSCOPE
 Girl Talk/ **TLC** /ARISTA
 I Just Wanna Be Mad/ **Terri Clark** /MERCURY
 Strong Enough To Be Your Man/ **Travis Tritt** /COLUMBIA
 I Am Mine/ **Pearl Jam** /EPIC
 Dirty/ **Christina Aguilera Feat. Redman** /RCA
 19 Somethin'/ **Mark Wills** /MERCURY
 A Lot Of Things Different/ **Kenny Chesney** /BNA
 Bump, Bump, Bump/ **B2K & P. Diddy** /EPIC
 Electrical Storm/ **U2** /INTERSCOPE
 Get Free/ **Vines** /CAPITOL
 Never Gonna Stop/ **Rob Zombie** /Geffen
 I'd Rather/ **Luther Vandross** /J RECORDS
 My Friends Over You/ **New Found Glory** /MCA
 El Dolor De Tu Presencia/ **Jennifer Pena** /UNIVISION
 No One Knows/ **Queens Of The Stone Age** /INTERSCOPE
 Boom/ **P.O.D.** /ATLANTIC
 What If A Woman/ **Joe** /JIVE

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BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

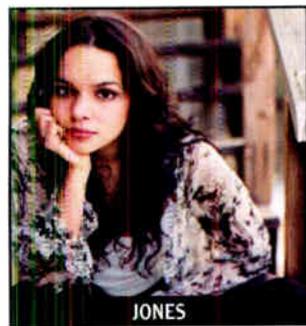
Over The Counter™



by Geoff Mayfield

NOT A SPRINT, BUT A MARATHON: Prior to this week, all but five of the 66 albums that had reached No. 1 on The Billboard 200 since the dawn of 2000 began their chart lives in the top slot. It seems almost poetic, if not profound, that **Norah Jones**, an artist whose music defies cookie-cutter categorization, bucks the trend by reaching the list's summit in her 46th chart week (2-1, 108,000 units).

Exposure garnered from her five Grammy Award nominations is the catalyst for her move



JONES

to the top. Her *Come Away With Me* is the only album this week to exceed 100,000 units, and in a transition week where most albums sell less than they did in the week before,

only one other title in the top 20 has a decline less steep than her 8.5% slide.

While the Grammy nods provide a lift, Jones' Blue Note debut has flexed its muscles for the past couple of months, posting gains for five straight weeks leading up to Christmas. *Come Away With Me*, which bowed at No. 139 in the March 16, 2002, issue, logged increases in 25 of its next 45 chart weeks.

This is the title's seventh week inside the big chart's top 10 and its 46th at No. 1 on the Top Contemporary Jazz chart, as Jones' outing becomes the first album in Blue Note's 64-year history to reach The Billboard 200's top rung.

GRAMMYS' GALS: For many of the Grammy Awards' first 44 years, the announcement of its nominations led to media attention but had little consequence at the cash register. That began to change in 1996 when **Joan Osborne** rose 33-21 in the week that she snared multiple nominations, but, concurrently, lead single "One of Us" was swelling at multiple radio formats, which may have obscured the Grammy nods' impact on her rookie album.

In 1998, the nominations were one of the factors that helped **Paula Cole** skip ahead 122-91, the first step in an ascent that would eventually lift her to a peak of No. 20 in the wake of her performance at the Grammys. The following year, when **Lauryn Hill** captured a head-turning 10 nominations, her album rebounded 10-2, and in every year since, at least one act has climbed to prominence on the road between nomination and Grammy telecast. And, be it coincidence or contributing factor, each of the ones who have done so in that time are female artists.

In 2000, **Macy Gray** rose from a pre-nods rank of No. 102 to a post-show peak of No. 4, while **Diana Krall** hiked from No. 179 to No. 56 during those same weeks. Krall's next album entered at No. 9 the following year, the only time in Billboard 200 history that a jazz album started inside the top 10. Grammy exposure helped **Jill Scott** progress from No. 92 in January 2001 to, eventually, No. 17, while **India.Arie** re-entered at No. 139 last year after she scored eight nominations, rising to No. 14 after the telecast.

With her move to No. 1, it appears **Norah Jones** has already been cast as this year's Grammy ingénue, but don't lose sight of **Avril Lavigne**, another newcomer who collected five nods. The next Billboard 200 will reflect the impact of her appearances on *Saturday Night Live* and *Dateline*, as well as retail campaigns and key-market TV ads that are in place. Lavigne's *Let Go*, which holds at No. 3, has spent only two of its 32 chart weeks outside the top 10.

Also parlaying nominations into chart traction is rookie **Joe Nichols**, whose 23% gain earns Greatest Gainer on Top Country Albums (19-16) and a No. 123 re-entry on The Billboard 200; **Bacilos**, which enters Top Latin Albums with a 20% gain (No. 70); and *Directions in Music* by **Herbie Hancock**, **Michael Brecker**, and **Roy Hargrove**, which re-enters Top Jazz Albums at No. 21.

UP, UP, AND AWAY: Next issue's sales charts will measure the sales oomph of the 30th American Music Awards. Without any sales reports to confirm my instincts, my gut says **Christina Aguilera** and **Shania Twain** will be among the acts who benefit most from the Jan. 13 telecast.

Meanwhile, without any Grammy nominations to boast of, **Jennifer Lopez** has the smallest decline of any album in The Billboard 200's top 20,



advancing 6-2. Her album's rise seems to be fed by new single "All I Have," (13-8 on Top 40 Tracks and 25-18 on Hot R&B/Hip-Hop Airplay). Figure it's got to be the radio, because she didn't make any TV appearances during the tracking week, and it's been at least a couple of weeks since I heard any mention of her engagement to **Ben Affleck**.

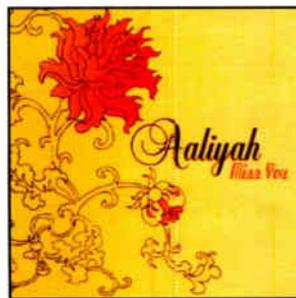
On a housekeeping note, this issue's sales charts reflect the reorganization of Universal's country labels under the Universal Music Group Nashville umbrella and Univision Music Group taking over sales functions of the Fonovisa label.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

SORELY MISSED: In a bittersweet move, **Aaliyah** advances 5-1 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Miss You." The first single from *I Care 4 U*, which is No. 1 on the Top R&B/Hip-Hop Albums chart, "Miss" takes the lead



on the chart, pushed by a 20% rise in airplay for a total audience of 56.9 million. "Miss" is Aaliyah's first posthumous No. 1 and only the third No. 1

single of her career on this chart, following her first single in 1994, "Back & Forth" (which appears on the new album), and "If Your Girl Only Knew" in 1996. *I Care 4 U* is a blend of some of her previous hits and six previously unreleased tracks, including "Don't Know What to Tell Ya," which was produced by **Timbaland** and will be the next track released to radio.

THREE CROWNS: For the first time in a year, there are three different songs occupying the No. 1 slots on The Billboard Hot 100, Hot 100 Airplay, and Hot 100 Singles Sales charts. **Eminem's** "Lose Yourself" maintains its rank at No. 1 on the Hot 100 for a 12th (and most likely last) week by a slim 104-point margin over "Bump, Bump, Bump" by **B2K & P. Diddy**, which rises 4-2. "Bump" moves to the top of Hot 100 Airplay (4-1) with an audience impression total of 103 million listeners, the lowest total for a No. 1 on that chart since **Alicia Keys' "Fallin'"** triumphed with 102.4 million in the Aug. 18, 2001, issue. Though "Lose" trails "Bump" by 2 million listeners, it is able to remain at No. 1 on the big chart due to a lead in both sales points (of the 12-inch vinyl) and playlist reports from stations not monitored by Nielsen Broadcast Data Systems.

Ending **Madonna's** reign of 11 weeks at No. 1 on Hot 100 Singles Sales is **Kid Rock Featuring Allison Moorer's "Picture,"** which scans 5,000 units. The sales points from that single are combined with the radio airplay of both the Rock/Moorer and Rock/**Sheryl Crow** versions to determine the track's No. 24 Hot 100 rank (Singles Minded, *Billboard*, Nov. 16, 2002).

B2K was involved the last time we had three different songs top the Hot 100 and its component Airplay and Singles Sales charts. The group had the No. 1-selling single with "Uh Huh" in the Jan. 12, 2002, issue, while **Usher** topped the airplay chart with "U Got

It Bad" and **Nickelback** held the No. 1 post on the Hot 100 with "How You Remind Me." B2K should slide into the Hot 100's slot next issue, but any slip might open the door for **Nelly's "Air Force Ones"** (No. 3) or **Christina Aguilera's "Beautiful"** (No. 4) to step in. Only 650 points separate the top four songs on the chart this issue, the tightest race since that aforementioned August 2001 issue when **Keys' chart-topping "Fallin'"** was only 450 points ahead of the No. 4 title, "Where the Party At" by **Jagged Edge Featuring Nelly**.

WHERE IT COUNTS: In its third week atop Hot Country Singles & Tracks, **Mark Wills' "19 Somethin'"** lands a tie for the biggest one-week detections total in the past 18 months, a feat that also places him in a two-way tie for third place among country's most-played titles for the past 10 years. With 6,187 detections, Wills' single matches the sum **Keith Urban's "Somebody Like You"** achieved during its first

of six weeks at No. 1 in the Oct. 19, 2002, issue. At that time, Urban's total was the biggest one-week sum the chart had seen since **Lonestar's "I'm Already There"** collected 6,306 plays in the July 21, 2001, issue, thus breaking the band's own record for the most spins set when its "Amazed" collected 6,204 plays in the Aug. 14, 1999, issue.

Elsewhere on the chart, **Sammy Kershaw** posts his highest solo debut to date, as "I Want My Money Back" opens at No. 55. Previously, Kershaw's highest solo debut was a No. 57 start with "Vidalia" in July 1996.

CLUB HOPPIN': Nabbing Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks for a second time this month, **50 Cent's "In Da Club"** leaps 23-7, giving him his first appearance in the top 10. The 16-position advance puts him in a league of his own, as "Club" earns the distinction of having the largest positional increase into the top 10 by an airplay-only track.

Every other title to enter the top 10 with an equal or larger hike in rank since we revised the chart to include airplay-only titles in 1999 did so with bulk points from sales rather than airplay. Most recently, "Loverboy" by **Mariah Carey Featuring Da Brat & Ludacris** and "Bootylicious" by **Destiny's Child** rose 50 and 15 positions to Nos. 2 and 1, respectively, in the Aug. 4, 2001, issue following retail releases of those tracks.



Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				NUMBER 1		1 Week At Number 1									
1	2	7	46	NORAH JONES ▲ ³		Come Away With Me	1	51	57	76	7	THE ROOTS		Phrenology	28
				BLUE NOTE 32088 (17.98 CD) [M]								MCA 112996* (18.98 CD)			
2	6	5	7	JENNIFER LOPEZ ▲ ²		This Is Me...Then	2	52	55	55	12	FOO FIGHTERS ●		One By One	3
				EPIC 86231 (18.98 EQ CD)								ROSWELL 68008/RCA (18.98 CD)			
3	3	3	32	AVRIL LAVIGNE ▲ ⁵		Let Go	2	53	52	69	7	BUSTA RHYMES ●		It Ain't Safe No More...	43
				ARISTA 14740 (17.98 CD)								J 20043* (12.98/18.98)			
4	4	4	20	DIXIE CHICKS ▲ ⁴		Home	1	54	54	51	27	RED HOT CHILI PEPPERS ▲		By The Way	2
				MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)								WARNER BROS. 48140* (18.98 CD)			
5	1	1	11	SOUNDTRACK ▲ ³		8 Mile	1	55	59	70	10	JAHEIM ●		Still Ghetto	8
				SHADY 493508*/INTERSCOPE (12.98/19.98)								DIVINE MILL 48214*/WARNER BROS. (18.98 CD)			
6	7	6	10	JUSTIN TIMBERLAKE ▲ ²		Justified	2	56	48	46	7	SUM 41		Does This Look Infected?	32
				JIVE 41823*/ZOMBA (12.98/18.98)								ISLAND 063491*/DJMGM (18.98 CD)			
7	8	2	8	SHANIA TWAIN		Up!	1	57	60	59	7	DRU HILL		Dru World Order	21
				MERCURY (NASHVILLE) 170314/UMGN (19.98 CD)								DEF SOUL 063377*/DJMGM (12.98/18.98)			
8	11	19	9	MISSY ELLIOTT ▲		Under Construction	3	58	53	52	17	DISTURBED ▲		Believe	1
				THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)								REPRISE 48320*/WARNER BROS. (18.98 CD)			
9	9	10	5	AALIYAH ▲		I Care 4 U	3	59	69	98	6	SIMPLE PLAN		No Pads, No Helmets...Just Balls	59
				BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)								LAVA 83534/AG (17.98/11.98) [M]			
10	5	8	11	CHRISTINA AGUILERA ▲ ²		Stripped	2	60	58	45	4	LIL' ROMEO		Game Time	33
				RCA 68037* (12.98/18.98)								NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)			
11	17	21	8	JA RULE ▲		The Last Temptation	4	51	56	42	10	ANDREA BOCELLI		Sentimento	12
				MURDER INC./DEF JAM 063487*/DJMGM (12.98/18.98)								PHILIPS 470400/UNIVERSAL CLASSICS GROUP (18.98 CD)			
12	19	18	6	ELVIS PRESLEY ▲ ³		Elvis: 30 #1 Hits	1	62	75	72	7	BARBRA STREISAND ●		Duets	38
				RCA 68079* (12.98/19.98)								COLUMBIA 86126*/CRG (12.98 EQ/18.98)			
13	12	16	5	NAS ▲		God's Son	12	53	66	67	9	SALIVA		Back Into Your System	19
				LIL WIL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)								ISLAND 063153*/DJMGM (18.98 CD)			
14	13	11	34	EMINEM ▲ ⁷		The Eminem Show	1	64	101	82	10	TONY BENNETT & K.D. LANG		A Wonderful World	41
				WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)								RPM/COLUMBIA 86734*/CRG (12.98 EQ/18.98)			
15	15	17	29	NELLY ▲ ⁵		Nellyville	1	65	72	75	49	JACK JOHNSON ▲		Brushfire Fairytales	34
				FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)								ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]			
16	10	12	8	VARIOUS ARTISTS ▲ ²		Now 11	2	66	62	83	5	504 BOYZ		Ballers	49
				UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)								NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)			
17	16	20	15	THE ROLLING STONES ▲ ³		Forty Licks	2	67	74	99	5	COMMON		Electric Circus	47
				ABKCO 13378*/VIRGIN (29.98 CD)								MCA 113114* (18.98 CD)			
18	14	15		2PAC		Better Dayz	5	68 NEW 1				HOT SHOT DEBUT			
				AMARU/DEATH ROW 49707*/INTERSCOPE (18.98/24.98)											
19	23	26	12	ROD STEWART ▲		It Had To Be You... The Great American Songbook	4	69	61	47	9	TLC ▲		3D	6
				J 20039 (12.98/18.98)								ARISTA 14780 (12.98/18.98)			
20	18	14	57	JOSH GROBAN ▲ ³		Josh Groban	8	70	63	57	41	ASHANTI ▲ ³		Ashanti	1
				143/REPRISE 48154*/WARNER BROS. (18.98 CD) [M]								MURDER INC./A.J.M. 586830*/DJMGM (12.98/18.98)			
21	24	23	12	SANTANA ▲ ²		Shaman	1	71	70	94	9	SEAN PAUL		Dutty Rock	26
				ARISTA 14737 (12.98/18.98)								2 HARD/VP/ATLANTIC 83620*/AG (9.98/13.98)			
22	27	29		JOHN MAYER ▲ ²		Room For Squares	15	72	67	61	74	MICHELLE BRANCH ▲		The Spirit Room	28
				AWARRE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]								MAVERICK 47985*/WARNER BROS. (17.98 CD)			
23	39	48	4	COLDPLAY ●		A Rush Of Blood To The Head	5	73	68	100	8	TONI BRAXTON ●		More Than A Woman	13
				CAPITOL 40504* (12.98/18.98)								ARISTA 14749 (12.98/18.98)			
24	38	53	60	KID ROCK ▲ ²		Cocky	7	74	64	79	17	VANESSA CARLTON ▲		Be Not Nobody	5
				LAVA/ATLANTIC 83482*/AG (12.98/18.98)								A&M 493307*/INTERSCOPE (18.98 CD)			
25	21	27	15	GOOD CHARLOTTE ▲		The Young And The Hopeless	7	75	77	49	32	ALAN JACKSON ▲ ³		Drive	1
				DAYLIGHT 86486*/EPIC (12.98 EQ CD)								ARISTA NASHVILLE 67039*/RLG (12.98/18.98)			
26	34	32	60	PINK ▲ ⁴		M!ssundaztood	6	76	89	87	10	DAVID GRAY		A New Day At Midnight	17
				ARISTA 14718 (12.98/18.98)								ATO 68154/RCA (18.98 CD)			
27	20	9	7	TIM MCGRAW ▲ ²		Tim McGraw And The Dancehall Doctors	2	77	82	43	6	JOSH GROBAN		Josh Groban In Concert	34
				CURB 78746 (12.98/18.98)								143/REPRISE 48413*/WARNER BROS. (27.98 CD)			
28	22	24		JAY-Z ▲ ³		The Blueprint 2: The Gift And The Curse	1	78	92	91	11	TORI AMOS ●		Scarlet's Walk	7
				RDC-A FELLA/DEF JAM 063380*/DJMGM (15.98/19.98)								EPIC 86412 (18.98 EQ CD)			
29	28	35	9	3 DOORS DOWN ●		Away From The Sun	8	79	84	71	24	BRUCE SPRINGSTEEN ▲ ²		The Rising	1
				REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)								COLUMBIA 86600*/CRG (12.98 EQ/18.98)			
30	33	39	7	SNOOP DOGG ●		Paid Tha Cost To Be Da Bo\$\$	12	80	81	89	13	LL COOL J		10	2
				DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)								DEF JAM 063219*/DJMGM (12.98/18.98)			
31	30	25	6	MARIAH CAREY ▲		Charmbracelet	3	81	85	—	15	SOUNDTRACK ●		XXX	9
				MDNARC/ISLAND 063467*/DJMGM (12.98/18.98)								UNIVERSAL 156259/UMRG (19.98 CD)			
32	26	13	13	FAITH HILL ▲ ²		Cry	1	92	90	119	11	LIL JON & THE EAST SIDE BOYZ		Kings Of Crunk	15
				WARNER BROS. (NASHVILLE) 48001/WVRN (12.98/18.98)								BME 2370*/TVT (13.98/17.98)			
33	36	38	8	AUDIOSLAVE ●		Audioslave	7	83	79	113	5	VARIOUS ARTISTS		Swizz Beatz Presents G.H.E.T.T.O. Stories	50
				INTERSCOPE/EPIC 86968* (18.98 CD)								DREAMWORKS 450226*/INTERSCOPE (12.98/18.98)			
34	29	22		B2K ●		Pandemonium!	10	34	95	97	6*	MARTINA MCBRIDE ▲		Greatest Hits	5
				I.U.G. 86995*/EPIC (12.98 EQ/18.98)								RCA (NASHVILLE) 67012/RLG (12.98/18.98)			
35	40	41	9	ELTON JOHN ▲		Greatest Hits 1970-2002	12	85	78	74	13	FLEETWOOD MAC ▲		The Very Best Of Fleetwood Mac	12
				ROCKET/UTV 063478/UME (24.98 CD)								REPRISE 73775*/WARNER BROS. (24.98 CD)			
36	31	30	7	PAUL MCCARTNEY ▲ ²		Back In The U.S. Live 2002	8	86	73	65	57	NO DOUBT ▲ ²		Rock Steady	9
				MPL 42318/CAPITOL (15.98/19.98)								INTERSCOPE 493158* (12.98/18.98)			
37	25	28	7	SYSTEM OF A DOWN ●		Steal This Album!	15	87	96	92	15	DIANA KRALL ●		Live In Paris	18
				AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)								VERVE 065105/VG (12.98/18.98)			
38	37	31	8	MATCHBOX TWENTY ▲		More Than You Think You Are	6	88	91	66	38	CREED ▲ ⁶		Weathered	1
				MELISMA/ATLANTIC 83612/AG (12.98/18.98)								WIND UP 13075 (11.98/18.98)			
39	35	50	4	VARIOUS ARTISTS		The Source Presents: Hip Hop Hits Vol. 6	35	89	83	106	17	VARIOUS ARTISTS		Disneymania: Superstar Artists Sing Disney...Their Way!	61
				DEF JAM 063546/DJMGM (12.98/18.98)								WALT DISNEY 860785 (18.98 CD)			
40	45	63	4	TYRESE		I Wanna Go There	40	90	76	90	26	SOUNDTRACK ●		Disney's Lilo & Stitch	11
				J 20041 (12.98/18.98)								WALT DISNEY 860734 (18.98 CD)			
41	41	36	5	WHITNEY HOUSTON ▲		Just Whitney...	9	91				GREATEST GAINER/HEATSEEKER IMPACT			
				ARISTA 14747 (18.98)											
42	50	58	14	CHEVELLE ●		Wonder What's Next	14	92	71	80	8	MUDVAYNE		The End Of All Things To Come	17
				EPIC 86157 (11.98 EQ CD)								EPIC 86487 (18.98 EQ CD)			
43	32	34	11	NIRVANA ▲		Nirvana	3	93	86	78	16	INDIA.ARIE ●		Voyage To India	6
				DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)								MOTOWN 064755/UMRG (12.98/18.98)			
44	42	33	25	TOBY KEITH ▲ ²		Unleashed	1	94	88	64	9	U2		The Best Of 1990-2000	34
				DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)								ISLAND 063361*/DJMGM/INTERSCOPE (12.98/18.98)			
45	43	62	3	SOUNDTRACK		The Lord Of The Rings: The Two Towers	43	95	94	107	5	NIVEA		Nivea	94

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
99	87	77	11	VARIOUS ARTISTS ●	Totally Country Vol. 2	23	149	136	116	14	BON JOVI ●	Bounce	2
100	80	84	26	DAVE MATTHEWS BAND ▲ ²	Busted Stuff	1	150	146	135	7	NICKELBACK ▲ ⁴	Silver Side Up	2
101	102	108	10	ALISON KRAUSS + UNION STATION ●	Live	36	151	137	109	7	CHARLOTTE CHURCH	Prelude: The Best Of Charlotte Church	76
102	109	85	10	VARIOUS ARTISTS	WOW Hits 2003	34	152	133	164	3	SOUNDTRACK	Drumline	133
103	117	125	21	KIDZ BOP KIDS ●	Kidz Bop 2	37	153	144	120	8	GEORGE HARRISON ●	Brainwashed	18
104	110	127	16	BECK	Sea Change	8	154	NEW	1	1	RA	From One	154
105	97	73	10	DAVE MATTHEWS BAND ●	Live At Folsom Field Boulder Colorado	9	155	119	95	25	VARIOUS ARTISTS ●	Now 10	2
106	93	81	22	SOUNDTRACK ●	Lizzie McGuire	61	156	189	—	30	GARY ALLAN ●	Alright Guy	39
107	127	111	12	MICHAEL W. SMITH ●	Worship Again	14	157	150	158	14	TRINA	Diamond Princess	14
108	103	129	21	CLIPSE ●	Lord Willin'	4	158	122	145	3	SOUNDTRACK ●	A Walk To Remember	34
109	115	105	34	SHERYL CROW ▲	C'mon, C'mon	2	159	RE-ENTRY	3	3	SUSAN TEDESCHI	Wait For Me	91
110	113	115	14	KEITH URBAN ●	Golden Road	11	160	186	—	13	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	50
111	99	101	10	SYSTEM OF A DOWN ▲ ³	Toxicity	1	161	153	150	11	SHAGGY ●	Lucky Day	24
112	108	112	11	TAPROOT	Welcome	17	162	162	—	10	SOUNDTRACK	Spirit: Stallion Of The Cimarron	40
113	118	123	10	GEORGE STRAIT ●	The Road Less Traveled	9	163	185	166	7	BARRY MANILOW ▲	Ultimate Manilow	3
114	120	175	6	SOUNDTRACK	Paid In Full	53	164	167	—	3	K-CI & JOJO	Emotional	61
115	NEW	1	1	THE EXIES	Inertia	115	165	128	114	11	VARIOUS ARTISTS	Totally Hits 2002: More Platinum Hits	21
116	105	110	20	STONE SOUR	Stone Sour	46	166	165	102	22	JAMES TAYLOR ▲	October Road	4
117	130	162	5	THE DONNAS	Spend The Night	117	167	169	—	3	SOUNDTRACK	The Wild Thornberrys Movie	167
118	98	88	24	LINKIN PARK ▲	[Reanimation]	2	168	148	144	46	NAPPY ROOTS ▲	Watermelon, Chicken & Gritz	24
119	143	141	15	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60	169	RE-ENTRY	3	3	NICHOLE NORDEMAN	Woven & Spun	136
120	121	183	4	NEXT	The Next Episode	120	170	176	195	8	MARK WILLS	Greatest Hits	140
121	155	—	4	VIVIAN GREEN	Love Story	93	171	164	—	17	LIFHOUSE	Stanley Climfall	7
122	104	118	10	NEW FOUND GLORY ●	Sticks and Stones	4	172	RE-ENTRY	6	6	ANNE MURRAY	Country Croonin'	109
123	107	110	10	JOE NICHOLS	Man With A Memory	107	173	181	156	11	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
124	114	130	10	EVE ●	Eve-olution	6	174	173	190	11	JURASSIC 5	Power In Numbers	15
125	142	—	12	HEATHER HEADLEY	This Is Who I Am	38	175	157	152	11	LEANN RIMES ●	Twisted Angel	12
126	111	124	4	DASHBOARD CONFSSIONAL	MTV Unplugged V 2.0	111	176	RE-ENTRY	6	6	FIELD MOB	From Tha Roota To Tha Toota	33
127	135	147	17	SEETHER	Disclaimer	92	177	184	—	11	DEBORAH COX	The Morning After	38
128	163	—	5	SMILEZ & SOUTHSTAR	Crash The Party	128	178	RE-ENTRY	69	69	MICHAEL W. SMITH ▲	Worship	20
129	116	140	9	PHIL COLLINS	Testify	30	179	154	122	5	PHISH	Round Room	46
130	139	155	7	TALIB KWELI	Quality	21	180	192	—	6	DAVID BOWIE	Best Of Bowie	70
131	124	103	9	PEARL JAM ●	Riot Act	5	181	149	169	16	LAS KETCHUP ▲ ²	Las Ketchup	65
132	158	200	12	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29	182	RE-ENTRY	15	15	SOUNDTRACK	Brown Sugar	16
133	191	—	2	T.A.T.U.	200 KM/H In The Wrong Lane	133	183	RE-ENTRY	15	15	DIAMOND RIO	Completely	23
134	100	93	10	U2	The Best Of 1990-2000 & B-Sides	3	185	168	168	60	SOUNDTRACK	Deliver Us From Eva	184
135	123	134	20	LIL' FLIP ▲	Undaground Legend	12	186	194	—	52	INCUBUS ▲ ²	Morning View	2
136	140	179	10	KYLIE MINOGUE ▲	Fever	3	187	NEW	1	1	ENRIQUE IGLESIAS ▲ ³	Escape	2
137	126	176	6	LOUIE DEVITO	N.Y.C. Underground Party 5	68	188	172	177	17	LOS BUKIS	30 Inolvidables	187
138	132	154	8	GZA/GENIUS	Legend Of The Liquid Sword	75	189	188	171	11	SHAKIRA	Laundry Service: Washed And Dried	112
139	131	151	34	THE VINES ●	Highly Evolved	11	190	190	174	15	STEVIE WONDER	The Definitive Collection	35
140	147	126	7	BOB DYLAN	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56	191	RE-ENTRY	5	5	MERCYME	Spoken For	41
141	112	117	8	CRAIG DAVID ●	Slicker Than Your Average	32	192	177	—	6	TRACE ADKINS	Chrome	59
142	152	167	24	AMERIE	All I Have	9	193	159	148	61	SHAKIRA ▲	Grandes Exitos	80
143	138	143	67	JIMMY EAT WORLD ▲	Jimmy Eat World	31	194	161	160	9	SHAKIRA ▲ ¹	Laundry Service	3
144	129	121	31	KORN ▲	Untouchables	2	195	RE-ENTRY	4	4	BONE THUGS-N-HARMONY	Thug World Order	12
145	145	142	7	AEROSMITH ▲	O, Yeah! Ultimate Aerosmith Hits	4	196	171	185	12	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
146	178	—	4	SYLEENA JOHNSON	Chapter 2: The Voice	126	197	RE-ENTRY	9	9	XZIBIT ●	Man vs Machine	3
147	166	157	17	TRICK DADDY ●	Thug Holiday	6	198	183	137	17	FLOETRY	Floetic	19
148	125	136	45	THE WHITE STRIPES	White Blood Cells	61	199	RE-ENTRY	4	4	KENNY G ●	Paradise	9
							200	RE-ENTRY	4	4	ERICK SERMON	React	72
											INTERPOL	Turn On The Bright Lights	158

● 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 (Doro). ◆ 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.

JANUARY 25 2003 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	10	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 96734/CRG	NUMBER 1 9 Weeks At Number 1 A Wonderful World
2	1	17	DIANA KRALL ●	VERVE 065109/VG	Live In Paris
3	3	17	NATALIE COLE	VERVE 069774/VG	Ask A Woman Who Knows
4	5	20	DIANA KRALL ▲	VERVE 065109/VG	The Look Of Love
5	4	12	STEVE TYRELL	COLUMBIA 66339/CRG [M]	This Time Of The Year
6	7	11	JOHN COLTRANE	IMPULSE/VERVE 065109/VG	A Love Supreme (Deluxe Edition)
7	8	6	STEVE TYRELL	COLUMBIA 66339/CRG [M]	Standard Time
8	6	17	JANE MONHEIT	N CODED 4234/WARLOCK [M]	In The Sun
9	10	4	CASSANDRA WILSON	BLUE NOTE 35072 [M]	Belly Of The Sun
10	9	22	KARRIN ALLYSON	CONCORD 4472/CONCORD	In Blue
11	12	11	JOHN COLTRANE	IMPULSE/VERVE 065109/VG	Coltrane For Lovers
12	11	11	WAYNE SHORTER	VERVE 065109/VG	Footprints Live!
13	15	3	HARRY CONNICK, JR.	COLUMBIA 96077/CRG	Songs I Heard
14	23	1	ROSEMARY CLOONEY	CONCORD 2166	The Last Concert
15	13	13	DAVE HOLLAND BIG BAND	ECW 01440/2	What Goes Around
16	20	3	VARIOUS ARTISTS	VERVE 589820/VG	Verve/Unmixed
17	16	20	PATRICIA BARBER	BLUE NOTE 39856	Verse
18	24	1	TONY BENNETT	RPM/COLUMBIA 96734/CRG	Playin' With My Friends: Bennett Sings The Blues
19	NEW	1	JACKY TERRASSON	BLUE NOTE 40668	Smile
20	21	16	KEELY SMITH	CONCORD 2138	Keely Swings Basie-Style With Strings
21	NEW	1	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	VERVE 065109/VG	Directions In Music (Celebrating Miles Davis & John Coltrane)
22	NEW	1	STAN GETZ	VERVE 065109/VG	Getz For Lovers
23	14	13	CHARLIE HADEN WITH MICHAEL BRECKER	VERVE 064096/VG	American Dreams
24	NEW	1	TIERNEY SUTTON	TELARC 83548	Something Cool
25	18	3	BRAD MEHLDAU	WARNER BROS. 4814	Largo

JANUARY 25 2003 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	44	NORAH JONES ▲ ³	BLUE NOTE 32088 [M]	NUMBER 1 46 Weeks At Number 1 Come Away With Me
2	2	17	KENNY G ●	ARISTA 14738	Paradise
3	3	5	VARIOUS ARTISTS	HIDDEN BEACH 87124/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
4	6	12	BWB	WARNER BROS. 48011 [M]	Groovin'
5	5	13	AL JARREAU	GRP 589777/VG	All I Got
6	7	25	FOURPLAY	ELUEBIRD 63916/RCA VICTOR	Heartfelt
7	10	28	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
8	9	13	KEIKO MATSUI	NARADA 13138 [M]	The Ring
9	4	12	KENNY G ●	ARISTA 14753	Wishes
10	12	37	VARIOUS ARTISTS	VERVE 589806/VG	Verve/Remixed
11	13	34	BONEY JAMES	WARNER BROS. 48004	Ride
12	16	10	MASQUE	MEEK 34018	Infinite Love 811
13	14	16	KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
14	23	44	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
15	11	34	WILL DOWNING	GRP 589810/VG	{Sensual Journey}
16	NEW	1	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby
17	21	22	MAYSA	N CODED 4233/WARLOCK	Out Of The Blue
18	NEW	1	BOBBY LYLE	THREE KEYS 54562/LIGHTYEAR	Joyful
19	20	33	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
20	24	33	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
21	8	28	JIMMY SOMMERS	HIGH FIDELITY JAZZ 10317/VIRGIN	360 Urban Groove
22	18	31	JOE SAMPLE	PARVERVE 589508/VG	The Pecan Tree
23	15	20	LEE RITENOUR	GRP 589825/VG	Rit's House
24	17	30	VARIOUS ARTISTS	HIDDEN BEACH 85653/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
25	22	29	VARIOUS ARTISTS	SHANACHIE 5089	Streetwise: Smooth Urban Jazz

JANUARY 25 2003 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	10	ANDREA BOCELLI	PHILIPS 48110/UNIVERSAL CLASSICS GROUP	NUMBER 1 10 Weeks At Number 1 Sentimento
2	7	2	WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)		The Pianist (Soundtrack)
3	2	10	GLENN GOULD	SONY CLASSICAL 8773	State Of Wonder
4	3	10	RENEE FLEMING	DECCA 46710/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
5	4	25	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
6	8	30	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
7	5	12	VANESSA-MAE	ANGEL 57329	The Best Of Vanessa-Mae
8	9	7	VARIOUS ARTISTS	DECCA 47250/UNIVERSAL CLASSICS GROUP	No. 1 Piano Album
9	NEW	1	TOLGA KASHIF	EMI CLASSICS 57795/ANGEL	Queen Symphony
10	6	19	CECILIA BARTOLI	DECCA 47250/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli
11	11	8	CHANTICLEER	TELDEC 48556/AG	Our American Journey
12	10	11	PLACIDO DOMINGO	DD 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
13	NEW	1	VARIOUS ARTISTS	VIRGIN CLASSICS 62120/ANGEL	Piano Dreams-Music To Inspire
14	NEW	1	MARIA CALLAS	EMI CLASSICS 57720/ANGEL	The Very Best Of Maria Callas
15	NEW	1	JOHN RUTTER	DECCA 472622/UNIVERSAL CLASSICS GROUP	The John Rutter Collection

JANUARY 25 2003 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	6	JOSH GROBAN ▲ ²	143/REPRISE 49154/WARNER BROS. [M]	NUMBER 1 6 Weeks At Number 1 Josh Groban
2	2	7	JOSH GROBAN	143/REPRISE 49154/WARNER BROS.	Josh Groban In Concert
3	3	7	CHARLOTTE CHURCH	COLUMBIA 88290/CRG	Prelude: The Best Of Charlotte Church
4	4	15	RUSSELL WATSON	DECCA 473169/UNIVERSAL CLASSICS GROUP	Encore
5	5	13	BOND	MB0/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
6	6	17	MARIO FRANGOULIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream
7	7	31	ANDREA BOCELLI ▲	PHILIPS 48334/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
8	8	8	SARAH BRIGHTMAN ●	NEMO STUDIO 52267/ANGEL	Classics
9	10	11	ASELIN DEBISON	SONY CLASSICAL 87707	Sweet Is The Melody
10	9	11	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
11	13	11	BOND	MB0/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
12	7	7	ANDRE RIEU	SAVOY 17152/DENON	Dreaming
13	14	11	RUSSELL WATSON	DECCA 466895/UNIVERSAL CLASSICS GROUP [M]	The Voice
14	NEW	1	THREE MO' TENORS	RCA VICTOR 89297 [M]	Three Mo' Tenors
15	15	11	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89732	Silk Road Journeys: When Strangers Meet

JANUARY 25 2003 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	VARIOUS ARTISTS	VIRGIN 12892	NUMBER 1 4 Weeks At Number 1 Pure Moods IV
2	3	23	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
3	4	18	GEORGE WINSTON	WINDHAM HILL 11643/RCA VICTOR	Night Divides The Day: The Music Of The Doors
4	7	9	ENYA	REPRISE 49211/WARNER BROS.	Only Time-The Collection
5	2	10	LORIE LINE	TIME LINE 70021 [M]	Sharing The Season 4
6	NEW	1	VARIOUS ARTISTS	WINDHAM HILL/RCA VICTOR	Windham Hill Chill
7	NEW	1	ESTEBAN	DAYSTAR 88845	Eternal Love
8	9	13	2002	REAL MUSIC 8812	Sacred Well
9	11	31	JIM BRICKMAN	WINDHAM HILL 11585/RCA VICTOR	Simple Things
10	5	12	VARIOUS ARTISTS	TIME LIFE 18858	A Peaceful Christmas
11	8	20	TIM JANIS	TIM JANIS ENSEMBLE 1105 [M]	A Thousand Summers
12	10	32	JOHN TESH	BARON CITY 34593	The Power Of Love
13	12	41	SECRET GARDEN	DECCA 548678	Once In A Red Moon
14	6	12	VARIOUS ARTISTS	WINDHAM HILL 11651/RCA VICTOR	A Windham Hill Christmas
15	NEW	1	KARUNESH	REAL MUSIC 4151	Nirvana Cafe

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JANUARY 25 2003 **Billboard**

TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
3	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
7	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
9	BEST OF CLASSICAL MASTERPIECES	VARIOUS ARTISTS
10	EVENING WITH FRIENDS	VARIOUS ARTISTS
11	FOR WHEN YOU'RE ALONE	VARIOUS ARTISTS
12	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
13	MOZART: 25 FAVORITES	VARIOUS ARTISTS
14	CLASSICAL MASTERPIECES: BEST OF VIVALDI	VARIOUS ARTISTS
15	25 PIANO FAVORITES	VARIOUS ARTISTS

JANUARY 25 2003 **Billboard**

TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	50 GREATEST CLASSICS	VARIOUS ARTISTS
3	ART OF SEGOVIA	ANDRES SEGOVIA
4	OPERA ALBUM	VARIOUS ARTISTS
5	ROMANTIC ADAGIOS	VARIOUS ARTISTS
6	PACHELBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
7	THE #1 OPERA ALBUM	VARIOUS ARTISTS
8	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
9	ESSENTIAL BAROQUE	VARIOUS ARTISTS
10	BABY BACH	VARIOUS ARTISTS
11	ESSENTIAL GUITAR	VARIOUS ARTISTS
12	ESSENTIAL MOZART	VARIOUS ARTISTS
13	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
14	THE ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
15	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JANUARY 25 2003 **Billboard**

TOP KID AUDIO

1	VARIOUS ARTISTS DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!	WALT DISNEY 860785
2	KIDZ BOP KIDS	RAZOR & THE 89055
3	KIDZ BOP KIDS	RAZOR & THE 89042
4	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 5
5	BUCK HOWDY	PRAIRIE DOG 407
6	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
7	VARIOUS ARTISTS	WALT DISNEY 860797
8	THE WIGGLES	LYRICK STUDIOS 9204
9	VEGGIE TUNES	BIG IDEA/WORD 86202/WORD
10	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
11	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 44570
12	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR
13	VARIOUS ARTISTS	WALT DISNEY 860793
14	VARIOUS ARTISTS	WALT DISNEY 860746
15	VARIOUS ARTISTS	WALT DISNEY 860746
16	VARIOUS ARTISTS	WALT DISNEY 860794
17	VARIOUS ARTISTS	WALT DISNEY 860797
18	VARIOUS ARTISTS	WALT DISNEY 860790
19	VEGGIE TUNES	BIG IDEA'S VEGGIE TALES SING-ALONGS: BOB & LARRY'S BACKYARD PARTY
20	VARIOUS ARTISTS	WALT DISNEY 860685
21	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
22	VARIOUS ARTISTS	KID RHINO 73858/RHINO
23	FRED MOLLIN	WALT DISNEY 860786
24	VARIOUS ARTISTS	WALT DISNEY 860737
25	CEDEAR MOUNT KIDS CLASSICS	ACTION BIBLE SONGS

Children's recordings: original motion picture soundtracks excluded

JANUARY 25 2003
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 / GREATEST GAINER 1 Week At Number 1	
1	5	8	THE BEATLES APPLE 29325/CAPITOL (12.98/18.98)	1
2	1	19	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ CAPITOL 30334 (10.98/15.98)	Greatest Hits
3	4	5	SOUNDTRACK ▲ ⁵ LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?
4	6	6	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (10.98/17.98) [M]	Wide Open Spaces
5	24	30	PINK FLOYD ◆ ¹⁵ CAPITOL 4601 (10.98/18.98)	Dark Side Of The Moon
6	7	10	DIXIE CHICKS ◆ ¹⁰ MONUMENT 69678/SONY (12.98/18.98)	Fly
7	3	9	EMINEM ▲ ⁸ WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
8	12	25	COLDPLAY ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
9	10	7	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits
10	8	11	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	(Hybrid Theory)
11	9	16	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	Coyote Ugly
12	46	—	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
13	11	12	RASCAL FLATTS ▲ LYRIC STREET 16501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
14	13	17	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
15	19	22	KID ROCK ◆ ¹⁰ TOP DGG/LAVA/ATLANTIC 83119/AG (12.98/18.98) [M]	Devil Without A Cause
16	20	23	SHANIA TWAIN ◆ ¹⁹ MERCURY (NASHVILLE) 536003/UMGM (12.98/18.98)	Come On Over
17	16	31	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
18	15	28	GOOD CHARLOTTE ● DAYLIGHT 85845/EPIC (13.98/18.98) [M]	Good Charlotte
19	17	26	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
20	14	24	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
			HOT SHOT DEBUT	
21	NEW	81	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
22	23	21	KENNY CHESNEY ▲ ² BNA 67978/RG (12.98/18.98)	Greatest Hits
23	18	20	EMINEM ▲ ⁴ WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP
24	27	32	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend
25	25	18	CREED ◆ ¹⁰ WIND-UP 13053 (11.98/18.98)	Human Clay
26	—	—	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	Greatest Hits 1974-78
27	26	13	FAITH HILL ▲ ⁷ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
28	33	33	ENYA ▲ ² REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
29	—	—	METALLICA ◆ ¹² ELEKTRA 61113/EEG (11.98/17.98)	Metallica
30	—	—	HANK WILLIAMS JR. ▲ ⁴ CURB 37638 (6.98/9.98)	Greatest Hits, Vol. 1
31	22	34	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 11101 (12.98/18.98)	Greatest Hits
32	47	36	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain
33	31	40	QUEEN ▲ ⁷ HOLLYWOOD 161765 (11.98/17.98)	Greatest Hits
34	—	—	POISON ▲ CAPITOL 98375 (7.98/11.98)	Greatest Hits 1986-1996
35	28	35	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
36	40	42	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98/18.98)	All The Way...A Decade Of Song
37	34	—	DEF LEPPARD ▲ ³ MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
38	43	—	VAN MORRISON ▲ ⁴ POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
39	37	—	ZZ TOP ▲ ³ WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
40	—	—	ORIGINAL BROADWAY CAST RECORDING ● DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
41	35	49	AC/DC ▲ ³ EASTWEST 92715/EEG (11.98/17.98)	Live
42	30	48	LENNY KRAVITZ ▲ ² VIRGIN 50316 (12.98/18.98)	Greatest Hits
43	50	—	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
44	45	—	BRUCE SPRINGSTEEN ▲ ⁴ COLUMBIA 67050/CRG (10.98/17.98)	Greatest Hits
45	41	—	2PAC ▲ ⁹ AMARU/DEATH ROW 490301/INTERSCOPE (19.98/24.98)	Greatest Hits
46	—	—	THE BEATLES ◆ ¹² APPLE 46446/CAPITOL (12.98/18.98)	Abbey Road
47	29	50	LYNYRD SKYNYRD ● MCA 112229 (12.98/18.98)	All Time Greatest Hits
48	—	—	SANTANA ◆ ¹⁴ ARISTA 13080 (11.98/18.98)	Supernatural
49	—	—	JOHN LENNON ● PARLOPHONE 21954/CAPITOL (10.98/16.98)	Lennon Legend - The Very Best Of John Lennon
50	—	—	N.W.A. ● RUTHLESS/PRIORITY 40932/CAPITOL (17.98 CD)	Greatest Hits

JANUARY 25 2003
Billboard **HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1	
1	NEW	1	THE EXIES MELISSA 13309/VIRGIN (9.98 CD)	Inertia
2	3	5	THE DONNAS ATLANTIC 83567/AG (11.98/17.98)	Spend The Night
3	10	9	JOE NICHOLS UNIVERSAL SOUTH 170295 (11.98/17.98)	Man With A Memory
4	2	2	DASHBOARD CONFSSIONAL VAGRANT 378 (18.98 CD)	MTV Unplugged V 2.0
5	5	10	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98)	Crash The Party
6	8	17	T.A.T.U. INTERSCOPE 064107 (12.98 CD)	200 KM/H In The Wrong Lane
7	6	14	SYLEENA JOHNSON JIVE 30339/ZOMBA (11.98/17.98)	Chapter 2: The Voice
			GREATEST GAINER	
8	21	33	RA REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)	From One
9	12	12	NICHOLE NORDEMAN SPARROW 51934 (16.98 CD)	Woven & Spun
10	15	36	LOS BUKIS FONOUSA 0691/UG (14.98 CD)	30 Inolvidables
11	20	20	INTERPOL MATA DOR 545 (9.98 CD)	Turn On The Bright Lights
12	11	7	BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CD)	Saturate
13	13	11	JUANES ▲ SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
14	9	8	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
15	17	19	TAKING BACK SUNDAY VICTORY 176 (12.98 CD)	Tell All Your Friends
16	7	4	KELLY OSBOURNE EPIC 86870 (18.98 CD)	Shut Up
17	16	25	ROYCE DA 5'9" GAME IN THE PAINT KOCH (18.98 CD)	Rock City
18	24	29	TRAPT WARNER BROS. 48296 (12.98 CD)	Trapt
19	19	13	RICARDO ARJONA ● SDNY DISCOS 04554 (17.98 CD)	Santo Pecado
20	26	46	THE STREETS VICE 93181/ATLANTIC (12.98 CD)	Original Pirate Material
21	31	35	INDUSTRIA DEL AMOR UNIVISION 310059/UG (14.98 CD)	30 Inolvidables
22	14	43	STEVE TYRELL CDLUMBIA 86638/CRG (18.98 CD)	This Time Of The Year
23	22	22	EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
24	—	—	BUCK HOWDY PRAIRIE DOG 407 (13.98 CD)	Skidaddle!
25	27	26	JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA (11.98/17.98)	Blessed By Association
26	25	41	THE HAPPY BOYS ROBBINS 75034 (18.98 CD)	Dance Party (Like It's 2003)
27	18	16	OK GO CAPITOL 33724 (9.98 CD)	OK Go
28	23	18	DASHBOARD CONFSSIONAL VAGRANT 354 (18.98 CD)	The Places You Have Come To Fear The Most
29	30	32	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi
30	36	42	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
31	—	—	JASON MRAZ ELEKTRA 0729/EEG (11.98 CD)	Waiting For My Rocket To Come
32	39	38	ALEJANDRO FERNANDEZ SONY DISCOS 04553 (15.98 CD)	Bellas Artes En Vivo: Un Canto De Mexico
33	28	21	FINCH DRIVE THRU 860991/MCA (12.98 CD)	What Is It To Burn
34	33	34	MARIO FRANGOULIS SONY CLASSICAL 89805 (13.98 CD)	Sometimes I Dream
35	—	—	PALOMO DISA 227032/UG (8.98/13.98)	Situaciones
36	—	—	GO FISH INPOP 71259 (17.98 CD)	Parade
37	37	—	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98)	Afortunado
38	32	24	RELIENT K GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
39	35	30	AUTHORITY ZERO LAVA 83578/AG (11.98 CD)	A Passage In Time
40	—	—	40 GLOCC EMPIRE MUSIC/WEA 39056 (18.98 CD)	The Jakal
41	40	—	THE ALL-AMERICAN REJECTS DOGHOUSE 092 (12.98 CD)	The All-American Rejects
42	—	—	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
43	34	27	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse
44	29	23	SOMETHING CORPORATE DRIVE THRU 112887/MCA (14.98 CD)	Leaving Through The Window
45	—	—	OLGA TANON ● WARNER LATINA 49353 (16.98 CD)	Sobrevivir
46	—	—	TELEPOPMUSIK CATALOGUE 3865/CAPITOL (17.98 CD)	Genetic World
47	43	—	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060/CAROLINE (16.98 CD)	The Richest Man In Babylon
48	—	—	MAROON 5 OCTONE 50001 (11.98 CD)	Songs About Jane
49	—	—	STEREO FUSE WIND-UP 13073 (12.98 CD)	Stereo Fuse
50	46	—	EL CHICHICUILOTE LIDER 950466 (7.98/13.98)	La Fiesta Del Chichicuilote

JANUARY 25 2003
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			Sales data compiled by Nielsen SoundScan	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			NUMBER 1 4 Weeks At Number 1	
1	1	1	LIL JON & THE EAST SIDE BOYZ BME 23707/TVT (13.98/17.98)	Kings Of Crunk
			GREATEST GAINER	
2	4	4	50 CENT FULL CLIP 2003 (16.98 CD) [M]	Guess Who's Back?
3	2	2	DASHBOARD CONFSSIONAL VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V 2.0
4	3	5	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5
5	7	7	SUSAN TEDESCHI TONE-CDL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me
6	15	17	INTERPOL MATA DOR 545 (9.98 CD)	Turn On The Bright Lights
7	5	3	JIM JOHNSTON ▲ SMACK DOWN! 8832/KDCH (24.98 CD)	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
8	8	6	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side
9	6	9	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
10	12	15	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
11	14	16	TRANSPLANTS HELLCAT 8848/EPITAPH (16.98 CD)	Transplants
12	11	18	ROYCE DA 5'9" GAME IN THE PAINT 8475/KOCH (18.98 CD) [M]	Rock City
13	18	30	THE STREETS VICE 93181/ATLANTIC (12.98 CD) [M]	Original Pirate Material
14	16	11	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine
15	9	8	INSANE CLOWN POSSE PSYCHOPATH 1139/12/RIVIERA (19.98 CD)	The Wraith: Shangri-La
16	—	—	BUCK HOWDY PRAIRIE DOG 407 (13.98 CD) [M]	Skidaddle!
17	13	10	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout
18	17	14	DASHBOARD CONFSSIONAL VAGRANT 354 (18.98 CD) [M]	The Places You Have Come To Fear The Most
19	25	35	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado
20	22	12	BOSTON ARTEMIS 751142 (17.98 CD)	Corporate America
21	27	37	THE ALL-AMERICAN REJECTS DOGHOUSE 092 (12.98 CD) [M]	The All-American Rejects
22	42	—	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
23	24	22	DA HEADBUSSAZ FENYNOTIZE MINOS 3502/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm
			HOT SHOT DEBUT	
24	—	—	NEW BROADWAY CAST RECORDING DRG 12998/KDCH (11.98 CD)	Flower Drum Song
25	21	20	THURSDAY VICTORY 145 (15.98 CD) [M]	Full Collapse
26	29	33	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 060/CAROLINE (16.98 CD) [M]	The Richest Man In Babylon
27	20	19	KHIA FEATURING DSD ● DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses
28	30	21	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space
29	40	—	GEORGIA MASS CHOIR SAVOY 7129/MALACO (11.98/17.98)	I Owe You The Praise
30	28	41	BRIGHT EYES ▲ SAADDLE CREEK 46 (15.98 CD) [M]	Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
31	31	25	DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe
32	—	—	NOISE THERAPY REDLINE 70007 (9.98 CD)	Tension
33	33	29	PRETENDERS ARTEMIS 751153 (17.98 CD)	Loose Screw
34	—	—	THE RAVEONETTES CRUNCHY FROG 71044 THE ORCHARD (12.98 CD)	Whip It On (EP)
35	23	24	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation
36	36	40	YING YANG TWINS ▲ COLLAPSE IN THE PAINT 8375/KOCH (17.98/18.98)	Alley: The Return Of The Ying Yang Twins
37	44	38	STEVE EARLE E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem
38	46	27	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	

JANUARY 25 2003 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	46	NORAH JONES ▲ ³	BLUE NOTE 32088 [M]	Come Away With Me	1
2	RE-ENTRY		BUCK HOWDY	PRAIRIE DOG 407 [M]	Skidaddle!	—
3	3	20	DIXIE CHICKS ▲ ⁴	MDUNMENT/COLUMBIA 86840*/CRG	Home	4
4	4	15	THE ROLLING STONES ▲ ³	ABKCO 13378/VIRGIN	Forty Licks	17
5	8	5	SOUNDTRACK	WME SOUNDTRACKS/REPRISE 48379/WARNER BROS.	The Lord Of The Rings: The Two Towers	45
6	5	7	PAUL MCCARTNEY ▲ ²	MPL 42318/CAPITOL	Back In The U.S. Live 2002	36
7	6	12	ROD STEWART ▲	J 20039	It Had To Be You ... The Great American Songbook	19
8	NEW		VARIOUS ARTISTS	SILENT PLANET 0904	Making God Smile: An Artists' Tribute To The Songs Of Beach Boy Brian Wilson	—
9	2	48	JOSH GROBAN ▲ ³	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	20
10	9	8	SHANIA TWAIN	MERCURY (NASHVILLE) 170314	Up!	7
11	11	12	COLDPLAY ●	CAPITOL 40504*	A Rush Of Blood To The Head	23
12	NEW		NEW BROADWAY CAST RECORDING	RCA VICTOR 64007	Man Of La Mancha	—
13	12	12	SANTANA ▲ ²	ARISTA 14737	Shaman	21
14	19	14	SOUNDTRACK ●	REPRISE 48110/WARNER BROS.	The Lord Of The Rings: The Fellowship Of The Ring	132
15	16	25	AVRIL LAVIGNE ▲ ⁵	ARISTA 14740	Let Go	3
16	17	36	JOHN MAYER ▲ ²	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	22
17	15	9	ELTON JOHN ▲	ROCKET/UTV 063478/UMG	Greatest Hits 1970-2002	35
18	13	16	ELVIS PRESLEY ▲ ³	RCA 68079*	Elvis: 30 #1 Hits	12
19	23	9	TONY BENNETT & K.D. LANG	RPM/COLUMBIA 86734/CRG	A Wonderful World	64
20	10	6	JOSH GROBAN	143/REPRISE 48113/WARNER BROS.	Josh Groban In Concert	77
21	RE-ENTRY		WILCO	MONESUCH 79669/AG	Yankee Hotel Foxtrot	—
22	RE-ENTRY		VARIOUS ARTISTS	TIME LIFE 12350	Singers & Songwriters	—
23	18	6	JENNIFER LOPEZ ▲ ²	EPIC 86231	This Is Me...Then	2
24	RE-ENTRY		DAVID GRAY	ATO 68154/RCA	A New Day At Midnight	76
25	NEW		DASHBOARD CONFSSIONAL	VAGRANT 378 [M]	MTV Unplugged V.2.0	126

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). △² 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.

JANUARY 25 2003 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	11	8 MILE ▲ ³	SHADY 493508*/INTERSCOPE
2	2	5	THE LORD OF THE RINGS: THE TWO TOWERS	WME SOUNDTRACKS/REPRISE 48379/WARNER BROS.
3	4	20	XXX ●	UNIVERSAL 156259/UMRG
4	3	31	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
5	6	8	O BROTHER, WHERE ART THOU? ▲ ⁶	LDST HIGHWAY/MERCURY 170069/DJMG
6	5	22	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
7	7	7	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/DJMG
8	12	51	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
9	9	8	COYOTE UGLY ▲ ³	CURB 78703
10	10	5	DRUMLINE	FOX/JIVE 41810/ZOMBA
11	8	44	A WALK TO REMEMBER ●	EPIC 86311
12	13	27	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
13	14	4	THE WILD THORNBERRYS MOVIE	NICK/JIVE 48503/ZOMBA
14	20	16	BROWN SUGAR	FOX 113028*/MCA
15	NEW		DELIVER US FROM EVA	HOLLYWOOD 162369
16	11	9	WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON) ▲	SMACK DOWN! 8832/KOCH
17	15	8	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
18	18	2	MAID IN MANHATTAN	EPIC 86921
19	RE-ENTRY		BARBERSHOP	EPIC 86575*
20	17	21	LIKE MIKE	SO SO OEF/COLUMBIA 86676*/CRG
21	23	48	I AM SAM ●	V2 27119
22	25	8	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
23	21	16	SWEET HOME ALABAMA	HOLLYWOOD 162364
24	16	37	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/DJMG/CRG
25	19	15	AMERICAN IDOL: GREATEST MOMENTS ●	RCA 68141

JANUARY 25 2003 **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 Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) — SINGLES — Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 Stones: CC 28 2Pac: B200 18; PCA 45; RBA 5; RBC 2, 3, 5, 9; H100 19; HA 19; RA 12; RBH 15; RP 5; T40 35 2002: NA 8 3 Doors Down: B200 29; A40 19; H100 30; HA 32; MO 5; RO 1 4 Strings: DS 20 40 Glocc: HS 40; RBA 66 50 Cent: B200 91; IND 2; RBA 36; H100 27; 29; HA 25, 28; RA 7, 14, 40; RBH 7, 12, 42; RP 7, 8, 25 50z Boyz: B200 66; RBA 25 702: HSS 17; RS 17	—A— Aaliyah: B200 9; RBA 1; H100 11; HA 10; RA 1, 28; RBH 1, 29; T40 25 Abba: PCA 43 AC/DC: PCA 14, 41 Los Acosta: LA 64 Yolanda Adams: CC 19; GA 7, 38; RBA 92; RBH 78 Trace Adkins: B200 191; CA 22; CS 17 Aerosmith: B200 145 Afro Medusa: DC 28 Antonio Aguilar: LA 67 Pepe Aguilar: LA 61 Christina Aguilera: B200 10; A40 21; AC 16; H100 4, 84; HA 4; HSS 5; T40 1; TSS 28 AJ: HSS 20; RS 8 Alberto Y Roberto: LPS 35 Alcazar: DC 42 Ali: H100 3; HA 3; RA 5; RBH 5; RP 1; T40 10 Alive: DC 45 The All-American Rejects: HS 41; IND 21; MO 19 Gary Allan: B200 156; CA 17; CS 10; H100 59; HA 57 Karrin Allyson: JZ 10 Herb Alpert: CJ 19 Amber: DC 18; DS 5; HSS 45 Amerie: B200 142; RBA 47; H100 38, 65; HA 38, 63; HSS 61; RA 16, 27; RBH 14, 28; RP 14; RS 29 Tori Amos: B200 78; A40 15 John Anderson: CA 74 Jessica Andrews: CS 40 Los Angeles De Charly: LA 51; RMS 19 Marc Anthony: LA 71; TSA 8; TSS 15 Area 305: LPS 12; LT 12; TSS 11 Ricardo Arjona: HS 19; LA 5; LPA 4; LPS 1; LT 1; TSS 14 Armageddon: RA 54; RBH 55; RS 68 Arma: RMS 18 Asnanti: B200 70; RBA 54; H100 12; HA 13; HSS 27; RA 10, 43; RBH 10, 43; RP 4; RS 16, 73; T40 19 Rodney Atkins: CS 51 Audioslave: B200 33; H100 80; MO 15; RO 3 Authority Zero: HS 39 Automagick: DC 50 Aventura: TSA 15 Steve Azar: CA 50	Banda El Recodo: LA 44; RMA 20; LT 41; RMS 14 Banda Machos: LT 31; RMS 13 Banda Tierra Blanca: RMS 34 Patricia Barber: JZ 17 Barnes: DC 5 Luther Barnes: GA 20 Pancho Barraza: LA 50; RMS 21 Cecilia Bartoli: CL 10 Jeff Bates: CS 37 Nikki Batey: RS 34 BBMak: HSS 51 Beanie Sigel: HSS 49; RA 59; RBH 56; RS 31 The Beatles: PCA 1, 46 The Beatnuts: RS 64 Beck: B200 104 Benie Man: RE 3 Belinda: LA 21, 36; LPA 18; RMA 10 Tony Bennett: B200 64; INT 19; JZ 1, 18 Tab Benoit: BL 12 Benzino: H100 91; HSS 32; RA 46; RBH 46; RS 21 Beto Y Sus Canarios: RMS 26 Sophie Ellis Bextor: DC 43; HSS 72 Big "C": HSS 55; RS 41 Big Tymers: RBA 94 Bjork: EA 8 Clint Black: CA 58 BLACKstreet: RA 52; RBH 53 Ruben Blades: TSA 17 Blank Theory: RO 37 Mary J. Blige: RBC 16; H100 71; HA 71; HSS 75; RA 30; RBH 30; RP 21; RS 46 The Blind Boys Of Alabama: GA 16, 35 BMD: RBA 96 Andrea Bocelli: B200 61; CL 1; CX 7 Bord: CX 5, 11 Boncrusher: RBH 87; RS 47 Bone Thugs-N-Harmony: B200 194; RBA 76; RBC 11 Bon Jovi: B200 149; A40 27 Boomkat: DC 11 Pat Boone: HSS 26 Boston: IND 20 David Bowie: B200 180 Michelle Branch: B200 72; A40 1, 25; AC 3; H100 15; HA 15; T40 13 Brandy: DS 12; RS 62 Toni Braxton: B200 73; RBA 27; DC 3; H100 99; HSS 64; RA 47; RBH 47; RS 22 Breaking Benjamin: HS 12; MO 37 Michael Brecker: JZ 21, 23 Jim Brickman: NA 2, 9; AC 18 Bright Eyes: IND 30 Sarah Brightman: CX 8 Garth Brooks: CA 68 Brooks & Dunn: CA 41; CCA 19 Bobby Brown: H100 93; RA 48; RBH 48; RS 45 Norman Brown: CJ 7 Joe Budden: HSS 58; RBH 94; RS 20 Los Bukis: B200 187; HS 10; LA 2; RMA 1 Solomon Burke: IND 46 Busta Rhymes: B200 53; RBA 15; H100 46; HA 46; HSS 15, 24; RA 17; RBH 17; RP 15; RS 9, 13 bwb: CJ 4 Juanita Bynum: GA 18 Tracy Byrd: CA 63; CS 38	Tego Calderon: LA 33; LPA 16 Maria Callas: CL 14 The Calling: HSS 69 Cam'ron: T40 26 The Canton Spirituals: GA 31 Blu Cantrell: DC 30; RBH 90; RS 57 Mariah Carey: B200 31; RBA 19; AC 20; DC 7; H100 86; RBH 89 Vanessa Carlton: B200 74; A40 14, 35; AC 4; T40 40 Jose Carreras: CL 5 Deana Carter: CS 26 Brandon Casey: H100 9; HA 11; HSS 11; RA 35; RBH 35; RS 19; T40 5 Brian Casey: H100 9; HA 11; HSS 11; RA 35; RBH 35; RS 19; T40 5 Johnny Cash: CA 25, 75; CCA 13 Butch Cassidy: RBH 72 Eva Cassidy: IND 14 Cassius: DC 22 Ricardo Castillon: LPS 37; TSS 40 Ceevaux: DC 14 Cephas & Wiggins: BL 6 Chanticleer: CL 11 Manu Chao: LA 74; WM 14 Steven Curtis Chapman: CC 25 JC Chasez: H100 63; HA 65; T40 23 Chayanne: LA 30; LPA 13; LPS 10 Cher: DS 17, 21 Kenny Chesney: B200 46; CA 7; CCA 8; PCA 22; CS 9, 35; H100 62; HA 61 Chevelle: B200 42; H100 60; HA 59; MO 4; RO 4 El Chichicuilote: HS 50; LA 19; RMA 9 The Chieftains: CA 40; WM 3 Choppa: RA 68; RBH 70 Charlotte Church: B200 151; CX 3, 10 Cinder: RO 26 Cirque Du Soleil: WM 4 Maurette Brown Clark: GA 21 Terri Clark: CA 72; CS 7; H100 40; HA 40 Dorinda Clark-Cole: CC 36; GA 12 Karen Clark-Sheard: GA 17 Kelly Clarkson: AC 6; H100 82; HSS 10 Willie Clayton: BL 13 Clipse: B200 108; RBA 46; H100 37; HA 37; HSS 17, 38, 46; RA 29, 34, 60, 71; RBH 27, 34, 62, 69; RP 11, 23; RS 17, 30, 36, 66, 74; T40 33 Rosemary Clooney: JZ 14 Tammy Cochran: CS 49 Kellie Coffey: CA 46; AC 15; CS 19 Coldplay: B200 23; INT 11; PCA 8; A40 39; MO 17 Natalie Cole: JZ 3 Phil Collins: B200 129; PCA 17; A40 40; AC 2 John Coltrane: JZ 6, 11 Common: B200 67; RBA 28; H100 18, 71; HA 18, 71; HSS 75; RA 3, 30; RBH 4, 30; RP 21; RS 46, 61 Conjunto Primavera: LA 23; RMA 12; LT 11; RMS 2, 36 Conjure One: DC 6 Harry Connick, Jr.: JZ 13 Control: RMS 20 Stephanie Cooke: DC 23 Cooler Kids: DC 15 Shemkia Copeland: BL 4 Counting Crows: A40 22 Chris Cox: DS 15 Deborah Cox: B200 177; RBA 41; DC 39; RA 61; RBH 63 El Coyote Y Su Banda Tierra Santa: LT 36; RMS 17 Robert Cray: BL 15	Crazy Town: RO 35 Creed: B200 88; PCA 25; A40 6, 26; H100 42; HA 44; HSS 23; MO 34; RO 8 Elvis Crespo: LA 52; TSA 4; TSS 19 Cristian: LA 40; LPS 7; LT 16 David Cross: IND 39 Sheryl Crow: B200 109; A40 11, 38; AC 7; CS 48; CSS 1; H100 24; HA 33; HSS 1; T40 20 Celia Cruz: LA 66; TSA 6, 13; LT 38; TSS 4, 32 Cuisillos De Arturo Macias: RMS 24 CYN: DC 32	—D— Da Entourage: RS 75 Da Headbussaz: IND 23; RBA 80 The Charlie Daniels Band: CS 58 Dashboard Confessional: B200 126; HS 4, 28; IND 3, 18; INT 25 Craig David: B200 141; RBA 78 Tyronne Davis: BL 8 Aseel Debison: CX 9 Default: IND 17 Def Leppard: PCA 37; RO 30 Delirious?: CC 31 Kevin Denney: CS 43 John Denver: CCA 17 Louie DeVito: B200 137; EA 1; IND 4 Diamond Rio: B200 183; CA 21; CS 16, 24 Dido: DS 18 Celine Dion: B200 97; PCA 36; AC 17 The Dirty South Divas: IND 27; HSS 30; RS 37 Dirty Vegas: EA 11; DC 31 Disturbed: B200 58; PCA 19; H100 81; MO 13, 26; RO 9, 17 Dixie Chicks: B200 4; CA 1; CCA 2, 3; INT 3; PCA 4, 6; A40 3; AC 5; CS 15, 25; CSS 4; H100 13; HA 12; T40 18 DJ Encore: EA 22 DJ Geoff: EA 18 DJ Sammy: EA 3, 17; AC 24; DS 7, 23; HSS 57 DJ Shadow: EA 19; DS 14 DMX: RA 69; RBH 67; RS 40 Do: AC 24; DS 23 Dolce: DC 12 Placido Domingo: CL 5, 12 The Donnas: B200 117; HS 2; MO 27; RO 32 Will Downing: CJ 15 Dr. Dre: RBC 13; RBH 82 Dream Street: HSS 25 Dru Hill: B200 57; RBA 20; H100 25; HA 22; RA 6; RBH 6 Duelo: RMS 39 Duetto Voces Del Rancho: RMS 35 Rocio Durcal: LA 55 Bob Dylan: B200 140 Dyshon & Squabble: HSS 19; RBH 100; RS 7	—E— Steve Earle: CA 53; IND 37 Eazy-E: RBC 18 Steve Edwards: DC 22 Elephant Man: RE 12 Missy "Misdemeanor" Elliott: B200 8; RBA 3; H100 6, 28; HA 6, 26; HSS 13, 21; RA 9, 20; RBH 8, 18; RP 2, 9; RS 6, 12; T40 11, 30 Chris Emmer: AC 28 Emerson Drive: CA 32; HS 23; CS 3; CSS 9; H100 36; HA 36 Eminem: B200 14; PCA 7, 23; RBA 21; RBC 1, 8; H100 1; HA 2; HSS 14; MO 20; RA 19, 72; RBH 20, 75; RP 6; RS	48; T40 4, 37 e-n: DC 14 Bill Engvall: CA 59 Enya: NA 4; PCA 28, 32 E.S.G.: RA 75; RBH 80 Esteban: NA 7 Evanescence: MO 39 Faith Evans: HSS 38; RA 71; RBH 69; RS 30 Eve: B200 124; RBA 60; H100 41; HA 41; HSS 8; RA 26; RBH 26, 81; RP 13; RS 10; T40 38 Cesaria Evora: WM 13 The Exiles: B200 115; HS 1; MO 28; RO 22	—F— Fabolous: HSS 7; RBH 96; RS 4 Ralph Falcon: DC 10 DJ Mark Farina: EA 25 Fat Joe: RBA 69; RA 54; RBH 55; RS 68, 72 Cheo Feliciano: LT 38; TSS 4 Alejandro Fernandez: HS 32; LA 14; RMA 6 Vicente Fernandez: LA 29, 63; RMA 15 Field Mob: B200 176; RBA 50; H100 58; HA 58; RA 25; RBH 25; RP 18 Finch: HS 33 Five For Fighting: AC 8 The Flaming Lips: B200 160 Fleetwood Mac: B200 85 Renee Fleming: CL 4 Floetry: B200 197; RBA 49 Flogging Molly: IND 42 Nico Flores Y Su Banda Puro Mazatlan: LT 32; RMS 15 Joseph Fonseca: TSA 20; TSS 24, 35 Luis Fonsi: LPS 24; LT 43; TSS 27 Foo Fighters: B200 52; H100 57; HA 55; MO 1, 40; RO 5 Fourplay: CJ 6 Mario Frangoulis: CX 6; HS 34 Kirk Franklin: CC 10; GA 1; RBA 71 Freeky Zekey: B200 160 Freeway: HSS 49; RA 59; RBH 56; RS 31 Furber & Urik: DC 40 Frou Frou: A40 33; DC 26 Fuel: RO 27 Funky Green Dogs: DC 24	—G— Kenny G: B200 198; CJ 2, 9; HSS 2; RBH 98; RS 5 Warren G: RBH 86 Gang Starr: HSS 43; RBH 91; RS 42 Marvin Gaye: RBC 25 El General: TSA 18 Georgia Mass Choir: GA 9; IND 29 Stan Getz: JZ 22 Ghostface Killah: HSS 71; RS 54 Vince Gill: CS 23 Ginuwine: RA 45, 56; RBH 45, 57; RS 72 Gisselle: LPS 11; LT 17; TSS 20 Dana Glover: A40 23 Go Fish: CC 20; HS 36 Brian Gold: RS 58 Tony Gold: RS 58 Fabian Gomez: LT 33; RMS 9 Good Charlotte: B200 25; PCA 18; H100 26; HA 27; MO 30; T40 17 Glenn Gould: CL 3 Gov't Mule: RO 33 El Gran Combo De Puerto Rico: TSS 12
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Amy Grant: CC 21
David Gray: B200 76; INT 24
Al Green: PCA 12; RBC 7; HSS 73; RS 49
Vivian Green: B200 121; RBA 31; DC 17; RA 39; RBH 41
Lee Greenwood: CSS 5
Andy Griggs: CS 33
Grills: CC 40
Josh Groban: B200 20, 77; CX 1, 2; INT 9, 20
Grupo Mania: TSS 37
Grupo Mojado: RMS 38
G-Wiz: HSS 34; RS 18
GZA/Genius: B200 138; RBA 39

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Deitrick Haddon: GA 26
Charlie Haden: JZ 23
Hahz The Ripps: HSS 9; RBH 92; RS 2
Daryl Hall John Oates: AC 10
Reggie Hamm: AC 27
Fred Hammond: CC 15; GA 3
Herbie Hancock: JZ 21
Jennifer Hanson: CS 20; CSS 2; H100 88; HSS 31
The Happy Boys: EA 6, 12; HS 26
Happy Clappers: DS 15
Hard Attack: DC 35
Roy Hargrove: JZ 21
George Harrison: B200 153
Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 27
Heather Headley: B200 125; RBA 42; DC 4; H100 90; RA 38; RBH 38
Joel Higuera Con Su Nuevo Grupo: RMS 30
Faith Hill: B200 32; CA 5; CCA 9; PCA 27; A40 20; AC 1; CS 30; H100 50; HA 48
Pat Hodges: DC 9
Dave Holland Big Band: JZ 15
Dave Hollister: RBA 64
John Lee Hooker: BL 14
Marques Houston: RA 70; RBH 74
Whitney Houston: B200 41; RBA 8; H100 75; HA 75; HSS 65; RA 31; RBH 31; RS 56
Rebecca Lynn Howard: CA 39
Buck Howdy: HS 24; INT 16; INT 2
Andy Hunter: DC 27
Norman Hutchins: GA 25

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Ice Cube: RBH 89
Enrique Iglesias: B200 186; LA 12; LPA 7; AC 9; LPS 3; LT 7; TSS 23
Ilo: DS 24
Incubus: B200 185
India: LA 20; TSA 1; LPS 14; LT 3; TSS 1
India.Arie: B200 93; RBA 48; RA 50; RBH 50
Barry Manilow: B200 163
Infamous 2.0: RS 63
Insane Clown Posse: IND 15
Interpol: B200 200; HS 11; IND 6
Intocable: LA 47; LT 2; RMS 1
Ronald Isley: RBH 72
Israel And New Breed: GA 28
Isyss: RBA 79; HSS 66; RBH 95

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Alan Jackson: B200 75; CA 10, 61; CCA 15; CS 27
Jadakiss: H100 14; HA 14; HSS 42, 66; LPS 34; RA 65; RBH 61, 72; RS 27, 71; T40 6; TSS 16
Jaguare: LA 25; LPA 12
Jaheim: B200 55; RBA 12, 85; H100 32; HA 30; RA 8; RBH 9
Bishop T.D. Jakes: GA 34
Boney James: CJ 11
Etta James: BL 5, 10
Tim Janis: NA 11
Al Jarreau: CJ 5
Ja Rule: B200 11; RBA 4; H100 12, 93; HA 13; HSS 27; RA 10, 48; RBH 10, 48; RP 4; RS 16, 45; T40 19
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Jazze Pha: RBH 97
Waylon Jennings: CA 56
Jews: DC 29
Jimmy Eat World: B200 143; MO 18
Jodeci: RBC 24
Joe: RBH 85; RS 71
Elton John: B200 35; INT 17; AC 29; DC 20
Jack Johnson: B200 65; A40 28
Sytelea Johnson: B200 146; HS 7; RBA 30; RA 41; RBH 44
Jim Johnston: IND 7; STX 16
Donell Jones: RBA 98
Norah Jones: B200 1; CJ 1; INT 1; A40 13; AC 14; H100 56; HA 56; T40 27
Jordi: LPS 26; LT 46
Juanes: HS 13; LA 4; LPA 3; LPS 5, 9; LT 9, 10; TSS 25
Cledus T. Judd: CA 66
The Judds: CCA 12
Jump5: CC 12
Jurassic 5: B200 174

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Israel Kamakawiwo'ole: IND 47; WM 5
Karunesh: NA 15
Tolga Kashif: CL 9
K-Ci & JoJo: B200 164; RBA 45; RA 64; RBH 68
Anthony Kearns: WM 15
John P. Kee: CC 17; GA 5; HS 25; RBA 99
Toby Keith: B200 44; CA 6, 27; CCA 11; CS 6, 39; H100 47; HA 43
Kelis: H100 95; RA 66; RBH 65; RS 67
R. Kelly: RBC 14; H100 21; HA 20; HSS 4; RA 4; RBH 3, 76; RS 1
Sammy Kershaw: CS 55
Las Ketchup: B200 181; LA 1; LPA 1; LPS 22; LT 26
Alicia Keys: HSS 8; RS 10
Khia: IND 27
Kid Rock: B200 24; PCA 15; A40 11; CS 48; CSS 1; H100 24; HA 33; HSS 1; T40 20
Kidz Bop Kids: B200 103
Kings Of Tomorrow: DC 41
Kiwi Dreams: DC 35
D.D. Klein: DC 45
Beyonce Knowles: H100 5; HA 5; HSS 53; RA 15; RBH 16; RP 3; RS 38; T40 7
Korn: B200 144; RO 28
Jane Krakowski: AC 18
Diana Krall: B200 87; JZ 2, 4
Alison Krauss: BG 3; CA 34
Alison Krauss + Union Station: B200 101; BG 1; CA 13
Lenny Kravitz: PCA 42
Krazy D Bone: RA 51; RBH 51
Kumbia Kings: EA 7; LA 10; LPA 6
Kutless: CC 34
Kyjuan: H100 3; HA 3; RA 5; RBH 5; RP 1; T40 10

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Lady Saw: A40 2; H100 17; HA 17; T40 9
Mark Lane: RS 39
k.d. lang: B200 64; INT 19; JZ 1
Lasgo: EA 13; DS 10; H100 45; HA 49; T40 21
The Latin All-Stars: LA 43
Avril Lavigne: B200 3; INT 15; A40 8, 9, 37; AC 13; H100 7, 85; HA 7; T40 2, 39
Donald Lawrence & The Tri-City Singers: GA 14
Sasha Lazard: DC 48
Led Zeppelin: B200 173
Jaimie Lee: HSS 20; RS 8
Murphy Lee: H100 3; HA 3; RA 5; RBH 5; RP 1; T40 10
John Lennon: PCA 49
Gerald Levert: RBA 58
Liberacion: LA 28; RMA 14
Lifeforce: B200 171; CC 6; A40 16; H100 76; T40 29
Lil' Flip: B200 135; RBA 43; RBC 4; RBH 93
Lil Jon & The East Side Boyz: B200 82; IND 1; RBA 22; RA 51; RBH 51, 83; RS 69
Lil' Mo: T40 34
Lil Rob: IND 48
Lil' Romeo: B200 60; RBA 18
Lim-i-t 21: TSS 17
Limite: HS 29; LA 8; RMA 4; LT 15; RMS 3
Lorie Line: NA 5
Aaron Lines: B200 68; CA 9; CS 8; H100 48; HA 47
Linkin Park: B200 118; PCA 10
Little Milton: BL 11
German Lizaraga: LT 28; RMS 8
LL Cool J: B200 80; RBA 38; H100 10, 38; HA 9, 38; HSS 61; RA 16, 18, 22; RBH 14, 19, 22; RP 14, 17; RS 29; T40 8
Lonestar: CA 38; CS 14; H100 73; HA 72
Loon: DC 3; H100 99; HSS 64; RA 47; RBH 47; RS 22
Loona: DS 7; HSS 57
Angel Lopez: LPS 25; LT 45; TSS 33
Jennifer Lopez: B200 2; INT 23; RBA 9; DS 6; H100 10, 14; HA 9, 14; HSS 42, 56; LPS 34; RA 18, 65; RBH 19, 61; RS 27; T40 6, 8; TSS 16
Patty Loveless: BG 6; CA 52
Ludacris: RBA 95; H100 28, 97; HA 26; HSS 13; RA 20, 55; RBH 18, 52; RP 9; RS 6, 63, 65; T40 30
Bobby Lyle: CJ 18
Lynyrd Skynyrd: PCA 47

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Yo-Yo Ma: CL 6; CX 15
Mack 10: RBH 89
Madeline: DC 49
Madonna: DC 37; DS 1; H100 83; HSS 3
Raven Maize: DC 47
Jeff Majors: GA 22
Mana: LA 9; LPA 5; LPS 17, 32; LT 24; TSS 39
Barry Manilow: B200 163
Aimee Mann: IND 28
Victor Manuelle: LA 73; TSA 9; LT 20; TSS 2
Benny Mardones: AC 26
Bob Marley: PCA 24; RBC 10; RE 5
Damian "Jr. Gong" Marley: RE 14
Maroon 5: HS 48; MO 38
Angie Martinez: H100 95; RA 66; RBH 65; RS 67; T40 34
Mary Mary: CC 14; GA 2; RBA 86; RBC 21
Masque: CJ 12
Master P: RA 68; RBH 70
matchbox twenty: B200 38; A40 5; H100 51; HA 51; T40 22
Keiko Matsui: CJ 8
Dave Matthews Band: B200 100, 105; A40 10, 18
John Mayer: B200 22; INT 16; A40 4; AC 25; H100 22; HA 23; T40 16
Maysa: CJ 17
Martina McBride: B200 84; CA 11; CS 31, 33
Paul McCartney: B200 36; INT 6
Delbert McClinton: BL 3, 9; CA 49; IND 31
Donnie McClurkin: RBC 6
John McDermott: WM 15
Reba McEntire: CA 69
Tim McGraw: B200 27; CA 4, 31; CCA 4, 18, 20; PCA 9; CS 12, 47, 57; H100 70; HA 69
Brian McKnight: RBA 81
Brad Mehldau: JZ 25
MercyMe: B200 190; CCA 8, 9
Jo Dee Messina: CA 43; CS 53
Metallica: PCA 29
Mia: DC 46
Luis Miguel: LA 17; LPA 9; LPS 13; LT 18; TSS 36
Steve Miller Band: PCA 26
Kylie Minogue: B200 136; DC 36; H100 92
Ismael Miranda: LT 38; TSS 4
Mississippi Mass Choir: GA 40
Moby: EA 5; DC 19
Monchy & Alexandra: TSA 14; TSS 13
Jane Monheit: JZ 8
Alejandro Montaner: LPS 16; LT 25
Ricardo Montaner: LPS 18; LT 27
Montgomery Gentry: CA 28; CS 44; H100 98
Allison Moore: A40 11; CS 48; CSS 1; H100 24; HA 33; HSS 1; T40 20
Jessie Morales: El Original De La Sierra: RMS 31
Craig Morgan: CS 42
Van Morrison: PCA 38
Mos Def: DS 14
Jason Mraz: BS 31
Mr. Cheeks: HSS 62; RS 50
Mudvayne: B200 92; MO 36; RO 19
Murk: DC 1
Anne Murray: B200 172; CA 19; CCA 25
Musiq: RBA 63; H100 34; HA 34; HSS 74; RA 11, 62; RBH 11, 60; RS 52
Mystikal: RA 51; RBH 51; RS 63

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Naam Brigade: RBA 87
Nappy Roots: B200 168; RBA 75; RBH 88
Narae: HSS 54; RS 35
Nas: B200 13; RBA 2; RBC 20, 22; DS 6; H100 33; HA 31; HSS 56; RA 13; RBH 13, 84; RP 10
Nashom: DC 50
Nate Dogg: RBH 81, 86
Ednita Nazario: LA 46; LPS 23; LT 44; TSS 31
Yousouf N'Dour: WM 12
Nelly: B200 15; RBA 13; RBC 19; H100 3, 49; HA 3, 50; HSS 22; RA 5, 44, 58; RBH 5, 39, 59; RP 1; RS 15; T40 10
Willie Nelson: CA 33, 64; CCA 14
New Found Glory: B200 122; MO 33
New Order: EA 15
Newsboys: CC 38, 39
Next: B200 120; RBA 29; RA 63; RBH 66
Joe Nichols: B200 123; CA 16; HS 3; CS 18; CSS 7; H100 74; HA 73
Nickelback: B200 150
Nickel Creek: BG 2; CA 24; CCA 21; IND 8
Tito Nieves: LT 38; TSS 4
Nirvana: B200 43; H100 67; HA 67; MO 9; RO 11

The Nitty Gritty Dirt Band: BG 4; CA 44
Nivea: B200 95; RBA 53; H100 9; HA 11; HSS 11; RA 35, 49; RBH 35, 49; RS 19; T40 5
No Doubt: B200 86; A40 2; H100 17; HA 17; T40 9
Noise Therapy: IND 32; RO 36
Gabbie Nolen: CSS 10
Nichole Nordeman: B200 169; CC 5; HS 9
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Smokie Norful: GA 10
Bebo Norman: CC 37
The Notorious B.I.G.: RBC 12, 15; RA 40; RBH 42; RP 25; RS 59
Nueva Era: TSS 7
N.W.A.: PCA 50; RBC 17

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Paul Oakenfold: EA 4
Sinead O'Connor: IND 50; WM 6; DC 6, 34; DS 9
OK Go: HS 27
Old & In The Gray: BG 15
La Onda: LA 42; RMA 19; RMS 25
Ono: DC 21
Oobie: RBH 83; RS 69
Roy Orbison: CCA 24
Orchestra Baobab: WM 10
Joan Osborne: IND 44
Kelly Osbourne: HS 16; HSS 39
Oscar G: DC 10
Outspoken: RO 34

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Petey Pablo: RBH 99
Joe Pace: GA 30
Pacific: RO 29
Brad Paisley: CA 26; CS 13; H100 66; HA 66
Palomo: HS 35; LA 15; RMA 7; LT 21; RMS 6
Dolly Parton: BG 7; CA 54; IND 38
Pastor Troy: RBA 93
Sean Paul: B200 71; RBA 37; RE 1; H100 44; HA 45; HSS 24, 37; RA 24; RBH 23; RP 16; RS 13
Laura Pausini: DC 2; DS 8; HSS 70
Luciano Pavarotti: CL 5
Pay The Girl: A40 30
P. Diddy: H100 2, 39; HA 1, 39; HSS 28, 29; RA 2, 21; RBH 2, 21, 72; RP 12; RS 11, 25; T40 12
Pearl Jam: B200 131; HSS 60; MO 29; RO 23, 40
Jennifer Pena: LA 41; RMA 18; LPS 21; LT 8; RMS 16
Dottie Peoples: CA 13; IND 45; RBA 89
Amanda Perez: IND 43; RA 57; RBH 58
Pesado: LA 65
Tom Petty And The Heartbreakers: PCA 31
Phish: B200 179
Pink: B200 26; A40 31; DS 11; H100 20; HA 24; T40 14
Pink Floyd: PCA 5
Pinmonkey: CS 46
Jeff Pitchell: BL 7
P.O.D.: CC 11
El Poder Del Norte: RMS 23
Point Of Grace: CC 27
Poison: PCA 34
Poww Bros.: HSS 41; RS 14
Elvis Presley: B200 12; CA 3; INT 18
Pretenders: IND 33
Prince EP: HSS 35; RS 53
Puddle Of Mudd: B200 47; A40 36; H100 16; HA 16; MO 14; RO 12; T40 15

-Q-

Queen: PCA 33
Queens Of The Stone Age: B200 50; H100 64; HA 62; MO 3; RO 13
Domingo Quinones: TSS 10
A.B. Quintanilla Y Los Kumbia Kings: LA 58

-R-

RA: B200 154; HS 8; RO 18
Racket City: RS 32
Rascal Flatts: B200 49; CA 8; CCA 6; PCA 13; CS 5, 59; H100 43; HA 42
The Raveonettes: IND 34
Los Razos: LA 59
Red Hot Chili Peppers: B200 54; A40 17; H100 89; MO 11, 35; RO 24
Redman: H100 79, 84; HSS 5, 33; RA 33; RBH 32; RP 22; RS 23
Relient K: CC 22; HS 38
Los Reyes Del Camino: RMS 28
Los Rieleros Del Norte: LT 40; RMS 12
Andre Rieu: CX 12
LeAnn Rimes: B200 175; CA 20, 65; AC 12; CSS 3, 6
Lee Ritennour: CJ 23
Jerry Rivera: TSA 16; LPS 33; TSS 9
Lupillo Rivera: LA 35; RMA 16; RMS 29, 40
Robbie Rivera: DC 38
Louder Robles: LPS 28; LT 49
The Rolling Stones: B200 17; INT 4
Linda Ronstadt: CA 48
The Roots: B200 51; RBA 23; HSS 74; RA 62; RBH 60; RS 52
Raulin Rosendo: TSS 30
Kelly Rowland: B200 98; RBA 62; H100 49, 77; HA 50; HSS 22; RA 44; RBH 39; RS 15; T40 32
Royce Da 5'9": HS 17; IND 12; RBA 55; RS 66
Royksopp: EA 21
Paulina Rubio: LPS 6; LT 14; TSS 38
Katrina Ruiz: DS 22
John Rutter: CL 15
John Rzeznik: A40 12

-S-

Sacario: T40 34
Saliva: B200 63; H100 53; HA 53; MO 2; RO 2
Joe Sample: CJ 22
Adan Chalino Sanchez: RMS 32, 37
Sandman: HSS 59; RS 26
Santana: B200 21; INT 13; PCA 48; A40 1; AC 3; H100 15; HA 15; T40 13
Juelz Santana: T40 26
Gilberto Santa Rosa: LA 49; TSA 3; LPS 40; LT 38, 39, 50; TSS 4, 6, 18
Antony Santos: TSS 22
Marvin Sapp: GA 32
Sapphircut: DS 19
Scarface: RBA 77
LaTocha Scott: H100 87; RA 42; RBH 40; RP 24
Joan Sebastian: HS 37; IND 19; LA 16, 61; RMA 8; LT 37; RMS 10
Jon Secada: LPS 20; LT 30
Secret Garden: NA 13
Seether: B200 127; H100 61; HA 60; MO 6; RO 6
Bob Seger & The Silver Bullet Band: PCA 2
Selena: LA 13; LPA 8
Eric Sernon: B200 199; RBA 44; H100 79; HSS 33, 73; RA

33; RBH 32; RP 22; RS 23, 49
Sev: HSS 50
Shade Sheist: RBH 86
Shaggy: PCA 106; RBA 67; RE 2, 13; RS 58
Shakira: B200 188, 192, 193; LA 3; LPA 2; LPS 2; LT 5; TSS 8
SHEDAISSY: CA 73
Shekinah Glory Ministry: GA 8; HS 42; IND 22
Blake Shelton: CA 42; CS 4; H100 35; HA 35
The Shepherds: GA 23
Wayne Shorter: JZ 12
The Sicilians: DS 4; HSS 44
The Silk Road Ensemble: CX 15
Paul Simon: AC 21
Simple Plan: B200 59
Sin Bandera: LA 37; LPA 19; LPS 15, 30, 36; LT 13; TSS 26
Daryle Singletary: CS 54
Sixpence None The Richer: CC 24
Sizzla: RE 9
Slim Thug: RA 75; RBH 80
Smilez & Southstar: B200 128; HS 5; RBA 35; H100 52; HA 52; RA 36; RBH 36; RP 19; T40 36
Anthony Smith: CS 60
Keely Smith: JZ 20
Michael W. Smith: B200 107, 178; CC 2, 7
Pastor Keith Smith: GA 24
Snoop Dogg: B200 30; RBA 14; HSS 52; RA 53, 67; RBH 54, 64, 72; RS 43
Socialbum: MO 24; RO 14
Socios Del Ritmo: RMS 22
Solange: DS 2; HSS 12; RBH 73; RS 3
Marco Antonio Solis: LA 45; LPS 19; LT 29
Shauna Solomon: DC 25
Soluna: HSS 63
Something Corporate: HS 44
Jimmy Sommers: CJ 21
Son De Calli: LT 42; TSS 5
Soulja Slim: RBA 91
Spanish Harlem Orchestra: TSA 10
Sparta: RO 38
Spiff Star: H100 46; HA 46; HSS 15; RA 17; RBH 17; RP 15; RS 9
Bruce Springsteen: B200 79; PCA 44
The Stanley Brothers: BG 10
Terry Steele: HSS 36; RS 33
Sterbinsky & Tranzident: DC 29
Stereo Fuse: HS 49; A40 24
Stereomud: RO 39
Rod Stewart: B200 19; INT 7; AC 19
Rebecca St. James: CC 29
Angie Stone: RBH 85
Stone Sour: B200 116; A40 29; H100 72; HA 74; MO 16; RO 7
George Strall: B200 113, 195; CA 15, 23; CS 2; H100 31; HA 29
The Streets: EA 2; HS 20; IND 13
Barbra Streisand: B200 62
Tadeusz Strugala: CL 2
Styles: H100 14; HA 14; HSS 42; LPS 34; RA 65; RBH 61; RS 27; T40 6; TSS 16
Sublime: PCA 35
Sugarcult: HS 14; IND 9
Sum 41: B200 56; MO 8
Tony Sunshine: RA 54; RBH 55; RS 68
Tierney Sutton: JZ 24
Sweet Inspirations: DC 9
Swizz Beatz: RBH 72
System Of A Down: B200 37, 111; MO 12; RO 15, 16

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Taking Back Sunday: HS 15; IND 10
Talib Kweli: B200 130; RBA 40
Tank: RBA 57; RBH 97
Olga Tanon: HS 45; LA 18; LPA 10; LPS 8; LT 4; TSS 3
Taproot: B200 112; MO 10; RO 10
L.A.T.U.: B200 133; HS 6; H100 55; HA 64; HSS 6; T40 24
James Taylor: B200 166; PCA 20; AC 22
Tebey: CS 50
Susan Tedeschi: B200 159; BL 1; IND 5
Teledramatik: EA 9; HS 46; DC 16; H100 94; TSS 29
Los Temerarios: LA 22, 54; RMA 11; LT 35; RMS 11
The Temptations: RBC 23
Jacky Terrasson: JZ 19
John Tesh: NA 12
TGA: HSS 16; RS 24
Jimmy Thackery: BL 12
Thalia: LA 32; LPA 15; DC 13; LPS 4, 38; LT 6; RMS 33; TSS 34
Tha Rayme: H100 32; HA 30; RA 8; RBH 9
Theory Of A Deadman: RO 31
Thicke: HSS 18
Theivery Corporation: EA 10; HS 47; IND 26
Third Day: CC 23
Three Mo' Tenors: CX 14
Thunderpuss: DC 5
Thursday: HS 43; IND 25
Los Tigres Del Norte: LA 11; RMA 5; LT 19; RMS 4
Justin Timberlake: B200 6; RBA 11; DC 8; DS 3, 16; H100 8; HA 8; HSS 40; RA 37; RBH 37; RS 55; T40 3, 31
Aaron Tippin: CS 52; CSS 8
Thea Tippin: CS 52
TLC: B200 69; RBA 32; H100 96; RBH 71; RS 44
tobyMac: CC 32
Tonex: GA 37
Too Short: RBA 90
Tower Of Power: CJ 14
Toya: T40 26
TQ: RBH 72
Transplants: IND 11; MO 21
Tranza:

JANUARY 25 2003 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			NUMBER 1		
1	1	20	ALL MY LIFE	RCA	10 Weeks At Number 1 Foo Fighters
2	2	17	ALWAYS	ISLAND/IDJMG	Saliva
3	3	14	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
4	4	27	THE RED	EPIC	Chevelle
5	5	14	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
6	7	28	FINE AGAIN	WIND UP	Seether
7	8	17	HONESTLY	REPRISE	Zwan
8	9	17	STILL WAITING	ISLAND/IDJMG	Sum 41
9	6	14	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
10	10	14	POEM	VELVET HUNNER/ATLANTIC	Taproot
11	19	5	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
12	15	10	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
13	13	24	PRAYER	REPRISE	Disturbed
14	11	24	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
15	12	24	COCHISE	INTERSCOPE/EPIC	Audioslave
16	14	21	BOTHER	ROADRUNNER/IDJMG	Stone Sour
17	17	9	CLOCKS	CAPITOL	Coldplay
18	16	14	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
19	20	10	SWING, SWING	DUNHILL/REPLACEMENTS	The All-American Rejects
20	18	15	LOSE YOURSELF	REPRISE	Eminem
21	24	8	DIAMONDS AND GUNS	HELLCAT/EPITAPH	Transplants
22	26	4	REST OF MY LIFE	LAVA	Unwritten Law
23	22	10	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
24	23	9	DOWN	ELEKTRA/EGG	Socialburn
25	21	10	OUTTATHAWAY	ENGINEER/OMECAPITOL	The Vines
26	36	4	REMEMBER	REPRISE	Disturbed
27	34	4	TAKE IT OFF	ATLANTIC	The Donnas
28	32	7	MY GODDESS	MELISSA/M/VRGIN	The Exies
29	30	4	SAVE YOU	EPIC	Pearl Jam
30	27	10	LIFESTYLES OF THE RICH AND FAMOUS	OAYLIGHT/EPIC	Good Charlotte
31	28	18	THE TASTE OF INK	REPRISE	The Used
32	35	4	HEADSTRONG	WARNER BROS	Trapt
33	29	11	HEAD ON COLLISION	DRIVE THRU/MCA	New Found Glory
34	33	8	WEATHERED	WIND UP	Creed
35	25	11	THE ZEPHYR SONG	WARNER BROS	Red Hot Chili Peppers
36	39	4	NOT FALLING	EPIC	Mudvayne
37	37	10	POLYAMOROUS	HOLLYWOOD	Breaking Benjamin
38	40	4	HARDER TO BREATHE	OCTONE	Maroon 5
39	39	10	BRING ME TO LIFE	WIND UP	Evanescence
40	38	11	TIMES LIKE THESE	ROSWELL/RCA	Foo Fighters

JANUARY 25 2003 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			NUMBER 1		
1	1	17	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	9 Weeks At Number 1 3 Doors Down
2	2	17	ALWAYS	ISLAND/IDJMG	Saliva
3	3	18	COCHISE	INTERSCOPE/EPIC	Audioslave
4	4	25	THE RED	EPIC	Chevelle
5	5	17	ALL MY LIFE	ROSWELL/RCA	Foo Fighters
6	7	25	FINE AGAIN	WIND UP	Seether
7	6	25	BOTHER	ROADRUNNER/IDJMG	Stone Sour
8	10	10	WEATHERED	WIND UP	Creed
9	8	20	PRAYER	REPRISE	Disturbed
10	12	11	POEM	VELVET HUNNER/ATLANTIC	Taproot
11	9	10	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
12	11	21	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
13	14	15	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
14	15	20	DOWN	ELEKTRA/EGG	Socialburn
15	13	20	AERIALS	AMERICAN/COLUMBIA	System Of A Down
16	16	10	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
17	20	8	REMEMBER	REPRISE	Disturbed
18	18	10	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
19	19	10	NOT FALLING	EPIC	Mudvayne
20	21	10	HEADSTRONG	WARNER BROS	Trapt
21	23	7	HONESTLY	REPRISE	Zwan
22	22	10	MY GODDESS	MELISSA/M/VRGIN	The Exies
23	24	9	SAVE YOU	EPIC	Pearl Jam
24	29	5	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
25	26	10	RUNNING FROM ME	GEFFEN/INTERSCOPE	TRUSTcompany
26	27	10	SOUL CREATION	GEFFEN/INTERSCOPE	Cinder
27	28	10	WON'T BACK DOWN	WIND UP/EPIC	Fuel
28	25	10	ALONE I BREAK	IMMORTAL/EPIC	Korn
29	30	10	BULLITPROOF	HIFI/ARISTA	Pacific
30	32	8	FOUR LETTER WORD	ISLAND/IDJMG	Def Leppard
31	33	8	NOTHING COULD COME BETWEEN US	604/ROADRUNNER/IDJMG	Theory Of A Deadman
32	36	4	TAKE IT OFF	ATLANTIC	The Donnas
33	35	8	DRIVIN' RAIN	ATO	Gov't Mule
34	31	11	FARTHER	LAVA	Dutspoken
35	31	11	DROWNING	COLUMBIA	Crazy Town
36	37	10	GET UP	REPUBLIC	Noise Therapy
37	39	4	MIDDLE OF NOWHERE	SCRATCHIE/NEW LINE	Blank Theory
38	38	10	AIR	DREAMWORKS	Sparta
39	39	10	BREATHING	LOUD/COLUMBIA	Stereomud
40	34	17	I AM MINE	EPIC	Pearl Jam

JANUARY 25 2003 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			NUMBER 1		
1	1	2	BEAUTIFUL	RCA	2 Wks At No. 1 CHRISTINA AGUILERA
2	4	11	I'M WITH YOU	ARISTA	Avril Lavigne
3	9	7	CRY ME A RIVER	JIVE	JUSTIN TIMBERLAKE
4	2	11	LOSE YOURSELF	INTERSCOPE	EMINEM
5	6	11	DON'T MESS WITH MY MAN	JIVE	NIVEA FEATURING BRIAN & BRANDON CASEY
6	3	11	JENNY FROM THE BLOCK	EPIC	JENNIFER LOPEZ FEATURING JADAKISS & STYLES
7	8	11	'03 BONNIE & CLYDE	EPIC	JAY-Z FEATURING BEYONCE KNOWLES
8	13	11	ALL I HAVE	EPIC	JENNIFER LOPEZ FEATURING LL COOL J
9	7	11	UNDERNEATH IT ALL	INTERSCOPE	NO DOUBT FEATURING LADY SAW
10	11	11	AIR FORCE ONES	EPIC	NELLY FEATURING KYJUAN, ALI & MURPHY LEE
11	5	11	WORK IT	EPIC	MISSY "MISDEMEANOR" ELLIOTT
12	16	11	BUMP, BUMP, BUMP	EPIC	B2K & P. DIDDY
13	10	11	THE GAME OF LOVE	ARISTA	SANTANA FEATURING MICHELLE BRANCH
14	12	11	FAMILY PORTRAIT	ARISTA	PINK
15	15	11	SHE HATES ME	EPIC	PUDDLE OF MUDD
16	14	11	YOUR BODY IS A WONDERLAND	COLUMBIA	JOHN MAYER
17	20	11	LIFESTYLES OF THE RICH AND FAMOUS	EPIC	GOOD CHARLOTTE
18	18	11	LANDSLIDE	COLUMBIA	DIXIE CHICKS
19	25	11	MESMERIZE	EPIC	JA RULE FEATURING ASHANTI
20	21	11	PICTURE	ATLANTIC	KID ROCK FEATURING SHERYL CROW
21	19	11	SOMETHING	ROBBINS	LASGO
22	22	11	DISEASE	ATLANTIC	MATCHBOX TWENTY
23	30	11	BLOWIN' ME UP (WITH HER LOVE)	JIVE	JC CHASEZ
24	37	11	ALL THE THINGS SHE SAID	UNIVERSAL	T.A.T.U.
25	31	11	MISS YOU	UNIVERSAL/UMRG	AALIYAH
26	23	11	HEY MA	ROBBINS	GAMRON FEAT. JUELZ SANTANA, FREENKEY ZEEKEY & TOYA
27	27	11	DON'T KNOW WHY	VRGIN	NORAH JONES
28	33	11	IN A LITTLE WHILE	ATLANTIC	UNCLE KRACKER
29	34	11	SPIN	DREAMWORKS	LIFHOUSE
30	30	11	GOSSIP FOLKS	EPIC	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS
31	24	11	LIKE I LOVE YOU	JIVE	JUSTIN TIMBERLAKE
32	26	11	STOLE	COLUMBIA	KELLY ROWLAND
33	32	11	WHEN THE LAST TIME	ARISTA	CLIPSE
34	29	11	IF I COULD GO!	EPIC	ANGIE MARTINEZ FEATURING LIL' MO & SACARIO
35	36	11	THUGZ MANSION	ATLANTIC	2PAC
36	36	11	TELL ME (WHAT'S GOIN' ON)	ARISTA	SMILEZ & SOUTHWEST
37	37	11	SUPERMAN	INTERSCOPE	EMINEM
38	39	11	SATISFACTION	INTERSCOPE	EVE
39	28	11	SK8ER BOI	ARISTA	AVRIL LAVIGNE
40	39	11	PRETTY BABY	INTERSCOPE	VANESSA CARLTON

JANUARY 25 2003 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			NUMBER 1		
1	1	9	CRY	WARNER BROS	9 Weeks At Number 1 Faith Hill
2	2	17	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
3	4	14	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
4	3	17	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
5	6	12	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
6	5	17	A MOMENT LIKE THIS	RCA	Kelly Clarkson
7	7	17	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	8	17	SUPERMAN (IT'S NOT EASY)	AWAIRE/COLUMBIA	Five For Fighting
9	9	17	HERO	INTERSCOPE	Enrique Iglesias
10	10	12	FOREVER FOR YOU	U-WATCH	Daryl Hall John Dates
11	11	11	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
12	12	11	LIFE GOES ON	CURB	LeAnn Rimes
13	13	11	COMPLICATED	ARISTA	Avril Lavigne
14	16	11	DON'T KNOW WHY	BLUE NOTE/VRGIN	Norah Jones
15	14	11	WHEN YOU LIE NEXT TO ME	BNA	Kellie Coffey
16	20	11	BEAUTIFUL	RCA	Christina Aguilera
17	17	11	AT LAST	EPIC	Celine Dion
18	15	11	YOU	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
19	19	11	THESE FOOLISH THINGS	J	Rod Stewart
20	18	11	THROUGH THE RAIN	MONARCH/ISLAND/IDJMG	Mariah Carey
21	22	11	FATHER AND DAUGHTER	NICK/JIVE	Paul Simon
22	21	11	WHENEVER YOU'RE READY	COLUMBIA	James Taylor
23	24	11	IF ONLY	CURB	Tamara Walker
24	23	11	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
25	26	11	YOUR BODY IS A WONDERLAND	AWAIRE/COLUMBIA	John Mayer
26	25	11	I WANT IT ALL	CRAZY BOY/GO KART	Benny Mardones
27	30	11	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
28	27	11	ALL BECAUSE OF YOU	MONDWAY	Chris Emerson
29	28	11	ORIGINAL SIN	ROCKET/UNIVERSAL/UMRG	Elton John
30	29	11	IN A LITTLE WHILE	LAVA	Uncle Kracker

JANUARY 25 2003 **Billboard ADULT TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
			Airplay monitored by Nielsen Broadcast Data Systems		
			NUMBER 1		
1	1	17	THE GAME OF LOVE	ARISTA	10 Weeks At Number 1 Santana Featuring Michelle Branch
2	2	17	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
3	4	14	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
4	3	17	YOUR BODY IS A WONDERLAND	AWAIRE/COLUMBIA	John Mayer
5	5	14	DISEASE	ATLANTIC	matchbox twenty
6	6	17	ONE LAST BREATH	WIND UP	Creed
7	7	17	IN A LITTLE WHILE	LAVA	Uncle Kracker
8	8	17	COMPLICATED	ARISTA	Avril Lavigne
9	15	11	I'M WITH YOU	ARISTA	Avril Lavigne
10	9	17	WHERE ARE YOU GOING	RCA	Dave Matthews Band
11	14	11	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
12	10	17	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
13	12	17	DON'T KNOW WHY	BLUE NOTE/VRGIN	Norah Jones
14	11	17	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
15	16	11	A SORTA FAIRYTALE	EPIC	Tori Amos
16	17	11	SPIN	DREAMWORKS	Lifhouse
17	18	11	THE ZEPHYR SONG	WARNER BROS	Red Hot Chili Peppers
18	19	11	GREY STREET	RCA	Dave Matthews Band
19	21	11	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
20	20	11	CRY	WARNER BROS	Faith Hill
21	27	11	BEAUTIFUL	RCA	Christina Aguilera
22	24	11	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows
23	23	11	THINKING OVER	DREAMWORKS	Dana Glover
24	26	11	EVERYTHING	WIND UP	Stereo Fuse
25	22	11	GOODBYE TO YOU	MAVERICK/WARNER BROS	Michelle Branch
26	25	11	DON'T STOP DANCING	WIND UP	Creed
27	29	11	MISUNDERSTOOD	ISLAND/IDJMG	Bon Jovi
28	28	11	BUBBLETOES	EPIC/UNIVERSAL/UMRG	Jack Johnson
29	30	11	BOTHER	ROADRUNNER/IDJMG	Stone Sour
30	32	11	FREEZE	LEGENDARY	Pay The Girl
31	31	11	JUST LIKE A PILL	ARISTA	Pink
32	38	11	INSIDE OUT	ELEKTRA/EGG	Vonray
33	34	11	BREATHE IN	MCA	Frou Frou
34	36	11	I'M		

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

'03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 5; RBH 16 19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 1; H100 23 B MILE (Eight Mile Style, BMI) RBH 75

-A-

AFORTUNADO (Edimusa, ASCAP) LT 37 AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Tarpo, ASCAP), HL/WBM, H100 3; RBH 5 ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janic Combs, BMI/Adorable, BMI/Eagle Note, BMI/Anice, BMI/Ron G, BMI/15th Floor, ASCAP/Jeffix, ASCAP), HL, H100 10; RBH 19 ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI), HL, RBH 55 ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 57 ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 55 ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 42 ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 53

-B-

EL AMOR NO TIENE EDAD (Arpa, BMI) LT 36 ANGEL (Powerhouse, BMI) RBH 58 ASEREJE (Sony/ATV Latin, BMI/Shaketown, BMI) LT 26 ASI LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 4 AT THE END OF THE DAY (WB, ASCAP/Keloides, ASCAP/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 19 AULD LANG SYNE (FREEDOM MIX) (Public Domain/Kenny G, BMI/Sony/ATV Tunes, ASCAP/Wally World, ASCAP), HL, RBH 98 AYI PAPAICITO (UYI DADDY) (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 15

-B-

BABY (Pookietoots, ASCAP/Soldier Touch, ASCAP/DJ Irv, BMI/N-The Water, ASCAP/Still N-The Water, BMI/Baeza, ASCAP/Universal, ASCAP), HL/WBM, RBH 43 THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 4; H100 35 THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 78 BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 54 BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 4

-B-

BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 20; H100 88 BEAUTIFUL MESS (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 16 BIGGER BUSINESS (Swizz Beatz, ASCAP/Universal, ASCAP/Mr. Biggs, ASCAP/WB, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Money Mack, BMI/Jae Wons, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Easy Man, ASCAP), HL/WBM, RBH 72 BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 35

-B-

BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCE, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 63 BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 72 BREAK UP OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Steath, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 60 BREATHE (BMG France) H100 94 BREATHE (The God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breston, SACEIM), HL/WBM, RBH 90 BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 18; H100 74 B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 97; RBH 52 BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI), WBM, H100 2; RBH 2

-C-

CAPRICHIO MALDITO (Arpa, BMI) LT 40 CARALLUNA (Warner-Tamerlane, BMI) LT 47 CHOPPA STYLE (LP Boyz, BMI) RBH 70 CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 17 CLUB BANGER (Zomba, ASCAP/3rdi, BMI), WBM, RBH 99 COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 80 COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 71; RBH 30 COME INTO MY WORLD (ig, PRS/EMI April, ASCAP), HL, H100 92 COMER A BESOS (ADG, SESAC) LT 35 CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 31 CORAZON CHIQUITO (Elaz, BMI) LT 23 COT DAMN (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 62 COUNTRY AINT COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL, CS 56 CRY (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, H100 50 CRY ME A RIVER (Tenman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT,

ASCAP/Scott Storch, ASCAP), WBM, H100 8; RBH 37 CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 16

-D-

DEEP (Deta Bob, SESAC/Zomba, SESAC/Illthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 53 DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 21 DIE ANOTHER DAY (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 83 DILEMMA (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, H100 49; RBH 39 DIMELO (Telearte Florida, ASCAP) LT 25 A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 10 DIRTTY (Xtina, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Funky Noble, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Ostaf, BMI/Jasper Cameron, BMI), HL/WBM, H100 84 DISEASE (EMI Blackwood, BMI/Bidinis, BMI/Jagged Edge, BMI), HL, H100 51 EL DOLOR DE TU PRESENCIA (Rubet, ASCAP/Universal Musica, ASCAP) LT 8 DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 29 DONDE VAYAS (Valmen, BMI) LT 28 DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jay, ASCAP), HL/WBM, H100 34; RBH 11 DONT KNOW WHY (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 56 DONT MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 9; RBH 35 DO THAT... (Money Mack, BMI/Buba, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 39; RBH 21

-E-

ELEGISTE PERDER (WB, ASCAP/Zalles, ASCAP) LT 45 EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 41 EN NOMBRE DE LOS DOS (EMOA, ASCAP) LT 20 ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 13 ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 24 ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 9 EVERYBODY (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 92 EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 79

-F-

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahque Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 32; RBH 9 FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 3; H100 36 FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 20 FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 29 FEELIN' YOU (Solange MWP, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 73 FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 61 FOCUS (Copyright Control) RBH 94 FOREVER EVERYDAY (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 41 FROM THA CHUUUUC TO DA PALACE (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, RBH 64

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 15 GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 80 GET UP (Q Baby, ASCAP/Nate Dogg, BMI/Blondie Rockwell, ASCAP/Dead Game, ASCAP/EMI April, ASCAP/Universal, ASCAP), HL, RBH 81 GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, H100 44; RBH 23 GIRL TALK (Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/U.N.I., ASCAP/Max-Hill, ASCAP/Smooth C, BMI/Songs Of Windswept Pacific, BMI/Grunge Girl, ASCAP), HL/WBM, H100 96; RBH 71 GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 28; RBH 18 GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 44

-H-

HASTA QUE VUELVAS (Peer Int'l, BMI) LT 18 HEADZ UP (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 88 HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 90; RBH 38 HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, RBH 57 HIT THE FREeway (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, H100 99; RBH 47 HOW YOU GONNA ACT LIKE THAT (Zovetkion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 54; RBH 24

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 24 I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 84 I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion,

ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 29 I'D LOVE TO LAY YOU DOWN (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 54 I DONT GIVE A @##% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 51 I'D RATHER (Shep 'n' Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL/WBM, H100 100 I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 46 IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 21; RBH 3 I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 7; H100 40

IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 66 I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 34; H100 78 I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylyodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 64 IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 69 IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, H100 27; RBH 7 IRRESISTIBLE (WEST SIDE CONNECTION) (Sony/ATV Songs, BMI/Rye Songs, BMI/Baby Ree Toonz, BMI/WC Music, ASCAP/WB, ASCAP/Gangsta Boogie, ASCAP/Music Of Windswept, ASCAP/Deep Technology, ASCAP/Unichappell, BMI), HL/WBM, RBH 89 I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 25; RBH 6 IT'LL GO AWAY (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 43 I WANT MY MONEY BACK (WB, ASCAP/Graviron, SESAC/Bluewater, SESAC), WBM, CS 55 I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 13; H100 66

JENNY FROM THE BLOCK (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Tunes, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae Wons, ASCAP/Paniro's, ASCAP), HL/WBM, H100 14; RBH 61 JOHN J. BLANCHARD (Almo, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 60

LA CHICA SEXY (Flamingo, BMI) LT 22 LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, CS 15; H100 13 LA REINA DEL SUR (TN Ediciones, BMI) LT 19 LA SALSA VIVE (Piloto, ASCAP/Universal Musica, ASCAP/Sir George, ASCAP/WB, ASCAP) LT 38 LA SUEGRA (EMI April, ASCAP/Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 31 LATE VIES DEL AMOR (LGA, BMI) LT 41 LATELY (BEEN DREAMIN' 'BOUT BABIES) (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 38 LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 49

LET ME LIVE (Tank 1176, ASCAP/Money Mack, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, RBH 97 LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/21.1, ASCAP), HL, H100 26 LITTLE THINGS (Universal-MCA, ASCAP/Universal, ASCAP/Big Elk, ASCAP/Don Williams, BMI/Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Wang Out, BMI/Sony/ATV Songs, BMI/Key 2 My Heart, BMI/WB, ASCAP), HL/WBM, RBH 50 LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 1; RBH 20 A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, CS 9; H100 62

LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Theater Later, BMI) CS 52 LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmoee, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCE, ASCAP), HL/WBM, H100 18; RBH 4 THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 37 LOVE WONT LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 49 LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 59 LUV U BETTER (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 22

-M-

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 33; RBH 13 MA, I DONT LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 69 MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 46; RBH 17 MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 10; H100 59 MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 17 MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 12; RBH 10 MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 34 MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 11; RBH 1 A MOMENT LIKE THIS (BMG Scandinavia,

STIM/Sony/ATV Timber, SESAC/Sony/ATV Tree, BMI), HL, H100 82 MORE THAN A WOMAN (Eddie F., ASCAP/Sharay's, ASCAP/WB, ASCAP/I Want My Daddy's Records, ASCAP/Jahque Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 85 THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrraw, ASCAP/Naked Under My Clothes, ASCAP/Csunn, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 63 MULTIPLY (Hennessy For Everyone, BMI/VOCO, BMI/Alexra, BMI/EMI Blackwood, BMI/EMI April, ASCAP), HL, RBH 77 MY OLD MAN (Mike Curb, BMI/Diamond Storm, BMI/Curb, ASCAP), WBM, CS 51 MY TOWN (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 98

NEVER SCARED (Bonecrusher, ASCAP) RBH 87 NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 23 NOCHES ETERNAS (Not Listed) LT 32 NO LETTING GO (Greensleeves, PRS) H100 68; RBH 33 NO ME ENSEÑASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 6 NO ONE KNOWS (Board Stiff, BMI/Ripplestick, BMI) H100 64 NOTHINS FREE (TVT, ASCAP) RBH 83

ON A MISSION (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), WBM, CS 21 ONE LAST BREATH (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 42 ONE OF THOSE DAYS (Shel'em Down, BMI/Hitco South, ASCAP/Buttaphly 2Ply Muzic, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 75; RBH 31

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 38; RBH 14 PERDONAME MI AMOR (Seg Son, BMI) LT 11 PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 48; H100 24 PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 59 POR MAS QUE INTENTO (Kike Santander, BMI) LT 50 PRACTICE LIFE (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP/Almo, BMI), HL, CS 33 PRAYER (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 81 EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 1

QUE DIOS SE APIADE DE MI (Piloto, ASCAP/Universal Musica, ASCAP) LT 49 QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 5 QUIERO QUE ME HAGAS EL AMOR (Don Cat, ASCAP) LT 44 QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 7

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 28 REACT (Erick Sermon, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/WB, ASCAP/F.O.B., ASCAP), WBM, H100 79; RBH 32 REALSTAR NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP), HL, RBH 42 THE RED (Loeffler, ASCAP), WBM, H100 60 RED RAG TOP (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, CS 12; H100 70 ROCK THE PARTY (Big T-Rock, BMI/Marsky, BMI/Jancie Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 91; RBH 46 ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 39

SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), WBM, H100 41; RBH 26 SEDUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 3 SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 16 SHE'LL LEAVE YOU WITH A SMILE (Cal Iv, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 31 SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/CG, ASCAP/Massabielte, BMI) CS 47

SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 58; RBH 25 SINGLE FOR THE REST OF MY LIFE (State Of Mind Muzik, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Kandacy, ASCAP/Air Control, ASCAP/EMI April, ASCAP/J. Boyd, ASCAP/C.Sills, ASCAP), HL/WBM, RBH 95 SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 12 SI NO FUERA POR TI (Estefan, ASCAP) LT 30 SI TUVIERA QUE ELEGIR (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 27 SKBER BOI (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylyodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 85 SKILLS (III Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 91

SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 11 SOMETHING (EMI Blackwood, BMI), HL, H100 45 SOUTHERN BOY (CDB, BMI/Wooley Swamp, BMI/Post Oak, BMI) CS 58 SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 44 SPIN (G-Chills, BMI/Songs Of DreamWorks,

BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100 76 IN THE NAME OF LOVE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 76 STINGY (W.B.M. Music, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Black Baby, SESAC/Jason's Lyrics, SESAC/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP), WBM, RBH 45 STOLE (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 77 SUENA (Ser-Ca, BMI) LT 2 SYMPHONY IN X MAJOR (EMI April, ASCAP/Cyphercliff, ASCAP/Hennessy For Everyone, BMI/Alexra, BMI), HL, RBH 82

TAKE YOU HOME (Media Noche, ASCAP/Lil Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, H100 95; RBH 65 TALKIN' TO ME (Darnrich, BMI/EMI Blackwood, BMI), HL, H100 65; RBH 28 TAN BUENA (Not Listed) LT 42 TE AMO TANTO (Lideres, ASCAP) LT 48 TELL ME (WHAT'S GOIN' ON) (Just Another Smash, ASCAP/Mitchell Bay, SESAC/Warner-Tamerlane, BMI), WBM, H100 52; RBH 36 TE VAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 43 THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 27 THAT GIRL (Mr. Paul's, BMI) RBH 74 THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 40 THERE'S NO LIMIT (Deanaling, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WBM, CS 26 THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 5; H100 43 THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 36

THIS IS MY PARTY (Desert Storm, BMI) RBH 96 THIS VERY MOMENT (Yon-Ti, BMI) RBH 68 THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 45 THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, H100 86 THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL, H100 87; RBH 40 THUG LADY (Romeo, BMI) RBH 100 THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, H100 93; RBH 48 THUGZ MANSION (Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 19; RBH 15 TINY DANCER (Universal/Songs Of PolyGram International, BMI), WBM, CS 57 TODO MI AMOR (THE ONE YOU LOVE) (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 14 TRAVELIN' SOLDIER (Titawhirl, BMI/Bruce Robison, BMI), HL, CS 25 TU NO SOSPECHAS (Ventura, ASCAP) LT 46

UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 17 UN MONTE DE ESTRELLAS (Lusafrica, BMI) LT 39 UNUSUALLY UNUSUAL (WB, ASCAP), WBM, CS 14; H100 73 UPI (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 22

WAKE UP (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Nate Dogg, BMI/E.balastin, ASCAP/EMI April, ASCAP/Warren G, ASCAP/National League, ASCAP/Stone City, ASCAP/Mtume, BMI/Universal, BMI), HL/WBM, RBH 86 WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP) H100 29; RBH 12 WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), WBM, CS 53 THE WAY WE BALL (Lucky, BMI) RBH 93 WE SHOOK HANDS (MAN TO MAN) (Larga Vista, ASCAP/Scarlet Rain, ASCAP/BPI Administration, ASCAP/Endless Fros, ASCAP/Boy-A-Lew, ASCAP) CS 50 WHAT A BEAUTIFUL DAY (Mark Huber, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 32 WHAT HAPPENED TO THAT BOY (Money Mack, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GenMarc, ASCAP), HL, RBH 34

WHAT WE DO (Eartooee, ASCAP/F.O.B., ASCAP/Carter Boys, ASCAP/Shakar Al-Din, ASCAP/Hitco South, ASCAP/Unichappell, BMI/Alexsar, BMI/EMI April, ASCAP), HL, RBH 56 WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 30 WHEN THE LAST TIME (Terradome, ASCAP/GenMarc, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 37; RBH 27 WHEN THE LIGHTS GO DOWN (Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 30 WHO'S YOUR DADDY? (Tokeco Tunes, BMI), HL, CS 6; H100 47 WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 6; RBH 8

X GON' GIVE IT TO YA (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Copyright Control) RBH 67 Y COMO QUIERES QUE TE QUIERA (Not Listed) LT 33 YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 8; H100 48 YOU KNOW YOU'RE RIGHT (End Of Music, BMI/EMI Virgin Songs, BMI), HL, H100 67 YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 22

THE ZEPHYR SONG (Moebetoblame, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 89

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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	4	9	Bump, Bump, Bump	B2K & P. DIDDY (J&B/EPIC)	26	47	3	Gossip Folks	MISY MISSE AND RY ELLIOTT (THE GOLD MIND/ELECTRA/VEG)	51	51	11	Disease	MATIBOX TWENTY (ATLANTIC)
2	1	17	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	27	37	3	Lifestyles Of The Rich And Famous	GOOD CHARLOTTE (DAYLIGHT/EPIC)	52	65	4	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTISTDIRECT)
3	3	12	Air Force Ones	NELLY (FG REEL/UNIVERSAL/UMRG)	28	29	9	Wanksta	NO ENIT (G-UNIT,SHADY/INTERSCOPE)	53	54	7	Always	SALVA (ISLAND/IDJMG)
4	6	10	Beautiful	CHRISTINA AGUILERA (RCA)	29	27	17	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)	54	62	4	How You Gonna Act Like That	TYRESE (J)
5	5	14	'03 Bonnie & Clyde	JAY-Z FEAT. BIONIC KNOWLES (RCA-A&A/DEF JAM/DJMG)	30	26	11	Fabulous	JANIN FEAT. THA BAYNE (DIVINE MILL/WARNER BROS.)	55	52	12	All My Life	FOO FIGHTERS (ROSWELL/RCA)
6	2	20	Work It	MISY MISSE AND RY ELLIOTT (THE GOLD MIND/ELECTRA/VEG)	31	43	6	Made You Look	NAS (ILL WILL/COLUMBIA)	56	57	7	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
7	12	8	I'm With You	AVRIL LAVIGNE (ARISTA)	32	34	10	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	57	61	4	Man To Man	GARY ALLAN (MCA NASHVILLE)
8	14	6	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	33	44	6	Picture	40 ROD (LAVA/ATLANTIC/UNIVERSAL SOUTH)	58	67	5	Sick Of Being Lonely	FELD MOB (MCA)
9	10	5	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	34	30	11	dontchange	MUSIQ (DEF SOUL/DJMG)	59	60	6	The Red	CHEVELLE (EPIC)
10	13	9	Miss You	AALIYAH (A&A/DEF JAM/DJMG)	35	42	8	The Baby	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/VIRG)	60	66	5	Fine Again	SEETHER (WIND-UP)
11	8	14	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	36	38	11	Fall Into Me	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	61	56	9	A Lot Of Things Different	KENNY CHESNEY (BNA)
12	9	19	Landslide	DIKIE CHICKS (MONUMENT/EMN/COLUMBIA)	37	22	18	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	62	68	3	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
13	18	5	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	38	45	6	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJMG)	63	59	8	Talkin' To Me	AMERIE (RISE/COLUMBIA)
14	7	16	Jenny From The Block	JENNIFER LOPEZ (EPIC)	39	40	7	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	64	—	1	All The Things She Said	T.A.T.U. (INTERSCOPE)
15	11	17	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	40	46	9	I Just Wanna Be Mad	TERRI CLARK (MERCURY (NASHVILLE))	65	—	1	Blowin' Me Up (With Her Love)	JC CHASEZ (J&B/EPIC)
16	15	16	She Hates Me	PUDOLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	41	32	9	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)	66	69	2	I Wish You'd Stay	BRAD PAISLEY (ARISTA NASHVILLE)
17	16	22	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	42	31	17	These Days	RASCAL FLATTS (LYRIC STREET)	67	58	15	You Know You're Right	NIRVANA (GEO/GEFFEN/INTERSCOPE)
18	17	15	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT. COMMON (FOX/MCA)	43	35	17	Who's Your Daddy?	TOBY KEITH (DREAMWORKS (NASHVILLE))	68	75	3	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
19	19	8	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	44	28	14	One Last Breath	CREED (WIND-UP)	69	64	6	Red Rag Top	TIM MCCRAW (CORB)
20	39	8	Ignition	R. KELLY (JIVE)	45	25	20	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	70	—	1	In A Little While	UNCLE KRACKER (LAVA)
21	21	10	'99 Somethin'	MARK WILLIS (MERCURY (NASHVILLE))	46	48	7	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	71	—	1	Come Close To Me	COMMON FEATURING MARY J. BLIGE (MCA)
22	24	8	I Should Be...	DRU HILL (DEF SOUL/DJMG)	47	53	5	You Can't Hide Beautiful	AARON LINES (RCA (NASHVILLE))	72	—	1	Unusually Unusual	LONESTAR (BNA)
23	20	17	Your Body Is A Wonderland	JOHN MAYER (AWARE/COLUMBIA)	48	49	18	Cry	FAITH HILL (WARNER BROS. (NASHVILLE)/MCA/WARNER BROS.)	73	—	1	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)
24	23	11	Family Portrait	PINK (ARISTA)	49	50	7	Something	LASGO (ROBBINS)	74	72	13	Bother	STONE SOUR (ROADRUNNER/DJMG)
25	55	3	In Da Club	50 CENT (G-UNIT,SHADY/AFTERMATH/INTERSCOPE)	50	36	15	Dilemma	NELLY FEAT. KELLY ROWLAND (FG REEL/UNIVERSAL/UMRG)	75	74	2	One Of Those Days	WHITNEY HOUSTON (ARISTA)

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Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	9	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	26	45	10	Under God	PAT BOONE (THE GOLD LABEL)	51	—	1	Out Of My Heart (Into Your Head)	BBM&K (HOLLYWOOD)
2	9	10	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	27	23	3	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	52	68	7	From Tha Chuuch To Da Palace	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPTOL)
3	1	13	Die Another Day	MADONNA (WARNER BROS.)	28	36	7	Bump, Bump, Bump	B2K & P. DIDDY (J&B/EPIC)	53	56	9	'03 Bonnie & Clyde	JAY-Z FEAT. BIONIC KNOWLES (RCA-A&A/DEF JAM/DJMG)
4	4	13	Ignition	R. KELLY (JIVE)	29	54	11	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	54	44	3	Truly Yours	NARAE (KIRBY)
5	2	8	Dirrty	CHRISTINA AGUILERA FEAT. REDMAN (RCA)	30	20	10	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	55	30	13	Shady	BILLY (SOUTHPAW/KES)
6	6	1	All The Things She Said	T.A.T.U. (INTERSCOPE)	31	34	12	Beautiful Goodbye	JENNIFER HANSON (CAPTOL (NASHVILLE))	56	33	24	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
7	5	11	This Is My Party	FABOLOUS (DESERT STORM/ELECTRA/VEG)	32	42	16	Rock The Party	BENZINO (SURRENDER/ELECTRA/VEG)	57	63	3	The Boys Of Summer	OJ SAMMY FEAT. LOONNA (ROBBINS)
8	8	9	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	50	13	React	EPIC (SERMON FEAT. REDMAN (J))	58	73	2	Focus	JOE BUOEN (SPIT/DEF JAM/DJMG)
9	—	1	Everybody	HAHZ THE RIPPA (BODY HEAD)	34	65	2	Just Like You	G.W.I.ZE (COMPOUND/ORPHEUS)	59	49	10	Ahh!! Dee!! Ahh!!	SAMURAIAN (LO ENO)
10	7	11	A Moment Like This	KELLY CLARKSON (RCA)	35	38	5	Can I	PRINCE EP. (A&S/LIGHTYEAR)	60	47	4	I Am Mine	PEARL JAM (EPIC)
11	10	27	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	36	35	19	Here And Now (Full Circle)	TERRY STEELE (JTS)	61	58	5	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/DJMG)
12	13	4	Feelin' You	SOLANGE (MUSIC WORLD/COLUMBIA/CRG)	37	31	21	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	62	60	35	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
13	—	1	Gossip Folks	MISY MISSE AND RY ELLIOTT (THE GOLD MIND/ELECTRA/VEG)	38	37	5	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	63	46	22	For All Time	SOLUNA (DREAMWORKS)
14	11	9	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	39	24	22	Papa Don't Preach	KELLY OSBOURNE (EPIC)	64	—	10	Hit The Freeway	TONI BRAXTON FEAT. LEON (ARISTA)
15	15	12	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J)	40	—	15	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	65	35	79	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)
16	12	13	Virginity	TG4 (J&B/AR&M/INTERSCOPE)	41	25	3	Faithful To	POW!WOW BROS. (POW!WOW MOVES/ORPHEUS)	66	26	34	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)
17	14	5	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	42	43	7	Jenny From The Block	JENNIFER LOPEZ (EPIC)	67	19	32	Gots Ta Be	B2K (J&B/EPIC)
18	17	17	When I Get You Alone	THICKE (INU AMERICA/INTERSCOPE)	43	—	11	Skills	GANG STARR (VIRGIN)	68	59	8	Nuclear War	YO LA TENGO (MATADOR)
19	21	5	Thug Lady	DISHON (SQUAD/BLE (ROME))	44	40	8	L'Italiano	THE SICILIANS FEAT. ANGELO VENUTO (NERVOUS)	69	48	4	Wherever You Will Go	THE CALLING (RCA)
20	22	2	Dance With Me	JAMIE LEE (RIPE)	45	62	4	Anyway (Men Are From Mars)	ARTIST (TOMMY BOY)	70	—	3	Surrender	LAURA PAUSINI (ATLANTIC)
21	19	12	Work It	MISY MISSE AND RY ELLIOTT (THE GOLD MIND/ELECTRA/VEG)	46	61	33	Grindin'	CLIPSE (STAR TRAK/ARISTA)	71	—	26	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
22	28	9	Dilemma/Air Force Dnes	NELLY (FG REEL/UNIVERSAL/UMRG)	47	29	17	Heatseeker	YOUNG M.C. (STIMULUS)	72	—	6	Murder On The Dancefloor	SOPHIE ELLIS BEXTOR (UNIVERSAL/UMRG)
23	18	12	Don't Stop Dancing	CREED (WIND-UP)	48	32	10	Machine	YEAH YEAH YEAHS (TOUCH AND GO)	73	—	1	Love Iz	ERICK SERMON FEAT. AL GREEN (J)
24	27	7	Gimme The Light (Remix)	SEAN PAUL FEAT. BUSTA RHYMES (VP/ATLANTIC)	49	51	6	What We Do	THE ROOTS (A-FELLA/DEF JAM/DJMG)	74	—	4	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
25	16	4	With All My Heart	DREAM STREET (COLUMBIA)	50	41	12	Same Old Song	SEV (INTERSCOPE)	75	—	5	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)

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JANUARY 25
2003

Billboard

HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEK ON, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for 'GREATEST GAINER/AIRPLAY', 'GREATEST GAINER/SALES', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for [] Indicates unavailable, in which case, catalog number is for [] or [] respectively, based on availability. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Labels Hope To Dial Up Wireless Windfall

Continued from page 1

anti-piracy for the U.K., Ireland, and Continental Europe. "That 'now' culture is alive and well with the internet feeding it to people with PCs and broadband connections and so on. If the mobile phone can service that in a commercial way, then that could be a real win for us. That's the potential gold mine."

Universal Music International senior VP of strategic marketing and commercial affairs Bert Cloeckaert agrees. "Mobile phones are a huge business, and on the demographic side, for us it's certainly an extremely important business. It coincides very much with our core audience, who are using their mobile phones every hour of the day."

THE BOOM IN MOBILE USE

U.K.-based wireless-research company EMC forecasts that the number of mobile-phone subscribers in Western Europe will jump to 364 million in 2004 from the current 304 million. The number in Eastern Europe will leap to 76 million from 55 million during the same period and to 188.5 million from 148 million in North America. The Asia-Pacific region will surpass Western Europe as the largest single market next year, with more than 399 million cell-phone users there compared with the current 302 million.

U.S. wireless-content service provider Moviso states that 550 million consumers internationally will be subscribing to wireless entertainment by next year, increasing to 775 million in 2005.

Dominic Pride of Ear to Earth, a consultancy to the music and mobile industries, says: "The mobile operators have reached saturation point in terms of peer-to-peer [P2P] voice traffic and also peer-to-peer text messaging. The market going forward is in premium content revenue—picture messaging, music clips, and the like."

Explaining why the telcos are homing in on music, Pride continues, "Mobile operators are keen to look at music to grow average revenue per user, and they are looking to engage with the music business from two angles: The first is to use music as a tool for acquiring and retaining customers, and the second thing is to grow revenue from the user base."

One barrier to both the music and mobile industries reaping the benefits of these new markets is how to split the money.

Universal Music eLabs business-development director Dan Whiley tells *Billboard*, "In the U.K., the people I've spoken to at our company, as well as other companies else-

where in the music industry, believe that if the telcos were not so aggressive about the revenue splits, the market would be much bigger. It's just not economically viable for us to do many of the services."

But Pride believes intransigence exists in both camps. "The mobile-phone companies and the music companies want to work together, but they work to different agendas, and they work to different time frames," he says. "If this relationship is to be fruitful, both sides have to understand more about the business models that each other has, and they have also got to show some flexibility."

Highlighting one of the major benefits of using mobile-phone technology, Gara comments, "For us, it's potentially a much more secure environment [than the Internet], as the culture of mobile phones is one of paying every time you touch the buttons. There are a few unique factors there that could make it a lucrative market."



MYERS

That's a point not missed by the dotcoms, which are also getting in on the game. Paul Myers, CEO of London-based P2P music-subscription company Wippit, says, "What we are hoping to do is offer our services as part of the mobile-phone service; it would still be branded Wippit, but it would extend our capabilities to reaching you while you are mobile."

"We are also looking at the possibility of doing streaming from one phone to another or [from] your PC to your mobile. So if we know you've already downloaded a song, there's a possibility you can actually stream everything you've downloaded to your PC onto your mobile phone. But it's very early days."

One company with which Wippit has already forged a link is Shazam, the U.K.-based mobile song-identification service that enables users to learn the name of a song and its artist when an audio sample is "tagged" from a mobile-phone handset.

Shazam marketing director Vijay Solanki says the company is developing its service to boost music sales. "Anybody who has tagged a track on Shazam can be sent a message reminding them when that particular track is released. As technology progresses, we will be able to say to people, 'Take this message

into a particular retailer and receive a discount.'

"We are launching a new service [this spring] called SongMail," Solanki continues. "Basically, when you hear a cool new track in a bar or a club, for instance, SongMail allows you to send a 30-second clip of that track to your friends. Also we can target people who tagged certain tracks with that artist's next single, sending them a 30-second clip of the new single a day before it goes to radio."

MARKETING MUSIC CONTENT

One company acting as a middleman between the music and mobile-phone industries is wireless music player Musiwave. The Paris-based company has provided content to mobile-phone companies in seven European markets, including Vodafone, Europe's biggest operator; France Telecom and its Pan-European service, Orange; Spain's Telefonica; and Germany's Deutsche Telekom and its T-Mobile unit.

According to CEO Gilles Babinet, Musiwave is supplying such content as polyphonic ring tones and screen-savers to Vodafone Live, the new multimedia service Vodafone is offering in Europe on the latest color-screened phones, which also have an integrated digital camera. Additionally, on some handsets made by French manufacturer Sagem and German company Siemens, subscribers to Musiwave's Musi-Tone service can download clips of full-recorded tracks.

With this scenario and the fast-growing ring-tones market, the music industry has started to generate income from wireless distribution.

Whiley explains, "The real market at the moment is in very simple technology—and this you have in the U.S. as well—like ring tones and also what are called interactive voice-response services, which are basically like your telephone banking procedures that ask you to 'press 1 to go here, press 2 to go there.' In our scenario, that's 'press 1 to listen to rock songs, press 2 to listen to pop songs, and press 3 to send that song to a friend.'"

Regarding the revenue that ring tones can generate, Whiley reveals, "Our company in the U.K. has just released a [dance] compilation CD [*Clubland II*], where every track on the artwork has a code allowing you to buy the ring tone of that particular track. Tens of thousands of pounds of ring tones have been sold so far."

For copyright owners, ring tones break down into both mechanical and performance rights. The mechanical right applies to the reproduction and download of a ring tone, while the performance kicks in during streaming and listening of the ring tone before it is purchased.

To date, most ring tones have been covers of original music, and fees have been paid for use of the composition only. Recently, more sophisticated polyphonic ring tones have emerged based on original sound recordings. These trigger an additional royalty stream, which the record companies can claim themselves or through such

third parties as the U.K.'s Phonographic Performance Ltd.

"Where more direct business starts to come in is in the evolution of ring tones," Gara says. "Slowly emerging are actual audio ring tones that use the master recording, and that's where the intellectual property of the recording companies comes into play."

In the U.K., the Mechanical-Copyright Protection Society has collected "well in excess" of £1 million (\$1.6 million) in mechanical fees for ring tones since 1999. The revenue has stepped up considerably during the past two years; for the first two years of the period, it had collected a mere £150,000 (\$240,000).

Moreover, sister organization the Performing Right Society has installed a system for collecting royalties for the public performance of ring-tone tunes and calculates earnings of about £100,000 (\$160,000) to date.

According to the new "Mobile Music" report from London-based telecoms-research company Bas-



BABINET

kerville—part of the Informa Media Group—authors' societies collected \$71 million worldwide from ring-tone sales in 2002. This represented a 58% jump from \$45 million in 2001.

\$1.5 BILLION FOR RING TONES

However, the fees taken by the collection societies appear to be a drop in the bucket when it comes to ring-tone revenue. Informa Media Group music analyst Simon Dyson says the total revenue generated from ring tones internationally could be as much as \$1.5 billion last year, with the bulk of the copyright income going to dedicated composers whose works are not necessarily registered with copyright organizations.

Baskerville says the pricing varies from \$1.83 per ring tone from mobile operator Vodafone in Australia to \$1.55 from Orange in the U.K., 99 cents from Cingular Wireless in the U.S., and 33 cents via Telemig in Brazil.

The use of music should continue to increase, as telcos try to recoup their outlay on new technology. Europe's leading mobile operators have paid more than \$100 billion for their third-generation (3G) mobile-phone licenses. They hope to pass along some of the cost to customers in the form of high-

speed wireless Internet services on the high-resolution color display screen that 3G promises.

That massive investment is a bonus for the music industry, Gara contends. "Because so much money has been invested in licenses and all the rest of it, they've got to find ways to get that back. That's going to be about making mobile services in the broader sense all the more attractive."

But he is skeptical about the introduction of 3G having a significant impact soon. "The [launch] of 3G seems to be longer as a time scale, but the upside of that is that the companies seem to be getting more pragmatic about getting the best out of what they've got now."

NTT DoCoMo, Japan's biggest wireless-phone operator, proved there was a demand for Internet-enabled wireless content with the huge popularity of its iMode service on 2G phones. It is working with such European operators as Dutch company KPN to bring iMode to Europe.

NTT DoCoMo was also the first operator to launch a 3G service, Foma, in October 2001, although media reports indicate the take-up has been rather slow in Japan, with users complaining that the first 3G phones are too heavy and the battery life too short. This is a lesson that its European 3G counterparts, including Vodafone, France Telecom, Deutsche Telekom, and Dutch group KPN will have to bear in mind when they roll out their 3G services from 2004 onward.

The first 3G operator expected to hit European retail shelves is Hutchison 3G, a subsidiary of Hong Kong-based telco group Hutchison Whampoa. It has asked Moviso to provide licensed music for its services.

Gara adds, "One of the ideals that people talk about is delivering a short message that says, 'The new Radio-head single is out now, do you want it?' And you just click 'yes,' and it comes down the line into your phone. But in truth, moving big chunks of data [around] mobile networks is still a theory and not a reality."

Myers concurs, referring to Apple's portable MP3 player: "The ideal situation would be an iPod that can make phone calls or a phone with an iPod-type capacity built in. But in 2003, that isn't going to happen."

Looking ahead, though, Gara is confident that the building blocks are slowly falling into place. "If you look at the new [mobile-phone] handsets, their graphics capability is immensely improving, and the devices are all of a sudden becoming much more music-friendly, because the way music is marketed today is very much an audiovisual experience."

But Pride warns the music companies that they will need to be innovative to start reaping the rewards. "You can't just send out a prereleased clip and a picture of the artist and hope that is going to be a sustainable revenue model," he says. "[The music companies] have to get hold of the devices, look at how consumers use those devices, and give the consumers something they didn't know they wanted in the first place."

Lack Brings Open Mind To Sony

Continued from page 1

Lack says. He expects that some answers may be devised "when I get [to Sony] and spend time with the terrific people already here who have already spent a lot of time grappling with these issues."

In addition to tackling the big-picture issues, Lack says he must also focus on the problems that are specific to Sony Music, which in the first six months of the current fiscal year has reported an operating loss of \$132 million on sales of \$2.36 billion. He notes, "We have to stop the bleeding—there is no question we have to get in front of that."

But he says speculation about cutbacks is premature. "I have made no comment on cutbacks. I have no predisposed ideas on virtually any of the issues that are facing my [Sony] colleagues."

WILL MOTTOLA'S CREW REMAIN?

In a separate *Billboard* interview, Stringer says "it's too soon" to determine if there will be changes in the SME management team. But he adds, "Chopping people is a very dangerous thing. People coming in and walking roughshod over people, [we're] not going to do that." For his part, Lack says he has "inherited a great group" from Mottola.

That group includes SME vice chairman Mel Ilberman, executive VP Michele Anthony, executive VP/CFO Kevin Kelleher, and senior VP Al Smith; Sony Music International chairman Robert M. Bowlin and president Rick Dobbis; Columbia Records Group chairman Don Ienner; Epic Records Group chairman Dave Glew and president Polly Anthony; Sony Music Distribution president Danny Yarbrough; Sony/ATV Music Publishing chairman Paul Russell and president Richard Rowe; and Sony Disc Manufacturing president James Frische.

Artist managers are hoping that Lack will stick with many of those senior executives. "I would make my first priority to re-sign Michele and Donnie," says Jim Guerinet, who manages No Doubt, Beck, and Columbia Records act the Offspring.

Similarly, Arthur Spivak, whose management firm handles Sony artists Tori Amos, Zack de la Rocha, and Vendetta Red, says, "We're all hoping, for the sake of our artists, that Andrew Lack is confident enough about the people he has in place to let them continue doing what they do well, which is to make and sell records."

Whatever the case, some change is likely. Several senior executives are said to have been considering retirement even before the latest turn of events. Stringer says he is not aware of any such plans.

He is aware, however, of concerns about Lack being an industry outsider. But he says he asked many industry contacts for advice on his search and "didn't get any insider choices." Further, he felt it was time to consider more than just the music in making the decision.

Stringer says it is "appropriate and vital" that decisions in the industry typically have been driven by "the pursuit of music and artists." That's why "Polly and Donnie should continue to pursue what they do best."

But now the industry is facing a major transition period, with many important issues—such as digital-rights management, artist relations, the erosion of the retail base, and providing value for the customer—all "coagulating in a dramatic manner." That required the installation at Sony of someone "who is broad enough and flexible enough" to address all the issues.

"There is a turning point here, and we have to look in the mirror and say, 'It is time for a change,'" Stringer says. "Everyone recognizes that something is broken . . . what is needed is leadership to figure this out together."

'Everyone recognizes that something is broken . . . what is needed is leadership to figure this out together.'

—HOWARD STRINGER,
SONY CORP. OF AMERICA

Some industry executives say that they see the fact that Lack is from outside the industry as a positive, because the industry needs people that will look at the business differently.

RETHINKING THE PROCEDURES

Indeed, both Stringer and Lack indicate that rethinking standard industry procedures is part of the mission, although they note yet again that they will draw on the expertise of the SME management team to address such issues.

Part of that means dealing with the many artist-related issues.

Ruling Leaves Foes With Little Recourse

Continued from page 1

older works available online without paying royalties. The U.S. District Court and the U.S. Appeals Court rejected the appeal, siding with copyright owners.

Recording Industry Assn. of America president/general counsel Cary Sherman hails the 7-2 ruling as "a decisive and important victory for creators and consumers. The Supreme Court has affirmed the importance of the copyright system and the authority of Congress to adapt it in response to evolving markets and international developments."

ASCAP president/chairman Marilyn Bergman characterizes the



GINSBURG

decision as "a huge victory for individual songwriters and composers." BMI president/CEO Frances Preston says, "The Court's unambiguous decision is a landmark in the battle to protect the works of every songwriter, composer, and music publisher and will have far-reaching effects."

Carey Ramos, counsel for the National Music Publishers' Assn., calls the decision "a ringing endorsement of copyright as the 'engine' that drives creativity and free expression and the democratic process to which the framers [of the Constitution] entrusted the writing of copyright laws."

Jay Rosenthal, co-counsel for the Recording Artists Coalition (RAC), says the ruling "is a clear signal to the public domain sector that is trying to exploit art without paying artists that Congress has the sole authority to determine copyright term. Should recording artists succeed on the work-for-hire issue, the additional copyright term will be enjoyed by the artists' heirs as it should be."

In affirming the role of Congress by extending the copyright term, the decision left little recourse for opponents of the current law. Their likely course of action is to push for a wider interpretation of fair use.

Indeed, Fred von Lohmann, senior intellectual property attorney for the Electronic Frontier Foundation, tells *Billboard*: "What this tells us is that if copyright term is no longer going to be a meaningful limit on the owner's side, it just redoubles the urgency for the protection of fair use and the other exceptions and limits to copyrights."

Joe Kraus, co-founder of digital-consumer.org, a Palo Alto, Calif.-

While they indicate a willingness to address such matters, Stringer adds that artists must concede some points, too. "We have to say to the artist: 'I know that you think that the Internet might be a way to break away from the record company, but so far it hasn't worked. It is showing us that you need marketing that the labels [provide].'"

The customer is also pressing for change, particularly in the pricing structure of music. "The pressure is there from the customer—I don't think anyone will deny it," Lack says. "It depends on what the value proposition is that we can give to the customer."

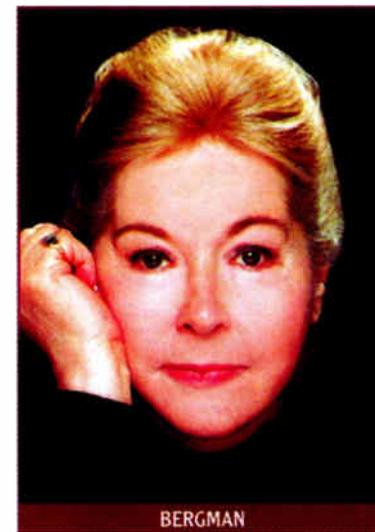
Likewise, Stringer adds that Sony must listen to the retailer and that conversations must take place on "what we can do together to solve [the industry's] problems. Instead of being selfish and trying to achieve the maximum profit at each other's expense, we have to share it."

Stringer brushes aside questions about SME's relationship with Sony corporate in Japan. It has been much-reported that Mottola went to great lengths to maintain his autonomy from Japanese management.

But Stringer does note that Sony is in a lot of businesses—movies, videogames, and entertainment hardware—that are facing many of the same issues as music. He also says that there are many ways for the various parts of Sony to work together to increase revenue. "This means there is a need for a lot of horizontal communication to bring all these things together," he says. "It's something that Japan cares about, [with which] I am prepared to help."

Finally, Stringer dismissed Wall Street speculation that Sony is planning to spin off its entertainment assets. "We have no plans," he says, although he adds the caveat about "never saying never." And in answer to whether Sony Music would consider acquiring another major, Lack says, "We always want to be open to any opportunities. That said, Sony in the past has been smart about not getting too involved in what looks like a bad deal [when other labels were up for sale]."

Additional reporting by Melinda Newman and Todd Martens in Los Angeles.



BERGMAN



PRESTON

based consumer-rights organization, says, "Today's Eldred ruling is bad for consumers, bad for innovation, and ultimately bad for America." He adds, "With the court's decision to affirm the monopoly privileges of content holders, the only remaining counterbalance is a set of consumer fair-use rights."

But given the court's stance, it seems unlikely that Congress can be prodded to address the fair-use issue.

Justice Ruth Bader Ginsburg, who wrote the majority opinion, said from the bench that the Constitution "gives Congress wide leeway to prescribe 'limited times' for copyright protection and allows Congress to secure the same level and duration of protection for all copyright holders, present and future." She also said the court was "satisfied" that the CTEA "does not run afoul of the First Amendment." Justices John Paul Stevens and Stephen G. Breyer dissented.

In oral argument Oct. 9, 2002,

Justice Sandra Day O'Connor reflected the comments of the other justices when she stated, "I can find a lot of fault with what Congress did. It flies directly in the face of what the framers of the Constitution had in mind—but the question is, does it violate the Constitution?"

The CTEA was passed by Congress Oct. 7, 1998. In addition to the new life-plus-70 term, the term for older works created and renewed before the 1976 Copyright Law revision was extended to 95 years from the earlier 75-year term.

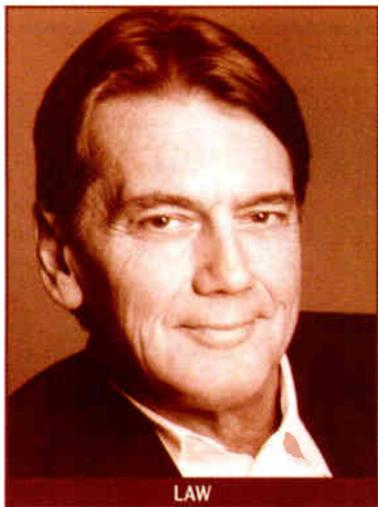
An adverse ruling by the court also could have affected music-industry international-trade relations, because the European Union and other developed markets also provide copyright terms of life of the author plus 70 years. If the U.S. is not in compliance, other countries could elect not to offer "home-country" equal protection to U.S. recordings and compositions.

Touring Gets Top Billing As Stable Revenue Stream

Continued from page 1

out, we all worry, 'What if the Internet has gone crazy to the point where no one is buying albums anymore?' he continues. 'Maybe people will be even more computer-savvy and not buy albums, but the live shows will always sell.'

That is not to say touring does not have its own problems, including decreasing per-show attendance and escalating ticket prices (*Billboard*, Dec. 28, 2002). Still, 2002 was a record year for touring, with upward of \$2 billion in tickets sold worldwide. And, increasingly, it appears that labels are casting a jealous eye toward the concert busi-



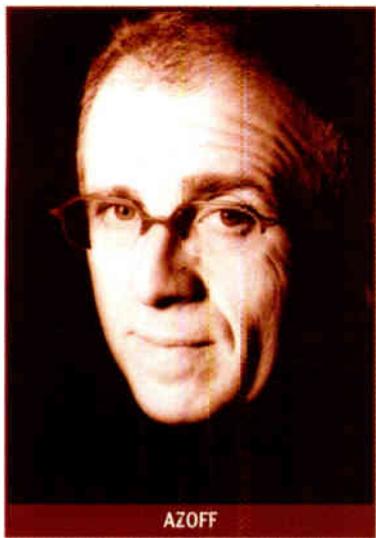
LAW

ness as more than just a promotional tool for records.

'The touring industry is in better shape than the record companies these days,' says Don Law, co-CEO of Clear Channel Entertainment (CCE), the world's largest promoter. 'I would venture to say that touring is a more stable revenue stream for artists than royalties right now.'

Veteran artists and their managers are well aware of touring's elevated stature—even in a world where live performances were already an important force. 'I've always considered touring the biggest priority,' says Irving Azoff, manager of such acts as Eagles and Christina Aguilera. 'If you don't have a fan base from touring, you won't have to worry about how many records you sell.'

A newer player on the national scene, Chad Kroeger of Nickelback, says his band has always placed the emphasis on touring. 'Hardly any bands recoup [on albums], but every band knows how to make money on the road. More and more, it's turning out that these little discs are like greeting cards or previews of what your show is going to be like live.'



AZOFF

As Goo Goo Dolls' Robby Takac puts it, touring is the new barometer for success. 'You used to be able to base it on whether you were selling records, but the world's changed,' he says. 'Now it's based on the shows, and they're bigger and better than ever. We're getting our biggest numbers ever. Good cowboys hang on until the end.'

Matchbox Twenty's Rob Thomas agrees. 'It can't be about record sales anymore. We want to get to that point where you don't have to have a radio hit to sustain you. I don't think we're there yet, but we're a lot closer.'

Touring offers a better profit margin and return on sweat equity for acts than recording and is an area where artists can still exert total creative control. In simple terms, an artist can expect to leave town with 50%-65% of ticket sales, which can be four times the artist's cut of gross CD sales.

'Artists are simply not making a fair amount of money on the traditional record deal,' says John Scher, former promoter and current artist manager. 'With touring, most artists are making a really fair amount of money, and everyone involved in the process is making a reasonably fair return on their investment and sweat equity.'

The road is filled with artists who have continued to sell out concerts without the benefit of current radio hits, such as Jimmy Buffett and Billy Joel (and 2002's top-grosser, Paul McCartney). And those coming after them say they have learned those lessons well.

'From day one for us, we targeted touring,' Kix Brooks of country duo Brooks & Dunn says. 'We nurtured touring, because we knew that would sustain us after that point in every artist's career when radio falls off [and] record sales dwindle.'

'We never trusted our ability to continue to sell records and have songs on the radio,' partner Ronnie Dunn adds. 'We're really shocked and amazed that we've been able to continue to do that, but our long-term plan was to do like Buffett and a lot of artists have done, where you can still go sing and play and do what you love to do if you bring them a great show every year.'

The 2002 *Billboard* list of top tours bears out that touring often sustains careers when record sales are moot: Half of the top 25 touring

acts did not enjoy hit albums for the year and in some cases did not have any current product at all. 'The top touring artists to a large degree are way past their prime of selling records,' Scher notes. 'The industry has spawned this sort of second touring business of acts who aren't selling a lot of records [but are] doing profitable business for everybody.'

SHOULD LABELS GET A CUT?

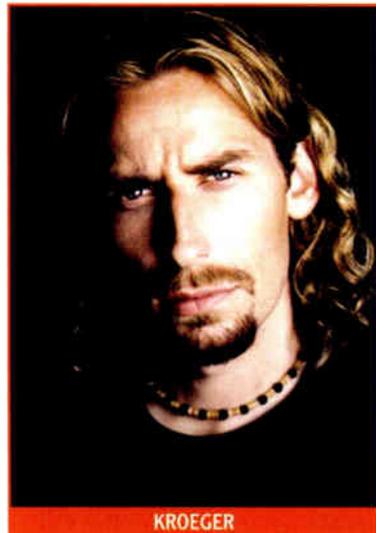
With touring revenue becoming more attractive, record labels appear increasingly interested in getting in on the action. In October 2002, EMI negotiated a deal with Robbie Williams that, in exchange for a healthy advance, includes a share of publishing, merchandising, and touring revenue (*Billboard*, Oct. 19, 2002). Additionally, BMG chairman/CEO Rolf Schmidt-Holtz has said that BMG will pursue similar deals with appropriate artists. Representatives for BMG and EMI declined to be interviewed for this story.

Such developments raise a big red flag for artist managers. 'For many years—from the inception of our business, really—record companies have looked at touring as simply a way to sell records,' says Tony Dim-

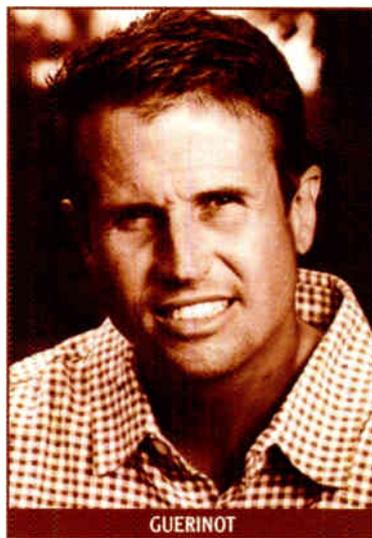


BROOKS & DUNN

itriades, manager for such acts as Tom Petty and Fleetwood Mac. 'Now that their business model is faltering, I'm hearing more and more from them, 'Well, you guys have the touring, and we don't have that.' I don't think that's for any reason other than they're trying to find more revenue. The record companies have no justification, in my view, to believe they are entitled to any piece of the touring pie.'



KROEGER



GUERINOT

Other managers share Dimitriades' dim view of the labels' motivation. 'These deals are almost like arbitrage; it's like a banking deal. The labels are saying, 'We're going to use your money to mitigate risk and give you some return,' says Jim Guerinot, whose clients include No Doubt, Beck, and Social Distortion. 'The premise is that the labels should get touring money because [they say], 'We spend all the money getting the branding.' But by everyone's estimate, 90% of these acts fail. If you fail 90% of the time, how much is you and how much is the artist? If [labels] were successful with the artists 100% of the time, that may be different.'

Buck Williams, booking agent for such acts as R.E.M. and co-manager of Widespread Panic, flatly states that labels "deserve zero" from touring. 'Their mission has nothing to do with touring. They're in the business of selling records, and they believe that's the only career an artist has: selling records.'

Scher says the industry is transitioning toward more partnerships in all phases of an artist's career. 'It's a matter of throwing the old model out the window,' he says. 'I think we'll see both new and veteran artists entering into new arrangements where they are in a partnership with the record company and management.' He says that "everybody involved in risk and decision-making" would be rewarded from such income streams as record sales, publishing, touring, and merchandising.

There are certain multifaceted companies that are already involved in tour earnings. 'As a production company, we always have been a part of touring and merchandising, and as a management company we're always part of it,' says teen-pop guru Lou Pearlman, who wears manager, label head, and tour director hats via his Orlando, Fla.-based Transcontinental companies. But, he adds, "on the record-label side, a straight record deal has never taken in touring and merchandising, because we've been told it would be a conflict of interest."

Some are taking a wait-and-see attitude as the new landscape develops. 'To say we'd never consider it would be silly,' Phish manager John Paluska says. 'But I have a very hard time imagining us doing that. We control our publishing, merchandising, and tour-

ing in-house, and I know we all like it that way. I don't think in general that artists are going to be very receptive to that. It's important to have checks and balances.'

Even so, record companies will always benefit, if indirectly, from tours. 'This has always been a symbiotic relationship,' CCE VP of touring Brad Wavra says. 'Our job as promoters is to bring the same music to the masses, and if we do our job well, presumably you'll see album sales fall out of that in each market.'

MAKING UP SHORTFALLS

Despite the decline in album sales in the overall market, managers do not expect a proportionate increase in touring activity.

'Phish is going to tour as much as they're going to tour,' Paluska says. 'It's never a conversation that we'd better tour more because people aren't selling as many albums.'

Guerinot concurs. 'I would never say, 'We sold half as many records; let's do twice as much touring.'

Besides, because an artist is grossing more does not mean they are putting more dollars in their pockets. Azoff says, 'Costs are so much higher, and facilities, promoters, and Tick-



SCHER

etmaster are all taking off the top.'

Guerinot notes that a number of current recording artists have been able to increase concert attendance despite a decline in their album sales. For example, he notes that No Doubt's 1996 album, *Tragic Kingdom*, sold 17 million copies worldwide. At that time, the Interscope act sold out two Los Angeles-area arena dates. Its current album, *Rock Steady*, has sold a fraction of *Tragic Kingdom's* numbers—2.4 million copies in the U.S., according to Nielsen SoundScan—yet on its latest tour, No Doubt sold out four Los Angeles-area arena dates. 'And,' Guerinot says, 'I think people have the sense that No Doubt are bigger than they've ever been.'

Once that touring base is established—as Paluska notes, with careful cultivation and respect for the fans—an act can go on forever. 'It is a good feeling to know that for the Phish guys, nobody can ever take our live show away from us,' Paluska says. 'Their popularity will go through ups and downs, but [touring is] something that they can always fall back on. Musicians who can't do that face tough times.'

UPDATE

Events Calendar

JANUARY

Jan. 19-23, **MIDEM 2003**, Palais des Festivals, Cannes. 212-370-7470.
 Jan. 24, **MTV Asia Awards**, Singapore Indoor Stadium, Singapore. 212-258-8000.
 Jan. 28-Feb. 2, **Country in the Rockies**, presented by the T.J. Martell Foundation, Club Med, Crested Butte, Colo. 615-401-2808.

FEBRUARY

Feb. 4-6, **Digital Content Delivery Expo (DCD Expo)**, San Jose Convention Center, San Jose, Calif. 978-474-1900.
 Feb. 6-8, **Ninth Annual Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.
 Feb. 7-8, **15th Annual Frank Sinatra Celebrity Golf Tournament**, presented by the Barbara Sinatra Children's Center, Renaissance Esmeralda Resort, Indian Wells, Calif. 760-674-8447.

Life Lines

BIRTHS

Boy, Henry Aaron Hanley Eisenstein, to **Kay Hanley** and **Michael Eisenstein**, Dec. 24, 2002, in Boston. Mother is a solo recording artist and former lead singer of rock group Letters to Cleo. Father is the former guitarist of Letters to Cleo and is touring guitarist with Our Lady Peace.

Boy, Nathan Edward, to **Judy** and **Jeffrey Zakim**, Jan. 7 in Bridgeport, Conn. Father is manager of new-media marketing for Capitol Records, Jazz and Classics.

DEATHS

Richard Newell, 58, of unknown causes, date unknown, in Hamilton, Ontario. Also known as King Biscuit Boy, Newell had a strong international following as a blues singer/harmonica player. Throughout his career, Newell performed with Son Richard & the Chessmen, the Midnights, and Canadian band Crowbar. He recorded as a solo artist with Canadian labels Daffodil Records and Stony Plain Records.

Feb. 9, 2003 **San Francisco Governors Awards**, presented by the San Francisco chapter of NARAS, Grand Ballroom, Regency Building, San Francisco. 415-749-0779.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5566.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Mstislav Rostropovich**, presented by NARAS, Waldorf Astoria Hotel, New York. 310-392-3777.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

Henry Gibson, 60, of a heart attack, Dec. 19, 2002, in Stockholm. A renowned conga player/percussionist, Gibson began his career recording on Chess Records with artists like Odell Brown & the Organizers. Later working with jazz and soul greats like Donny Hathaway, Eddie Harris, and Walter Jackson, Gibson found his niche recording and touring with Curtis Mayfield for most of the funk/soul legend's career. He is survived by his wife, two children, and five siblings.

Robert Bennett Davis, 59, of cancer, Dec. 22, 2002, in Albuquerque, N.M. Davis began his career in the music industry as an attorney/artist manager, eventually becoming VP of MCA Records and, later, president of Riva Records, working with such artists as John Mellencamp and Tanya Tucker. From 1996 to 2002, Davis was proprietor of the music entertainment management and consulting firm Robert Davis Management. He is survived by his wife, two daughters, three step-children, four grandchildren, and two siblings. Contributions can be made to the Robert B. Davis Memorial Fund, Pancreatic Cancer Action Network, 2221 Rosecrans Ave., Suite 131, El Segundo, Calif. 90245.

MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 5, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf Astoria Hotel, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

Latin Music Conference Taking Shape For 2003

The 2003 Billboard Latin Music Conference & Awards will take place May 5-8 at the Eden Roc Resort in Miami Beach as the centerpiece of the industry's annual Latin music week. The week's events culminate the evening of May 8 with the Billboard Latin Music Awards ceremony, which moves to a bigger home this year at the Miami Arena. The ceremony will again be televised by Telemundo.

This year's conference will feature the first Billboard Bash, to be held May 7 at BillboardLive. The bash will include awards presentations and performances by some of this year's Billboard Latin Music Awards finalists. (The finalists will be announced the week of Feb. 10.) Among other exciting conference fea-



tures: showcases of the hottest new acts, the annual one-on-one superstar interview, an awards show after-party, the Heineken Lounge, networking events, and more cutting-edge industry panels than ever.

Also taking place as part of Latin music week will be the annual BMI Latin Awards, an invitation-only event recognizing the songwriters and publishers of BMI's most performed Latin songs of the past year. The BMI Awards will be held May 5 at the Eden Roc.

For more information on the Billboard Latin Music Conference & Awards, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For information on registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel reservations, call 305-531-0000.

personnel DIRECTIONS



ROSS

Sean Ross has been promoted to the new position of editor-in-chief of *Airplay Monitor*. He was group editor of the four *Monitor* publications, which have been consolidated into a single weekly edition.

Ross was radio editor of *Billboard* from 1988 to 92. He left to become PD of R&B oldies station WGCI-AM Chicago and also served as an A&R manager for Profile Records. He rejoined the *Billboard* family in 1995 as editor for *Airplay Monitor* and was promoted to group editor shortly thereafter. With the efforts of Ross and his staff, *Monitor* has been transformed from a data-only publication to a full-service radio programming trade publication.

"With a career that has spanned radio, records, and publishing, one would be hard-pressed to find a more informed or respected trade journalist than Sean Ross," says *Airplay Monitor* publisher Jon Guynn, to whom Ross reports. Ross is based in *Airplay Monitor's* New York office.

UPCOMING EVENTS

BILLBOARD/AIRPLAY MONITOR RADIO SEMINAR & AWARDS

Feb. 6-8 • The Eden Roc Resort • Miami Beach

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 6 • The St. Regis Hotel • New York City

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

May 5-8 • The Eden Roc Resort • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

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Chart Beat™ by Fred Bronson

STAR'S TREK, THE NEXT GENERATION: However you classify her, **Norah Jones** is the top chart story of the week, as her album *Come Away With Me* captures the top spot on The Billboard 200 in its 46th week on the chart. Jones is also in her 46th week at No. 1 on Top Contemporary Jazz Albums. Her album entered that chart in pole position the week of March 16, 2002, and has occupied that slot ever since.

When it comes to highest position on The Billboard 200, Jones has far outdistanced her famous father, **Ravi Shankar**. The legendary sitar player has charted with five albums. The highest-ranked was *Ravi Shankar at the Monterey International Pop Festival*, which reached No. 43 in 1968. Shankar last appeared on The Billboard 200 in 1975 with *Shankar Family & Friends*, produced by **George Harrison** and released on his Dark Horse imprint. Jones did not appear on this album, as she wasn't born until March 30, 1979.

Only once before has an album by a female artist that went to No. 1 on a jazz album chart also topped The Billboard 200. That album was *Unforgettable With Love* by Natalie Cole, which advanced to No. 1 the issue of July 27, 1991. Three other female artists with No. 1 albums on The Billboard 200 have also appeared on the jazz charts: Anita Baker, whose Billboard 200 No. 1 was *Giving You the Best That I Got* in December 1988; Sade, who held sway for two weeks on The Billboard 200 in February 1986 with *Promise*; and **Diana Ross**, who reigned for two weeks with the soundtrack to *Lady Sings the Blues* in April 1973.

8 MILES, 12 WEEKS: **Eminem** is No. 1 for the 12th week on The Billboard Hot 100 with "Lose Yourself" (Shady/Interscope). That makes the song from the *8 Mile* soundtrack the longest-running No. 1 of the 21st century.

"Lose Yourself" is also the most successful rap song of all time, surpassing the 10-week run of "Dilemma" by **Nelly** featuring **Kelly Rowland** and the 11-week run of "I'll Be Missing You" by **Puff Daddy & Faith Evans** featuring **112**.

If "Lose Yourself" slips down the chart next issue, it will be only the second chart-topper of the rock era to end its run after 12 weeks. In 1999, "Smooth" by **Santana** featuring **Rob Thomas** led the list for a dozen weeks.

Using weeks at No. 1 as a criterion, "Lose Yourself" is now one of the top nine songs of the rock era.

'DRUM' BEAT: **Richard Rodgers** and **Oscar Hammerstein's** *Flower Drum Song* is back on Broadway in a revised version, starring **Lea Salonga**. The cast album, issued by DRG, debuts at No. 24 on Top Independent Albums. The first original cast album of *Flower Drum Song* spent three weeks at No. 1 in February 1959.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Tanya Donelly

Healing Hands: Respond II

Tanya Donelly has seen firsthand how domestic violence can debilitate women and disrupt families. "It was horrible," the singer/songwriter recalls, "watching this strong, educated, intelligent, wonderful friend of mine victimize herself and refuse to deal with the problem. She just wasn't able to reclaim herself."

That's one of the reasons Donelly, a one-time member of modern rock outfits **Belly** and the **Breeders**, became involved with *Respond II*, a two-CD compilation featuring 32 contemporary female artists, to be released Jan. 22 by Catalyst Disc/Signature Sounds. Proceeds will benefit families affected by domestic violence. Other participants include **Sarah McLachlan**, **Joan Baez**, **Aimee Mann**, **Ani DiFranco**, and **Dolly Parton**.

While the outreach for *Respond II* is national, the first *Respond*, released in 1999, focused on the Boston area and featured regional artists. It was deemed the top critic's pick of that year by late *Billboard* editor in chief **Timothy White**.

"We were surprised and thrilled by the reaction following the first

CD," *Respond II* co-producer **Jessica Smyser** says. "There was such enthusiasm, and people were interested in donating more songs toward such a positive message." In all, the first edition raised \$125,000 for the Respond organization, which provides a 24-hour hotline, emergency shelters, counseling, children's services, and outreach to victims.

"We really hope to take the subtext of domestic violence out of the shadows and allow it to be talked about," Smyser says. "People need to know how to get help."

Smyser says the second edition is more uptempo and perhaps more optimistic than the first *Respond*. "I like the fact that we've moved away from more introspective songs and have more outward-looking songs."

More than 150 folks volunteered time and services in putting the project together, she notes. "There are so many people who really care about what happens. I think we came out with a great collection that people will enjoy listening to, in addition to the good that it does."

CHUCK TAYLOR



Pick Up The Styx

Styx was recently in the studio to record tracks for a new studio album, *Cyclorama*, scheduled for release Feb. 18 on Sanctuary Records. Among the guests appearing on the set are members of **Tenacious D**, who are providing background vocals for the song "Kiss Your Ass Goodbye." Pictured, from left, are Styx vocalist/guitarist **Tommy Shaw**, Tenacious D's **Jack Black**, Styx drummer **Todd Sucherman**, and Tenacious D's **Kyle Gass**.



The King's Gold & Platinum

RCA's *Elvis 30 #1 Hits*, which has sold 3 million copies in the U.S., was graced with multi-platinum, platinum, and gold certification plaques from 27 countries Jan. 8—which would have been **Elvis Presley's** 60th birthday—at **Graceland**. On hand for the dramatic presentation were, from left, **Elvis Presley Enterprises** president/CEO **Jack Soden** and **BMG Strategic Marketing Group** executive VP **Joe DiMuro**.

Hooba In The House

Hoobastank gets up before getting down at the Global-Spectrum-managed **Constant Center** in Norfolk, Va., prior to its gig there last month. Not running away are, from left, venue director of marketing **Michael Kenney**, drummer **Chris Hesse**, guitarist **Dan Estrin**, vocalist **Doug Robb**, 96 X's **Donna Agresto-Seavey**, and bassist **Markku Lappalainen**.



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*Sometimes in a room full of shouting,
a whisper is the loudest voice ...*

Norah
Jones

8 GRAMMY NOMINATIONS

- ALBUM OF THE YEAR
- BEST NEW ARTIST
- BEST POP VOCAL ALBUM
- RECORD OF THE YEAR
("Don't Know Why")
- BEST FEMALE POP VOCAL PERFORMANCE
("Don't Know Why")
- SONG OF THE YEAR
(songwriter Jesse Harris for "Don't Know Why")
- PRODUCER OF THE YEAR
(Arif Mardin)
- BEST ENGINEERED ALBUM (NON-CLASSICAL)

Photo: Clay Patrick McBride

the world has heard the whisper ...

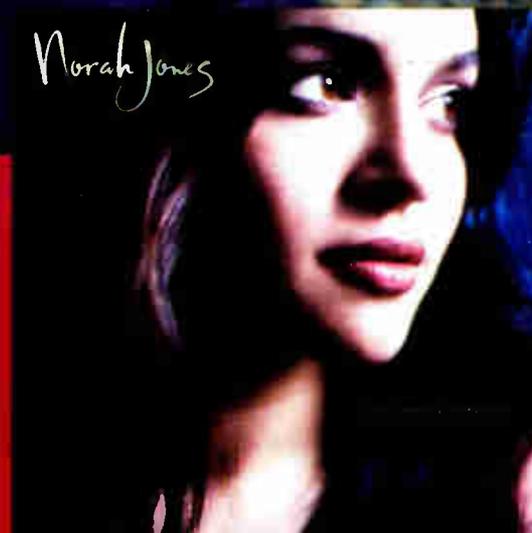
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MANAGEMENT: STEVE MACKLAM / SAM FELDMAN

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