

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 8, 2003

## DVD Enjoys Big Role In Black History Month

BY JILL KIPNIS and GAIL MITCHELL

LOS ANGELES—A wealth of new DVD titles are hitting store shelves just in time for this year's celebration of Black History Month. Audio titles are less evident than in past years, but several

music-related promotions are also planned for the month, which honors the contributions of African-Americans.

The key video title this Black History Month is the film adaptation of Alice Walker's *The Color Purple*, which will be released Feb. 18 as a double-disc DVD (\$27.95) from Warner Home Video (WHV). The 1985 film, which is the story of an African-American girl growing up in the rural South in the early 1900s, was directed by Steven Spielberg and stars Oprah Winfrey, Whoopi Goldberg, and Danny Glover. The project was nominated for 11 Acade-



ALICE WALKER

(Continued on page 66)

## Foes Swap Barbs At Radio Ownership Hearings

BY BILL HOLLAND

WASHINGTON, D.C.— Depending on who was testifying Jan. 30 before the Senate Commerce Committee, big radio today is either a bullying brute who bosses around record companies and recording artists and has

snuffed out local programming input, or it is a diverse media platform under attack by the meanies of cable, satellite programming, and even the Internet.

It is a classic fight between the Goliaths and (Continued on page 11)



Among the country stars currently without a label deal are, clockwise from top left, Clint Black, Lorrie Morgan, Billy Ray Cyrus, Collin Raye, Chely Wright, and Bryan White.

## Country's New Reality: Stars Without Label Deals

BY PHYLLIS STARK

NASHVILLE—In his current country single, "Next Big Thing," Vince Gill sings about an industry obsessed with finding new stars, often to the detriment of established ones. Gill sings, "When you finally hit the top/Man, you know what that means/Well, everybody's ready for the next big thing" (see story, page 31).

That song, while tongue in cheek, speaks to a larger truth. An astonishing number of country acts that were gold and platinum sellers as recently as the 1990s no longer have label deals.

The roll call of free agents reads like an hour of a typical country station in the mid-'90s: Clint Black, Randy Travis, Billy Ray Cyrus, Wade Hayes,

Ty Herndon, Chely Wright, Bryan White, Collin Raye, Suzy Bogguss, Billy Dean, Lorrie Morgan, Ricochet, the Kinleys, David Lee Murphy, Lila McCann, Rick Trevino, Kevin Sharp, and Paul Brandt. (Travis has released two Christian music albums in the past few years but has no country deal, although some of his Christian music has been worked to country radio, including "Three Wooden Crosses," which is No. 39 on Hot Country Singles & Tracks this issue. Brandt remains successful in his home country of Canada but has no U.S. deal.)

The collective success of these 18 acts is dramatic. Among them, they have 29 platinum or multi-platinum (Continued on page 64)

## Indie Pub Catalogs Are Hot Investment Ticket

BY BRIAN GARRITY

NEW YORK—Independent publishing catalogs have seen their market value more than double in the past decade, and at least three companies now hope to take advantage of that trend. But with the music industry financially strained by slumping CD sales, many large publishers and other potential acquirers of such assets are experiencing sticker shock when examining the price tags of the would-be targets.

"In my opinion, [valuations] have become unreasonable and uneconomical," BMG Music Publishing president Nick Firth says. "There is no way that with some of the multiples being proposed that we can make the kind of return on invest-

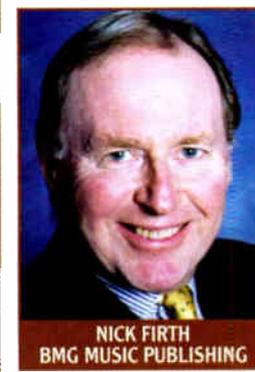


RANDY POE  
LEIBER & STOLLER MUSIC

ment that Bertelsmann requires or that any other sane company requires."

Among publishing jewels said to be open for the taking for the right figure are the catalog of blues and R&B specialist Arc Music, the non-proprietary rock and pop assets of Leiber & Stoller Music, and the catalog of U.K. classical music house Boosey & Hawkes.

The asking price for each of those catalogs, as well as many much smaller ones, is said to be more than 15 times the gross margin on the assets—a metric known as net publisher's share (NPS), which is a proxy of free cash flow. In some cases that figure (Continued on page 65)



NICK FIRTH  
BMG MUSIC PUBLISHING

Retailers Plan Digital-Music Service; BMG Claims Record Earnings For 2002: Page 3 • Ted Turner, Norio Ohga Exit: Page 8

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FOLLOWS PAGE 42

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Billboard Music Group

# Retailers Echo Majors' Online Presence

BY BRIAN GARRITY

Word that a consortium of six of the largest music merchants in the U.S. plans to launch a digital-music subscription service to rival such major-label ventures as MusicNet and Pressplay marks retail's most aggressive move to date to embrace digital distribution.

The retailers in question—Best Buy, Hastings Entertainment, Tower Records, Trans World Entertainment, Virgin Entertainment Group, and Warehouse Music—have tinkered with promotional and commercial downloads via the likes of Liquid Audio and Rioprot for years. But concerns regarding everything from revenue sharing and pricing control to customer-data ownership have kept them on the sidelines in the on-demand subscription business, until now.

With CD sales in a tailspin and competition in cyberspace rising, the consortium's members are hoping to use the venture, called Echo, to control their own destinies in the subscription arena. Retailers are billing Echo as a vehicle for collecting content licenses and providing back-end technology services that will power autonomous merchant-specific offerings.

The move also represents a bet by merchants that they can drive consumer adoption of online services better than rival media and Internet companies by using in-store promotion and sales of physical CDs to drive subscriptions. Ideas include bundling Echo start-up discs with physical-goods purchases, offering access to free downloads with the purchase of a CD, and

offering locked content in bulk that could be transferred to iPod-like portable hard-drive devices and later opened.

But specific details surrounding the venture are limited. The retailers have each invested an equal, undisclosed sum in Los



HART

Angeles-based Echo, formerly Echo Networks, a streaming-music service.

Echo founder Dan Hart will head the new company, in which the consortium holds a controlling interest. Representatives from the six retailers—as well as Arnie

Bernstein, former president of the National Assn. of Recording Merchandisers, and Strauss Zelnick, former CEO of BMG Entertainment and an Echo investor through ZelnickMedia—will serve on the Echo board of directors.

Each of the retailers will launch their own branded service, using Echo as the engine, and will control pricing.

Beyond that, there is still much to be decided. Echo has not actually inked a distribution deal with any of the six retailers yet. And an investment in Echo does not necessarily preclude the retailers from cutting deals with other services. (In fact, another leading on-

demand music offering says it is in advanced talks regarding a distribution agreement with an Echo investor.) Plus, Echo still has to acquire content licenses from the labels—a process company executives say they hope to complete in the next six months.

But those in the digital industry view the venture as a potential serious rival that even in its nebulous state commands instant legitimacy, courtesy of its backers.

"The Echo consortium was established to create a viable business strategy that combines physical and digital-music distribution," Hart says. "Music retailers can utilize their long history and expertise in building customer relationships, marketing music, and breaking new artists to provide a digital-music experience that truly serves the consumer."

Hastings Entertainment CEO John Marmaduke adds, "We have always excelled at selling music to consumers, and we plan to extend our consumer relationships from the physical world into the digital world."

Warehouse Music CEO Jerry Comstock notes that the initiative reflects that retail has always been about more than simply selling CDs. He says, "We are in the customer-relationship business."

Alan Malasky—of Porter Wright Morris & Arthur in Washington, D.C., and antitrust counsel to Echo—says the deal will bring what he calls "real competition" to the digital-music marketplace: "Under the terms of the venture, each retailer participant will independently market and price the digital-entertainment products it offers, in the manner that will best serve its consumers."

# Schmidt-Holtz Hints At Record BMG Earnings

## Unconfirmed Reports Say That Profits For 2002 Exceed \$100 Million

BY WOLFGANG SPAHR

MUNICH—"Two years ago we were a born victim, today we are an equal partner." These are the words BMG chairman/CEO Rolf Schmidt-Holtz uses to describe his company's progression.

Without stating any figures, Schmidt-Holtz claims record earnings for 2002 and says BMG has exceeded expectations. The company's market share has widened from 8.2% to 9.9%, he says, but he does not expect to see a repetition of the record-breaking earnings this year as the global music market will, he contends, contract by at least 7%. "However," Schmidt-Holtz says, "we have allowed for this in our figures."

Unconfirmed reports have profits exceeding \$100 million in 2002. The official figures are not due until Bertelsmann's annual report scheduled for March 25. But in the first half of 2002, BMG sustained an operating loss of 45 million euros (\$48.7 million) on revenue of 1.2 billion euros (\$1.3 billion).

Schmidt-Holtz says in spite of this apparent turnaround in fortunes, BMG has to take every effort to keep revenues steady and to operate at a high profit. The current restructuring activities and the related closure of the regional offices are important steps in this direction, he explains, as they would permit savings in the eight figures.

Schmidt-Holtz believes the closure of the regional offices was vital in order to focus the national companies' creative strengths more clearly. He claims the new structure is enjoying high-level acceptance within the company, demonstrated by the fact, for example, that executives were willing to continue working in the new functions. The chairman did not comment on plans to reduce staff.

Against the backdrop of a shrinking global market, BMG wants to play an active role in consolidation. Commenting on rumors of a merger between EMI and BMG, Schmidt-Holtz retorts, "We are facing another two hard years in which everyone is talking to everyone else and at the end of which the market will emerge consolidated."

Together with the current head of BMG Europe, Thomas Stein, who will return to the position of BMG Germany/Switzerland/Austria (GSA) president following the restructuring activities, Schmidt-Holtz provides an upbeat report on the company's European activities.

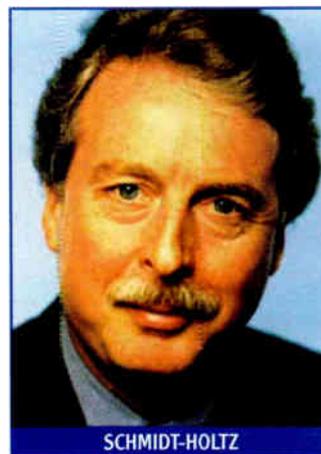
BMG has achieved growth in nearly all European markets, reports Stein, who quotes the following market-share figures: France 6.5% (2001, 5.2%); Germany 15.8% (2001, 15.5%); Netherlands 8.8% (2001, 8.3%); Spain 10% (2001, 9.6%); Sweden 10.4% (2001, 8.3%); and U.K. 9.6% (2001, 6.9%).

The European office increased earnings by 700% over 2001, reducing overheads by 15% and widened market share from 8.9% to 9.8%. At the same time, BMG racked up 18 platinum records in the past 12 months, up from only 12 in 2001.

Schmidt-Holtz particularly praised Stein's contribution to the company's success in Europe. Stein tells *Billboard* that given the global crisis in the record market, he was prepared to give up his own position in the interests of the company as a whole. By returning to GSA, Stein wants to make Germany more profitable. Stein reveals that earnings have turned the corner in spite of the difficult market conditions, with overheads in Germany cut by 30%. However, at the same time, the number of active artists has been reduced by half.

The new, leaner BMG organization to be implemented over the next few weeks is fully oriented to maximizing growth. Stein says one of the most promising projects recently was the great success of the broadcaster RTL's *Deutschland Sucht den Superstar* TV series, which attracted 12 million viewers. The first single by the 10 finalists "We Have a Dream," written and produced by Dieter Bohlen, has already sold 900,000 copies. Scheduled for release Feb. 10, the album has already attracted advance retail orders of 400,000 units.

Stein expects the German market to contract by an annual rate of 10% in 2002 and 2003, with 2002 Christmas business alone down by 27% in comparison to December 2001.



SCHMIDT-HOLTZ

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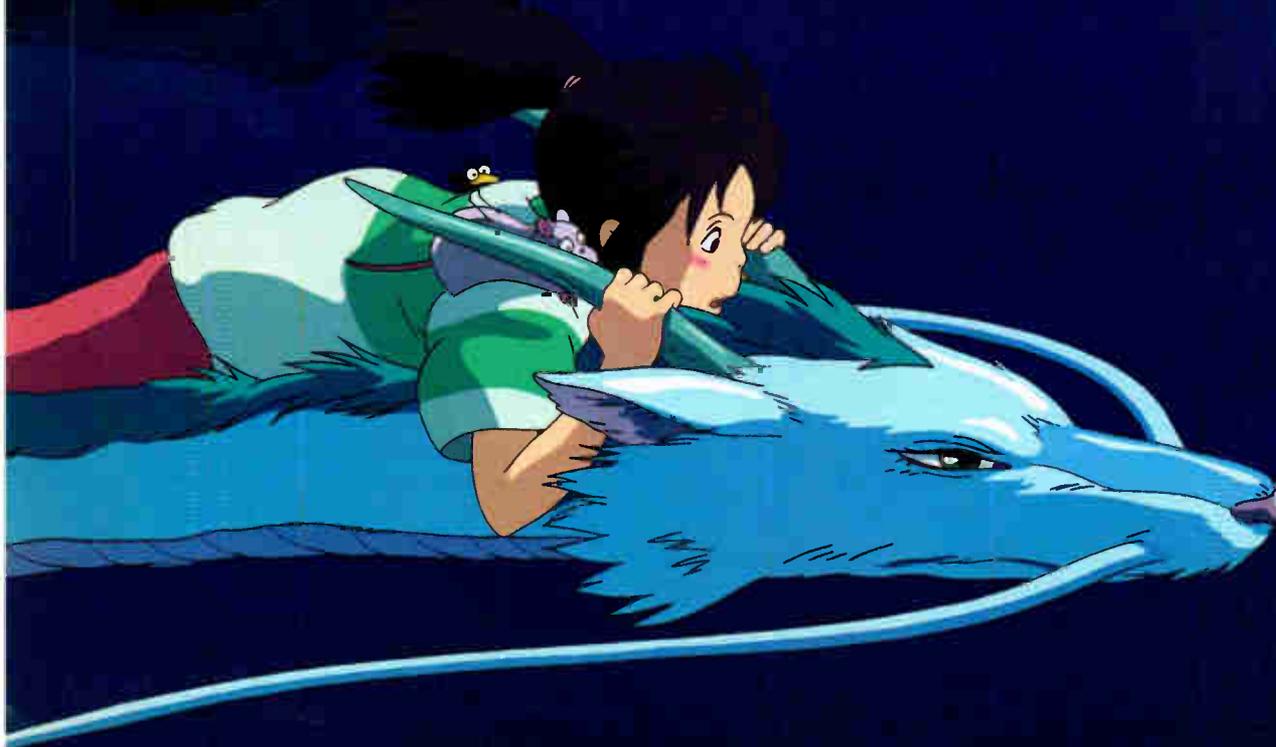
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**Top Albums**

ARTIST	ALBUM	PAGE
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**Unpublished**  
No. 1 on this week's unpublished charts

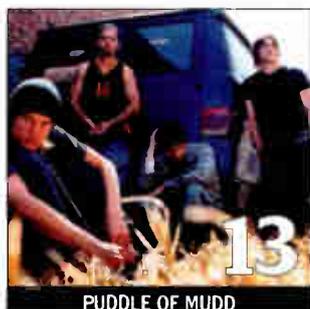
ARTIST	ALBUM
BLUES	
SUSAN TEDESCHI	Wait For Me
CONTEMPORARY CHRISTIAN	
VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever
GOSPEL	
KIRK FRANKLIN	The Rebirth Of Kirk Franklin
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
SOUNDTRACK	Frida
MUSIC VIDEO	
JOSH GROBAN	Josh Groban In Concert
MID VIDEO	
THE LAND BEFORE TIME: JOURNEY TO BIG WATER	
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PUDDLE OF MUDD

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**17 In the Spirit:** Sought-after backup vocalist/worship leader Darwin Hobbs takes the spotlight with *Broken*, his third EMI Gospel set.

**18 Jazz Notes:** Mindi Abair steps away from touring with pop and jazz acts to record her GRP/Verve debut, *It Just Happens That Way*.

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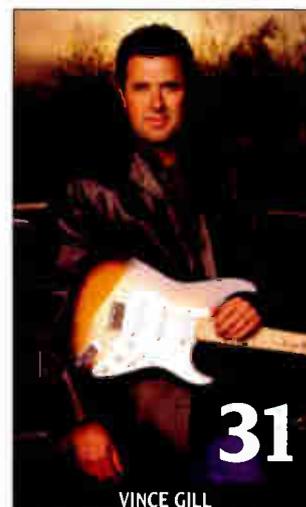
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LITTLE BROTHER



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VINCE GILL

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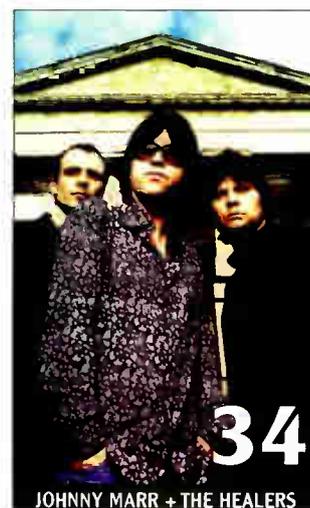
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JOHNNY MARR + THE HEALERS

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**Online Piracy Battle Targeting Individuals**

BY BRIAN GARRITY

The music industry has long been reluctant to go after individual consumers in litigation efforts to stem the spread of digital piracy. However, a pair of recent court rulings—one in the U.S. and another in Norway—indicate that the business is shifting its thinking on that front.

The Recording Industry Assn. of America (RIAA) recently won a court decision that found that telecom giant Verizon must turn over the identity of a subscriber whom the trade group claims has illegally made available more than 600 copyrighted-music files via the Internet (*Billboard*, Feb. 1).

Meanwhile, a Norwegian court, in response to a legal action brought by the International Federation of the Phonographic Industry (IFPI), recently fined a 24-year-old student a reported \$14,000 for operating a copy-cat Napster service known as napster.no. Other cases are pending in other parts of Europe.

Jupiter Research analyst Lee Black says, "It serves the industry well if they have an individual they can shine the light on and point to as an example."

Black says that the industry is likely to use such legal precedents to go after "blatant, large copyright infringers" as opposed to targeting peer-to-peer (P2P) users en masse.

The hope is that such precedents will serve as what Black terms a "psychological DRM," or digital-rights management that discourages P2P file trading.

In a statement following the Verizon ruling, RIAA president

Cary Sherman said, "We look forward to contacting the account-holder whose identity we were seeking so we can let them know that what they are doing is illegal."

Indeed, legal experts have argued that the only truly effective litigation strategy may be suing end-users. Peter Jaszi, a professor of copyright law at American University, is on record as saying that targeted litigation strategy against individual consumers

could have "a major impact" on P2P activity due to the fact that most consumers are "litigation-averse." With P2P viewed by many as impossible to stop completely, the ultimate goal, analysts say, is reducing the number of overall file sharers.

So far the industry has focused on pursuing individuals it views to be egregious uploaders of content and enablers of file trading—not casual downloaders.

Executives are trying to avoid what one major-label new-media chieftain has termed "the grand-standing effect of having a policeman arrest a young kid in his home because he's been downloading from a file-sharing service."

But the ability to go after such consumers won't come without a fight. Verizon is appealing the Jan. 20 court ruling, and Black says he expects the telecommunications industry to be resistant to similar moves from the RIAA. What's more, Black says it remains to be seen just how significant the impact of an industry litigation strategy against individual consumers will be. He notes that it may be viewed by many consumers as the equivalent to "jaywalking or a speeding ticket."



SHERMAN

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OCT. 9, 1918 - JAN. 15, 2003



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# Value Music Files For Bankruptcy

BY ED CHRISTMAN

The "perfect marriage" created by the merger between Value Music and Central South four months ago wound up in bankruptcy court last week, as the retailer was forced to seek Chapter 11 protection due to \$3.6 million in accounting inconsistencies discovered after the merger.

At the time of the merger, Rob Perkins and Randy Davidson, the presidents, respectively, of both chains, said the new company would result in a perfect marriage that would comprise one chain with about 125 stores and \$140 million in annual revenue.

But when the two companies were integrating their accounting systems one month after the merger was completed, "it was discovered that Central South had \$3.6 million in accounts payables that had not been recorded and had not been discovered by KPMG in the process of completing its audit

report," according to court documents.

The unrecorded liabilities meant that many of the Central South stores that looked profitable before the merge, were, in fact, losing money. Making matters worse, it also caused the new company—which is doing business as Value Central Entertainment, but is corporately named Value Music Concepts—to be in violation of some of the financial covenants of the \$25 million revolving lending facility provided by Fleet National, which immediately tightened up on credit.

Randy Davidson was unavailable to comment, but a source familiar with the situation says that there wasn't any attempt by Davidson to defraud Value Music. "Central South was a privately held company that had never undergone an audit before," he explains. "I do not believe [Davidson] would have defrauded anybody. Whether he should have known as CEO about the dis-

crepancies, that is another matter, and you can question his management abilities. But once the errors were identified he tried to deal with them in a very upstanding manner."

Davidson is said to have forked over \$1.75 million in funds and assets—as well as cancel payments due the Central South Christian distribution company—in order to compensate for the \$3.6 million shortfall, in a settlement with Value Music. Davidson and the other Central South partners also forfeited their 50% ownership in the merged company.

The Value Central filing on Jan. 27 in Atlanta, in the Northern District of Georgia's U.S. Bankruptcy Court, marks the second retail filing already this year, coming one week after a Chapter 11 filing by Warehouse Entertainment. *Billboard* has been unable to obtain the Value Central filing, although various motions filed with the court have been made available.

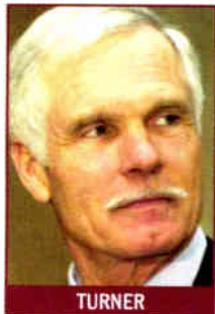
According to sources, the senior secured lender is Fleet Financial, which is owed about \$5 million, while the majors, secured, but subordinate to the bank, are owed about \$20 million. A junior lender, Transamerica Business Services, is owed about \$2 million, and is also secured, but subordinate to both Fleet and the majors, according to court documents. In addition, Value Music owes other product suppliers about \$12 million, all of whom are unsecured, according to sources.

Improving the chances for a successful reorganization, Fleet has agreed to supply \$15 million in debtor-in-possession financing. Also, the filing allows Value Music to shutter 34 stores and gives them time to scrutinize another 20 marginal stores, to see whether landlords will provide rent relief that would make them profitable or if they should be shuttered. Financial executives at the majors are optimistic that Value Music will have a successful reorganization that will yield a high return to creditors.

## Turner Out; AOL Q4 Loss \$45B

BY MATTHEW BENZ

NEW YORK—AOL Time Warner (AOL TW) reported a net loss of \$44.9 billion, or \$10.04 per share, for fourth-quarter 2002, while vice chairman Ted Turner said he will step down at the company's annual shareholder meeting in May.



TURNER

The massive loss is due to a \$45.5 billion non-cash, goodwill writedown—which consists mostly of a \$33.5 billion charge to reflect a decline in the value of America Online, but also includes \$1.5 billion related to music. It follows a similar non-cash writedown of \$54.2 billion taken in first-quarter 2002 (*Billboard*, May 4, 2002).

For the fourth quarter, AOL TW's revenue was \$11.4 billion, up 10% from the same period in 2001, when it had a net loss of \$1.83 billion, or 41 cents per share. Sales for all of 2002 rose 10% to \$41.1 billion, and net loss was \$98.7 billion, or \$22.15 per share. The company had a net loss in 2001 of \$4.9 billion, or \$1.11 per share.

Warner Music Group was a bright spot, with fourth-quarter earnings before interest, taxes, depreciation, and amortization (ebitda) up 25% to \$188 million and sales up 6% to \$1.3 billion. Ebitda for all of 2002 rose 15% to \$482 million, due to a 4% increase in sales to \$4.2 billion, as well as cost cuts and lower bad-debt expenses. Offsetting this were higher A&R costs. The higher revenue was due mostly to last year's acquisition of Word Entertainment.

Turner, one of AOL TW's largest shareholders, with about a 3% stake, says he will devote himself to philanthropic interests.

## Sony: Record Quarter; Ohga Exits

BY MATTHEW BENZ and STEVE McCLURE

Music sales and operating income slipped, but strong film results pushed Sony Corp. to its highest-ever quarterly profit for the period ending Dec. 31, 2002.

Meanwhile, Norio Ohga has retired as chairman of the board and director of Sony. In 1968, he became senior managing director of the newly established CBS/Sony Records—now known as Sony Music Entertainment (Japan) (SMEJ)—and in the early '80s played a key role in Sony and Philips' joint introduction of the CD. CEO



OHGA

Nobuyuki Idei is interim chairman.

For its fiscal third quarter, Sony reports net income of 125.4 billion yen (\$1.05 billion), up 96% from the same period the year before. Sales rose 1% to 2.3 trillion yen (\$19.2 billion).

Sony's music division had total operating income of 20.9 billion yen (\$174 million), down 9.5%; sales fell 3% to 198.8 billion yen (\$1.66 billion). At Sony Music Entertainment (SME), which generated 74% of the division's revenue, operating income fell 10% due to a 1% sales decline, higher artist expenses, and ongoing restructuring costs.

## A LOOK AHEAD

### Corgan's Zwan Songs Could Be No. 1

BY GEOFF MAYFIELD

LOS ANGELES—Fans remember Smashing Pumpkins frontman Billy Corgan. The debut outing by his new band, Zwan, threatens to become the first album among those released in 2003 to reach No. 1 on The Billboard 200.

Based on first-day sales reports from retailers, one chart prognosticator estimates the lowest possible tally for Zwan's *Mary Star of the Sea* will be 90,000 units, while another offers a high-end forecast of 120,000. If the Martha's Music/Reprise/Warner Bros. title comes in the lower end of that range, it will be a cinch for The Billboard 200's top five. Should it manage to start at more than 100,000 units, it could well snag No. 1, halting the three-week run staged

by Norah Jones' *Come Away With Me* (Blue Note). Jones' set made a run for the chart's summit when it snagged eight Grammy Award nominations (*Over the Counter*, *Billboard*, Jan. 18) and has surpassed the 100,000-unit mark for eight straight weeks.

Next issue's No. 1 could be a three-horse race, with Zwan and Jones facing off against the soundtrack from *Chicago* (Epic), which moves to the runner-up slot with a second-week gain of 10.5% (see *Over the Counter*, page 53). It trails Jones by a 22% margin.

If Zwan prevails, it will be Corgan's second No. 1 album, as Smashing Pumpkins' *Mellon Collie and the Infinite Sadness* (Virgin) opened on top with 246,500 units in 1995. Four of the band's other albums reached the top 10.

## Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	
Total	49,206,000	42,194,000	( $\downarrow$ 14.3%)
Albums	47,991,000	41,602,000	( $\downarrow$ 13.3%)
Singles	1,215,000	592,000	( $\downarrow$ 51.3%)
YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	
CD	45,241,000	39,984,000	( $\downarrow$ 11.6%)
Cassette	2,636,000	1,481,000	( $\downarrow$ 43.8%)
Other	114,000	137,000	( $\uparrow$ 20.2%)
OVERALL UNIT SALES			
This Week	9,608,000	This Week 2002	12,053,000
Last Week	10,039,000	Change	$\downarrow$ 20.3%
Change	$\downarrow$ 4.3%		
ALBUM SALES			
This Week	9,473,000	This Week 2002	11,712,000
Last Week	9,898,000	Change	$\downarrow$ 19.1%
Change	$\downarrow$ 4.3%		
SINGLES SALES			
This Week	135,000	This Week 2002	341,000
Last Week	141,000	Change	$\downarrow$ 60.4%
Change	$\downarrow$ 4.3%		
CD ALBUM SALES BY GEOGRAPHIC REGION			
	2002	2003	
Northeast	2,463,000	2,277,000	( $\downarrow$ 7.6%)
Middle Atlantic	6,155,000	5,246,000	( $\downarrow$ 14.8%)
East North Central	6,958,000	6,039,000	( $\downarrow$ 13.2%)
West North Central	2,796,000	2,548,000	( $\downarrow$ 8.9%)
South Atlantic	8,451,000	7,499,000	( $\downarrow$ 11.3%)
South Central	6,582,000	5,712,000	( $\downarrow$ 13.2%)
Mountain	3,304,000	3,052,000	( $\downarrow$ 7.6%)
Pacific	8,533,000	7,611,000	( $\downarrow$ 10.8%)
ROUNDED FIGURES		FOR WEEK ENDING 1/26/03	

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

## In The News

• Sources say Clear Channel Entertainment (CCE) is developing a service in which live concerts will be recorded, then sold on CD to attendees as they exit the show. The name and launch date of the service have yet to be determined. CCE had no comment.

• On Jan. 27, the U.S. Supreme Court dismissed without comment an appeal that Mattel had filed in its battle against MCA recording group Aqua. Mattel previously lost a lawsuit in which it had accused Aqua of tarnishing the image of Mattel's Barbie doll with the band's "Barbie Girl" song. The dismissal brings the case to a close.

# THE REVIEWS ARE IN...

"We don't need a weekly map in the music business as we have Billboard as our guide, our bible, our informational highway"

*Alex Hodges, Executive VP, House of Blues Concerts*

"Ray may be a pest, but he's our pest... who cares enough about the touring business to dig deep and get it right"

*Irving Azoff, Owner, Azoffmusic Management*

"I really enjoy the revitalized Touring section. I go right to it to see the latest news and enjoy Ray Waddell's column"

*Jim McCue, VP of Sales & Marketing, Portland Rose Garden Arena*

"Billboard's touring coverage is a great overview of what is happening in the touring industry - it allows us the opportunity to see who is where and what they are doing which helps us as bookers of our facilities"

*Peter Luukko, President, Comcast-Spectacor Ventures*

"New refreshing perspectives on touring. I believe Ray Waddell to be the most accurate and reliable journalist today"

*Buck Williams, President, The Progressive Global Agency*

"One can always count on impartial, intelligent coverage from Ray Waddell. He has no agenda other than to tell the truth (as much as I've tried to sway him otherwise)"

*Seth Hurwitz, Owner, I.M.P./930 Club*

"Informative and always accurate"

*Greg Oswald, VP, William Morris Agency*

"Ray Waddell and his team have brought the sophisticated reporting that Billboard has been known for to the live aspect of the entertainment industry"

*John Scher, Co-CEO, Metropolitan Talent Inc.*

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# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

Billboard Expands its Touring Coverage

# Bryan Turner Back In The Fray With Melee Entertainment

BY MELINDA NEWMAN

LOS ANGELES—After selling urban-oriented Priority Records to EMI in 1998 and ultimately leaving the company in 2001, Bryan Turner decided to turn his attention to the entertainment industry's fastest-growing segment—the DVD market.

He's now formed Melee Entertainment, a new joint venture with DreamWorks Records, which bows March 4 with the DVD release of *Entertainer's Basketball Classic at Rucker Park: The Second Season*. The title looks at the world's top street basketball tournament and its participants, including Kobe Bryant and Allen Iverson.

In addition to licensing a number of tunes from top hip-hoppers for the DVD, the package will be bundled with a bonus CD featuring previously unreleased material from Fat Joe and Mobb Deep. A soundtrack will come out this summer on Melee. Turner says he also expects to start releasing albums from artists he will sign to the label in year two, "but we'll start establishing them now through the DVDs, so when we put out their albums, they aren't brand new."

After leaving Priority, "it felt like



TURNER

I had gone through 15 rounds," Turner says. "I didn't want to get back immediately into the music industry." Instead he researched the DVD market and found "economics very

similar to when I started Priority in 1985," he says. "Then you could sell 100,000 units and make [a] \$300,000-\$400,000 profit because we didn't use indies, we weren't focused on airplay—our expenses were making the record."

He linked with DreamWorks Records because he felt principals Mo Ostin, Lenny Waronker, and Michael Ostin best understood the company's goals. "To be honest with you, I made a worse financial deal than I could have elsewhere, but they clearly got it and saw that this could be the future of home entertainment as it relates to music and visuals."

Although he wouldn't give specifics about the deal, Turner says

DreamWorks will front the money for the new company and will receive "a fair amount more than 50%" of the profits. Melee will be housed in DreamWorks' Beverly Hills, Calif., headquarters.

DreamWorks' Michael Ostin calls the deal "a perfect extension of our business. Bryan will help tremendously in drawing people to the label. This will prove to be a great asset." Ostin expects Melee to release

four to six titles this year.

Turner's deal does not limit his music projects to DreamWorks' artists: His second venture will be a DVD on TLC, which is signed to Arista. Other upcoming titles include DVDs on Wayne Gretzky and an instructional DVD from choreographer Tina Landon.

Additionally, DVD titles from DreamWorks artists will now be put out in tandem by DreamWorks and

Melee, with Melee handling sales through its own staff. Distribution for all titles will go through Universal Music & Video Distribution.

Melee has hired a number of Priority alumni, including Scott Aronson, who will be head of business affairs, and Shellie Fontana, head of acquisitions and marketing. Additionally, Turner has brought on Marcus Morton, head of film production, and Mike McCloud, head of sales.

## House Of Blues Concerts Prez Exits

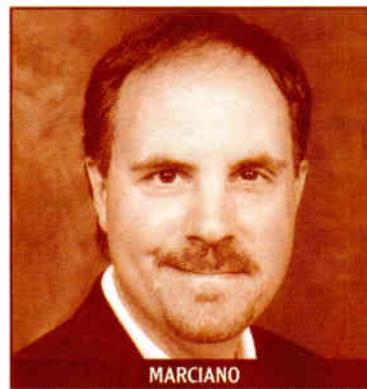
Company Reorganization Leads To Integration Of Its Concerts, Club Divisions

BY RAY WADDELL

House of Blues (HOB) Concerts president Jay Marciano, an 18-year veteran of the North American concert promotion company, has stepped down from that role, effective immediately, and HOB's concerts division will be integrated with the company's club division.

With this reorganization, the concert team will be led by executive VPs of concerts Alex Hodges and Adam Friedman and senior VP of concerts John Van Zeebroeck. All three report to HOB Entertainment president/CEO Greg Trojan. HOB Concerts senior VP Larry Vallon is believed to have one year remaining on his contract with the company.

Marciano oversaw Universal Concerts (UC) until HOB Entertainment acquired it from Universal Music Group for \$190 million in 1999. He was originally hired by Vallon to run UC's Universal Amphitheatre when the company was still known as MCA Con-



MARCIANO

certs. Marciano opened HOB's Fiddler's Green Amphitheatre in Denver in 1988 and Hi-Fi Buys Amphitheatre in Atlanta in 1989.

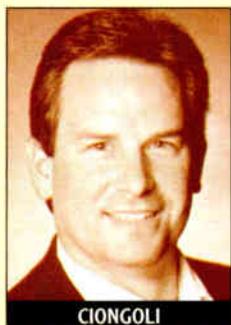
"Over the past 18 years, the landscape of this industry has changed considerably," Marciano tells *Billboard*. "I'm proud of our accomplishments over that time. We opened many world-renowned facilities, and we built a market in Canada, and we had a great team of people, with a lot of continu-

ity in the management ranks. I worked with Larry Vallon 18 years and never had a bad day."

There isn't a non-compete clause attached to Marciano's separation agreement with HOB. "I'm looking at all opportunities and hope to return to the industry shortly," he says. While Marciano would not be specific as to where he might resurface, sources say that Los Angeles-based rival promoter Anschutz Entertainment Group is a likely candidate for Marciano's services.

Marciano is the second high-profile exec to exit the company recently. HOB Concerts senior VP/talent buyer Melissa Miller announced her resignation last week to pursue other interests (*Billboard Bulletin*, Jan. 27). Her departure is tentatively set for March. Miller was involved in programming HOB sheds and booked and promoted Lilith Fair, Down From the Mountain, and Blink-182, among other tours. She joined HOB in 1995 from Delsener/Slater Enterprises.

## Executive Turntable



CIONGOLI



ARTERO



TODD

**RECORD COMPANIES:** Chuck Ciongoli is promoted to executive VP/CFO of Universal Music Group North America in Santa Monica, Calif. He was senior VP of finance.

Jon Lewis is promoted to VP of top 40 promotion for Elektra Entertainment Group in New York. He was senior director of promotion.

Rick Morrison is named VP of promotion for V2 Records in Los Angeles. He was senior national director of modern rock promotion for RCA Records.

William Marion is named national director of modern-rock promotion for MCA Records in New York. He was East Coast national director of promotion for Extasy Records International.

Benny Tarantini is promoted to director of publicity for Jive Records in New York. He was associate director of publicity.

**PUBLISHING:** Rafael Artero is named U.S. Latin VP of creative for BMG Music Publishing in Miami. He was creative manager for EMI Music Publishing Spain.

Mike Todd is promoted to director of film and TV music for ASCAP in Los Angeles. He was associate director of film and TV music.

Jake Ottmann is named East Coast creative director of EMI Music Publishing in New York. He was an A&R consultant for BMG Worldwide.

**ARTIST SERVICES:** W.F. Leopold Management names Alison Taylor, previously VP of marketing for Gold Circle Records, to senior VP of marketing; Josh Leopold, previously an attorney and business affairs associate for Fan Asylum, to head of business affairs and publishing; and Jordan Feldstein, previously an agent for ICM, to artist manager. They are based in Burbank, Calif.

## UMG Brokers Liquid, Anderson Deal

BY MATTHEW BENZ

Liquid Audio is selling its digital-music fulfillment business to Geneva Media, an affiliate of Anderson Merchandisers, for \$3.2 million. Liquid co-founder and former president/CEO Gerry Kearby will oversee the business as head of Anderson's new digital-media division.

Universal Music Group (UMG), which last fall launched a large digital-download program via Liquid, played a key role in the transaction. UMG had an option to purchase digital-music distribution assets from Liquid if Liquid ceased operations, and, Kearby says, ultimately "made the introduction to Anderson." A spokesman for UMG confirms that it facilitated the deal.

UMG chairman/CEO Doug Morris says the involvement of Anderson—rackjobber to Wal-Mart and others—makes the deal a milestone in the evolution of music distribution: "This is really, in my opinion, the most significant news in the industry since the advent of the CD, because for 100 years the record business has been a packaged-goods business—selling little round things in stores. And now they're going to sell things electronically."

Moving to Anderson are approximately 20 Liquid employees and most of its digital-music assets, includ-

ing hardware, software, licenses, and agreements it has to operate digital-music stores for retailers and others. The new Anderson unit likely will adopt the Liquid Audio name and remain based near its current Redwood City, Calif., offices.

In a statement, Charlie Anderson, CEO of Amarillo, Texas-based Anderson, said, "This acquisition provides the perfect promotion vehicle for our physical distribution business."

Kearby stepped down as president but remained a consultant to Liquid after it terminated its proposed merger with distributor Alliance Entertainment in November 2002. He says he thinks Liquid fits well with a physical distributor but cautioned that the future is uncertain. "None of us can predict when the download business is going to happen. It's still a while off."

With the sale to Anderson, there is little left of the original Liquid Audio. It sold other technology assets last October to Microsoft for \$7 million and is proceeding now with a cash distribution of \$2.50 per share, which will use \$57 million of the \$81.4 million in cash it held as of Sept. 31, 2002. BeMusic sued last December to prevent the distribution but has since settled with Liquid.



MORRIS

# U.K.'s EasyInternet Café Chain Found Guilty Of Illegal CD Burns

BY LARS BRANDLE

LONDON—The ongoing drama surrounding the record industry's fight against piracy grabbed the limelight in the U.K. mainstream last week when a High Court judge in London found the EasyInternet Café chain guilty of music copyright infringements.

In a summary judgment issued Jan. 28, Mr. Justice Smith ruled that the EasyInternet chain—a division of entrepreneur Stelios Haji-Ioannou's sprawling Easy Group—was liable for damages for offering an unlicensed music service to its customers.

Speaking after the ruling, British Phonographic Industry (BPI) chairman Peter Jamieson declared: "We are delighted that we have won this ruling, which sets an important precedent in support of authorized licensing services."

The court will now determine penalties. Within hours of the rul-

ing, Haji-Ioannou announced that he plans to appeal the decision.

The BPI launched civil proceedings against the café chain last July on behalf of its member companies after learning that EasyInternet offered customers an unlicensed service for downloading tracks to subsequently burn onto disc. Café staff would collect a charge of £5 (\$8.20) for use of the service, of which half the fee was attributed as a charge for downloading, with the remainder payable for the recordable disc.

During the first half of 2001, the International Federation of the Phonographic Industry (IFPI) and

local investigators in the U.K., Germany, Netherlands, Spain, Italy, France, and Belgium gathered evidence of the burning of IFPI-member-owned recordings in EasyInternet Cafés across Europe.

The BPI says that in March 2002 EasyInternet granted forensic experts access to inspect two hard drives used for burning CD-Rs in U.K. stores, from a "substantial scale" of evidence of the burning of sound recordings onto CD-Rs was revealed.

In its defense, EasyInternet declared it had ceased the infringing commercial service in mid-2001. It denied liability since the outset of BPI's complaint.

The decision "confirms the fact that it is illegal to copy and sell other people's music without their permission," the London-based trade body comments. "The BPI is delighted with the court's decision."



JAMIESON

# Foes Swap Barbs At Radio Ownership Hearings

Continued from page 1

the Davids. The Goliaths, in this case, are the powerful lobbying forces of the National Assn. of Broadcasters (NAB) and its most potent radio member, Clear Channel Communications (CCC), which owns more than 1,200 stations and is also the most prominent owner of concert venues in the country. At the Senate hearing, the lobbyists quoted studies that show that the deregulation of radio in 1996 has been good for listeners and said they want the Federal Communications Commission (FCC) to cast aside remaining rules so radio can better compete in the digital age.

The Davids are a fragile coalition of recording artists, artists' groups and unions, and smaller broadcasters and concert promoters who cite studies that say radio is a shell of its former self and tell the tale of operating in fear of being bulldozed into oblivion by the allegedly anti-competitive behavior of such companies as CCC.

The Davids had a champion at the hearing: Sen. Russ Feingold, D-Wis., who has reintroduced his Competition in Radio and Concert Industries Act, a bill he says will help consumers, small-radio-station operators, and local concert promoters by prohibiting anti-competitive practices in the radio and concert industries (*Billboard Bulletin*, Jan. 29). Further,

Feingold says the bill will "crack down on anti-competitive practices, such as the new 'pay-to-play' system," a practice he says allows radio giants to "shake down the music industry."

Insiders say Commerce Committee chairman John McCain, R-Ariz., could sign on as a co-sponsor of the bill soon. The hearing took place as the FCC determines whether to jettison remaining media cross-ownership rules.

Feingold was the leadoff witness at the hearing. Also testifying was Rep. Howard Berman, D-Calif., who said he was "deeply concerned" that consolidation is a problem that "merits serious scrutiny and investigation by the Department of Justice, the FCC, and Congress."

Other witnesses were CCC chairman/CEO Lowry Mays; NAB president/CEO Eddie Fritts; Short Broadcasting Co. president Robert Short; Don Henley, recording artist and co-founder of the Recording Artists' Coalition; and Jenny Toomey, an indie recording artist and executive director of the Future of Music Coalition.

Toomey presented a chart showing that 10 radio companies control 67% of industry revenue. "The rest of the industry—a total of 4,600 owners—controls just 33%," she said. "One gets much the same picture from the numbers on listenership. The same top 10 firms control 65% of radio listeners."

In his written testimony, Henley told the committee, "The [monetary] consideration sought for radio airplay

increased [following consolidation] because there was less competition among radio stations and networks." He added, "These days, many radio stations are now demanding exclusive promotional concerts from certain artists who are on their way up the ladder of success."

"When these up-and-coming artists refuse," he said, "there can be negative repercussions, as evidenced in some of the materials that I have provided—or will be providing—to committee staff." CCC has repeatedly denied such allegations and asked for evidence of bullying treatment. No other artists have publicly come forward.

Henley admitted that he is one of the few recording artists who can afford to step forward publicly on the issue. "Many other artists are intimidated," he told *Billboard*. "They fear the consequences." Henley said he had appointments to meet with several FCC commissioners while in Washington, D.C.

The Recording Industry Assn. of America did not testify at the hearing but joined with artists' groups and unions last summer in a coalition letter to the FCC warning about the dangers of consolidation and condemning "pay-for-play" arrangements.

At the hearing, Mays, replying to a question from McCain, said his company has "zero tolerance for pay-to-play."

Fritts said radio should be much less an anti-competitive concern than other media platforms, including the film and music industries, where five or six companies dominate the landscape.

In his written testimony, he said studies show that "listeners trust radio as their primary source for music . . . two-thirds of listeners said that radio is where they turn first to hear new artists." Further, he said a recent poll



HENLEY

# Kazaa Charges RIAA, Others With Antitrust

BY ERIK GRUENWEDEL

LOS ANGELES—Sharman Networks Ltd., owner of the Kazaa peer-to-peer file-swapping network, has filed a countersuit against the Recording Industry Assn. of America (RIAA), the National Music Publishers' Assn., and the Motion Picture Assn. of America.

The suit—filed Jan. 27 in Los Angeles District Court—is in response to the trade groups' 2001 action against Kazaa, Morpheus, and Grokster, alleging that they cater to the unlawful exchange of music, movies, software, and images (*Billboard Bulletin*, Oct. 4, 2001). Last summer, the RIAA included Sharman in the complaint after the company acquired Kazaa's assets.

The counterclaim alleges that the entertainment industries—by litigating against, instead of working

with, Sharman—conspired "to allow the alleged infringement of their copyrights to continue." The action claims that the entertainment companies violated federal anti-trust laws in an effort to further their own "monopolistic digital-delivery products." Sharman says it is committed to using its network for "legitimate business purposes."

The suit seeks a jury trial and unspecified damages.

The RIAA—which calls Sharman "the world's largest piracy network"—describes as "laughable" the claims that a lack of licensing opportunities have hindered the network's development. An RIAA spokesperson says, "Sharman's claims are akin to the thief who plunders Fort Knox and then claims she's not responsible because Fort Knox declined to buy her second-rate security system."

found that "77% of consumers believe their favorite local radio stations provide the music that they like either all of the time, most of the time, or some of the time."

Fritts also expressed concern that without further deregulation, new media platforms could take away advertising revenue from traditional radio stations.

Radio consolidation, however, appears to have an unintended consequence that members of Congress may find irritating enough to wish to remedy: with the reduction of local programming time, many members of Congress are finding it more difficult to appear on local shows to speak to constituents.

For now, comments at the hearing make it clear that Republican majority members agree with the radio industry and oppose any new regulatory legislation.

But Feingold expects growing support for his bill. He told *Billboard*, "Since originally introducing this legislation in June of 2002, I have seen a groundswell of interest both in Congress and among artists, consumers, independent radio stations, and local promoters in restoring fairness to radio."

Additionally, sources say leaders from both parties on the Senate Judiciary Committee are preparing their own legislation to study the anti-competitive concerns voiced by opponents of radio deregulation.



MAYS

# Shalett Leaves Nielsen REI; Sisco Prez/CEO

Nielsen Retail Entertainment Information (REI) CEO and Nielsen SoundScan and Broadcast Data Systems (BDS) president Mike Shalett has retired from those roles. Nielsen REI executive VP/GM Rob Sisco is promoted to Nielsen REI CEO and Nielsen Music president.

Shalett co-founded SoundScan in 1991 and launched the VideoScan and BookScan services. Shalett led Nielsen REI from the time it was acquired from him and partner Mike Fine in 1998 by VNU, parent company of Billboard Music Group.

Shalett will assume the post of chairman emeritus-SoundScan and continue as a strategic consultant to VNU, working closely with Nielsen REI.

Sisco's new post will have him overseeing the day-to-day activities of Nielsen SoundScan and Nielsen BDS while directing the operational aspects of Nielsen REI's suite of businesses, including Nielsen VideoScan, Nielsen BookScan, and Nielsen Entertainment Marketing Solutions.

Shalett says of retiring, "How lucky can one get to have the gig of a lifetime—as I have had—in, of all places, the music, video, and book businesses? To me, work has always been about relationships, and I have had the good fortune to get to know and work with so many outstanding people."

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World Radio History

# ARTISTS & MUSIC



by Melinda Newman

## The Beat™

**WE WILL ROCK YOU:** Even though **Puddle of Mudd's** double-platinum *Flawless*/Interscope debut, *Come Clean*, is still high on the charts, the band is recording the follow-up that could be out as early as late spring.

The project is being produced by **John Kurzweg**, who also helmed *Come Clean*. "He's a truly great guy," frontman **Wes Scantlin** says of Kurzweg. "We also kind of produced it ourselves with him, together as a team." Scantlin says he started writing songs for the new record as soon as *Come Clean* was completed. "I wrote a bunch

of songs a year-and-a-half ago, right when I got out of the studio with the first record. People will forget about you, so we try to stay ahead of the game. Man, you can't stop writing music because this is what everyone dreamed about doing when they were little kids and we got a chance to do it now, so why stop? This is our dream."

**Fred Durst**, who signed Puddle of Mudd to *Flawless*, is wrapping up work on his band's next Flip/Interscope set, *Less Is More*, which is due in April.

Durst tells *Billboard*, "We wrote 30 songs, and it's **Limp Bizkit's** best album yet." A number of the tunes address issues in Durst's life, both internal and external. On a further Fred note, Durst is no longer affiliated with the Columbia Pictures skateboard story *Lords of Dogtown*, which he was set to direct. **David Fincher** will now helm the picture.

**Creed** guitarist **Mark Tremonti** has stepped into the studio to co-produce—with **Kirk Kelsey**—the debut by **Submersed**, a band Tremonti helped bring to Wind-up Records.

"I have a good buddy named **Eric Friedman** that was a young guitar player I met at a NAMM [National Assn. of Music Merchants] festival in L.A.," Tremonti says. "I met him when he was 15 years old, and I've kind of just been his big broth-

er. He's had such talent, I wanted to make sure he made it. We hooked him up with this band and I called our record label and said they really need to check this band out, and they got a deal." The album will be out later this year.

Tremonti adds he has no illusions of starting his own label now; he just wants to make sure that acts he thinks deserve a chance can find an appropriate label home.

Having just come off the road, **Nickelback's** **Chad Kroeger** says his band is ready to return to the studio at any point for its next Roadrunner release.



PUDDLE OF MUDD

"The new album is ready to go," he says. "We're ready to record it whenever we absolutely have to, which means until somebody cracks the whip and says, 'OK, guys, it's time to get into the studio,' we'll really go on hiatus for six months if we could."

He jokes that for the new project, "we've got 10 songs that sound just like 'How You Remind Me.' It's 'How You Remind Me,

Parts 2-15.'" While we're sure that would make the label very happy, he reports the new album represents more than the softer side of Nickelback. "We're stretching in every direction. We made a lot of fans with 'How You Remind Me' and we've made a lot of fans with the hard rock that we've done, too. So every time that we do that, we can't alienate anybody. We have to keep going further at either end of the spectrum."

**STUFF:** **Peter Gabriel**, **Alanis Morissette**, and **Chuck D** are among the artists who will be honored at Rock the Vote's 10th annual awards ceremony, slated for Feb. 22 at New York's Roseland Ballroom... **Pearl Jam** will release official bootlegs for each stop on its upcoming 2003 Riot Act world tour. Unlike the 2000 bootleg series, these double discs will only be available through Pearl Jam-sanctioned Web sites and not at retail.

## Reed Reworks Poe On 'The Raven'

**Bowie, Buscemi Among Guests On Album, Available On One Or Two Discs**

BY CHRIS MORRIS

Lou Reed's new album, *The Raven*, may be based on the works of Edgar Allan Poe, but the New York rocker has taken certain liberties with the original work.

Reed says drily of a 2002 Bumbershoot Festival performance of the title work, adapted from Poe's famed poem, "I remember a fan saying, 'I don't remember Poe saying, 'dickless liar.''"

Reed's two-CD, 36-track, two-hour homage to the 19th-century American writer was originally created—and performed entirely in German—for director Robert Wilson's 2000 theatrical piece, *POE-try*.

Reed explains, "It was completely reworked to be an audio experience, and not a visual one. Completely redone from top to bottom, in every conceivable way, so that you were not dependent in any way on seeing anything."

He says of his continuing fascination with Poe's *oeuvre*, "His use of language, his rhythm, his incredible vocabulary, his amazingly vivid imagination, and his remarkably astute psychological renderings and obsessions make him the granddaddy of all of it—[writer] Hubert Selby, myself, [author] William Burroughs. Everyone should be genuflecting toward Edgar Allan Poe."

Reed adds of his empathy with the core of Poe's work, "It's summed up in an essay called 'The Imp of the Perverse,' to wit: Why are we drawn to that which is bad for us? Now, most people I know can relate to that statement very easily, but they can't answer it. But they certainly know what he means, and that's what he's always writing about. Somebody like me, who's *very* familiar with that particular attitude, is fascinated by it."

Still, Reed chose to rework Poe's poetry and short stories in his own words. He explains, "It's a straight rendering only in the sense of goal. But everything's been rewritten. I sat and read him with a dictionary, because the language can get very difficult."

In a way, Reed serves as a supporting player on his own album, appearing as lead vocalist on only a dozen tracks. Much of the Sire/Reprise set

(which went to retail Jan. 28) consists of spoken-word performances featuring a cast of well-known actors; other tracks find Reed taking a back seat to musicians from a cross-section of musical genres.

Reed, who co-produced *The Raven* with Hal Willner, says, "We had a wishlist of people. We're in New York, so we have quite a few stage actors available to us. We pulled on a lot of downtown people for musicians."

The actors include Willem Dafoe, Elizabeth Ashley, Amanda Plummer, and Steve Buscemi. Guest vocalists include David Bowie (who produced Reed's 1972 breakthrough *Transformer*), Reed's significant other Laurie Anderson, Kate and Anna McGarrigle, and the Blind Boys of Alabama.

Jazz saxophonist Ornette Coleman makes a dramatic appearance on the track "Guilty." Reed says, "I've been a fan of Ornette since the '60s, when I would trail him around to every club he played in... Willner said, 'If you could have anybody in the world, who would you want? Well, Ornette! So we gave

Ornette a call, and he was like two blocks away. He said, 'I'll come over.'"

In addition to the full-length two-CD edition of *The Raven*—what Reed calls "the *grand mal* version"—Sire/Reprise is issuing a single-disc version that focuses on the collection's song-based tracks.

Warner Bros. senior VP of marketing Craig Kostich says, "I think [Reed] felt that the one CD would be a way to give people the music portion of it; and for people who wanted the whole conceptual project, we would make it available on the two-CD set."

Last October, the label serviced the track "The Raven" to public radio, alternative, and college stations for Halloween. A five-song promo CD shipped to public radio, heritage rock, and rock-radio outlets in January.

Reed, who is managed by Nancy Jeffries at M+ Management and booked by Marsha Vlasic at MVO Limited in New York, will tour Europe and the U.S. through the spring and summer.



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# Shelved For A Year, 'Nivea' Nevertheless Nets Top 10 Hit, Grammy Nod

BY CARLA HAY

Sometimes good things come to those who wait. After having her eponymous debut album on Jive Records delayed for more than a year, R&B singer Nivea is starting to see the rewards of having a hit. Sales for the CD have been propelled by her top-10 single "Don't Mess With My Man."

*Nivea* was originally slated for release in 2001, but the album was ultimately released Dec. 10, 2002. The set debuted at No. 1 on the Heatseekers chart in the Dec. 28, 2002, issue. *Nivea* reached Heatseekers Impact status in the Jan. 18 issue when it rose from No. 107 to No. 94 on The Billboard 200. Thus far, U.S. sales for *Nivea* total 134,000 copies, according to Nielsen SoundScan.

"It's all about timing," Nivea says. "I'm glad we waited to release my album, because we all agreed that [2001] wouldn't be the right time."

Jive senior VP of urban promotion and marketing Larry Khan says of the album's delay, "It was an A&R issue. We wanted to buy more time and explore more opportunities for Nivea."

Nivea first came to mainstream

attention as a featured singer on Mystikal's "Danger," which reached No. 1 on the R&B/Hip-Hop Singles & Tracks chart in January 2001. Later that year, Nivea's first solo single, "Don't Mess With the



NIVEA

Radio," was released and peaked at No. 85 on that chart.

Nivea adds, "We expected the song to do well, but urban radio thought it was too pop and didn't really get behind it as much as we wanted."

"Frankly, it wasn't a 10 out of 10," Khan says of the chart performance of "Don't Mess With the

Radio." So Jive decided to "take a deep breath and regroup on Nivea's career."

"We believed in Nivea's star quality and vocal ability so much that we decided it would be better if we moved forward after we took some time to do more work on the album," he continues.

After changing some songs on her album, Nivea was reintroduced to the marketplace last year with "Don't Mess With My Man," featuring Jagged Edge singers Brian and Brandon Casey. The strategy paid off: The single vaulted into The Billboard Hot 100, eventually peaking at No. 8. On the Hot 100 Singles Sales chart, the song hit No. 1.

"The pairing with the Jagged Edge members gave Nivea a little more marketing credibility," Khan notes.

Karen Wild, music director of rhythmic top 40 station KUBE Seattle, adds: "You just can't help but sing 'Don't Mess With My Man.' The first time we played it, it

sounded like a hit. The song is told from a female point of view, but even guys like it."

In addition to radio airplay, *Nivea* has benefited from TV exposure. Sales jumped shortly after the singer made appearances on the ABC specials *Dick Clark's New Year's Rockin' Eve* and the American Music Awards.



The video for "Don't Mess With My Man" also received significant support from MTV and BET.

Capping off the song's success, "Don't Mess With My Man" has been honored with a Grammy nomination for best R&B performance by or duo or group with vocal.

"I was shocked," Nivea says of hearing about her Grammy nod. "My manager [Collin Lampkin of Atlanta-based Lampkin International] told me all along that the song would be nominated for a Grammy, but I didn't believe him until it happened."

Unlike many female R&B singers, Nivea writes or co-writes almost all of her songs, which are

published by Zomba (ASCAP). In the year-long interim between the release of her first and second singles, the artist says she used the time wisely to keep honing her craft.

"I feel more comfortable writing when I have down time. I've been writing songs since I was 15. Whatever I write, it has to be something people have to find realistic."

Nivea believes that the attention that "Don't Mess With My Man" has received could have been helped by fan interest on the Internet: "I know my original album was on the Internet and even before my album came out, there were people who had online fan sites for me."

"A lot of people first heard the music on Nivea's album through bootlegs on the Internet," observes Robert Heredia, music buyer for Tower Records' North Clark Street location in Chicago. "The word-of-mouth has been a big help, because it started before the radio airplay."

Nivea's next single, "Laundromat," has been released and is getting airplay, even while "Don't Mess With My Man" is still in heavy rotation at many radio stations. A music video for "Laundromat" is due in February.

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## Fronted By Sting's Son, Fiction Plane Continuing Down Road To Success

BY TOM DEMALON

Unlike many acts from the U.K. that arrive on these shores amid a flurry of hype based on a handful of shows or singles in their homeland, the London-based quartet Fiction Plane spent several years honing its skills in clubs prior to signing with MCA Records.

The next phase of the band's career begins March 11 with the release of *Everything Will Never Be OK*, and it will find the act where it is most comfortable—onstage. "That's what we



SUMNER

want to do," says lead singer/guitarist Joe Sumner, the son of Gordon Sumner (aka Sting), "and that's what we are going to do for this year."

It was a show in London—under less than ideal conditions—that led to securing veteran producer David Kahne to helm the sessions for *Everything Will Never Be OK*. "We had just sacked our drummer, and it was just the three of us," Sumner says. "He came to the gig and, astoundingly, it was one of the best gigs we've played."

With Kahne's help, Fiction Plane has retained the energy of the band's live performances—capturing most songs in one or two takes—and brought in Abe Laboriel Jr. to handle drumming duties. In November 2002, Pete Wilhoit was added to a fold that also includes bassist Dan Brown and guitarist Seton Daunt.

The label will not be approaching radio with an emphasis track until late April, but it will focus on stoking early interest at modern and college rock through the use of samplers.

MCA marketing director Jock Elliot says, "Our idea is to take the slow approach and have the band out there working."

Surely helping out is the band's connection to Sting. Although he and the band have no desire to trade on it, the band's manager, Wayne Isaak of New York-based Isaak Entertainment, realizes that "there's no escaping the mention of it." However, music fans preoccupied with that fact would be doing themselves a disservice.

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# Taking Journalistic Approach, Weinger Celebrates Universal Artists' Rich History

BY JIM BESSMAN

NEW YORK—Veteran catalog developer Harry Weinger jokes that once when his mother was talking to a friend, she did not know how to answer the inevitable question of what her Grammy Award-winning son did for a living.

While "putting together reissue packages" would be suggested by Weinger's job title—VP of A&R

for Universal Music Group's catalog development division's Universal Music Enterprises [UME]—even that does not fully define Weinger's role.

Not only does he, indeed, assemble reissues and all that those projects entail (finding and optimizing masters, determining contents and sequence, and securing artwork, photos, and liner notes), but he also

does so in a unique manner that is drawn from his former profession.

## ALBUMS AS JOURNALISM

"I come from a journalist background, so I approach every project journalistically," says Weinger, who won the 1991 best album notes Grammy for his James Brown career retrospective boxed set *Star Time*.

"When I look for a piece of tape I always look for evidence, and uncover characteristics of the tape the way I would interview somebody."

With *Star Time* as an example, Weinger says he talked to every musician involved in Brown's music that he could find.

"I talked to James Brown when he was in prison, and even [Brown's backup vocal group the Famous Flame's] Bobby Byrd's sister, who was in a gospel group with him," Weinger says. "I made sure that we made a record that we all wanted to listen to, that told a story instead of just a collection of digitally restored tracks. But even when I do straight [album] reissues, I always try to tell a story [and supply the answer to], 'What's the story of that album?'"

Weinger's journalistic sense goes back to 1982, when he brought his experience as an engineer at New York radio stations WABC and WPLJ to a radio editor stint at record business tradepaper *Cash Box*, where he also profiled such then-new acts as Eurythmics and Robert Cray. He later freelanced for *Billboard*, and became a staff writer for PolyGram Records in 1985, where after a "daily diet of Bon Jovi press conferences"—and working with the likes of Cameo and Vanessa Williams—he eventually tired of the gig.

"My escape was doing liner notes for the emerging catalog department under [current Universal senior VP of A&R] Bill Levenson," Weinger says. "When I left the label in '89, he asked me to do some projects, and I said I'd clean up the James Brown catalog." This led to the much-lauded *Star Time*, cited by numerous publications as the reissue of the year, and a slew of additional Brown reissues.

Weinger continued writing and also began consulting for other labels, and in 1992, after a restructuring at PolyGram, returned to the label as director of A&R for catalog development. His tenure since has been marked by a joyous plundering of Universal's Motown and R&B vaults, highlights including comprehensive boxed-set and multi-

disc anthologies of the Motown legends, recently developed Millennium packagings featuring rarities, Essential and Ultimate compilation series, and Deluxe Edition sets, including Marvin Gaye's *What's Going On*, for which Weinger received

the ASCAP Deems Taylor Award for liner notes.

Other key Weinger efforts have included Mercury's Funk Essentials compilation series featuring such acts as Barry White and the Gap Band, and the creation of the motown.com Web site, for which he moderates the bulletin boards.

He also co-produced last year's Grammy Award-nominated *Standing in the Shadows of Motown* soundtrack album, which involved highlighting the different members of Motown's legendary Funk Brothers house band with what he calls "exotic mixes" made by stripping off the voice tracks and making the songs work as instrumentals.

Weinger adds, "I hope this leads to doing different kinds of things with the Motown catalog."

## TENDING TO LIONEL RICHIE

Weinger's current activities include a two-disc Temptations "psychedelic soul" collection and a full Lionel Richie reissue campaign. The "cornerstone" of the forthcoming releases will be a 20th-anniversary remastered and expanded two-disc edition of Richie's *Can't Slow Down*. "That's really a piece of investigative journalism—to find out about the making of the record and tell the story of Lionel Richie at that moment," Weinger says, adding that "of all the stars in the UME universe, his catalog hasn't been tended to."

Saluting his fellow UME catalog developers on both coasts, Weinger notes, "It's a unique situation in that we have thriving East Coast labels with vaults—Motown, Mercury, Island, Def Jam—and the ability to have an A&R presence here gives me a great opportunity to really get deep into the catalog and make the best kind of product: We can intellectualize about an artist and project, but at the end of the day, after all the investigating and compiling, it comes down to, Does it sound good? How does it feel? Is it right for the project?"



WEINGER

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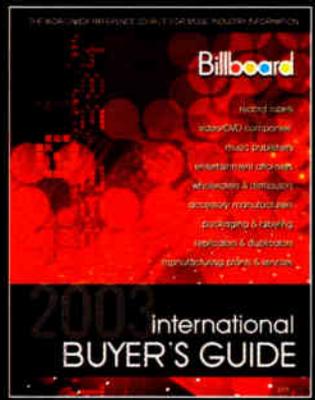
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# ARTISTS & MUSIC



by Deborah Evans Price

## Higher Ground™

**TOON IN:** For parents looking for positive entertainment options for their children, there are a couple of new characters worth checking out. Lenny & Sid make their debut with the Feb. 25 release of *Love thy Neighbor* from Toonacious Family Entertainment. Distributed by Word, the new video series follows the exploits of shy rabbit Lenny, and his friend, a feisty mouse named Sid.

Toonacious is the brainchild of three friends who met in a Burbank, Calif., Sunday-school class. Toonacious executive VP of creative production **Tony Bancroft** is an award-winning animation director, who created Pumbaa, the warthog in *The Lion King* and Cronk in *The Emperor's New Groove*. Previously with Walt Disney Studios for 12 years, Bancroft's credits also include directing *Mulan*. Executive VP of creative development **Ben Chambers'** résumé includes 16 years experience as a voice-over talent, writer, and broadcaster. President **Bo Ferger** was previously CEO/president of Synctrix and was a co-founder of Cinebase Software.

"It was my vision to start this company because I started feeling like God wanted me to use my talent and abilities for something more," Bancroft says. "I've always wanted to start my

own animation company. I created so many characters at Disney, but I never got to see them all the way through the process, and that could be a little frustrating sometimes to just have this one little spot in this big wheel that's turning. I really wanted to have more of an overall influence on the kinds of product I was involved in."

He found willing companions in Chambers and Ferger. After Bancroft



had drawn Lenny & Sid, Chambers began developing their personalities. "I took them home and just kind of looked at them," Chambers says. "Sid had these real big eyes and he looked like a go-getter. He reminded me of me when I was a little kid. I thought I could infuse my personality into this character and so it was quite natural—since Tony brought them to me—to infuse Tony's personality into Lenny. Lenny is a really shy, kind of bookish daydreamer—like Tony was when he was a kid—and Sid is just an outgoing, active little kid, like I was . . . It really is for us an opportunity to teach kids to seek someone out who is dif-

ferent and be friends. It helps to build parts of your character."

Chambers says he and Bancroft "know how to make a creative piece come together, but we need to run it as a business and low and behold, God brought Bo into our Sunday school." Ferger's entrepreneurial skills completed the team, and the trio launched Toonacious. They hired **Rick Bowles**, formerly senior director of marketing for the Gospel Music Assn. and Christian Trade Assn. [*Billboard*, July 27, 2002], to be VP of sales and marketing for the new venture. To boost release-week sales of *Lenny & Sid*, Bowles has lined up premieres at churches in the top 25 children's video markets. They also plan an extensive promotional campaign via e-mail, a contest for a family to win a Disney vacation, floor displays, and other point-of-purchase materials at retail.

Plans call for some Toonacious product to be overtly Christian in content, while other releases will be wholesome without a faith-based message. "Our focus is to bring family entertainment to the marketplace," Ferger says. "We are going to make sure that Toonacious is always going to create something that is safe and acceptable by all parents. This is a company that they can trust."



by Lisa Collins

## In The Spirit™

**LOOKING TO BREAK OUT:** EMI Gospel is hoping three is the magic number for **Darwin Hobbs**, whose third and newest CD, *Broken*, was released Jan. 28. Hobbs, one of the industry's most sought-after backup vocalists (**CeCe Winans**, **Michael McDonald**, **Carman & Donnie McClurkin**) and prominent worship leaders, is being primed by EMI execs to become one of Gospel's most sought-after male vocalists.

The transformation has been forthcoming given the acclaim earned with his 1999 debut, *Mercy*, and its sophomore followup, *Vertical*, which have sold a combined 48,000 units, according to Nielsen SoundScan.

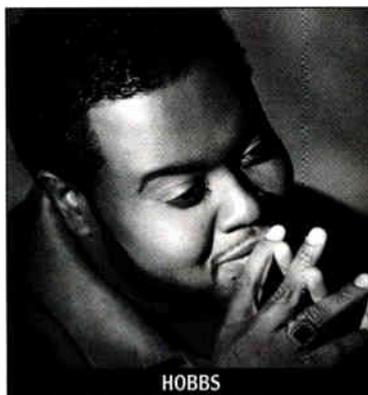
"Darwin quite simply has what it takes. We believe this project will prove that," EMI Gospel marketing director **Carla Williams** says. "And we're going to do all that we can to make believers out of the rest of the industry."

"A big part of my artistry is that I'm a worshipper," Hobbs says, "and that comes out wherever I'm singing, and hopefully in my life as a whole. It's who I am."

Hobbs also emerges on *Broken* as a songwriter, having written three of the album's tracks, including "Nobody Like Jesus," a simmering duet with **Shirley Murdock** that plays up his

vocal diversity via a perfect blend of gospel, pop, and R&B.

"There are times of the day when I'm just wanting to groove and bob my head, and still be encouraged and inspired while I'm doing that," Darwin explains. "Then there are other times when I'm more introspective



HOBBS

and in more of a worshipful place. I believe *Broken* is a pretty even division of the two. It captures where I am spiritually and creatively."

**WOW!** The *WOW* gospel series enters its sixth year with its 2003 installment, due Tuesday (4). The project—a partnership among Verity Records, Prov-

ident, EMI Christian, and Word Entertainment—has sold more than 3 million units since its introduction in 1998 through spotlighting the year's "top 30 songs by the top 30 artists." *WOW Gospel 2003* features, among others, **Kirk Franklin**, **Donnie McClurkin**, **Kurt Carr**, **Shirley Caesar**, **Fred Hammond**, **Richard Smallwood**, and **Deitrick Haddon**, who, like most, was "honored to be among the most elite of the elite artists in the Christian and gospel industry."

In fact, things appear to be heating up for Haddon. His Verity debut, *Lost & Found*, recently earned him his first Grammy Award nomination (for best contemporary soul gospel album), and he will soon join **Hammond**, **Mary Mary**, and **Dorinda Clark-Cole** on the *Power of Life* tour. The 40-plus city tour kicks off later this month.

**BRIEFLY:** Verity also released this month **Ben Tankard's** *Play a Lil Song for Me*. The title track features **Canton Spirituals** lead **Harvey Watkins Jr.** Other highlights include arrangements of the classic **Quincy Jones/James Ingram** collaboration "One Hundred Ways," **Dionne Warwick's** "What the World Needs Now," and **Stevie Wonder's** "Overjoyed."



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## ARTISTS & MUSIC

### Pansy Division Guitarist Finding Surprising Success With Dirty Power

BY LARRY FLICK

Patrick Goodwin still smiles with equal parts shy surprise and minor disbelief every time he meets a fan of his band, Dirty Power.

"I honestly thought that people would find us to be completely un-cool," he says. "There's nothing about this band that's hip or trendy or similar to anything out there right now."

Apparently, that is precisely what is attracting a fast-growing cadre of disciples to the San Francisco-based



GOODWIN

hard-rock quartet (see story, page 67). In a field of sound-alikes vying for attention with a bottomless bag of gimmicks, Dirty Power delivers a brand of no-frills music that relies exclusively on sharp musicianship and well-drawn songs.

Dirty Power also provides something that few young bands do—historical reverence. The band's eponymous disc, due March 18 on the independent Dead Teenager Records, is rich with loving references to such legendary hard-rockers as Judas Priest and AC/DC.

It is a creative move that could easily register as quaint or creakily retro in the wrong hands. But as processed through singer/guitarist Goodwin and cohorts Jeff Potts (drums), Steve Perrone (guitar), and Nick Ulman (bass), it resonates as a radical and fresh new sound. "This band is born out of a love of old-fashioned hard rock," Goodwin says. "We didn't set out to sound like anything specific. We just wanted to make music that was fun and hard-edged."

Goodwin formed Dirty Power during a hiatus from Pansy Division, for which he has served as a guitarist. It quickly went from being a "fun side project" to a full-fledged group that is now an underground club favorite on the verge of a mainstream breakthrough.

"Now, people are telling us that we're refreshing and cool," Goodwin says. "It's wild, man. It proves that anything is possible when you do what you love."

## Jazz Notes™

by Steven Graybow

**RE-EMERGING:** What do pop stars Mandy Moore and Backstreet Boys, contemporary jazz musicians Bobby Lyle and Jonathan Butler, and comedian Adam Sandler have in common? The answer is Mindi Abair, a saxophonist/keyboard player whose road work with the aforementioned artists paved the way for *It Just Happens That Way* (GRP/Nerve, Feb. 25), her contemporary-jazz debut.

"I've made a living touring as a backup musician for other people, and those experiences led to this record," says Abair, who named her release after a segment of a Cannonball Adderley rap found on the late saxophonist's 1962 *Live in New York* album. "I've

Tonight" sung by Abair, which Goldstein hopes will satisfy urban AC's need to program songs with vocals (Abair co-wrote every other track on the project). "Our goal is to sell at least 100,000 units based largely on radio promotion," Goldstein says. "Mindi has the full package—talent, intelligence, charm, and good looks—but she is determined to be viewed as a musician, not just a pretty face with a saxophone."

Goldstein expects further promotional opportunities from exposure in press outlets not generally associated with jazz, such as teen-oriented publications and women's lifestyle magazines.

**FIRST FAMILY:** Although five members of the Marsalis family—patriarch Ellis, and his sons Wynton, Branford, Delfeayo, and Jason—make up perhaps the most notable family in jazz, the five musicians have never before appeared together on the same recording. That fact is rectified on *The Marsalis Family: A Jazz Celebration* (Marsalis Music, Feb. 4), a live date recorded in August 2001 on the occasion of Ellis' retirement from teaching at the University of New Orleans, and in the school's establishment of a chair in his name.

"Performing with my sons was a special occasion, but it wasn't something I could enjoy to the fullest, because I was so busy setting myself up for retirement," Marsalis admits. "I had just returned from performing in Brazil, and there was a lot of stuff going on, but once we got onstage and started to play, it was really great." The concert, also recorded for a DVD and a PBS special, includes a guest appearance by former Marsalis student Harry Connick Jr. on "St. James Infirmary."

Ellis (piano), Wynton (trumpet), Branford (saxophone), Delfeayo (trombone), and Jason (drums) will embark on an eight-city tour in late February, with bassist Reginald Veal in tow. Bassist Roland Guerin appears on the album.

**AND:** This year's International Assn. for Jazz Education conference, held Jan. 8-11 in Toronto, boasted more than 6,500 attendees hailing from 35 countries. Next year's conference will be held Jan. 21-24 in New York . . . Guitarist Pat Metheny has been appointed a Herb Alpert visiting professor at Berklee College of Music, where he was a faculty member in the mid-'70s. The two previously appointed alumni were pianist Alan Broadbent and bassist Abe Laboriel Sr. The recipient of the professorship, established in 2000, dedicates two weeks of three academic years toward educating Berklee students.



ABAIR

done many different styles of music, and they all come into play in these songs. Everything I've learned is here, because those lessons take on a life of their own in the music."

Some of those lessons were passed on to Abair by her father, saxophonist/keyboardist Lance Abair, whose choice of instrument and funky, blue-eyed soul sound she affectionately emulates. "I grew up on the road watching my dad's band," she says, "and he would get up front and take these crazy solos and wiggle his knees on the high notes. Seeing him perform formed my thoughts about music at a very young age."

Verve CEO/president Ron Goldstein says that despite smooth-jazz radio's tight playlists, Abair's potent mix of jazz, pop, soul, and rock makes her a natural for the format. "I can't recall a new artist breaking out at the format in some time," says Goldstein, who nonetheless feels that radio is eager to embrace "fresh music that fits comfortably into the tight parameters that the format sets for itself. Over the last couple of years, the stations have programmed more R&B oldies, and Mindi sounds good alongside those songs."

While the first single released to radio is the instrumental "Lucy's," *It Just Happens That Way* includes a take on Eagle Eye Cherry's pop hit "Save

# That's The Ticket: INTIX Keeps Tabs On Latest Trends

## Print-At-Home Sales, Bar-Coding Technology, And Security Concerns Are Top Of Mind At The Denver Confab

BY SUSANNE AULT

DENVER—The latest and greatest in box-office trends were fully explored during the International Ticketing Assn. convention (INTIX) here, attended by industry pros and venue executives ready to catch up on ticketing's hottest products and latest technological advances.

There was plenty to take in: Ticket-service providers, at 60 total, were the largest single group of exhibitors INTIX has attracted in its 24 years of existence.

Along with a crowded exhibition floor at INTIX 2003, which ran Jan. 21-24, the educational sessions were also packed. Roughly 150 people (about 25% of the estimated 600 people in attendance) attended a session explaining how to best start revamping old ticketing systems. One popular example is the switch from a straight mail and will-call ticket distribution system to one that also enables patrons to print their tickets from their home computers.

This was the first time that the INTIX organization, with membership largely consisting of box-office managers and ticket-related vendors, rolled out the INTIX Intensive, a three-day program where people earned certificates of completion in subjects like ticket technology and marketing.

"People are coming to the show to keep current with this industry," INTIX president Jeffrey Larris says, adding that registration jumped about 20% from INTIX 2002. "All the changes in technology make it such a dynamic field, so you can't sit out for too long."

### PRINT-AT-HOME REVOLUTION

Many INTIX-goers feel pressured to either hop on the technology bandwagon or get left in the dust. The Internet is primarily driving this movement—in just two years' time, Ticketmaster has reported that more of its tickets are now being bought online than over the phone or at the box office (*Billboard*, Dec. 21, 2002).

Then, so people will be able to order and print tickets from their home computers, venues must be bar-code-enabled facilities. In this higher-tech case, when people enter a venue, staffers use wireless devices to scan each bar-code-encrypted ticket instead of ripping off their stubs. In addition to providing print-at-home capabilities, bar codes are also credited with cutting down on counterfeiting: Illegal duplication is trickier since codes can only be swiped once before they are rendered useless.

"I think people are trying to understand what the various technologies are. This is an opportunity for our clients to see what the latest and greatest is out there," says Curt Logan, VP of operations and product support at

Ticketmaster, which demonstrated at INTIX 2003 the 11 new products it launched in 2002, including Ticket Forwarding, where consumers can e-mail tickets for others to use, and Team Exchange, where people can resell their sports season tickets online.

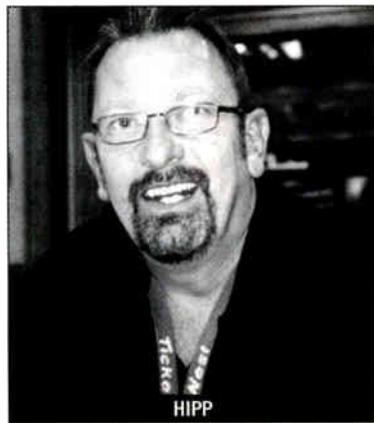
Logan believes the company is signing up 10 to 20 buildings a week to its bar-coding systems, on top of more than 400 venue clients that have already shifted to the system since 1995. And in its research, Ticketmaster has found that 40% of its arena tickets were sold via print-at-home (under the program name TicketFast), when given the choice between that and other options, between September 2001 and December 2002.

Logan adds, "This just says to us even more that we need to get good at working the Internet."

Paciolan, a Ticketmaster competitor, demonstrated for box-office managers its digital technology, where an ID card, in the form of a consumer's credit card or license, will act as a ticket. CEO Jane Kleinberger says counterfeiting can be thwarted even more, since there is no ticket to duplicate in the first place. Tickets.com, another exhibiting vendor, bowed its first online ticketing system for small- to medium-sized venues.

### THE COST OF CONVENIENCE

A number of INTIX attendees do see advantages in upgrading their ticketing systems. Yet financial concerns are tripping up some of these desires. "Having a champagne taste on a beer-bottle budget doesn't make sense for people," says Jim



Hipp, senior analyst for the Denver Center for the Performing Arts and INTIX 2003 conference chair.

Total conversion from one ticket-service provider to another can cost as much as \$1 million for buildings, which is the current estimate for Costa Mesa, Calif.'s Orange County Performing Arts Center for finding a company to connect all of its departments by one ticketing platform. And Logan says that just simply upgrading from Ticketmaster's

traditional offerings to its bar-coding system can mean shelling out tens of thousands of dollars.

Mark Levine, national director of ticketing for Clear Channel Entertainment's theatrical division, enrolled in the technology part of the INTIX Intensive to get answers to security questions he has about print-at-home. Buying tickets is very attractive to consumers, with no waiting for mail and no standing in will-call lines. Yet he sees a problem in the possibility that a bar code can be deemed legitimate but actually be an exact copy that happened to get through the turnstile first. Someone who enters later, holding the original, might then be accused as being

the counterfeiter.

"That doesn't seem kosher," he says, acknowledging that "a lot of people are curious about the technology, but it might not be as secure as we'd like it to be."

Beyond the sprouting of fresh ticketing systems, the Internet has also empowered many concert players to sell tickets on their own. Third-party distributors, like Ticketmaster, do provide venues with plenty of convenience with their full-coverage services. But that, in turn, means convenience surcharges for audiences, said Mike Luba, manager for the jam band String Cheese Incident, during the session titled "Whose Ticket Is It?"

Now that the Internet allows anyone to set up an e-commerce ticket operation, Luba tries to negotiate deals with venues to sell some of the band's tickets himself—thereby avoiding some of these third-party ticket-company surcharges. Normally, String Cheese Incident is granted 10% of the house to sell (the rest going to the venue's normal ticket agency) with relatively low fees attached.

"We're at these weirdo crossroads... And Ticketmaster realizes that the floodgates are open," Luba said. "And they are fucked when people realize they are an obsolete business. They're charging \$14 [in surcharges] for something that really costs \$3 or \$4."

## Mean Fiddler Has Stake In Doctor Fest

BY JULIANA KORENTENG

LONDON—The Mean Fiddler Music Group (MFMG), the U.K. music-festival and venue promotion giant, has kick-started its ambitions to expand into continental Europe after becoming the majority shareholder in the revived Doctor Music Festival (DMF) in Spain.

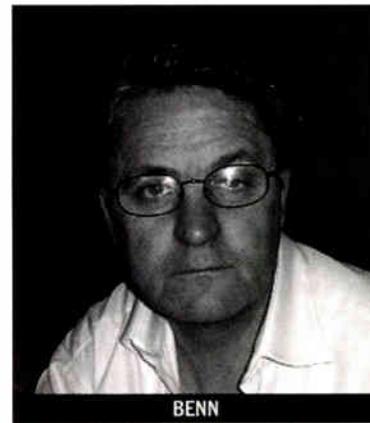
MFMG, already established in Britain—where it owns such top music venues as the Jazz Café and either owns or promotes such festivals as the Reading and Leeds Carling Weekend and the Glastonbury Festival—already has links in the U.S. via the Fleadh Festival. But by buying a significant stake in the Doctor Music rock and pop festival from Spanish promoter and founder Neo Sala, MFMG's London-based CEO Melvin Benn says the group has begun to make major inroads in Europe's lucrative popular-music festivals.

According to Benn, the newly created joint venture means the festival is able to make a much-heralded return after a three-year absence when Sala was seeking an appropriate partner. "Doctor Music has a great name and is a well-thought-of festival," Benn tells *Billboard*. "Neo Sala, whom I've known for almost two years and [who] has had a working relationship with other members [at MFMG] for several years, didn't want to continue with it on his own, hence the [festival's] absence."

This year's three-day event takes place July 25-27 on the picturesque Pla de Tapioles landscape in the province of Gerona near Barcelona and 30 minutes from the Costa Brava beaches and caves. Ticket prices, yet to be confirmed at press time, are expected to be about \$100 but will be con-

firmed with the complete lineup in the spring.

R.E.M. has already verified its presence for July 27, which will be the band's only concert performance in Spain this year. R.E.M.'s participation will continue DMF's tradition of luring major international acts like David Bowie, Bob Dylan, Beck, Garbage, and Massive Attack.



Launched in 1996 by Sala's company, Doctor Music, the DMF became an annual event until 1998, when it was postponed for one year until 2000. This was followed by a three-year hiatus that ends this year.

The move adds another 25,000-30,000 spectators to the 5 million attending MFMG's U.K. and U.S. events and venues annually. Benn adds that investment in Spain was apt. He observes, "Spain has a sparse festival program at the moment, and it would appear there's a gap in the popular-music festival market."

While the U.K., with its population of 56 million, is served by up to 12 major international festivals, Spain's population of 40 million

appears to have only one other festival brand of this caliber—the Festival Internacional de Benicassim, which is located on the East Coast of Spain. Taking place Aug. 8-10 this year, the Benicassim festival has a capacity of about 35,000 and last year counted Radiohead, Primal Scream, and Belle & Sebastian among its headliners.

Clear Channel Entertainment Europe, which already has a presence in 10 countries, is not yet in Spain. And the most recent local development was early last year, when Spanish promoters Gay & Co. in Barcelona and Madrid-based Saggiocco Group joined together to develop new gigs and festivals. Otherwise, Spain is mostly served by cultural-music festivals mainly aimed at fans of jazz, classical, or world music.

Additionally, Benn says this year's DMF will meet the required health and hygiene standards. At the last fest in 2000, for example, there were 300 toilets, 150 hot-water shower units, 14 drinking bars, cash machines, and a 24-hour medical service.

He continues: "There's an abundance of land in the area, so we shall have no difficulty setting up to meet the same standards expected of us in the U.K."

Founded in 1981, Doctor Music today promotes more than 100 music shows a year that reach an estimated 350,000-plus spectators. At present, it is handling the Spanish stadium stint of Bruce Springsteen's latest European tour.

Sala says, "This deal will enable us to continue the trend of offering Spanish music fans the opportunity to see more internationally renowned artists in the best festival traditions."

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CHER, CYNDI LAUPER	MGM Grand Garden, Las Vegas Dec. 13-14	\$1,728,357 \$150.25, \$39.75	19,046 23,130 two shows	Clear Channel Entertainment, in-house
DAVE MATTHEWS BAND, KARL DENSON'S TINY UNIVERSE	Madison Square Garden, New York Dec. 20-21	\$1,690,830 \$45	37,858 two sellouts	Clear Channel Entertainment
Z100 JINGLE BALL: JUSTIN TIMBERLAKE, AVRIL LAVIGNE, JA RULE, ASHANTI, DESTINY'S CHILD, & OTHERS	Madison Square Garden, New York Dec. 12	\$1,667,700 \$250, \$60	18,222 18,237	Clear Channel Entertainment
THE OTHER ONES MEDESKI, MARTIN & WOOD; HOT TUNA ACOUSTIC	Oakland Arena, Oakland, Calif. Dec. 31	\$995,250 \$75	13,872 17,000	Clear Channel Entertainment
DAVE MATTHEWS BAND, JASON MRAZ	United Center, Chicago Dec. 13	\$953,271 \$49.50	19,358 sellout	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	United Center, Chicago Jan. 18	\$934,719 \$85, \$39.50	14,770 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, KARL DENSON'S TINY UNIVERSE	MCI Center, Washington, D.C. Dec. 22	\$887,733 \$49.50	18,166 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	ARCO Arena, Sacramento, Calif. Dec. 8	\$832,642 \$75, \$35	12,893 sellout	Clear Channel Entertainment
PHISH	Madison Square Garden, New York Dec. 31	\$824,940 \$45	18,966 sellout	Clear Channel Entertainment
DAVE MATTHEWS BAND, JASON MRAZ	St. Pete Times Forum, Tampa, Fla. Dec. 10	\$814,374 \$49.50	16,634 18,794	Clear Channel Entertainment, in-house
AEROSMITH, ANDREW W.K.	Joe Louis Arena, Detroit Dec. 13	\$811,910 \$75, \$35	14,501 15,780	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	CSU Convocation Centre, Cleveland Dec. 7-8	\$763,573 \$42.50, \$29.50	21,032 23,970 three shows	Clear Channel Entertainment
AEROSMITH, ANDREW W.K.	MCI Center, Washington, D.C. Dec. 21	\$749,505 \$75, \$37.50	13,689 sellout	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	American Airlines Center, Dallas Jan. 20	\$727,205 \$75, \$35	13,550 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	HP Pavilion, San Jose, Calif. Dec. 11	\$716,750 \$79.75, \$49.75	10,860 12,802	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	SBC Center, San Antonio Jan. 23	\$709,575 \$75, \$35	12,695 sellout	Clear Channel Entertainment
SHAKIRA, PAY THE GIRL	Compaq Center, Houston Jan. 22	\$702,205 \$75, \$35	12,735 sellout	Clear Channel Entertainment
AEROSMITH, ANDREW W.K.	Target Center, Minneapolis Dec. 10	\$682,498 \$76.75, \$36.75	12,677 18,026	Clear Channel Entertainment
CHER, CYNDI LAUPER	KeyArena, Seattle Dec. 16	\$682,303 \$79.75, \$34.75	10,291 11,264	Clear Channel Entertainment
THE OTHER ONES, ROBERT HUNTER	Henry J. Kaiser Arena, Oakland, Calif. Dec. 5-6	\$671,500 \$42.50	15,953 two sellouts	Clear Channel Entertainment
ELTON JOHN	Centennial Garden Arena, Bakersfield, Calif. Jan. 18	\$644,933 \$69.50, \$49.50	10,209 sellout	Nederlander Organization
CREED	Allstate Arena, Rosemont, Ill. Dec. 29	\$611,300 \$50	12,820 15,607	Clear Channel Entertainment
ANITA BAKER	Westbury Music Fair, Westbury, N.Y. Dec. 17-18, 20-21	\$558,422 \$58	10,687 10,968 four shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, KARL DENSON'S TINY UNIVERSE	Blue Cross Arena, Rochester, N.Y. Dec. 16	\$556,128 \$48	11,696 12,646	Clear Channel Entertainment
STRING CHEESE INCIDENT, MICHAEL FRANTI, SPEARHEAD, GOMEZ, KELLER WILLIAMS	Bill Graham Civic Auditorium, San Francisco Dec. 28-29, 31	\$550,443 \$60, \$32.50	14,451 25,500 three shows	Clear Channel Entertainment
CHER, CYNDI LAUPER	Idaho Center, Nampa, Idaho Dec. 18	\$540,972 \$68, \$42.50	9,247 sellout	Clear Channel Entertainment
AEROSMITH, ANDREW W.K.	Pepsi Center, Denver Dec. 8	\$531,014 \$79.50, \$35	8,381 15,945	Clear Channel Entertainment
CHER, CYNDI LAUPER	Centennial Garden Arena, Bakersfield, Calif. Dec. 7	\$511,125 \$67.25, \$37.25	8,720 sellout	Clear Channel Entertainment, Nederlander Organization
TRANS-SIBERIAN ORCHESTRA	Beacon Theatre, New York Dec. 21-23	\$447,439 \$58, \$35	10,439 11,371 four shows three sellouts	Clear Channel Entertainment
Y100 FESTIVAL: COLDPLAY, NEW FOUND GLORY, GOOD CHARLOTTE, QUEENS OF THE STONE AGE, & OTHERS	First Union Center, Philadelphia Dec. 15	\$407,254 \$38.50, \$19.50	11,891 15,182	Clear Channel Entertainment
COUNTING CROWS, TOAD THE WET SPROCKET	Warfield Theatre, San Francisco Dec. 16-17, 20-22	\$393,750 \$35	11,250 five sellouts	Clear Channel Entertainment
TORI AMOS, HOWIE DAY	Bill Graham Civic Auditorium, San Francisco Dec. 20-21	\$338,496 \$39.50, \$29.50	9,678 two sellouts	Clear Channel Entertainment
CREED, OUR LADY PEACE	Delta Center, Salt Lake City Dec. 10	\$326,234 \$48.50, \$38.50	8,053 14,350	Clear Channel Entertainment
GAITHER HOMECOMING	Nationwide Arena, Columbus, Ohio Dec. 7	\$280,272 \$28.50, \$15.50	14,337 19,171	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Tweeter Center on the Waterfront, Camden, N.J. Dec. 14	\$277,896 \$48.50, \$39.50	6,520 6,773	Clear Channel Entertainment

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TOURING

# Venue Views™

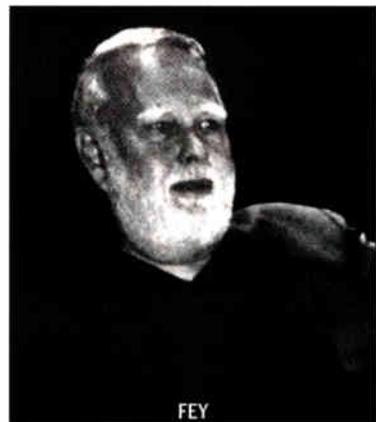


by Ray Waddell

**STILL ON:** Dennis Arfa, responsible agent for Billy Joel at Artists Group International, says Joel's Jan. 26 car accident near Sag Harbor in Long Island, N.Y., was a "non-event," and no dates on the upcoming 35-date Joel/Elton John Face to Face tour will be affected. Arfa says, "Billy's fine, and everything is as normal." The Joel/John pairing is the most financially successful co-headlining tour of all time, and the 2003 trek begins Feb. 21 at the Birmingham/Jefferson Civic Center in Birmingham, Ala. The tour plays several secondary markets this time around, including Fargo, N.D.; Ames, Iowa; and Raleigh, N.C.

**HOT STUFF:** In other news from Artists Group International, Shakira's debut headlining tour of North America, produced by Clear Channel Entertainment, has been a major success. Shakira wraps in the U.S. Feb. 6 in Laredo, Texas, then begins a run south of the border Feb. 9 in Guadalajara, Mexico. She will play dates in Colombia, Ecuador, Peru, and the Caribbean before heading to Europe and kicking off a tour March 28 in Paris. Middle Eastern and Asian dates are also planned.

**BUT WHAT DO YOU REALLY THINK?** Veteran promoter Barry Fey, Denver-based senior VP of talent at House of Blues (HOB) Concerts, blamed the consolidation of the concert-promo-



tion business for spiking ticket prices during his keynote address at the INTIX conference, held Jan. 21-24 in Denver (see story, page 19). After reminiscing about promoting a \$6 Jimi Hendrix show in 1969, Fey held up a mock "Wanted!" poster of Bob Sillerman, who aggressively bought many indie promoters during the late '90s while building SFX (which Clear Channel later acquired). According to Fey, shared resources among these few powerful promotion companies offered artists higher guarantees. And in order to afford the meatier deals, he opined,

promoters drove up ticket prices. "Concerts used to be religion, but now they are just another form of entertainment, which is too damn expensive," Fey told *Billboard* after his speech. "I don't know what to do, though, except just say no to [performers]. The convenience charges are now more than the tickets used to be." The always-outspoken Fey once was the promoter kingpin of Denver, where his Feyline Productions dominated the market in the '70s, '80s, and early '90s.

**BACK TO THE SANITARIUM?** Sources say Metallica is putting together another metal fest stadium package similar to 2000's Summer Sanitarium outing. Metallica last toured in 2000, taking in \$40.5 million from only 20 shows. About a dozen of them were Summer Sanitarium dates featuring Kid Rock, Korn, and others and a brief run of sold-out arena shows in January that year.

**COLDPLAY IS HOT:** The University of Miami's new Convocation Center hosted its first concert, a Jan. 22 sellout from Coldplay, which grossed \$194,764 and drew 5,947.

**BIG IN BOULDER:** Eric Pirritt has been promoted to head talent buyer for the Fox Theatre in Boulder, Colo. Don Strasburg, who opened the Fox and was its talent buyer for more than 10 years, will continue as a consultant to the venue's operations. Pirritt began at the Fox nearly four years ago, handling a portion of the street promotion and booking area rooms like 'Round Midnight and Tulagi. This past year saw Pirritt focusing primarily on the Fox, as well as representing those bands booked in Boulder throughout the state of Colorado.

**PRONUNCIATION NOT NEEDED:** Latin Grammy winners Aterciopelados begin their U.S. tour Feb. 19 at SOB's in New York. Additional concerts are confirmed for the Ritz in Elizabeth, N.J. (22); HOB in Chicago (25); the Palace in Los Angeles (27); HOB in Anaheim, Calif. (28); and 4th & B in San Diego (March 1).

**PARAGON OF PRODUCTION:** Paragon Entertainment Group president Richard O. Hoag will explore emerging trends in event production as the keynote speaker at EventPro Forum, the conference for event production pros, Feb. 17-20 at Green Valley Ranch Resort & Spa in Las Vegas.

Additional reporting by Susanne Ault in Denver.

## Rhythm, Rap, and The Blues™

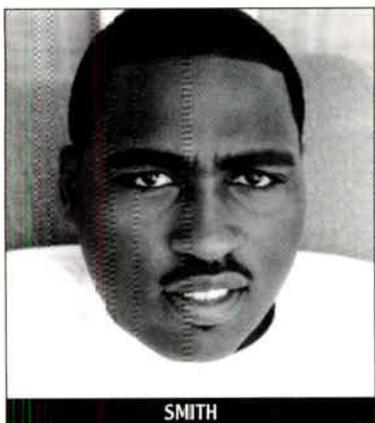


by Gail Mitchell

**INDUSTRY BRIEFS:** Stephen Hill segues from VP to senior VP of music programming at BET. Since making its transition from Washington, D.C., to New York, the network's music division has launched such shows as *106 & Park* and *Access Granted* . . . Persaud Brothers Entertainment establishes Wylde Chylde Entertainment, a youth-targeted management company for artists and producers. With offices in New York, Los Angeles, and Atlanta, the new firm is headed by president Mark Persaud and is sister to the youth-aimed advertising/marketing company Persaud Brothers. Contact: 212-333-7195.

Wylde Chylde producers the Smith Brothers and Raekwon recently collaborated on "The Smith Brothers," a single that will appear on the latter's album, due this summer.

**BERT'S BEAT:** Yes, he's Brandy's husband and cousin to Rodney Jerkins. But familial ties aside, Robert "Big Bert" Smith is busy forging his own identity as a producer. "I try to approach each project differently," the L.A.-based Smith says. "But overall I go for a more simplified, less computerized sound. More authentic with warm drums, piano, and bass lines. I like taking it back to the old school with a little more street."



SMITH

Five years into his mission, Smith has worked with Toni Braxton, Dave Hollister, and Kelly Rowland; his upcoming Big Bert Entertainment schedule includes projects with Brandy, Usher, Angie Stone, Whitney Houston, and Blaque, who recently signed with Elektra. "I see myself as R&B, hip-hop, rock, country . . . I don't put a limit on anything," says Smith, who originally wanted to join his dad's trucking company.

A major pet project is his newly launched charity, All God's Children. Based in Pleasantville, N.J., the organization "gives children a way

out" through mentoring, after-school activities, and other programs.

**ON THE RECORD:** Black Ice, Def Jam's first spoken-word artist, says his eponymous debut is now set for April. "I have a live band that I team up with," he says, "and we create this sound that's not standard hip-hop and not eclectic like the Roots. But it enlightens what I try to do, which is write about my life experiences while making sure people are entertained." . . . Artists Jocelyn Enriquez and Rome will release new projects via Bayside Entertainment Distribution. Enriquez's *All My Life* is set for Feb. 11; Rome's *Do It* arrives March 11.

**MEETING OF THE MINDS:** Several urban industry-related gatherings dot this year's calendar. Melding music and movies, the Salute to the Blues bows Feb. 7 at New York's Radio City Music Hall with India Arie, Natalie Cole, Solomon Burke, Angie Stone, B.B. King, Mos Def, and others in tow. Benefiting the Blues Music Foundation, the concert is being filmed for later distribution with Antoine Fuqua (*Training Day*) as director and Martin Scorsese (*Gangs of New York*) as executive producer.

R&B, hip-hop, and gospel take center stage April 3-5 at Houston's Radisson Hotel Astrodome Convention Center for the fifth annual Omni Music Festival 2003. Presented by Mathew Knowles' Music World Music, the festival combines music with informational panels in partnership with such sponsors as Pepsi, Radio One, Hispanic Broadcasting Corp., Anheuser-Busch, and Continental Airlines, among others. Contact Omni MusicGroup's Gary Wade at 713-222-7891.

Soon thereafter is the 25th annual Black College Radio (BCR) convention (April 11-12), presented by the National Assn. of Black College Broadcasters. The host site is Atlanta's Clark University; sponsors include Universal/Motown and VP Records. In honor of its silver celebration, BCR will inaugurate a hall of fame honoring student air personalities/producers and also award scholarships. For more info, call 212-587-1990 or 404-523-6136.

Dovetailing with BCR's confab is the first national Urban Hip-Hop Music Festival (April 12-13 at Atlanta's Turner Field). It is being cross-promoted with Russell Simmons' April 11 Hip-Hop Summit in Atlanta. For details, visit urbanhiphopmusicfest.com.

# Freeway Moves At High Speed

## Roc-a-Fella/Def Jam Rapper Keeps 'Rocking' With New CD

BY RASHAUN HALL

Philadelphia's neo-soul explosion of the past few years may have some music fans thinking that every Philadelphia musician is about that particular genre. Not so. The city's hardcore rap traditions are alive and well with Roc-a-Fella/Def Jam artist Freeway, who makes his debut Feb. 25 with *Philadelphia Freeway*.

Like many of today's up-and-coming MCs, Freeway built his reputation with guest appearances. "Rock the Mic," his collaboration with fellow Philadelphia and Roc-a-Fella recording artist Beanie Sigel, served as his introduction to a national audience. The single peaked at No. 16 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"We did that down in Miami," Freeway says of the collaboration. "We were just doing songs. Nobody knew that that was going to be like that. When it started to blow up, it was crazy. I appreciated that. It wasn't anything special. I heard the beat, we made a hook to it, I laid my rhymes, and Beans heard it and wanted to get on it, so we made it happen."

### LINING UP SUCCESS

Roc-a-Fella product manager Emmanuelle Cuny-Panicker believes such guest appearances enabled the setup of *Philadelphia Freeway*. "That, along with [songs like] '1-900-Hustler' and 'Burnin' Up,' helped build his visibility," Cuny-Panicker says. "'Rock the Mic' did so much at both radio and video in terms of building his name."

Freeway followed the success of "Rock the Mic" with his own lead single, "Line 'Em Up." Featuring Roc-a-Fella labelmate Young Chris, the single peaked at No. 86 on the Hot R&B/Hip-Hop Singles & Tracks chart.

"I just heard the beat, and it came to me—'Line 'em up. Shut 'em down,'" Freeway says. "From there, I ran with the concept. Then Young Chris came to the studio and he was feeling it, so I let him get on."

Despite the successful collaborations, Freeway is quick to note that there is more to his debut set than special-guest pairings. "The majority of my album is me vibing. Everybody fell back, and they let me do me. The collaborations are when cats were there with me and feeling me."

### FREEWAY HITS THE PROMO ROAD

Roc-a-Fella has arranged for a retail promotion to piggyback 50 Cent's *Get Rich or Die Tryin'*. *Philadelphia Freeway* samplers will be bundled with 40,000 copies of the album, due Feb. 11. Roc-a-Fella

has also planned a three-week TV advertising campaign at BET and MTV that will launch a week before release, and Freeway is scheduled to make a number of TV appearances, including on *Rap City*, the week of release.



FREEWAY

According to Cuny-Panicker, Freeway, who is managed and booked by Troy Carter of Philadelphia-based Erving Wonder Management, embarked on a pre-pro-

motional tour Jan. 27, where he is meeting with PDs and music directors in major markets across the country.

On the new-media front, there will be an insert with the CD that will enable fans to connect to the Roc-a-Wear Web site to receive a 40% discount off selected State Property merchandise.

With the success of such Roc-a-Fella artists as Beanie Sigel, DJ Clue, Cam'ron, and Jay-Z, Freeway believes he is now in a position to follow in their footsteps.

"It's been crazy," he says. "It's what I've always wanted—a chance to get a position and do my thing. I've learned a lot. I've seen a lot, and I've been a lot of places."

The rapper says those experiences have served as the inspiration for *Philadelphia Freeway*. "It's a breath of fresh air," he says of the set. "It's something out of the ordinary. It's not the normal album that you would hear from a cat. It's the same shit, but I'm bringing it totally different."

FEBRUARY 8 2003		Billboard™ HOT RAP TRACKS™		Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist	
1	3	5	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	50 Cent	1 Week At Number 1
2	2	7	MESMERIZE MURDER INC./DEF JAM/UMRG	Ja Rule Featuring Ashanti	
3	6	16	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent	
4	7	7	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
5	1	15	AIR FORCE ONES FD/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee	
6	4	11	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac	
7	5	16	'03 BONNIE & CLYDE ROC-A-FELLA/DEF JAM/UMRG	Jay-Z Featuring Beyonce Knowles	
8	8	22	WORK IT THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott	
9	9	11	MADE YOU LOOK ILL WILL/COLUMBIA	Nas	
10	11	9	PARADISE DEF JAM/UMRG	LL Cool J Featuring Amerie	
11	13	12	SATISFACTION RUFF RYDERS/INTERSCOPE	Eve	
12	10	12	DO THAT... CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy	
13	15	8	SICK OF BEING LONELY MCA	Field Mob	
14	17	7	TELL ME (WHAT'S GOIN' ON) ARTISTDIRECT	Smilez & Southstar	
15	12	18	LOSE YOURSELF SHADY/INTERSCOPE	Eminem	
16	14	11	MAKE IT CLAP JRM/G	Busta Rhymes Featuring Spliff Star	
17	16	22	WHEN THE LAST TIME STAR TRAK/ARISTA	Clipse	
18	20	5	COME CLOSE TO ME MCA	Common Featuring Mary J. Blige	
19	18	31	GIMME THE LIGHT 2 HARV/WP/ATLANTIC	Sean Paul	
20	23	2	SUPERMAN WEB/AFTERMATH/INTERSCOPE	Eminem	
21	NEW		THE JUMP OFF QUEEN BE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks	
22	21	3	WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse	
23	NEW		BEAUTIFUL ODDGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	
24	22	10	NO LETTING GO GREENLEAVES/WP/ATLANTIC	Wayne Wonder	
25	19	25	LUV U BETTER DEF JAM/UMRG	LL Cool J	

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.

FEBRUARY 8  
2003

# Billboard TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	7	<b>NUMBER 1</b> AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	6 Weeks At Number 1 I Care 4 U	1	50	51	61	22	TRINA SLIP-N-SLIDE/ATLANTIC 83517/AG (11.98/17.98)	Diamond Princess	5
2	3	3	11	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	51	50	53	7	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	43
3	2	4	10	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJMG (12.98/18.98)	The Last Temptation	2	52	46	43	7	LIL' FLIP ▲ SUCKAFREE/LUUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
4	4	2	7	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1	53	53	40	10	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6
5	5	6	6	TYRESE J 20041/RMG (12.98/18.98)	I Wanna Go There	5	54	42	48	18	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
6	7	9	9	JENNIFER LOPEZ ▲ <sup>2</sup> EPIC 85231 (18.98 EQ CD)	This Is Me...Then	6	55	58	57	13	TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12.98/18.98)	One Man	4
7	6	5	9	2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1	56	69	69	11	<b>PACESETTER</b> FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11
8	8	7	11	SOUNDTRACK ▲ <sup>3</sup> SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	57	54	41	12	DEBORAH COX J 20014/RMG (12.98/18.98)	The Morning After	7
9	10	10	11	JAY-Z ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	58	55	60	22	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1
10	17	22	14	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	59	64	71	22	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
11	15	11	18	JUSTIN TIMBERLAKE ▲ <sup>2</sup> JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	60	57	58	18	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
12	13	12	18	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	61	61	63	18	MUSIQ ▲ DEF SOUL 586772*/DJMG (12.98/18.98)	Juslisten (Just Listen)	1
13	11	13	13	NELLY ▲ <sup>5</sup> FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	62	56	44	18	ERICK SERMON J 20050*/RMG (12.98/18.98)	React	13
14	18	16	7	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4	63	62	59	18	VARIOUS ARTISTS HIDDEN BEACH 87124*/TEPC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
15	9	8	7	WHITNEY HOUSTON ▲ ARISTA 14747 (18.98)	Just Whitney...	3	64	60	56	18	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	2
16	16	21	14	EMINEM ▲ <sup>7</sup> WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	65	59	55	18	ROYCE DA 5'9" GAMEIN THE PAINT 8475*/KDCB (18.98 CD) [M]	Rock City	29
17	14	17	7	B2K ● T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3	66	68	80	18	DA HEADBUSSAZ FEHYNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15
18	21	15	9	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	12	67	66	77	18	SCARFACE RAP-A-LOT/NOI TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
19	19	20	9	DRU HILL DEF SOUL 063377*/DJMG (12.98/18.98)	Oru World Order	2	68	67	62	18	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	3
20	23	23	9	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11	69	75	67	18	SHAGGY ● BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	14
21	20	19	9	MARIAH CAREY ▲ MDNARC/ISLAND 063467*/DJMG (12.98/18.98)	Charmbracelet	2	70	83	74	18	XZIBIT ● LOUD/COLUMBIA 85925*/CRG (12.98 EQ/18.98)	Man vs Machine	1
22	34	36	3	<b>GREATEST GAINER</b> 50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	22	71	63	51	18	WC DEF JAM 170071*/DJMG (12.98/18.98)	Ghetto Heisman	7
23	34	36	3	<b>HOT SHOT DEBUT</b> SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star	23	72	77	85	18	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2
24	32	31	11	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	16	73	73	64	18	DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3
25	28	30	11	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	23	74	65	66	18	40 GLOCC EMPIRE MUSICWORKS 39056 (18.98 CD) [M]	The Jakal	65
26	22	14	9	SNOOP DOGG ● DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Boss	3	75	71	75	18	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3
27	25	24	9	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/DJMG (12.98/18.98)	Paid In Full	10	76	74	68	18	SOUNDTRACK FOX/JIVE 41810/ZOMBA (12.98/18.98)	Drumline	61
28	24	26	9	VARIOUS ARTISTS DREAMWORKS 450026*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10	77	70	70	18	SOUNDTRACK ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	16
29	30	28	7	COMMON MCA 113114* (18.98 CD)	Electric Circus	9	78	79	82	18	VARIOUS ARTISTS CASH MONEY/UNIVERSAL 860933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21
30	27	25	7	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	13	79	91	89	18	DOTTIE PEOPLES ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie	68
31	26	33	4	SOUNDTRACK HOLLYWOOD 162369 (18.98 CD)	Deliver Us From Eva	26	80	78	83	18	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
32	29	29	8	NEXT J 20016/RMG (12.98/18.98)	The Next Episode	29	81	90	93	18	PASTOR TROY MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	Universal Soldier	2
33	33	27	10	TONI BRAXTON ● ARISTA 14749 (12.98/18.98)	More Than A Woman	5	82	86	90	18	TOO SHORT SHORT/JIVE 41816/ZOMBA (11.98/17.98)	What's My Favorite Word?	8
34	39	37	13	SEAN PAUL 2 HARD/VP/ATLANTIC 836207*/AG (9.98/13.98)	Dutty Rock	8	83	82	95	18	LUDACRIS ▲ <sup>3</sup> DISTURBING THE PEACE/DEF JAM SOUTH 585446*/DJMG (12.98/19.98)	Word Of Mouf	1
35	12	18	18	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10	84	97	73	18	VARIOUS ARTISTS DISTURBING THE PEACE/DEF JAM SOUTH 063205*/DJMG (12.98/18.98)	Ludacris Presents Disturbing The Peace: Golden Grain	1
36	35	35	7	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	85	99	79	18	ISYSS ARISTA 14731 (12.98/18.98)	The Way We Do	12
37	38	42	14	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	14	86	85	88	18	STEVIE WONDER MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	28
38	52	50	14	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4	87	81	65	18	VARIOUS ARTISTS MURDER INC./DEF JAM 063411*/DJMG (12.98/18.98)	Irv Gotti Presents The Remixes	5
39	31	—	7	BENZINO SURRENDER/ELEKTRA 62827/EEG (18.98 CD)	Redemption	31	88	87	—	18	PROJECT PAT HYPNOTIZE MINDS/LUUD/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	5
40	37	38	10	LL COOL J DEF JAM 063219*/DJMG (12.98/18.98)	10	1	89	94	72	18	JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA (11.98/17.98) [M]	Blessed By Association	38
41	40	32	13	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	4	90	91	—	18	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2
42	36	34	10	VARIOUS ARTISTS DEF JAM 063546/DJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	31	91	92	92	18	SOUNDTRACK HOLLYWOOD 162378 (18.98 CD)	Friday After Next	23
43	47	45	10	K-CI & JOJO MCA 113069* (18.98 CD)	Emotional	18	92	92	92	18	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
44	45	46	10	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	93	76	84	18	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 42762/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
45	44	52	10	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2	94	89	—	18	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28
46	49	49	7	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	95	87	78	18	CRAIG DAVID ● WILDSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	17
47	48	39	7	GZA/GENIUS MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	21	96	84	76	18	DEVIN J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying Ta Live	11
48	43	47	10	AMERIE RISE/COLUMBIA 85989*/CRG (12.98 EQ CD)	All I Have	2	97	72	91	18	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
49	41	54	14	ASHANTI ▲ <sup>3</sup> MURDER INC./AJM 586830*/DJMG (12.98/18.98)	Ashanti	1	98	98	—	18	SOULJA SLIM CUT THROAT COMMUNITY 5819 (17.98 CD)	Years Later	72
							99	88	81	18	SCARFACE DEF JAM SOUTH 586909*/DJMG (12.98/18.98)	The Fix	1
							100				BRIAN MCKNIGHT MOTOWN 066114/UMRG (12.98/18.98)	1989—2002: From There To Here	21

FEBRUARY 8  
2003

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan					Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan						
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	16	<b>NUMBER 1</b> EMINEM ▲ WEB/AFTERMATH 490698*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	101	16	16	132	NELLY ▲ <sup>6</sup> FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	132
2	3	355	2PAC ▲ <sup>8</sup> DEATH ROW 63008*/KDCB (19.98/25.98)	All Eyez On Me	355	22	4	150	MARY J. BLIGE ▲ <sup>3</sup> UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	150
3	5	214	2PAC ▲ <sup>9</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	214	15	4	17	LIL' FLIP SUCKAFREE/LUUD/COLUMBIA 87095/CRG (11.98 EQ/16.98) [M]	The Leprechaun	17
4	1	241	MAKAVELI ▲ <sup>4</sup> DEATH ROW 63012*/KDCB (12.98/17.98)	The Don Killuminati: The 7 Day Theory	241	16	10	149	DR. DRE ▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	149
5	8	333	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	333	17	18	22	THE TEMPTATIONS MOTOWN 153626/UMRG (6.98/11.98)	The Best Of The Temptations: 20th Century Masters The Millennium Collection Vol. 2	22
6	7	148	EMINEM ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	148	18	19	124	TWISTA ● CREATOR'S SWAY/ATLANTIC 92757*/AG (11.98/17.98) [M]	Adrenaline Rush	124
7	13	86	R. KELLY ▲ <sup>6</sup> JIVE 41705/ZOMBA (12.98/18.98)	tp-2.com	86	19	17	328	KEITH SWEAT ▲ <sup>2</sup> VINENTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	328
8	6	325	BOB MARLEY AND THE WAILERS ▲ <sup>10</sup> TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend	325	20	—	18	MARVIN GAYE MOTOWN 153732/UMRG (6.98/11.98)	The Best Of Marvin Gaye: 20th Century Masters The Millennium Collection Volume 2	18
9	11	120	DONNIE MCCLURKIN ▲ <sup>4</sup> VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	120	21	20	262	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	262
10	12	410	AL GREEN ▲ HITHE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	410	22	14	377	THE NOTORIOUS B.I.G. ▲ <sup>4</sup> BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	377
11	15	265	THE NOTORIOUS B.I.G. ▲ <sup>10</sup> BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	265	23	24	67	NAS ▲ COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	67
12	9	255	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	255	24	—	126	MARY MARY ▲ C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	126
						25	—	189	R. KELLY ▲ <sup>6</sup> JIVE 41527/ZOMBA (11.98/17.98)	12 Play	189

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 Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold), 1 million units (Platinum), 2 million units (Diamond). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 2 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: C Certification for net shipment of 100,000 units (Dro), P Certification for net shipment of 200,000 units (Platino), M Certification for net shipment of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION	Nielsen Broadcast Data Systems	The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores, and playlists from select non-monitored radio stations.	Nielsen SoundScan	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	Artist	PEAK POSITION		
																		PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL
1	1	1	<b>MISS YOU</b> T.BISHOP (T.BISHOP, J.AUSTIN)	Aaliyah	1				<b>I DON'T GIVE A @#&amp;%</b> LIL JON (J.SMITH, S.NORRIS, M.TYLER, A.HENDERSON)	Lil Jon & The East Side Boyz Featuring Mystikal & Krizzie Bone	51	51	51	<b>HIT THE FREEWAY</b> THE NEPTUNES (P.WILLIAMS, C.HAWKINS)	Toni Braxton Featuring Loon	32	49	47	
2	4	7	<b>IN DA CLUB</b> DR. DRE (C.JACKSON, A.YOUNG, M.ELIZONDO)	50 Cent	2				<b>X GON' GIVE IT TO YA</b> SHATEK (E.SIMMONS, S.KING)	DMX	53	61	67	<b>ALL I NEED</b> COOL & DRE (J.CARTAGENA, A.LYONS, M.VALENZANO, J.EADY, W.LOVETT, S.HARRIS, T.LEWIS)	Fat Joe Featuring Tony Sunshine & Armageddon	54	54	55	
3	2	3	<b>IGNITION</b> R.KELLY (R.KELLY)	R. Kelly	2				<b>WHAT WE DO</b> JUST BLAZE (L. PRIDDEN, J. SMITH, S. CARTER, D. GRANT, S. SCARBOROUGH)	Freeway Featuring Jay-Z & Beanie Sigel	47	62	56	<b>I KNOW WHAT YOU WANT</b> RICK ROCK (T.SMITH, W.LEWIS, R.MCNAIRE, L.JONES, R.FISHER, R.THOMAS)	Busta Rhymes Featuring Mariah Carey & The Flipmode Squad	56	73	—	
4	8	12	<b>WANKSTA</b> J.FREEMAN (C.JACKSON, J.FREEMAN)	50 Cent	4				<b>DEEP</b> TRILEY (T.RILEY, R.STANARD, C.BLACK)	BLACKstreet	51	57	53	<b>MA, I DON'T LOVE HER</b> THE NEPTUNES (P.WILLIAMS, C.HUGO)	Clipse Featuring Faith Evans	54	69	69	
5	6	10	<b>MESMERIZE</b> C.SANTANA, IRVY GOTTI (J.ATKINS, A.DOUGLAS, A.PARKER, L.LORENZO, T.BELL, L.CREED)	Ja Rule Featuring Ashanti	5				<b>B R RIGHT</b> K.WEST (K.TAYLOR, W.ROBERTS, C.BRIGGOS)	Trina Featuring Ludacris	52	60	52	<b>THIS VERY MOMENT</b> D.DOBSON, T.OWENS, T.OWENS, D.DOBSON	K-Ci & JoJo	60	68	68	
6	5	4	<b>LOVE OF MY LIFE (AN ODE TO HIP HOP)</b> E.BADU, R.SAAGI (R.SAAGI, Q.E.BADU, J.POYSER, R.C.OZUNA, G.STANDRIDGE, M.CHINWHA, R.L.LYNN)	Erykah Badu Featuring Common	1				<b>SUPERMAN</b> EMINEM (M.MATERS, J.BASS, S.KING)	Eminem	61	64	—	<b>TAKE YOU HOME</b> COOL & DRE (A.MARTINEZ, M.VALENZANO, A.LYONS, K.ROGERS)	Angie Martinez Featuring Kelis	62	65	65	
7	3	2	<b>BUMP, BUMP, BUMP</b> R.KELLY (R.KELLY, SMITH)	B2K & P. Diddy	2				<b>A.D.I.D.A.S.</b> MR. DJ BIG BOI (M.RENDER, Q.SHEATS, A.PATTON)	Killer Mike Featuring Big Boi	63	63	—	<b>BREAK YOU OFF</b> THE ROOTS (T.TROTTER, A.THOMPSON, L.HUBBARD, K.GRAY, K.JONES, B.KENNEY, T.JOHNSON, J.SCOTT)	The Roots Featuring Musiq	60	70	60	
8	7	6	<b>I SHOULD BE...</b> ROUND TABLE (DRGW PRODUCTIONS, S.SISO, D.FEATHERSTONE, L.AJOYNER, J.ASKEW, M.FEATHERSTONE, C.FEATHERSTONE, M.ANDREWS)	Dru Hill	6				<b>C'MON</b> JUST BLAZE, W.CAMPBELL, J.CAMPBELL (W.CAMPBELL, J.CAMPBELL, J.SMITH, R.GINYARD, JR.)	Mario	65	65	—	<b>CHOPPA STYLE</b> FULL PACK (CHOPPA MASTER P)	Choppa Featuring Master P	66	67	70	
9	15	18	<b>GOSSIP FOLKS</b> TIMBALAND (M.ELLIOTT (M.ELLIOTT, T.MOSLEY, C.BRIGGOS)	Missy "Misdemeanor" Elliott Featuring Ludacris	9				<b>THE MORNING AFTER</b> W.CAMPBELL (D.COX, W.CAMPBELL, J.JAUSTIN, C.BEREA, L.KBEREA, FARMER)	Deborah Cox	63	67	63	<b>ANGEL</b> H.ROAD, A.PEREZ (A.PEREZ)	Amanda Perez	57	68	58	
10	18	19	<b>ALL I HAVE</b> C.ROONEY, RON G.D.MCPHERSON (J. LOPEZ, M.RIDDOCK, C.RICHARDSON, RON G.L.PETERS, W.JEFFERY)	Jennifer Lopez Featuring LL Cool J	10				<b>DAMN</b> POKE & TONE (J.JACKSON, S.J.BARNES, J.C.OLIVIER, O.BRASCO)	Fabulous	69	69	—	<b>BUNNY HOP</b> GAME BEENO, RED BOY (P.BROWN, T.GRIFFEN, D.SPENCER, H.GUILLORY)	Da Entourage	70	71	—	
11	10	9	<b>FABULOUS</b> KAYGEE, E.BERKELEY (K.GIST, E.BERKELEY, B.MUHAMMED, M.BROWN, V.CARSTARPHEN, G.MCFAOEN, J.WHITHEAD)	Jaheim Featuring Tha Ryne	7				<b>IMAGINE THAT</b> KAYGEE, D.LIGHTY (K.GIST, D.LIGHTY, E.FERRELL, R.L.MCCORD)	Next	66	66	66	<b>SAY YES</b> A.HARRIS (M.AMBROSIOUS, N.STEWART, A.HARRIS)	Floetry	72	72	—	
12	9	5	<b>AIR FORCE ONES</b> THE TRACKBOYZ (N.ELLY, K.YUAN, A.L.LEE)	Nelly Featuring Kyjuan, Ali & Murphy Lee	4				<b>I CAN</b> S.REMI (N.JONES, S.GIBBS, R.HAMMOND)	Nas	73	81	84	<b>GIRLFRIEND</b> R.KELLY (TAYLOR, R.KELLY)	B2K	74	74	75	
13	20	24	<b>HOW YOU GONNA ACT LIKE THAT</b> THE UNDERDOGS (T.GIBSON, H.MASON, JR., D.THOMAS, E.DAWKINS)	Tyrese	13				<b>THE BATTLE IS THE LORD'S</b> B.TANKARD, Y.AOAMS (W.M.MCKAY)	Yolanda Adams	75	78	78	<b>THE BATTLE IS THE LORD'S</b> B.TANKARD, Y.AOAMS (W.M.MCKAY)	Jenny From The Block	22	76	61	
14	12	13	<b>MADE YOU LOOK</b> S.REMI (N.JONES, S.GIBBS, J.LORDAN)	Nas	12				<b>THU LOVIN'</b> C.SANTANA, IRVY GOTTI (J.ATKINS, A.PARKER, L.LORENZO, S.WONDER)	Ja Rule Featuring Bobby Brown	16	59	48	<b>FROM THE CHUUCHU TO DA PALACE</b> THE NEPTUNES (C.BROADUS, P.WILLIAMS, C.HUGO, R.KELLY)	Snoop Dogg	31	86	64	
15	11	15	<b>THUGZ MANSION</b> J.JOHNNY "J" (T.SHAKUR, J.JACKSON, S.AURELIUS, A.HAMILTON)	2Pac	10				<b>COT DAMN</b> THE NEPTUNES (G.THORNTON, T.THORNTON, P.WILLIAMS, C.HUGO)	Clipse Featuring Rosco P. Coldchain & Ab-Live	62	79	62	<b>GETCHYA HANDS UP</b> L.SIN (C.HILLS, THOMAS)	E.S.G. & Slim Thug	80	80	80	
16	13	11	<b>DONTCHANGE</b> I.BARIAS, C.HAGGINS, MUSIQ SOULCHILD (MUSIQ SOULCHILD, C.HAGGINS, I.BARIAS, F.ROMANO)	Musiq	3				<b>8 MILE</b> EMINEM (M.MATERS, L.RESTO)	Eminem	54	81	74	75	<b>BIGGER BUSINESS</b> SWIZZ BEATZ (K.DEAN, R.ISLEY, S.COMBS, B.WILLIAMS, J.PHILLIPS, C.BROADUS, B.REESE)	Swizz Beatz Featuring Ron Isley, P. Diddy, Baby, Jadakiss, Snoop Dogg, Cassidy & TQ	72	72	72
17	14	14	<b>PARADISE</b> POKE & TONE (J.T.SMITH, J.C.OLIVIER, S.J.BARNES, M.M.ROGERS, K.BURKE, A.FELDER, N.J.WRIGHT)	LL Cool J Featuring Amerie	14				<b>PIMP JUICE</b> J.EPPERSON (N.ELLY, J.EPPERSON, B.CRUTCHER, C.SMITH)	Nelly	59	83	75	59	<b>FEELIN' YOU (PART II)</b> S.KNOWLES, M.PENN, D.ELLIOTT (S.KNOWLES, M.PENN, V.SANTIAGI)	Solange Featuring N.O.R.E.	73	84	73
18	16	8	<b>WORK IT</b> TIMBALAND (M.ELLIOTT, T.MOSLEY)	Missy "Misdemeanor" Elliott	1				<b>THIS IS MY PARTY</b> MR.FINGAZ, LUNX (J.JACKSON, T.K.GREENE, L.GAYE, D.BRASCO)	Fabulous	59	97	96	<b>LOSE YOURSELF</b> EMINEM (M.MATERS, J.BASS, L.RESTO)	Eminem	4	86	84	
19	17	17	<b>MAKE IT CLAP</b> RICK ROCK (T.SMITH, W.LEWIS, R.THOMAS)	Busta Rhymes Featuring Spliff Star	17				<b>STEP IN THE NAME OF LOVE</b> R.KELLY (R.KELLY)	R. Kelly	65	87	87	87	<b>NEVER SCARED</b> A.JOHNSON (B.BONECRUSHER)	Bonecrusher And His Industry Friends	87	87	87
20	23	25	<b>SICK OF BEING LONELY</b> J.PHA (S.JOHNSON, D.CRAWFORD, P.ALEXANDER)	Field Mob	20				<b>NOTHINS FREE</b> J.SMITH (J.SMITH, S.NORRIS, T.SANDERS, C.LOVE)	Oobie Featuring Lil Jon & The East Side Boyz	61	88	85	83	<b>EVERYBODY</b> LUMBAJACK (H.MCMILLAN)	Hahz The Ripppa	89	89	92
21	24	30	<b>COME CLOSE TO ME</b> THE NEPTUNES (L.LYNN, P.WILLIAMS)	Common Featuring Mary J. Blige	21				<b>SYMPHONY IN X MAJOR</b> RICK ROCK (R.THOMAS, A.JOINER)	Xzibit Featuring Dr. Dre	82	90	82	82	<b>GET UP</b> DJ QUIK (D.BLAKE, N.HALE, E.JEFFERS)	Nate Dogg Featuring Eve	81	90	81
22	22	26	<b>SATISFACTION</b> DR. DRE, M.ELIZONDO (E.JEFFERS, A.YOUNG)	Eve	22				<b>MORE THAN A WOMAN</b> EDDIE F.O.LIGHTY (E.FERRELL, D.LIGHTY, C.LIGHTY, B.MUHAMMED, C.RICHARDSON)	Angie Stone & Joe	63	92	85	80	<b>BREATHE</b> I.MATIJA, A.MARTIN, M.PITTS (A.MARTIN, I.MATIJA, R.BEMBERY, M.BRADFORD, S.HARRIS, A.JOYNER, M.MATERS, C.AZNAVOURI)	Blu Cantrell	83	93	90
23	28	37	<b>CRY ME A RIVER</b> TIMBALAND (J.TIMBERLAKE, T.MOSLEY, S.STORCH)	Justin Timberlake	23				<b>HEADZ UP</b> J.CHAMBERS (J.CHAMBERS, M.CAREN, W.HUGHES, B.SCOTT, R.WILSON, M.ADAMS, V.TISDALE, R.ANTHONY)	Nappy Roots	88	94	88	88	<b>LOVE IZ</b> E.SERMON (E.SERMON, A.GREEN, D.MCDANIELS, J.SIMMONS)	Erick Sermon Featuring Al Green	95	95	—
24	21	21	<b>DO THAT... </b> J.PHA (B.WILLIAMS, V.J.SMITH, P.ALEXANDER)	Baby Featuring P. Diddy	21				<b>JAH IS MY ROCK</b> F.CDNE (F.CDNE, F.A.COSTA, D.MARLEY, C.DODD)	Caribbean Pulse Featuring Damian "Jr. Gong" Marley	96	96	—	96	<b>INCOMPLETE</b> R.MARTIN, L.MARCUS (R.MARTIN, L.MARCUS)	C-lanae	97	97	—
25	19	16	<b>'03 BONNIE &amp; CLYDE</b> K.WEST (S.CARTER, K.WEST, PRINCE D.HARPER, R.HOUSE, T.SHAKUR, T.WRICE)	Jay-Z Featuring Beyonce Knowles	5				<b>GIRL TALK</b> H.USTLE (E.CLEMENT, K.BURRUSS, L.LOPEZA, M.CCLOUD, T.WATKINS)	TLC	23	98	77	71	<b>UP IN DA CLUB 2NITE</b> NU SOUTH (REVENUE, R.WRIGHT, T.MOORE)	Revenue	99	98	77
26	42	—	<b>THE JUMP OFF</b> TIMBALAND (K.JONES, T.MOSLEY, T.KELLY, R.ROGERS)	Lil' Kim Featuring Mr. Cheeks	26				<b>SKILLS</b> DJ PREMIER GURU (K.ELAM, C.MARTIN)	Gang Starr	91	100	91	91	91	91	91	91	
27	27	29	<b>I CARE 4 U</b> TIMBALAND (M.ELLIOTT, T.MOSLEY, C.HAMPTON, H.BANKS)	Aaliyah	3														
28	33	34	<b>WHAT HAPPENED TO THAT BOY</b> THE NEPTUNES (B.WILLIAMS, P.WILLIAMS, C.HUGO, T.THORNTON, G.THORNTON)	Baby Featuring Clipse	28														
29	35	36	<b>TELL ME (WHAT'S GOIN' ON)</b> NASTYLM (R.BAILEY, R.CAMPMAN, DAKARI, T.BELL, L.CREED)	Smilez & Southstar	29														
30	32	27	<b>WHEN THE LAST TIME</b> THE NEPTUNES (T.THORNTON, G.THORNTON, P.WILLIAMS, C.HUGO)	Clipse	8														
31	26	23	<b>GIMME THE LIGHT</b> TROYTON, DADDY REDS (S.HENRIQUES, T.RAMI)	Sean Paul	3														
32	41	49	<b>LAUNDROMAT</b> R.KELLY (R.KELLY)	Nivea	32														
33	34	41	<b>EMOTIONAL ROLLERCOASTER</b> J.BERVINE (V.S.GREEN, E.ROBERSON, D.SUNLADE)	Vivian Green	33														
34	36	42	<b>REALEST NIGGAZ</b> DJ WHOO, KID, RED SPYDA (C.WALLACE, C.JACKSON)	50 Cent Featuring The Notorious B.I.G.	34														
35	29	31	<b>ONE OF THOSE DAYS</b> SHE KSPERE, P.STEWART (K.BRIGGS, P.STEWART, D.REYNOLDS, E.J.ISLEY, M.ISLEY, J.ISLEY, R.ISLEY, C.JASPER)	Whitney Houston	29														
36	25	20	<b>LOSE YOURSELF</b> EMINEM (M.MATERS, J.BASS, L.RESTO)	Eminem	4														
37	37	33	<b>NO LETTING GO</b> S.MARSDEN (V.CHARLES, S.MARSDEN)	Wayne Wonder	33														
38	55	79	<b>EXCUSE ME MISS</b> THE NEPTUNES (S.CARTER, P.WILLIAMS, C.HUGO)	Jay-Z	38														
39	39	44	<b>GUESS WHAT</b> R.KELLY (R.KELLY)	Syleena Johnson	39														
40	31	22	<b>LUV U BETTER</b> THE NEPTUNES (J.T.SMITH, P.WILLIAMS, C.HUGO)	LL Cool J	1														
41	30	28	<b>TALKIN' TO ME</b> R.HARRISON (R.HARRISON)	Amerie	18														
42	52	54	<b>BEAUTIFUL</b> THE NEPTUNES (C.BROADUS, P.WILLIAMS, C.HUGO)	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	42														
43	46	38	<b>HE IS</b> J.NILE, THE PHANTOM (J.NILE, V.J.SMITH)	Heather Headley	38														
44	40	40	<b>THUG HOLIDAY</b> D.BANNER (M.YOUNG, L.SCOTT, D.BANNER)	Trick Daddy Featuring LaTocha Scott	40														
45	53	57	<b>HELL YEAH</b> R.KELLY (R.KELLY, BABY)	Ginuwine Featuring Baby	45														
46	38	35	<b>DON'T MESS WITH MY MAN</b> B.M.COX (B.M.COX, B.CASEY, B.CASEY)	Nivea Featuring Brian & Brandon Casey	25														
47	48	45	<b>STINGY</b> B.M.COX (B.M.COX, J.PERRY, J.AUSTIN)	Ginuwine	7														
48	45	46	<b>ROCK THE PARTY</b> M.WINANS (R.GROTT, M.WINANS, M.JONES, M.C.JONES)	Benzino	28														
49	44	39	<b>DILEMMA</b> BAM, R.BOWSER (K.GAMBLE, B.SIGLER, NELLY, BAM, R.BOWSER)	Nelly Featuring Kelly Rowland	1														
50	56	74	<b>THAT GIRL</b> K.PAUL (K.PAUL, QUE)	Marques Houston	50														

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). 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 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. \*Indicates unavailable, in which case, catalog number is for. \*\*Indicates unavailable, in which case, catalog number is for. \*\*Indicates unavailable, in which case, catalog number is for. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 8  
2003

# Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	26	42	2	<b>The Jump Off</b>	L.I. KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	51	48	32	<b>Dilemma</b>	NELLY FEAT. KELLY ROWLAND (FO' REEL/UNIVERSAL/UMRG)
2	3	7	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	27	26	37	<b>I Care 4 U</b>	AALIYAH (BLACKGROUND)	52	64	3	<b>X Gon' Give It To Ya</b>	DMX (BLOODLINE/DEF JAM/UMRG)
3	2	15	<b>Ignition</b>	R. KELLY (JIVE)	28	32	8	<b>What Happened To That Boy</b>	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	53	65	15	<b>What We Do</b>	FREEMAN (ROC-A-FELLA/DEF JAM/UMRG)
4	8	20	<b>Wanksta</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	29	36	10	<b>Tell Me (What's Goin' On)</b>	MILLIEZ & SOUTHSTAR (ARTISTDIRECT)	54	71	2	<b>I Know What You Want</b>	BUSTA RHYMES (JIVE)
5	5	26	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERYKAH BADU FEAT. COMMON (FOX/MCA)	30	33	25	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)	55	56	10	<b>Deep</b>	BLACKSTREET (DREAMWORKS/INTERSCOPE)
6	6	8	<b>Mesmerize</b>	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	31	34	15	<b>Emotional Rollercoaster</b>	VIVIAN GREEN (COLUMBIA)	56	55	9	<b>I Don't Give A @#&amp;%</b>	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
7	4	13	<b>Bump, Bump, Bump</b>	B2K FEAT. P. DIDDY (T.U.G./EPIC)	32	40	7	<b>Laundromat</b>	NIVEA (JIVE)	57	54	7	<b>All I Need</b>	FAT JOE (TERROR SQUAD/ATLANTIC)
8	7	19	<b>I Should Be...</b>	DRU HILL (DEF SOUL/UMRG)	33	35	8	<b>Realest Niggaz</b>	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	58	68	8	<b>This Very Moment</b>	K-CI & DJJ (HELLYWOOD/MCA)
9	16	8	<b>Gossip Folks</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	34	27	42	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOWZ/HARD/VP/ATLANTIC)	59	59	2	<b>Superman</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)
10	15	9	<b>All I Have</b>	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	35	53	3	<b>Excuse Me Miss</b>	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	60	74	6	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
11	10	20	<b>Fabulous</b>	JAHMEI FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	36	29	14	<b>One Of Those Days</b>	WHITNEY HOUSTON (ARISTA)	61	60	12	<b>B R Right</b>	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
12	9	19	<b>Air Force Ones</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)	37	24	19	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	62	—	1	<b>A.D.I.D.A.S.</b>	KILLER MIKE FEAT. BUS BOI (AQUEMINI/COLUMBIA)
13	19	13	<b>How You Gonna Act Like That</b>	TYRESE (JIVE)	38	37	17	<b>No Letting Go</b>	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	63	62	6	<b>Take You Home</b>	ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)
14	12	14	<b>Made You Look</b>	NAS (ILL WILL/COLUMBIA)	39	31	28	<b>Luv U Better</b>	LL COOL J (DEF JAM/UMRG)	64	69	2	<b>C'mon</b>	MARIO (3RD STREET/JIVE)
15	11	12	<b>Thugz Mansion</b>	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	40	28	19	<b>Talkin' To Me</b>	AMERIE (RISE/COLUMBIA)	65	63	5	<b>Choppa Style</b>	CHOPPA FEAT. MASTER P. (NEW NO LIMIT/UNIVERSAL/UMRG)
16	13	27	<b>dontchange</b>	MUSIQ (DEF SOUL/UMRG)	41	51	3	<b>Beautiful</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	66	70	9	<b>Break You Off</b>	THE ROOTS FEAT. MUSIQ (MCA)
17	14	14	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	42	39	13	<b>Guess What</b>	SYLEENA JOHNSON (JIVE)	67	66	9	<b>The Morning After</b>	OSBORAH COX (JIVE)
18	17	22	<b>Work It</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	43	43	22	<b>He Is</b>	HEATHER HEADLEY (RCA/RMG)	68	61	7	<b>Angel</b>	AMANDA PEREZ (POWERHOUSE/VIRGIN)
19	23	17	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)	44	41	12	<b>Thug Holiday</b>	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)	69	—	1	<b>Damn</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
20	18	16	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (JIVE)	45	52	3	<b>Hell Yeah</b>	GINUWINE FEAT. BABY (EPIC)	70	—	1	<b>Bunny Hop</b>	DA ENTourage (RED BOY)
21	30	7	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	46	47	34	<b>Stingy</b>	GINUWINE (EPIC)	71	67	10	<b>Imagine That</b>	NEXT (JIVE)
22	25	11	<b>Come Close To Me</b>	COMMON FEAT. MARY J. BLIGE (MCA)	47	38	30	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	72	—	1	<b>Say Yes</b>	FLUETRY (SOULJAZZ/DREAMWORKS/INTERSCOPE)
23	22	14	<b>Satisfaction</b>	EVE (RUFF RYDERS/INTERSCOPE)	48	57	3	<b>That Girl</b>	MARQUES HOUSTON (T.U.G./A&M/INTERSCOPE)	73	—	3	<b>I Can</b>	NAS (ILL WILL/COLUMBIA)
24	20	17	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	49	45	20	<b>Rock The Party</b>	BENZINO (SURRENDER/ELEKTRA/EEG)	74	—	1	<b>Girlfriend</b>	B2K (T.U.G./EPIC)
25	21	15	<b>Do That...</b>	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	50	49	18	<b>Hit The Freeway</b>	TONI BRAXTON FEAT. LOON (ARISTA)	75	—	2	<b>The Battle Is The Lord's</b>	YOLANDA ADAMS (VERITY/JIVE)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 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.

# R&B/HIP-HOP



by Rashaun Hall

## Words & Deeds™

**MY BROTHER'S KEEPER:** How does a North Carolina-based rap group get signed to West Coast-based indie staple ABB Records? Just ask **Little Brother**. The trio—MCs **Phonte**, **Big Pooh**, and DJ/producer **9th Wonder**—makes its ABB debut with *The Listening*.

one that caught a buzz," Phonte says. "It was one of those first four songs we put online. Out of those four, our favorite was 'Speed.' But everyone loved 'Whatever You Say.' Whenever our name came up, people mentioned that song."



LITTLE BROTHER

**HEAVYWEIGHT DJ:** Japanese beat-smith **DJ Krush** brings his next set of instrumental hip-hop state-side this month with *The Message at the Depth* (Red Ink). Due Feb. 11, the album is the follow-up to 2001's *Zen*.

"When I made *Zen*, I had a message: 'All of the problems of the world were caused by human beings, so why don't we clean it up?'" Krush explains. "So when the tragedy of Sept. 11 [2001] happened, I thought, 'What? Not again.' I didn't put deep thought into making this album. I just let out the feelings that I had."

*The Message at the Depth* features guest appearances from indie acts **Anti-Pop Consortium** and **Anti-con**, among others. "I felt close to them, because what I do is also not mainstream," Krush says of the collaborations. "I'm trying to express my feelings regardless of commercial success, and I know they feel the same way. That's why I thought they would be perfect to work with. I sent them the album concept and said, 'If you agree with what I feel or want to join this work, then please do so.' I left it open, and luckily they replied."

"We got hooked up with ABB via our man **DJ Bum Rush**," Phonte says. "We put up four of our tracks online via thejawn.com for comments and criticisms. Those songs were then posted on okayplayer.com, and the word spread. **Ian Davis** over at ABB heard the tracks and reached out to Bum Rush to contact us. We contacted Ian and went from there."

Streeting Feb. 25, **Little Brother** credits early-'90s hip-hop acts as the inspiration for *The Listening*. "At first we started with our knowledge of hip-hop," 9th Wonder says. "We grew up on albums like [A Tribe Called Quest's] *Midnight Marauders* and [Dr. Dre's] *The Chronic*, so our album *The Listening* is reminiscent of those albums, because that's what we listened to growing up."

The inspiration is so apparent that the group is already drawing comparisons to **De La Soul** and the aforementioned **Tribe Called Quest**. "I love that," Phonte says of the comparisons. "No one wants to big up their influences anymore. If someone tells a singer he sounds like **Stevie Wonder**, that singer will say, 'Oh well, I'm trying to do my own thing.' What the fuck? Someone just said you sound like **Stevie Wonder**! Take the compliment and keep it moving. If cats want to compare us to them, that's cool. We welcome that, because that's how people draw you closer to them. If it takes that to understand **Little Brother**, that's fine."

The trio is already generating interest with its first single, "Whatever You Say." "That was the first

**SUPER BOWL BASH:** Def Jam president **Kevin Liles** recently teamed with prominent sports agent **Leigh Steinberg** for Def Con '03. Held at San Diego's Blue Tattoo, the party, hosted by **Russell Simmons**, brought together the worlds of sports and music in a novel way.

"My NFL clients are enormous music and hip-hop fans," Steinberg says. "So for a number of years I've tried to establish a bridge between music and sports. Obviously, they are two heads of the hydra that is entertainment. We looked around for an entertainment partner and were impressed by the quality and consistency of Def Jam. As a kickoff to this marriage, we thought the Super Bowl, which is a convention of Americana, would be appropriate."

Steinberg, whose clients include the Miami Dolphins' **Ricky Williams** and the New York Jets' **Chad Morton**, is establishing a think tank of sports- and music-industry insiders to spin off future projects that embody both music and sports, which would in turn spin off other entertainment products.

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# 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	15	<b>Ignition</b>	R. KELLY (JIVE)	26	30	21	<b>Rock The Party</b>	BENZINO (SURRENDER/ELEKTRA/EEG)	51	58	10	<b>Breathe</b>	BLU CANTRILL (REDZONE/ARISTA)
2	2	3	<b>Everybody</b>	HAHZ THE RIPPA (BODY HEAD)	27	26	10	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	52	45	12	<b>Ahh!! Dee!! Ahh!!</b>	SANDMAN (I/Q END)
3	3	17	<b>This Is My Party</b>	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	28	—	3	<b>All I Need</b>	FAT JOE (TERROR SQUAD/ATLANTIC)	53	33	15	<b>From The Chuuch To Da Palace</b>	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
4	—	1	<b>Jah Is My Rock</b>	CARIBBEAN PULSE (JIVE)	29	55	12	<b>'03 Bonnie &amp; Clyde</b>	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	54	18	15	<b>Shady</b>	BIG C (SOUTHPAW/KEG)
5	—	1	<b>Incomplete</b>	C-LANA (WRIGHT ENTERPRISES)	30	25	6	<b>Focus</b>	JOE BUDDEN (SPIT/DEF JAM/UMRG)	55	—	2	<b>Rotten Apple</b>	50 CENT (FULL CLIP)
6	8	4	<b>Gossip Folks</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	31	60	6	<b>Never Scared</b>	BONE CRUSHER (BREAK 'EM OFF)	56	72	32	<b>Hot In Herre (Vinyl)</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)
7	—	1	<b>Up In Da Club 2Nite</b>	REVENUE (STACK A GRIP)	32	53	4	<b>No Letting Go</b>	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	57	—	107	<b>One More Chance/Stay With Me</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	7	10	<b>Dance With Me</b>	JAHMEI LEE (RIPE)	33	—	11	<b>One Of Those Days</b>	WHITNEY HOUSTON (ARISTA)	58	42	2	<b>Built This City</b>	THE DIPLOMATS (ROC-A-FELLA/DEF JAM/UMRG)
9	4	6	<b>Feelin' You (Part II)</b>	SOLANGE FEATURING N.O.R.E. (MUSIC WORLD/COLUMBIA)	34	39	10	<b>Faithful To</b>	POWWY BROS. (POWNER MOVES/ORPHEUS)	59	47	3	<b>Love Is</b>	ERICK SEMON FEAT. AL GREEN (JIVE)
10	10	10	<b>Bump, Bump, Bump</b>	B2K & P. DIDDY (T.U.G./EPIC)	35	21	10	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)	60	59	2	<b>Live On Stage</b>	DILATED PEOPLES (A&B)
11	9	11	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	36	—	9	<b>Hovi Baby</b>	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	61	29	75	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL/UMRG)
12	16	7	<b>Star</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)	37	31	9	<b>Precious</b>	B.L. (YOUNG LIFE)	62	34	12	<b>Come Close To Me</b>	COMMON FEAT. MARY J. BLIGE (MCA)
13	6	15	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (JIVE)	38	63	26	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)	63	71	36	<b>Don't Mess With The Radio</b>	NIVEA (JIVE)
14	11	14	<b>Do That...</b>	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	39	35	7	<b>Can I</b>	PRINCE EP (JAYS/LIGHTYEAR)	64	57	15	<b>Truly Yours</b>	NARAE (KIRBY)
15	32	14	<b>What We Do</b>	FREEMAN (ROC-A-FELLA/DEF JAM/UMRG)	40	22	31	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	65	—	7	<b>AKshon (Yeah!)</b>	KILLER MIKE (AQUEMINI/COLUMBIA)
16	17	17	<b>Throw Up</b>	RACKET CITY (447/LANDSPEED)	41	51	16	<b>Hit The Freeway</b>	TONI BRAXTON FEAT. LOON (ARISTA)	66	—	34	<b>Move B***h (Vinyl)</b>	LUDACRIS (DISTURBIN' THA PEACE/DEF JAM SOUTH/UMRG)
17	15	6	<b>Mesmerize</b>	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	42	36	12	<b>Play Wit It</b>	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)	67	—	10	<b>Take You Home</b>	ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)
18	13	26	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOWZ/HARD/VP/ATLANTIC)	43	—	10	<b>Thug Lovin'</b>	JARULE FEAT. BOBBY BROWN (MURDER INC./DEF JAM/UMRG)	68	—	11	<b>Break You Off</b>	THE ROOTS FEAT. MUSIQ (MCA)
19	20	3	<b>X Gon' Give It To Ya</b>	DMX (BLOODLINE/DEF JAM/UMRG)	44	—	1	<b>You Can't Pimp Me</b>	PASTOR TROY (MAAD SOCIETY/UNIVERSAL/UMRG)	69	70	14	<b>Nothin's Free/Don't Give A @#&amp;%</b>	QOBBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
20	12	12	<b>Dilemma/Air Force Ones</b>	NELLY (FO' REEL/UNIVERSAL/UMRG)	45	24	19	<b>Heatseeker</b>	YOUNG M.C. (STIMULUS)	70	43	7	<b>Sick Of Being Lonely</b>	FIELD MOB (MCA)
21	23	14	<b>Work It</b>	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	46	38	11	<b>Skills</b>	GANG STARR (VIRGIN)	71	46	5	<b>Mr. Baller</b>	ROYCE DA 5'9" (GAME/LANDSPEED/IN THE PAINT/KDCH)
22	27	15	<b>Virginity</b>	TG4 (T.U.G./A&M/INTERSCOPE)	47	—	1	<b>OH!</b>	UNION TURMPICE (EPIC)	72	—	27	<b>Oh Boy/The Roc (Just Fire)</b>	CAMRON (ROC-A-FELLA/DEF JAM/UMRG)
23	19	10	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	48	69	44	<b>Grindin'</b>	CLIPSE (STAR TRAK/ARISTA)	73	68	26	<b>Full Moon</b>	BRANDY (ATLANTIC)
24	40	17	<b>React</b>	ERICK SEMON FEAT. REDMAN (JIVE)	49	50	107	<b>Big Poppa/Warning</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	74	41	24	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERYKAH BADU FEAT. COMMON (FOX/MCA)
25	14	4	<b>Just Like You</b>	G-WIZ (COMPOUND/ORPHEUS)	50	56	10	<b>B R Right</b>	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)	75	—	16	<b>Crush Tonight</b>	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)

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.

## Latin Notas™



by Leila Cobo

**NEW RELEASES:** Two established female acts are releasing studio albums with new labels.

**Ranchera** singer **Graciela Beltrán**, after a long tenure with EMI Latin that yielded more than a half-dozen albums, is releasing *No Me Arrepiento de Nada* in March on Univision Records. Although the album is a return to *banda*, the style that popularized her after her beginnings in mariachi as a little girl, Beltrán concedes it's more of a pop-oriented *banda* than what you would normally hear.

"We've preserved the essence of the *banda sinaloense*, but we play with other instruments," Beltrán says.

"Some tracks have drums, others have guitar." According to the tracks "Qué Pena" (What a Shame) and "Qué Difícil Es" (How Hard It Is) which were recorded in *norteño* versions to get into different radio formats.

Beltrán says she's not worried that purists will criticize the mix. "Many bands, even **Cuisillos**, are doing this. At times you don't know if it's *banda* or *grupo* or pop. But I think people are looking for something new, as long as you don't lose the essence of Mexican music."

Puerto Rican pop singer **Millie**, who was also with EMI, has now been picked up by BMG U.S. Latin for her first studio album in three years. The eponymous disc, due Tuesday (4), was produced by **Rafael Pérez Botija**, who wrote all 10 tracks based on what Millie wanted to say. "We started talking about having a woman," Millie says, "who was modern, who could fall in love, but who didn't necessarily need a man to be happy."

More challenging than the album's message, though, is Millie's task to reclaim a fan base that hasn't seen her in a while, although she's continued to tour constantly in Puerto Rico. "We're considering a concert tour," she says, "but the main thing is to promote the album to make up for the time I wasn't around."

Although Millie is featured in her album photos with a guitar, which she plays (although not on the album), her real instrumental strength is the flute, which she's been playing since she was 11. "It's become a very personal instrument that few people hear me play," she says. "I take it out at family reunions."

ment that few people hear me play," she says. "I take it out at family reunions."

**GRAMMY NEWS:** As was announced last week (*Billboard Bulletin*, Jan. 24), CBS Television will again carry the Latin Grammy Awards domestically, and CBS Broadcast International will distribute them internationally for 2003.

While the show has originated from Los Angeles since its inception three years ago, it seems very likely that this time around it will go elsewhere, with New York, Miami, and San Juan as the most viable candidates. The urge to travel has been explored before, but

this time, it's almost certain the show will move, according to board members of the Latin Academy of Recording Arts and Sciences (LARAS).

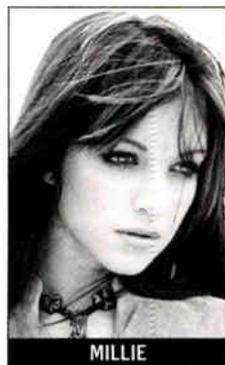
What else can be expected to change? In an interview last year with *Billboard*, LARAS board of trustees president **Manolo Díaz** said lack of promotion and marketing adversely affected the Latin Grammys' lower-than-expected ratings. This time, "the show will air with all the possible weight and support from CBS," says **Gabriel Abaroa**, vice chairman of the LARAS board. Abaroa is also currently in charge of LARAS' executive office—following **Enrique Fernández's** departure as VP early this year—and is widely expected to take over the leadership of the office later this year.

More importantly, Abaroa says, "this is the first Grammys that will be handled entirely by LARAS [as opposed to the National Academy of Recording Arts and Sciences] through its new board of directors. We'll be working among bicultural Latinos, with support from the American academy."

It's no secret that the Latin Grammys tread a fine line, balancing what's representative of Latin music with what will garner ratings. But this won't stop the show. "We were the first to critically analyze things," Abaroa says. "But we're still committed. And for the Latin Academy, this is the assurance that Latin music continues to boom and continues to be present and we have a very, very big window of opportunity to show and express it. And ratings are an important factor, but not the only one."



BELTRÁN



MILLIE

BY LEILA COBO

The latest Alexandre Pires album to be released in the Brazilian market features the singer in a talkative mood, chatting openly about his childhood, his mother, and the songs he had not been able to record previously but that are here for the first time, mistakes and all.

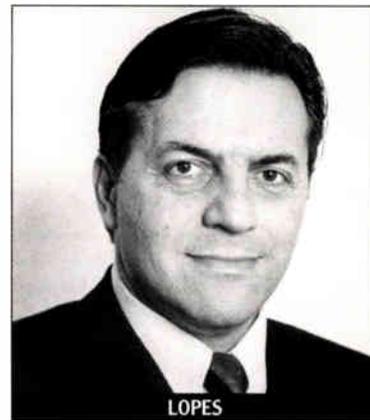
It doesn't sound like your typical studio album, and it isn't. Pires is one of the acts featured on the *Minha Vida, Minha Musica* (My Life, My Music) album series. Each album features an up-close-and-personal look at an individual artist. The series is produced by Express Editions and is a joint venture between ad agency Ogilvy & Mather and Sergio Lopes, the former VP of marketing for Sony Music International Latin America.

The International Federation of the Phonographic Industry's Latin American office approached Express Editions—created as an alternative marketing company for arts, entertainment, music, and sports—to come up with an innovative, self-sufficient project that would raise funds for the labels and support anti-piracy efforts. The labels were so taken with the idea that it became a purely commercial venture.

"The idea was to generate a creative solution," Lopes says, "although it was hard to create a project that wouldn't compete with what the labels were already doing."

So, rather than being a purely musical CD, *Minha Vida* presents an intimate audio portrait of each artist talking about life and music in a highly personalized setting. The format is a throwback to the days of radio drama, with actors sometimes incorporated as a means of dramatizing events. "[*Minha Vida*] recounts emotional moments in the life of an artist," Lopes explains. "For example, we have artists who recorded songs that for one reason or another they never released. And when the artist says, 'This was never released,

## Express' 'Vidas' Paint Portraits Of The Artists



LOPES

but it's beautiful,' and he plays it, that song is important in that context."

For example, during an interview with Brazilian duo Bruno & Marrone, which performs *sertanejo* music (the rough equivalent of country), Bruno reveals that he has always wanted to record a Luis Miguel bolero, but he has never had the opportunity. So he performs one on the album.

The *Minha Vida* concept was first tried out last summer in Brazil, a major market that lends itself to testing new product. As well as albums featuring Pires and Bruno & Marrone, the series includes an album by Chitaozinho & Xororó.

## Sony Discos Signs Distribution Deal With Indie Z

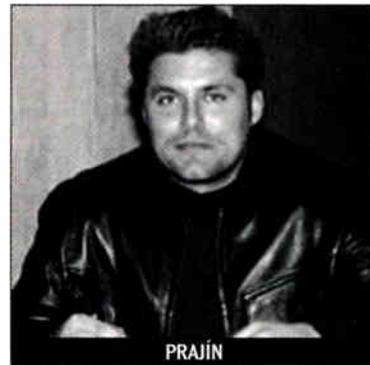
BY LEILA COBO

Following a newly inked licensing deal with California-based indie Titán Records, Sony Discos has signed a distribution deal with another indie, Los Angeles-based Z Records. Like Titán, Z specializes in regional Mexican product.

Although the deal is ostensibly a distribution agreement for the U.S. and Puerto Rico, Sony will also support the development of new acts signed to Z.

Sony's alliance with Z is unusual, because Z is a subsidiary of Prajin One-Stop, which has distributed Z's product—particularly that of Jesse Morales, aka El Original de la Sierra—with great success.

Z Records CEO George Prajin says, "My distribution sells mainly to mom-and-pop stores and people who sell at swap meets, and there are other types of retailers, like Wal-Mart, Target, and Virgin, where to get in you need to be associated with a major distributor. I



PRAJIN

know I'm missing out on sales by not having my products out there." Prajin adds that he did not want other clients of Prajin One-Stop to think that Z Records artists were getting preferential treatment.

According to Prajin, the Sony distribution deal will cover his current acts, as well as any artists signed from this point on. It does not include

Logistically, the artists' labels—BMG for Pires, Abril Music for Bruno & Marrone, and Universal for Chitaozinho & Xororó—are in charge of manufacturing and distributing their respective albums. Express Editions is in charge of publicizing and marketing the product and does so largely through an agreement with TV network SBT, which runs a TV campaign advertising the albums with the agreement that if sales are generated, it gets paid.

The album production costs, Lopes says, are minimal, which keeps the price of the CDs low, too. Labels pay him no more than \$15,000 to produce each album, and if he goes over budget, he foots the bill. Lopes says the labels pay him and SBT a percentage of the sales, if there are any.

Though he likes the idea of *Minha Vida* being available in video format, Lopes says, "We wanted to revive that radio format, because videos leave very little to the imagination. And we didn't want a film production. People's emotions change in front of the camera. Our great contribution is offering a completely new and unexpected product that doesn't cost the label anything."

According to Lopes, sales of *Minha Vida* in Brazil have been strong. All three albums have attained at least gold status (100,000 units) since their release last summer. Pires' album has sold 200,000 units, his label says.

March will see the release of the first album in the series in Mexico, called *Mi Vida, Mi Música* and featuring Limite singer Alicia Villarreal. The album will be released by Universal, and Express Editions has already enlisted the Televisa network as its media partner, which takes the place of SBT in Brazil.

Additionally, Lopes has an agreement in place in Argentina with media group Clarín, and conversations are under way to finalize a deal with a TV network in the U.S. Lopes says, "Our objective is to sell 10 million albums in the next 18 months."

three acts currently under license with Univision Records, among them Jessie Morales. His catalog is also with Univision, and he still owes albums to that label.

Prajin stresses that Morales is in good hands with Univision, which has actively promoted him, but he also wanted to focus on developing brand-new acts and expanding into other types of product, such as DVDs and karaoke DVDs.

Z plans to launch five new acts this year. The first will be *Cumbre Norteña*, a band already popular in the Los Angeles area, followed by Alex Arellano, whose style is similar to that of Morales.

In a statement, Sony Discos chairman Oscar Lord said, "This partnership brings another important source of quality products, as well as the opportunity for Sony's exclusive artists to tap George's unparalleled talents as a producer."

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	4	10	<b>ASI ES LA VIDA</b> H.GATICA, K. D. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	<b>Dolga Tanon</b> WARNER LATINA	1
2	3	3	10	<b>SEDUCEME</b> INDIA, I. INFANTEK, C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	<b>India</b> SONY DISCOS	2
3	2	1	15	<b>EL PROBLEMA</b> R. ARJONA (R. ARJONA)	<b>Ricardo Arjona</b> SONY DISCOS	1
4	4	2	17	<b>SUENA</b> R. MUNOZ, R. MARTINEZ (L. PADILLA)	<b>Intocable</b> EMI LATIN	2
5	5	5	11	<b>QUE ME QUEDES TU</b> S. MEBARAK, R. L. FOCHOA (S. MEBARAK, R. L. FOCHOA)	<b>Shakira</b> EPIC / SONY DISCOS	5
6	12	15	11	<b>AY! PAPACITO (UY! DADDY)</b> A. B. QUINTANILLA III, C. CK. MARTINEZ, G. PADILLA I A. B. QUINTANILLA III (A. VILLARREAL)	<b>Limite</b> UNIVERSAL LATINO	6
7	6	7	11	<b>QUIZAS</b> E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	<b>Enrique Iglesias</b> UNIVERSAL LATINO	3
8	7	12	15	<b>SI NO ESTAS</b> R. PEREZ (R. PEREZ, R. LIVI)	<b>Area 305</b> RPE / UNIVISION	3
9	16	21	9	<b>DE UNO Y DE TODOS LOS MODOS</b> PALOMO (I. VINIEGRA)	<b>Palomo</b> DISA	9
10	10	9	18	<b>ES POR TI</b> G. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	4
11	9	6	25	<b>NO ME ENSEÑASTE</b> ESTEFANO (ESTEFANO, J. REYES)	<b>Thalia</b> EMI LATIN	1
12	14	22	14	<b>LA CHICA SEXY</b> M. QUINTERO LARA (M. QUINTERO LARA)	<b>Los Tucanes De Tijuana</b> UNIVERSAL LATINO	10
13	11	8	21	<b>EL DOLOR DE TU PRESENCIA</b> R. PEREZ (R. PEREZ)	<b>Jennifer Pena</b> UNIVISION	1
14	8	11	27	<b>PERDONAME MI AMOR</b> J. GUILLEN (R. GONZALEZ, MORA)	<b>Conjunto Primavera</b> FONOVISIA	3
15	13	10	29	<b>A DIOS LE PIDO</b> G. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	2
16	26	—	3	<b>UNA VEZ MAS</b> J. GUILLEN (J. GABRIEL)	<b>Conjunto Primavera</b> FONOVISIA	16
17	15	13	25	<b>ENTRA EN MI VIDA</b> A. BAQUEIRO (I. GARCIA, N. SCHAJRIS)	<b>Sin Bandera</b> SONY DISCOS	3
18	22	39	4	<b>UN MONTON DE ESTRELLAS</b> J. M. LUGO (I. NARES)	<b>Gilberto Santa Rosa</b> SONY DISCOS	18
19	23	23	14	<b>CORAZON CHIQUITO</b> A. URIAS (I. URIAS)	<b>Adolfo Urias Y Su Lobo Norteno</b> PLATINO / FONOVISIA	19
20	19	25	7	<b>DIMELO</b> A. JAEEN (I. CHESTER)	<b>Alejandro Montaner</b> SONY DISCOS	19
21	17	17	11	<b>MARCHATE</b> R. NERIO (ESTEFANO)	<b>Gisselle</b> ARIOLA / BMG LATIN	17
22	29	33	7	<b>Y COMO QUIERES QUE TE QUIERA</b> R. RODRIGUEZ (F. GOMEZ)	<b>Fabian Gomez</b> SONY DISCOS	22
23	32	31	8	<b>LA SUEGRA</b> BANDA MACHOS (E. MOGUEL DIAZ)	<b>Banda Machos</b> WEAMEX / WARNER LATINA	23
24	20	18	17	<b>HASTA QUE VUELVAS</b> L. MIGUEL, B. SILVETTI (F. GARZA, B. JALIL, M. A. RAMOS MUNOZ)	<b>Luis Miguel</b> WARNER LATINA	16
25	21	19	17	<b>LA REINA DEL SUR</b> LOS TIGRES DEL NORTE (Y. BELLO)	<b>Los Tigres Del Norte</b> FONOVISIA	9
26	18	14	27	<b>TODO MI AMOR</b> SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	<b>Paulina Rubio</b> UNIVERSAL LATINO	5
27	40	45	8	<b>ELEGISTE PERDER</b> A. JAEEN, A. LOPEZ, E. TORRES (C. ZALLES)	<b>Angel Lopez</b> SONY DISCOS	27
28	30	29	16	<b>DONDE ESTARA MI PRIMAVERA</b> M. A. SOLIS (M. A. SOLIS)	<b>Marco Antonio Solis</b> FONOVISIA	25
29	28	30	14	<b>SI NO FUERA POR TI</b> E. ESTEFAN, JR. J. SECADA, A. PENA (G. MARCO)	<b>Jon Secada</b> CRESCENT MOON / SONY DISCOS	3
30	47	—	7	<b>NO ME RENDIRE</b> A. JAEEN (J. M. VELASQUEZ)	<b>Jaci Velasquez Y Pablo Portillo</b> SONY DISCOS	30
31	34	35	12	<b>COMER A BESOS</b> A. A. ALBA (A. A. ALBA)	<b>Los Temerarios</b> FONOVISIA	26
32	—	—	—	<b>NO TENGO DINERO</b> A. B. QUINTANILLA III (J. GABRIEL)	<b>A. B. Quintanilla III &amp; Kumbia Kings Feat. Juan Gabriel &amp; El Gran Silencio</b> EMI LATIN	32
33	25	24	17	<b>ERES MI RELIGION</b> FHER, A. GONZALEZ (FHER)	<b>Mana</b> WARNER LATINA	17
34	33	34	8	<b>MI PRIMER MILLON</b> S. GEORGE (J. VILLAMIZAR, S. GEORGE)	<b>Bacilos</b> WARNER LATINA	33
35	24	16	18	<b>CUANDO ME MIRAS ASI</b> R. ROMAN (A. POSSE, R. ROMAN)	<b>Cristian</b> ARIOLA / BMG LATIN	2
36	45	42	3	<b>TAN BUENA</b> J. AGUIRRE, J. P. MANZANERO, A. BARROS (W. GARCIA)	<b>Son De Cali</b> UNIVISION	36
37	39	37	7	<b>AFORTUNADO</b> J. SEBASTIAN (J. SEBASTIAN)	<b>Joan Sebastian</b> MUSART / BALBOA	24
38	—	—	—	<b>SIN FORTUNA</b> PRIVERA (A. GONZALEZ)	<b>Lupillo Rivera</b> SONY DISCOS	38
39	42	40	21	<b>CAPRICHIO MALDITO</b> M. MORALES (P. GARZA)	<b>Los Rieleros Del Norte</b> FONOVISIA	23
40	41	32	29	<b>NOCHES ETERNAS</b> E. PAEZ, I. D. LIZARRAGA, J. MONTOYA, N. SERRANO FLORES, J. A. FIGUEROA JIMENEZ (F. VALDEZ LEAL)	<b>Nico Flores Y Su Banda Puro Mazatlan</b> RCA / BMG LATIN	32
41	38	—	—	<b>MALA GENTE</b> G. SANTAOLALLA, JUANES (JUANES)	<b>Juanes</b> SURCO / UNIVERSAL LATINO	38
42	—	—	—	<b>EN CUERPO Y ALMA</b> R. PEREZ, BOTIJA (R. PEREZ, BOTIJA)	<b>Millie</b> ARIOLA / BMG LATIN	42
43	—	—	—	<b>MICAELA</b> NOT LISTED (I. C. MEYER)	<b>Dueto Voces Del Rancho</b> CINTAS ACUARIO / SONY DISCOS	43
44	35	41	10	<b>LAS VIAS DEL AMOR</b> A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, J. LIZARRAGA, N. HERNANDEZ)	<b>Banda El Recodo</b> FONOVISIA	23
45	31	26	15	<b>ASEREJE</b> M. RUIZ (M. RUIZ, M. BENITO)	<b>Las Ketchup</b> SONY DISCOS	1
46	—	—	—	<b>UNA ORACION</b> F. J. BARRAZA (F. J. BARRAZA)	<b>Pancho Barraza</b> MUSART / BALBOA	46
47	—	—	—	<b>SIENTO</b> V. DOTEI, V. WAILL (V. DOTEI)	<b>Ilegales</b> EMI LATIN	47
48	—	—	—	<b>HERIDA MORTAL</b> J. REYES (ESTEFANO, J. REYES)	<b>Jerry Rivera</b> ARIOLA / BMG LATIN	48
49	—	—	—	<b>EL BAILE DE LA TOALLITA</b> J. HIGUERA, P. CABRERA (J. HIGUERA)	<b>Joel Higuera</b> DISA	49
50	43	28	10	<b>DONDE VAYAS</b> A. VALENZUELA, O. VALENZUELA (F. ROSARIO)	<b>German Lizarraga</b> DISA	26

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. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

## LATIN POP AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	1	14	CUANDO ME MIRAS ASI ARIOLA / BMG LATIN	CRISTIAN
2	ASI ES LA VIDA WARNER LATINA	OLGA TANON	2	20	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES
3	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	3	40	SIENTO EMI LATIN	ILEGALES
4	SEDUCEME SONY DISCOS	INDIA	4	35	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA
5	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	5	31	JENNY FROM THE BLOCK EPIC	JENNIFER LOPEZ FEATURING JADAKISS & STYLES
6	SI NO ESTAS RPE / UNIVISION	AREA 305	6	26	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE
7	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	7	24	TE VAS UNIVERSAL LATINO	LUIS FONSI
8	NO ME ENSEÑASTE EMI LATIN	THALIA	8	25	MI PRIMER MILLON WARNER LATINA	BACILOS
9	DIMELO SONY DISCOS	ALEJANDRO MONTANER	9	26	TU NO SOSPECHAS SONY DISCOS	JORJI
10	MARCHATE ARIOLA / BMG LATIN	GISSELLE	10	27	ESCLAVO DE TU PIEL FONOVISIA	RICARDO CASTILLON
11	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	11	23	ASEREJE SONY DISCOS	LAS KETCHUP
12	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL	12	—	AYUDAME LATIN WORLD	LOURDES ROBLES
13	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	13	22	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER
14	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO	14	32	KILOMETROS SONY DISCOS	SIN BANDERA
15	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ	15	30	TE AMO TANTO LIDERES	YAIRE
16	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO	16	29	SIRENA SONY DISCOS	SIN BANDERA
17	DONDE ESTARA MI PRIMAVERA FONOVISIA	MARCO ANTONIO SOLIS	17	37	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
18	SI NO FUERA POR TI CRESCENT MOON / SONY DISCOS	JON SECADA	18	34	QUE DIOS SE APIADE DE MI LATIN WORLD	LOURDES ROBLES
19	Y TU TE VAS SONY DISCOS	CHAYANNE	19	—	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA
20	ERES MI RELIGION WARNER LATINA	—	20	—	CARALLUNA WARNER LATINA	BACILOS

## TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	SEDUCEME SONY DISCOS	INDIA	1	19	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS
2	ASI ES LA VIDA WARNER LATINA	OLGA TANON	2	30	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
3	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	3	32	HAY DE MI, HAY DE TI PLATINO / UNIVERSAL LATINO	ANTONY SANTOS
4	TAN BUENA UNIVISION	SON DE CALI	4	25	MARCHATE ARIOLA / BMG LATIN	GISSELLE
5	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	5	8	LA SALSA VIVE WEACARIBE / WARNER LATINA	TITO NIEVES FEATURING CELIA CRUZ, GILBERTO SANTA ROSA, CHED FELICIANO & ISMAEL M. RAMBA
6	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	6	24	QUE LEVANTE LA MAND KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
7	DOS LOCOS J&N / SONY DISCOS	MONCHY & ALEXANDRA	7	21	LA CERVEZA SONY DISCOS	ELVIS CRESPO
8	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	8	37	SIN PALABRAS FONOVISIA	RABITO
9	AMOR ETERNO HUP	NUEVA ERA	9	31	BREATHE CATALOGUE / CAPITOL	TELEPOP MUSIK
10	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	10	28	TE VAS UNIVERSAL LATINO	LUIS FONSI
11	SI NO ESTAS RPE / UNIVISION	AREA 305	11	39	ES POR TI SURCO / UNIVERSAL LATINO	JUANES
12	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA	12	34	ESCLAVO DE TU PIEL FONOVISIA	RICARDO CASTILLON
13	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO	13	13	EL PROBLEMA SONY DISCOS	RICARDO ARJONA
14	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES	14	36	AYUDAME LATIN WORLD	LOURDES ROBLES
15	JENNY FROM THE BLOCK EPIC	JENNIFER LOPEZ FEATURING JADAKISS & STYLES	15	26	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
16	MI PRIMER MILLON WARNER LATINA	BACILOS	16	35	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
17	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	17	27	NOCHES DE FANTASIA KAREN / UNIVERSAL LATINO	JOSEPH FONSECA
18	ARRANCA EN FA! EMI LATIN	LIMI-T 21	18	—	PANA PANA EL ULTIMO GUERRERO / CUBAN CONNECTION	DDN DINERO
19	SI NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	19	—	NO ME ENSEÑASTE EMI LATIN	THALIA
20	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	20	—	SIENTO EMI LATIN	ILEGALES

## REGIONAL MEXICAN AIRPLAY

LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	SUENA EMI LATIN	INTOCABLE	1	19	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
2	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	2	20	QUERIDO LAORON FONOVISIA	AROMA
3	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	3	18	NOCHES ETERNAS RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
4	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	4	24	EL BAILE DE LA TOALLITA DISA	JOEL HIGUERA
5	UNA VEZ MAS FONOVISIA	CONJUNTO PRIMAVERA	5	25	POR UN MINUTO DE TU AMOR FONOVISIA	LOS ANGELES DE CHARLY
6	PERDONAME MI AMOR FONOVISIA	CONJUNTO PRIMAVERA	6	—	NO VALGO NADA WEAMEX / WARNER LATINA	PESADO
7	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	7	26	AMOR DE INTERNET SONY DISCOS	SOCIOS DEL RITMO
8	CORAZON CHIQUITO PLATINO / FONOVISIA	ADOLFO URIAS Y SU LOBO NORTEÑO	8	36	NECESITO UN AMOR COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
9	LA REINA DEL SUR FONOVISIA	LOS TIGRES DEL NORTE	9	28	PALABRAS HERMOSAS UNIVISION	CHUY VEGA
10	COMER A BESOS FONOVISIA	LOS TEMERARIOS	10	33	CREO ESTAR SONANDO UNIVISION	JESSIE MORALES EL ORIGINAL DE LA SIERRA
11	NO TENGO DINERO A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	—	11	31	ASEREJE EMI LATIN	LA ONDA
12	LA SUEGRA WEAMEX / WARNER LATINA	BANDA MACHOS	12	27	ERES IMPOSIBLE DE OLVIDAR MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS
13	AFORTUNADO MUSART / BALBOA	JOAN SEBASTIAN	13	17	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
14	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	14	22	NO QUE NO EMI LATIN	CONTROL
15	CAPRICHIO MALDITO FONOVISIA	LOS RIELEROS DEL NORTE	15	—	LAS MISMAS PIEDRAS DISA	GRUPO MONTEZ DE DURANGO
16	LAS VIAS DEL AMOR FONOVISIA	BANDA EL RECODO	16	30	PARA OLVIDARME DE TI DISA	LOS REYES DEL CAMINO
17	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	17	34	EL AMOR DE MI VIDA MUSIMEX / UNIVERSAL LATINO	TRINITY Y LA LEYENDA
18	UNA ORACION MUSART / BALBOA	PANCHO BARRAZA	18	35	NO ME ENSEÑASTE EMI LATIN	THALIA
19	MICAELA CINTAS ACUARIO / SONY DISCOS	DUETO VOCES DEL RANCHO	19	38	EL AMOR NO ACABA UNIVISION	OUELO
20	DONDE VAYAS DISA	GERMAN LIZARRAGA	20	—	FUI TAN FELIZ COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ

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# Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan				ARTIST	Title	PEAK POSITION			
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART	WEEKS ON CHART						
1	1	2	1	<b>LOS BUKIS</b> FONOVISA 050691/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	1	<b>NUMBER 1</b>				53	67	1	<b>ANTONIO AGUILAR</b> MUSART 12708/BALBOA (5.98/12.98)	<b>Con Tambora</b>	49
2	2	3	1	<b>SHAKIRA</b> SONY DISCOS 87611 (15.98 EQ CD)	<b>Grandes Exitos</b>	1					50	45	45	<b>MARCO ANTONIO SOLIS</b> ● FONOVISA 000527/UG (10.98/16.98) [M]	<b>Mas De Mi Alma</b>	1
3	4	4	1	<b>JUANES</b> SURCO 01732/UNIVERSAL LATINO (11.98 CD) [M]	<b>Un Dia Normal</b>	2					51	49	48	<b>VARIOUS ARTISTS</b> DISA 724055/UG (7.98/13.98)	<b>Historia Musical Sonidera</b>	48
4	5	24	1	<b>VARIOUS ARTISTS</b> SONY DISCOS 87543 (14.98 EQ CD)	<b>Protagonistas De La Musica</b>	4					52	52	1	<b>ELVIS CRESPO</b> SONY DISCOS 87663 (14.98 EQ CD)	<b>Greatest Hits</b>	45
5	3	1	1	<b>LAS KETCHUP</b> SHAKE/TOWN/COLUMBIA 86980/SONY DISCOS (15.98 EQ CD) [M]	<b>Las Ketchup</b>	1					53	39	35	<b>LUPILLO RIVERA</b> SONY DISCOS 87537 (8.98 EQ/13.98) [M]	<b>Amorcito Corazon</b>	4
6	7	7	1	<b>INDUSTRIA DEL AMOR</b> UNIVISION 310093/UG (14.98 CD) [M]	<b>30 Inolvidables</b>	6					54	54	47	<b>INTOCABLE</b> EMI LATIN 37745 (9.98/15.98) [M]	<b>Suenos</b>	1
7	6	5	1	<b>RICARDO ARJONA</b> SONY DISCOS 84564 (17.98 EQ CD) [M]	<b>Santo Pecado</b>	3					55	62	66	<b>CELIA CRUZ</b> SONY DISCOS 87607 (14.98 EQ CD)	<b>Hits Mix</b>	55
8	8	6	1	<b>VARIOUS ARTISTS</b> UNIVISION 310090/UG (11.98/15.98)	<b>Arcoiris Musical Mexicano Vol. 2</b>	6					56	57	68	<b>VARIOUS ARTISTS</b> MOCK & ROLL 87635/SONY DISCOS (12.98 EQ CD)	<b>Solo Exitos Underground 2003</b>	56
9	11	10	1	<b>KUMBIA KINGS</b> ○ EMI LATIN 42526 (7.98/11.98)	<b>All Mixed Up: Los Remixes</b>	3					57	55	49	<b>GILBERTO SANTA ROSA</b> ○ SONY DISCOS 84781 (6.98 EQ/16.98) [M]	<b>Viceversa</b>	2
10	10	8	1	<b>LIMITE</b> UNIVERSAL LATINO 066373 (8.98/13.98) [M]	<b>Soy Asi</b>	8					58	70	65	<b>PESADO</b> WEAMEX 49501/WARNER LATINA (10.98 CD)	<b>Pesado Mix</b>	50
11	13	23	1	<b>CONJUNTO PRIMAVERA</b> FONOVISA 086237/UG (9.98/13.98) [M]	<b>Perdoname Mi Amor</b>	2					59	59	—	<b>SPANISH HARLEM ORCHESTRA</b> ROPEADOPE 93135/AG (17.98 CD)	<b>Un Gran Dia En El Barrio</b>	31
12	12	12	1	<b>ENRIQUE IGLESIAS</b> ● UNIVERSAL LATINO 064385 (11.98/18.98)	<b>Quizas</b>	1					60	63	63	<b>VICENTE FERNANDEZ</b> ○ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	<b>Historia De Un Idolo Vol. 2</b>	2
13	9	11	1	<b>LOS TIGRES DEL NORTE</b> FONOVISA 050666/UG (14.98 CD)	<b>La Reina Del Sur</b>	1					61	58	58	<b>A.B. QUINTANILLA III Y LOS KUMBIA KINGS</b> ● EMI LATIN 29745 (9.98/14.98)	<b>Shhh!</b>	1
14	15	13	1	<b>SELENA</b> ○ EMI LATIN 42096 (16.98 CD)	<b>Ones</b>	4					62	50	46	<b>EDNITA NAZARIO</b> SONY DISCOS 87649 (16.98 EQ CD) [M]	<b>Acustico Vol. 2</b>	2
15	16	9	1	<b>MANA</b> WARNER LATINA 48566 (10.98/18.98)	<b>Revolucion De Amor</b>	1					63	61	59	<b>LOS RAZOS</b> ○ RCA 96788/BMG LATIN (12.98 CD) [M]	<b>Dandole Vuelo A La Hilacha</b>	12
16	26	53	1	<b>VARIOUS ARTISTS</b> UNIVISION 310021/UG (10.98/14.98)	<b>Guerra De Estados Pesados Vol. 4</b>	16	<b>GREATEST GAINER</b>				64	56	60	<b>SOUNDTRACK</b> SONY DISCOS 84951 (15.98 EQ CD)	<b>El Clon</b>	19
17	17	14	1	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS 84953 (15.98 EQ CD) [M]	<b>Bellas Artes En Vivo: Un Canto De Mexico</b>	6					65	60	57	<b>VARIOUS ARTISTS</b> J&N 87551/SONY DISCOS (14.98 EQ CD)	<b>Salsahits 2003</b>	48
18	19	20	1	<b>INDIA</b> SONY DISCOS 87454 (16.98 EQ CD) [M]	<b>Latin Songbird: Mi Alma Y Corazon</b>	18					66	69	64	<b>LOS ACOSTA</b> DISA 727026/UG (8.98/13.98) [M]	<b>Historia Musical: 30 Pegaditas</b>	8
19	20	22	1	<b>LOS TEMERARIOS</b> AFG SIGMA/FONOVISA 080529/UG (10.98/16.98)	<b>Una Lagrima No Basta</b>	1					67	66	61	<b>JOAN SEBASTIAN &amp; PEPE AGUILAR</b> MUSART 2804/BALBOA (7.98/12.98)	<b>Los Grandes</b>	45
20	18	15	1	<b>PALOMO</b> DISA 727032/UG (8.98/13.98) [M]	<b>Situaciones</b>	15					68	—	—	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 084202/UG (8.98/12.98)	<b>Los Mejores Exitos</b>	30
21	14	16	1	<b>JOAN SEBASTIAN</b> MUSART 2880/BALBOA (8.98/13.98) [M]	<b>Afortunado</b>	14					69	71	—	<b>TRINY Y LA LEYENDA</b> MUSIMEX 067180/UNIVERSAL LATINO (12.98 CD)	<b>El Amor De Tu Vida</b>	69
22	21	17	1	<b>LUIS MIGUEL</b> WARNER LATINA 49277 (19.98 CD)	<b>Mis Boleros Favoritos</b>	3					70	71	—	<b>JOSE ALFREDO JIMENEZ</b> ARIOLA 79005/BMG LATIN (18.98 CD)	<b>Las 100 Clasicas Vol. 1</b>	27
23	22	21	1	<b>SOUNDTRACK</b> ARIOLA 92568/BMG LATIN (9.98 CD)	<b>Mariana: Complices Al Rescate</b>	5					71	73	—	<b>HECTOR &amp; TITO</b> VI 450571/UG (14.98 CD) [M]	<b>A La Reconquista</b>	9
24	23	19	1	<b>EL CHICHICUILOTE</b> ○ LIDERES 950466 (7.98/13.98) [M]	<b>La Fiesta Del Chichicuilote</b>	19					72	72	—	<b>BACILOS</b> WARNER LATINA 46640 (14.98 CD)	<b>Caraluna</b>	70
25	25	27	1	<b>VARIOUS ARTISTS</b> J&N 87552/SONY DISCOS (13.98 EQ CD)	<b>Bachatahits 2003</b>	25					73	73	—	<b>MONCHY &amp; ALEXANDRA</b> J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	<b>Confesiones...</b>	8
26	24	18	1	<b>OLGA TANON</b> ○ WARNER LATINA 49393 (16.98 CD) [M]	<b>Sobrevivir</b>	11					74	68	56	<b>VARIOUS ARTISTS</b> ○ LIDERES 950415 (7.98/13.98)	<b>15 Postales De Amor</b>	11
27	34	50	1	<b>PANCHO BARRAZA</b> MUSART 2713/BALBOA (5.98 CD)	<b>Las Romanticas De Pancho Barraza</b>	27					75	—	—	<b>CHARLIE ZAA</b> LIDERES 950461 (14.98 CD)	<b>Grandes Sentimientos</b>	54
28	29	28	1	<b>LIBERACION</b> DISA 727029/UG (8.98/13.98) [M]	<b>Historia Musical</b>	7										
29	27	25	1	<b>JAGUARES</b> ○ RCA 96656/BMG LATIN (14.98 CD)	<b>El Primer Instinto</b>	2										
30	44	39	1	<b>VARIOUS ARTISTS</b> FONOVISA 050702/UG (9.98/13.98)	<b>Los Mejores Saxofones Nortenos</b>	30										
31	28	38	1	<b>SOUNDTRACK</b> MILAN 36005 (17.98 CD)	<b>Talk To Her</b>	28										
32	31	32	1	<b>THALIA</b> EMI LATIN 39753 (10.98/17.98) [M]	<b>Thalia</b>	1										
33	47	41	1	<b>JENNIFER PENA</b> UNIVISION 310053/UG (9.98/13.98) [M]	<b>Libre</b>	2										
34	51	62	1	<b>SOUNDTRACK</b> ARIOLA 95037/BMG LATIN (9.98 CD)	<b>Complices Al Rescate: El Gran Final</b>	34	<b>PACESETTER</b>									
35	35	34	1	<b>VARIOUS ARTISTS</b> SONY DISCOS 49473/WARNER LATINA (17.98 CD)	<b>No. 1: Un Ano De Exitos Vol. 3</b>	34										
36	41	36	1	<b>SOUNDTRACK</b> ARIOLA 92579/BMG LATIN (9.98 CD)	<b>Silvana: Complices Al Rescate</b>	6										
37	30	29	1	<b>VICENTE FERNANDEZ</b> ○ SONY DISCOS 87589 (17.98 EQ CD)	<b>35 Aniversario...Lo Mejor De Lara</b>	7										
38	32	26	1	<b>VARIOUS ARTISTS</b> UNIVISION 310073/UG (11.98/15.98)	<b>Arcoiris Musical Mexicano</b>	2										
39	33	31	1	<b>VARIOUS ARTISTS</b> UNIVERSAL LATINO 089842 (16.98 CD)	<b>Radio Hits...Es Musica Vol. 2</b>	30										
40	40	—	1	<b>LOS TEMERARIOS</b> FONOVISA 350744/UG (10.98/13.98)	<b>Joyas Vol. 2</b>	40	<b>HOT SHOT DEBUT</b>									
41	36	33	1	<b>TEGO CALDERON</b> WHITE LION 90033 (13.98 CD) [M]	<b>El Aballarde</b>	17										
42	38	43	1	<b>THE LATIN ALL-STARS</b> ST. CLAIR 6462 (8.98 CD)	<b>Exitos Latinos: Latin Hits</b>	38										
43	37	30	1	<b>CHAYANNE</b> SONY DISCOS 84667 (10.98 EQ/16.98) [M]	<b>Grandes Exitos</b>	1										
44	48	44	1	<b>BANDA EL RECODO</b> FONOVISA 286228/UG (9.98/13.98) [M]	<b>No Me Se Rajar</b>	1										
45	42	42	1	<b>LA ONDA</b> EMI LATIN 39099 (8.98/12.98)	<b>A Toda Onda</b>	29										
46	46	40	1	<b>CRISTIAN</b> ARIOLA 95787/BMG LATIN (16.98 CD) [M]	<b>Grandes Hits</b>	13										
47	40	37	1	<b>SIN BANDERA</b> ○ SONY DISCOS 84806 (16.98 EQ CD) [M]	<b>Sin Bandera</b>	12										
48	43	51	1	<b>LOS ANGELES DE CHARLY</b> FONOVISA 050665/UG (9.98/13.98) [M]	<b>Bonita Mujer</b>	10										

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 SHAKIRA GRANDES EXITOS (SONY DISCOS)	1 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	1 LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
2 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2 INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
3 VARIOUS ARTISTS PROTAGONISTAS DE LA MUSICA (SONY DISCOS)	3 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	3 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL 2 (UNIVISION/UG)
4 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	4 CELIA CRUZ HITS MIX (SONY DISCOS)	4 LIMITE SOY ASI (UNIVERSAL LATINO)
5 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	5 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL/SONY DISCOS)	5 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA/UG)
6 KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	6 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	6 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)
7 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	7 SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)	7 VARIOUS ARTISTS GUERRA DE ESTADOS PESADOS VOL 4 (UNIVISION/UG)
8 SELENA ONES (EMI LATIN)	8 VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)	8 ALEJANDRO FERNANDEZ BELLAS ARTES EN VIVO: UN CANTO DE MEXICO (SONY DISCOS)
9 MANA REVOLUCION DE AMOR (WARNER LATINA)	9 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	9 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA/UG)
10 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	10 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	10 PALOMO SITUACIONES (DISA/UG)
11 OLGA TANON SOBREVIVIR (WARNER LATINA)	11 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	11 JOAN SEBASTIAN AFORTUNADO (MUSART/BALBOA)
12 JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	12 VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	12 SOUNDTRACK MARIANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)
13 SOUNDTRACK TALK TO HER (MILAN)	13 JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	13 EL CHICHICUILOTE LA FIESTA DEL CHICHICUILOTE (LIDERES)
14 THALIA THALIA (EMI LATIN)	14 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	14 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
15 SOUNDTRACK COMPLICES AL RESCATE: EL GRAN FINAL (ARIOLA/BMG LATIN)	15 CARLOS VIVES QUEJAME ENTRA (EMI LATIN)	15 LIBERACION HISTORIA MUSICAL (DISA/UG)
16 VARIOUS ARTISTS NO. 1: UN ANO DE EXITOS VOL 3 (SONY DISCOS/WARNER LATINA)	16 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	16 VARIOUS ARTISTS LOS MEJORES SAXOFONES NORTENOS (FONOVISA/UG)
17 SOUNDTRACK SILVANA: COMPLICES AL RESCATE (ARIOLA/BMG LATIN)	17 VARIOUS ARTISTS BAILA HITS (SONY DISCOS)	17 JENNIFER PENA LIBRE (UNIVISION/UG)
18 VARIOUS ARTISTS RADIO HITS...ES MUSICA VOL 2 (UNIVERSAL LATINO)	18 EL GENERAL EL GENERAL DE FIESTA (MOCK & ROLL/SONY DISCOS)	18 VICENTE FERNANDEZ 35 ANIVERSARIO...LO MEJOR DE LARA (SONY DISCOS)
19 TEGO CALDERON EL ABALLARDE (WHITE LION)	19 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	19 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
20 THE LATIN ALL-STARS EXITOS LATINOS: LATIN HITS (ST. CLAIR)	20 LUIS VARGAS/ANTONY SANTOS MANO A MANO (UNIVISION/UG)	20 LOS TEMERARIOS JOYAS VOL 2 (FONOVISA/UG)

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). ▲ Certification of 200,000 units (Platin). ◆ Certification of 400,000 units (Multi-Platin). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. 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.

## Ishioka's 'King' Reigns Over U.S., Japanese Dance Landscape

BY MICHAEL PAOLETTA

NEW YORK—On the dance/electronic landscape, it is not uncommon for independent labels to be here one day and gone the next. This is more true today, given the current state of the economy and the music industry. It is in this environment, though, that New York-based King Street Sounds, which specializes in soulful house music, ably thrives.

In fact, King Street celebrates its 10th anniversary this year. For label founder and president Hisa Ishioka, who moved from Japan to New York in 1985, such a milestone is not taken lightly—nor is its namesake.

According to Ishioka, he owes his career in music to late DJ Larry Levan and the Paradise Garage, the now-defunct club located on King Street in New York's West Village where Levan ruled the turntables.

"Originally, I moved to New York to study the interiors of clubs and restaurants," says Ishioka, who, at the time, was employed by a Japanese interior-design firm. "I was going to clubs like the Saint and Area. It wasn't until a friend took me to the Garage that my views toward club music changed.

"From that day forward, I went to the Garage every weekend, until it closed in 1987," he continues. "That's where I received my musical education." It's also where the initial seeds of Ishioka's career change were planted. "The Garage was my introduction to the music industry."

By the late '80s, Ishioka was sending DJs like Levan, Frankie Knuckles, and David Morales on club tours of Japan. (Since then, Ishioka's Hi's Production USA company has brought many other

DJs, including Joe Claussell, François K., and Blaze, to Japan.) In 1990, Ishioka began compiling/coordinating dance compilations for such Japanese labels as Toshiba-EMI. "I was basically doing A&R for these labels in a work-for-hire capacity," he notes. "I was finding all this new music for the various compilations."



ISHIOKA

The producers of one such track, "Beat Freak" by Loop Trick, wanted a U.S. release. "At that time, I had no desire to open a label," Ishioka explains. "I didn't have much money. But I put the track out anyway, with remixes by Pal Joey and Blaze." King Street was born.

In the years since, King Street (and its 9-year-old imprint, Nite Grooves) has experienced much success on the *Billboard* Hot Dance Music/Club Play chart, with nearly 30 chart entries—more than half of which have gone top 10—including three No. 1s (Kimara Lovelace's "Circles," Urban Soul's "Show Me," and Pump Friction's "That Sound").

"I'm very passionate about the

music I release," notes Ishioka, who promises new albums from Ananda Project, Kerri Chandler, Stephanie Cooke, and Blaze by year's end. "Whether it's a vocal recording or an instrumental track, I'm always looking for an emotion, a soul sensibility. It's that soulful element that can be heard on all our releases."

Such statements help to explain why the label's catalog features a who's who of top producers, DJs, and artists, including Ultra Naté, Evelyn "Champagne" King, Blaze, Morales, Chris Brann (aka Ananda Project), Chandler, Cevin Fisher, Mondo Grosso, Danny Krivit, Peter Rauhofer, and Tony Humphries.

"King Street's catalog is about quality," says Judy Russell, VP of sales at independent distributor Downtown 161 in New York. "Which is why we do very well with their product—that is, when it's available and we can get it back in stock."

In addition to such recently issued singles as GTS Featuring Karyn White's "Super Woman" and Stephanie Cooke's "Rain (Let It All Fall Down)," as well as full-lengths like Ananda Project's *Release*, Russell says she does very well with King Street's many compilation series, especially Abstract Afro Lounge, Abstract Latin Lounge, and Mix the Vibe. (Morales is confirmed to helm the series' upcoming special 10th-anniversary volume.)

Ishioka acknowledges that several tracks released on King Street (or Nite Grooves) arrive via Hi's Production USA—which, in addition to coordinating tours for U.S. DJs in Japan, is a production company that brings together Japanese and American artists and producers for musical collaborations.

"We coordinate recordings, remixes, and productions for Japanese acts wishing to work in the U.S.," Ishioka explains. "Many Japanese producers and artists have a strong desire to go outside Japan to record with other artists and musicians. I bring creative people together. There's a great synergy between King Street and Hi's Production."

In this way, Ishioka has helped nurture the careers of many Japanese artists and producers, including Towa Tei, Mondo Grosso, Monday Michiru, and GTS. "Ultimately, it's about following my passion, about keeping the New York vibe alive."

King Street will celebrate its 10th birthday with a party March 19 at the Raleigh Hotel in Miami, which coincides with the Winter Music Conference.

## Beat Box™



by Michael Paoletta

**LIKE GOLD:** It's been nearly two years since Norwegian duo **Kings of Convenience** (KoC) released their gorgeous sophomore set, *Quiet Is the New Loud*. Since, one-half of the musical partnership, **Erlend Øye**, has worked on a couple of side projects. He contributed vocals to **Röyksopp's** "Poor Leno" and "Remind Me" and recorded the **Lee Hazlewood** nugget "No Train to Stockholm" for the tribute album *Total Lee!*



ØYE

Well, we've got great news for those who can't get enough of Øye's sweetly melancholic vocals. On Feb. 11 (one day earlier overseas), Source 360/Astralwerks issues Øye's solo debut, the beautifully understated *Unrest*. A cross between the KoC remix project *Versus*, his work with Röyksopp, and **Pet Shop Boys' Release**, *Unrest* finds Øye fully embracing his fondness for all things electronic, encompassing nü-electro, house, and leftfield.

"Working with Röyksopp, I realized that my voice works in the electronic genre," Øye says. "And while I would've loved to make an entire album with them, they were busy. So, I found others to work with."

Recorded in 10 cities during 12 months, *Unrest* features several producers, including **Schneider TM** ("Like Gold"), **Prefuse 73** ("Every Party Has a Winner and a Loser"), **Kompis** ("A Sudden Rush"), and **Metro Area's Morgan Geist** ("Ghost Trains").

"I had no technical know-how when I embarked on this journey," Øye recalls. "Throughout, I kept asking myself, 'How can I make an electronic album?' Now, I see this album as a musical awakening—a way for me to expand my musical horizons."

As for the future of KoC, Øye says he and Kings partner **Eirik Glambek Bøe** will "be releasing records until we're 50. We'll begin making our new record in the summer."

**NEWSY NEIGHBORS:** **Cory Robbins**, president of Robbins Entertainment, has promoted three executives from within the label. **Paul Mislov** has been named senior VP of finance, **Lisa Levy** is now VP of sales and production, and **John Parker's** new title is VP of A&R/dance promotion. They were, respectively, VP of finance, senior director of sales and production, and A&R/promotions manager.

**Geoffrey "DJ Geoffe" Colon**, formerly of MTA/V2, is now handling promotion, marketing, and publicity for San Francisco-based UBL Music Group. Based in New York, Colon has worked on numerous DJ-mixed CDs for the label and will continue to do so. Upcoming compilations include *Dance Essentials Vol. 3*. Colon may be reached at [geoffe@ublmusic.com](mailto:geoffe@ublmusic.com).

Remixer/producer **Jason Nevins'** remix of **N\*E\*R\*D's** "Rock Star" is used in the commercial and trailer for the Touchstone film *Shanghai Knights*, which stars **Jackie Chan** and opens nationwide Friday (7). Nevins' "Rock Star" remix was also featured in Universal Pictures' *Blue Crush* and on its accompanying soundtrack.

Grammy Award-winning remixer **Hex Hector** recently spent time in the studio with **Ricky Martin** and **Anastacia**. The trio—with Hector in the producer's seat—completed a cover of **Dan Hartman's** disco classic "Relight My Fire." The track finds Anastacia reprising **Loleatta Holloway's** jaw-dropping, divalicious performance from the original. Expect it to appear on Martin's forthcoming set for Columbia.

**THE AWARD GOES TO:** The 2003 nominations for the second annual DanceStar USA awards have been announced. Awards will be presented in 25 categories, including best international act and record of the year. For the complete list, log on to [billboard.com/awards](http://billboard.com/awards).

**ABOVE THE CLOUDS:** **Tim O'Loughlin**, 27, the son of Next Plateau Entertainment founder **Eddie O'Loughlin**, died after a prolonged illness Jan. 11 in New York. He is survived by his father and mother, **Kathy O'Loughlin**, and a large extended family. Donations may be made in his name to the United Nations Assn./USA, 801 Second Ave., New York, N.Y. 10017.

Warlock Records VP **Diana Lemchak** and her husband, producer/engineer **Gary Clugston**, died Jan. 23 in an apparent murder-suicide at their Chestnut Ridge, N.Y., home (see Obituaries, page 52).



**The Business of Songwriting.** Bug Music, one of the world's leading publishing administrators, recently held a party at New York's Commune club to celebrate the opening of its new New York office. Among the many in attendance were artists Lydia Rhodes, Michael Moog, and Hassan. DJs for the evening included Bill Coleman, Nickodemus, Louie Balo, Freddy Bastone, John Martin, and Bug clients Jaymz Nylon and Ursula 1000. Pictured, from left, are West End Records founder Mel Cheren, Bug Music senior VP Garry Velletri, and West End president Kevin Hedge.

# Billboard HOT DANCE MUSIC

## Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			<b>NUMBER 1</b> 1 Week At Number 1		
1	3	7	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARCH/ISLAND 063793/DJMG	Mariah Carey
2	4	5	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
3	2	3	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon
4	5	6	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead D'Connor
5	7	11	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
6	8	13	DANCE DANCE (THE MEXICAN) [HQ2 & RICKY CRESPO MIXES]	VIRGIN PROMO	Thalia
7	11	17	EMOTIONAL ROLLERCOASTER (JUNIOR VASQUEZ & THAT KID CHRIS MIXES)	COLUMBIA 7960	Vivian Green
8	14	24	RISE UP	STAR 69 1255	Funky Green Dogs
9	1	2	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini
10	10	15	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
11	6	1	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
12	12	16	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
13	18	20	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
14	9	4	HE IS (REMIXES)	RCA PROMO/RMG	Heather Headley
15	25	38	THE HUM MELODY	JULICY IMPORT	Robbie Rivera
16	16	8	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
17	21	26	MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
18	19	19	IN THIS WORLD	V2 27771	Moby
19	13	9	LOVE REVOLUTION	FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
20	30	40	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
21	24	32	FANTASY REALITY	STAR 69 12511	CYN
22	29	33	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
23	15	10	DARK BEAT (ADDICTED 2 DRUMS)	TWISTED 77856/THE RIGHT STUFF	Oscar G & Ralph Falcon
24	17	12	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
25	20	14	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	STAR 69 1249	e-n Featuring Ceevox
26	28	28	DREAMS	JELLYBEAN 2658	Afro Medusa
			<b>POWER PICK</b>		
27	37	—	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
28	23	27	AMAZING	NETTWERK 33169	Andy Hunter
29	26	29	GATES OF MIND	PROVOCATIVE 77763/THE RIGHT STUFF	Sterbinsky & Tranzident Featuring Jewls
30	35	44	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
31	27	23	RAIN (LET IT FALL DOWN)	KING STREET 1150	Stephanie Cooke
32	34	41	I WANT YOU (FOR MYSELF)	YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow
33	31	21	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES)	MINDTRAIN 12502/STAR 69	Dno
34	32	31	I SHOULD KNOW	CREDENCE PRD/MCA/CAPITOL	Dirty Vegas
35	22	18	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
36	41	—	LET IT GO	NERVOUS 20523	Dawn Tallman
37	43	—	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
38	45	—	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
39	40	—	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld
40	44	—	EMERGE	CAPITOL 77886	Fischerspooner
41	39	42	DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar
			<b>HOT SHOT DEBUT</b>		
42	46	48	BATTLE OF ERISHKIGAL (MINGE BINGE & WES WALLACE MIXES)	DNTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
43	—	—	EVERYONE SAYS HI (METRO REMIX)	ISO PROMO/COLUMBIA	David Bowie
44	33	30	BREATHE (REMIXES)	REOZONE PROMO/ARISTA	Blu Cantrell
45	38	35	Y	JELLYBEAN 2654	Kiwi Dreams Vs. Hard Attack
46	—	—	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/DJMG	Musiq
47	—	—	RISING SUN	5050 IMPORT	Paradise
48	42	22	THE SOUND OF VIOLENCE	ASTRALWERKS 38842	Cassius With Steve Edwards
49	36	25	YOU CAN GET OVER	HARLEQUIN 1243	Shauna Solomon

## Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			<b>NUMBER 1</b> 14 Weeks At Number 1		
1	1	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
2	3	—	SOLSBURY HILL	MUTE 9200	Erasure
3	2	2	FEELIN' YOU (MAURICE JOSHUA, VICTOR CALDERONE & MAC QUAYLE MIXES)	MUSICAS/CD/COLUMBIA 7961/CRG	Solange
4	4	6	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
5	8	7	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
6	10	9	TROY (THE PHOENIX FROM THE FLAME)	RAOIKAL 99155	Sinead D'Connor
7	7	4	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
8	6	5	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
9	9	—	IN YOUR LIFE	LOGIC 98814	La Bouche
10	5	10	SOMETHING	ROBBINS 72056	Lasgo
11	14	12	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
12	12	11	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
13	13	8	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
14	22	3	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
15	16	18	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
16	15	13	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
17	—	—	THE ANTHEM	STRONG ISLAND 91007	Jimi LaLumia
18	—	—	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
19	21	15	I BELIEVE	PROVOCATIVE/THE RIGHT STUFF 77875/CAPITOL	Chris Cox Vs. Happy Clappers
20	17	14	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def
21	18	17	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
22	11	16	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
23	24	20	TAKE ME AWAY (INTO THE NIGHT)	LIQUIO 1132/ULTRA	4 Strings
24	20	21	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
25	—	—	SERVE THE EGO (REMIXES)	ATLANTIC 85398/AG	Jewel

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, of CD maxi-single if vinyl is unavailable. On 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

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		<b>NUMBER 1</b> 12 Weeks At Number 1			
1	1	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5	
2	2	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material	
3	NEW	GROOVE ARMADA	JIVE ELECTRO 41830/ZOMBA [M]	Lovebox	
4	3	DJ SAMMY	ROBBINS 75031	Heaven	
5	7	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL [M]	Genetic World	
6	5	KUMBIA KINGS	EMI LATIN 42528	All Mixed Up: Los Remixes	
7	4	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka	
8	6	THE HAPPY BOYS	ROBBINS 75034 [M]	Dance Party (Like It's 2003)	
9	8	THEIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon	
10	9	MOBY	V2 27127	18	
11	10	BJORK	ELBISTRA 02783/REG	Greatest Hits	
12	11	DIRTY VEGAS	CREDENCE 19986/CAPITOL	Dirty Vegas	
13	13	LASGO	ROBBINS 75033	Some Things	
14	12	THE HAPPY BOYS	ROBBINS 75030 [M]	Trance Party (Volume Two)	
15	NEW	VARIOUS ARTISTS	ROBBINS 75035	Best Of Trance Vol. 3	
16	15	ZOEGIRL	SPARROW 40546 [M]	Mix Of Life	
17	20	THE WARP BROTHERS	WEBSTER HALL NYC 30	Tranzworld 6.0	
18	14	VARIOUS ARTISTS	ULTRA 1145	Ultra Chilled 03	
19	17	DJ GEOFFE	UBL 0901	Best Of Club Hits Vol. 1	
20	19	ROYKSOPP	WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.	
21	16	DJ SAMMY	MINISTRY OF SOUND 40069869/MCA	The Annual 2003 America	
22	18	DAVID WAXMAN	ULTRA 1138	Ultra.Trance:1	
23	21	ZERO 7	QUANGCO ULTIMATE DILEMMA 5007/PALM [M]	Simple Things	
24	23	VARIOUS ARTISTS	RAZOR & TIE 9944	Pulse	
25	22	DJ MARK FARINA	DM 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: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. 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 NO WAY NO HOW Jocelyn Enriquez NEXT PLATEAU	1 FINAL SHAKEDOWN Groove Armada JIVE ELECTRO
2 CHANGE THE WORLD Live Element Featuring Keith Taylor GOSSIP	2 TI AMO Aria OH MUSIC
3 I BELIEVE Chris Cox vs. Happy Clappers PROVOCATIVE/THE RIGHT STUFF	3 DONTCHANGE (POUND BOYS REMIXES) Musiq DEF SOUL/DJMG
4 SOLSBURY HILL Erasure MUTE	4 FOUNDATION Rob Accorsi YOSHITOSHI/DEEP DISH
5 THE DRIVE Victor Calderone STATRAX/STATRA	5 I JUST DIED IN YOUR ARMS TONIGHT Resource RADIKAL

Breakout: 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.

# 'Next Big Thing' For Gill Is A New MCA Nashville Album, Tour

BY PHYLLIS STARK

NASHVILLE—After choosing to delay the release of his latest album while the dust settled from a regime change at his longtime label, MCA Nashville, Vince Gill is finally ready to re-enter the marketplace Feb. 11 with his self-produced *Next Big Thing*.

He'll be hitting the road to support it. But rather than playing at the larger venues that housed his last few outings, Gill has opted to perform at a series of small clubs on his Back 2 Basics tour.

The 16-city intimate-venue trek not only will bring Gill close to his hardcore fans but will also give the artist a chance to reconnect with players in radio and retail in an "up-close-and-personal" situation, according to Terry Elam, who oversees Gill's touring efforts for the management team at Fitzgerald-Hartley. "For about 20 minutes after each show he'll meet with radio, retail, and media people," says Elam, who adds that in-stores and radio station appearances are part of the plan. "Basically, from 2 p.m. until midnight [in each market] Vince will have a chance to reach the PDs, GMs, and jocks and talk to the retail people, as well as his fans."

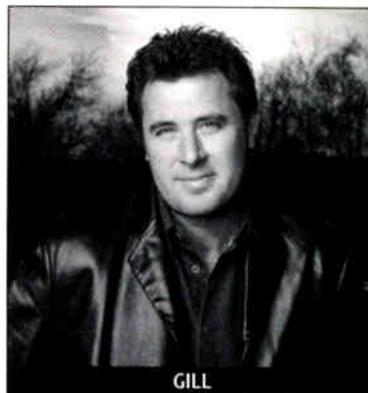
The largest room on the route is the 2,500-capacity Massey Hall in Toronto; the smallest is the 650-seat Pantages Theater in Minneapolis. Despite the small size of the venues, Gill is not skimping on the presentation during the six-week run. "We're carrying the whole show, which includes an eight-piece band, plus Vince," Elam says. "A lot of people out there don't know what a great player he is and just know him as a vocalist. This will give them a chance to see him as a singer, songwriter, and musician."

Gill says his vision for the club dates is to do "a live listening party for this record. I thought it would be a fun idea.

"I've been touring and playing and doing every conceivable kind of gig I think a human being can do in a career for close to 30 years now," Gill says. "I kind of felt like, 'Let's try something . . . different.' I said, 'Let's go find the coolest clubs in all these cities.'" Gill says such clubs are the places where he feels "the most musical."

In the summer, Gill says he plans to hit the road again for some acoustic shows "with just me and my guitar." Venues for that part of the tour will include West Coast wineries and some small, outdoor pavilions. For those shows, Gill says, he won't have a set list and will just play songs that fans request. Gill is booked by Rick Shipp at the William Morris Agency.

MCA originally planned to release Gill's album last fall, but the retirement of chairman Bruce Hinton and the installation of Mercury's Luke Lewis as his replacement delayed the project. While *Next Big Thing* is Gill's 11th album for the label, Lewis says, "I seem to have hooked up with him at a time when he's reinvigorated."



GILL

While Gill says he misses the old team at MCA and wishes it was still intact, he's also "excited about the strategy over there and the new blood and [working with] people I've never worked with."

Lewis says the Back 2 Basics tour will be a big part of the marketing plan for the album. And while it "wasn't meant to be a marketing move," Lewis says, "I think it's going to turn out to be a great one for us. I have a feeling it's going to get him fired up."

## AUDIENCE 'ROOTING' FOR GILL

While Gill is best-known for his big hit ballads, MCA chose a tempo song, the title cut, as the leadoff single from *Next Big Thing*. Lewis says, "I've been really encouraged by radio's response to it. It's a testimony to the respect everybody has for Vince." Gill has notched 26 top 10 hits on the Hot Country Singles & Tracks chart, including five No. 1s.

Mark Grantin, PD at WWQM Madison, Wis., says, "After hearing the rough cut of this [single], I wanted to put it on the air right away. It was that impressive and perfect for our audience. As soon as we had the final mix in our hands, it went on the air right away, and it's researched exactly how we thought it would: very strong with our target, very little burn, great passion scores. It's a hit.

"Vince is an instantly recognizable voice and an artist that I genuinely think our audience is pulling for to succeed," Grantin adds. "They're wanting his current music to be great, and I think he's going to deliver with this project."

After years of working with producer Tony Brown, Gill decided to

produce this album on his own, something he says he did with Brown's support and encouragement. After Brown left MCA to launch Universal South Records, Gill felt like it was a good time to try something new.

"I didn't want politics and business to dictate where I would wind up or who I would work with," Gill says of his decision to self-produce with the help of engineer Justin Niebank. In setting out to record the album, Gill says he was in "a great creative place."

During the process, he sought feedback from an encouraging Mark Wright, MCA's A&R chief, and from Brown. When he played the finished project for Brown, Gill says, "it was kind of bittersweet, and we both were getting choked up . . . After it was done, he said, 'This is one of the best-sounding records you've ever made. These are great songs. You can be proud of it, you did a great job.' Just having that validation meant the world."

## CELEBRITY GUESTS

Gill, who previously produced an album for Lyric Street artist Sonya Isaacs, thinks he may have more such work in his future, noting, "Probably it will be a natural evolution for me to wind up producing."

His vocal guests on this new album include Emmylou Harris, Lee Ann Womack, Leslie Satcher, Michael McDonald, wife Amy Grant, and daughter Jenny Gill. His studio band included such luminaries as Al Anderson and Mac McAnally.

In addition to producing, Gill wrote or co-wrote every track on the album. He co-authored one of its best tracks, the beautiful ballad "Somebody," with Richard Marx.

The single, "Next Big Thing," is a tongue-in-cheek look at the artist turnover in the country-music business. But Gill tackles the same subject again in the more serious ballad "Young Man's Town." That song reflects Gill's own practical take on the music business. He sings, "Why bitch and moan and say they've done you wrong/Just teach 'em what you know, and pass it on down."

"I think people's first impression when they hear ['Young Man's Town'] is 'Well, this guy is bitter,' and it couldn't be further from the truth," says Gill, who has nothing to be bitter about. "The real crux to that song is [that] it's kind of like [parenthod]. You know your kids are going to screw things up, [but] you have to let them."

Additional reporting provided by Ray Waddell in Nashville.

## Nashville

by Phyllis Stark



## Scene

**ON THE ROW:** As expected, Curb Records' new Nashville imprint will be called Asylum Records (*Billboard*, Jan. 18). LeAnn Rimes will shift from Curb to Asylum, which will release her next single, "Suddenly," exclusively to country radio March 10. A previous WEA imprint, also called Asylum Records, operated in Nashville for several years before being consolidated into Warner Bros. in 2001.

Katherine Woods has been promoted from VP to senior VP of legal and business affairs at RCA Label Group (RLG) in Nashville. Woods will continue to serve as legal counsel for RLG and its associated labels. Prior to joining RLG in 1996, Woods was in private practice in the Nashville entertainment industry.

Tracy McGlocklin has formed Mission Management and will serve as the Music Row-based company's president. Mission will co-manage Marty Stuart and Little Big Town in partnership with veteran manager Rendy Lovelady. McGlocklin previously spent 13 years with Sony Music Nashville, most recently as director of product management.

As first reported here last fall, Sony Music Nashville has signed Stuart to its artist roster (*Billboard*, Oct. 19, 2002). Stuart and his band, the Fabulous Superlatives, are at work on a new project due later this year. Meanwhile at Sony, Billy Ray Cyrus and Jeffrey Steele exit the Monument Records artist roster.

British pop icon Cliff Richard recently hosted a songwriters camp in Nashville. The four-day event had 21 Nashville writers collaborating with Richard for his upcoming U.S. release. Participants included Gary Burr and Marcus Hummon.

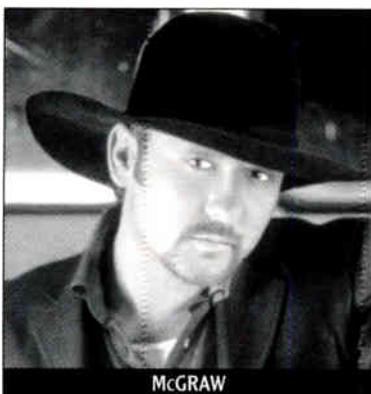
**ARTIST NEWS:** Two country artists, Keith Urban and Trick Pony's Heidi Newfield, recently encountered a bit of vocal trouble. Newfield was due to have vocal cord surgery in January at the Vanderbilt Voice Clinic in Nashville. The group has rescheduled several performance dates during her recovery.

Urban, meanwhile, was put on a week of vocal rest by his doctor as a result of what his publicist terms a "sudden vocal cord ailment." He canceled several TV appearances, along with some concert dates.

**MONROE MEMORIALIZED:** Koch/Audium Records will release a Bill Monroe tribute album Feb. 11. The two-CD set, titled *Bill Monroe: The Legend Lives On*, features Ricky

Skaggs, Marty Stuart, the Whites, Ralph Stanley, Charlie Daniels, Connie Smith, and Del McCoury. In September, Koch/Audium will release a DVD and VHS, also titled *Bill Monroe: The Legend Lives On*, and featuring the artists on the CD. Prior to its national release, the DVD/VHS will be used as a premium offer in the March PBS subscriber drive by public television stations throughout the U.S.

**ONE BAND SHOW:** Tim McGraw will embark on an arena tour this spring. The tour, dubbed Tim McGraw & the Dancehall Doctors' One Band Show, launches March 7 in Birmingham, Ala., and wraps May 30 in Syracuse, N.Y.



McGRAW

In a prepared statement, McGraw said, "This is the most ambitious tour we've ever set out to do. I want this tour to look and feel different than anything we've done in the past. We want the time and space to go deeper musically, to play album cuts and all kinds of songs that we jam on in rehearsal, but never get to play in concert."

The tour, like McGraw's previous outings, will be sponsored by Bud Light.

**PASSAGES:** Country DJ Hall of Famer Mike Oatman died Jan. 27 at a Houston hospital after a long battle with cancer. Along with partner Mike Lynch, Oatman co-founded the Great Empire Broadcasting chain best-known for its string of successful country stations. Oatman received the Country Radio Broadcasters' (CRB) President's Award in 1999, seven years after being inducted into its Hall of Fame. He served as president of CRB from 1985-1988. Oatman, who also served as the longtime morning host on Great Empire's KFDI Wichita, Kan., in addition to running the broadcast chain, was known on the air as 'Ol Mike. He was 63.

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# Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART									
1	1	1	22	9 Weeks At Number 1	<b>DIXIE CHICKS</b> ▲ MONUMENT/COLUMBIA 668407/CRG (12.98 EQ/18.98)	Home	1	39	37	33	<b>WILLIE NELSON &amp; FRIENDS</b> LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
2	2	10			<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19.98 CD)	Up!	1	40	39	36	<b>VARIOUS ARTISTS</b> ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
3	4	7			<b>TIM MCGRAW</b> ▲ CURB 78745 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	42	40	41	<b>KELLIE COFFEY</b> BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
4	3	18			<b>ELVIS PRESLEY</b> ▲ RCA 680797/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1	43	41	35	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
5	6	5	15		<b>FAITH HILL</b> ▲ WARNER BROS. 480017/WRN (12.98/18.98)	Cry	1	44	46	48	<b>TRAVIS TRITT</b> COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
6	7	7	40		<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	45	44	44	<b>LINDA RONSTADT</b> ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
7	8	6	37		<b>TOBY KEITH</b> ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	46	45	39	<b>THE NITTY GRITTY DIRT BAND</b> CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
8	5	72	3		<b>TERRI CLARK</b> MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	4	47	45	<b>REBECCA LYNN HOWARD</b> MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5
9	9	8	12		<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	48	49	50	<b>VARIOUS ARTISTS</b> TIME LIFE 18861 (19.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
10	10	11	71		<b>MARTINA MCBRIDE</b> ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	49	53	55	<b>STEVE AZAR</b> MERCURY 170259/UMGN (11.98/17.98) [M]	Waitin' On Joe	29
11	11	10	74		<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	50	48	47	<b>TRICK PONY</b> ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
12	16	16	37		<b>JOE NICHOLS</b> UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	51	50	49	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
13	12	12	13		<b>VARIOUS ARTISTS</b> ● EPIC/WEA/UNIVERSAL/RLG 86620/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	52	52	53	<b>DELBERT MCCLINTON</b> NEW WEST 6042 (17.98 CD)	Room To Breathe	12
14	13	13	12		<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610515 (19.98 CD)	Live	9	53	51	56	<b>STEVE EARLE</b> E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem	7
15	17	14	18		<b>KEITH URBAN</b> ● CAPITOL 32936 (10.98/18.98)	Golden Road	3				<b>WAYLON JENNINGS</b> BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
16	14	15	44		<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	54			<b>CLINT BLACK</b> RCA 67025/RLG (9.98 CD)	Super Hits	54
17	18	17	48		<b>GARY ALLAN</b> ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4		57	59	<b>BILL ENGVALL</b> WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
18	19	22	44		<b>TRACE ADKINS</b> CAPITOL 30618 (10.98/17.98)	Chrome	4		59	58	<b>CLINT BLACK</b> RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
19	15	9	8		<b>AARON LINES</b> RCA 67057/RLG (11.98/17.98)	Living Out Loud	9						
20	22	21	37		<b>DIAMOND RIO</b> ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	57	64	57	<b>VARIOUS ARTISTS</b> TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
21	21	18	13		<b>MARK WILLS</b> MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	58	58	54	<b>DOLLY PARTON</b> BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
22	20	23	44		<b>GEORGE STRAIT</b> The Best Of George Strait: 20th Century Masters The Millennium Collection MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	59	56	51	<b>HANK WILLIAMS</b> MERCURY/UTV 170268/UME (24.98 CD)	The Ultimate Collection	32
23	27	25	12		<b>JOHNNY CASH</b> AMERICAN/LOST HIGHWAY 063339/UME (18.98 CD)	American IV: The Man Comes Around	14	60	54	52	<b>PATTY LOVELESS</b> EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
24	24	20	11		<b>LEANN RIMES</b> ● CURB 78747 (12.98/18.98)	Twisted Angel	3	61	61	65	<b>LEANN RIMES</b> ● CURB 78738 (11.98/17.98)	I Need You	1
25	26	26	37		<b>BRAD PAISLEY</b> ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	62	60	63	<b>TRACY BYRD</b> RCA 67005/RLG (11.98/17.98)	Ten Rounds	12
26	23	28	22		<b>MONTGOMERY GENTRY</b> COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	63	62	69	<b>REBA MCENTIRE</b> ● MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
27	30	30	13		<b>RANDY TRAVIS</b> WORD-CURB 86235/WARNER BROS. (11.98/18.98)	Rise And Shine	18	64	63	64	<b>WILLIE NELSON</b> LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
28	29	24	24		<b>NICKEL CREEK</b> SUGAR HILL 3941 (18.98 CD)	This Side	2	65	65	71	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (12.98 CASSETTE)	Up! (Country Mixes)	23
29	28	27	14		<b>TOBY KEITH</b> ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	66	68	68	<b>GARTH BROOKS</b> ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1
30	25	19	14		<b>ANNE MURRAY</b> STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13	67	55	—	<b>MONTGOMERY GENTRY</b> ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
31	32	32	34		<b>EMERSON DRIVE</b> DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	68	69	70	<b>TANYA TUCKER</b> TUCKERTIME 38827/CAPITOL (10.98/17.98)	Tanya	39
32	33	29	12		<b>TRICK PONY</b> WARNER BROS. 48238/WRN (12.98/18.98)	On A Mission	13	69			<b>ALABAMA</b> RCA 67052/RLG (18.98 CD)	In The Mood: Love Songs	69
33	31	31	42		<b>TIM MCGRAW</b> ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	70	67	66	<b>CROSS CANADIAN RAGWEED</b> UNIVERSAL SOUTH 05414 (14.98 CD) [M]	Cross Canadian Ragweed	70
34	42	40	18		<b>THE CHIEFTAINS</b> RCA VICTOR 68891 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21	71	67	66	<b>CLEDUS T. JUDD</b> MCA/WEA/EPIC 65859/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
35	36	34	74		<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610495 (11.98/17.98)	New Favorite	3	72	75	—	<b>DIAMOND RIO</b> ● ARISTA NASHVILLE 67959/RLG (11.98/17.98)	One More Day	5
36	35	42	70		<b>BLAKE SHELTON</b> ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	73	72	62	<b>HANK WILLIAMS III</b> CURB 78728 (17.98 CD) [M]	Lovesick Broke & Driftin'	17
37	34	38	81		<b>LONESTAR</b> ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	74	70	60	<b>VARIOUS ARTISTS</b> COLUMBIA 86310/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17
38	38	37	77		<b>DARRYL WORLEY</b> DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	75			<b>PHIL VASSAR</b> ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	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 a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for net shipment of 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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# Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	WEEKS ON CHART						WEEKS ON CHART	WEEKS ON CHART			
1	1	22	8 Weeks At Number 1	<b>SOUNDTRACK</b> ▲ LOST HIGHWAY/MERCURY 170096/UMGN (12.98/18.98)	O Brother, Where Art Thou?	112	13	11	11	<b>WILLIE NELSON</b> ▲ LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	229	
2	2	11		<b>DIXIE CHICKS</b> ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	261	14	14	14	<b>THE JUDDS</b> ● CURB 77965 (7.98/11.98)	Number One Hits	127	
3	3	10		<b>DIXIE CHICKS</b> ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	178	15	13	13	<b>TOBY KEITH</b> ▲ MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	217	
4	6	15		<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	138	16	15	15	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	379	
5	4	18		<b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)	Greatest Hits	114	17	16	16	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	280	
6	5	19		<b>SHANIA TWAIN</b> ◆ MERCURY 536003/UMGN (12.98/18.98)	Come On Over	273	18	20	20	<b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)	The Best Of John Denver	232	
7	5	23		<b>KENNY CHESNEY</b> ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	122	19	17	17	<b>TIM MCGRAW</b> ▲ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	361	
8	7	24		<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)	Covey Ugly	130	20	19	19	<b>TIM MCGRAW</b> ▲ CURB 77886 (7.98/11.98)	Everywhere	234	
9	9	25		<b>HANK WILLIAMS JR.</b> ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	443	21	21	21	<b>KEITH URBAN</b> ● CAPITOL 97591 (10.98/15.98) [M]	Keith Urban	101	
10	12	26		<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	199	22	23	23	<b>GEORGE JONES</b> ● LEGACY/EPIC 63313/SONY (7.98 EQ/11.98)	16 Biggest Hits	109	
11	10	27		<b>FAITH HILL</b> ▲ WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	168	23	—	—	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 30011 (11.98/17.98)	12 Greatest Hits	767	
12	18	31		<b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	46	24	—	—	<b>NICKEL CREEK</b> ● SUGAR HILL 3001 (17.98 CD) [M]	Nickel Creek	110	
							25	24	24	<b>ALABAMA</b> ▲ RCA 67633/RLG (19.98/28.98)	For The Record: 41 Number One Hits	122	

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

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# Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		PEAK POSITION
			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL					TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	
1	1	19	<b>NUMBER 1</b>	5 Weeks At Number 1	1	37	39	4	<b>ROCK YOU BABY</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS ALBUM CUT	31
2	4	15	<b>THE BABY</b> B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	2	36	36	5	<b>THIS IS GOD</b> D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	32
3	5	7	<b>I JUST WANNA BE MAD</b> B. GALLIMORE (K. LOVEFACE, L. T. MILLER)	Terri Clark MERCURY 172267	3	35	37	6	<b>THE LOVE SONG</b> K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	33
4	3	3	<b>FALL INTO ME</b> R. MARK (D. URTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	3	40	40	10	<b>THERE'S MORE TO ME THAN YOU</b> B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	34
5	6	8	<b>YOU CAN'T HIDE BEAUTIFUL</b> C. FARREN (M. OULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	5	42	44	7	<b>SPEED</b> B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	35
6	4	2	<b>SHE'LL LEAVE YOU WITH A SMILE</b> T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	1	39	34	17	<b>I'M GONNA GETCHA GOOD!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 172272	7
7	7	10	<b>MAN TO MAN</b> T. BROWN, M. WRIGHT (J. O. HARA)	Gary Allan MCA NASHVILLE 172256	7	43	42	17	<b>ALMOST HOME</b> C. MORGAN, P. O. DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	37
8	10	13	<b>I WISH YOU'D STAY</b> F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE 69152	8	46	53	4	<b>WAS THAT MY LIFE</b> B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM CUT	38
9	9	5	<b>THESE DAYS</b> M. BRIGHT, M. WILLIAMS, R. RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	1	44	45	10	<b>THREE WOODEN CROSSES</b> K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	39
10	8	6	<b>WHO'S YOUR DADDY?</b> J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	45	46	12	<b>I DROVE ALL NIGHT</b> P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey BNA ALBUM CUT	40
11	13	18	<b>BROKENHEARTSVILLE</b> B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	11	47	49	9	<b>LOVE WON'T LET ME</b> B. J. WALKER, JR. (R. HAMM)	Tammy Cochran EPIC ALBUM CUT/EMN	41
12	11	11	<b>SOMEBODY LIKE YOU</b> D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	53	59	3	<b>LOVE YOU OUT LOUD</b> M. BRIGHT, M. WILLIAMS, R. RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	42
13	12	14	<b>UNUSUALLY UNUSUAL</b> D. HUFF (M. MCGUINN)	Lonestar BNA 69134	12	41	38	14	<b>LATELY (BEEN DREAMIN' 'BOUT BABIES)</b> B. J. WALKER, JR. (R. HAMM)	Tracy Byrd RCA ALBUM CUT	38
14	15	17	<b>CHROME</b> D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	14	50	48	18	<b>PICTURE</b> KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	44
15	21	25	<b>TRAVELIN' SOLDIER</b> DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	15	52	56	3	<b>COUNTRY AIN'T COUNTRY</b> B. J. WALKER, JR. (R. HAMM)	Travis Tritt COLUMBIA ALBUM CUT	45
16	17	22	<b>UP!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	16	51	52	4	<b>LOVE LIKE THERE'S NO TOMORROW</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)	Aaron Tippin Featuring Thea Tippin LYRIC STREET ALBUM CUT	46
17	16	16	<b>BEAUTIFUL MESS</b> M. D. CLUTE, D. WOVINE (R. D. LEMMAIRE, C. MILLS, S. MINDR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	48	43	18	<b>IT'LL GO AWAY</b> L. REYNOLDS (K. DENNEY, D. SAMPSON)	Kevin Denney LYRIC STREET ALBUM CUT	43
18	24	20	<b>BEAUTIFUL GOODBYE</b> J. HANSON, G. OROMAN (J. HANSON, K. PATTON, JOHNSTON)	Jennifer Hanson CAPITOL 77816	18	56	55	3	<b>I WANT MY MONEY BACK</b> R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw AUDIUM ALBUM CUT	48
19	25	27	<b>THAT'D BE ALRIGHT</b> K. STEGALL (T. NICHOLS, M. O. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	19	54	50	4	<b>WE SHOOK HANDS (MAN TO MAN)</b> B. ROCK (S. SESKIN, A. PESSI)	Tebey BNA ALBUM CUT	49
20	22	21	<b>ON A MISSION</b> C. HOWARD (I. DEAN, K. TRIBBLE, D. L. MURPHY)	Trick Pony WARNER BROS. ALBUM CUT/WRN	19	49	41	10	<b>FOREVER EVERYDAY</b> M. WRIGHT, L. A. WOMACK (K. PATTON, JOHNSTON, D. O' DAY)	Lee Ann Womack MCA NASHVILLE 172263	37
21	23	23	<b>NEXT BIG THING</b> V. GILL (V. GILL, A. ANDERSON, J. HOBBS)	Vince Gill MCA NASHVILLE ALBUM CUT	21	55	57	3	<b>TINY DANCER</b> B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	Tim McGraw CURB ALBUM CUT	51
22	26	28	<b>RAINING ON SUNDAY</b> D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	22	57	58	3	<b>SOUTHERN BOY</b> C. DANIELS, P. KELLY (C. DANIELS, T. TRITT)	The Charlie Daniels Band With Travis Tritt BLUE HAT ALBUM CUT/AUDIUM	52
23	27	24	<b>I BELIEVE</b> M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	23	<b>HOT SHOT DEBUT</b>					
24	28	26	<b>THERE'S NO LIMIT</b> D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	24	53	60	—	<b>COUNTRY THANG</b> S. HENDRICKS, J. M. MONTGOMERY (K. BEARD, L. WILSON, J. YEARY)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	53
25	31	31	<b>CONCRETE ANGEL</b> M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSBY)	Martina McBride RCA ALBUM CUT	25	54	60	—	<b>BEER FOR MY HORSES</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS ALBUM CUT	54
26	33	35	<b>BIG STAR</b> N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	26	55	60	—	<b>ROCK-A-BYE HEART</b> G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy CURB ALBUM CUT	55
27	29	30	<b>WHEN THE LIGHTS GO DOWN</b> D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	27	56	60	—	<b>HALF A MAN</b> B. TERRY (A. SMITH)	Anthony Smith MERCURY ALBUM CUT	56
28	30	29	<b>FAMILY TREE</b> F. ROGERS, J. STROUD (D. SCOTT)	Darryl Worley DREAMWORKS 450814	26	57	58	54	<b>I'D LOVE TO LAY YOU DOWN</b> G. COLE (F. A. MACRAE)	Daryle Singletary AUDIUM ALBUM CUT	43
29	32	32	<b>WHAT A BEAUTIFUL DAY</b> R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	29	58	60	—	<b>STAY GONE</b> C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS ALBUM CUT	58
30	38	47	<b>SHE'S MY KIND OF RAIN</b> B. GALLIMORE (M. OULANEY, J. SELLERS, J. JAMER, R. LERNER)	Tim McGraw CURB ALBUM CUT	30	59	59	—	<b>IT CAN ALL BE GONE</b> C. HOWARD, J. L. THURSTON (J. L. THURSTON, T. CONNERS, S. HARRIS)	Jamie Lee Thurston VIEW 2 ALBUM CUT/M2E	59
						60			<b>17</b> CROSS COUNTRY (D. ANAGREW, M. MCCLURE (C. CANADA, J. BOLANO)	Cross Canadian Ragweed UNIVERSAL SOUTH ALBUM CUT	57

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. Air power awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. \* Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. © 2003, VNU Business Media, Inc. All rights reserved.

## FEBRUARY 8 2003 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	12	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610515	12 Weeks At Number 1 Live
2	2	24	<b>NICKEL CREEK</b>	SUGAR HILL 3941	This Side
3	3	31	<b>ALISON KRAUSS + UNION STATION</b>	ROUNDER 610495	New Favorite
4	4	17	<b>THE NITTY GRITTY DIRT BAND</b>	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
5	5	3	<b>VARIOUS ARTISTS</b>	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
6	8	31	<b>VARIOUS ARTISTS</b>	TIME LIFE 19701	Time-Life's Treasury Of Bluegrass
7	7	26	<b>DOLLY PARTON</b>	BLUE EYE 2000/SUGAR HILL	Halos & Horns
8	6	11	<b>PATTY LOVELESS</b>	EPIC 695151/SOLBY	Mountain Soul
9	9	31	<b>SOUNDTRACK</b>	LOST HIGHWAY 170221/UMGN	Down From The Mountain
10	12	7	<b>VARIOUS ARTISTS</b>	CMH 0002	The Fantastic Pickin' On Series: Bluegrass
11	11	31	<b>VARIOUS ARTISTS</b>	ROUNDER 610499	O Sister! The Women's Bluegrass Collection
12	13	22	<b>SOUNDTRACK</b>	VANGUARD 75586	Songcatcher
13	10	3	<b>THE STANLEY BROTHERS</b>	RING 0507	All-Time Greatest Hits
14	14	20	<b>VARIOUS ARTISTS</b>	ROUNDER 610506	O Sister 2: A Women's Bluegrass Collection
15	15	20	<b>RICKY SKAGGS</b>	SKAGGS FAMILY LYRIC STREET 901003/HOLLYWOOD	History Of The Future

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 Heatsseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## FEBRUARY 8 2003 Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	11	<b>PICTURE</b>	UNIVERSAL SOUTH 172274	11 Weeks At Number 1 Kid Rock Featuring Allison Moorer
2	2	14	<b>BEAUTIFUL GOODBYE</b>	CAPITOL 77816	Jennifer Hanson
3	5	44	<b>GOD BLESS THE USA</b>	CURB 73128	Lee Greenwood
4	3	12	<b>CAN'T FIGHT THE MOONLIGHT</b>	CURB 73116	LeAnn Rimes
5	4	25	<b>LONG TIME GONE</b>	MONUMENT 79790/CRG	Dixie Chicks
6	6	29	<b>HOW DO I LIVE</b>	CURB 73022	LeAnn Rimes
7	9	44	<b>I SHOULD BE SLEEPING</b>	DREAMWORKS 450362/INTERSCOPE	Emerson Drive
8	7	17	<b>THE IMPOSSIBLE</b>	UNIVERSAL SOUTH 172241	Joe Nichols
9	7	37	<b>I JUST WANNA BE MAD</b>	MERCURY 172262/UMGN	Terri Clark
10	—	—	<b>ALMOST THERE</b>	REPUBLIC/UNIVERSAL 015736/UMRG	Gabbie Nolen

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► THE ALL-AMERICAN REJECTS

**PRODUCER:** Tim O'Heir  
**Doghouse/DreamWorks 14035**  
**RELEASE DATE:** Feb. 4

How does one consume an increasingly hip "buzz" band that's being touted for its allegedly steadfast un-hip stance? With caution, since a game of reverse psychology appears to be in-play. Stripped of the media noise surrounding it, this Oklahoma-rooted act serves up playful, pop-inflected rock revelry that combines the retro feel of '60s rock and '80s Anglo-pop. Jangly guitars and concise, candy-sweet hooks abound, as do cute, if disposable lyrics about boys meeting, losing, hating, loving, and reuniting with girls. It's all good fun, even if frontman Tyson Ritter's relentlessly pained caterwaul à la the Cure's Robert Smith becomes headache-inducing by the set's midpoint. A little less affectation and a little more straight-on singing would have made these songs come to life to a more vivid—though probably less "cool"—degree. And we need to keep those hipsters happy, right?—**LF**

#### ► SOUNDTRACK

**Biker Boyz**  
**PRODUCERS:** various  
**DreamWorks 50415**  
**RELEASE DATE:** Jan. 28

Artists from the worlds of hip-hop and rock come together to celebrate the fast-paced life of motorcycle gangs on this soundtrack. Redman leads off the set with the funk-infused "Ride," which features E3, and is perfect for late-night cruising. The soundtrack features some interesting collaborations, too—some of which work and some of which don't. Papa Roach and N\*E\*R\*D hook up on "Don't Look Back," a rock/funk hybrid that is easily the set's shining moment. Ja Rule, Swizz Beatz, and Metallica don't have nearly the same success on "We Did It Again." As a collaboration, the track is an uneven clash of loud voices and still louder guitars. Indie hip-hop darling Non Phixion earns points for its remix of its own "Say Goodbye to Yesterday." The melancholy track, produced by Necro, provides the postcard-perfect backdrop to the quartet's thought-provoking lyrics. Other standout tracks include Mystic's "No Competition," Meshell Ndegeocello's Lisa Bonet-inspired "Liliquoi Moon," and Mos Def's melodic "Kalifornia."—**RH**

#### ★ NADA SURF

**Let Go**  
**PRODUCERS:** Chris Fucurich, Louie Lino,  
**Nada Surf**  
**Barsuk Bark29**  
**RELEASE DATE:** Feb. 4

After a four-year hiatus, New York trio Nada Surf returns with its third, and arguably best, studio effort. With *Let Go*, frontman Matthew Caws has matured into an astute singer/songwriter, crafting compositions that

## S P O T L I G H T S



#### STEVEN CURTIS CHAPMAN

**All About Love**  
**PRODUCERS:** Brown Bannister, Steven Curtis Chapman  
**Sparrow 724354176227**  
**RELEASE DATE:** Jan. 28

With this 15-song love letter to his wife of 18 years, Mary Beth Chapman, the four-time Grammy Award winner Steven Curtis Chapman again proves why he's the longstanding golden boy of contemporary Christian music. Although a multimillion-selling artist, who has by far the broadest media exposure in his genre, Chapman's valentine to his spouse deftly maintains a very personal, one-on-one feel. Highlights are many here and encompass gorgeous ballads ("We Will Dance" and a remake of his classic "I Will Be Here"), friendly rockers ("Miracle of You," "We Belong Together," "How Do I Love Her?"), and a leavening of edgier fare (the title track). Also included are two covers: "I'm Gonna Be (500 Miles)" and "I'll Take Care of You." *All About Love*, the artist's 13th studio recording, stands as strong as the love affair of which Chapman so endearingly sings.—**GE**

sparkle with insightful melodic brilliance far beyond the band's anthemic "indie-geek" hit "Popular" (from the group's 1996 major-label debut, *High/Low*). *Let Go* is a more harmonious and introspective alterna-pop affair, reflecting a wide variety of influences, including Frank Black, Coldplay ("Inside of Love," "Neither Heaven Nor Space"), Simon & Garfunkel, Sugar ("Treading Water"), Air ("La Pour Ca"), and Beck ("Fruit Fly"). Throughout, though, Nada Surf remains unique; its quirky sensibility has not been lost—nor has the outfit's power-pop roots. Cuts like "The Way You Wear Your Head" and the quasi-'80s synth-rock-inspired "Hi-Speed Soul" burst with explosive rhythms and infectious melodies that rival recent output by Foo Fighters and the Vines. Nostalgic and current, hazy and vibrant, *Let Go* is a sumptuous collection that gets better with each listen.—**CR**

#### KINSKI

**Airs Above Your Station**  
**PRODUCERS:** Kinski, Kip Beelman  
**Sub Pop 620**  
**RELEASE DATE:** Jan. 21

This Seattle quartet with a couple of indie releases under its belt makes a raging impression with its third album and first Sub Pop release. This largely

#### JOHNNY MARR + THE HEALERS

**Boomslang**  
**PRODUCER:** Johnny Marr  
**iMusic/ArtistDirect 80119-01074**  
**RELEASE DATE:** Feb. 4

Since the Smiths split in 1987, songwriter and guitar virtuoso Johnny Marr has logged time in significant partnerships with Matt Johnson (aka the The) and New Order's Bernard Sumner. (The latter collaboration introduced Electronic to the world.) Marr has also played with the Pretenders, Talking Heads, and Beck—as well as produced the debut of British band Haven and written



songs for Liam Gallagher and Beth Orton. But *Boomslang* marks his strong debut as frontman with the Healers, featuring drummer Zak Starkey (current Who drummer and the son of Ringo Starr) and bassist Alonza Bevan. While his influential guitar abilities come as no surprise, Marr's lovely voice—once relegated to the back of Morrissey's crooning—does. A real revelation, indeed. *Boomslang* is the album Marr fans have been waiting a lifetime for.—**TP**

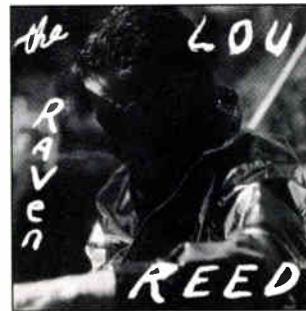
instrumental set draws from an international lexicon of influences: Irish fret-smashers My Bloody Valentine, the Canadian noise commune Godspeed You Black Emperor!, the Japanese sonic-damage outfit High Rise, and the hometown Sub Pop-bred blast furnace Earth. Throw in the syncopations of German krautrockers Neu! and you have a stormy and engrossing sonic stew. The high-octane, high-volume tracks here, most of them eight to 12 minutes apiece, potentially exploit slamming power chording, grunge-flecked soloing, and powerful dynamics. Killer instro-rock.—**CM**

### R&B/HIP-HOP

#### ► SOLANGE

**Solo Star**  
**PRODUCERS:** various  
**Music World Music/Columbia 9699-86354**  
**RELEASE DATE:** Jan. 21

Walking in an older sibling's footsteps can be challenging—especially if said sibling is Beyoncé Knowles of Destiny's Child. But that's not stopping 16-year-old Solange from wanting to claim her piece of the R&B/pop pie. On this by-the-numbers debut, the teen draws from a hitmakers-of-the-moment roster that includes Timba-



#### LOU REED

**The Raven**  
**PRODUCERS:** Lou Reed, Hal Willner  
**Sire/Reprise 48373**  
**RELEASE DATE:** Jan. 28

A wildly ambitious theatrical project revolving around the words of Edgar Allan Poe, Lou Reed's *The Raven* often falters distressingly in this double-disc audio presentation; overall, though, the recording impresses with its deeply felt connection to the dark power of Poe's still-influential art. Willem Dafoe, Steve Buscemi, and Elizabeth Ashley are among the spoken-word performers, while musicians joining Reed's potent band include free-jazz legend Ornette Coleman, Laurie Anderson, and a new Jimmy Scott-style singer named Antony (who contributes an otherworldly interpretation of Reed's classic "Perfect Day"). Beyond Dafoe's acutely resonant readings, the highlights include Reed's remake of "The Bed" (from *Berlin*) and his affecting new September song, "Who Am I?" There is also a one-disc version of the album, which should please most Reed fans.—**BB**

land, the Neptunes, the Underdogs, Rockwilder, and big sis, not to mention guest turns by Lil' Romeo, N.O.R.E., B2K, and St. Lunatics' Murphy Lee. And therein lies the problem. Too many sculptors' hands are trying to mold a new solo star whose individual musical identity gets lost in the process. The young artist fares best on such tracks as the uptempo "So Be It" and ballad "Sky Away," both of which she co-wrote and co-produced. *Solo Star* isn't a bad first effort. But next time around, it will be nice to hear the real Solange.—**GM**

#### ★ K-OS

**Exit**  
**PRODUCERS:** various  
**Astralwerks 43383**  
**RELEASE DATE:** Jan. 28

A firm believer in the melting pot that is hip-hop, Canadian singer/MC k-os brings his own sound to the masses via his Astralwerks debut. A melodic trip that focuses on issues of life and love, *Exit* is one of those albums that falls into several categories. From the reggae stylings of "Superstarr Pt. 1" to the melodic R&B leanings of "Call Me," the album offers a little something for everyone. K-os pays homage to hip-hop with "The Anthem," an infectious track

that showcases both his vocal and lyrical abilities. "Superstarr Pt. Zero," the album's strongest track, is a mixture of house and hip-hop. Sampling both Soho's "Hot Music" and Public Enemy's "She Watch Channel Zero," k-os finds a balance between the two genres not often achieved. With fans like India.Arie already singing his praises, k-os may soon be receiving the commercial attention he so deserves.—**RH**

### DANCE/ELECTRONIC

#### ★ FLUNK

**For Sleepyheads Only**  
**PRODUCER:** Ulf Nygaard  
**Guidance Recordings 34651 06092**  
**RELEASE DATE:** Feb. 4

Flunk hails from the same land as Röyksopp and Kings of Convenience: Norway. And in a nod to both acts, this quartet seamlessly and beautifully puts the electronic into folk music and vice versa. Very late-night, bordering on a jam-like mentality, *For Sleepyheads Only* grooves along at a relaxed pace, which makes it perfect for a Sunday afternoon or some post-club, chilled-out bliss. Anji's sublime vocals on the act's acoustic cover of New Order's "Blue Monday" is worth the price of admission alone. But don't overlook "Honey's in Love," which recalls the stylings of one of the original neo-soul sirens, ambersunshower. On a track like "Magic Potion," Flunk veers into Massive Attack territory, Jamaica by way of Bristol.—**MP**

### COUNTRY

#### STEVE WARINER

**Steal Another Day**  
**PRODUCER:** Steve Wariner  
**SelectTone 826411**  
**RELEASE DATE:** Feb. 4

Guitar picker, songwriter, and all-around good guy Steve Wariner debuts on his own SelectTone label here, and it's a home-grown project that blends recuts of previous hits with new material. Produced by Wariner in his own studio, the results, like his past releases, offer strong musicianship, sincere (if sometimes sappy) balladry, and plenty of heart. While it may be hard for some to fault him for it, Wariner wears that heart so openly on his sleeve it makes a big target on predictable weepers like "Snowfall on the Sand," "The Christmas Prayer," and "I Really Don't Have Anything"—so much so that, while pretty, such tracks are somewhat snooze-inducing. Far, far better are the rollicking "Carmelita" (with Lee Roy Parnell), the hypnotic groove of the title cut, and the crisp observation of "Welcome to This World." Likewise, Wariner's "open-book" emotional stance works to perfection on the exquisitely delivered "There Will Come a Day (Holly's Song)" and the impressively styled Atkins tribute "In My Heart Forever (For Chet)." And the Latin passion of "Kiss Me Anyway" is a winner. Wariner is undeniably a major talent, and at a generous 16 cuts, his fans should be well-satisfied.—**RW**

(Continued on next page)

**CONTRIBUTORS:** Bradley Bambarger, Leila Cobo, John Diliberto, Gordon Ely, Larry Flick, Rashaun Hall, Jason MacNeil, Gail Mitchell, Chris Morris, Tamara Palmer, Michael Paoletta, Craig Roseberry, Christa L. Titus, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums 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)

## LATIN

### ► JOSÉ JOSÉ

**El Príncipe con Trio, Volumen 1**  
**PRODUCER:** Rafael Pérez Botija  
**BMG U.S. Latin 74321 98530**  
**RELEASE DATE:** Feb. 4

José José (aka El Príncipe), gifted with one of the most beautiful voices in Latin balladry, continues to be remarkably active in the studio despite the fact that his vocal prowess has declined noticeably in recent years. Here, that problem is solved with a conceptual album and technology. *El Príncipe con Trio* features original José José recordings—some dating back decades—of songs that he turned into standards, with new trio accompaniment from Los Tres Caballeros. For the most part, this mix yields lovely results, especially in the first half of the album, where the acoustic arrangements and subtle vocal harmonies give new air to songs like “El Amor Acaba,” “Y Qué?,” and “Cuidado.” The results, of course, aren’t groundbreaking, but the intention here is to offer timeless material in a timeless setting that overrides the original, often more heavy-handed recordings. On the other hand, such collections invariably bring up tracks that managed to become hits despite their awfulness. Case in point is “Lo Pasado Pasado,” an overwrought ballad that’s unflattering for any singer.—**LC**

## WORLD

### ★ SOUNDTRACK

**Amandla! A Revolution in Four-Part Harmony**

**PRODUCERS:** Chris Tetzeli, Lee Hirsch, Sherry Simpson  
**ATO 0009**  
**RELEASE DATE:** Feb. 4

Music plays a crucial role in every society. Director Lee Hirsch and producer Sherry Simpson take a look at the role music played in the struggle against apartheid in South Africa with their documentary *Amandla! A Revolution in Four-Part Harmony*. African music legends like Miriam Makeba, Hugh Masekela, and Vusi Mahlasela, all featured in the film, are also featured throughout the accompanying soundtrack. The passion in each song resonates with the pride and strength of the people who fought for their freedom. Tracks like Makeba’s “Bahlei Bonke” and Mahlasela’s “When You Come Back” are wonderful examples. Between the film and this soundtrack, *Amandla!* is a feast for the eyes, ears, and spirit.—**RH**

### ★ PAPE & CHEIKH

**Mariama**  
**PRODUCER:** Ben Findlay  
**RealWorld/Narada 72438-13257**  
**RELEASE DATE:** Jan. 28

Papa Amadou Fall and Cheikh Coulibaly created a sensation in Senegal in 2001 with their song “Yatal Gueew” (Widening the Circle), a plea for tolerance and cooperation among Senegal’s many ethnic, social, and religious groups. The tune became a rallying point for the Senegalese during the 2001 presidential election. Pape and Cheikh are folk artists, and their music will instantly be recognized as such by Westerners, despite the language barrier. Pape is a formidable songwriter, and both are powerful acoustic guitarists. Together they’re making beautiful,

socially resonant music that has garnered major recognition in West Africa and, now, England. The title track tells a tale of sorcery and subsequent tragedy. The arrangement is as delightful as the story is haunting. The following 11 tracks are every bit as memorable. A stellar debut.—**PVV**

## BLUES

### ★ SMOKIN’ JOE KUBEK & BENOIS KING

**Roadhouse Research**  
**PRODUCER:** Smokin’ Joe Kubek  
**Blind Pig 5080**  
**RELEASE DATE:** Feb. 4

*Roadhouse Research* is Kubek and King’s debut with Blind Pig, having cut their previous eight albums with Rounder’s Bullseye imprint. Kubek is an old-school Texas blues guitarist, strongly influenced by Freddie King (with whom Kubek played when he was a teenager) and Stevie Ray Vaughan. Kubek demonstrates, yet again, in these tracks that he remains one of the most distinctive electric guitarists currently plugged-in. His fiery, agile lead guitar is complemented by King’s adroit rhythm guitar and vocals. *Roadhouse Research* is typical Kubek/King: Hard-hitting original tunes in a quartet configuration. The music is elemental blues-rock, aimed at gut level. Top tunes include the low-down grind of “Healthy Mama” and the slow burn of “Standing in My Door,” which opens with a classic, beautifully phrased Kubek guitar solo.—**PVV**

## GOSPEL

### ► DARWIN HOBBS

**Broken**  
**PRODUCERS:** various  
**EMI Gospel 20359**  
**RELEASE DATE:** Jan. 28

Darwin Hobbs continues to build momentum on his third release, with strong self-realization and artistic maturity that only comes with time. Already possessing one of the nimblest, most versatile voices in contemporary music, Hobbs hits one perfect note after another. Fairly evenly divided between shimmering, Sunday-morning gospel balladry and steady, percolating R&B workouts, the 10-song collection could easily be subtitled “rhythm & praise.” “Break Me/Draw Me” is a plain-tive heart-cry, while “Nobody Like Jesus” is a seamless melding of gospel, pop, and R&B. “We Worship You Today” rides atop gorgeous grand piano and strings, and “Praise Him” is a jubilant dose of hip-hop exaltation to the Almighty. All point to an artist on the verge of wide-scale recognition.—**GE**

## CLASSICAL

### ★ BALTIC VOICES I

**Estonian Philharmonic Chamber Choir; Tallinn Chamber Orchestra/Paul Hillier**  
**PRODUCERS:** Robina G. Young, Brad Michel  
**Harmonia Mundi 907311**  
**RELEASE DATE:** Feb. 11

Some of the most involving classical scores in recent years have been composed in the Baltics, and this beautifully produced anthology presents the best of the region’s contemporary choral music—all performed with the passionate precision connoisseurs have come to expect from the Estonian Chamber Choir, led here by the versatile Paul Hillier. The collection features premiere recordings by three

of the region’s most distinguished composers: “. . . which was the son of. . .” by Arvo Pärt, “Latvian Bourdon Songs” by Veljo Tormis, and the deeply moving “Dona Nobis Pacem” by Peteris Vasks. There are also works by Einojuhani Rautavaara, Cyrillus Kreek, and Sven-David Sandström; of Sandström’s two works, his elaboration on Purcell’s shattering “Hear My Prayer, O Lord” is one of the disc’s many highlights.—**BB**

## NEW AGE

### ► AMETHYSTIUM

**Aphelion**  
**PRODUCER:** Øystein Ramfjord  
**Neurodisc/Capitol 7243 5 80835**  
**RELEASE DATE:** Jan. 28

Aphelion is the point where the earth is furthest from the sun, and Amethystium creates a suitably twilight world of pastoral fantasy. For his second outing as Amethystium, Norwegian keyboardist/composer Øystein Ramfjord creates a compelling synthesis of Kitaro-esque melodies, Enigma-hued chants, Delirium-like moods, and just enough Deep Forest ethnic touches to be exotic. Anchoring them to down-tempo electronica and lush synthesizer orchestrations, Ramsfjord employs resolutely analog sounds along with the post-modern keyboardist’s cut-and-paste sampling arsenal where Gothic choirs, Chinese flutes, and Indian tablas digitally converge in a virtual orchestra. With titles like “Shadow to Light,” “Elvensong,” and “Ad Astra,” listeners might expect Amethystium’s themes to be heroic and sweeping—which they are on an album that seems to elevate from the speakers.—**JD**

## JAZZ

### CHRISTIAN HOWES

**Jazz On Sale**  
**PRODUCERS:** Christian Howes, Federico Lechner, Pablo Martin  
**Khaeon 200302**  
**RELEASE DATE:** Jan. 21

On his debut album for Khaeon, jazz violinist Christian Howes teams with bassist Pablo Martin and pianist Federico Lechner to track a quiet, rather lyrical set of tunes. Howes has been referred to as the “Jimi Hendrix of the violin,” but that’s not what’s happening here. Rather, Howes interprets material by Thelonious Monk, Bill Evans, Miles Davis, and Thad Jones, including “Blue Monk” and “Very Early,” and delivers a speculative, understated performance. It’s a lovely, thoughtful album, and Howes is supported very stylishly by his musical partners, both of whom play with great feel and sentiment. These tracks will certainly give jazz fans and critics pause to reconsider Howes’ grasp of the masters and the depth of his emotional comprehension of the jazz idiom. Racked by City Hall Records.—**PVV**

## Billboard.com

Also reviewed online this week:

- Joan of Arc, *So Much Staying Alive and Lovelessness* (Jade Tree)
- Further Seems Forever, *How to Start a Fire* (Tooth & Nail)
- Benny Green and Russell Malone, *Live at Jazz at the Bistro* (Telarc)

# I N C O N C E R T

### NICKELBACK

**Jan. 21**  
**The World, New York**

The turnout for one of Nickelback’s last dates on Budweiser’s Beer/Music/Respect in the Morning tour testified to the group’s massive popularity. Despite arriving at New York venue the World on a deathly cold night with below-freezing temperatures, a line of fans shivered outside as they waited to get tickets an hour before the doors opened. Luckily, the Canadian act put on a show that was plenty hot enough to revive their followers.

Hitting the stage with “Woke Up This Morning” from its multi-platinum Roadrunner album *Silver Side Up*, vocalist/guitarist Chad Kroeger; his brother, bassist Mike Kroeger; guitarist Ryan Peake; and drummer Ryan Vekedal were in full throttle for the 12-song set. With the boom from Vekedal’s kit vibrating in the audience’s throats, Nickelback took



CHAD KROEGER OF NICKELBACK

such cuts as “Breathe,” “Leader of Men,” and “Hangnail” to task as if they were unruly charges in need of some discipline, doling out blistering riffs and pounding rhythms with plenty of sweat.

Bassist Kroeger seemed the most serene of the bunch, more given to grinning and nodding as his younger sibling moved about the stage, ably filling his duties as frontman and keeping up a steady chatter between songs. Inquiring if the crowd had enough beer and apologizing to those who had waited outside in the bitter temperatures, he declared, “We did not bring that cold with us from Vancouver!”

Producing a digital video camera, Kroeger cleverly whipped the audience into a screaming throng during the Hendrix-esque “Where Do I Hide” by instructing it to shout “New York fucking rocks!” as he panned the crowd with the camera to gather footage for an upcoming DVD. The audience also got a taste of the material on the band’s upcoming album with a song listed on the set list as “Figured.” This nice slice of dirty rock’n’roll showed its potential as a single by keeping the party vibe going. Kroeger sang in his rough voice about how “I like the dirt on your knees; I like the way you look up at me. . . I like the freckles on your chest; I like the wine stains on your dress.”

Keeping two of their biggest hits in their pocket for the encore, Kroeger and Peake returned to the stage with acoustics in hand for an unplugged version of “Hero,” which featured some nice harmonizing between the two. They were then rejoined by Vekedal and Mike Kroeger for “How You Remind Me,” which naturally recharged the room before the show’s closing.

With Peake shredding like a man possessed and Kroeger working the club as if it were stadium capacity, Nickelback’s performance and vigor were grade-A professional. The crowd on the floor had the time of its life, but oddly, for the most part, the back of the room was coping that famous New York attitude and standing still. Where else would a monster No. 1 hit that just snagged a Grammy Award nom for record of the year be received with barely a nod?

Supporting Nickelback was Sacramento, Calif.-based quartet Oleander, which also performed new material from its forthcoming Sanctuary album, *Joyride*. Despite a slightly muddled sound that did not do its two-guitar attack justice, the group held its own. Oleander made signature tunes “Why I’m Here” and “Are You There?” transcend themselves, turning the alternative rock pieces into metal-edged jam sessions honed from spending years on the road. One wonders how far this band could go if these performances were released as radio singles.—**CLT**

### DIVISION OF LAURA LEE/BURNING BRIDES

**Jan. 22**  
**Horseshoe Tavern, Toronto**

Having successfully resisted its initial pegging as the next White Stripes or Strokes, Sweden’s Division of Laura Lee and Philadelphia’s Burning Brides have nevertheless lived up to the hype. The two groups blend the intensity of the Stooges, MC5, or the Yardbirds with the enthusiasm of contemporary “boogie rock” acts like the Hives and Mooney Suzuki. And with the temperature outside well below zero in Toronto, the gyrations of each band provided energy and much-needed warmth to the sold-out crowd.

If there was one disappointment to the evening, it was the unexplained absence of Seattle group the Catheters. But it seemed like an afterthought once Burning Brides singer Dimitri Coats took the stage. High-kicking, head-banging, and executing one quasi-Townshend windmill after another, Coats was drenched in sweat by the time the group hit its second number, “Stabbed in the Back of the Heart.” His consistent manic energy never wavered once. Equal to Coats and his antics was bass player Melanie Campbell, whose thunderous attack caused her to break a bass string during the conclusion of “Overhead Metal Erection.”

The Brides don’t win a whole lot of points for originality, but it was hard to deny the power of Coats and his over-the-top, blood-curdling howls. Each song tended to veer off into a great guitar bridge, occasionally dabbling into a Middle Eastern flavor.

Division of Laura Lee took a bit longer to get going. But under the leadership of vocalist/guitarist Per Stalberg, the group was humming like a well-oiled machine by the end of “Black City” and its references to death and the Internet. For the most part though, the band was preaching to the converted. By the homestretch of the set, tracks like “We’ve Been Playing This for Years” and “How Good Are You” had certainly made their impression, with Stalberg rocking back and forth.

After almost an hour of music, the Division of Laura Lee had definitely held up its end of this musical and monetary bargain.—**JM**

SINGLES

Edited by Chuck Taylor

ROCK

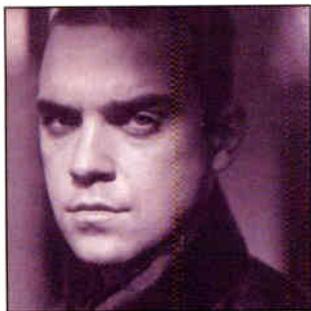
► **THEORY OF A DEADMAN** *Make Up Your Mind* (3:48)  
**PRODUCERS:** Chad Kroeger, Joey Moi  
**WRITERS:** T. Connolly, C. Kroeger  
**PUBLISHERS:** Theory Music/Arm Your Dillo, SOCAN; Warner-Tamerlane, BMI 604/Roadrunner 10053 (CD promo)  
 Chad Kroeger certainly is getting around. In addition to his platinum touch with Nickelback, his smash duet with Josey Scott on "Hero," and the discovery of Default, the singer/songwriter is about to strike gold with Theory of a Deadman, the first group signed to his 604 imprint. It's not particularly surprising that "Make Up Your Mind" is starting to slurp up active- and modern-rock stations, since Deadman lead Tyler Connolly and his bandmates have the Nickelback/Kroeger sound down to a science; in fact, this might as well be that band's new release. That's not necessarily a bad thing: Kroeger has found a solid niche at radio with authentically grinding rock that's smart enough to ooze hooks. But radio's gain may come at the expense of this group, who at this point are little more than a very fortunate cover band.—CT

R&B

★ **RAEKWON** *Smith Brothers* (4:21)  
**PRODUCERS:** Smith Brothers  
**WRITER:** C. Woods  
**PUBLISHER:** not listed  
*IceWater* (CD promo)  
 Having severed ties with Loud/Columbia, Wu-Tang Clan member Raekwon resurfaces with his first independent single, "Smith Bros." While his label home may have changed, Raekwon remains a ferocious MC. The Staten Island, N.Y., native, also known as the Chef, chops it up lyrically on the dramatic crime tale set over a haunting piano track courtesy of the Smith Brothers—the single's namesakes. Mix-show radio has begun to pick up on this underground jewel. With the streets already buzzing about "Smith Bros." and its B-side, "Uncle," the do-it-yourself route seems to suit Raekwon well.—RH

**GINUWINE FEATURING BABY** *Hell Yeah* (3:38)  
**PRODUCER:** R. Kelly  
**WRITERS:** R. Kelly, B. Williams  
**PUBLISHERS:** Zomba Songs/R. Kelly Publishing/Money Mack Music, BMI Epic 59148 (CD promo)  
 Ginuwine takes a stab at an uptempo release with the lead single to his forthcoming set. Written and produced by R. Kelly, "Hell Yeah" is a middle-of-the-road club track that celebrates the good life. Unfortunately, the dense track takes center stage and overpowers Ginuwine's vocals. Baby, separately signed to Cash Money/Universal, does his part, checking in with the requisite 16 bars that will make the single more palatable for mainstream R&B radio. Still, much of Ginuwine's recent success has come via his soulful ballads. In fact, his last hit, "Stingy," is still on the charts after 33 weeks. That said, Epic may be in for an uphill battle with "Hell Yeah."—RH

SPOTLIGHTS



**ROBBIE WILLIAMS** *Feel* (3:42)  
**PRODUCERS:** Guy Chambers, Steve Power  
**WRITERS:** R. Williams, G. Chambers  
**PUBLISHERS:** BMG/EMI Virgin 17685 (CD promo)  
 The fact that Robbie Williams is one of the world's best-known singers and yet is nearly anonymous in the U.S. is utterly flabbergasting for pop fans who follow the international charts—and an embarrassment for American radio programmers whose conviction to melody-based music is at a striking low. Capitol worked valiantly to break the bad boy Brit here and eventually surrendered; now Virgin has taken on this worthy cause. "Feel" is an exceptional song on all levels—substantive and intelligent, majestic and melodic, and sung with great passion and panache by the singer/songwriter. In another time, Williams would have an obvious chart-topper here (as it has been in more than a dozen countries) and a probable Grammy contender. What a tragedy it would be for this exceptional talent to remain invisible. This is as obvious a hit song as they come. Car commercial, anyone?—CT



**WHITNEY HOUSTON** *Try It on My Own* (4:28)  
**PRODUCER:** Babyface  
**WRITERS:** J. Edmonds, N. Walton, Babyface, C. Sager, A. Simmons  
**PUBLISHERS:** Brownville/E One/EMI-Blackwood/ECAF/Sony/ATV/Warner-Tamerlane/All About Me, BMI; NBda-GRB/E Two/EMI-April/Andre'sia, ASCAP Arista 82876 (CD promo)  
 If an artist is rarely seen promoting her own music, why should the public rally behind her? Perhaps that's part of the problem behind Houston's *Just Whitney*, a very good—albeit very short—album that's sinking with alarming speed at retail. Third single "Try It on My Own" is the best song on the disc, a classic Whitney ballad that pushes every diva button, from huge celestial notes to a creamy orchestral arrangement. Arista also commissioned Thunderpuss to wring the song into a dance thumper, hoping that tempo will foster radio favor, à la previous remixed ballads "I Learned from the Best" and "It's Not Right But It's Okay." It's heartbreaking to see Houston's career faltering in the midst of self-admitted personal problems. One has to wonder if she can score a hit in spite of herself.—CT

COUNTRY

► **TRAVIS TRITT** *Country Ain't Country* (3:47)  
**PRODUCERS:** Billy Joe Walker Jr., Travis Tritt  
**WRITERS:** C. Beathard, T. Boaz, C. Chamberlain  
**PUBLISHERS:** Acuff-Rose Music/Universal Songs of PolyGram International/Everything I Love Music, BMI Columbia 59092 (CD promo)  
 Chart veteran Travis Tritt turns in a personality-packed performance on this well-written single about changes in American rural life. The lyric chronicles the tale of a guy who left the country in a Ford, only to return as a lawyer in a Lexus, pointing out to his father that people now trade heifers online. The song bemoans the change in attitudes and environment, as land once used for deer hunting has turned into a four-lane highway and neighbors now lock their doors. Tritt serves up a nostalgic look at what we've lost in the name of progress. The song should do well for him, as many listeners will readily relate to the circumstances and emotion in the lyric.—DEP

NEW & NOTEWORTHY

**LUCY WOODWARD** *Dumb Girls* (3:41)  
**PRODUCER:** Kevin Kadish  
**WRITERS:** L. Woodward, J. Shanks,

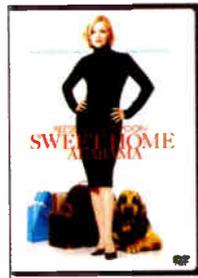
K. Kadish, V. Ponica  
**PUBLISHERS:** Diesel Liesel/Warner-Tamerlane/Mad Vincent, BMI; WB/Slowguy, ASCAP Atlantic 301011 (CD promo)  
 Atlantic harkens the new year with the bow of 25-year-old guitar-grabbing Lucy Woodward, whose "Dumb Girls" slices right through the center lane of current melodic pop/rock trends. While it's hard to ignore the stylistic similarities to Avril and friends, Woodward could shine under her own spotlight with this bright, clever song about falling victim to love, just like all those "dumb girls." With a chorus as sticky as day-old beer and chops that thankfully don't require a Pro Tools plug-in, this is the kind of one-listen track that could stick it good to top 40 and its adult sisters. Exposure on AOL has already garnered a half-million streams. Now if only radio will take the hint.—CT

FOR THE RECORD

Anthony S. Martin's name was incorrectly listed in a review of Tammy Cochran's "Love Won't Let Me" in the Jan. 18 issue. Martin produced the song with Billy Joe Walker Jr.

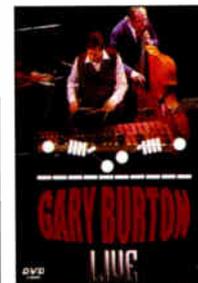
DVD REVIEWS

**SWEET HOME ALABAMA**  
 Buena Vista 29126  
**RELEASE DATE:** Feb. 4  
 Insights into the making of this Reese Witherspoon vehicle are aplenty on this DVD, which includes such features as a deleted-scene library, an alternate ending, an audio commentary from director Andy Tenant, and the Shedaisy music video for "Mine All Mine." The deleted scene feature is



most telling, as viewers are truly brought into a filmmaker's mind as a project's final sequence is being put together. Tenant reveals that he cut his favorite scene in the movie for reasons of timing and flow and that an entire character was taken out to shed a different light on Witherspoon's character, Melanie Carmicheal. An extensive alternate ending also highlights how different the film would have played had the action more closely mirrored the project's opening sequence.—JK

**GARY BURTON**  
*Live*  
 Quantum Leap DJ-857  
**RELEASE DATE:** Jan. 28  
 Gary Burton has been the premier jazz vibraphonist of the past 25 years, and this live set from MIDEM in 1981, while hardly definitive, reveals why. Burton's double mallet technique is unparalleled, and the many tight shots showing his work does nothing to dispel the magic. This DVD finds Burton with two bands. In the first set, he fronts the Hum Trio, a French group that rollicks through a quartet of standards with Burton laying in



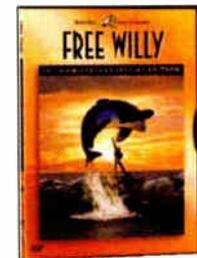
glistening leads that cascade through the trio's energetic accompaniment. Things get more playful when Burton joins the Ahmad Jamal Trio. There's a bit of danger here as Burton works himself into this tightknit unit, playing Jamal classics like "Bogata." *Live* is a straightforward presentation, shot with only a few cameras in a concert setting with normal stage lighting.—JD

**TADPOLE**  
 Miramax 28635  
**RELEASE DATE:** Jan. 21  
 What Tadpole lacks in DVD extras it makes up for in absolute unforced charm. This intimate movie about a 15-year-old's crush on his stepmother boasts a stellar cast (Sigourney Weaver and Bebe Neuwirth), tending sweet-

ness, and enough empathetic laughs to thaw winter's icy grip. It's unfortunate that the film is being marketed more as an age-defiant seduction instead of the awkward coming-of-age tale that it is, but enthusiastic word-of-mouth and critical acclaim can't help but send it on its way. The DVD does feature a wonderfully entertaining full-length commentary from director Gary Winick, which is endlessly informative and educational, given the various ways the cast and crew weasled around budgetary constraints. Forget the endless gimmicks that so many DVDs are loaded down with today; this fine film stands taller in its 73 minutes than most do after 100 deleted scenes.—CT

FREE WILLY 10TH-ANNIVERSARY EDITION

Warner 24159  
**RELEASE DATE:** Jan. 28  
 The beauty and mystery of marine life never ceases to be awe-inspiring, especially after watching such features as "A Conversation with Bob Talbot: Wildlife Cinematographer," one of the stellar extras featured on this disc. Talbot, who shot the opening sequence of *Free Willy*, takes



viewers into the world of whale watching and shares some of his magical footage. Also look for the "Whale Ballet" feature, which offers even more dazzling footage. This kid-friendly disc offers an educational feature on whale anatomy and an "Escape the Nets" game, in which your remote control helps guide your whale around a number of underwater obstacles. Michael Jackson's "Will You Be There" music video and theatrical trailers for *Free Willy* and its two sequels, as well as other Warner family film trailers, are also included. Pop this disc into your DVD-ROM, and you'll find even more fun extras.—JK

COUPLING: THE COMPLETE FIRST SEASON

BBC Video 1713  
**RELEASE DATE:** Jan. 21  
*Coupling*, a half-hour comedy program focusing on the love lives of six British 30-somethings, is a laugh riot just waiting for a legion of American fans. The hilarious, six-episode first season is presented here, complete with some titillating extras. An extensive behind-the-scenes interview segment reveals what the show's actors think about their respective characters, how they deal with embarrassing scenes, and how the series was created by writer Stephen Moffat and producer Sue Vertue, among other topics. A cast bio and photo shoot feature is also included. This DVD is a perfect introduction to the show, which is now in its third season in the U.K., and which is being reworked domestically for network TV.—JK

# MERCHANTS & MARKETING

## Hard Rock Cafe Opens Its Vault Of Treasured Memorabilia

BY ERICA IACONO

After more than 30 years of successful rock'n'roll-themed restaurants, hotels, and casinos, Hard Rock Cafe International has focused its attention on the memorabilia aspect of the franchise with the opening of the Hard Rock Vault (*Billboard*, Jan. 11) in Orlando.

The Vault, a 17,000-square-foot interactive attraction, is designed to offer an in-depth, behind-the-scenes look at the evolution of music. Through rare memorabilia, guided tours and interactive displays, visitors are given the opportunity to get an inside look at some of rock'n'roll's most influential artists.

According to Chris Tomasso, VP of marketing for Hard Rock International, the idea for the Vault first arose two years ago at the Hard Rock's 30th-anniversary celebration in London. "We kept hearing from the public that they would like to find out more about the memorabilia," he says. "We thought to ourselves, 'How can we expand on it?'"

One of the first steps was to find a location for the venture and, according to Tomasso, Orlando was an obvious choice. Not only is Hard Rock's memorabilia warehouse located there, but the city is a massive tourist base, with Walt Disney World and Universal Studio attractions only a few miles away. So while the Vault is primarily geared toward music aficionados, it can still be marketed as a family-friendly destination. "Music fans come in all ages," Tomasso says. "If you're a music fan, this is definitely the place to go."

### NOT YOUR AVERAGE ATTRACTION

While the Vault is part of the Orlando tourist scene, Tomasso is quick to point out that it is very different from the typical theme-park experience. Decorated in the same manner as the Hard Rock restaurants and hotels, it is intended to provide a laid-back atmosphere. Plush sofas and funky artwork decorate the lobby, where visitors can stop at a check-in desk to get started on the Hard Rock experience. "We are surrounded by over-themed establishments," Tomasso says. "This is kind of an escapism."

From instruments to clothing and autographed mementos, the Vault houses 1,000 pieces of rock'n'roll history, selected from the more than 65,000 pieces that the Hard Rock archives contain. The collection of memorabilia, touted as "the best of the best," consists of many never-before-seen items. One of the most interesting is a quilt featuring a face card in the image of the late Frank Zappa. The quilt is made completely from the bras and panties that were thrown onstage during Zappa's 1981 world tour. According



**Access Granted.** Hard Rock Cafe International president/CEO Pete Beaudrault and recording artist Steven Van Zandt attended the Jan. 16 grand opening of the Hard Rock Vault. Beaudrault, left, and Van Zandt hold aloft Eric Clapton's 1979 Fender Lead II guitar, the first item that was ever donated to the Hard Rock Cafe.

to memorabilia acquisition manager Don Bernstine, it is one of the displays that has won the most attention since

the Dec. 23, 2002, opening. "People just stare and stare at this thing," he says. "It's an amazing piece of art."

## Amazon.com Reports Its Second Quarterly Profit

BY MATTHEW BENZ

NEW YORK—Amazon.com has reported a quarterly profit for the second time, helped by a 13% growth in its core North America books, music, and video/DVD (BMVD) division. It also announced that it will offer free shipping on orders of more than \$25 on a full-time, year-round basis.

For fourth-quarter 2002, amazon.com posted a net income of \$3 million, or 1 cent per share. It had a net profit of \$5 million, or 1 cent per share, in the same period the year before.

amazon.com

Total sales for the quarter were \$1.43 billion, up 28%. BMVD sales, amazon.com's largest segment, were \$606.1 million, up from \$538 million in fourth-quarter 2001.

For all of 2002, amazon.com narrowed its net loss to \$149 million, or 39 cents per share, from \$567 million, or \$1.56 per share, in 2001. BMVD sales were \$1.87 billion, up 11% from \$1.69 billion in 2001. Total sales rose 26% to \$3.93 billion.

Amazon.com CFO Tom Szkutak says, "Our continued operational progress and momentum allow us

to offer year-round free shipping and at the same time increase our 2003 guidance." In 2003, Amazon expects sales to rise more than 15%, up from a previous forecast of at least 10%. In first-quarter 2003, it expects sales of \$1.03 billion—\$1.08 billion, representing growth of 21%-27%.

The 2002 results cap a surprisingly strong year for the Seattle-based Internet retailer. Among the highlights, amazon.com began handling e-commerce activities for Virgin Entertainment Group in North America and Japan (*Billboard*, July 6, 2002) and took on certain backend e-commerce functions for CDnow (*Billboard*, Nov. 23, 2002). Amazon.com also helps manage Web sites for Borders Books & Music and Circuit City (for non-music and movie products).

More notably, despite its continued losses, amazon.com saw its stock rise 75% in 2002. And though the fourth-quarter profit it reported was not as large as some analysts had forecast, the stock inched up further in the days following the results announcement, buoyed by the higher sales forecasts.

For its part, amazon.com said in its results announcement that its fourth-quarter profit "should not be viewed as a material positive event and is not predictive of future

Some of the pieces featured in the Vault are from more current artists. Visitors can find on display the black leather jacket Creed lead singer Scott Stapp wore in the video for "My Sacrifice," as well as the red vinyl jacket and boots Gwen Stefani wore on No Doubt's *Tragic Kingdom* album cover.

### TOTAL IMMERSION

Another interesting area of the Vault is the Total Immersion Tour, a five-gallery guided tour highlighting the most important events and artists in music history. The galleries include the Back Alley, which provides a history of garage and punk music; the Dressing Room, which takes a look at the influence that music has had on fashion; Psychedelic Meltdown, which includes memorabilia from such bands as Grateful Dead and the Doors; the Light and the Dark, which pays homage to the British Invasion, namely the Beatles and the Rolling Stones; and the King's Chamber, which presents an insightful look into the career and impact of Elvis Presley.

According to Bernstine, the Vault's collection will remain as it is

for a while, without any new additions. But that does not keep him from continuing to look for new rock'n'roll treasures: "We're always in acquisition mode."

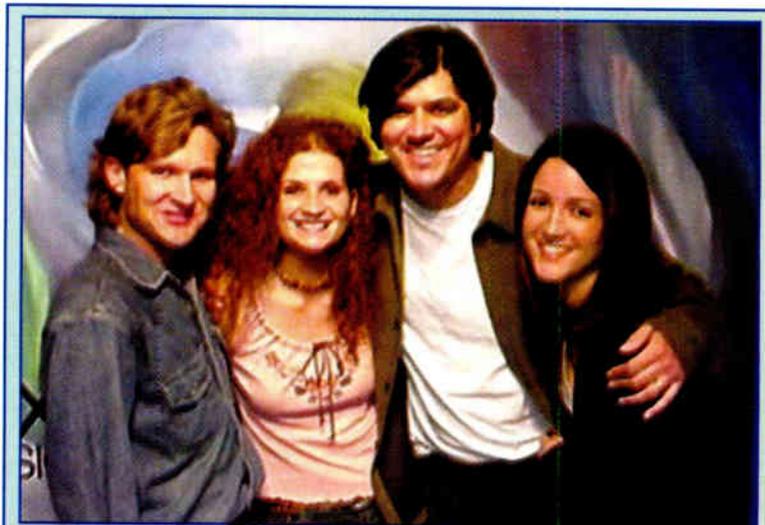
And although Internet and public auctions have become more popular as ways to acquire memorabilia—and therefore give more people better opportunities to purchase something for themselves—Bernstine says that it hasn't created any difficulty for him. For more than a decade he served as director of marketing and promotion for Deep Purple—valuable industry experience that proves helpful when trying to acquire possessions from musicians. "I think the artists are much more willing to work with me since they know my reputation," he says. "I'm trying to focus on the artists directly. It's an untapped market."

While it may be too soon to predict the success of the Vault, Bernstine is hoping that the music theme will be enough of a draw. "There are rock fans all over the world," he says. "I'm hoping they'll all be coming here one by one."

trends," because it would not have been possible without a one-time, one-off gain of \$5 million.

It also noted the ill effects on gross margins of its free-shipping offer. For the fourth quarter, shipping costs rose 11% to \$151 million,

and shipping loss rose 173% to \$30 million. Amazon.com said, "We continue to measure our shipping results relative to their effect on our overall financial results, with the viewpoint that shipping promotions are an effective marketing tool."



**Winter Blooming.** Universal recording act Gin Blossoms taped an in-studio performance for DMX Music, a provider of music-programming services to business and digital-cable subscribers. DMX Music syndicates audio programming to non-music retailers, restaurants, airlines, and other businesses; it also offers music channels via digital cable to 10 million homes. DMX will feature the Gin Blossoms' set—which is in support of a newly released DVD collection, *Just South of Nowhere*—starting Feb. 10. Pictured, from left, are Gin Blossoms' Scott Johnson, DMX Music associate producer Gina Yates, Gin Blossoms' Jesse Valenzuela, and DMX Music VP of U.S. broadband Stacey Sampo.

# Navarre Sees Sales Increase In 2002

BY MATTHEW BENZ

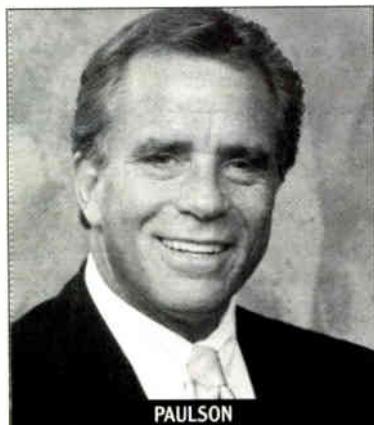
NEW YORK—Navarre reports sales of \$116.9 million for its fiscal 2003 third quarter, which ended Dec. 31, 2002, up 1% from the same period last year.

Navarre Distribution Services (NDS), which handles non-proprietary entertainment products including computer software, video-games, major-label music, and DVDs, saw sales rise 6% to \$96 million from \$90.4 million in the fiscal third quarter last year.

But Navarre Entertainment Media (NEM), which distributes proprietary products, posted revenue that was down 37% to \$16.1 million, compared with \$25.7 million for the same period last year. The company says the decrease in sales reflects the impact of Mannheim Steamroller's double-platinum release, *Extraordinaire*, sold during the fiscal 2002 third quarter.

For the nine months ended Dec. 31, 2002, Navarre reports that consolidated net sales increased 15.7% to \$275.7 million, compared with \$238.2 million in the first nine months of fiscal 2002.

On a divisional basis, NDS reported net sales of \$222.2 million, up 12.3% when compared with \$197.9



PAULSON

million in the comparable nine-month period. NEM reported net sales of \$45 million—an increase of 11.7% compared with the \$40.3 million reported in the first nine months of the previous fiscal year.

Navarre president/CEO Eric Paul-

son said in a statement, "We are extremely pleased with our results in the quarter in light of a difficult retail environment, most particularly in the music sector."

He adds, "While we had planned for a decline in NEM sales in the quarter due to not having a double-platinum release to match last year's volume, our improved roster of artists and labels continues to sustain the overall foundation of our music business."

Quarterly net income for the New Hope, Minn.-based company was \$3 million, or 14 cents per share. Navarre had net income one year ago of \$3.3 million, or 15 cents per share, including a \$1.5 million gain on the repayment of a note by former subsidiary NetRadio (*Billboard Bulletin*, Oct. 18, 2001). It reported \$14.1 million cash at the end of the quarter.

## Gaming Sales Rose 10% Last Year

BY BRIAN GARRITY

NEW YORK—Retail sales of videogame hardware, software, and accessories grew 10% in 2002, according to the latest sales figures from market research firm

the NPD Group.

The videogame industry generated \$10.3 billion in sales last year, surpassing the previous record high of \$9.4 billion in 2001. Unit sales of videogame software sales were up 15% last year, led by titles including *Grand Theft Auto: Vice City*, *Madden NFL 2003*, *Super Mario Sunshine*, *Spider-Man: The Movie*, *Halo*, and *Tom Clancy's Splinter Cell*.

A pair of *Grand Theft Auto* titles—*Vice City* and *Grand Theft Auto 3*—from Rockstar Games were ranked the two top-selling titles of the year. Epic Records Group released seven albums to accompany *Vice City* last October. Snippets of all the songs from the soundtracks can be heard during game play.

Sales of videogame hardware systems dipped 4% to \$3.5 billion from \$3.7 billion in 2001, but the category did post a 10% increase in unit volume. The decline in dollars and increase in unit volumes were attributed to price reductions of all hardware systems. Prices of GameBoy Advance, GameCube, Sony PlayStation 2, and Xbox dropped to almost one-third of their original price in the first half of 2002.

NPD Group senior account executive Richard Ow says, "In 2003, the videogame industry should expect unit-volume growth to outpace dollar-volume growth in the hardware category."

Ow says NPD expects that dollar volume will struggle for continued growth throughout 2003, with the majority of the growth coming primarily from software sales that capitalize on the gaming systems sold to date.

He adds, "The full power of the current generation of hardware is still unrealized."

## Declarations

by Chris Morris

# Of Independents™

**BIG CHANGES AT SOUTHWEST:** Robert Guillerman, president of Southwest Wholesale in Houston, called *Declarations of Independents* last week in the wake of the fiscally troubled firm's layoff of its key distribution executives (In the News, *Billboard*, Feb. 1).

Guillerman says that the company has moved employees from the one-stop side of its business over to handle distribution sales, its current focus. He also asserts that the company does not plan to file for bankruptcy protection, as has been long rumored.

Frank Jackson—who had acted as project manager for Southwest's distribution operation and who was responsible for acquiring most of the company's distributed Texas music and Americana labels—will now take the reins as operations manager for distribution. He will replace Rick Shedd, former VP of sales and retail marketing, who was laid off Jan. 21.

Guillerman says, "Frank is very good at target marketing, and there are things we'll be able to excel at more with him."

He says the reasons for terminating Shedd (who commuted weekly from Nashville to Houston) and the other distribution staffers—who were said to be some of the best-paid employees on Southwest's payroll—were strictly economical in nature.

"It was a matter of overhead and numbers," Guillerman says. "I hate to lose anyone, but we have people who have been here a long time that I plan on putting with these accounts."

Jackson, who speaks respectfully of the distribution employees who exited, says, "It came down to, 'We no longer do \$75 million a year—we're doing \$20 million a year.'"

One-stop employees Rene Foster, Mary Turner, and George Weinberg are being moved to the distribution side and will service Wherehouse, Sam Goody, and Best Buy. Those chains were previously serviced by California-based national accounts director Ty Visconti and Minnesota-based national accounts director Ron Barnes, who were also let go Jan. 21.

Guillerman says that Foster, Turner, and Weinberg have all handled those accounts in their one-stop capacities and that there will not be any diminution of service.

"We plan to call on the accounts in person," Guillerman maintains. "We will have someone in the field to handle some of the accounts . . . Someone from [Houston] will be traveling."

Jackson says that most of the company's 50 employees are now devoted to the distribution business, with 10 devoted to sales. About 10 Southwest staffers handle the company's one-stop business, which was drastically cut back in a previous series of layoffs.

Jackson admits that he has his work cut out for him: "It's hard right now because of all the negative press [about the company] . . . People have questions, and it's challenging."

Guillerman is attempting to allay



JACKSON

some of those questions: He states categorically, and more than once, that Southwest will not seek bankruptcy protection.

Clearly, Southwest is, in Jackson's words, "swimming upstream." The company currently boasts a very slim list of around 10 exclusive distributed labels; the vast majority of its other offerings is one-off projects from regional imprints, many of them artist-operated.

Additionally, Southwest was one of the biggest independent creditors in Wherehouse's bankruptcy filing (*Billboard*, Feb. 1), which took place the same day as the company's latest round of layoffs.

According to sources familiar with the documents, Southwest is owed \$586,000 by the Torrance, Calif.-based chain. Only Koch Entertainment Distribution, owed \$1.2 million, took a bigger hit.

Guillerman acknowledges that his firm is not sitting pretty but also points out that others are in the same boat.

"This is a year to make sure we make it through," he says. "I'm not the only one who's nervous about the overall market conditions."

**IN THE MARKET:** As noted, Southwest's Barnes and Visconti, both veteran distribution salesmen, are seeking new employment opportunities. Barnes may be reached at 651-982-0467; Visconti may be contacted at 909-662-6517.

## Billboard DIRECTORIES

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# Sites + Sounds

## Retail Track™



by Ed Christman

**WHO'S TO BLAME?** The back-to-back filings in successive weeks by Wherehouse Entertainment and Value Music Concepts (see story, page 8) characterize the realization of the majors' worst fears. As mentioned here before, Music Network is also teetering on the brink, but in fact may be saved by the slim hope that it can reject, it is said, 46 of the 64 stores it acquired from Wherehouse Entertainment in August 2001, through the latter's Chapter 11 filing.

The thinking goes that since Wherehouse is the main name on the case, the stores can be rejected as part of that chain's bankruptcy. Real-estate sources are skeptical whether that strategy will work. But while we wait to see how that plays out, some suggest

bankruptcies that have already occurred so far this year—not to mention keeping their eyes on a few other potential Chapter 11 filings—some are also preoccupied with another long-term worry coming home to roost.

Because the music industry's current predicament concerning piracy and music retail's own problems due to discounters and an inordinate preponderance of Chapter 11 filings, the retail sector could soon face "an inability to get anyone to finance them," one financial executive frets. "It could almost be a reflection back to the old days, before there were bank lenders and before the chains were even big enough to deal with banks."

He says that the suppliers may soon be feeling pressure to loosen up on their own credit policies, if things keep going the way they are with the banks.

Are banks abandoning music retail? Not exactly, he says, but he argues that a number of Chapter 11 filings didn't have to occur but for the nervousness of bank lenders. In particular, the Wherehouse filing is cited as an example where the bank, Congress Financial, accelerated the process by tightening up on the loan because of its anxiety. Wherehouse owed it only about \$45 million and the chain had some \$120 million in inventory, it is pointed out. "There was no reason to pull the plug," the executive says. "It appears Congress is pulling out of the industry."

Before Wherehouse, Congress Financial is also said to have forced the Valley Media bankruptcy by tightening up the loan instead of trying to work out the company's problems, label executives said at the time. In addition, Congress Financial supplies revolvers to the Wiz, Trans World Entertainment, and Navarre, among others.

A music-account executive who is familiar with Congress Financial disputes that the bank is abandoning the industry, saying, "They pull out of companies, not necessarily the industry."

Another industry executive suggests that Congress Financial's credit tightening in the Wherehouse situation is more due to a pissing contest between Cerberus Partners and the bank than any abandonment of the industry. That source suggests that Congress Financial was trying to get Cerberus Partners to put more equity into Wherehouse. While Cerberus agreed to guarantee \$10 million of the chain's loan, after Congress Financial saw the fourth quarter that Wherehouse had—in which it posted a 14.7% comparable-store decline—the bank decided that the guarantee wasn't good enough.

**APPEAL IN DVD COPY CASE:** Prosecutors in Oslo have filed an appeal against the acquittal earlier this month of a local teenager accused of creating and publishing software that enables people to view movie DVDs on the Internet without authorization (*Billboard Bulletin*, Jan. 8).

The Motion Picture Assn. of America and the DVD Copy Control Assn. (DVDCCA) filed data-theft charges against **Jon Johansen** in 2000 in Norway, alleging that he had accessed a movie DVD using a computer that was not licensed with DVDCCA software.

Johansen's lawyer, **Halvor Manhaus**, says he is not certain whether the appeals court will allow the action. In a statement, Manhaus said, "There is a screening principle for criminal cases."

Civil-liberties group the Electronic Frontier Foundation (EFF) says that because Norway does not have legislation similar to the Digital Millennium Copyright Act in the U.S.—which is aimed, in part, at preventing people from viewing DVDs on their own computers on an unauthorized basis—the appeal effort is moot.

EFF executive director **Shari Steele** says, "The lower court ruled unanimously that Johansen did not violate Norwegian law" (see related story, page 6).

**SONICBLUE MULLS SALE:** Sonicblue says it is evaluating its strategic options

"in light of the amount of debt on the company's balance sheet."

With financial adviser Houlihan Lokey Howard & Zukin, the Santa Clara, Calif.-based company—manufacturer of the Rio line of digital-audio players and the Replay TV recorder—is seeking partners to invest or acquire some or all of the company. As of Sept. 30, 2002, Sonicblue's debt included \$146.3 million in convertible debentures and \$24 million in other long-term liabilities. Through the first nine months of 2002, the company had a net loss of \$72.4 million, or 75 cents per share, on sales of \$205.1 million. In September, it cut 25% of its staff of 250-300 employees (*Billboard Bulletin*, Sept. 9, 2002).

**MORE CHOOSE MUSIC CHOICE:** Music Choice, a provider of music programming to cable systems, says its new customer base increased by 1.4 million for the quarter ended Dec. 31, 2002. Music Choice realized a total increase of 4.7 million new customers in 2002, bringing the total of cable and DirecTV homes with Music Choice to 26.6 million. Music Choice president/CEO **David Del Beccaro** noted, "We are very pleased to report that Music Choice is now in one of every four homes in the United States."

During the year, Music Choice enhanced its commercial-free music channels with new screens featuring album art, music news, artist facts, music history, new releases, and TV-screen ads. The company also launched a shopping feature for cable systems with interactive TV channels.

**MUZE PREVIEWS:** Muze is offering a preview of **Daryl Hall & John Oates'** latest release, *Do It for Love*, in its entirety online at participating retail sites ahead of its Feb. 11 street date.

Full songs for the entire album will

be available through Muze's MuzeTunes streaming sound-sample service, which is used by such entities as Best Buy, MTV, VH1, jcpenny.com, kmart.com, and Tower Records.

The offer builds on a September 2002 pact between Muze and RED Distribution that permits Muze to offer clips—and in some cases full songs—of RED-distributed acts ahead of album release.

**ARGUING FOR COMPULSORIES:** A leading civil-liberties lawyer says the recent cross-industry agreement calling for private-sector solutions to the distribution of digital music (*Billboard Bulletin*, Jan. 15) underscores the need for compulsory licenses.

The agreement—drafted by the Recording Industry Assn. of America (RIAA) and two computer trade groups—gives the "appearance of inter-industry negotiation and consensus," says **Fred von Lohmann**, senior intellectual-property attorney of the EFF. However, it "doesn't change the reality that there are 40 million file sharers who aren't going away."

Von Lohmann compares the furor over file sharing to the advent of cable TV and the subsequent outcry from the networks. "The cable industry was the Napster of the '70s," he says, adding that the establishment of a compulsory license allowed the networks to continue getting paid and helped cable to flourish.

The RIAA says setting up compulsory licensing for the distribution of music online means substituting government regulation for the marketplace.

A spokesperson says, "We can't think of anything worse for the Internet. The RIAA questions why labels would continue to invest in artists and finance albums only to have the government mandate "some artificially low price."



VON LOHMANN



DEL BECCARO

### TRAFFIC TICKER

#### Top Music Sites

#### Traffic In December

##### TOTAL VISITORS (in 000s)

1. AOL Music Channel	11,397
2. MusicMatch Jukebox	8,989
3. LAUNCH	6,625
4. VUNet USA Sites	4,842
5. MTV Networks Sites	3,703
6. BMG Music Service	3,498
7. Sony Music Sites	3,060
8. Lyrics.com	2,357
9. Warner Music Group Sites	1,997
10. Netscape Music	1,721
11. Real Jukebox	1,618
12. ARTISTDirect	1,617
13. AZLyrics.com	1,356
14. BMG Entertainment Sites	1,088
15. Billboard	885

##### AVERAGE MINUTES PER VISITOR PER MONTH

1. Spinner.com	1:04:29
2. MusicMatch Jukebox	58:17
3. LAUNCH	31:45
4. Real Jukebox	25:28
5. cokemusic.com	24:06
6. AOL Music Channel	15:54
7. MTV Networks Sites	14:46
8. Morpheus-os.com	12:44
9. BMG Music Service	11:41
10. allmusic.com	11:26
11. VUNet USA Sites	10:27
12. Sony Music Sites	10:13
13. listen.com	9:42
14. towerrecords.com	9:25
15. pressplay.com	8:06

#### Nielsen//NetRatings

Source: Nielsen//NetRatings, December 2002. Rankings edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

## Loudeye Seeks Reverse Stock Split

### Special Shareholders Meeting Will Be Held March 11

BY MATTHEW BENZ

Loudeye said it will seek approval at a special stockholder meeting March 11 for a reverse stock split at a ratio of up to 1 for 20.

The Seattle-based digital-media services firm aims to raise its stock price above the minimum bid price of \$1 per share that the Nasdaq SmallCap Market requires to maintain a listing. It has about 46.4 million shares outstanding.

Loudeye stock has traded for less than \$1 since Feb. 15, 2002. It shifted last summer to the SmallCap

Market from the Nasdaq National Market to try to regain compliance with the minimum-bid price rule.

Late last year, the company signed an agreement to supply music samples to amazon.com. It also recently renewed its music-samples services agreements with MSN Entertainment and windowsmedia.com.

The company has license agreements with all the major labels and hundreds of indies and claims a catalog of more than 3 million music samples from more than 250,000 CDs.

# Hearing Bollywood's Calling, Eros Finds A U.S. Market For Indian Films

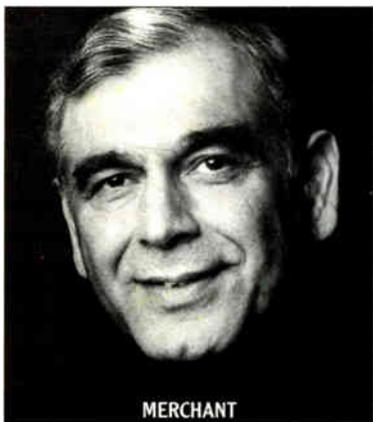
BY CATHERINE CELLA

Although foreign films have often been hard to find in theaters outside of big cities, DVD is making it a small world after all. And Indian films seem poised to take center stage.

Both traditional Bollywood romantic musicals and more recent, story-driven movies from the likes of Mira Nair and Ismail Merchant are finding big audiences in the U.S. Hoping to bring Bollywood films further into the mainstream is Eros Entertainment, a Secaucus, N.J.-based film investment company and distributor.

With nearly 800 films on DVD, the 26-year-old firm has seen interest in Indian films steadily increase.

"The audience [for our films] is moving on from [being] only Indians to West Indians, Chinese, Koreans, Mexicans; pretty much everyone," Eros DVD sales manager Madan Ahuja says. "People are fascinated by all the



MERCHANT

color in our films—there's so much culture, and just the fact of Indian beauty."

## GOING MAINSTREAM

One such film, *Devdas*, stars former Miss World title-holder Aishwarya Rai. At \$10.2 million, *Devdas* is Bollywood's most expensive film to date, and it has already grossed \$34 million worldwide. *Devdas* premiered at Cannes, France, last year and is India's entry this year for Academy Award consideration. Eros is distributing the DVD of the movie, which is already out.

Based on a 1917 novel, the plot and dialogue are anachronistically melodramatic. The musical dance scenes, on the other hand, are as lavish and fresh as those in the Indian-inspired *Moulin Rouge*.

Ahuja says, "Hollywood is slowly starting to recognize and appreciate what Bollywood has to offer in terms of talent, in terms of culture, in terms of music."

While Eros' Web-site business is growing, sales are still largely through Indian retail stores. But Ahuja feels that going mainstream is the next logical step. To that end, Eros is stepping into a new era of crossover films, designed to appeal to Indians abroad, with such titles as *American Desi* and *Bollywood Calling*. These films are generally less music-driven and have storylines involving Indians living outside of India.

Ahuja notes, "Industry giants have begun to realize what Bollywood has to offer."

One such "industry giant" is Tower. "We're actually looking at a small Indian distributor to expand in that area," Tower VP John Thrasher says. "There are some great films coming out of India."

Citing the Indian population as huge film buffs, Thrasher also notes that many of Tower's flagship stores are located in key metropolitan cities. "There's an ethnic mix there," he continues. "People have come to our stores for a long time looking for eclectic fare. And we're very happy to provide it."

## POPULAR CHOICES

One such film will be *The Mystic Masseur* (Columbia Tristar, Feb. 25), directed by Merchant, best-known for producing Merchant-Ivory films. Based on a book by Nobel Laureate V.S. Naipaul, the film is set in Trinidad, where Indians have lived for centuries.

Merchant—whose new book, *My Passage From India*, details his career from Bombay to Hollywood—says, "It's a slice of life that nobody offers these days, and it's unhurried, because you want to relish that slice to the utmost."

Merchant also sees the popularity of Indian films growing, especially on DVD. "The audience is comprised primarily of second- and third-generation Indians who live abroad," he says. "And they're watching with their friends, too, who then acquire a taste for Indian film. So it's increasing and will keep on increasing, especially as DVDs become more accessible."

Before popular titles *Monsoon Wedding* and even *Mississippi Masala* was director Nair's 1988 feature-film debut, *Salaam Bombay!* Available on a special-edition DVD March 4 from MGM, *Salaam Bombay!* was nominated for an Academy Award and won dozens of international awards, including two at the Cannes Film Festival. The film tells the story of one boy among many homeless children on the streets of Bombay. Its DVD includes six featurettes and com-

mentaries from both the director and cinematographer. Nair's illuminating contributions should interest any film lover.

"I enjoy doing commentary, and it's rare to have films which come out right," she says. "That film was brutally hard to make, but when I finished it, it was like a blessing. It really lasts. So I was happy to revisit it."

"In fact, it's been a big passion of mine to resurrect this film, because it's become a classic and yet not easily available. That's why we really worked on this DVD."

Most impressive to Nair is the 45-minute documentary her assistant director made about where the children are now. All were actual street kids at the time of filming, a legacy of her documentary background.

"Before *Salaam Bombay!* I made seven *cinéma vérité* documentaries," Nair recalls. "While making *India Cabaret*, [which is] about strippers in Bombay, I met gangs and gangs of street kids. I knew I wanted to work with real kids, because the map of life on their faces is impossible to duplicate with child actors." (To assist street kids, Nair established the Salaam Bombay Trust, which now has 17 centers that have helped 5,000 children.)

"As a filmmaker, I hope DVD will become as popular as VHS, if only to ensure that people will see films



NAIR

in the way that they were made," says Nair, who particularly appreciates Criterion Collection DVDs. "You are at the mercy of so many more variables with VHS."

Thrasher agrees and sees Indian films on DVD as a great opportunity. "Miramax and Columbia-Tristar have certainly had a lot of good [Indian] films," he notes. "And then we've just had a lot of immigration from India... Plus, this world is getting smaller, and [people] want to see what other cultures are like. I have a sense that world cinema is much more important to people now."

## Picture This™



by Jill Kipnis

**HART SHARP GOES INDIE:** Hart Sharp Entertainment, a New York-based film production company credited with such projects as *Boys Don't Cry* (1999), *You Can Count On Me* (2000), and the recently released *Nicholas Nickleby*, has launched a new video arm, Hart Sharp Video, to release independent film projects into the marketplace. Former USA Home Entertainment president **Joe Amodei** is heading the company.



AMODEI

"We live in an age where the major studios are so busy selling their multi-million-dollar box-office films that they don't have the time to concentrate on the smaller gems that are out there," Amodei says. "We will be visiting the [film] fests and talking to independent film producers and trying to set ourselves up in the New York indie world."

Hart Sharp's first video release will come in March via a distribution deal with UrbanWorks Entertainment/Ventura Distribution. The company will distribute at least 18 direct-to-video UrbanWorks titles this year, beginning with the urban-crime thriller *Crime Partners* (March 25), starring **Snoop Dogg, Ja Rule, and Ice T**.

Amodei says the deal serves as a foundation to acquire properties on its own. He hopes that by 2004, Hart Sharp will release six to 10 new acquisitions annually.

**PALM'S U.S. PARTNER:** Under a new multi-year agreement, Lions Gate Home Entertainment will be distributing all of Palm Pictures' live-action home-video releases and select catalog titles in the U.S. The pact kicks off March 25 with the Spanish project *Sex and Lucia* (\$24.99 DVD) and will be followed by at least six other titles throughout 2003. (WEA will continue to distribute Palm's music-oriented video projects.)

Palm Pictures GM **Paul DeGooyer** says, "It will be great to work with Lions Gate, who has similar product

[to our live-action releases] in their catalog. We basically enhance what they have to sell. We plan on working with them on between 12 and 16 releases a year."

**Peter Block**, president of home entertainment, acquisitions, and new media for Lions Gate, notes that the deal allows Lions Gate "to not only handle certain films that we covet [including *Sex and Lucia*] but we also get a regular slate of quality pictures at a time when it's harder and harder to identify and acquire independent films."

In other Palm news, the company has collaborated with film directors **Spike Jonze, Michel Gondry, and Chris Cunningham** for its new DVD line, the Directors' Series. Each DVD will feature a director's non-film work, including music videos, shorts, and commercials; new interviews; and unreleased footage from the director's film projects. The series will debut in August with discs from the three directors, and Palm is in talks with other directors to contribute to the series. Price points are not yet available.

**MAGAZINE GOES DIGITAL:** Music Video Distributors has signed a deal with Yellow Tape Film & Video Productions to release a quarterly magazine on DVD featuring live interviews, performance footage, and film shorts with urban artists. The first issue of *Yellow Tape* (\$16.95) streeted Jan. 28. It runs for 90 minutes and includes an interview with **Suge Knight**, a feature on the Adult Video News Awards in Las Vegas, and a piece on Miami as a center of African-American entertainment.

Yellow Tape founder and CEO **Romel Mason** says retailers have already expressed interest. Tower is stocking the first issue on endcaps across the country and will display Yellow Tape posters. BET and MTV will also air Yellow Tape commercials, which will include a direct-response telephone number. Additionally, Yellow Tape is currently planning a nationwide tour to film new material and meet with retailers.

**WARNER NEWS:** Warner Home Video (WHV) has promoted both **Marsha King** and **Ronald J. Sanders** to the post of executive VP/GM. King will retain her responsibilities as executive VP of new business development, business affairs, and administration. Sanders previously served as senior VP/co-managing director of Europe, the Middle East, and Africa. Both will report to WHV president **James Cardwell**.

FEBRUARY 8 2003 **Billboard** **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		<b>NUMBER 1</b> 2 Weeks At Number 1			
1	1	<b>SIGNS (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
2	NEW	<b>UNDERCOVER BROTHER (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin Chris Kattan	PG-13	26.95
3	NEW	<b>BLUE CRUSH (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13	26.95
4	3	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
5	2	<b>XXX (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 6008293	Vin Diesel	PG-13	27.95
6	NEW	<b>ABOUT A BOY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13	26.95
7	NEW	<b>FEAR DOT COM</b> WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	R	26.95
8	4	<b>XXX (FULL SCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60010507	Vin Diesel	PG-13	27.95
9	NEW	<b>UNDERCOVER BROTHER (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 21980	Eddie Griffin Chris Kattan	PG-13	26.95
10	NEW	<b>BLUE CRUSH (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22811	Kate Bosworth Michelle Rodriguez	PG-13	26.95
11	6	<b>ICE AGE</b> FOXVIDEO 2004664	Animated	PG	29.95
12	9	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
13	16	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95
14	NEW	<b>ABOUT A BOY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22452	Hugh Grant	PG-13	26.95
15	11	<b>MINORITY REPORT (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95
16	13	<b>THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
17	5	<b>BUFFY THE VAMPIRE SLAYER: SEASON THREE</b> TWENTIETH CENTURY-FOX 2005798	Sarah Michelle Gellar	NR	44.99
18	7	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R	22.99
19	14	<b>AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	26.95
20	8	<b>MARTIN LAWRENCE LIVE: RUNTELDTAT</b> PARAMOUNT HOME ENTERTAINMENT 341914	Martin Lawrence	R	22.99
21	12	<b>MINORITY REPORT (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 89131	Tom Cruise	PG-13	29.95
22	22	<b>STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)</b> FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98
23	24	<b>UNFAITHFUL (WIDESCREEN)</b> FOXVIDEO 2005894	Richard Gere Diane Lane	R	27.95
24	26	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95
25	38	<b>THE BOONDOCK SAINTS</b> FOXVIDEO 2002807	Willem DaFoe	R	14.95
26	17	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
27	NEW	<b>PETER PAN (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21620	Animated	G	29.99
28	19	<b>SPIDER-MAN (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09861	Tobey Maguire Kirsten Dunst	PG-13	28.95
29	20	<b>AUSTIN POWERS IN GOLDMEMBER (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95
30	15	<b>MARTIN LAWRENCE LIVE: RUNTELDTAT</b> PARAMOUNT HOME ENTERTAINMENT 056624	Martin Lawrence	R	22.99
31	27	<b>BACK TO THE FUTURE- THE COMPLETE TRILOGY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22121	Michael J. Fox Christopher Lloyd	PG	59.95
32	NEW	<b>DIRTY DANCING</b> ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
33	39	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
34	NEW	<b>RONIN</b> MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67429	Robert De Niro	R	24.98
35	31	<b>BALLISTIC: ECKS VS. SEVER (WIDESCREEN)</b> WARNER HOME VIDEO 23416	Antonio Banderas Lucy Liu	R	26.95
36	23	<b>LIKE MIKE</b> FOXVIDEO 2005702	Lil Bow Wow Morris Chestnut	PG	27.95
37	30	<b>BLOOD WORK (WIDESCREEN)</b> WARNER HOME VIDEO 20201	Clint Eastwood	R	26.95
38	25	<b>SPIDER-MAN (PAN &amp; SCAN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06190	Tobey Maguire Kirsten Dunst	PG-13	28.95
39	NEW	<b>UNFAITHFUL (PAN &amp; SCAN)</b> FOXVIDEO 2005962	Richard Gere Diane Lane	R	27.95
40	35	<b>HEY ARNOLD! THE MOVIE</b> NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339654	Animated	PG	19.95

FEBRUARY 8 2003 **Billboard** **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 2 Weeks At Number 1				
1	1	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
2	2	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
3	4	<b>ICE AGE</b> FOXVIDEO 2004660	Animated	2002	PG	24.95
4	3	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
5	10	<b>HEY ARNOLD! THE MOVIE</b> NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339653	Animated	2002	PG	14.95
6	15	<b>THE COUNTRY BEARS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
7	21	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
8	12	<b>LIKE MIKE</b> FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98
9	19	<b>SPIDER-MAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
10	16	<b>SPIRIT: STALLION OF THE CIMARRON</b> DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
11	14	<b>THE LAND BEFORE TIME: JOURNEY TO BIG WATER</b> UNIVERSAL STUDIOS HOME VIDEO 60161	Animated	2002	NR	19.95
12	18	<b>AUSTIN POWERS IN GOLDMEMBER</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95
13	8	<b>DRAGON BALL Z: KID BUU/PRICE OF VICTORY (EDITED)</b> FUNIMATION 0370	Animated	2003	NR	19.95
14	7	<b>DRAGON BALL Z: KID BUU/VEGETA'S PLEA (EDITED)</b> FUNIMATION 0368	Animated	2003	NR	19.95
15	13	<b>WE WERE SOLDIERS</b> PARAMOUNT HOME ENTERTAINMENT 340023	Mel Gibson	2002	R	14.95
16	22	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
17	6	<b>DRAGON BALL Z-KID BUU/PRICE OF VICTORY</b> FUNIMATION 0369	Animated	2003	NR	19.95
18	5	<b>DRAGON BALL Z: KID BUU/VEGETA'S PLEA</b> FUNIMATION 0367	Animated	2003	NR	19.95
19	NEW	<b>FEAR DOT COM</b> WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	2002	R	22.95
20	23	<b>MEN IN BLACK II</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95
21	17	<b>FIRM: BODY SCULPTING SYSTEM</b> GOOD HOME VIDEO 80101	Various Artists	2002	NR	9.95
22	25	<b>BARNEY &amp; FRIENDS: SONGS FROM THE PARK</b> BARNEY HOME VIDEO HIT ENTERTAINMENT 2079	Barney	2003	NR	14.95
23	9	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b> GOOD HOME VIDEO 22114	Leslie Sansone	2002	NR	12.95
24	NEW	<b>STAR WARS: EPISODE II-ATTACK OF THE CLONES</b> FOXVIDEO 2005523	Ewan McGregor Natalie Portman	2002	PG	24.95
25	NEW	<b>LESLIE SANSONE: HIGH CALORIE BURN</b> GOOD HOME VIDEO 430210	Leslie Sansone	2001	NR	9.95

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

FEBRUARY 8 2003 **Billboard** **TOP DVD RENTALS**™

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

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
2	2	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
3	NEW	<b>UNDERCOVER BROTHER</b> UNIVERSAL STUDIOS HOME VIDEO	Eddie Griffin Chris Kattan	PG-13
4	NEW	<b>ABOUT A BOY</b> UNIVERSAL STUDIOS HOME VIDEO	Hugh Grant	PG-13
5	3	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
6	NEW	<b>BLUE CRUSH</b> UNIVERSAL STUDIOS HOME VIDEO	Kate Bosworth Michelle Rodriguez	PG-13
7	4	<b>MINORITY REPORT</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
8	6	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R
9	5	<b>BLOOD WORK</b> WARNER HOME VIDEO 23239	Clint Eastwood	R
10	NEW	<b>FEAR DOT COM</b> WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	R

FEBRUARY 8 2003 **Billboard** **TOP VHS RENTALS**™

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

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	1	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
2	2	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
3	3	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
4	NEW	<b>ABOUT A BOY</b> UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13
5	NEW	<b>BLUE CRUSH</b> UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13
6	NEW	<b>UNDERCOVER BROTHER</b> UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin Chris Kattan	PG-13
7	4	<b>UNFAITHFUL</b> FOXVIDEO 205883	Richard Gere Diane Lane	R
8	6	<b>MINORITY REPORT</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
9	7	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R
10	5	<b>BLOOD WORK</b> WARNER HOME VIDEO 23239	Clint Eastwood	R

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

## Sound On Sound Opens New Room

### Preproduction/Overdub Suite Studio D Features A Digidesign Pro Tools HD 3 System

BY CHRISTOPHER WALSH

NEW YORK—In yet another manifestation of the integral nature of the digital audio workstation (DAW) to professional audio recording, Sound on Sound Recording, a multi-room commercial facility, has opened Studio D, a preproduction/overdub suite featuring a Digidesign Pro Tools HD 3 system.

Designed by Larry Swist of Lawrence P. Swist Designs, Studio D, along with several other recently or soon-to-be completed rooms at Sound on Sound, represents a sizable expansion to the midtown Manhattan facility. Along with Studio D, Sound on Sound's expansion includes a new reception area, technical department, kitchen, lounge, and offices, as well as additional preproduction rooms.

Of the significant expansion—undertaken in the midst of a recession and considerable anxiety in the music industry—Sound on Sound president David Amlen explains, "There are two facets to it. The first is we're responding to what our clients have asked us for. They said they don't want to have to leave here to go to other places, for

stuff they don't need. They don't need everything that the big mix rooms have; they need a Sound on Sound-quality place but at a lesser facility's price point. We're giving them that.

"The second thing is—and I've always done this—I've always put my money where my mouth is and expanded the place when things have been a little crazy. The best time to buy is when prices are low."

Studio D was constructed within an isolated acoustic shell in its fourth floor location and features the same

ma screen. Clients, Amlen says, "use it as an overdubbing space, preproduction room, and maybe for tracking, if it's keyboards and vocals."

Long a rental option and the core of personal and home studios, commercial facilities are increasingly adding dedicated Pro Tools suites as the platform becomes the de facto standard in the DAW realm. Rare is the recording project that does not employ Pro Tools at some stage, Amlen says. "Almost every project we've done in the last couple years has involved Pro Tools at one point or another. Even the latest project we did for Concord Records, a jazz project, was recorded to Pro Tools. They did that because they have their own studio in Los Angeles, which is a Pro Tools-based studio. So they recorded to Pro Tools in a nice room with nice preamps, nice microphones, and now they can take it back to their place and mix in Pro Tools."

In addition to the above, another new Pro Tools suite, adjacent to Studio D, is online and occupied by producer/engineer Jan Folkson, in partnership with Sound on Sound. Of the new preproduction rooms created by Sound on Sound's expansion, Amlen expects at least one to involve a similar partnership arrangement. "I felt that it was a real asset to have somebody like Jan here," Amlen says, "because of the Pro Tools expertise that he brings."



SOUND ON SOUND'S STUDIO D

PHOTO: BOB WOLFSCH

acoustic treatment and attention to detail as Sound on Sound's other studios. The Pro Tools HD 3 system includes a 24-fader ProControl surface with EditPack multichannel mixing option. In addition to its 5.1 capability, the suite also features video decks in multiple formats and a 42-inch plas-

## Studio Monitor

by Christopher Walsh



**ROLLIN':** It's Friday afternoon, a day after the Rolling Stones played to yet another sold-out Madison Square Garden (MSG) crowd, and one day prior to the next sold-out MSG show, this one to be broadcast live on HBO.

On West 33rd Street, Remote Recording Services' mobile recording truck, the Silver Studio, is parked adjacent to the Garden. Inside, the horn in each of a pair KRK E8 loudspeakers leaps forward with each thump of Charlie Watts' kick drum on the opening song, "Street Fighting Man." Slowly, engineer Ed Cherney, who has worked in the studio and on the road with the Rolling Stones for the better part of a decade, brings up faders on the Silver Studio's Neve VRM console, and the entire drum kit, along with bass, electric guitars, and keyboards, fills the studio-on-wheels.



CHERNEY

Like Cherney, Remote Recording Services has been tapped to handle recording duties for several Rolling Stones tours, so despite the inherent tension accompanying a live broadcast of this prominence and the band's well-documented unpredictability, all is calm in the Silver Studio.

"I got a chance to record last night," Cherney explains, "and it basically came out great. I was able to get pretty good balance, and we paid attention to getting levels to tape. Today, I have an opportunity to really tweak the mix from the playback of last night. All our levels are set to tape and we'll have it for posterity if we need it, and hopefully the balances are going to hold up and it's going to sound great. We're going for that big, raw Rolling Stones sound."

With 53 inputs from the main stage and an additional 27 signals coming from a stripped-down but ample B stage in the middle of the MSG floor, the Rolling Stones' multifaceted performance has to

travel some 800 feet to the Neve console and supplemental sidcar in the remote truck. "All of the microphones come to a central split location that's under the stage," Remote Recording tech manager Phil Gitomer says. "They all go through our splitters, [and] a direct feed goes right back to the PA system and is distributed to the house and monitors."

"The isolated side of our splitter then feeds a couple of racks that we have of Millennia and API preamplifiers, which are essentially being line drivers, driving the snakes' signal down here," Gitomer continues. "It's about 800 feet—that's a long way for a microphone to go all by itself."

In addition to sending all audio to multiple Studer D827 digital multitrack recorders in the truck, the Remote Recording crew was charged with sending a stereo mix to the video truck for broadcast, where 18 audience microphones were added to the stereo music mix.

For monitoring purposes, Remote Recording's video counterpart sent back a music-and-audience mix and a synchronized video signal. "It's quite a luxury, actually," Cherney says. "Somebody was thinking ahead. Of course, with the Rolling Stones, it changes. You can do the soundcheck and set it up, and when they hit the stage, it's entirely different—for whatever reason, the balance is absolutely turned inside out! Every time they do it, it is unrepeatable."

On the Garden floor, the Rolling Stones' longtime front-of-house engineer, Robbie McGrath, mixes the concert on a pair of Midas consoles as some 20,000 attendees roar in whole-hearted approval. When the band takes to the B stage for three classic raveups from its immense catalog, McGrath makes a seamless exchange, to an adjacent console feeding loudspeaker clusters flown over the tiny stage, as the crowd presses hard against the barriers protecting his minute slice of MSG real estate. Moments later, he is back on the main console for the encores as another 2½ hour show concludes.

"Everybody got very good marks on this," Remote Recording owner David Hewitt says after the show. "Usually, in these live situations, somebody's always complaining about compression, or 'They sent me two left channels,' 'Couldn't hear the vocals,' any number of things. But this one got off pretty well unscathed."

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2003

## Billboard® PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	
<b>TITLE</b> Artist/ Producer (Label)	<b>BUMP, BUMP, BUMP</b> B2K & P. Diddy/ R. Kelly (T.U.G./Epic)	<b>MISS YOU</b> Aaliyah/ T. Bishop (Blackground)	<b>19 SOMETHIN'</b> Mark Wills/ C. Lindsey (Mercury)	<b>WHEN I'M GONE</b> 3 Doors Down/ R. Parashar (Republic/Universal)	
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>ROCK LAND,</b> <b>CHICAGO RECORDING</b> <b>COMPANY</b> (Chicago, IL) Abel Garibaldi, Andy Gallas, Ian Mereness <b>THE CUTTING ROOM</b> (New York) Rory Nameri	<b>TRIANGLE SOUND</b> (Atlanta, GA) Orlando Calzado <b>TREE SOUND</b> (Atlanta, GA) <b>CIRCLE HOUSE</b> (Miami) Rob Paustian <b>DADDY'S HOUSE</b> (New York) Robert Williams	<b>SONY</b> (New York) Acar Keys	<b>OCEAN WAY</b> (Nashville, TN) <b>AIMEE LAND</b> (Brentwood, TN) Ricky Cobble	<b>LONDON BRIDGE</b> (Seattle, WA) Rick Parashar, Geoff Ott
<b>CONSOLE(S)/</b> <b>DAW(S)</b>	SSL 4000 E/G, SSL 9000 J, SSL 4064 G+, Neve VR, Pro Tools	SSL 9000 J	Custom Ocean Way Neve 8078/Pro Tools	Neve 8048	
<b>RECORDER(S)</b>	Studer A827, Pro Tools	Studer A827	Sony 3348/Pro Tools	Pro Tools	
<b>RECORDING</b> <b>MEDIUM</b>	Pro Tools	Quantegy 467	Quantegy 456/Pro Tools	Pro Tools	
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>DADDY'S HOUSE</b> (New York) Sean "P. Diddy" Combs, Mike Patterson, R. Kelly	<b>SONY</b> (New York) Acar Keys	<b>SOUND KITCHEN</b> (Franklin, TN) Greg Droman	<b>ARMOURY</b> (Vancouver, British Columbia, Canada) Randy Staub	
<b>CONSOLE(S)/DAW(S)</b>	Neve VR	SSL 9000 J	Neve VR Legend	SSL 4000 G+	
<b>RECORDER(S)</b>	Pro Tools	Studer A827	Otari Radar II	Pro Tools	
<b>MIX DOWN</b> <b>MEDIUM</b>	BASF 900	Quantegy 467	Quantegy GP9	Pro Tools	
<b>MASTERING</b> (Location) Engineer	<b>STERLING SOUND</b> (New York) Chris Athens	<b>HIT FACTORY</b> (New York) Joe Yannece	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>STERLING SOUND</b> (New York) George Marino	
<b>CD/CASSETTE</b> <b>MANUFACTURER</b>	SONY	UMVD	UMVD	UMVD	

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# Asia Pacific Quarterly



## Sponsorships And Media Drive Artist Growth In Hong Kong Market

BY CLARENCE TSUI

**HONG KONG**—Among those familiar with the recent history of pop music in this gateway market—an era dominated by flashy idols singing karaoke-friendly ballads—no one would have expected what the past year brought. The most talked-about acts of 2002 were indeed a curious combination: a pair of fun-loving but squeaky-clean girls, a hunky Taiwanese foursome and a 34-year-old ex-heartthrob who hasn't released a new album in five years.



Impressive *Fantasy* sales: F4

What surprised most observers about the pop duo Twins (EEG) is the relentless drive they made towards pop stardom. Charlene Choi and Gillian Chung released their debut EP in August 2001, but three of their subsequent releases ranked among the top 10 best-selling records at the 2002 IFPI Hong Kong top sales music awards. Their album *Our Souvenir Book* was crowned the best-selling Cantonese record of the year. They were also named the "most loved group in 2002" by Commercial Radio, the biggest radio station in Hong Kong.

When not working the media to promote its records, the duo gained exposure via sponsorship deals, endorsing products from Coca-Cola to properties in mainland China. But why were Twins able to cover so much ground in such a short time? It came down to complete control, according to Lisa Kan, senior GM at EEG.

In contrast to artists at other labels, the majority of EEG  
*Continued on page APQ-4*

## K-Rock, Hip-Hop Making Noise In South Korea

BY MARK RUSSELL

**SEOUL**—In recent years, South Korea has become a surprisingly strong cultural force in Asia. It has the strongest domestic film industry in Asia, and, increasingly, its movies are performing well throughout the continent. South Korea's television dramas are also getting picked up around Asia, from Japan to Uzbekistan. And, music, too, is getting in on the regional act.

Thus far, South Korea's biggest musical successes abroad have mirrored its biggest at home: K-Pop, the peninsula's particular concoction of pretty-girl and pretty-boy dance bands and balladeers. Within South Korea, however, K-Pop has fallen on hard times. Internet file-sharing, high-profile scandals and oversaturation have combined to cut sales. But, in the wake of those problems, K-Rock and hip-hop are beginning to rise and fill the void and, in the process, beginning to make noise overseas, too.

*Continued on page APQ-2*

## Taiwan Looks To A&R Efforts For Market Turnaround

BY TIM CULPAN

**TAIPEI**—Flipping through the TV channels in Taiwan during the first few minutes of the New Year, a viewer could see the same ad at almost every turn.

Warner Music Taiwan's bulk purchase of prime-TV commercial slots for the latest album from Sun Yanzi showed the label's commitment to propelling one of its leading acts to top-of-the-mind awareness among music-buyers here. The 60-second commercials appeared right after the New Year countdown on Taiwan's five terrestrial stations, ensuring that no less than 80% of the audience saw—and heard—the latest catchy tune from the 25-year-old Singaporean.

The TV ads coincided with 10-second radio spots purchased in the same key time slot. Revellers celebrating the New Year at karaoke parlors also could not escape Yanzi's

*Continued on page APQ-4*

# Singapore's Acts Go For Regional Impact

BY PHILIP CHEAH

**SINGAPORE**—Amid the music-retail gloom of 2002, a debut album by Singapore artist A-Do has made a remarkable impact in the world of Chinese-language pop. The disc, *Getting Dark*, has sold some 700,000 copies in China, Taiwan, Malaysia and Singapore.

The album was released first in Taiwan in April 2001, where it generated a press blitz. A-Do, a former construction foreman, was discovered in 1999 at a singing workshop. A-Do is signed to Yellow



Remarkable debut: A-Do

Records, a new label set up by Ocean Butterflies Production.

"It's been a long while since we last heard a really touching, sincere album with words and music talking about the real feelings of men," says Billy Koh, executive producer of Ocean Butterflies. "Radio has been flooded by too much junk, with only teenage-idols and R&B in the last three-to-five years in Chinese pop. People are really sick of the canned-food copycat music."

Since Ocean Butterflies set up offices in Taiwan and Malaysia, it could orchestrate its marketing plan across Asia, in Taiwan, Singapore, Malaysia and China. A-Do's first regional Asian concert tour will take place later this year.

Similar to A-Do, singer-songwriter Stefanie Sun also broke first in Taiwan when she was signed by Warner Taiwan, and that territory remains her strongest market. Her second album, *My Desired Happiness*, initially released in December 2000, has sold 380,000 units in Taiwan and some 40,000 units in Singapore alone. Her third album, *Kite*, released in July 2001, has sold more than 30,000 copies to date. Sun is now Singapore's biggest pop export to China; each of her albums has sold

more than 350,000 units in the market, according to her label. To sell her image on the mainland, Sun is featured in one music video singing on China's Great Wall.

"To break a local talent, it was strategically important to sign to a big market like Taiwan," says Kathleen Tan, MD of Warner Singapore. "In Singapore, we spent aggressively on advertising for her, on TV and on radio. We positioned her as a regional Chinese act. Sun is just what the market needs after the Chinese pop market collapsed in 1998. She appeals across age and gender, and she is a rare Chinese pop act whose back catalog consistently sells."

Even in the Malay-language genre, Singapore act Ferhad had to break in Malaysia first, where the singer is signed to Malaysia's Positive Tone label, distributed by EMI. Ferhad's *Tubed* album has sold more than 10,000 units in Malaysia. Positive Tone's managers, Darren Choy and Ahmad Izham Omar, booked Ferhad into concert appearances across Malaysia. He also appeared on all the awards shows, even winning a best newcomer award on Anugerah ERA 2001, a major industry award. He also had a major hit single, with "Higher Deeper," and the video was promoted heavily on Channel [V] and MTV Asia, giving him recognition across South East Asia. To raise Ferhad's regional profile further on his next album, Positive Tone plans to record a duet with one of the Philippines' best new acts, Kyla.

"Given that the Singapore market is so small and restricted, local artists will naturally start thinking beyond the local market if they want to be big," says Valerie Lim, MD of EMI Singapore. "In fact, for Mandarin acts, I believe the gateway is up north in Taiwan or China."

Ocean Butterflies' Billy Koh sees the trend in technological terms: "With the Internet and satellite programs, Chinese pop has become a 'world Chinese' market," he says. "Anyone from anywhere, as long as you are really good, you will be well-received anywhere. The market is bigger and so is the competition. The success of A-Do and Stefanie Sun is not just the effort of the artists themselves. The whole Xin-yao movement [Chinese indie pop] in the early '80s was actually the seed of today's fruit. If you ask me for the 'secret magical formula,' I think, first of all, one must be true to towards the music, to be able to be touched by the music." ■

## SOUTH KOREA

Continued from page APQ-1

In many ways, the current trend all goes back to the revolutionary Seo Taiji and the Boys. Korean music divides into two eras: before Seo Taiji, and after. Before the band debuted in 1992, international rock and pop repertoire accounted for some 60% of the market. But, by the time Seo Taiji broke up in 1996, domestic music sales overtook international on the peninsula. Taiji's band was the first major band to bring in hip-hop sounds and styles, both in its music and fashion. And the legacy of the band continues to haunt the local music scene to this day, shaping trends and underlying much of the scene.

## PHENOMENAL ECHOES

Today's K-Pop is the biggest echo of the Seo Taiji phenomenon. Scores of producers and labels tried to emulate the band's sound, style and, most importantly, success. By

While pop struggles, one of the biggest gainers recently has been K-Rock. Youn Do-hyun's soccer anthem dominated the airwaves during the World Cup in the summer, and he has remained in the public eye ever since. Other rock bands capitalized on the World Cup, too, getting the opportunity to play before the hundreds of thousands gathered around City Hall and other outdoor locations to watch the soccer games. It was an exposure most rock bands never get in Korea, and the music—live rock 'n' roll—was something that most young people here seldom see. And one of the most successful bands was the punk-rock group Crying Nut.

Crying Nut has been around for years, forming as high-school students in 1995. Mostly through sheer determination and non-stop touring, the members slowly built a following. One single, "Mal Dali-ja (Let's Ride a Horse)," cracked the top 30 around 1998. But, for the most part, Crying Nut, like all

sharp eye for overseas marketing. Crying Nut, then other Drug bands, have played at the Fuji Rock Festival in Japan, and Drug has talked with other labels in Asia and even Sweden about distribution. Unfortunately, the guys in Crying Nut are about to confront one of the biggest, most intransigent roadblocks facing bands in South Korea—mandatory military service. All men in the country must serve a minimum of 26 months. Singers who avoid it—like Shin Seung-hun, who got U.S. citizenship rather than serve—can find themselves barred from the peninsula. But Drug has several bands on the go, most notably another punk band, Lazybone, which is poised for a full release in China next year.

At least rock music has a history here. The rise of hip-hop has taken people more by surprise. In the 1980s and early '90s, Korean music was largely rock, and Korean music took up about 40% of the overall market. Again, Seo Taiji and the



Conglomerated label talent: YG Family

far the most successful was SM Entertainment. The management company's act H.O.T. sold millions and became the blueprint for countless bands. Even now that the H.O.T. has disbanded, its spin-off groups—Kangta, Moon Jun-hi and J1—all are making their mark in Taiwan, mainland China, Japan and elsewhere.

Since that breakup, SM has continued to push K-Pop, both in Korea and abroad. By teaming with the Japanese indie label Avex, it has made significant inroads into Japan, most notably with the 15-year-old singer BoA. BoA won the song of the year for "Number One" on an award show presented by the music-video channel m.net, and has hit No. 1 on the Japanese charts, selling 1 million CDs there, too. But, whereas a huge pop act could sell 2 million albums in Korea alone in the late 1990s, these days even the biggest struggle to hit 500,000. SM and the Recording Industry Association of Korea mostly blames Internet file-sharing. Industry insiders and many fans blame a stale product that the public has seen too many times.

live rock bands, was ignored by mainstream music programs. Yet, year-after-year, the band and its label, Drug Records, kept getting more popular. In 2000, the group released a small, homemade digital movie, *Searching for Bruce Lee*. These days, Crying Nut albums typically sell more than 100,000 copies each, again despite little or no broadcast exposure.

But, while Crying Nut is a non-entity on the chart shows, it has created a well-recognized image, largely through clothing endorsements. Drug Records, although small, has managed to use its hip, young image to gain several significant sponsorship deals. The most significant is with the local clothing company Spris. (A quick look at Crying Nut's typical wardrobe shows that the members can use all the threads they can get.) In addition, Drug Records has a tie-in with Internet portal Nate, although that is more a media partnership, and Drug does not get any money directly from the deal.

## OVERSEAS EYES

Drug Records also has shown a

Boys had an impact. Although their musical style was dance-pop, one of the Boys, Yang Hyun Suk, was more interested in hip-hop and formed his own label, YangGoon Entertainment. The YG Family is one project that has brought together several acts on the label, including Jinusean, ITym and Wheesung, in a sort of talent conglomeration often created by labels here.

## RAP AWAKENS

The wake-up call for the Korean rap market came in 2000, when a Wu-Tang Clan album broke the country's top-30 charts, despite little promotion. Today, at least on a fashion level, hip-hop rules the taste of Korean youth. And Yang's YG Entertainment is one of the biggest hip-hop promoters in Korea. For two years, he published a magazine, *Bounce*, to help push the genre, and he co-owns a popular underground hip-hop club in western Seoul.

YG also has sought sponsorships to defray marketing costs, but its view is that such deals have

Continued on page APQ-4

# the two thousand and three MTV Asia Awards

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 **Favourite Artist Korea Winner - JTL**

 **Favourite Artist Philippines Winner - Regine Velasquez**

 **Favourite Artist Taiwan Winner - Jay Chou**

 **Favourite Male Artist Winner - Robbie Williams**

 **Favourite Pop Act Winner - Blue**

 **Favourite Video Winner - Linkin Park (Pts of Authority -remix)**

 **Inspiration Award Winner - F4**

 **Best Asian Film Award Winner - Devdas (Director Sanjay Leela Bhansali)**

 **Favourite Artist Hong Kong Winner - Sammi Cheng**

 **Favourite Artist Indonesia Winner - Cokelat**

 **Favourite Artist Malaysia Winner - Siti Nurhaliza**

 **Favourite Artist Singapore Winner - Stefanie Sun**

 **Favourite Artist Thailand Winner - D2B**

 **Favourite Female Artist Winner - Avril Lavigne**

 **Favourite Rock Act Winner - Linkin Park**

 **Favourite Breakthrough Artist Winner - Avril Lavigne**

 **Style Award Winner - Avril Lavigne**

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acts—including Twins—are managed by a sister company under the Emperor Entertainment Group. “We can negotiate any deals with anyone for our artists. The biggest advantage we have is that we control the artists completely, rather than just a part of them,” says Kan. The extent of Emperor Entertainment’s connections in the mass media surely helps too. Emperor chairman Yeung Shaushing also owns a newspaper (*Hong Kong Daily News*), as well as several prominent youth-oriented magazines (among them *New Monday* and *East Touch*).

Another act that guaranteed massive media coverage in Hong Kong is the Taiwanese boy-band F4 (Sony). Evolving from a successful Taiwanese TV series, *Meteor Garden*, the quartet emerged as one of the most successful pop acts of the year. The group’s debut album, *Meteor Rain*, was one of the 10 best-selling Mandarin albums in Hong Kong, and F4 also achieved impressive sales for its second album, *Fantasy 4rever*.

Apart from goods looks, F4’s continued appeal lies in a clever marketing strategy that focused on the individual band members as much as the group itself. Sony was not averse to “breaking up” the band temporarily with “solo” records: a stop-gap measure to sus-

tain interest between F4 albums. “We instilled a lot of flexibility in F4’s arrangement so that any one of them could attend promotional activities by themselves—that guaranteed maximum exposure,” says

Taipei, for example, easily endeared the group to the millions of prospective fans in mainland China.

“Hong Kong has a strategic location where news could easily spread

from the past. Hacken Lee (Universal), a singer-songwriter from the late 1980s, made a strong comeback in 2002. He was named Hong Kong’s best-selling male artist by the IFPI on the strength of two live albums and no significant new material. And he concluded 2002 with an award for the Most Popular Male Singer bestowed by TVB, Hong Kong’s leading TV station.

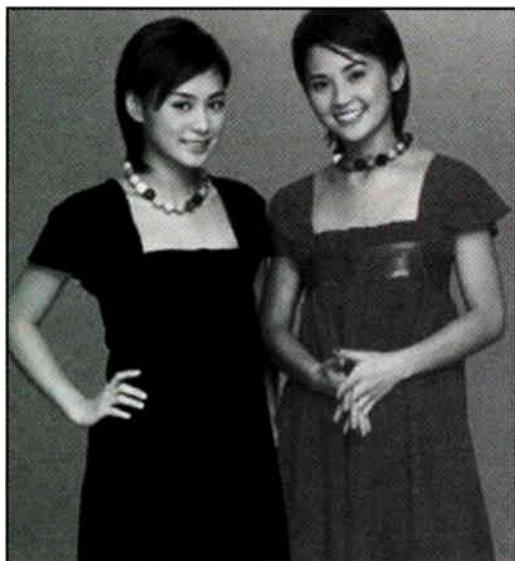
The revival of Lee’s fortune owes much to the work of Alex Chan, MD at Universal Music in Hong Kong. Chan’s decision to pursue alternatives to the wide array of young idols in Canto-pop was behind Lee’s rise from the ashes. Lee appeals to the middle-class 30-somethings who are reluctant to spend money on today’s young idols, Chan says.

Lee’s first release on Universal was a two-CD recording of his concerts with the Hong Kong Philharmonic Orchestra. It was “a perfect test-case that proves that his fans

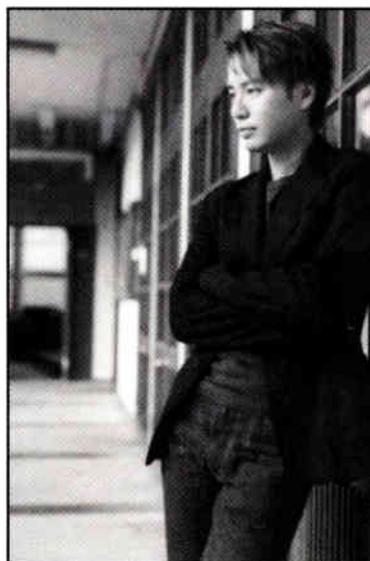
never forgot him,” Chan says. Chan’s observations were right on target; tickets to Lee’s solo concerts in February 2002—six nights in a row at the Hong Kong Coliseum, the largest venue in town—quickly sold out. The live album that followed was one of the year’s best-selling records.

Universal’s deft marketing strategies propelled Lee again to stardom. The company paired him with fellow Universal artists Bond, the fetching pop-classical string quartet, for “Victory,” the theme song to local coverage of the World Cup. “The media has been a problem because they said Hacken was too old and putting him on covers doesn’t boost circulation—all they want are handsome boys and gorgeous girls,” Chan says.

Chan has a more ambitious plan in mind too: to break Lee’s records in the piracy-ridden market in the Pearl River delta, the region neighboring Hong Kong in mainland China. By licensing individual releases to local distributors at a much lower price, the authentic copies will have a chance to compete with counterfeit products. “What’s more, people in the region do have the ability to consume as much as Hong Kong people do these days—and they watch the same television programs as we do here,” says Chan. “Hacken and Alan Tam [another Canto-pop veteran on Universal’s roster] will be most welcome over there.” ■



Relentless drive: Twins



Strong comeback: Hacken Lee

Ariel Fung, MD of Sony Music Hong Kong.

Sony was also adroit in recognizing the potential of the emerging markets that lie beyond Taiwan. Its decision to launch *Fantasy 4rever* in Hong Kong rather than

towards both the mainland and Taiwan; the group might be initiated from Taiwan, but, in terms of making some noise, Hong Kong is the best place to do so,” says Fung.

The real surprise package of 2002, however, was a pretty-face

## TAIWAN

Continued from page APQ-1

upbeat track, “Magical.” Warner paid to have karaoke clubs cut in with the song in the midnight hour. The ad campaign on Sun Yanzi’s behalf may well be a sign that Warner, and the rest of the music industry here, is hoping for a more buoyant 2003 after two years of sliding sales, due to piracy and an economic downturn.

Curiously, the success of Sun Yanzi and that of fellow chart-topper Jay Chou (Alfa Music International) may also be a hint that the A&R focus in Asia is shifting. If the trendspotters are correct, then creative A&R could be returning to Taiwan music in 2003, with labels hoping to focus their marketing efforts on talent and making their acts more regional.

While the industry has been quick to blame piracy and the economy for its ills—and those factors are undeniable—critics say an underlying problem has been Asia’s long-standing reliance on pre-packaged pop acts with catchy tunes yet little but marketing to distinguish one artist from another.

This year, however, Yanzi and

Chou could signal a turnaround. Both acts are presented as genuine musicians who write music and play instruments, as well as being photogenic pop stars. The labels

ning smile and personality. He’s also hoping that a strong campaign based on one track can be enough to lure music buyers. While Yanzi’s fifth album, *To Be*

*Continued*, has 10 Chinese songs, Warner has focused on the track “Magical” in all its media spots. An upbeat track with Mandarin lyrics, “Magical” has a deliberate Indian flavor and is accompanied by a music video made to look like Bombay. Such a high-energy song, while no stranger to Sun, is not exactly the standard that made her first four albums successful. Yet Yanzi and Warner had no hesitation about putting all their focus on that one track.

Chen admits that both the marketing and A&R were indeed a big risk—but worth it. “One of the things we’ve been trying to do is lead her to places she’s never been before,” he says.

A lucrative sponsorship deal valued at an estimated \$285,000 has made the financial risk more viable. One of the tracks on *To Be Continued* will be featured in commercials for Uni-President Group’s brand of iced-tea. A sponsor’s logo on international copies of the CD, plus

touring support, are other aspects of the deal. “It’s a kind of sporty, energetic brand,” Chen notes, and, for that purpose, the upbeat “Youth With No Boundary” was included on the album and chosen for the ad campaign.

In the year ahead, Chen predicts the Taiwanese market will become more segmented rather than comprised simply of mainstream Mandopop. For example, a Taiwanese-language hip-hop group, Machi, has just been launched and produced in Los Angeles by a Korean producer. Meanwhile, old timer Fei Yu Chin, described as “Phil Collins doing Frank Sinatra,” managed to sell 100,000 copies of his latest comeback album.

Executives in Taiwan also plan more international and regional outreach for their artists in the coming year. Sun Yanzi’s album features a highly publicized English-language duet with Japan’s Kuraki Mai. While the duet, “My Song, Your Story,” will not alone guarantee Japanese sales, it did help pre-sales of *To Be Continued* in Taiwan to hit 50,000 copies. Another English song by the two is featured in Mai’s upcoming album, giving Yanzi recognition in the Japan market.

Chen predicts more regional collaboration between labels in Taiwan, Japan and Korea in order to broaden the base of each market’s artists. In the future, Taiwan-based artists will be expected to garner 20% or more of their CD sales outside the home market. ■

## SOUTH KOREA

Continued from page APQ-2

declined in recent years. When Seo Taiji and the Boys were big on the scene, they pioneered product placement, wearing specific brands of eyewear or clothes during TV appearances. But such product placements are frowned upon by media companies and clothing brand labels are blurred by TV stations, greatly reducing the market for sponsorships. In general, compared to four or five years ago, company officials say that it is hard to find significant sponsorship, and that for the health of the music industry, media regulations need to be loosened for record companies to find other revenue sources.

Still, YG does have a few sponsorship deals, mostly in the clothing field. In Korea as elsewhere, hip-hop is as much about style and attitude as the music itself, making clothes an obvious market. One of YG’s artists, Sean, started his own clothing company, MF, which is now featured prominently by all the YG acts. The YG label’s strategy is to push a spectrum of artists, from dance-pop to “real” hip-hop. The mainstream acts use the harder-edged ones for credibility, and the harder-edged use the mainstream for greater commercial success. YG artists have even played in China, though their music has yet to be officially released there. ■



Storied duet: Sun Yanzi and Kuraki Mai

are keen to sell them on more than their cute looks.

“If it’s just an image, it doesn’t last,” notes Sam Chen, domestic GM for Warner Music Taiwan.

At the same time, Chen can’t help playing up the artist’s win-



## Combustion's Engine Drives More Than Typical Nashville Fare

BY JIM BESSMAN

On the surface, Combustion Music appears to be the typical Nashville music-publishing company.

"We have a house on Music Row with writers' rooms, and they come in and write every day," says Chris Farren, co-president of the company with Vector Management president Ken Levitan. "But our cuts have been so diverse, and our activities are very unlike the typical Nashville publisher."

Indeed, Combustion Music, which also includes a production company and soundtrack label, is the atypical partnership of Farren—a songwriter/producer who brought 20 years of experience living and working in Los Angeles to Nashville—and Levitan, a Nashville music-business veteran who manages the likes of Lyle Lovett and John Hiatt.

According to Levitan, the company's 2-year-old publishing side has scored more than 70 cuts, including India.Arie's "Good Man" from the Combustion/Sony *We Were Soldiers* soundtrack album. Co-written by Combustion's Drew Ramsey, the song was nominated for a Grammy Award in the best R&B song category.

"So the main thing we've tried to do at Combustion is not be boxed in any matter or limited to any one format," Levitan notes. "Our cuts range from Aaron Lines to Blake Shelton, Johnny Cash, and Martina McBride on the country side to

### COMBUSTIONMUSIC

Dave Matthews, Michael McDonald, India.Arie, and Richie Sambora. We're also developing new songwriter/artists that the press is jumping all over, like Nathan and Caleb Followill of Kings of Leon, which both *Rolling Stone* and *NME* have picked as one of the top new alternative bands of 2003."



LEVITAN (LEFT) AND FARRIN

Levitan also singles out new signings Simon Bruce—"an unbelievable rock alternative songwriter from Australia"—Canadian writer/artist/producer Gordie Sampson, and singer/songwriter Andy Gullahorn, who has penned songs for his artist wife, Jill Phillips.

Combustion's other writers include Blair Daly, who has written for Lynyrd Skynyrd; Ashley Gorley, who has co-written with Lines and Kellie Coffey; and Houston Robert, who wrote "Smoke Rings in the Dark" for Gary Allan.

"We've signed 11 writers, but

only four are pure country songwriters, and the other seven are in between country, rock, and R&B—or they're also artists," Farren continues. "People look at us and scratch their heads, wondering how these guys get cuts by Dave Matthews and India.Arie, but it's blossomed through our combined film and management connections, production clients, and trips between the West Coast and New York: With me living in L.A. for 20 years and Ken being a globe-trotter, we both spend lots of time on either coast. But we choose to live in Nashville, where we want to incorporate the ability of all these great Nashville-based songwriters and give them the opportunity for broader exposure."

Farren and Levitan joined forces when Farren produced the Warren Brothers, a former Vector Management client.

"When we started the publishing side of Combustion, it was a joint venture with Windswept Publishing, as I'd been a writer there for 12 years," Farren says. "But we've since stepped up to a stand-alone, self-contained publishing company, administered by Windswept."

*'The main thing we've tried to do at Combustion is not be boxed in any matter or limited to any one format. Our cuts range from Aaron Lines to Dave Matthews.'*

—KEN LEVITAN, COMBUSTION MUSIC

Farren works out of the Combustion Music building, located next-door to Vector. He says, "We have a full state-of-the-art digital studio, and there's access to both my production clients and Ken's management clients, and through those connections there's a big musical stew of our writers, his acts, my acts, and the soundtracks—and they all feed into each other in a very synergistic and positive way.

"But we both feel that it's clearly a Nashville company," he adds, "and we want to be part of the community but without being limited by one kind of music."

## Words & Music™



by Jim Bessman

**HUTCHINSON'S PERFORMANCE:** "When you do something for the love of it and see the changes you have to go through and then look back and have it actually become a business—while you're still holding on to the passion of it . . ." says *Performing Songwriter* founder and publisher/editor Lydia Hutchinson, trailing off but conveying justifiable pride in the 10th-anniversary issue of her Nashville-based magazine.

"It has its own identity," Hutchinson hastily adds. "It's not tied into me as it used to be—where I used to know every single person who read it. It's taken on its own life."



HUTCHINSON

*Performing Songwriter* has indeed come a long way since its conception in Hutchinson's guest bedroom. She now operates it out of an office with a staff of 15.

"It was so much from the heart, because I wanted to find out about artists I loved that weren't on major labels," says Hutchinson, who brought her journalism, advertising, and graphic-design background to her new endeavor. "I just wanted something to read, and someone said 'You can't start a magazine'—which just meant I had to."

She says the magazine now has a circulation of 35,000, and she is planning a big circulation/distribution push coinciding with special 10th-anniversary observances. There are also plans for it to grow from eight issues annually to a monthly.

"I never took on overhead and did everything myself for the first five years," Hutchinson recalls. "We started D-I-Y reviews before D-I-Y was commonplace—and have continued doing so through the development of the whole indie singer/songwriter scene. But I always wanted to get a major artist on the cover, which would expand the market for the lesser-known people we put them next to."

Thus, the current issue has Car-

los Santana on the cover but also features spotlights on Susan Werner and Maia Sharp.

"In '95, Billy Joel turned down *Rolling Stone* and did an interview here," Hutchinson waxes. "I started crying [because] the moment was so huge." She further gushes over talking with Randy Newman about his song craft and sitting down with Chaka Khan and running one of Maurice White's last full interviews while he was with Earth, Wind & Fire.

"It's a joy to talk to people who've been influential in my life," she says, "then to spend a day with James Taylor on his birthday last year and do the first interview for his album—when he doesn't do many print interviews. I don't know what else I would want."

*Performing Songwriter*, Hutchinson concludes, is "a joyful place for people who love music," in keeping with her stated goal of providing "a sense of community for the songwriting world, so that someone sitting somewhere in Peoria can feel part of something they love. And people like Janis Ian, who's been writing a column for us since the first issue, have stayed through thick and thin. So people believed in the mission—and that's why we've lasted for 10 years."

**YIPPEE!** The Harburg Foundation, which was created to ensure the continued influence of legendary lyricist E.Y. "Yip" Harburg's work and social outlook, has changed its name to the Yip Harburg Foundation.

"The word 'Yip' is more magical—and that's what everybody called him!" says foundation president (and Harburg's son) Ernie Harburg, who reports that its Web site is correspondingly now yipharburg.com.

"Everything will have 'Yip' on it," Harburg adds, noting that a book of his father's lyrics is forthcoming, along with a documentary film. "We're talking 'Yip' all the time!"

And if that's not enough, the foundation itself has moved to a new theater building at 10th Street and 1st Avenue in Manhattan, "about four blocks from where Yip was raised—and a block from both the Yip Harburg room at the Tompkins Square Library and the Yip Harburg Auditorium at Public School 19. It's a veritable Yip Harburg neighborhood."

There's no change, though, in Harburg's Glocca Morra Music publishing company—named, of course, after his "How Are Things in Glocca Morra?" hit from the 1947 Broadway musical *Fir-ian's Rainbow* (music by Burton Lane).



**Jamro Jams With Moynihan.** Composer/performer/author/fashion designer Maura Moynihan has signed a publishing agreement with Jamro Music, the BMI affiliate of Major Songs. Celebrating the signing in New York, from left, are A&R consultant Gregg Geller, Moynihan, and Major/Jamro president Michael Sigman. (Photo: Chuck Pulin)

# INTERNATIONAL

## RIAJ/JASRAC Team For Copyright Tests

BY STEVE McCLURE

TOKYO—The Recording Industry Assn. of Japan (RIAJ) and the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) want to make their mark on music.

The two Japanese trade groups say recent tests they conducted show that electronic watermarking technology can be used effectively in copyright management. They claim this is the first time that a labels' group and an authors' body have cooperated in such an experiment.

Watermarking technology from four different companies was used



in the tests. In one, watermarks were embedded in standard CD audio files, which were then converted into MP3 files and uploaded to the Internet to simulate "an environment of illegal use." The files were then successfully tracked using JASRAC's J-MUSE song-tracking system.

Another test, jointly conducted with radio stations Tokyo FM and Osaka FM, established that watermarks could be used to track songs broadcast via radio. The radio test used Verance Corp.'s ConfiMedia system for both watermarking and monitoring technologies.

In a statement, the two groups said, "We proved that watermark-



ing technology makes it possible for us to grasp what is being used by whom in broadcasting, in an electronic, automatic manner."

The RIAJ and JASRAC have been working together to investigate the practicality of watermarking technology since the end of 2001, when they created the Audio Watermarking Technology Investigation Consortium.

It remains unclear when or if the Japanese music industry will begin using watermarking on a day-to-day basis, but according to the RIAJ/JASRAC statement, "both our organizations will continue to do our best to popularize electronic watermarking technology."

## Tower Pulls Out Of U.K.; HMV Quits Germany

### Sale Of Tower's Mexico Stores Also Announced In Tough Week For Retailers

BY TOM FERGUSON

LONDON—The harsh realities of music retailing in Europe were illustrated Jan. 24 when, within a few hours of each other, Tower Records and HMV confirmed that they were pulling out of, respectively, the U.K. and Germany—the continent's two largest music markets.

The first announcement of the day came from HMV Europe, which confirmed on the morning of Jan. 24 that it is to quit Germany, where it has three outlets, after some six years in the territory. Then in the late afternoon came confirmation in London that Tower's Sacramento, Calif., parent, MTS, was to pull out of its two London stores within the next three months, having "agreed [on] terms with Virgin Retail Group to assign its remaining [U.K.] store leases . . . and to transfer its staff when the retailer ceases trading."

HMV is closing its German stores in Frankfurt and Munster almost immediately—the company says they were to be shuttered at the end of January. Its Ober-

hausen outlet will continue trading until lease negotiations are concluded with the landlord, which HMV expects will be before the end of May. HMV's German head office, also in Oberhausen, will shut down once the retail outlets are closed. The company says that "most, if not all" of the 83 staffers in Germany will be laid off.

The German operation is headed by Oberhausen-based GM Marc Meyer, who reports to HMV Europe managing director David Pryde in London. Pryde says of the closures: "It's a tough market, and it's been a tough decision. We've tried our damndest, and it just hasn't worked.

"I really wanted to make a go of it," he adds. "We only opened our second and third stores two years ago; it took quite a while to find sites that we were happy with. We were very careful about where we opened, and we've had really good people in Germany, but we've just not pulled it off. The business has just not made the returns that we need, and the [German] market is very, very tough. Our model of retail just doesn't suit this market; perhaps another one will."

The move leaves HMV Europe—the core of HMV Group's global business—wholly concentrated in the U.K. and Ireland. It currently has 156 U.K. stores and seven in Ireland.

On Jan. 16, the HMV Europe division reported like-for-like sales growth of 6% for the six months ending Oct. 26, 2002, compared with the same period in 2001.

Simon Wright, London-based CEO of Virgin Retail Group parent Virgin Entertainment Group, says he is sympathetic to Pryde's position. "We went to Germany several years ago and subsequently pulled out," he recalls. "The German music market is particularly bad at present, but it's also a very difficult market to get into."

But, Wright adds, "from a music retailer's point of view, the significant

be actively involved in running the Tower stores; operations of both Tower and Mixup will be supervised by Mixup founder and head Isaac Massry. "Mixup and Tower will be totally separate," Massry says. "We'll respect Tower, and it will continue to be Tower."

Tower currently also has stores in Colombia, Argentina, and Ecuador, which have been operated by local licensees since their inception. In light of that, the Mexico move made sense, according to Tower director of marketing for international licensing Mike Jansta. "We want Tower to be successful, but this limits our risk

Tower's Jan. 24 statement on the closures confirmed "the intended continuation of employment for all staff at the Piccadilly and Kensington stores with the new retailer."

Explaining Virgin's involvement, Lown says, "We were actively looking for a strategic partner or a franchisee to allow us to continue the business in the U.K., and we engaged the services of a retail property consultant to advise on the leases. When we realized that we weren't going to be able to reach a mutually satisfactory agreement with a major U.K. retailer that we'd been in lengthy, high-level discussions with, we instructed [the consultant] to market the leases to Piccadilly and Kensington.

"We were keen to have the leases assigned to another entertainment specialist, allowing us to protect the staff's jobs. We have a strong affinity with Virgin's retail philosophy, respect for the brand and the company, and we knew they had an interest in Piccadilly." Lown confirms that the remaining leases on both London sites are for nine years.

The final deal with Virgin is close to completion, Wright notes. "We have agreed [on] some terms and are in exclusive negotiations on the remainder," he says. "It's not a done deal just yet." He declines to comment further.

Both Irish stores are profitable and will continue to trade, Lown says. "We're still looking for a strategic partner or franchisee there. Our U.S.-based international franchise group [is] confident that a licensing deal will be completed by mid-year. After the Virgin handover, our Irish stores will report to our U.S. company, and it's the same for the online operation [towerrecords.co.uk], which will become the main focus of the brand in Britain. U.K. fulfillment will continue to be through [distributor] Entertainment U.K."

Lown joined Tower almost 17 years ago as a sales assistant in the Kensington store. As to his own future plans, he says: "I agreed 18 months ago that I would stay on to manage what has been a lengthy transition to its conclusion. Once all the agreements have been finalized and the handover takes place, I'll be able to take a much-needed break and pursue some other options that I've been thinking about. I have a very strong idea about what I'll do next."

Additional reporting by Leila Cobo in Miami.



PRYDE



LOWN



WRIGHT

news is Tower's withdrawal from the U.K. If you couple that with the other closure news that's been coming from the U.S., it shows that it's really tough going out there."

#### INTERNATIONAL CHANGES

Tower's announcement of its departure from its two U.K. sites had been expected since it announced in August 2002 that it was shuttering six of its 10 stores in the U.K. and Ireland (*Billboard*, Aug. 17, 2002), leaving only the chain's two London stores (one in Kensington, plus its flagship Piccadilly Circus outlet) and two in Dublin. Tower first entered the U.K. market in August 1985.

MTS has been divesting its international operations in recent months, selling its Tower chain in Japan through a management buy-out last October (*Billboard Bulletin*, Oct. 14, 2002). Shortly after announcing the London move, it confirmed the sale of its four-store Mexican operation to local music chain Mixup, which will license the Tower brand there.

The Tower Records outlets in Mexico are all located in Mexico City. They opened as part of a joint-venture agreement between Tower Records and local businessman David West in 1989. According to Mixup, which operates 42 stores in Mexico, West will no longer

in those markets," Jansta says.

Tower Records U.K. CEO Andy Lown will leave the company when the stores are handed over. He tells *Billboard*, "I've been professionally involved in the planning and implementation of this process for 18 months, and while I'll be sad to see the discontinuation of the Tower stores in the U.K. after more than 17 years, I'm still proud of them."

Lown says huge rent increases were key to Tower's U.K. problems. "Piccadilly was our flagship store," he says, "bringing in 80% of the turnover. It suffered a rent increase of over 50% about 18 months ago. That's a massive overnight hike in costs that I don't think most businesses could absorb and survive."

He adds that the increased strength and price-cutting strategies of supermarket chains also contributed to the situation.

#### STAFF REACTION

Lown says the reaction of Tower's 186 U.K. staffers to its decision has been "positive, professional, and very heart-warming. But it's nothing less than I'd expected. We're committed to working with the vendors, continuing to serve our customers during the wind-down, and then working with Virgin Retail Group on the future."



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 01/29/03		(OFFICIAL UK CHARTS CO.) 01/27/03		(MEDIA CONTROL) 01/29/03		(SNEP/IFOP/TITE-LIVE) 01/28/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	1	1	1	1	1
2	1	2	NEW	2	2	2	2
3	17	3	NEW	3	NEW	3	3
4	NEW	4	2	4	3	4	NEW
5	NEW	5	3	5	5	5	5
6	3	6	6	6	4	6	7
7	NEW	7	5	7	6	7	19
8	2	8	7	8	14	8	6
9	NEW	9	7	9	7	9	8
10	8	10	NEW	10	18	10	10
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	NEW	16	NEW	12	17	20	33
13	NEW	17	NEW	18	NEW	21	26
14	NEW	19	NEW	20	30	23	27
17	NEW	23	NEW	21	NEW	25	31
19	NEW	24	NEW	30	61	26	30
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	2	1	1	1	2
2	1	2	1	2	2	2	4
3	NEW	3	5	3	4	3	1
4	4	4	3	4	3	4	3
5	2	5	4	5	6	5	11
6	3	6	13	6	5	6	5
7	5	7	6	7	10	7	7
8	NEW	8	7	8	8	8	8
9	7	9	30	9	34	9	6
10	NEW	10	9	10	7	10	10

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK						
(SOUNDS CAN) 02/08/03		(APYVE) 01/29/03		(ARIA) 01/27/03		(FIMI) 01/27/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	3	1	1	1	1
2	1	2	NEW	2	2	2	3
3	3	3	1	3	4	3	2
4	6	4	2	4	3	4	NEW
5	4	5	4	5	6	5	9
6	7	6	6	6	5	6	7
7	5	7	5	7	8	7	4
8	8	8	7	8	7	8	NEW
9	9	9	8	9	9	9	11
10	RE	10	9	10	22	10	6
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	12	NEW	11	15	11	NEW
17	NEW	14	NEW	13	NEW	13	NEW
20	26	16	NEW	16	20	14	NEW
		20	NEW	17	23	19	22
				19	NEW	22	25
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	2	1	1
2	2	2	3	2	1	2	2
3	3	3	1	3	4	3	4
4	4	4	4	4	3	4	3
5	6	5	5	5	5	5	5
6	7	6	6	6	6	6	7
7	5	7	7	7	8	7	9
8	NEW	8	2	8	11	8	13
9	8	9	8	9	9	9	20
10	9	10	18	10	7	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.

**THE NETHERLANDS**  
(STICHTING MEGA TOP 100) 01/27/03

THIS WEEK	LAST WEEK	
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	2	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN VIRGIN
3	5	<b>NU FLOW</b> BIG BROVAZ EPIC
4	21	<b>THE CHEEKY SONG (TOUCH MY BUM)</b> THE CHEEKY GIRLS MULTIPLY/WARNER
5	3	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS

**ALBUMS**

1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
3	5	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
4	3	<b>PHIL COLLINS</b> TESTIFY WEA
5	8	<b>JUSTIN TIMBERLAKE</b> JUSTIFIED JIVE

**SWEDEN**  
(GLF) 01/24/03

THIS WEEK	LAST WEEK	
1	NEW	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	1	<b>TU ES FOUTU (TU M'AS PROMIS)</b> IN-GRID MEDELY
3	2	<b>SOMETIMES WHEN WE TOUCH</b> FIFTH AVENUE WEA
4	6	<b>LIVING IN AMERICA</b> SOUNDS METRONOME
5	3	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS

**ALBUMS**

1	2	<b>NORAH JONES</b> COME AWAY WITH ME EMI
2	6	<b>EVA CASSIDY</b> SONGBIRD HOT RECORDS/MNV
3	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
4	5	<b>SOUNDS</b> LIVING IN AMERICA METRONOME
5	4	<b>KENT</b> VAPEN & AMMUNITION RCA

**SWITZERLAND**  
(MEOIA CONTROL SWITZERLAND) 01/24/03

THIS WEEK	LAST WEEK	
1	1	<b>ALL THE THINGS SHE SAID</b> T.A.T.U INTERSCOPE
2	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	3	<b>WE HAVE A DREAM</b> VARIOUS ARTISTS DEU HANSA
4	4	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
5	5	<b>ASEREJÉ/THE KETCHUP SONG (HEY HAH)</b> LAS KETCHUP COLUMBIA

**ALBUMS**

1	NEW	<b>KROKUS</b> ROCK THE BLOCK WEA
2	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
3	3	<b>SOUNDTRACK</b> 8 MILE INTERSCOPE
4	4	<b>PHIL COLLINS</b> TESTIFY WEA
5	2	<b>SHANIA TWAIN</b> UP! MERCURY

**IRELAND**  
(IRMA/CHART TRACK) 01/24/03

THIS WEEK	LAST WEEK	
1	1	<b>SOUND OF THE UNDERGROUND/STAY ANOTHER DAY</b> GIRLS ALoud POLYDOR
2	2	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	3	<b>IF YOU'RE NOT THE ONE</b> DANIEL BONGIFIELD POLYDOR
4	4	<b>YEAR 3000</b> BUSTED UNIVERSAL
5	7	<b>STOP LIVING THE LIE</b> DAVID SNEEDON MERCURY

**ALBUMS**

1	1	<b>AVRIL LAVIGNE</b> LET GO ARISTA
2	2	<b>PINK</b> MISSUNDAZTODD ARISTA
3	22	<b>JUSTIN TIMBERLAKE</b> JUSTIFIED JIVE
4	3	<b>COLDPLAY</b> A RUSH OF BLOOD TO THE HEAD PARLOPHONE
5	10	<b>CHRISTINA AGUILERA</b> STRIPPED RCA

**AUSTRIA**  
(AUSTRIAN IFPI/AUSTRIA TOP 40) 01/27/03

THIS WEEK	LAST WEEK	
1	3	<b>ALL THE THINGS SHE SAID</b> T.A.T.U INTERSCOPE
2	2	<b>WE HAVE A DREAM</b> VARIOUS ARTISTS HANSA
3	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
4	4	<b>MUNDIAN TO BACH KE (BEWARE OF THE BOY)</b> PANJABI MC DEF JAM
5	5	<b>STARS IN YOUR EYES</b> STARMANIA ALLSTARS UNIVERSAL

**ALBUMS**

1	1	<b>HARNONCOURT/WIENER PHILHARMONIKER</b> NEUJAHRSKONZERT 2003 UNIVERSAL
2	2	<b>SOUNDTRACK</b> 8 MILE INTERSCOPE
3	5	<b>STARMANIA ALLSTARS</b> BEST OF QUALIFICATION UNIVERSAL
4	3	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
5	4	<b>HERBERT GRONEMEYER</b> MENSCH EMI

**BELGIUM/WALLONIA**  
(PROMUWI) 01/24/03

THIS WEEK	LAST WEEK	
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	2	<b>PARIS LATINO</b> STAR ACADEMY 2 MERCURY
3	3	<b>DES MOTS QUI RESONNENT</b> JENIFER MERCURY
4	4	<b>ALL THE THINGS SHE SAID</b> T.A.T.U INTERSCOPE
5	6	<b>MARIE</b> JOHNNY HALLYDAY MERCURY

**ALBUMS**

1	1	<b>CARLA BRUNI</b> OUELOU'UN M'A DIT NAIVE
2	2	<b>PATRICK BRUEL</b> ENTRE-DEUX RCA
3	3	<b>STAR ACADEMY</b> STAR ACADEMY CHANTE LES TUBES ANNEES 80 MERCURY
4	4	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
5	5	<b>PHIL COLLINS</b> TESTIFY WEA

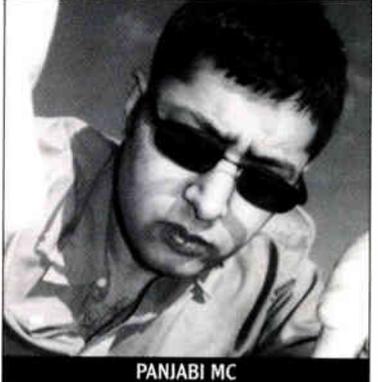
**ARGENTINA**  
(CAPIFI) 01/22/03

THIS WEEK	LAST WEEK	
1	1	<b>KATRASK/LA BANDA CANTANIO</b> KATRASK/LA BANDA DE CANTANIO WEA
2	2	<b>MAMBRU</b> MAMBRU BMG
3	3	<b>RICARDO ARJONA</b> SANTO PECCADO COLUMBIA
4	4	<b>PINON FIJO</b> POR LOS CHICOS... VIVO CENTRALIZA/BMG
5	5	<b>DIEGO TORRES</b> UN MUNDO DIFERENTE RCA
6	6	<b>LOS NOCHEROS</b> LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
7	7	<b>SHAKIRA</b> GRANDES EXITOS EPIC
8	18	<b>U2</b> THE BEST OF 1990-2000 ISLAND
9	9	<b>LOS PIOJOS</b> HURACANES EN LUNA PLATEADA DBN
10	10	<b>JOAN MANUEL SERRAT</b> VERSOS EN LA BOCA BMG

**Global Music Pulse**  
Edited by Nigel Williamson



**BANGING BEATS:** Bhangra, the folk beat from Punjab in Northern India, has spawned an unlikely European pop hit, with the success of Panjabi MC's "Mundian to Bach Ke" (Beware of the Boys). The infectious dance anthem links a traditional Indian vocal recorded in Punjab by Bhangra



vocalist **Labh Janjua** to a sample of **Busta Rhymes'** "Gimme Some More." The song debuted on the U.K. charts at No. 5 upon its release in January. Panjabi MC (real name **Rajinder Rai**) is a 27-year-old British-Asian from Coventry, England, and the track (now on Instant Karma) was first released on his 1998 album *Legalized* on Nachural Records, becoming a cult favorite on the Asian club scene. "I started this in 1993, with some hard hip-hop and some Indian folk sounds," Punjabi MC says. "Mundian to Bach Ke" has also sold 100,000 copies in Germany since its release. **NYAY BHUSHAN**

**BOSNIAN VICTOR:** Bosnian pop prodigy **Deen** was the big winner at the first Bosnian Music Oscars. The awards ceremony was organized by **Nazif Glijva**, one of the most popular folk singers in the Balkans, and took place in January in Sarajevo. Deen, 20, took home awards for best pop artist and best pop album for his solo debut release, *Ja Sam Vjetar Zaljubljeni* (I Am a Wind in Love), released in April 2002. Sarajevo-born Deen, who started his career with boy band **Seven Up** in 1997, takes a realistic view of the awards and recognizes that the Bosnian music industry is still in its infancy. "There is no comparison between our music awards here and the ones in Croatia, where the awards are based on sales and organized by the local music industry. Ours have been inaugurated on the initiative of individuals." Deen is working on a follow-up to his successful debut, which was released throughout all the former territories of Yugoslavia. He tells *Billboard*, "I am working on a few English-language songs with Munich-based producer **Sebastian Thorer**, and we will be testing their reception in the European market." **TAYFUN KESGIN**

**LION'S SHARE:** Flemming "Bamse" **Jørgensen** ("bamse" is Danish for "teddy bear") had never heard of late South African songwriter **Solomon Linda** when he had a hit in 1975 with "Vimmersvej." He wrote Danish lyrics to "The Lion Sleeps Tonight," which has been recorded by acts as diverse as the **Tokens**, **Pete Seeger & the Weavers** (who called it "Wimoweh"), and **Glen Campbell**. What he did not know was that the song had been written by Linda, who recorded it in South Africa as "Mbube." When Jørgensen recently learned that Linda had received very little payment for the many covers of his hit song, he decided to rerecord it with his band, **Bames Venner**, and give all the royalties to Linda's two daughters in Soweto, Johannesburg. The single will be released March 3 on RecArt; an album featuring the track will follow two weeks later. RecArt owner and managing director **Jens Ove Friis** says the label is considering an English-language version for release alongside the Danish version. **CHARLES FERRO**

**BACK TO AFRICA:** The life of legendary West African singer/guitarist **Boubacar Traore**—known to his fans as "Kar Kar"—has been documented by French director **Jacques Sarasin** in the film *Je Chanterai Pour Toi* (I Will Sing for You). The film, which is accompanied by a soundtrack album of the same name on the Marabi label, is narrated by **Jonathan Demme** and follows Traore, now based in Paris, on his return to Mali, the land of his birth. The album also features Grammy Award-winning Malian guitarist **Ali Farka Toure**. The film opened in French cinemas in January. **GERMAINE PON**

**HUMAN POP:** Belgian band **Das Pop** delivered one of the country's most remarkable albums in 2000, *I Love* (PIAS). Now the group—consisting of **Niek Meul**, **Bent Van Looy**, **Reinhard Vanbergen**, and **Lieven Moors**—is set to release the follow-up, *The Human Thing*. Due for release Feb. 14 in Belgium, the album is preceded by the single "You," which is already achieving airplay on alternative and mainstream stations. *The Human Thing* is Das Pop's first release on its own label, Francorchamps Records, and will be distributed in Belgium by EMI. The group is negotiating individual licensing agreements in other territories. The album comes with four different covers, each depicting a different member of the band. "The first album was a concept idea about 'pop' music," Van Looy says. "This new album is more organic and varied, with a more natural feel throughout the tracks." **MARC MAES**

**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
<b>CHRISTINA AGUILERA</b> Stripped (B)			6	7		10				
<b>PHIL COLLINS</b> Testify (W)				10	2					4
<b>NORAH JONES</b> Come Away With Me (E)	1					3		9		2
<b>AVRIL LAVIGNE</b> Let Go (B)	3		2			2		2		
<b>SOUNDTRACK</b> 8 Mile (U)	6			1		7		1		3
<b>ROBBIE WILLIAMS</b> Escapology (E)			7	2	5				2	1

# Canada's Be Good Tanyas Emerge From 'Chinatown' To Worldwide Success

BY LARRY LeBLANC

TORONTO—While the Be Good Tanyas were recording their sophomore album, *Chinatown*, representatives of their label, Nettwerk Productions, deliberately stayed clear of the sessions.

"There was no pressure from Nettwerk other than a deadline that we kept pushing back," says Samantha Parton, who plays guitar and mandolin and sings vocals in the female trio, which performs music rooted in old-time Americana—blues, jazz, and Appalachian-based country and folk. "They didn't come to the studio or ask us how it was going. I think they really respect us and recognized that if they got too involved, the album might not have the magic they saw in the first album."

"We gave them the money; they delivered the record," says Ric Arboit, president of Vancouver-based Nettwerk Productions. "There's a natural charm that comes out of them playing, and I didn't want to mess with it. The album is fantastic."

*Chinatown* streets Feb. 10 in the U.K. on Nettwerk (through EMI); a North American release will follow March 11.

The Vancouver-based trio also includes Frazey Ford (guitar, mandolin, vocals) and Trish Klein (guitar, banjo, vocals). Its debut, *Blue Horse*, was first released in Canada in November 2000 and distributed nationally by Festival Distribution (*Billboard*, July 21, 2001). After the act signed with Nettwerk, the label reissued the album in Canada and the U.S. in 2001, followed by the U.K. and Australia in 2002.

Booking offers poured in after a 2001 showcase at the Annual International Folk Alliance Conference in Vancouver, and during a two-week break in its second U.K. tour, the act flew to Australia to play 12 dates with celebrated Australian performer Paul Kelly.

"The first album was a wonderful vehicle for us," Parton says. "We played all of these festivals in North America, and last year we went to England twice and to Australia. We flew 24 hours between London and Sydney—it was brutal! U.K. audiences are so appreciative. During the performance they look a little dour, then they go freak out at the end of the show. We really love it there."

Arboit says, "We've sold 24,000 copies of *Blue Horse* in Britain, 30,000 copies in the U.S., and 10,000 copies in Canada. The BBC has been a big supporter in Britain, while Americana and NPR radio sold it in the U.S. In Canada, people heard about it through the CBC."

Arboit expects *Chinatown* to surpass sales of the debut. "I'd like to hit 200,000 units worldwide," he says. "I'd like to start with 40,000 in the U.S. and 40,000 in the U.K. and go from there. I expect it to do 15,000-20,000 copies in Canada."

Bookings for the Be Good Tanyas



are handled in North America by Paquin Entertainment, Toronto; in the U.K., Europe, and Australia, they are handled by London-based Asgard.

For *Chinatown*, the Tanyas recorded such traditional blues fare as "House of the Rising Sun" and "In My Time of Dying," better-known as versions by the Animals and Led Zepelin, respectively. There are also covers of Townes Van Zandt's "Waiting Around to Die" and Peter Rowan's "Midnight Moonlight." Parton penned two of the original songs appearing on the album, and Ford penned four, including the focus track, "It's Not Happening," and "Junkie Song," which reflects Vancouver's well-publicized heroin problem.

"We all live on the perimeter of Chinatown," Parton notes. "That's why we've called the album *Chinatown*. It's our neighborhood."

Parton says the Tanyas felt confident helming the project themselves, because they had a clear vision of what

they wanted. "We didn't think we needed a producer," she says. "Most of the songs had been road-tested. Also, what we do is so simple that it doesn't require a lot more than just a chart on the wall, which is what we had."

For the sessions, the trio was augmented by its regular backup of bassist Andrew Burden and drummer Glenn Eidsness, as well as Jolie Holland on fiddle and vocals, Martin Green on accordion, and Ford's mother, Diane Williams, on harmonies. One of the album's many joys is the marvelous playing of cornetist Olu Dara.

The trio came together four years ago in the bohemian town of Nelson, British Columbia, where back-to-the-land supporters and neo-hippie artists thrive. Klein and Ford were playing in soul/folk band Saltwater June, and Ford also played with Parton in an early version of the Be Good Tanyas. Saltwater June broke up, and Klein joined the Be Good Tanyas. The band got its name when Holland introduced them to the song "Be Good Tanya," written by her friend Obo Martin.

Parton says the trio continues to struggle with being an independent-spirited act while taking its music to a wider audience. "We were scared about signing with Nettwerk, and I still have misgivings about it, because it wasn't in the plan for us. We still have some trepidation about having all of these people involved in our music. We played a show with Joan Rivers recently in New York. Now that was bizarre."

## France Bucks Trend In 2002

Figures Unveiled At MIDEM Show Healthy Market

BY EMMANUEL LEGRAND

CANNES, France—Despite the positive figures for the French market unveiled at the MIDEM trade fair Jan. 20 in Cannes, France (*Billboard Bulletin*, Jan. 21), the director general of the country's labels body, SNEP, says France's music business cannot rest on its laurels.

France bucked the anticipated trend in most major markets during 2002 by posting a 4.4% rise in the value of music shipments to 1.3 billion euros (\$1.4 billion), according to SNEP; units rose 3.3% to 171 million compared with 2001.

SNEP director general Herve Rony says local repertoire accounted for 58% of overall shipments last year. According to SNEP, nine of the 10 best-selling albums in France during 2002 were Francophone titles.

"The figures are good," Rony says, "and France remains an untypical market. However, we do see poten-

tial clouds coming our way. There's a tough international environment, CD burning is also affecting us, and the online piracy cloud has not stopped at the French border."

A total of 39.3 million singles (against 38 million in 2001), 125.7 million albums (against 122.8 million), and 3.8 million video-music carriers (against 3 million) were shipped in 2002.

Another source of satisfaction for the industry in the 2002 figures was the ongoing success of French acts outside the country. Statistics for 2001 show that international shipments of French and French-signed acts came close to 40 million units, an increase of 1.6% over 2000. Eric Morand, founder of French indie electronic label F Communications, says that "despite a bad international climate, sales by French artists are still on the rise, which is a tribute to the quality of the artists and the teams working with them."



RONY

## NEWSLINE...

**The Japanese music market**—the world's second-largest—continued to decline last year, according to production shipment data for calendar 2002 released Jan. 24 by labels body the Recording Industry Assn. of Japan (RIAJ). Production of prerecorded music by the RIAJ's 24 member companies was down 11% year on year to 342.3 million units for a wholesale value of 443.1 billion yen (\$3.75 billion), down 12%. 2002 was the fourth consecutive year that production in Japan had fallen on a value basis. Production of domestic music fell 14% to 264 million units for a value of 333.1 billion yen (\$2.8 billion), down 15%, while production of international product held steady at 78.4 million units for a value of 110 billion yen (\$931.2 million), down 1%. **STEVE McCLURE**

**The second Arion Greek Music Awards** are set for April 15 and will once again be held at the Fever nightclub in central Athens. The event, which last year attracted more than 4.7 million viewers in Greece, as well as satellite viewers in the U.S. and Australia, will be broadcast live by commercial channel Mega TV. Music-industry and media professionals, as well as 2002 Arion Award-holders, will determine the winners. The 30-category awards are organized by the local affiliate of the International Federation of the Phonographic Industry (IFPI) and Mega TV. **MARIA PARAVANTES**

**Spanish police arrested 40 people** Jan. 16 in what is described as the largest anti-piracy raid ever conducted in the European Union. More than 70 agents raided 11 Madrid apartments, an outlying chalet, and a nearby warehouse, seizing two truckloads of equipment worth 2 million euros (\$2.2 million) and blank and taped CDs and DVDs. The alleged piracy gang, comprising mainly Chinese immigrants, was known as "Blue Tiger." According to Spanish interior minister Angel Acebes, "The gang had the capacity to put some 60.5 million false copies on the market each year." Police say blank discs were bought wholesale in Italy for about 30 cents, and the finished CDs were sold for \$2 each. Acebes says the gang has cost tax authorities and the legitimate music industry at least \$600 million. **HOWELL LLEWELLYN**

**Warner act Wonderwall** leads the nominations for Germany's Echo Awards, set for Feb. 15 in Berlin. It is up for best national rock/pop group, best national rock/pop single, best national newcomer, and best artist Web site. National acts Herbert Grönemeyer, Joy Denalane, and Ben earned three nods each. In the international categories, Sony's Shakira leads with three nods: best rock/pop female artist, best single, and best newcomer. **WOLFGANG SPAHR**

**Online music service provider OD2** is to follow up a pilot program that took place last October in the U.K. by organizing Digital Download Day Europe. Supported by the IFPI, the event aims to promote awareness of legal music services during the week of March 21-28. By registering at digitaldownloadday.com, consumers will receive a credit voucher worth 5 euros (\$5.42) to download or stream music from 16 retail Web sites. Once registered, they can choose from more than 150,000 tracks by 8,500 acts. After spending the voucher, fans can buy additional music for 16 cents per track or 2 euros (\$2.17) per album. Tracks can be burned to CDs for an additional fee. Speaking at the MIDEM trade fair in Cannes, France, OD2 CEO Charles Grimsdale said the campaign aims to prove to consumers that virus-free, high-quality legitimate services are a better value than illegal peer-to-peer operations. **JULIANA KORANTENG**

**U2 leads the nominations** for the Netherlands' Edison Pop Music Awards, to be held March 6 at the Heineken Music Hall in Amsterdam. U2 is up for best international group, and its *The Best of 1990-2000* (Island) is in the running for best DVD. Candidates for best Dutch group include Acda en de Munnik, Blof, and Zuco 103. An independent voting academy of 500 members decides on the winners; the public votes online for single and album of the year. The show will be broadcast live in the Netherlands on Radio 538 and TV channel SBS 6. MTV Netherlands will promote the event. **JENNIFER DEMPSEY**

**Digital copyright network FastTrack**, jointly owned by U.S. society BMI and eight European authors bodies, has acquired a majority share in the Argos International Organisation and its digital-rights-management technology. FastTrack managing director Chris van Houten confirmed Jan. 20 at MIDEM in Cannes that the alliance paid \$300,000 for a 60% share of Argos, the rest of which is owned by Spanish body SGAE and its digital arm, sDae. The Argos technology enables licensees to automate the process of sending data about the use of works to copyright owners. Van Houten says, "Argos started as a European initiative; now, through FastTrack, it will have much more impact. It will become a global standard." SGAE and German authors society GEMA developed the Argos technology in 1998. The FastTrack network currently covers 7.2 million works. **TOM FERGUSON**

# Australian Market Fell Back In 2002

## Piracy, File Sharing Has Negatively Affected Annual Figures

BY CHRISTIE ELIEZER

SYDNEY—After posting a 10% rise in unit shipments for 2001, annual figures from the Australian Record Industry Assn. (ARIA) showed a 4.4% fall in volume and a 5.9% decline in value for 2002.

Suppliers shipped 61 million units, including music video, compared with 63 million units in 2001. Value was down to \$609.5 million Australian (\$353.5 million) from \$647.6 million Australian (\$375.6 million) during the same period. Total singles shipments fell from 12.4 million units in 2001 to 11.35 million in 2002; albums fell from 49.6 million to 47 million units.

One growing concern is that market share of local repertoire shrunk from 17.2% to 15.6%. Only five local acts—Kylie Minogue (Festival Mushroom Records [FMR]), Kasey Chambers (EMI), George (FMR), Silverchair (Eleven/EMI), and John Farnham (BMG)—were big sellers during the year, according to ARIA. Those five represented 26% of the total volume of the 20 biggest-selling albums of the year.

ARIA is considering introducing new events to increase the profile of Australian acts among consumers and the media. Last year, initiatives including a new award for chart-topping acts and showcasing debut acts before radio programmers proved successful.

Piracy has had an impact on the figures. ARIA chief executive Stephen Peach says, "Piracy is about 9% of the



PEACH

# ARIA

Australian Record Industry Association

Australian market," he says. "What we have been seeing [during the past 12 months] is the emergence of 'backyard' CD-burning operations, whereas once, CD-burning operations were by large-scale operators." Peach says he is confident that current discussions with the government will see changes to the Copyright Act this year, leading to more effective litigation regarding pirates.

Peach adds that he expects file-sharing to increase with more broadband penetration here. "The market penetration of broadband in Australia is still

just 3%," he says, "compared to the U.S., where it is between 10% and 12%. Inevitably, we expect the take-up in Australia to accelerate and create a problem as major as it is in America."

Among the brighter points for suppliers and retailers in the ARIA figures is the accelerating growth of music DVDs, with shipments of 2.3 million units, worth \$36.9 million Australian (\$21.4 million), up from 955,000 units, worth \$18.9 million Australian (\$10.9 million), compared with the year before.

That is good news for independent retailers, which have been losing CD sales to heavy price discounting by mass merchants, says Gavin Ward, managing director of the 200-outlet indie chain the Leading Edge. "We independents are looking closely at music DVDs," Ward says, "because mass marketers don't understand it and keep away from it. But music makes up 30% of Leading Edge's DVD sales, and over the next five years, we expect a massive shift [in sales] from CD to DVDs."

The ARIA figures also show some signs of movement away from the rock-dominated album market of old; the body says the two biggest-selling album artists of the year were Universal's Eminem and Sony's Shakira, both of whom shipped 500,000 units in 2002. The consensus from retailers is that although units were down, a wider range of titles was sold overall, notably in the urban genre.

# MTV Asia Awards Draw Industry Approval

BY STEVEN PATRICK

SINGAPORE—Canadian singer Avril Lavigne was the big international winner at the MTV Asia Awards (MAA) Jan. 24 at the Singapore Indoor Stadium.

The BMG artist—who also performed live at the event—collected awards in the female artist and breakthrough artist categories and also won the style award. MTV's second annual Asian music awards show—co-hosted by Shaggy and Sony-signed, Hong Kong-born Mandarin pop singer Coco Lee—also saw Asian artists looking beyond their respective home territories and tailoring their music and performances toward more regional and international audiences.

A joint live performance of a medley of their hits by four of the region's top singers—He Yao Sun (Decca/Singapore), Kris Dayanti (Warner/Indonesia), Palmy (RPG Records/Thailand), and Siti Nurhaliza (SRC/Malaysia)—illustrated that regional approach. Similarly, Singapore's Stefanie Sun (Warner), who performed her song "Magic" during the ceremony, made a point of thanking her supporters across the region—"whether they are from Singapore, Hong Kong, Taiwan, or China"—while accepting her award for favorite Singapore artist.

Industry insiders attending the event were positive about the progress they see it making. EMI Malaysia managing director Darren Choy says, "The whole presentation of the MAAs is a lot more spectacular than last year. It's becoming more credible."

Viewers voted on the awards either via short-messaging service or online between Nov. 1, 2001, and Jan. 15, 2002. A total of 19 awards were presented during the three-hour event—10 national, six international, and three special

awards, including the style and movie awards. MTV says the show was broadcast live to 150 million homes regionally and was held in front of an audience of 7,000.

MTV SouthEast Asia and Network Group senior VP/managing director Peter Bullard claims that the show "put the cream of the cream from all over Asia and the world on one stage. The 10 performances [that night] were arguably the best of their kinds, fusing the best of East and West. Both the live event and the finished TV product were world-class by any standards."

But Choy does not see the event having a direct impact on sales, "because it's a regional show, and it's not targeted toward specific markets." The event is, he suggests, "more a statement that MTV makes on the music being produced in Asia."

Malaysia's Nurhaliza, Hong Kong's Sammi Cheng (Warner), and the Philippines' Regine Velasquez (Viva Music) won their respective countries' favorite artist awards for the second year running. The remaining national winners were: Mainland China, Yu Quan (Rock Records); India, A.R. Rahman (Sony); Indonesia, Cokelat

(Sony); Korea, JTL (Yoejeon Entertainment); Taiwan, Jay Chou (Alpha Music/BMG); and Thailand, DB2 (RS Music).

Britain's Robbie Williams (EMI) raised some eyebrows by giving away his international male artist award to a member of the audience during the event, which ended with Blue (EMI/U.K.), Kyla (EMI/Philippines), Ella (EMI/Malaysia), and a local school choir singing "One Love," a song specially composed for the evening. Other performers, who also acted as presenters during the evening, included Velasquez, Missy Elliott (Warner), Atomic Kitten (EMI), and Suede (Sony).



# Thai Government Toughens Anti-Piracy Stand

BY ANDREW HIRANSOMBOON

BANGKOK, Thailand—Signaling a stronger anti-piracy stance than it has had in previous years, the Thai government has announced that it plans to target not only individual outlets here selling pirated goods but also the owners of the shopping malls where many are located.

A new Thai government report has found that pirated music titles, computer software, and movies are openly sold in 12 major shopping malls and commercial areas in Bangkok, which it names. They include properties owned by some of Thailand's most influential business families. Deputy commerce minister Wattana Muangsuk has now gone on record to insist that all wrong-doers will be prosecuted—with no exceptions.

The need to increase Thailand's bargaining power in international trade negotiations and to counter the country's reputation as a haven for pirates have been cited as reasons behind the government's new strong anti-piracy stance, which local industry figures welcome.

Kittisak Chuangarun, COO of GMM Grammy—Thailand's largest entertainment conglomerate—tells *Billboard*, "We are in full support of what the current government is doing."

Chuangarun estimates that of all the product by Grammy recording artists currently on sale in Thailand, some 40% is pirated product. But he says that this figure is down from a high of 70% in past years because of both government anti-piracy measures and his own company's decision to cut CD prices in 2001 (*Billboard*, Sept. 29, 2001). He says that if the government keeps up its anti-piracy battle, that rate could fall to 20%.

Under the current intellectual

property law, software and music pirates and retailers of pirated goods can receive prison sentences of up to five years in jail and/or fines of up to \$2,250. It is already on the statute books that owners of property on which such activities take place can receive a monetary penalty and/or a custodial sentence that is two-thirds of that imposed on the actual violators.

In practice, however, property owners in Thailand have not to date faced criminal charges or potential jail time, only the threat of token fines. Muangsuk explains that property owners are never penalized, because the affected parties do not file complaints against them.

Under the new initiative, the Commerce Ministry will file complaints and the ministry will not negotiate any

out-of-court settlements, he says, adding that the ministry will begin filing charges this month. Written warnings will be sent to property owners, who will then have one month to remove all pirated goods from their properties.

"Tough action and more severe punishment than we've seen in the past will be very helpful," Chuangarun says. "While we believe that piracy will always exist, measures like these will help control it."

As part of its campaign, the Commerce Ministry is trying to encourage greater cooperation between various state agencies. Some 13 of them, encompassing police, utilities, tax, customs, and consumer-protection agencies, recently signed a memorandum of understanding, which the government says will lead to further reductions in piracy. All parties to the agreement expressed a commitment to enforcing intellectual property rights and initiating new anti-piracy measures.



CHUANGARUN

**Jawsome.** Bon Jovi hit the headlines Down Under recently following a semi-acoustic set aboard a barge in Sydney's Darling Harbor. A crowd of 20,000 people attended the event. Cooling off from the heat of the Australian summer, a number of fans braved the harbor waters, which are rumored to be shark-infested. One plucky soul even made it the 30 meters to the stage, where he was pulled to safety by Jon Bon Jovi, right. Although the unnamed man was arrested, he was later released without charge, after Bon Jovi paid his fine.



# BILLBOARD GOES TO MIDEM 2003



Guests at *Billboard's* "Thank You" reception at MIDEM listen to remarks by *Billboard* international editor Tom Ferguson.

*Billboard* magazine and *Billboard Bulletin* sponsored a cocktail party at the 2003 MIDEM conference Tuesday, Jan. 21 at the Palais des Festivals in Cannes, France, to thank the international community for its continued support. *Billboard* staffers Tom Ferguson, Irwin Kornfeld, and Gene Smith spoke about *Billboard's* plans for international coverage in 2003.



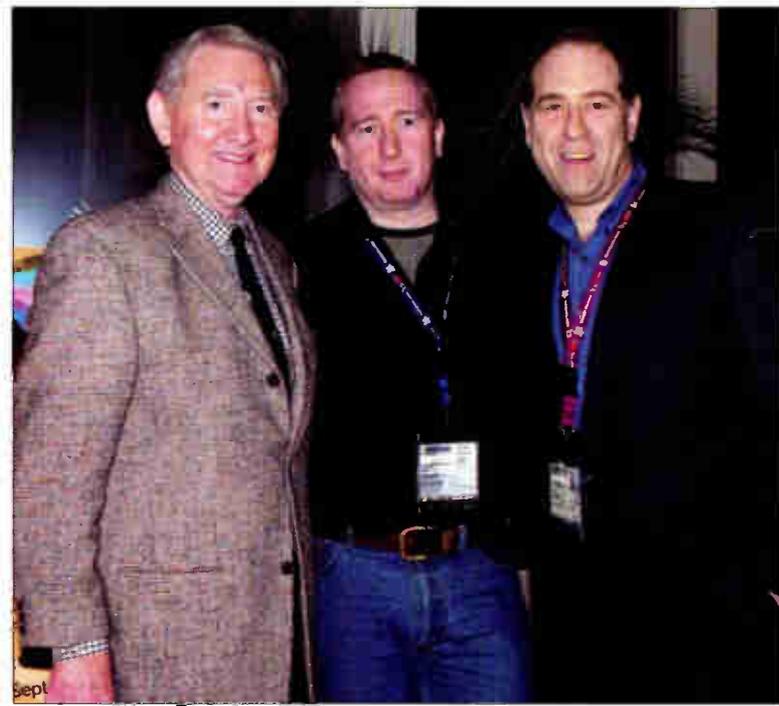
Pictured, from left, are Audrey Powell, deputy program manager of MIDEM Organisation Paris; Peter Hebbes, managing director of Hebbes Music Group in Sydney; Vic Coppersmith-Heaven, a U.K. producer; and David Stark, editor/publisher of Songlink.



Pictured, from left, are *Billboard* associate publisher/international Gene Smith, *Billboard* European sales director Christine Chinetti, and Pino Saggiocco, managing director of Spanish concert-promotion company Troubleshooter.



Pictured, from left, are *Billboard Bulletin* international editor Lars Brandle and BMI London VP of writer/public relations Phil Graham.



Pictured, from left, are *Billboard* associate publisher/international Gene Smith, international editor Tom Ferguson, and associate publisher/worldwide Irwin Kornfeld.



Pictured, from left, are Shock Music Australia executive director Francesco Falvo and CEO Charles Caldas.



EMI Music Publishing Germany creative director Andreas Kiel, left, and managing director Peter Ende flank artist Senait.



Pictured, from left, are *Billboard* Germany bureau chief Wolfgang Spahr and German Music Publishers' Assn. managing director Dr. Heinz Stroh.



Pictured, from left, are South by Southwest creative director Brent Grulke, Music Export Norway managing director Inger Dirdal, and *Billboard Bulletin* international editor Lars Brandle.

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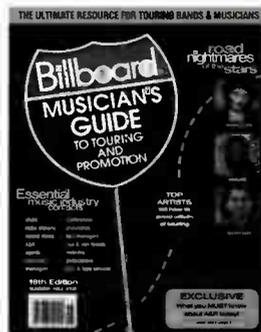
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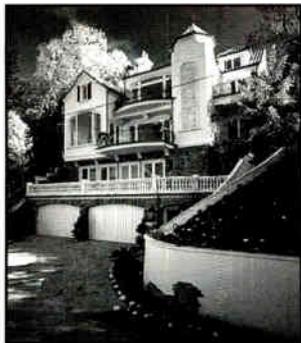
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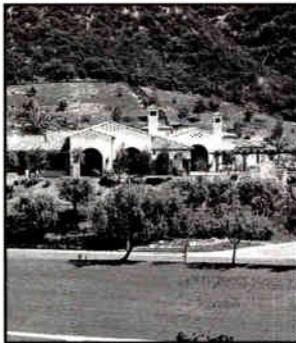


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1 50 CENT, IN DA CLUB 2 AALIYAH, MISS YOU 3 JENNIFER LOPEZ, ALL I HAVE 4 JA RULE, MESMERIZE 5 NELLY, AIRFORCE ONES 6 B2K & P. DIDDY, BUMP, BUMP, BUMP 7 MARQUEE HOUSTON, THAT GIRL 8 SMILEZ & SOUTHSTAR, TELL ME 9 50 CENT, WANKSTA 10 BUSTA RHYMES, MAKE IT CLAP 11 LIL' ROMEO, PLAY LIKE US 12 MISSY ELLIOTT, GOSSIP FOLKS 13 TYRESE, HOW YOU GONNA ACT LIKE THAT 14 COMMON, COME CLOSE TO ME 15 DRU HILL, I SHOULD BE 16 JAHMEIM, FABULOUS 17 JAY-Z, '03 BONNIE & CLYDE 18 NAS, MADE YOU LOOK 19 CLIPSE, MA, I DON'T LOVE HER 20 BABY, DO THAT 21 ROOTS, BREAK YOU OFF 22 CHOPPA, CHOPPA STYLE 23 FIELD MOB, SICK OF BEING LONELY 24 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) 25 LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A **** 26 LL COOL J, PARADISE 27 2PAC, THUGZ MANSION 28 EVE, SATISFACTION 29 THICKE, WHEN I GET YOU ALONE 30 EMINEM, LOSE YOURSELF 31 BENZINO, ROCK THE PARTY 32 SNOOP DOGG, FROM THA CHUUCHU TO OA PALACE 33 WHITNEY HOUSTON, ONE OF THOSE DAYS 34 JUSTIN TIMBERLAKE, CRY ME A RIVER 35 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER 36 K-CI & JOJO, THIS VERY MOMENT 37 MUSIC, DON'T CHANGE 38 SYLEENA JOHNSON, GUESS WHAT 39 FREEWAY, WHAT WE DO 40 TRICK DADDY, THUGS HOLDY	1 KENNY CHESNEY, BIG STAR 2 SHANIA TWAIN, UPI 3 DIXIE CHICKS, TRAVELIN' SOLDIER 4 FAITH HILL, WHEN THE LIGHTS GO DOWN 5 MARK WILLS, 19 SOMETHIN' 6 EMERSON DRIVE, FALL INTO ME 7 TERRI CLARK, I JUST WANNA BE MAO 8 TIM MCGRAW, SHE'S MY KIND OF RAIN 9 KID ROCK, PICTURE 10 DEANA CARTER, THERE'S NO LIMIT 11 KEITH URBAN, RAINING ON SUNDAY 12 TOBY KEITH, WHO'S YOUR DADDY 13 BLAKE SHELTON, THE BABY 14 ALAN JACKSON, THAT'D BE ALRIGHT 15 RASCAL FLATTS, I'M MOVIN' ON 16 MARTINA MCBRIDE, CONCRETE ANGEL 17 DIAMOND RIO, BEAUTIFUL MESS 18 RASCAL FLATTS, THESE DAYS 19 DIAMOND RIO, I BELIEVE 20 JENNIFER HANSON, BEAUTIFUL GOODBYE 21 TRACE ADKINS, CHROME 22 JOE NICHOLS, BROKENHEARTSVILLE 23 BRAD PAISLEY, I WISH YOU'D STAY 24 SHANIA TWAIN, I'M GONNA GETCHA GOODI 25 TIM MCGRAW, THE COWBOY IN ME 26 STEVE AZAR, WAITIN' ON JUE 27 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 28 KEITH URBAN, SOMEBODY LIKE YOU 29 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 30 MONTGOMERY GENTRY, MY TOWN 31 MONTGOMERY GENTRY, SPEED 32 KENNY CHESNEY, THE GODO STUFF 33 AARON LINES, YOU CAN'T HIDE BEAUTIFUL 34 FAITH HILL, CRY 35 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 36 ALAN JACKSON, DRIVE (FOR DADDY GENE) 37 DIXIE CHICKS, LONG TIME GONE 38 ALISON KRAUSS & UNION STATION, NEW FAVORITE 39 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE 40 NICKEL CREEK, THIS SIDE	1 AVRIL LAVIGNE, I'M WITH YOU 2 CHRISTINA AGUILERA, BEAUTIFUL 3 JUSTIN TIMBERLAKE, CRY ME A RIVER 4 50 CENT, IN DA CLUB 5 EMINEM, LOSE YOURSELF 6 2PAC, THUGZ MANSION 7 JENNIFER LOPEZ, ALL I HAVE 8 NAS, MADE YOU LOOK 9 BUSTA RHYMES, MAKE IT CLAP 10 B2K & P. DIDDY, BUMP, BUMP, BUMP 11 KEITH URBAN, RAINING ON SUNDAY 12 MISSY ELLIOTT, GOSSIP FOLKS 13 DONNAS, TAKE IT OFF 14 MISSY ELLIOTT, WORK IT 15 GODO CHARLOTTE, THE ANTHEM 16 JA RULE, MESMERIZE 17 EVE, SATISFACTION 18 T.A.T.U., ALL THE THINGS SHE SAID 19 ZWAN, HONESTLY 20 DIAMOND RIO, WANKSTA 21 JOHN MAYER, YOUR BODY IS A WONDERLAND 22 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS 23 NORAH JONES, DON'T KNOW WHY 24 SIMPLE PLAN, I DO ANYTHING 25 JAY-Z, '03 BONNIE & CLYDE 26 JIMMY EAT WORLD, A PRAISE CHORUS 27 KELLY OSBOURNE, SHUT UP 28 COMMON, COME CLOSE TO ME 29 BABY, DO THAT 30 QUEENS OF THE STONE AGE, NO ONE KNOWS 31 FAT JOE, ALL I NEED 32 MARIAH CAREY, BOY I NEED YOU 33 PINK, FAMILY PORTRAIT 34 3 DOORS DOWN, WHEN I'M GONE 35 LL COOL J, PARADISE 36 SALIVA, ALWAYS 37 SUM 41, STILL WAITING 38 FREEWAY, WHAT WE DO 39 FIELD MOB, SICK OF BEING LONELY 40 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE) SHAKIRA, THE ONE	1 AVRIL LAVIGNE, I'M WITH YOU 2 DIXIE CHICKS, LANDSLIDE 3 NORAH JONES, DON'T KNOW WHY 4 KID ROCK, PICTURE 5 SHANIA TWAIN, I'M GONNA GETCHA GOODI 6 JOHN MAYER, YOUR BODY IS A WONDERLAND 7 PINK, FAMILY PORTRAIT 8 FAITH HILL, CRY 9 JENNIFER LOPEZ, ALL I HAVE 10 RED HOT CHILI PEPPERS, ZEPHYR SONG 11 MATCHBOX TWENTY, DISEASE 12 DAVE MATTHEWS BAND, GREY STREET 13 TORI AMOS, A SORTA FAIRYTALE 14 MARIAH CAREY, THROUGH THE RAIN 15 SANTANA, THE GAME OF LOVE 16 CHRISTINA AGUILERA, BEAUTIFUL 17 PUDDLE OF MUDD, SHE HATES ME 18 BON JOVI, MISUNDERSTOOD 19 JIMMY EAT WORLD, THE MIDDLE 20 COUNTING CROWS, BIG YELLOW TAXI 21 MADONNA, DIE ANOTHER DAY 22 TLC, GIRL TALK 23 3 DOORS DOWN, WHEN I'M GONE 24 JENNIFER LOPEZ, JENNY FROM THE BLOCK 25 JUSTIN TIMBERLAKE, CRY ME A RIVER 26 GOO GOO DOLLS, HERE IS GONE 27 CREED, ONE LAST BREATH 28 MOBY, IN THIS WORLD 29 NO DOUBT, UNDERNEATH IT ALL 30 BRUCE SPRINGSTEEN, LONESOME OAY 31 CREED, DON'T STOP DANCING 32 AVRIL LAVIGNE, COMPLICATED 33 RED HOT CHILI PEPPERS, BY THE WAY 34 KELLY ROWLAND, STOLE 35 PINK, DON'T LET ME GET ME 36 NO DOUBT, HEY BABY 37 NO DOUBT, HELLA GOOD 38 MISSY ELLIOTT, WORK IT 39 NICKELBACK, HOW YOU REMIND ME 40 KYLIE MINOGUE, COME INTO MY WORLD
<b>NEW ONS</b> DMX, X GON' GIVE IT 2 YA BONE THUGS N HARMONY, HOME B. AKA B. GIZZLE, HOTTEST OF THE HOT BOOT CAMP CLIK, THINK BACK	<b>NEW ONS</b> VINCE GILL, NEXT BIG THING JOHNNY CASH, HURT	<b>NEW ONS</b> AUDIOSLAVE, LIKE A STONE DMX, X GON' GIVE IT 2 YA SMILEZ & SOUTHSTAR, TELL ME (WHAT'S GOIN' ON) THE ALL-AMERICAN REJECTS, SWING, SWING RED HOT CHILI PEPPERS, CAN'T STOP	<b>NEW ONS</b> AUDIOSLAVE, LIKE A STONE BECK, LOST CAUSE FROU FROU, BREATHE IN NORAH JONES, COME AWAY WITH ME KELLY ROWLAND, CAN'T NOBODY CATHERINE ZETA-JONES, AND ALL THAT JAZZ ZWAN, HONESTLY

### THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 8, 2003

muchmusic usa	MTV 2	MTV	GAC GREAT AMERICAN COUNTRY
Continuous programming 200 Jencho Quadrangle, Jericho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	Continuous programming 9697 E Mineral Ave., Englewood, CO 80112
AUDIOSLAVE, LIKE A STONE (NEW) AMERICAN HI-FI, THE ART OF LOSING (NEW) 50 CENT, IN DA CLUB (NEW) <b>[OVEN FRESH]</b> THE USED, BURIED MYSELF ALIVE TREBLECHARGER, HUNDRE MILLION THE FLAMING LIPS, 108MM BATTLES THE PINK ROBOTS PT 1 AUTOPILOT OFF, NOTHING FREQUENCY MASSIVE ATTACK, SPECIAL CASES BLANK THEORY, MIDDLE OF NOWHERE THE BEAUTIFUL MISTAKE, ON BUILDING MOENIA, COMO VEZ TU	<b>NEW</b> DMX, X GON' GIVE IT 2 YA AUDIOSLAVE, LIKE A STONE THE USED, BURIED MYSELF ALIVE JOHN MAYER, WHY GEORGIA FIELD MOB, SICK OF BEING LONELY GANG STARR, SKILLS	SHAKIRA, QUE ME DUEDES TU AVRIL LAVIGNE, SKRBR BDI WESTLIFE, UNBREAKABLE EMINEM, LOSE YOURSELF JUJUANES, ES POR TI MAADONNA, DIE ANOTHER DAY NIRVANA, YOU KNOW YOU'RE RIGHT JENNIFER LOPEZ, JENNY FROM THE BLOCK CHRISTINA AGUILERA, DIRTY KYLIE MINOGUE, COME INTO MY WORLD FOO FIGHTERS, ALL MY LIFE ROBBIE WILLIAMS, FEEL COLDPLAY, THE SCIENTIST KELLY OSBOURNE, SHUT UP KORN, ALONE I BREAK THE CALLING, COULD IT BE ANY HARDER CRAZY TOWN, DROWNING JUSTIN TIMBERLAKE, CRY ME A RIVER MISSY "MISDEMEANOR" ELLIOTT, WORK IT NELLY, DILEMMA	TERRI CLARK, I JUST WANNA BE MAO BRAD PAISLEY, I WISH YOU'D STAY TIM MCGRAW, SHE'S MY KIND OF RAIN BLAKE SHELTON, THE BABY SHANIA TWAIN, UPI AARON LINES, YOU CAN'T HIDE BEAUTIFUL EMERSON DRIVE, FALL INTO ME MARK WILLS, 19 SOMETHIN' TRICK PONY, ON A MISSION KEITH URBAN, RAINING ON SUNDAY MARTINA MCBRIDE, CONCRETE ANGEL TRACE ADKINS, CHROME GARRYL WORLEY, FAMILY TREE OORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE DEANA CARTER, THERE'S NO LIMIT JOE NICHOLS, BROKENHEARTSVILLE JAMIE LEE THURSTON, IT CAN ALL BE GONE KENNY CHESNEY, BIG STAR FAITH HILL, WHEN THE LIGHTS GO DOWN JENNIFER HANSON, BEAUTIFUL GOODBYE
VIVA Continuous programming 1m Media Park 2, 50570 Köln, Germany	<b>NEW MUSIC</b> Continuous programming 298 Queen St West, Toronto, Ontario M5V2Z5	<b>URBAN X-PRESSIONS</b> 2 hours weekly 3900 Main St, Philadelphia, PA 19127	<b>CMC CALIFORNIA MUSIC CHANNEL</b> 15 hours weekly 10227 E 14th St, Oakland, CA 94603
DEUTSCHLAND SUCHT DEN SUPERSTAR, WE HAVE A DREAM EMINEM, LOSE YOURSELF DIE GERD SHOW, DE STEUERSONG (LAS KANZLEIERN) PANJABI MC, MUNDIAN TO BACH KE XAVIER NAIDOO, ABSCHIED NEHMEN BLUE, SORRY SEEMS TO BE THE HARDEST WORD JAY-Z, '03 BONNIE & CLYDE GARETH GATES, ANYONE OF US SNAP, RHYTHM IS A DANCER QUEEN & VANGUARD, FLASH	KAZZER, PEDAL TO THE METAL (NEW) GODO CHARLOTTE, THE ANTHEM (NEW) T.A.T.U., ALL THE THINGS SHE SAID (NEW) RED HOT CHILI PEPPERS, CAN'T STOP (NEW) THE ALL-AMERICAN REJECTS, SWING, SWING (NEW) SUM 41, STILL WAITING JENNIFER LOPEZ, JENNY FROM THE BLOCK AVRIL LAVIGNE, I'M WITH YOU PINK, FAMILY PORTRAIT JUSTIN TIMBERLAKE, CRY ME A RIVER MATTHEW GOOD BAND, WEAPON RASCALZ, MOVIE STAR TREBLECHARGER, DON'T BELIEVE IT ALL CHRISTINA AGUILERA, BEAUTIFUL MISSY "MISDEMEANOR" ELLIOTT, WORK IT AUDIOSLAVE, COCKISE SAM ROBERTS, DON'T WALK AWAY EILEEN JAY-Z, '03 BONNIE & CLYDE NIVEA, DON'T MESS WITH MY MAN SHAWN DESMAN, SHOOK (UO MO REMIX)	AALIYAH, MISS YOU EVE, SATISFACTION DRU HILL, I SHOULD BE MC LYTE, RIOE WITH ME THE ROOTS, BREAK YOU OFF NAS, MADE YOU LOOK BABY, DO THAT GZA/GENIUS, KNOCK, KNOCK VIVIAN GREEN, EMOTIONAL ROLLERCOASTER BUSTA RHYMES, MAKE IT CLAP FABOLOUS, THIS IS MY PARTY MISSY "MISDEMEANOR" ELLIOTT, WORK IT CLIPSE, MA, I DON'T LOVE HER GANG STARR, SKILLS PEEDI CRACK, ONE FOR PEEDI CRACK	JUSTIN TIMBERLAKE, CRY ME A RIVER AVRIL LAVIGNE, I'M WITH YOU NELLY, AIRFORCE ONES JA RULE, MESMERIZE JENNIFER LOPEZ, ALL I HAVE B2K & P. DIDDY, BUMP, BUMP, BUMP AALIYAH, MISS YOU EVE, SATISFACTION SMILEZ & SOUTHSTAR, TELL ME (WHAT'S GOIN' ON) SHAKIRA, THE ONE JAY-Z, '03 BONNIE & CLYDE JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE) SUM 41, STILL WAITING NEW FOUND GLORY, HEAD ON COLLISION

## Tuned In: Television

by Carla Hay



**HBO'S BIG MUSIC SHOWS:** A lot of full-length concerts are aired on TV, but they rarely come close to the prestige of Home Box Office (HBO) concerts. Usually televised live, HBO's uncensored concerts have become the kind of TV events that receive enormous attention. The production values of HBO concerts are so well-regarded by artists that the shows are often released on home video/DVD instead of a documentary of the tour.

the audience, too, and what we try to do is make the people watching it on TV feel as if they're also there. "We let the music dictate how each concert is filmed," Geller continues. "But what was different about the Rolling Stones concert was that [lead singer] Mick Jagger didn't have a set list for the director until the day of the show. That's not typical, because there's so much advance planning to do for these concerts. Each show on this Rolling Stones tour has had a different set list, which depends on how they feel that day."

In the past few years, HBO has staged concerts by Madonna, Bruce Springsteen, Janet Jackson, Britney Spears, Cher, Marc Anthony, and 'N Sync. On Jan. 18, the Rolling Stones did their first HBO concert, which was aired live from New York's Madison Square Garden.



THE ROLLING STONES

One of the factors that sets HBO concerts apart from those shown on other networks is "the millions that we spend marketing each concert," says HBO senior VP of original programming Nancy Geller, one of the key executives responsible for the network's concerts. Indeed, it's hard to miss the billboards, posters, and commercials used to advertise a new and approaching HBO concert.

As for choosing what artists will do HBO concerts, Geller says, "I get calls all the time for artists to do these concerts, but the timing has to be right. Because of the expense involved, we can only put on a maximum of three concerts a year. Very few artists don't want to do these concerts. They love being associated with HBO."

Although HBO's ratings are tracked by Nielsen Media Research, Geller notes, "Our subscriber base has changed and grown so much that we can't really use ratings as our only measure of success. What we look at for our shows is if they reached the target audience." HBO won't say which was its highest-rated concert, but network sources say that Madonna and Cher are among those artists drawing the largest numbers.

During the Rolling Stones event, Jagger said of the band's show being telecast live, "It's not the kind of thing you see on HBO. The Rolling Stones are like a family, but we're not quite like *The Sopranos*, and we're not *Six Feet Under*. But tonight it's *Sex and the City*."

According to Nielsen Media Research, the Rolling Stones concert got a 2.1 rating/4 share, or 2.3 million U.S. households. In comparison, Madonna's 2001 HBO concert drew a 3.6 rating/6 share, or 3.7 million households, while Cher's 1999 HBO concert had a 3.9 rating/6 share, or 3.9 million households.

Geller says of Jagger's reference to HBO's popular original series, "I really didn't expect Mick to do that. It was like one big love letter to HBO. The band had so much fun doing this show." Sources say that the Rolling Stones are seriously considering doing another HBO concert for their next tour.

Having attended the Rolling Stones concert, we were impressed with the show's amazing energy, which was no doubt fueled by the concert being telecast live and immortalized through reruns and possibly home video. Geller says, "There's nervousness when artists do these concerts, but there's also tremendous excitement, because the artists want to put on one of the best shows of their lives. You can feel it in

Now that Showtime, HBO's chief premium-cable rival, is getting back into airing concerts (*Billboard*, Jan. 18), the stakes will get even higher for HBO. Geller says that HBO will probably do only one more concert this year. "I really want it to be different from anything we've ever done. I'd like to possibly do something hip-hop driven."

Although HBO's live-music series *Reverb* has been canceled, Geller says the network will probably have another original music series, which may go on the air as early as this year.

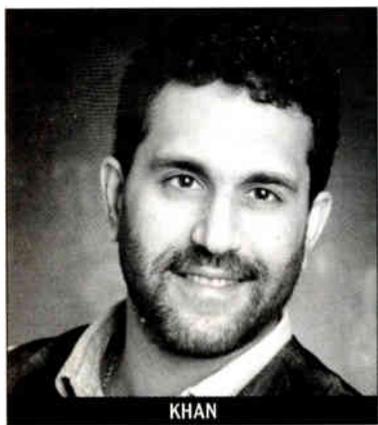
# Radio To Labels: Drop Dead?

BY DANA HALL, SEAN ROSS, PHYLLIS STARK, and BRAM TEITELMAN  
*Airplay Monitor*

It's a tough time for labels. Does radio care?

When *Billboard* sister radio trade publication *Airplay Monitor* asked record executives and PDs their top concerns last year, the industry's current travails were, not surprisingly, No. 1 with label folks but a distant No. 5 at radio. That survey also prompted PD suggestions that labels "get [their] own house in order" and stop "giving stations Amex gift checks," implying that PDs see the high cost of doing business solely as someone else's fault.

While some label execs do see less empathy, others just see it as par for the course for two industries that have always had different goals. Jive senior VP of R&B promotion/marketing Larry Khan says that "there are some [industry-savvy] PDs who do" care about what's happening to labels "and some who don't." And in defense of the latter, "They are experts in what they do and focused on their job."



KHAN

But Khan also says that today's tougher environment means that "the battle lines are more defined now and the camaraderie and friendship aspect of this business is less of an issue. Relationships mean less and less. Ten years ago, we could all be at a convention, and even though we didn't have common goals, there was still camaraderie, because of [our mutual] love of the music. That day is long gone."

## A LITTLE BIT OF SYMPATHY

"The professional gentlemen and women of radio who care about the business as a whole see the big picture, understand and empathize with those problems that are mutual problems," Virgin VP of rock promotion Ray Gmeiner says. But, on both sides of the industry, he says, "there are those that have their head in the sand, do their own thing, and don't care about anything but their own thing. They're insensitive and don't see the big picture. We know who they are, and we know who the ones are that care."

Epic VP of pop promotion Tommy Nappi says, "They had better have sympathy, because it affects them. But a lot of these guys don't know

that." One R&B executive, who asked to remain anonymous, adds, "Our lack of success will affect their overall success. I don't believe the larger group of programmers understand that." And "even if the PD you work with on a daily basis is sympathetic, his hands are tied because of the corporate structure and demands. They see the labels as another revenue stream, period. So the PD can't change things, even if he wants to."

And while you would think that labels' decision to work fewer singles might mean fewer hits for radio, Curb VP of programming Bob Catania says, "There seems to be an overabundance of programming, regardless of the health of the labels. So I guess it's not at the top of PDs' list of concerns. If you're a radio guy, it doesn't affect you that Geffen and A&M [eliminated their promo staffs]. There are [fewer] people calling, but the product flow doesn't change because it's absorbed into a larger conglomerate."

Marc Ratner, who handles adult format promotion for DreamWorks, doesn't "think anybody's working against us" but that "with consolidation, both sides of the industry are having the hardest time. PDs are doing the job that five people used to do. And I'm [now] tour manager, road manager, and national promotion. Everybody's trying to keep their own head above water and they don't have time to be as considerate as they used to." Despite this, he says, "we're much more sympathetic to each other than the sales department is to the programming department at a radio station. We live closer to each other than we very often live to other parts of our companies."

## ASKING FOR LESS? A FEW ARE

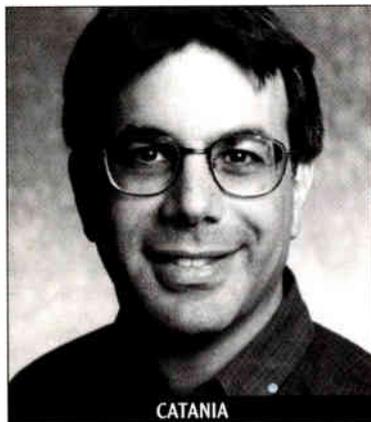
So is any of this sympathy translating into lessened demands for promotional support? Gmeiner says, "Those people that see the big picture are somewhat more understanding that they can't have their hand out all the time. More people are realizing that [we all have] problems, and some are being a bit more reasonable in their expectations."

"I don't get those cut-and-dried requests for promotions like I used to," the unnamed R&B exec says. "Instead of saying, 'It's all this or nothing,' now they might ask for a lot but settle for part of a promotion, because they know we have certain budget restrictions." But he adds that PDs still feel justified in "asking for artists to perform at station shows for free. And that is becoming more difficult, because many of the acts are not making any money yet."

And Khan says most stations expect the same support from labels, if not more. "For both the labels and radio, it's all about the quarterly numbers, which foster this 'everybody for themselves' atmosphere. So no, programmers are not willing to take less of a pro-

motion or one less favor, if it could hurt them competitively."

That being the case, how possible is it really for labels to solve their own problems, as PDs suggest? Well, when it comes to file sharing, Khan says, "it's completely incumbent on the labels." While he appreciates Clear Channel's anti-bootlegging ads, "It has to be solved by us. I don't care if you're talking about the music business or movies—if the consumer can get something for free, why should they want to pay for it?" It's not effective "to have some rap artist who owns five cars and is wearing five-karat diamond earrings telling kids he's losing money because they buy a bootleg CD."



CATANIA

Catania adds, "We obviously have a world of problems on the label side that are going to have to be addressed." If radio doesn't seem overly worried about the record business, he says, perhaps it's because "they have a confidence that we will clean up our problems. I hope that the radio side of the business understands that a healthy music business is ultimately in their best interest. But we have to fix our own problems."

But labels disagree vehemently that the cost of doing business and the independent promotion system falls entirely on their shoulders. In R&B, where indies finally became entrenched in 2002, Khan says, "when you get a letter that says, 'Pay this or good luck,' that's not my fault, and that's not something the labels designed."

Bryan Switzer, VP of promotion for country label Universal South, says, "I do think that we as record companies have the power to 'just say no,' to steal a phrase. But that means letting your records stand on the basis of quality and value instead of propping up records that are never going to be hits by giving away 75 free shows so you can get the 'most added' record that amounts to four spins a week overnight."

The bottom line, Khan says, "at the end of the day, [is that] we still need radio, and they know that. No matter how else you try to market your product, the single biggest tool to sell a record is through spins on the radio. We can find fancy ways to cross-market our product in other ways, but radio is still the No. 1 way to sell a record."

# Singer/Actress Carter, 54, Dies

BY CHRIS MORRIS

Though actress/vocalist Nell Carter is most indelibly remembered for her non-singing role as a feisty housekeeper on a long-running TV series, her dynamic work on the Broadway musical stage may be her truest legacy.

Carter—who died Jan. 23 at 54 at her home in Beverly Hills, Calif., of complications from diabetes—made her mark in the revue-styled show *Ain't Misbehavin'*, which opened off-Broadway in early 1978 and later moved to the Longacre Theater for a 1,600-performance run.

The diminutive, rotund, high-powered Carter stole the show with her performances of the Fats Waller standards "Mean to Me" and "Honkeysuckle Rose."

She collected a Tony Award for best featured actress in a musical and also won an Emmy Award after the cast reunited in 1982 for a TV special based on the musical. *Ain't Misbehavin'* was recognized with a Grammy Award in 1979 for best cast show album. The play was

revived in 1988, with Carter taking top billing.

Born in Birmingham, Ala., Sept. 13, 1948, Carter began performing at the age of 11, initially as a gospel singer. Her New York nightclub performances led to her star-making turn in *Ain't Misbehavin'*.

After taking a role in the 1979 film version of the Broadway hit *Hair*, Carter segued to the small screen in 1981, when she starred as



CARTER

housekeeper Miss Nellie Ruth Harper in *Gimme a Break!* The NBC sitcom ran for six years and garnered Carter two Emmy nominations.

Slowed in later years by a brain aneurysm and struggles with diabetes, Carter never abandoned the theater. She appeared in the 1997 Broadway

revival of *Annie*, and at the time of her death she was preparing to take the lead in the Long Beach (Calif.) Performing Arts Center's production of *Raisin*, a musical adaptation of *Raisin in the Sun*. She is survived by a daughter and two sons.

Eduardo "Gato" Alquinta, 57, of a heart attack, Jan. 15 in Coquimbo. A pioneer of Chilean music, Alquinta was the singer/guitarist and founder of Chilean folk-rock group Los Jaivas, which was celebrating four decades together this year.

Doris Fisher, 87, of an illness, Jan. 15 in Los Angeles. A composer best-known for her collaborations in the '40s with lyricist Allan Roberts, the duo created such hits as "That Ole Devil Called Love" for Billie Holiday, the Mills Brothers' "You Always Hurt the One You Love," and Ella Fitzgerald & the Ink Spots' "Into Each Life Some Rain Must Fall." The ASCAP member also co-wrote the classic "Tutti Frutti," which Little Richard took to No. 2 on the R&B charts in 1956. Fisher is survived by two children and two grandchildren.

Eddie Levine, 84, of cancer, Jan. 15 in Los Angeles. Holding several promotion positions with labels KamaSutra, United Artists, and De-Lite, Levine earned the title "Fast Eddie" in the recording industry. During a career that spanned more than 40 years, Levine was VP of Blue Note Records and executive VP of Avenue Jazz. He was instrumental in developing the careers of such acts as Steve Winwood, Gordon Lightfoot, Kool & the Gang, Donald Byrd, and Horace Silver. He is survived by two sisters, a daughter, a grandson, and a great-grandson. A memorial serv-

ice will be held Feb. 9 at the Baked Potato Jazz Club in Los Angeles.

Diana Lemchak, 40, and her husband, Gary Clugston, 37, in an apparent murder-suicide, Jan. 23 in Chestnut Ridge, N.Y. Lemchak, a 1984 graduate of Barnard College in Manhattan, started out as a production manager for Profile Records, becoming its national distribution director before joining the then-newly formed underground dance label Warlock Records in 1987. She was executive VP at the time of her death. Clugston worked with numerous R&B and dance acts, including Jomanda, TKA, Ultramagnetic MC's, and MC Lyte. A memorial is being planned for Lemchak; for more information, e-mail [memorial@warlockrecords.com](mailto:memorial@warlockrecords.com).

Stan Martin, 64, of a stroke, Jan. 28 in New York. A longtime radio personality/broadcast executive, Martin began as one of the first on-air hosts of Tribune Broadcasting's WPIX-FM, eventually becoming the national syndicated host/producer/writer of Dick Clark's United Stations Radio Networks' *Solid Gold Country*. As station manager, Martin later transformed the New York Times Co.'s New York AM outlet into adult standards WQEW-AM. He is survived by his mother and two sisters. Contributions may be made to the Boys & Girls Republic, 888 East 6th St., New York, N.Y. 10009.

# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

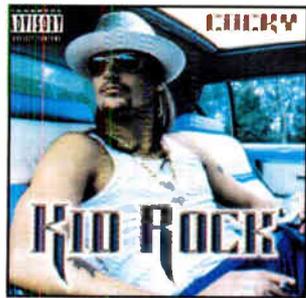
## Over The Counter™



by Geoff Mayfield

**ROCK ROLLS UPHILL:** Early in his career, rocking rapper **Kid Rock** seemed an unlikely candidate for country radio airplay. Don't look now, but a track that got its first play from country stations is at the foundation of a rally that sees Kid's latest album match its highest chart peak to date—and it doesn't look like it's done climbing yet.

With a 22% gain, his *Cocky* jumps 15-7 on



The *Billboard* 200, which is where the album bowed more than a year ago when it hit stores Nov. 20, 2001. The title stands at 59,000 this

frame, marking its third straight increase and its 12th in the past 15 weeks.

There's more than one catalyst for the album's rise, but the drum major for this march has been the song "Picture," which features either **Sheryl Crow** or **Allison Moorer**, depending on which station you listen to. The track bowed on Hot Country Singles & Tracks in the Oct. 12, 2002, issue, rising this issue to No. 44, its best rank thus far. It entered the all-formats Hot 100 Airplay list at No. 70 in the Dec. 21, 2002, issue and has soared since it migrated to adult top 40 and mainstream top 40 stations, flying 26-19 this issue.

Kid's prominent position in Coors TV advertising has also lifted his profile, and this issue's jump is further fueled by his Jan. 24 appearance with Crow on *The Tonight Show With Jay Leno*.

**AND ALL THAT JAZZ:** In the afterglow of the film's triumphs at the Golden Globe Awards, as well as its growth at the box office, the *Chicago* soundtrack sees a 10.5% gain over prior-week sales (92,000 units). It rises 4-2 on The *Billboard* 200 and is in contention to become the champ of next issue's chart (see A Look Ahead, page 8).

The movie climbs 5-3 at the box office on \$8.4 million in ticket sales. This issue's tracking week also saw cast members **Richard Gere**, **Renee Zellweger**, and **Queen Latifah** visit *The Tonight Show With Jay Leno* while **John C. Reilly** hit *Late Show With David Letterman*.

With this issue's climb, *Chicago* matches the chart peak by the 1996 soundtrack to *Evita*, which starred **Madonna**. Those two are the only soundtracks from a film based on a Broadway play to reach the big chart's top 10 since *Grease* was the word in 1978.

*Chicago* rules the roost on Top Soundtracks, but that chart has other stories to tell.

With *American Idol* returning to Fox—with even better ratings than it had when the series became an instant summer hit—the compilation from the first generation of *Idol* finalists re-enters the soundtrack list at No. 16 with a 34% spike.



The chart also sees *Frida* re-enter at No. 21 after its soundtrack won a Golden Globe (up 13%). *Blue Crush* (No. 23) and *Sweet Home Alabama* (No. 24) return to the chart following those films' home-video bows, with the former riding a 44% gain.

**AN HONOR JUST TO BE NOMINATED:** **Norah Jones** locks her third week at No. 1 on The *Billboard* 200 (112,000 units, down 2%). For the second time during those three weeks, her *Come Away With Me* is the only title to sell 100,000 units. Not bad for an album that defies easy categorization and is still being discovered by radio a whole 11 months after its release. Of the 207 monitored stations from various formats now playing lead track "Don't Know Why," two are adult contemporary stations that aired it for the first time ever during the week of Jan. 20 (see Singles Minded, this page).

With the artist receiving five Grammy Award nominations and her album garnering three more nods, Jones has obviously benefited from exposure spun by Grammy consideration but is not the only act to do so. **Joe Nichols** posts his third straight increase, with a 7% bump moving him to No. 1 on Heatseekers, 16-12 on Top Country Albums, and 123-105 on the big chart. **Dixie Chicks**, who didn't show up to pick up a pair of American Music Awards during that Jan. 13 telecast, nonetheless garner gains in two consecutive weeks (No. 1 on Top Country Albums, No. 4 on The *Billboard* 200); they're aided by "Landslide," which motors 15-10 on Top 40 Tracks.

**Patti Austin's** *For Ella* re-entered Top Jazz Albums at No. 7 (where it remains), higher than the No. 12 peak it managed before it was nominated. **Fat Joe** (No. 160) and **Floetry** (No. 188) have each re-entered the big chart since they were nominated; the former is this issue's Pacesetter on Top R&B/Hip-Hop Albums (69-56, up 48%). **Jennifer Peña** has two straight gains on Top Latin Albums (47-33, up 30%), and **Spanish Harlem Orchestra** (No. 59) re-entered for the first time since the Nov. 23, 2002, issue.

## Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

**HAVING IT ALL:** "All I Have" by **Jennifer Lopez** Featuring **LL Cool J** jumps 5-1 on The *Billboard* Hot 100, knocking off **B2K's** "Bump, Bump, Bump" after only one week at the top. It is Lopez's fourth No. 1 on the chart and LL Cool J's first in his long career (see Chart Beat, page 68). "Have" earns Greatest Gainer/Airplay honors with an improvement of 18.9 million listener impressions. That is the largest gain for a song rising to No. 1 since **Usher's** "U Got It Bad" gained 20.4 million listener impressions in the Jan. 19, 2002, issue as it reclaimed the No. 1 spot five weeks after losing it to **Nickelback's** "How You Remind Me." You have to go back to the April 14, 2001, issue to find a larger audience gain for a first-week No. 1 song. In that issue, **Destiny's Child's** "Survivor" improved by 19.7 million listener impressions. The all-time record since Nielsen Broadcast Data Systems (BDS) data became part of the chart equation in 1991 belongs to **Celine Dion's** "My Heart Will Go On," which gained 22.4 million listeners when it reached No. 1 in the Jan. 31, 1998, issue.



LOPEZ

If B2K's "Bump" fails to return to No. 1, it will be the first one-week-and-out No. 1 in almost two years. "Angel" by **Shaggy** Featuring **Rayvon** made a quick appearance at the top of the page in the March 31, 2001, issue.

**EXTENUATING CIRCUMSTANCES:** A new round of allegations is not enough to deter **R. Kelly** on the charts. "Ignition" continues to reign on the R&B/Hip-Hop Singles Sales chart for a 15th week, extending a record for that chart that he set in the previous issue. In doing so, Kelly bests his own mark of 13 weeks at No. 1 for "Bump N' Grind" in 1994 that was later equaled by **Deborah Cox's** "Nobody's Supposed to Be Here" in 1998.

"Ignition" also earns Greatest Gainer/Sales honors on The *Billboard* Hot 100 with a unit gain of 22%, while the title's overall audience jumps by 13%, indicating that radio and consumers appear to be unfazed by Kelly's legal troubles. The title jumps 17-13 on the Hot 100 while holding at No. 2, behind **Kid Rock's** "Picture" on Hot 100 Singles Sales.

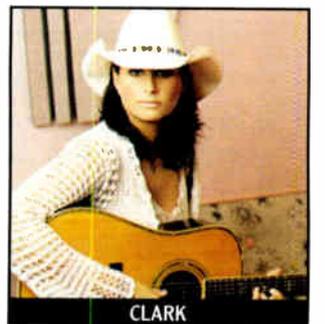
On Hot R&B/Hip-Hop Singles & Tracks, "Ignition" is pushed down a peg to No. 3 by **50 Cent's** "In Da Club," which earns Great-

est Gainer/Airplay honors, thanks to a 20% audience gain that moves it 4-2. **Aaliyah's** "Miss You" also posts a modest gain at No. 1, making next issue's chart champ a tough one to call; the top three are separated by fewer than 200 points. At the rate of its recent week-to-week increases, **50 Cent's** "Club" feels like the favorite.

**MAD RUSH:** **Terri Clark** competes in a crowded top five on Hot Country Singles & Tracks in hopes of scoring that chart's first No. 1 single by a solo female in almost a year (Singles Minded and Chart Beat, *Billboard*, Jan. 18). Up 194 detections, Clark's "I Just Wanna Be Mad" advances 5-3 but trails the No. 2 title by 377 plays and lags 1,116 spins behind the No. 1 song. Meanwhile, **Mark Willis** claims a fifth week atop the chart with "19 Somethin'," while **Blake Shelton's** "The Baby" gains 116 to hold at No. 2. This chart hasn't sported a solo female chart-topper since **Martina McBride's** "Blessed" reigned for two weeks beginning in the March 30, 2002, issue.

If Clark ultimately fails to hit the summit, the next likely female candidate is **Shania Twain**, whose "Up!" gains 37 spins and rises 17-16. Not far behind Twain is newcomer **Jennifer Hanson**, whose debut single "Beautiful Goodbye" achieves Airpower status in its 27th chart week (24-18). Hanson's road to Airpower status is the longest since **Tammy Cochran's** "I Cry" took 27 weeks to do so in the May 18, 2002, issue. The most weeks to reach Airpower in the BDS era was logged by **Gary Allan's** "Right Where I Need to Be," which crossed the threshold in its 35th chart week in the issue dated March 31, 2001.

**IN THE KNOW:** After peaking at No. 14 two weeks ago, **Norah Jones's** "Don't Know Why" rebounds 18-16 in its 27th week on the Adult Contemporary chart with a gain of 38 detections, making it four of the past five weeks that it has posted an increase. Due to this growth, "Why" is allowed to remain on the chart even though it rests in recurrent territory (below No. 15 and more than 26 weeks on the chart). "Why" will be relegated to the recurrent chart in the next week that it ranks lower than No. 15 and posts a loss in detections.



CLARK

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan			THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
							50	51	52								
				<b>NUMBER 1</b>			3 Weeks At Number 1										
1	1	1	43	<b>NORAH JONES</b> ▲ <sup>3</sup> BLUE NOTE 32089 (17.98 CD) [M]	Come Away With Me	1	50	54	48	9			<b>BABY</b> ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	24		
2	4	—	2	<b>SOUNDTRACK</b> EPIC 87018 (18.98 EQ CD)	Chicago	2	51	48	41	7			<b>WHITNEY HOUSTON</b> ▲ ARISTA 14747 (18.98)	Just Whitney...	9		
3	2	3	14	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup> ARISTA 14740 (17.98 CD)	Let Go	2	52	71	89	1			<b>VARIOUS ARTISTS</b> WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52		
4	3	4	2	<b>DIXIE CHICKS</b> ▲ <sup>4</sup> MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1	53	110	133	4			<b>PACESETTER/HEATSEEKER IMPACT</b> ▲ T.A.T.U. INTERSCOPE 064107 (12.98 CD) [M]			200 KM/H In The Wrong Lane	53
5	5	2	9	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2	54	27	—	2			<b>TERRI CLARK</b> MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	27		
6	6	5	13	<b>SOUNDTRACK</b> ▲ <sup>3</sup> SHADY 453508*/INTERSCOPE (12.98/18.98)	8 Mile	1	55	56	49	3			<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/MOLLYWOOD (12.98/18.98)	Melt	5		
7	15	24	2	<b>KID ROCK</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7	56	57	55	2			<b>JAHEIM</b> ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8		
8	7	8	11	<b>MISSY ELLIOTT</b> ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3	57	50	45	7			<b>SOUNDTRACK</b> WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (11.98 CD)	The Lord Of The Rings: The Two Towers	43		
9	8	9	7	<b>AALIYAH</b> ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3	58	47	36	9			<b>PAUL MCCARTNEY</b> ▲ <sup>2</sup> MPL 42318/CAPITOL (15.98/19.98)	Back In The U.S. Live 2002	8		
10	10	11	10	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 063487*/DJMG (12.98/18.98)	The Last Temptation	4	59	51	51	9			<b>THE ROOTS</b> MCA 112996* (18.98 CD)	Phrenology	28		
11	12	25	17	<b>GOOD CHARLOTTE</b> ▲ DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	60	53	43				<b>NIRVANA</b> ▲ DGC/GEFFEN 453507/INTERSCOPE (18.98 CD)	Nirvana	3		
12	13	7	10	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (11.98 CD)	Up!	1	61	52	52	4			<b>FOO FIGHTERS</b> ● ROSWELL/RCA 88008/RMG (18.98 CD)	One By One	3		
13	9	10	13	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 68037*/RMG (12.98/18.98)	Stripped	2	62	67	117	7			<b>THE DONNAS</b> ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	62		
14	14	15	21	<b>NELLY</b> ▲ <sup>5</sup> FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	63	58	54	2			<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2		
15	11	6	12	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup> JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	64	59	56	9			<b>SUM 41</b> ISLAND 063491/DJMG (18.98 CD)	Does This Look Infected?	32		
16	16	14	14	<b>EMINEM</b> ▲ <sup>7</sup> WEB/AFTERMATH 453290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	65	61	53	9			<b>BUSTA RHYMES</b> ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43		
17	23	22	5	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARIE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	15	66	70	82	13			<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15		
18	17	17	17	<b>THE ROLLING STONES</b> ▲ <sup>3</sup> ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2	67	64	58	19			<b>DISTURBED</b> ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1		
19	22	19	14	<b>ROD STEWART</b> ▲ J 20039*/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	68	62	57	9			<b>DRU HILL</b> DEF SOUL 063377*/DJMG (12.98/18.98)	Dru World Order	21		
20	18	13	7	<b>NAS</b> ▲ JILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12	69	68	63	11			<b>SALIVA</b> ISLAND 063153/DJMG (18.98 CD)	Back Into Your System	19		
21	20	18	9	<b>2PAC</b> AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5	70	85	97	44			<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1		
22	19	16	10	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 063720/UME (12.98/18.98)	Now 11	2	71	66	70	43			<b>ASHANTI</b> ▲ <sup>3</sup> MURDER INC./A&M 588830*/DJMG (12.98/18.98)	Ashanti	1		
23	21	20	5	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	72	71	71	1			<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMOPHONE 214 (18.98 CD)	Romantic Melodies	72		
24	26	21	14	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737 (12.98/18.98)	Shaman	1	73	60	109	41			<b>SHERYL CROW</b> ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2		
25	29	23	22	<b>COLDPLAY</b> ● CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	74	74	74	1			<b>YANNI</b> WINDHAM HILL 18106/BMG HERITAGE (19.98 CD)	Ultimate Yanni	74		
26	30	29	11	<b>3 DOORS DOWN</b> ● REPUBLIC/UNIVERSAL 064398/UMRG (12.98/19.98)	Away From The Sun	8	75	74	84	71			<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5		
27	28	34	7	<b>B2K</b> ● T U G 88995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10	76	55	—	1			<b>BEE GEES</b> ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits--The Record	49		
28	24	27	9	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	77	63	96				<b>THE USED</b> REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	63		
29	25	12	6	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	73	73	61	1			<b>ANDREA BOCELLI</b> PHILIPS 47888/MINIVERSAL CLASSICS GROUP (18.98 CD)	Sentimento	12		
30	32	35	11	<b>ELTON JOHN</b> ▲ ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12	79	80	80	15			<b>LL COOL J</b> DEF JAM 063219*/DJMG (12.98/18.98)	10	2		
31	31	26	6	<b>PINK</b> ▲ <sup>4</sup> ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	80	75	88				<b>CREED</b> ▲ <sup>6</sup> WIND-UP 13075 (11.98/18.98)	Weathered	1		
32	33	28	11	<b>JAY-Z</b> ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)	The Black Album: The Gift And The Curse	1	81	92	106	24			<b>SOUNDTRACK</b> ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	61		
33	35	40	6	<b>TYRESE</b> J 20041/RMG (12.98/18.98)	I Wanna Go There	33	82	77	67	7			<b>COMMON</b> MCA 113114* (18.98 CD)	Electric Circus	47		
34	37	31	10	<b>MARIAH CAREY</b> ▲ MONARCH/ISLAND 063467*/DJMG (12.98/18.98)	Charmbracelet	3	83	89	95	7			<b>NIVEA</b> JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	83		
35	36	33	13	<b>AUDIOSLAVE</b> ● INTERSCOPE/EPIC 86968* (18.98 CD)	Audioslave	7	84	107	121	6			<b>VIVIAN GREEN</b> COLUMBIA 86357*/CRG (17.98 EQ/18.98)	Love Story	84		
36	34	32	15	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1	85	83	85	15			<b>FLEETWOOD MAC</b> ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12		
37	45	50	2	<b>QUEENS OF THE STONE AGE</b> INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17	86	79	74	29			<b>VANESSA CARLTON</b> ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5		
38	38	46	4	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	87	78	65	1			<b>JACK JOHNSON</b> ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34		
39	103	—	2	<b>GREATEST GAINER</b>			39	88	69	60	6		<b>LIL' ROMEO</b> NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	33		
40	42	44	7	<b>VARIOUS ARTISTS</b> TIME LIFE 18774 (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	39	76	62	9			<b>BARBRA STREISAND</b> ● COLUMBIA 86126/CRG (12.98 EQ/18.98)	Duets	38		
41	44	59	8	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	90	84	90	28			<b>SOUNDTRACK</b> ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11		
42	41	30	9	<b>SIMPLE PLAN</b> LAVA 83534/AG (7.98/11.98) [M]	No Pads, No Helmets...Just Balls	41	91	91	71	1			<b>SEAN PAUL</b> 2 HARD/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	26		
43	41	30	9	<b>SNOOP DOGG</b> ● DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12	92	88	72	76			<b>MICHELLE BRANCH</b> ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28		
44	72	91	1	<b>50 CENT</b> FULL CLIP 2003* (18.98 CD) [M]	Guess Who's Back?	43	93	82	64	2			<b>TONY BENNETT &amp; K.D. LANG</b> RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)	A Wonderful World	41		
45	49	42	16	<b>CHEVELLE</b> ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14	94	81	75	5			<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1		
46	39	38	10	<b>MATCHBOX TWENTY</b> ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	95	90	78	13			<b>TORI AMOS</b> ● EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7		
47	46	47	7	<b>PUDDLE OF MUDD</b> ▲ <sup>2</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	96	105	103	23			<b>KIDZ BOP KIDS</b> ● RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37		
48	43	37	9	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)	Steal This Album!	15	97	95	76	12			<b>DAVID GRAY</b> ATQ/RCA 68154/RMG (18.98 CD)	A New Day At Midnight	17		
49	40	39	1	<b>VARIOUS ARTISTS</b> DEF JAM 063546*/DJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	35	98	97	86	59			<b>NO DOUBT</b> ▲ <sup>2</sup> INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9		
49	NEW	—	1	<b>HOT SHOT DEBUT</b>			49	99	86	73	10		<b>TONI BRAXTON</b> ● ARISTA 14739 (12.98/18.98)	More Than A Woman	13		
49	NEW	—	1	<b>SOLANGE</b> MUSIC WORLD/COLUMBIA 86354/CRG (19.98 EQ CD)	Solo Star	49											

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	94	81	17	<b>SOUNDTRACK</b> ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9	151	180	183	17	<b>DIAMOND RIO</b> ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
101	87	87	17	<b>DIANA KRALL</b> ● VERVE 065109/VG (12.98/18.98)	Live In Paris	18	152	129	120	8	<b>NEXT</b> J 20016/RMG (11.98/18.98)	The Next Episode	120
102	117	100	24	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 68117/RMG (11.98/18.98)	Busted Stuff	1	153	143	147	2	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83556/AG (12.98/18.98)	Thug Holiday	6
103	101	92	10	<b>MUDVAYNE</b> EPIC 85487 (18.98 EQ CD)	The End Of All Things To Come	17	154	146	184	3	<b>SOUNDTRACK</b> HOLLYWOOD 162869 (18.98 CD)	Deliver Us From Eva	146
104	100	69	11	<b>TLC</b> ▲ ARISTA 14780 (12.98/18.98)	3D	6	155	141	143	69	<b>JIMMY EAT WORLD</b> ▲ DREAMWORKS 450334/INTERSCOPE (17.98 CD)	Jimmy Eat World	31
105	123	123	12	<b>JOE NICHOLS</b> UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	105	156	145	145	30	<b>AEROSMITH</b> ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4
106	106	99	13	<b>VARIOUS ARTISTS</b> ● EPIC (NASHVILLE)/WEA/UNIVERSAL/RLG 86920/SONY (NASHVILLE) (12.98 EQ/17.98)	Totally Country Vol. 2	23	157	166	170	11	<b>MARK WILLIS</b> MERCURY 170313/UMRG (11.98/18.98)	Greatest Hits	140
107	111	128	7	<b>SMILEZ &amp; SOUTHSTAR</b> ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	107	158	168	178	71	<b>MICHAEL W. SMITH</b> ▲ REUNION 10074/ZOMBA (11.98/17.98)	Worship	20
108	109	102	17	<b>VARIOUS ARTISTS</b> EMI CMG/PROVIDENT/WDRD 39776/SPARROW (21.98 CD)	WOW Hits 2003	34	159	160	152	3	<b>SOUNDTRACK</b> FOX/JIVE 41810/ZOMBA (12.98/18.98)	Drumline	133
109	108	101	14	<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610515 (19.98 CD)	Live	36	160	RE-ENTRY	5	<b>FAT JOE</b> TERROR SQUAD/ATLANTIC 83600/AG (12.98/18.98)	Loyalty	31	
110	98	77	8	<b>JOSH GROBAN</b> 143/REPRISE 48413/WARNER BROS. (27.98 CD)	Josh Groban In Concert	34	161	149	164	7	<b>K-CI &amp; JOJO</b> MCA 113069* (18.98 CD)	Emotional	61
111	96	66	7	<b>504 BOYZ</b> NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	49	162	161	195	18	<b>GEORGE STRAIT</b> MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
112	162	158	38	<b>SOUNDTRACK</b> ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	163	148	130	9	<b>TALIB KWELI</b> RAWKUS 113048/UMCA (18.98 CD)	Quality	21
113	99	93	18	<b>INDIA ARIE</b> ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6	164	156	168	48	<b>NAPPY ROOTS</b> ▲ ATLANTIC 83524/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
114	114	107	14	<b>MICHAEL W. SMITH</b> ● REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14	165	169	151	9	<b>CHARLOTTE CHURCH</b> COLUMBIA 86890/CRG (18.98 EQ CD)	Prelude: The Best Of Charlotte Church	76
115	93	83	7	<b>VARIOUS ARTISTS</b> DREAMWORKS 450326/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.D. Stories	50	166	159	144	33	<b>KORN</b> ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2
116	121	111	77	<b>SYSTEM OF A DOWN</b> ▲ <sup>3</sup> AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	167	189	—	40	<b>KIRK FRANKLIN</b> ● GSPD/ENTRICK 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
117	115	94	11	<b>U2</b> ISLAND 063361/IDJMG/INTERSCOPE (12.98/18.98)	The Best Of 1990-2000	34	168	153	137	10	<b>LOUIE DEVITO</b> DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5	68
118	102	122	32	<b>NEW FOUND GLORY</b> ● DRIVE THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	169	174	187	3	<b>LOS BUKIS</b> FONDVISA 060691/UG (14.98 CD) [M]	30 Invidables	169
119	124	119	17	<b>VARIOUS ARTISTS</b> ● INTEGRITY 86846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	170	171	115	3	<b>THE EXIES</b> MELISMA 13309/VIRGIN (9.98 CD) [M]	Inertia	115
120	112	108	31	<b>CLIPSE</b> ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	171	154	141	10	<b>CRAIG DAVID</b> ● WILDSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	32
121	127	110	16	<b>KEITH URBAN</b> ● CAPITOL (NASHVILLE) 32536 (10.98/18.98)	Golden Road	11	172	181	192	11	<b>SHAKIRA</b> ▲ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	80
122	133	127	19	<b>SEETHER</b> WIND-UP 13068 (9.98 CD)	Disclaimer	92	173	155	131	11	<b>PEARL JAM</b> ● EPIC 86625* (18.98 CD)	Riot Act	5
123	126	125	14	<b>HEATHER HEADLEY</b> RCA 69376/RMG (9.98/13.98)	This Is Who I Am	38	174	RE-ENTRY	8	<b>JOHNNY CASH</b> AMERICAN/LDST HIGHWAY 063339*/UME (18.98 CD)	American IV: The Man Comes Around	70	
124	119	113	7	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	9	175	191	189	13	<b>STEVIE WONDER</b> MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
125	113	93	14	<b>KELLY ROWLAND</b> MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	12	176	175	173	10	<b>LED ZEPPELIN</b> ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
126	134	146	6	<b>SYLEENA JOHNSON</b> JIVE 38076/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	126	177	188	169	7	<b>NICHOLE NORDEMAN</b> SPARROW 51934 (16.98 CD) [M]	Woven & Spun	136
127	65	—	2	<b>BENZINO</b> SURRENDER/ELEKTRA 62827/EEG (18.98 CD)	Redemption	65	178	170	155	27	<b>VARIOUS ARTISTS</b> ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	Now 10	2
128	122	105	12	<b>DAVE MATTHEWS BAND</b> ● BAMA RAGS/RCA 68124/RMG (21.98 CD)	Live At Folsom Field Boulder Colorado	9	179	187	180	8	<b>DAVID BOWIE</b> EMI 41929/VIRGIN (18.98 CD)	Best Of Bowie	70
129	116	79	4	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	180	172	163	40	<b>BARRY MANILOW</b> ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3
130	132	124	4	<b>EVE</b> ● RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	6	181	179	190	—	<b>MERCYME</b> IND/M20 COMMUNICATIONS/WDRD 86218/WARNER BROS. (17.98 CD)	Spoken For	41
131	135	157	16	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14	182	165	186	64	<b>ENRIQUE IGLESIAS</b> ▲ <sup>3</sup> INTERSCOPE 493148 (12.98/18.98)	Escape	2
132	130	116	7	<b>STONE SOUR</b> ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46	183	185	—	3	<b>TRANSPLANTS</b> HELLCAT 80448*/EPITAPH (16.98 CD)	Transplants	96
133	125	159	7	<b>SUSAN TEDESCHI</b> TONE CDL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me	91	184	163	134	12	<b>U2</b> ISLAND 634380/IDJMG/INTERSCOPE (24.98 CD)	The Best Of 1990-2000 & B-Sides	3
134	NEW	—	1	<b>UNWRITTEN LAW</b> LAVA 83632 (12.98 CD)	Music In High Places	134	185	150	138	7	<b>GZA/GENIUS</b> MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	75
135	128	104	18	<b>BECK</b> DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8	186	NEW	1	<b>TRAPT</b> WARNER BROS. 48296 (12.98 CD) [M]	Trapt	186	
136	139	156	4	<b>GARY ALLAN</b> ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	39	187	173	160	5	<b>THE FLAMING LIPS</b> WARNER BROS. 48141* (13.98 CD)	Yoshimi Battles The Pink Robots	50
137	138	132	24	<b>SOUNDTRACK</b> ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29	188	193	197	11	<b>FLOETRY</b> DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
138	118	114	8	<b>SOUNDTRACK</b> RDC A FELLA DEF JAM 063201*/IDJMG (12.98/18.98)	Paid In Full	53	189	164	126	6	<b>DASHBOARD CONFESSIONAL</b> VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V 2.0	111
139	151	191	10	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 30618 (10.98/17.98)	Chrome	59	190	190	—	35	<b>LUDACRIS</b> ▲ <sup>3</sup> DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	3
140	120	68	3	<b>AARON LINES</b> RCA (NASHVILLE) 67057/RLG (11.98/17.98)	Living Out Loud	68	191	182	161	13	<b>SHAGGY</b> ● BIG YARD 113070*/MCA (18.98 CD)	Lucky Day	24
141	152	162	20	<b>SOUNDTRACK</b> A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40	192	195	167	4	<b>SOUNDTRACK</b> NICK/JIVE 48503/ZOMBA (12.98/18.98)	The Wild Thornberrys Movie	167
142	104	149	10	<b>BON JOVI</b> ● ISLAND 063055/IDJMG (12.98/18.98)	Bounce	2	193	RE-ENTRY	70	<b>P.O.D.</b> ▲ <sup>3</sup> ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6	
143	137	112	15	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)	Welcome	17	194	RE-ENTRY	4	<b>CHICAGO</b> ▲ RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38	
144	142	142	26	<b>AMERIE</b> RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9	195	RE-ENTRY	4	<b>TRUSTCOMPANY</b> ● GEFFEN 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11	
145	131	150	4	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2	196	RE-ENTRY	5	<b>MERCYME</b> ● IND/WDRD 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	
146	140	135	22	<b>LIL' FLIP</b> ▲ SUCKAFREEL/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12	197	RE-ENTRY	9	<b>SOUNDTRACK</b> ▲ <sup>2</sup> INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	
147	167	176	8	<b>FIELD MOB</b> MCA 113651* (18.98 CD)	From The Roota To Tha Toota	33	198	157	140	9	<b>BOB DYLAN</b> LEGACY/COLUMBIA 87040*/CRG (25.98 EQ CD)	The Bootleg Series Volume 5: Bob Dylan Live 1975 The Rolling Thunder Revue	56
148	147	136	41	<b>KYLIE MINOGUE</b> ▲ CAPITOL 37670 (6.98/18.98)	Fever	3	199	NEW	1	<b>OPERA BABES</b> SONY CLASSICAL 87803 (13.98 EQ CD) [M]	Beyond Imagination	199	
149	144	129	11	<b>PHIL COLLINS</b> ATLANTIC 83553/AG (12.98/18.98)	Testify	30	200	RE-ENTRY	2	<b>BREAKING BENJAMIN</b> HOLLYWOOD 162356 (12.98 CD) [M]	Saturate	136	
150	136	118	2	<b>LINKIN PARK</b> ▲ WARNER BROS. 48126* (18.98 CD)	[Reanimation]	2							

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

FEBRUARY 8 2003 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	<b>TONY BENNETT &amp; K.D. LANG</b>	NUMBER 1	A Wonderful World
2	2	17	<b>DIANA KRALL</b>	VERVE 065109/VG	Live In Paris
3	4	72	<b>DIANA KRALL</b>	VERVE 549846/VG	The Look Of Love
4	3	18	<b>NATALIE COLE</b>	VERVE 589774/VG	Ask A Woman Who Knows
5	5	5	<b>MARK O'CONNOR'S HOT SWING TRIO</b>	ODYSEY 878800/CRG	In Full Swing
6	6	13	<b>JOHN COLTRANE</b>	IMPULSE/VERVE 589945/VG	A Love Supreme (Deluxe Edition)
7	7	13	<b>PATTI AUSTIN</b>	PLAYBOY JAZZ 7503/CONCORD	For Ella
8	9	19	<b>JANE MONHEIT</b>	N.C. 0087/ACTA WORLDWIDE [M]	In The Sun
9	8	68	<b>STEVE TYRELL</b>	COLUMBIA 66666/CRG [M]	Standard Time
10	18	3	<b>JACKY TERRASSON</b>	BLUE NOTE 470668	Smile
11	11	10	<b>ROSEMARY CLOONEY</b>	CONCORD 2166	The Last Concert
12	17	2	<b>PONCHO SANCHEZ</b>	CONCORDE PICANTE 2153/CONCORD	Ultimate Latin Dance Party!
13	13	24	<b>KARRIN ALLYSON</b>	CONCORD JAZZ 7218/CONCORD	In Blue
14	15	44	<b>CASSANDRA WILSON</b>	BLUE NOTE 470677 [M]	Belly Of The Sun
15	19	34	<b>VARIOUS ARTISTS</b>	VERVE 065109/VG	Verve/Unmixed
16	16	17	<b>PATRICIA BARBER</b>	BLUE NOTE 470675	Verse
17	16	17	<b>DAVE HOLLAND BIG BAND</b>	ECM 014002	What Goes Around
18	14	18	<b>KEELY SMITH</b>	CONCORD 2158	Keely Swings Basie-Style With Strings
19	10	17	<b>WAYNE SHORTER</b>	VERVE 065109/VG	Footprints Live!
20	22	11	<b>HARRY CONNICK, JR.</b>	COLUMBIA 66711/CRG [M]	Songs I Heard
21	21	8	<b>TIERNEY SUTTON</b>	TELARC 82549	Something Cool
22	20	4	<b>BILLIE HOLIDAY</b>	HIP-O 589395/UMG	Best Of Billie Holiday - The Millennium Collection
23	18	17	<b>STAN GETZ</b>	VERVE 589361/VG	Getz For Lovers
24	14	17	<b>RAY BROWN, MONTY ALEXANDER, RUSSELL MALONE</b>	TELARC 82582	Ray Brown, Monty Alexander, Russell Malone
25	14	17	<b>BRAD MEHLDAU</b>	CONCORD 2158	Largo

FEBRUARY 8 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	48	<b>NORAH JONES</b>	NUMBER 1	Come Away With Me
2	2	19	<b>KENNY G</b>	ARISTA 8978	Paradise
3	3	7	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 2	Hidden Beach Recordings Presents: Unwrapped Vol. 2
4	4	18	<b>BWB</b>	WARNER BROS. 48011 [M]	Groovin'
5	5	17	<b>FOURPLAY</b>	BLUEBIRD 61918/RCA VICTOR	Heartfelt
6	6	11	<b>AL JARREAU</b>	GRP 589772/VG	All I Got
7	8	18	<b>KIM WATERS</b>	SHANACHIE 5997 [M]	Someone To Love You
8	7	20	<b>NORMAN BROWN</b>	WINDHAM HILL 11647/RCA VICTOR [M]	Just Chillin'
9	9	64	<b>BONEY JAMES</b>	WINDHAM HILL 11649/RCA VICTOR [M]	Ride
10	12	13	<b>KEIKO MATSUI</b>	NARADA 131 [M]	The Ring
11	14	39	<b>VARIOUS ARTISTS</b>	VERVE 589606/VG	Verve//Remixed
12	10	44	<b>TOWER OF POWER</b>	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
13	20	15	<b>PIECES OF A DREAM</b>	HEARST 5971	Love's Silhouette
14	13	3	<b>BOBBY LYLE</b>	LIGHTYEAR 4062	Joyful
15	17	24	<b>WILL DOWNING</b>	GRP 589610/VG	{Sensual Journey}
16	16	44	<b>HERB ALPERT</b>	A&M 490886/INTERSCOPE	Definitive Hits
17	11	21	<b>MASQUE</b>	MEEK 34018	Infinite Love 811
18	19	14	<b>VARIOUS ARTISTS</b>	REWEAVE/VERVE 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby
19	18	37	<b>PETER WHITE</b>	COLUMBIA 66712/CRG [M]	Glow
20	22	32	<b>VARIOUS ARTISTS</b>	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1	Hidden Beach Recordings Presents: Unwrapped Vol. 1
21	15	24	<b>MAYS</b>	N. CODED 4233/WARLOCK	Out Of The Blue
22	24	11	<b>KIRK WHALUM</b>	SQUINT CURB/WORO 86233/WARNER BROS.	The Gospel According to Jazz - Chapter II
23	18	17	<b>BOB JAMES</b>	WARNER BROS. 48270	Morning, Noon, & Night
24	NEW	1	<b>WALTER BEASLEY</b>	SHANACHIE 5997	Midnight Love - The Ultimate Collection
25	23	32	<b>JOE SAMPLE</b>	PRAVERVE 065109/VG	The Pecan Tree

FEBRUARY 8 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	12	<b>ANDREA BOCELLI</b>	NUMBER 1	Sentimento
2	2	17	<b>JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)</b>	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	20	<b>GLENN GOULD</b>	SONY CLASSICAL 87703	State Of Wonder
4	4	22	<b>RENEE FLEMING</b>	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
5	5	17	<b>SALVITORE LICITRA</b>	SONY CLASSICAL 89923	The Debut
6	5	21	<b>YO-YO MA</b>	SONY CLASSICAL 88867	Classic Yo-Yo
7	6	17	<b>CARRERAS-DOMINGO-PAVAROTTI</b>	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
8	12	3	<b>VARIOUS ARTISTS</b>	VIRGIN CLASSICS 01177/ANGEL	Piano Dreams-Music To Inspire
9	9	9	<b>VARIOUS ARTISTS</b>	DECCA 472589/UNIVERSAL CLASSICS GROUP	No. 1 Piano Album
10	7	17	<b>TOLGA KASHIF</b>	EMI CLASSICS 57396/ANGEL	Queen Symphony
11	11	10	<b>CHANTICLEER</b>	TELDEC 48556/AG	Our American Journey
12	15	17	<b>MURRAY PERAHIA</b>	SONY CLASSICAL 81805	Chopin: Etudes Op. 10/25
13	8	17	<b>VANESSA-MAE</b>	ANGEL 57329	The Best Of Vanessa-Mae
14	13	3	<b>JOHN RUTTER</b>	DECCA 472622/UNIVERSAL CLASSICS GROUP	The John Rutter Collection
15	10	17	<b>CECILIA BARTOLI</b>	DECCA 473380/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli

FEBRUARY 8 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	8	<b>JOSH GROBAN</b>	NUMBER 1	Josh Groban
2	2	17	<b>JOSH GROBAN</b>	I43/REPRISE 48154/WARNER BROS. [M]	Josh Groban In Concert
3	3	9	<b>CHARLOTTE CHURCH</b>	COLUMBIA 66990/CRG	Prelude: The Best Of Charlotte Church
4	4	7	<b>OPERA BABES</b>	SONY CLASSICAL 87803 [M]	Beyond Imagination
5	6	11	<b>RUSSELL WATSON</b>	DECCA 473180/UNIVERSAL CLASSICS GROUP	Encore
6	5	18	<b>BOND</b>	MBI/DECCA 470609/UNIVERSAL CLASSICS GROUP [M]	Shine
7	7	11	<b>MARIO FRANGOULIS</b>	SONY CLASSICAL 89835 [M]	Sometimes I Dream
8	8	17	<b>ANDREA BOCELLI</b>	PHILIPS 598341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
9	9	12	<b>SARAH BRIGHTMAN</b>	NEW LINE STUDIO 33257/ANGEL	Classics
10	12	19	<b>ASELIN DEBISON</b>	SONY CLASSICAL 87707	Sweet Is The Melody
11	10	17	<b>CHARLOTTE CHURCH</b>	COLUMBIA 69710/CRG	Enchantment
12	14	41	<b>YO-YO MA &amp; THE SILK ROAD ENSEMBLE</b>	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
13	13	17	<b>RUSSELL WATSON</b>	DECCA 473180/UNIVERSAL CLASSICS GROUP [M]	The Voice
14	15	17	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b>	SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
15	15	17	<b>BOND</b>	MBI/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born

FEBRUARY 8 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	1	<b>MANNHEIM STEAMROLLER</b>	NUMBER 1	Romantic Melodies
2	NEW	1	<b>YANNI</b>	WINDHAM HILL 18105/BMG HERITAGE	Ultimate Yanni
3	1	17	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 12082	Pure Moods IV
4	2	27	<b>JIM BRICKMAN</b>	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
5	3	18	<b>GEORGE WINSTON</b>	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
6	4	3	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 11676/RCA VICTOR	Windham Hill Chill
7	5	11	<b>ENYA</b>	REPRISE 49211/WARNER BROS.	Only Time-The Collection
8	7	17	<b>2002</b>	REAL MUSIC 8812	Sacred Well
9	6	70	<b>JIM BRICKMAN</b>	WINDHAM HILL 11588/RCA VICTOR	Simple Things
10	8	43	<b>SECRET GARDEN</b>	DECCA 548676	Once In A Red Moon
11	9	34	<b>JOHN TESH</b>	GARDEN CITY 34533	The Power Of Love
12	NEW	1	<b>VARIOUS ARTISTS</b>	WINDHAM HILL 18105/RCA VICTOR	Peace Of Mind
13	14	3	<b>KARUNESH</b>	REAL MUSIC 4151	Nirvana Cafe
14	11	23	<b>ROLAND HANNEMAN</b>	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
15	NEW	1	<b>SUZANNE CIANI</b>	SEVENTH WAVE 7008	Meditations For Dreams Relaxation

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

FEBRUARY 8 2003 **Billboard** TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
3	FOR EVENING PASSIONS	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
5	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
7	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
9	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
10	BEST OF CLASSICAL MASTERPIECES	VARIOUS ARTISTS
11	FOR YOUR SOUL	VARIOUS ARTISTS
12	25 PIANO FAVORITES	VARIOUS ARTISTS
13	FOR WHEN YOU'RE ALONE	VARIOUS ARTISTS
14	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
15	25 ROMANTIC FAVORITES	VARIOUS ARTISTS

FEBRUARY 8 2003 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	ART OF SEGOVIA	ANDRES SEGOVIA
3	OPERA ALBUM	EMI CLASSICS/ANGEL
4	PACHELBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
5	50 GREATEST CLASSICS	VARIOUS ARTISTS
6	ROMANTIC ADAGIOS	DECCA/UNIVERSAL CLASSICS GROUP
7	THE #1 OPERA ALBUM	VARIOUS ARTISTS
8	LA BOHEM: THE DREAMCAST	VARIOUS ARTISTS
9	CORLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC/DEBISTERN/SONY CLASSICAL
10	THE ESSENTIAL GEORGE GERSHWIN	GEORGE GERSHWIN LEGACY/SONY CLASSICAL
11	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
12	ESSENTIAL BAROQUE	DECCA/UNIVERSAL CLASSICS GROUP
13	BABY VIVALDI	VARIOUS ARTISTS
14	MOZART FOR YOUR MIND	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.

FEBRUARY 8 2003 **Billboard** TOP KID AUDIO

1	VARIOUS ARTISTS	DISNEYMANIA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY
2	KIDZ BOP KIDS	RAZOR & TIE 89055
3	KIDZ BOP KIDS	RAZOR & TIE 89042
4	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 5
5	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
6	THE WIGGLES	LYRICK STUDIOS 9204
7	VARIOUS ARTISTS	ULO & STITCH ISLAND FAVORITES
8	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
9	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 44570
10	BUCK HOWDY	SKIDOO!E!
11	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
12	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
13	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
14	JIM BRICKMAN	LOVE SONGS & LULLABIES
15	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
16	VARIOUS ARTISTS	PRINCESS FAVORITES
17	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
18	VARIOUS ARTISTS	RADIO DISNEY'S POP DREAMERS
19	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
20	VARIOUS ARTISTS	PLAYHOUSE DISNEY
21	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
22	VARIOUS ARTISTS	DANCE & SING!-THE BEST OF NICK JR.
23	FRED MOLLIN	PRINCESS LULLABY ALBUM
24	FRED MOLLIN	DISNEY'S LULLABY ALBUM
25	VARIOUS ARTISTS	DISNEY'S SUPERSTAR HITS

Children's recordings (original motion picture soundtracks) excluded

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). 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). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 8 2003  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan						
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL						
<b>NUMBER 1</b> 1 Week At Number 1 <b>1</b> 3 3 10 <b>SOUNDTRACK</b> <b>O Brother, Where Art Thou?</b> <small>LOST HIGHWAY/MERCURY 17069/10JMG (12.98/19.98)</small>						
2	4	18	72	10	<b>GOOD CHARLOTTE</b>	<b>Good Charlotte</b>
3	2	1	118	11	<b>THE BEATLES</b>	<b>1</b>
4	5	2	437	12	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b>	<b>Greatest Hits</b>
5	1	—	64	13	<b>BEE GEES</b>	<b>One Night Only</b>
6	6	4	261	14	<b>DIXIE CHICKS</b>	<b>Wide Open Spaces</b>
7	7	6	178	15	<b>DIXIE CHICKS</b>	<b>Fly</b>
8	9	8	84	16	<b>COLDPLAY</b>	<b>Parachutes</b>
9	8	7	108	17	<b>EMINEM</b>	<b>The Marshall Mathers LP</b>
<b>GREATEST GAINER</b> <b>10</b> 13 13 97 <b>RASCAL FLATTS</b> <b>Rascal Flatts</b> <small>LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]</small>						
11	10	10	118	18	<b>LINKIN PARK</b>	<b>(Hybrid Theory)</b>
12	11	9	114	19	<b>TIM MCGRAW</b>	<b>Greatest Hits</b>
13	16	19	142	20	<b>DISTURBED</b>	<b>The Sickness</b>
14	18	16	772	21	<b>SHANIA TWAIN</b>	<b>Come On Over</b>
15	12	22	122	22	<b>KENNY CHESNEY</b>	<b>Greatest Hits</b>
16	19	14	433	23	<b>AC/DC</b>	<b>Back In Black</b>
17	15	15	206	24	<b>KID ROCK</b>	<b>Devil Without A Cause</b>
18	17	20	433	25	<b>JAMES TAYLOR</b>	<b>Greatest Hits</b>
19	14	11	127	26	<b>SOUNDTRACK</b>	<b>Coyote Ugly</b>
20	26	24	167	27	<b>BOB MARLEY AND THE WAILERS</b>	<b>Legend</b>
21	21	21	83	28	<b>VARIOUS ARTISTS</b>	<b>Songs 4 Worship - Shout To The Lord</b>
22	20	17	174	29	<b>PHIL COLLINS</b>	<b>...Hits</b>
23	22	25	174	30	<b>CREED</b>	<b>Human Clay</b>
24	25	5	1343	31	<b>PINK FLOYD</b>	<b>Dark Side Of The Moon</b>
25	27	29	591	32	<b>METALLICA</b>	<b>Metallica</b>
26	23	23	144	33	<b>EMINEM</b>	<b>The Slim Shady LP</b>
27	31	36	144	34	<b>CELINE DION</b>	<b>All The Way...A Decade Of Song</b>
28	33	12	158	35	<b>AL GREEN</b>	<b>Greatest Hits</b>
29	29	28	147	36	<b>ENYA</b>	<b>Paint The Sky With Stars - The Best Of Enya</b>
<b>HOT SHOT DEBUT</b> <b>30</b> NEW 54 <b>MARVIN GAYE</b> <b>What's Going On</b> <small>MOTOWN 06402/UMRG (12.98 CD)</small>						
31	38	40	24	37	<b>ORIGINAL BROADWAY CAST RECORDING</b>	<b>Mamma Mia!</b>
32	35	37	310	38	<b>DEF LEPPARD</b>	<b>Vault - Greatest Hits 1980-1995</b>
33	34	32	112	39	<b>ENYA</b>	<b>A Day Without Rain</b>
34	39	—	175	40	<b>BON JOVI</b>	<b>Slippery When Wet</b>
35	NEW	81	81	41	<b>JENNIFER LOPEZ</b>	<b>J.Lo</b>
36	30	43	174	42	<b>ABBA</b>	<b>Gold - Greatest Hits</b>
37	28	30	87	43	<b>HANK WILLIAMS JR.</b>	<b>Greatest Hits, Vol. 1</b>
38	NEW	21	21	44	<b>JOHNNY CASH</b>	<b>16 Biggest Hits</b>
39	47	—	138	45	<b>BON JOVI</b>	<b>Cross Road</b>
40	42	—	304	46	<b>CAROLE KING</b>	<b>Tapestry</b>
41	NEW	12	12	47	<b>FRANK SINATRA</b>	<b>Classic Sinatra: His Great Performances 1953-1960</b>
42	NEW	2	2	48	<b>THE TEMPTATIONS</b>	<b>The Best Of The Temptations: 20th Century Masters The Millennium Collection Volume 2</b>
43	NEW	16	16	49	<b>JOHN LENNON</b>	<b>Lennon Legend - The Very Best Of John Lennon</b>
44	32	27	137	50	<b>FAITH HILL</b>	<b>Breathe</b>
45	43	41	170	51	<b>AC/DC</b>	<b>Live</b>
46	50	46	164	52	<b>THE BEATLES</b>	<b>Abbey Road</b>
47	49	34	84	53	<b>POISON</b>	<b>Greatest Hits 1986-1996</b>
48	NEW	1	1	54	<b>ROY ORBISON</b>	<b>16 Biggest Hits</b>
49	41	39	161	55	<b>ZZ TOP</b>	<b>Greatest Hits</b>
50	48	48	128	56	<b>SANTANA</b>	<b>Supernatural</b>

FEBRUARY 8 2003  
**Billboard** **HEATSEEKERS**

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan						
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL						
<b>NUMBER 1</b> 2 Weeks At Number 1 <b>1</b> 3 3 22 <b>JOE NICHOLS</b> <b>Man With A Memory</b> <small>UNIVERSAL SOUTH 170285 (11.98/17.98)</small>						
2	2	5	10	23	<b>SMILEZ &amp; SOUTHSTAR</b>	<b>Crash The Party</b>
3	4	7	9	24	<b>SYLEENA JOHNSON</b>	<b>Chapter 2: The Voice</b>
4	8	10	10	25	<b>LOS BUKIS</b>	<b>30 Involvidables</b>
5	7	1	1	26	<b>THE XIEYS</b>	<b>Inertia</b>
6	10	9	14	27	<b>NICHOLE NORDEMAN</b>	<b>Woven &amp; Spun</b>
7	12	18	5	28	<b>TRAPT</b>	<b>Trapt</b>
8	6	4	4	29	<b>DASHBOARD CONFSSIONAL</b>	<b>MTV Unplugged V.2.0</b>
9	14	—	—	30	<b>OPERA BABES</b>	<b>Beyond Imagination</b>
10	11	12	22	31	<b>BREAKING BENJAMIN</b>	<b>Saturate</b>
11	13	13	14	32	<b>JUANES</b>	<b>Un Dia Normal</b>
12	9	15	15	33	<b>TAKING BACK SUNDAY</b>	<b>Tell All Your Friends</b>
13	21	21	7	34	<b>INDUSTRIA DEL AMOR</b>	<b>30 Involvidables</b>
14	19	8	8	35	<b>RA</b>	<b>From One</b>
15	5	11	22	36	<b>INTERPOL</b>	<b>Turn On The Bright Lights</b>
16	16	16	16	37	<b>KELLY OSBOURNE</b>	<b>Shut Up</b>
17	15	14	17	38	<b>SUGARCULT</b>	<b>Start Static</b>
18	17	19	19	39	<b>RICARDO ARJONA</b>	<b>Santo Pecado</b>
19	26	41	4	40	<b>THE ALL-AMERICAN REJECTS</b>	<b>The All-American Rejects</b>
20	18	20	5	41	<b>THE STREETS</b>	<b>Original Pirate Material</b>
<b>HOT SHOT DEBUT</b> <b>21</b> NEW 1 <b>GROOVE ARMADA</b> <b>Lovebox</b> <small>JIVE ELETRO 41830/ZOMBA (18.98 CD)</small>						
22	22	23	25	42	<b>EMERSON DRIVE</b>	<b>Emerson Drive</b>
23	24	25	11	43	<b>JOHN P. KEE &amp; NEW LIFE</b>	<b>Blessed By Association</b>
24	NEW	1	1	44	<b>THE SEA AND CAKE</b>	<b>One Bedroom</b>
25	36	33	23	45	<b>FINCH</b>	<b>What Is It To Burn</b>
<b>GREATEST GAINER</b> <b>26</b> 45 — 5 <b>SMOKIE NORFUL</b> <b>I Need You Now</b> <small>EMI GOSPEL 20374 (9.98/16.98)</small>						
27	20	—	—	46	<b>KATHLEEN EDWARDS</b>	<b>Failer</b>
28	25	30	30	47	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOR</b>	<b>Family Affair II: Live At Radio City Music Hall</b>
29	34	46	8	48	<b>TELEPOPMUSIK</b>	<b>Genetic World</b>
30	28	29	10	49	<b>LIMITE</b>	<b>Soy Asi</b>
31	41	31	1	50	<b>JASON MRAZ</b>	<b>Waiting For My Rocket To Come</b>
32	33	—	—	51	<b>CONJUNTO PRIMAVERA</b>	<b>Perdoname Mi Amor</b>
33	31	26	10	52	<b>THE HAPPY BOYS</b>	<b>Dance Party (Like It's 2003)</b>
34	23	17	17	53	<b>ROYCE DA 5'9"</b>	<b>Rock City</b>
35	37	42	12	54	<b>SHEKINAH GLORY MINISTRY</b>	<b>Praise Is What I Do</b>
36	32	27	19	55	<b>OK GO</b>	<b>OK Go</b>
37	38	32	18	56	<b>ALEJANDRO FERNANDEZ</b>	<b>Bellas Artes En Vivo: Un Canto De Mexico</b>
38	49	—	—	57	<b>INDIA</b>	<b>Latin Songbird: Mi Alma Y Corazon</b>
39	40	38	17	58	<b>RELIENT K</b>	<b>The Anatomy Of The Tongue In Cheek</b>
40	39	28	24	59	<b>DASHBOARD CONFSSIONAL</b>	<b>The Places You Have Come To Fear The Most</b>
41	NEW	1	1	60	<b>DANA GLOVER</b>	<b>Testimony</b>
42	46	49	18	61	<b>STEREO FUSE</b>	<b>Stereo Fuse</b>
43	30	—	—	62	<b>PAUL WELLER</b>	<b>Illumination</b>
44	48	44	11	63	<b>SOMETHING CORPORATE</b>	<b>Leaving Through The Window</b>
45	27	24	4	64	<b>BUCK HOWDY</b>	<b>Skidaddle!</b>
46	42	47	13	65	<b>THEIVERY CORPORATION</b>	<b>The Richest Man In Babylon</b>
47	47	35	11	66	<b>PALOMO</b>	<b>Situaciones</b>
48	35	37	4	67	<b>JOAN SEBASTIAN</b>	<b>Afortunado</b>
49	NEW	1	1	68	<b>MAROON 5</b>	<b>Songs About Jane</b>
50	NEW	1	1	69	<b>EL CHICHICUILOTE</b>	<b>La Fiesta Del Chichicuilote</b>

FEBRUARY 8 2003  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
Sales data compiled by Nielsen SoundScan						
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL						
<b>NUMBER 1 / GREATEST GAINER</b> 1 Week At Number 1 <b>1</b> 2 2 27 <b>SO CENT</b> <b>Guess Who's Back?</b> <small>FULL CLIP 2003 (16.98 CD) [M]</small>						
2	1	1	14	28	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>	<b>Kings Of Crunk</b>
<b>HOT SHOT DEBUT</b> <b>3</b> NEW 1 <b>MANNHEIM STEAMROLLER</b> <b>Romantic Melodies</b> <small>AMERICAN GRAMAPHONE 214 (16.98 CD)</small>						
4	3	5	10	29	<b>SUSAN TEDESCHI</b>	<b>Wait For Me</b>
5	NEW	1	1	30	<b>UNWRITTEN LAW</b>	<b>Music In High Places</b>
6	4	4	12	31	<b>LOUIE DEVITO</b>	<b>N.Y.C. Underground Party 5</b>
7	9	11	14	32	<b>TRANSPLANTS</b>	<b>Transplants</b>
8	6	3	6	33	<b>DASHBOARD CONFSSIONAL</b>	<b>MTV Unplugged V.2.0</b>
9	8	10	10	34	<b>TAKING BACK SUNDAY</b>	<b>Tell All Your Friends</b>
10	11	7	11	35	<b>JIM JOHNSTON</b>	<b>World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)</b>
11	5	6	23	36	<b>INTERPOL</b>	<b>Turn On The Bright Lights</b>
12	10	9	41	37	<b>SUGARCULT</b>	<b>Start Static</b>
13	16	21	7	38	<b>THE ALL-AMERICAN REJECTS</b>	<b>The All-American Rejects</b>
14	13	8	34	39	<b>NICKEL CREEK</b>	<b>This Side</b>
15	12	13	9	40	<b>THE STREETS</b>	<b>Original Pirate Material</b>
16	NEW	1	1	41	<b>THE SEA AND CAKE</b>	<b>One Bedroom</b>
17	17	14	22	42	<b>EVA CASSIDY</b>	<b>Imagine</b>
18	15	15	13	43	<b>INSANE CLOWN POSSE</b>	<b>The Wraith: Shangri-La</b>
19	21	17	19	44	<b>DEFAULT</b>	<b>The Fallout</b>
20	14	12	9	45	<b>ROYCE DA 5'9"</b>	<b>Rock City</b>
21	24	22	27	46	<b>SHEKINAH GLORY MINISTRY</b>	<b>Praise Is What I Do</b>
22	25	18	61	47	<b>DASHBOARD CONFSSIONAL</b>	<b>The Places You Have Come To Fear The Most</b>
23	22	23	13	48	<b>DA HEADBUSSAZ</b>	<b>Dat's How It Happen To'm</b>
24	20	—	—	49	<b>PAUL WELLER</b>	<b>Illumination</b>
25	18	16	7	50	<b>BUCK HOWDY</b>	<b>Skidaddle!</b>
26	26	17	17	51	<b>THEIVERY CORPORATION</b>	<b>The Richest Man In Babylon</b>
27	23	19	5	52	<b>JOAN SEBASTIAN</b>	<b>Afortunado</b>
28	27	27	40	53	<b>KHIA FEZZING DSD</b>	<b>Thug Misses</b>
29	32	28	22	54	<b>AIMEE MANN</b>	<b>Lost In Space</b>
30	31	29	7	55	<b>GEORGIA MASS CHOIR</b>	<b>I Owe You The Praise</b>
31	33	—	—	56	<b>JUANITA BYNUM</b>	<b>Behind The Veil: Morning Glory 2</b>
32	19	34	3	57	<b>THE RAVEONETTES</b>	<b>Whip It On (EP)</b>
33	30	30	14	58	<b>BRIGHT EYES</b>	<b>Lifted Or The Story Is In The Soil, Keep Your Ear To The Ground</b>
34	35	35	10	59	<b>VARIOUS ARTISTS</b>	<b>Vans Warped Tour 2002 Compilation</b>
35	29	25	53	60	<b>THURSDAY</b>	<b>Full Collapse</b>
36	NEW	1	1	61	<b>PANCHO BARRAZA</b>	<b>Las Romanticas De Pancho Barraza</b>
37	48	—	—	62	<b>HOT HOT HEAT</b>	<b>Make Up The Breakdown</b>
38	50	—	—	63	<b>VARIOUS ARTISTS</b>	<b>Ultimate Power Of Love</b>
39	37	33	11	64	<b>PRETENDERS</b>	<b>Loose Screw</b>
40	38	36	43	65	<b>YING YANG TWINS</b>	<b>Alley: The Return Of The Ying Yang Twins</b>
41	NEW	1	1	66	<b>THE WARP BROTHERS</b>	<b>Tranzworld 6.0</b>
42	39	31	18	67	<b>DELBERT MCCLINTON</b>	<b>Room To Breathe</b>
43	47	—	—	68	<b>VARIOUS ARTISTS</b>	<b>TV Guide: 50 All-Time Favorite TV Themes</b>
44	34	20	12	69	<b>BOSTON</b>	<b>Corporate America</b>
45	44	37	18	70	<b>STEVE EARLE</b>	<b>Jerusalem</b>
46	41	40	5	71	<b>VARIOUS ARTISTS</b>	<b>Ultra.Cooled 03</b>
47	45	46	10	72	<b>SOLOMON BURKE</b>	<b>Don't Give Up On Me</b>
48	43	42	34	73	<b>FLOGGING MOLLY</b>	<b>Drunken Lullabies</b>
49	42	41	16	74	<b>VARIOUS ARTISTS</b>	<b>Reggae Gold 2002</b>
50	46	47	17	75	<b>ISRAEL KAMAKAWI'OLE</b>	<b>Alone In Iz World</b>

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent

# FEBRUARY 8 2003 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 2000 RANK
1	2	48	<b>NORAH JONES</b> ▲ <sup>3</sup>	BLUE NOTE 32088 [M]	<b>Come Away With Me</b>	1
2	3	2	<b>SOUNDTRACK</b>	EPIC 87018	<b>Chicago</b>	2
3	4	11	<b>BUCK HOWDY</b>	PRAIRIE DOG 407 [M]	<b>Skiddaddle!</b>	-
4	NE-ENTRY		<b>BEE GEES</b> ▲	POLYDOR/UTV/UNIVERSAL 98900/UMRG	<b>Their Greatest Hits—The Record</b>	76
5	5	22	<b>DIXIE CHICKS</b> ▲ <sup>4</sup>	MONUMENT/COLUMBIA 86840*/CRG	<b>Home</b>	4
6	6	7	<b>SOUNDTRACK</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.	<b>The Lord Of The Rings: The Two Towers</b>	57
7	8	14	<b>COLDPLAY</b> ▲	CAPITOL 40504*	<b>A Rush Of Blood To The Head</b>	25
8	11	27	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup>	ARISTA 14740	<b>Let Go</b>	3
9	7	17	<b>THE ROLLING STONES</b> ▲ <sup>4</sup>	ABKCO 13378/VIRGIN	<b>Forty Licks</b>	18
10	9	14	<b>ROD STEWART</b> ▲	J 20039/RMG	<b>It Had To Be You ... The Great American Songbook</b>	19
11	NEW		<b>ALABAMA</b>	RCA 67052/RLG	<b>In The Mood: Love Songs</b>	-
12	NEW		<b>MANNHEIM STEAMROLLER</b>	AMERICAN GRAMAPHONE 214	<b>Romantic Melodies</b>	72
13	10	50	<b>JOSH GROBAN</b> ▲ <sup>3</sup>	143/REPRISE 48154/WARNER BROS. [M]	<b>Josh Groban</b>	23
14	14	10	<b>SHANIA TWAIN</b>	MERCURY 170314/UMGN	<b>Up!</b>	12
15	13	38	<b>JOHN MAYER</b> ▲ <sup>2</sup>	AWARIE/COLUMBIA 85293*/CRG [M]	<b>Room For Squares</b>	17
16	16	14	<b>SANTANA</b> ▲ <sup>2</sup>	ARISTA 14737	<b>Shaman</b>	24
17	RE-ENTRY		<b>SUSAN TEDESCHI</b>	TONE-CD00L 751146/ARTEMIS [M]	<b>Wait For Me</b>	133
18	NEW		<b>VIRGINIA COALITION</b>	SUCH & SUCH 1010/DIGITAL CLUB NETWORK	<b>Rock &amp; Roll Party</b>	-
19	12	9	<b>PAUL MCCARTNEY</b> ▲ <sup>2</sup>	MPL 42318/CAPITOL	<b>Back In The U.S. Live 2002</b>	58
20	15	16	<b>SOUNDTRACK</b> ●	REPRISE 48110/WARNER BROS.	<b>The Lord Of The Rings: The Fellowship Of The Ring</b>	137
21	NEW		<b>KATHLEEN EDWARDS</b>	ZOE 431035/ROUNDER [M]	<b>Failer</b>	-
22	17	11	<b>ELTON JOHN</b> ▲	ROCKET/UTV 063478/UMJE	<b>Greatest Hits 1970-2002</b>	30
23	23	14	<b>WILCO</b>	NONE/SUCH 79669/AG	<b>Yankee Hotel Foxtrot</b>	-
24	RE-ENTRY		<b>SHERYL CROW</b> ▲	A&M 493260/INTERSCOPE	<b>C'mon, C'mon</b>	73
25	18	18	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup>	RCA 88079*/RMG	<b>Elvis: 30 #1 Hits</b>	29

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# FEBRUARY 8 2003 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	2	<b>CHICAGO</b>	EPIC 87018
2	2	13	<b>8 MILE</b> ▲ <sup>3</sup>	SHADY 493508*/INTERSCOPE
3	3	7	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
4	5	24	<b>LIZZIE MCGUIRE</b> ●	BUENA VISTA 860791/WALT DISNEY
5	4	33	<b>DISNEY'S LILO &amp; STITCH</b> ●	WALT DISNEY 860734
6	7	85	<b>O BROTHER, WHERE ART THOU?</b> ▲ <sup>6</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG
7	6	22	<b>XXX</b>	UNIVERSAL 156259/UMRG
8	14	46	<b>A WALK TO REMEMBER</b> ●	EPIC 86311
9	9	53	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.
10	8	9	<b>PAID IN FULL</b>	ROC-A-FELLA/DEF JAM 063201*/IDJMG
11	12	29	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 493304/INTERSCOPE
12	10	3	<b>DELIVER US FROM EVA</b>	HOLLYWOOD 162369
13	11	85	<b>COYOTE UGLY</b> ▲ <sup>3</sup>	CURB 78703
14	13	7	<b>DRUMLINE</b>	FOX/JIVE 41810/ZOMBA
15	17	6	<b>THE WILD THORNBERRYS MOVIE</b>	NICK/JIVE 48503/ZOMBA
16	18	85	<b>MOULIN ROUGE</b> ▲ <sup>2</sup>	INTERSCOPE 493035
17	16	18	<b>BROWN SUGAR</b>	FOX 113028*/MCA
18	RE-ENTRY		<b>AMERICAN IDOL: GREATEST MOMENTS</b> ●	RCA 68141/RMG
19	22	23	<b>LIKE MIKE</b>	SO SO DEF/COLUMBIA 86676*/CRG
20	19	85	<b>SHREK</b> ▲	DREAMWORKS 450305/INTERSCOPE
21	RE-ENTRY		<b>FRIDA</b>	OECCA 474150/UNIVERSAL CLASSICS GROUP
22	21	11	<b>WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON)</b> ▲	SMACK DOWN! 8832/KOCH
23	RE-ENTRY		<b>BLUE CRUSH</b>	VIRGIN 13172
24	RE-ENTRY		<b>SWEET HOME ALABAMA</b>	HOLLYWOOD 162364
25	15	2	<b>SATURDAY NIGHT FEVER</b> ◆ <sup>5</sup>	POLYDOR/UNIVERSAL 825389/UMRG

# FEBRUARY 8 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 (HDL)  
 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/Sales (DS)  
 Dance/Tracks (DT)  
 Latin: Regional Mexican (RMS)  
 Latin: Tropical/Salsa (TSS)  
 R&B Hip-Hop (RBH)  
 R&B Hip-Hop Airplay (RA)  
 R&B Hip-Hop Singles Sales (RS)  
 Rap Tracks (RP)  
 Mainstream Rock (RO)  
 Modern Rock (MO)  
 Top 40 Tracks (T40)  
 Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2Pac: B200 21; RBA 7; RBC 2, 3, 4, 5; H100 27; HA 26; RA 15; RBH 15; RP 6; T40 39  
 3 Doors Down: B200 26; A40 15; H100 24; HA 23; MO 3; RO 1; T40 31  
 4 Strings: DS 23  
 12 Stones: CC 31  
 40 Glocc: RBA 74  
 50 Cent: B200 43; IND 1; RBA 22; H100 11, 18; HA 11, 16; RA 2, 4, 33; RBH 2, 4, 34; RP 1, 3; RS 55; T40 35  
 504 Boyz: B200 111; RBA 30  
 702: HSS 13; RS 12  
 2002: NA 8

**-A-**  
 Aaliyah: B200 9; RBA 1; H100 7; HA 7; RA 1, 27; RBH 1, 27; T40 26  
 Abba: PCA 36  
 Ab-Live: RBH 79  
 AC/DC: PCA 16, 45  
 Los Acostas: LA 66  
 Yolanda Adams: CC 20; GA 7, 34; RBA 92; RA 75; RBH 75  
 Trace Adkins: B200 139; CA 18; CS 14  
 Aerosmith: B200 156  
 Afro Medusa: DC 26  
 Antonio Aguilar: LA 49  
 Pepe Aguilar: LA 67  
 Christina Aguilera: B200 13; A40 17; AC 12; H100 3; HA 3; HSS 3; T40 2  
 AJ: HSS 21; RS 8  
 Alabama: CA 69; CCA 25; INT 11  
 Alberto Y Roberto: LPS 37  
 ALC: GA 24  
 Alcazar: DC 41  
 Monty Alexander: JZ 24  
 All: H100 10; HA 10; RA 12; RBH 12; RP 5; T40 11  
 The All-American Rejects: HS 19; IND 13; MO 13  
 Gary Allan: B200 136; CA 17; CS 7; H100 45; HA 43  
 Karrin Allyson: JZ 13  
 Herb Alpert: CJ 16  
 Amber: DC 35; DS 8; HSS 58  
 American Hi-Fi: MO 36  
 Amerle: B200 144; RBA 48; H100 40, 82; HA 39; HSS 44; RA 17, 40; RBH 17, 41; RP 10; RS 27  
 Tori Amos: B200 95; A40 12  
 Jessica Andrews: CS 34  
 Los Angeles De Charly: LA 48; RMS 25  
 Marc Anthony: TSA 11; TSS 10  
 Area 305: LPS 6; LT 8; TSS 11  
 Ricardo Arjona: HS 18; LA 7; LPA 5; LPS 1; LT 3; TSS 33  
 Armageddon: HSS 48; RA 57; RBH 54; RS 28  
 Aroma: RMS 22  
 Asnanti: B200 71; RBA 49; H100 5; HA 4; HSS 31; RA 6; RBH 5; RP 2; RS 17; T40 8  
 Audioslave: B200 35; H100 86; MO 17, 27; RO 5, 24  
 Patti Austin: JZ 7  
 Avant: RBA 90  
 Aventura: TSA 10  
 Steve Azar: CA 48

Baha Men: WM 21, 14  
 Anita Baker: RBA 80  
 Banda El Recodo: LA 44; LT 44; RMS 16  
 Banda Machos: LT 23; RMS 12  
 Patricia Barber: JZ 16  
 Barnes: DC 2  
 Luther Barnes: GA 21  
 Pancho Barraza: IND 36; LA 27; RMA 14; LT 46; RMS 18  
 Cecilia Bartoli: CL 15  
 Chayanne: LA 43; LPS 19  
 Cher: DS 21, 24  
 Kenny Chesney: B200 38; CA 6; CCA 7; PCA 15; CS 26; H100 80  
 Chevelle: B200 44; H100 61; HA 59; MO 5; RO 3, 39  
 Chicago: B200 194  
 El Chichicuilote: HS 50; LA 24; RMA 13  
 The Chieftains: CA 34; WM 3  
 Choppa: RA 65; RBH 66  
 Charlotte Church: B200 165; CX 3, 11  
 Suzanne Cianci: NA 15  
 Cinder: RO 28  
 Cirque Du Soleil: WM 5  
 C-lanae: HSS 10; RBH 97; RS 5  
 Maurette Brown Clark: GA 20  
 Terri Clark: B200 54; CA 8; CS 3; CSS 9; H100 33; HA 33  
 Dorinda Clark-Cole: GA 22  
 Karen Clark-Sheard: GA 18  
 Kelly Clarkson: AC 7; HSS 7  
 Willie Clayton: BL 7  
 Patsy Cline: CCA 23  
 Clipse: B200 120; RBA 44; HSS 13, 42, 72; RA 28, 30, 60; RBH 28, 30, 58, 79; RP 17, 22; RS 12, 23, 38, 48, 71; T40 38  
 Rosemary Clooney: JZ 11  
 Tammy Cochran: CS 41  
 Kellie Coffey: CA 41; AC 18  
 Roscoe P. Coldchain: RBH 79  
 Coldplay: B200 25; INT 7; PCA 8; A40 26; H100 67; HA 67; MO 12  
 Natalie Cole: JZ 4  
 Phil Collins: B200 149; PCA 22; AC 2; H100 76  
 John Coltrane: JZ 6  
 Common: B200 82; RBA 29; H100 26, 65; HA 25, 65; RA 5, 22; RBH 6, 21; RP 18; RS 62, 74  
 Conjunto Primavera: HS 32; LA 11; RMA 5; LT 14, 16; RMS 5, 6  
 Conjure One: DC 4  
 Harry Connick, Jr.: JZ 20  
 Control: RMS 34  
 Stephanie Cooke: DC 31  
 Cool Kids: DC 10  
 Shemekia Copeland: BL 8  
 Counting Crows: A40 19

Cam'ron: RS 58, 72; T40 37  
 The Canton Spirituals: GA 39  
 Blu Cantrell: DC 45; RBH 93; RS 51  
 Mariah Carey: B200 34; RBA 21; AC 26; DC 1; RA 54; RBH 56  
 Caribbean Pulse: HSS 16; RBH 96; RS 4  
 Vanessa Carlton: B200 86; A40 14, 19; AC 4; T40 32  
 Jose Carreras: CL 7  
 Deana Carter: CS 24  
 Brandon Casey: H100 12; HA 12; HSS 11; RA 47; RBH 46; RS 40; T40 6  
 Brian Casey: H100 12; HA 12; HSS 41; RA 47; RBH 46; RS 40; T40 6  
 Johnny Cash: B200 174; CA 23; CCA 10; PCA 38  
 Butch Cassidy: RBH 82  
 Eva Cassidy: IND 17  
 Cassius: DC 49  
 Ricardo Castillon: LPS 30; TSS 32  
 Ceavev: DC 25  
 Chanticleer: CL 11  
 Manu Chao: WM 15  
 Steven Curtis Chapman: CC 29  
 JC Chasez: H100 51; HA 54; T40 25  
 Chayanne: LA 43; LPS 19  
 Cher: DS 21, 24  
 Kenny Chesney: B200 38; CA 6; CCA 7; PCA 15; CS 26; H100 80  
 Chevelle: B200 44; H100 61; HA 59; MO 5; RO 3, 39  
 Chicago: B200 194  
 El Chichicuilote: HS 50; LA 24; RMA 13  
 The Chieftains: CA 34; WM 3  
 Choppa: RA 65; RBH 66  
 Charlotte Church: B200 165; CX 3, 11  
 Suzanne Cianci: NA 15  
 Cinder: RO 28  
 Cirque Du Soleil: WM 5  
 C-lanae: HSS 10; RBH 97; RS 5  
 Maurette Brown Clark: GA 20  
 Terri Clark: B200 54; CA 8; CS 3; CSS 9; H100 33; HA 33  
 Dorinda Clark-Cole: GA 22  
 Karen Clark-Sheard: GA 18  
 Kelly Clarkson: AC 7; HSS 7  
 Willie Clayton: BL 7  
 Patsy Cline: CCA 23  
 Clipse: B200 120; RBA 44; HSS 13, 42, 72; RA 28, 30, 60; RBH 28, 30, 58, 79; RP 17, 22; RS 12, 23, 38, 48, 71; T40 38  
 Rosemary Clooney: JZ 11  
 Tammy Cochran: CS 41  
 Kellie Coffey: CA 41; AC 18  
 Roscoe P. Coldchain: RBH 79  
 Coldplay: B200 25; INT 7; PCA 8; A40 26; H100 67; HA 67; MO 12  
 Natalie Cole: JZ 4  
 Phil Collins: B200 149; PCA 22; AC 2; H100 76  
 John Coltrane: JZ 6  
 Common: B200 82; RBA 29; H100 26, 65; HA 25, 65; RA 5, 22; RBH 6, 21; RP 18; RS 62, 74  
 Conjunto Primavera: HS 32; LA 11; RMA 5; LT 14, 16; RMS 5, 6  
 Conjure One: DC 4  
 Harry Connick, Jr.: JZ 20  
 Control: RMS 34  
 Stephanie Cooke: DC 31  
 Cool Kids: DC 10  
 Shemekia Copeland: BL 8  
 Counting Crows: A40 19

Chris Cox: DS 19  
 Deborah Cox: RBA 57; RA 67; RBH 67  
 El Coyote Y Su Banda Tierra Santa: RMS 33  
 Creed: B200 80; PCA 23; A40 9, 25; HSS 36; MO 40; RO 9  
 Elvis Crespo: LA 52; TSA 3; TSS 27  
 Cristian: LA 46; LPS 21; LT 35  
 Cross Canadian Ragweed: CA 70; CS 60  
 Sheryl Crow: B200 73; INT 24; A40 7; AC 6; CS 44; CSS 1; H100 16; HA 19; HSS 1; T40 13  
 Celia Cruz: LA 55; TSA 4, 16; TSS 25  
 Cuisillos De Arturo Macias: RMS 32  
 Cursive: HSS 18  
 CYN: DC 21

**-D-**  
 Da Entourage: RA 70; RBH 70  
 Da Headbussaz: IND 23; RBA 66  
 The Charlie Daniels Band: CS 52  
 Dashboard Confessional: B200 189; HS 8, 40; IND 8, 22  
 Craig David: B200 171; RBA 95  
 Tyrone Davis: BL 11  
 Aselin Debison: CX 10  
 Default: IND 19  
 Def Leppard: PCA 32; RO 33  
 Kevin Denney: CS 47  
 John Denver: CCA 18  
 Devin Deva: RBA 96  
 Louie DeVito: B200 168; EA 1; IND 6  
 Diamond Rio: B200 151; CA 20, 72; CS 17, 23  
 Dido: DS 15  
 Dilated Peoples: RS 60  
 Don Dinero: TSS 38  
 Celine Dion: B200 70; PCA 27; AC 17, 19; HSS 75  
 The Diplomats: RS 58  
 The Dirty South Divas: IND 28; HSS 41; RS 42  
 Dirty Vegas: EA 12; DC 34  
 Disturbed: B200 67; PCA 13; H100 87; MO 20, 24; RO 10, 12  
 Dixie Chicks: B200 4; CA 1; CCA 2, 3; INT 5; PCA 6, 7; A40 2; AC 5; CS 15; CSS 5; H100 9, 62; HA 9, 62; T40 10  
 DJ Geoff: EA 19  
 DJ Sammy: EA 4, 21; AC 25; DS 5; HSS 52  
 DJ Shadow: DS 20  
 DMX: H100 93; HSS 28; RA 52; RBH 53; RS 19  
 Do: AC 25  
 Dolce: DC 24  
 Placido Domingo: CL 7  
 The Donnas: B200 62; MO 21; RO 32  
 Will Downing: CJ 15  
 Dr. Dre: RBC 16; RBH 90  
 Dream Street: HSS 23  
 Dru Hill: B200 68; RBA 19; H100 32; HA 31; RA 8; RBH 8  
 Duelo: RMS 39  
 Dueto Voces Del Rancho: LT 43; RMS 19  
 Bob Dylan: B200 198  
 Dyshon & Squabble: HSS 69

35; HA 15, 35; HSS 25; MO 32; RA 37, 59; RBH 36, 61, B3; RP 15, 20; T40 15, 20  
 e-n: DC 25  
 Bill Engvall: CA 55  
 Enya: NA 7; PCA 29, 33  
 Erasure: DS 2; HSS 14  
 E.S.G.: RBH 80  
 Evanescence: MO 26  
 Faith Evans: HSS 42; RA 60; RBH 58; RS 23  
 Eve: B200 130; RBA 58; H100 43; HA 41; HSS 8; RA 23; RBH 22, 91; RP 11; RS 11  
 Everclear: MO 34  
 Cesaria Evora: WM 12  
 The Exiles: B200 170; HS 5; MO 28; RO 22

**-F-**  
 Fabolous: HSS 6; RA 69; RBH 69, 85; RS 3  
 Ralph Falcon: DC 23  
 DJ Mark Farina: EA 25  
 Fat Joe: B200 160; RBA 56; HSS 48; RA 57; RBH 54; RS 28, 75  
 Cheo Feliciano: TSS 25  
 Alejandro Fernandez: HS 37; LA 17; RMA 8  
 Vicente Fernandez: LA 37, 60; RMA 18  
 Field Mob: B200 147; RBA 38; H100 46; HA 44; RA 19; RBH 20; RP 13; RS 70  
 Finch: HS 25  
 Fischerspooner: DC 40  
 Five For Fighting: AC 8  
 The Fleming Lips: B200 187  
 Fleetwood Mac: B200 85  
 Renee Fleming: CL 4  
 The FlipMode Squad: RA 54; RBH 56  
 Floetry: B200 188; RBA 46; RA 72; RBH 72  
 Flopping Molly: IND 48  
 Nico Flores Y Su Banda Puro Mazatlan: LT 40; RMS 23  
 Flogging Molly: IND 48  
 Luis Fonsi: LPS 27; TSS 30  
 Foo Fighters: B200 61; H100 60; HA 58; MO 4, 15; RO 7, 25  
 Fourplay: CJ 5  
 Mario Frangoulis: CX 7  
 Kirk Franklin: B200 167; CC 7; GA 1; RBA 59  
 Freekey Zekey: T40 37  
 Freeway: H100 99; HSS 35; RA 53; RBH 55; RS 15  
 Friburn & Urlik: DC 20; DS 18  
 Frou Frou: A40 35; DC 17  
 Fuel: MO 39; RO 23  
 Funky Green Dogs: DC 8

**-G-**  
 Kenny G: CJ 2; HSS 33  
 Juan Gabriel: LT 32; RMS 11  
 Bill & Gloria Galtner: CC 18, 21  
 Gang Starr: RBH 100; RS 46  
 Marvin Gaye: PCA 30; RBC 20  
 El General: TSA 18  
 Georgia Mass Choir: GA 10; IND 30  
 Stan Getz: JZ 23  
 Ghostface Killah: HSS 57  
 Vince Gill: CS 21  
 Ginuwine: RA 45, 46; RBH 45, 47; RS 75  
 Gisselle: LPS 10; LT 21; TSS 24  
 Dana Glover: HS 41; A40 38; AC 29  
 Fabian Gomez: LT 22; RMS 7  
 Good Charlotte: B200 11; PCA 2; A40 40; H100 22; HA 24; MO 25, 35; T40 12  
 Glenn Gould: CL 3

**-B-**  
 BzK: B200 27; RBA 17; H100 2; HA 2; HSS 29, 49; RA 7, 74; RBH 7, 74; RS 10; T40 5  
 Baby: B200 50; RBA 14; H100 42; HA 45; HSS 32; RA 25, 28, 45; RBH 24, 28, 45, 82; RP 12, 22; RS 14  
 Bacilos: LA 72; LPS 28, 40; LT 34; TSS 16  
 Erykah Badu: H100 26; HA 25; RA 5; RBH 6; RS 74  
 Becky Baelling: DC 30

**-C-**  
 Chris Cagle: CS 29  
 Tego Calderon: LA 41; LPA 19

**-E-**  
 Steve Earle: CA 52; IND 45  
 Kathleen Edwards: HS 27; INT 21  
 Steve Edwards: DC 49  
 Elephant Man: RE 15  
 Missy "Misdemeanor" Elliott: B200 8; RBA 2; H100 14, 19; HA 13, 18; HSS 12, 26; RA 9, 18; RBH 9, 18; RP 4, 8; RS 6, 21; T40 23, 24  
 Emerson Drive: CA 31; HSS 22; CS 4; CSS 7; H100 34; HA 34  
 Eminem: B200 16; PCA 9, 26; RBA 16; RBC 1, 6; H100 15,

**-E-**  
 Steve Earle: CA 52; IND 45  
 Kathleen Edwards: HS 27; INT 21  
 Steve Edwards: DC 49  
 Elephant Man: RE 15  
 Missy "Misdemeanor" Elliott: B200 8; RBA 2; H100 14, 19; HA 13, 18; HSS 12, 26; RA 9, 18; RBH 9, 18; RP 4, 8; RS 6, 21; T40 23, 24  
 Emerson Drive: CA 31; HSS 22; CS 4; CSS 7; H100 34; HA 34  
 Eminem: B200 16; PCA 9, 26; RBA 16; RBC 1, 6; H100 15,

**Gov't Mule:** RO 38  
**El Gran Combo De Puerto Rico:** TSS 19  
**El Gran Silencio:** LT 32; RMS 11  
**Amy Grant:** CC 26  
**David Gray:** B200 97  
**Doble Gray:** A40 31  
**Al Green:** PCA 28; RBC 10; HSS 74; RBH 95; RS 59  
**Vivian Green:** B200 84; RBA 24; DC 7; RA 31; RBH 33  
**Lee Greenwood:** CSS 3  
**Josh Groban:** B200 23, 110; CX 1, 2; INT 13; AC 24  
**Guero Armada:** EA 3; HS 21  
**Grupo Montez De Durango:** RMS 35  
**G-Wiz:** HSS 38; RS 25  
**GZA/Genius:** B200 185; RBA 47

**-H-**

**Deltrick Haddon:** GA 19  
**Hahz The Ripa:** HSS 9; RBH 89; RS 2  
**Daryl Hall John Oates:** AC 9  
**Regie Hamm:** AC 21  
**Fred Hammond:** CC 17; GA 5  
**Roland Hanneman:** NA 14  
**Jennifer Hanson:** CS 18; CSS 2; H100 79; HSS 34  
**The Happy Boys:** EA 8, 14; HS 33  
**Happy Clappers:** DS 19  
**Hard Attack:** DC 46  
**Heather Headley:** B200 123; RBA 37; DC 14; H100 91; RA 43; RBH 43  
**Hector & Tito:** LA 71  
**Joel Higuera:** LT 49; RMS 24  
**Faith Hill:** B200 36; CA 5; CCA 11; PCA 44; A40 21; AC 1; CS 27; H100 48; HA 48  
**Pat Hodges:** DC 19  
**Billie Holiday:** JZ 22  
**Dave Holland Big Band:** JZ 17  
**Dave Hollister:** RBA 73  
**Steve Holy:** CS 55  
**John Lee Hooker:** BL 14  
**Hot Hot Heat:** IND 37  
**Marques Houston:** RA 48; RBH 50  
**Whitney Houston:** B200 51; RBA 15; H100 81; HSS 40; RA 36; RBH 35; RS 33  
**Rebecca Lynn Howard:** CA 46  
**Buck Howdy:** HS 45; IND 25; INT 3  
**Andy Hunter:** DC 28

**-I-**

**Enrique Iglesias:** B200 182; LA 12; LPA 7; AC 10; LPS 5; LT 7; TSS 21  
**Ilegales:** LPS 23; LT 47; TSS 40  
**India:** HS 38; LA 18; TSA 1; LPS 4; LT 2; TSS 1  
**India.Arie:** B200 113; RBA 54  
**Industria Del Amor:** HS 13; LA 6; RMA 2  
**Infamous 2.0:** RS 66  
**Insane Clown Posse:** IND 18  
**Interpol:** HS 15; IND 11  
**Intocable:** LA 54; LT 4; RMS 1  
**Ronald Isley:** RBH 82  
**Israel And New Breed:** GA 27  
**Isyss:** RBA 85

**-J-**

**Alan Jackson:** B200 94; CA 11; CCA 16; CS 19; H100 74; HA 72  
**Jadakiss:** H100 29; HA 32; HSS 65; LPS 25; RBH 76; B2; RS 35; T40 19; TSS 15  
**Jaguars:** LA 29; LPA 12  
**Jaheim:** B200 56; RBA 12, 72; H100 39; HA 38; RA 11; RBH 11  
**Bishop T.D. Jakes:** GA 36  
**Bob James:** CJ 23  
**Boney James:** CJ 9  
**Etta James:** BL 12  
**Al Jarreau:** CJ 6  
**Ja Rule:** B200 10; RBA 3; H100 5; HA 4; HSS 31; RA 6; RBH 5, 77; RP 2; RS 17, 43; T40 8  
**Jay-Z:** B200 32; RBA 9; RBC 21; H100 B, 99; HA B; HSS 35, 51; RA 24, 35, 53; RBH 25, 38, 55; RP 7; RS 15, 29, 36; T40 7  
**Waylon Jennings:** CA 53  
**Jewel:** DS 25  
**Jews:** DC 29  
**Jose Alfredo Jimenez:** LA 70  
**Jimmy Eat World:** B200 155; MO 30  
**Joe:** RBH 92  
**Elton John:** B200 30; INT 22; DC 13  
**Jack Johnson:** B200 87; A40 32  
**Syleena Johnson:** B200 126; HS 3; RBA 25; RA 42; RBH 37  
**Jim Johnston:** IND 10; STX 22  
**George Jones:** CCA 22  
**Jimmy Jones:** RS 58  
**Norah Jones:** B200 1; CJ 1; INT 1; A40 10; AC 16; H100 50; HA 49; T40 27  
**Sir Charles Jones:** RBA 94  
**Jordi:** LPS 29  
**Juanes:** HS 11; LA 3; LPA 2; LPS 7, 11, 22; LT 10, 15, 41; TSS 17, 31  
**Cledus T. Judd:** CA 71  
**The Judds:** CCA 14  
**Jumps:** CC 13

**-K-**

**Israel Kamakawiwo'ole:** IND 50; WM 4  
**Karunesh:** NA 13  
**Tolga Kashif:** CL 10  
**K-Ci & JoJo:** B200 161; RBA 43; RA 58; RBH 60  
**John P. Kee:** CC 16; GA 3; HS 23; RBA 89  
**Toby Keith:** B200 40; CA 7, 29; CCA 15; CS 10, 31, 54; H100 55; HA 55  
**Kells:** H100 85; RA 63; RBH 62; RS 67  
**R. Kelly:** RBC 7, 25; H100 13; HA 14; HSS 2; RA 3; RBH 3, 86; RS 1  
**Sammy Kershaw:** CS 48  
**Las Ketchup:** LA 5; LPA 4; LPS 31; LT 45  
**Alicia Keys:** HSS 8; RS 11  
**Khia:** IND 28  
**Kid Rock:** B200 7; PCA 17; A40 7; CS 44; CSS 1; H100 16; HA 19; HSS 1; T40 13  
**Kidz Bop Kids:** B200 96  
**Killer Mike:** RA 62; RBH 63; RS 65  
**Carole King:** PCA 40  
**Kings Of Tomorrow:** DC 32  
**Kiwii Dreams:** DC 46  
**Bevone Knowles:** H100 8; HA 8; HSS 51; RA 24; RBH 25; RP 7; RS 29; T40 7  
**Korn:** B200 166; RO 40  
**Jane Krakowski:** AC 22  
**Diana Krall:** B200 101; JZ 2, 3  
**Alison Krauss:** BG 3; CA 35  
**Alison Krauss + Union Station:** B200 109; BG 1; CA 14  
**Krazy Kleb:** RA 56; RBH 51  
**Kumbia Kings:** EA 6; LA 9; LPA 6; LT 32; RMS 11  
**Kutless:** CC 27

**Kyjuan:** H100 10; HA 10; RA 12; RBH 12; RP 5; T40 11

**-L-**

**Lady Saw:** A40 3; H100 28; HA 28; T40 16  
**Jimi LaLumia:** DS 17  
**K.d. lang:** B200 93; JZ 1  
**Lasgo:** EA 13; DS 10; H100 49; HA 50; HSS 64; T40 22  
**The Latin All-Stars:** LA 42; LPA 20  
**Avril Lavigne:** B200 3; INT 8; A40 5, 11; AC 14, 30; H100 4; HA 5; T40 1  
**Donald Lawrence & The Tri-City Singers:** GA 11  
**Sasha Lazard:** DC 43  
**Led Zeppelin:** B200 176  
**Jaimie Lee:** HSS 21; RS 8  
**Murphy Lee:** H100 10; HA 10; RA 12; RBH 12; RP 5; T40 11  
**John Lennon:** PCA 43  
**Gerald Levert:** RBA 60  
**Liberation:** LA 28; RMA 15  
**Salvatore Licitra:** CL 5  
**Lifeforce:** CC 12; A40 20; H100 88  
**Lil' Flip:** B200 146; RBA 52; RBC 15  
**Lil Jon & The East Side Boyz:** B200 66; IND 2; RBA 10; RA 56; RBH 51, 88; RS 69  
**Lil' Kim:** H100 66; HA 66; RA 26; RBH 26; RP 21  
**Lil' Romeo:** B200 88; RBA 35  
**Limi-i:** TSS 18  
**Limite:** HS 30; LA 10; RMA 4; LT 6; RMS 2  
**Aaron Lines:** B200 140; CA 19; CS 5; H100 41; HA 40  
**Linkin Park:** B200 150; PCA 11  
**Little Milton:** BL 15  
**German Lizarra:** LT 50; RMS 20  
**LL Cool J:** B200 79; RBA 40; H100 1, 40; HA 1, 39; HSS 44; RA 10, 17, 39; RBH 10, 17, 40; RP 10, 25; RS 27; T40 4  
**London Symphony Orchestra:** CX 14  
**Lonestar:** CA 37; CS 13; H100 72; HA 71  
**Loon:** DC 3; H100 100; RA 50; RBH 52; RS 41  
**Loona:** DS 5; HSS 52  
**Angel Lopez:** LPS 15; LT 27; TSS 22  
**Jennifer Lopez:** B200 5; PCA 35; RBA 6; DS 4; H100 1, 29; HA 1, 32; HSS 46, 65; LPS 25; RA 10; RBH 10, 76; RS 35; T40 4, 19; TSS 15  
**Patty Loveless:** BG 8; CA 60  
**Luciano:** RE 7  
**Ludacris:** B200 190; RBA 83; H100 14, 89; HA 13; HSS 12; RA 9, 61; RBH 9, 59; RP 4; RS 6, 50, 66; T40 23  
**Bobby Lyle:** CJ 14

**-M-**

**Yo-Yo Ma:** CL 6; CX 12  
**Madonna:** DS 1; H100 88; HSS 4  
**Jeff Majors:** GA 30  
**Russell Malone:** JZ 24  
**Mana:** LA 15; LPA 9; LPS 20; LT 33  
**Barry Manilow:** B200 180  
**Aimee Mann:** IND 29  
**Mannheim Steamroller:** B200 72; IND 3; INT 12; NA 1  
**Victor Manuelle:** TSA 14; TSS 5, 6  
**Mario:** RA 64; RBH 65  
**Bob Marley:** PCA 20; RBC 8; RE 5  
**Damian "JR. Gong" Marley:** RE 12; HSS 16; RBH 96; RS 4  
**Maroon 5:** HS 49; MO 33  
**Angie Martinez:** H100 85; RA 63; RBH 62; RS 67  
**Mary Mary:** CC 15; GA 2; RBC 24  
**Masque:** CJ 17  
**Master P:** RA 65; RBH 66  
**matchbox twenty:** B200 45; A40 6; H100 57; HA 60; T40 28

**Keiko Matsui:** CJ 10  
**Dave Matthews Band:** B200 102, 128; A40 13, 18  
**John Mayer:** B200 17; INT 15; A40 4, 33; AC 27; H100 21; HA 22; T40 9

**Maysa:** CJ 21  
**Martina McBride:** B200 75; CA 10; CS 25  
**Paul McCartney:** B200 58; INT 19  
**Delbert McClinton:** BL 3, 10; CA 51; IND 42  
**Donnie McClurkin:** RBC 9  
**Reba McEntire:** CA 63  
**Tim McGraw:** B200 28; CA 3, 33; CCA 5, 19, 20; PCA 12; CS 30, 51; H100 83

**Brian McKnight:** RBA 100  
**Brad Mehldau:** JZ 25  
**MercyMe:** B200 181, 196; CC 9, 11  
**Jo Dee Messina:** CS 38  
**Metallica:** PCA 25  
**Luis Miguel:** LA 22; LPA 10; LPS 12; LT 24; TSS 36  
**Millie:** LPS 26; LT 42  
**Kylie Minogue:** B200 148  
**Ismael Miranda:** TSS 25  
**Mississippi Mass Choir:** GA 38  
**Moby:** EA 10; DC 18  
**Monchy & Alexandra:** LA 73; TSA 9; TSS 7  
**Jane Monheit:** JZ 8  
**Alejandro Montaner:** LPS 9; LT 20  
**Ricardo Montaner:** LPS 33  
**Dr. Ed Montgomery:** GA 24  
**John Michael Montgomery:** CS 53  
**Montgomery Gentry:** CA 26, 67; CS 35; H100 97  
**Allison Moore:** A40 7; CS 44; CSS 1; H100 16; HA 19; HSS 1; T40 13  
**Jessie Morales:** El Original De La Sierra: RMS 30  
**Craig Morgan:** CS 37  
**Mos Def:** DS 20  
**Jason Miraz:** HS 31  
**Mr. Cheeks:** H100 66; HA 66; HSS 60; RA 26; RBH 26; RP 21; RS 61  
**Mudvayne:** B200 103; MO 38; RO 19  
**Murk:** DC 11  
**Anne Murray:** CA 30  
**Musiq:** RBA 61; DC 47; H100 47; HA 47; RA 16, 66; RBH 16, 64; RS 68  
**Mystikal:** RA 56; RBH 51; RS 66

**-N-**

**Nappy Roots:** B200 164; RBA 75; RBH 94  
**Narvaez:** RS 64  
**Nas:** B200 20; RBA 4; RBC 23; DS 4; H100 38; HA 36; HSS 46; RA 14, 73; RBH 14, 73; RP 9  
**Nate Dogg:** RBH 91  
**Ednita Nazario:** LA 62  
**Yousouf N'Dour:** WM 6  
**Nelly:** B200 14; RBA 13; RBC 13; H100 10; HA 10; HSS 27; RA 12, 51; RBH 12, 49, 83; RP 5; RS 20, 56; T40 11  
**Willie Nelson:** CA 39, 64; CCA 13; CS 54  
**New Found Glory:** B200 118  
**Newsboys:** CC 35, 36  
**Next:** B200 152; RBA 32; RA 71; RBH 71  
**Joe Nichols:** B200 105; CA 12; HS 1; CS 11; CSS 8; H100 58; HA 57  
**Nickelback:** B200 145  
**Nickel Creek:** BG 2; CA 28; CCA 24; IND 14  
**Tito Nieves:** TSS 25  
**Nirvana:** B200 60; H100 70; HA 69; MO 10; RO 14  
**The Nitty Gritty Dirt Band:** BG 4; CA 45

**Nivea:** B200 83; RBA 51; H100 12; HA 12; HSS 11, 43; RA 32, 47; RBH 32, 46; RS 40, 63; T40 6  
**No Doubt:** B200 98; A40 3; H100 28; HA 28; T40 16  
**Noise Therapy:** RO 34  
**Gabbie Nolan:** CSS 10  
**Nichole Nordeman:** B200 177; CC 8; HS 6  
**N.O.R.E.:** DS 3; HSS 19; RBH 84; RS 9  
**Smokie Norful:** GA 4; HS 26  
**Bebo Norman:** CC 40  
**The Notorious B.I.G.:** RBC 11, 22; HSS 70; RA 33; RBH 34; RS 49, 57  
**Nueva Era:** TSS 9

**-O-**

**Paul Oakenfold:** EA 7  
**Sinead O'Connor:** WM 8; DC 4; DS 6; HSS 53  
**Mark O'Connor's Hot Swing Trio:** JZ 5  
**OK Go:** HS 36  
**Janusz Oleńiczak:** CL 2  
**La Onda:** LA 45; RMS 13  
**Ono:** DC 33  
**Obie:** RBH 88; RS 69  
**Opera Babes:** B200 199; CX 4; HS 9  
**Roy Orbison:** CCA 12; PCA 48  
**Orchestra Baobab:** WM 10  
**Kelly Osbourne:** HS 16; HSS 47  
**Oscar G:** DC 23  
**Outspoken:** RO 30

**-P-**

**Joe Pace:** GA 33  
**Pacifico:** RO 29  
**Brad Paisley:** CA 25; CS 8; H100 63; HA 63  
**Palomus:** HS 47; LA 20; RMA 10; LT 9; RMS 3  
**Paradise:** DC 48  
**Dolly Parton:** BG 7; CA 58  
**Pastor Troy:** RBA 81; RS 44  
**Sean Paul:** B200 91; RBA 34; RE 1; HSS 20; RA 34; RBH 31; RP 19; RS 18  
**Laura Pausini:** DC 9; DS 13  
**Luciano Pavarotti:** CL 7  
**Pay The Girl:** A40 27  
**P. Diddy:** H100 2, 42; HA 2, 45; HSS 29, 32; RA 7, 25; RBH 7, 24, 82; RP 12; RS 10, 14; T40 5  
**Pearl Jam:** B200 173; HSS 59; MO 37; RO 27  
**Jennifer Pena:** LA 33; RMA 17; LT 13; RMS 14  
**Dottie Peoples:** GA 16; RBA 79  
**Murray Perahia:** CL 12  
**Amanda Perez:** H100 59; HA 61; RA 68; RBH 68; T40 29  
**Pezado:** LA 58; RMS 26  
**Peter The Disciple:** RS 44  
**Pieces Of A Dream:** CJ 13  
**Pink:** B200 31; A40 36; DS 12; H100 25; HA 27; T40 14  
**Pink Floyd:** PCA 24  
**Pinmonkey:** CS 40  
**Jeff Pitchell:** BL 13  
**P.O.D.:** B200 193; CC 10  
**El Poder Del Norte:** RMS 21  
**Point Of Grace:** CC 32  
**Polson:** PCA 47  
**Pablo Portillo:** LPS 16; LT 30; TSS 13  
**Postal Service:** HSS 30  
**Poww Bros.:** HSS 73; RS 34  
**Elvis Presley:** B200 29; CA 4; INT 25  
**Pretenders:** IND 39  
**Prince EP:** HSS 39; RS 39  
**Project Pat:** RBA 88  
**Puddle Of Mudd:** B200 46; A40 30; H100 20; HA 21; MO 22; RO 15; T40 18

**-Q-**

**Queens Of The Stone Age:** B200 37; H100 56; HA 56; MO 1; RO 8  
**Domingo Quinones:** TSS 14  
**A.B. Quintanilla III:** LT 32; RMS 11  
**A.B. Quintanilla III Y Los Kumbia Kings:** LA 61

**-R-**

**RA:** HS 14; RO 17  
**Rabbit:** TSS 28  
**Racket City:** HSS 45; RS 16  
**Rascal Flatts:** B200 55; CA 9; CCA 4; PCA 10; CS 9, 42; H100 54; HA 52  
**The Raveonettes:** IND 32  
**Ros Razos:** LA 63  
**Red Hot Chili Peppers:** B200 63; A40 22; H100 68, 96; HA 68; MO 9; RO 20  
**Redman:** HSS 3, 50; RS 24  
**Relient K:** CC 24; HS 39  
**Revenue:** HSS 24; RBH 99; RS 7  
**Los Reyes Del Camino:** RMS 36  
**Los Rieleros Del Norte:** LA 68; LT 39; RMS 15  
**LeAnn Rimes:** CA 24, 61; AC 15; CSS 4, 6  
**Jerry Rivera:** TSA 19; LPS 39; LT 48; TSS 12, 20  
**Lupillo Rivera:** LA 53; LT 38; RMS 17  
**Robbie Rivera:** DC 15  
**Lourdes Robles:** LPS 32, 38; TSS 34  
**The Rolling Stones:** B200 18; INT 9  
**Linda Ronstadt:** CA 44  
**The Roots:** B200 59; RBA 20; RA 66; RBH 64; RS 68  
**Kelly Rowland:** B200 125; RBA 68; H100 92; HSS 27; RA 51; RBH 49; RS 20  
**Royce Da 5'9":** HS 34; IND 20; RBA 65; RS 71  
**Royksopp:** EA 20  
**Paulina Rubio:** LPS 14; LT 26; TSS 35  
**John Rutter:** CL 14  
**John Tazewell:** A40 16

**-S-**

**Saliva:** B200 69; H100 52; HA 51; MO 2; RO 2  
**Joe Sample:** CJ 25  
**Adan Chalino Sanchez:** RMS 28, 40  
**Poncho Sanchez:** JZ 12  
**Sandman:** RS 52  
**Santana:** B200 24; INT 16; PCA 50; A40 1; AC 3; H100 17; HA 17; T40 17  
**Juelz Santana:** RS 58, 72; T40 37  
**Gilberto Santa Rosa:** LA 57; TSA 6; LPS 24; LT 18; TSS 3, 25  
**Antony Santos:** TSA 20; TSS 23  
**Marvin Sapp:** GA 23  
**Sapphircore:** DC 37  
**Scarface:** RBA 67, 99  
**LaTocha Scott:** H100 90; RA 44; RBH 44  
**The Sea And Cakes:** HSS 24; IND 16  
**Joan Sebastian:** HS 48; IND 27; LA 21, 67; RMA 11; LT 37; RMS 13  
**Jon Secada:** LPS 18; LT 29  
**Secret Garden:** NA 10  
**Seether:** B200 122; H100 64; HA 64; MO 6; RO 4  
**Bob Seger & The Silver Bullet Band:** PCA 4  
**Selena:** LA 14; LPA 8  
**Eric Sernon:** RBA 62; HSS 50, 74; RBH 95; RS 24, 59

**Sev:** HSS 54  
**Shaggy:** B200 191; RBA 69; RE 2, 10  
**Shakira:** B200 172; LA 2; LPA 1; LPS 3; LT 5; TSS 8  
**Shekinah Glory Ministry:** GA 9; HS 35; IND 21  
**Blake Shelton:** CA 36; CS 2; H100 30; HA 29  
**The Shepherds:** GA 29  
**Wayne Shorter:** JZ 19  
**The Sicilians:** DS 7; HSS 56  
**The Silk Road Ensemble:** CX 12  
**Paul Simon:** AC 20  
**Simple Plan:** B200 41; T40 33  
**Frank Sinatra:** PCA 41  
**Sin Bandera:** LA 47; LPS 13, 34, 36; LT 17  
**Daryle Singletary:** CS 57  
**Sixpence None The Richer:** CC 25; A40 28  
**Sizta:** RE 8  
**Ricky Skaggs:** BG 15  
**Stim Thug:** RBH 80  
**Richard Smallwood With Vision:** GA 37  
**Smilez & Southstar:** B200 107; HS 2; RBA 36; H100 37; HA 37; RA 29; RBH 29; RP 14; T40 30

**Anthony Smith:** CS 56  
**Keely Smith:** JZ 18  
**Michael W. Smith:** B200 114, 158; CC 3, 5  
**Snoop Dogg:** B200 42; RBA 26; H100 69; HA 70; HSS 63; RA 41; RBH 42, 78, 82; RP 23; RS 53  
**Socialbun:** MO 18; RO 13  
**Socios Del Ritmo:** RMS 27  
**Solange:** B200 49; RBA 23; DS 3; HSS 19; RBH 84; RS 9  
**Marco Antonio Solis:** LA 50; LPS 17; LT 28  
**Shauna Solomon:** DC 50  
**Soluna:** HSS 71  
**Something Corporate:** HS 44  
**Son De Cali:** LT 36; TSS 4  
**Soulja Slim:** RBA 98  
**Spanish Harlem Orchestra:** LA 59; TSA 7  
**Spliff Star:** H100 53; HA 53; HSS 21; RA 20; RBH 19; RP 16; RS 13  
**Bruce Springsteen:** B200 129  
**The Stanley Brothers:** BG 13  
**Sterbinszky & Tranzident:** DC 29  
**Stereo Fuse:** HS 42; A40 24  
**Stereomud:** RO 35  
**Rod Stewart:** B200 19; INT 10; AC 13  
**Rebecca St. James:** CC 39  
**Angie Stone:** RBH 92  
**Stone Sour:** B200 132; A40 29; H100 77; MO 23; RO 11  
**George Strait:** B200 124, 162; CA 16, 22; CS 6; H100 44; HA 42  
**The Streets:** EA 2; HS 20; IND 15  
**Barbra Streisand:** B200 89  
**Tadeusz Strugala:** CL 2  
**Styles:** H100 29; HA 32; HSS 65; LPS 25; RBH 76; RS 35; T40 19; TSS 15  
**Sugarcult:** HS 17; IND 12  
**Sum 41:** B200 64; MO 8  
**Tony Sunshine:** HSS 48; RA 57; RBH 54; RS 28  
**Supreme Beings Of Leisure:** DC 38  
**Tiemey Sutton:** JZ 21  
**Keith Sweat:** RBC 19  
**Swelt Inspirations:** DC 19  
**Swizz Beatz:** RBH 82  
**System Of A Down:** B200 47, 116; MO 14; RO 18

**-T-**

**Taking Back Sunday:** HS 12; IND 9  
**Talib Kweli:** B200 163; RBA 53  
**Dawn Tallman:** DC 36  
**Tank:** RBA 55  
**Olga Tanon:** LA 26; LPA 11; LPS 2; LT 1; TSS 2  
**Taproot:** B200 143; MO 11; RO 6  
**L.A.T.U.:** B200 53; H100 36; HA 46; HSS 5; T40 21  
**James Taylor:** PCA 18; AC 28  
**Mark Taylor:** GA 24  
**Tebey:** CS 49  
**Susan Tedeschi:** B200 133; BL 1; IND 4; INT 17  
**Telepopmusik:** EA 5; HS 29; DC 12; H100 78; T40 36; TSS 29  
**Los Temerarios:** LA 19, 40; RMA 9, 20; LT 31; RMS 10  
**The Temptations:** PCA 42; RBC 17  
**Jacky Terrasson:** JZ 10  
**John Tesh:** NA 11  
**TG4:** HSS 17; RS 22  
**Thalia:** LA 32; LPA 14; DC 6; LPS 8; LT 11; RMS 38; TSS 39  
**The Rayme:** H100 39; HA 38; RA 11; RBH 11  
**Theory Of A Deadman:** RO 26, 37  
**Thicke:** HSS 15  
**Theivery Corporation:** EA 9; HS 46; IND 26  
**Third Day:** CC 23  
**Thunderpuss:** DC 2  
**Thursday:** IND 35  
**Jamie Lee Thornton:** CS 59  
**Los Tigres Del Norte:** LA 13; RMA 6; LT 25; RMS 9  
**Justin Timberlake:** B200 15; RBA 11; DC 16, 27; DS 14, 22; H100 6; HA 6; RA 21; RBH 23; T40 3, 40  
**Aaron Tippin:** CS 46  
**Thea Tippin:** CS 46  
**TLC:** B200 104; RBA 41; RBH 98  
**tobyMac:** CC 30  
**Chris Tomlin:** CC 28  
**Tonex:** GA 32  
**Too Short:** RBA 82  
**Tower Of Power:** CJ 12  
**Toya:** T40 37  
**TQ:** RBH 82  
**Transplants:** B200 1

FEBRUARY 8 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	<b>NO ONE KNOWS</b> INTERSCOPE <b>NUMBER 1</b>	1 Week At Number 1 Queens Of The Stone Age
2	1	ALWAYS ISLAND/IDJMG	Saliva
3	4	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	3	ALL MY LIFE ROSWELL/RCA/RMG	Foo Fighters
5	5	THE RED EPIC	Chevelle
6	6	FINE AGAIN WIND-UP	Seether
7	7	HONESTLY HIFI/ARISTA	Zwan
8	8	STILL WAITING ISLAND/IDJMG	Sum 41
9	10	CAN'T STOP WARNER BROS	Red Hot Chili Peppers
10	9	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
11	11	POEM VELVET HAMMER/ATLANTIC	Taproot
12	13	CLOCKS CAPITOL	Coldplay
13	14	SWING, SWING DOGHOUSE/DREAMWORKS	The All-American Rejects
14	12	INNERVISION AMERICAN/COLUMBIA	System Of A Down
15	23	TIMES LIKE THESE ROSWELL/RCA/RMG <b>AIRPOWER</b>	Foo Fighters
16	19	REST OF MY LIFE LAVA <b>AIRPOWER</b>	Unwritten Law
17	32	LIKE A STONE INTERSCOPE/EPIC <b>AIRPOWER</b>	Audioslave
18	21	DOWN ELEKTRA/VEG	Socialburn
19	20	DIAMONDS AND GUNS HELLCAT/EPITAPH	Transplants
20	16	PRAYER REPRISÉ WARNER BROS	Disturbed
21	24	TAKE IT OFF ATLANTIC	The Donnas
22	15	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
23	17	BOTHR ROADRUNNER/IDJMG	Stone Sour
24	25	REMEMBER REPRISÉ INTERSCOPE/EPIC	Disturbed
25	30	THE ANTHEM DAYLIGHT/EPIC	Good Charlotte
26	33	BRING ME TO LIFE WIND-UP	Evanescence
27	18	COCHISE INTERSCOPE/EPIC	Audioslave
28	28	MY GODDESS MELISSA/VIRGIN	The Exies
29	29	HEADSTRONG WARNER BROS	Trapt
30	22	A PRAISE CHORUS DREAMWORKS	Jimmy Eat World
31	26	RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany
32	27	LOSE YOURSELF SHADY/INTERSCOPE	Eminem
33	35	HARDER TO BREATHE OCTONE	Maroon 5
34	40	VOLVO DRIVING SOCCER MOM CAPITOL	Everclear
35	34	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
36	39	THE ART OF LOSING ISLAND/IDJMG	American Hi-Fi
37	31	SAVE YOU EPIC	Pearl Jam
38	37	NOT FALLING EPIC	Mudvayne
39		WON'T BACK DOWN WIND-UP/EPIC	Fuel
40	36	WEATHERED WIND-UP	Creed

FEBRUARY 8 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>WHEN I'M GONE</b> REPUBLIC/UNIVERSAL/UMRG <b>NUMBER 1</b>	11 Weeks At Number 1 3 Doors Down
2	2	ALWAYS ISLAND/IDJMG	Saliva
3	3	THE RED EPIC	Chevelle
4	4	FINE AGAIN WIND-UP	Seether
5	5	COCHISE INTERSCOPE/EPIC	Audioslave
6	9	POEM VELVET HAMMER/ATLANTIC	Taproot
7	6	ALL MY LIFE ROSWELL/RCA/RMG	Foo Fighters
8	11	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
9	7	WEATHERED WIND-UP	Creed
10	10	PRAYER REPRISÉ	Disturbed
11	8	BOTHR ROADRUNNER/IDJMG	Stone Sour
12	15	REMEMBER REPRISÉ	Disturbed
13	12	DOWN ELEKTRA/VEG	Socialburn
14	13	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE	Nirvana
15	14	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
16	18	HEADSTRONG WARNER BROS	Trapt
17	20	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA
18	16	INNERVISION AMERICAN/COLUMBIA	System Of A Down
19	19	NOT FALLING EPIC	Mudvayne
20	23	<b>CAN'T STOP</b> WARNER BROS <b>AIRPOWER</b>	Red Hot Chili Peppers
21	22	HONESTLY REPRISÉ	Zwan
22	21	MY GODDESS MELISSA/VIRGIN	The Exies
23	25	WON'T BACK DOWN WIND-UP/EPIC	Fuel
24	35	LIKE A STONE INTERSCOPE/EPIC	Audioslave
25	34	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
26	29	MAKE UP YOUR MIND ROADRUNNER/IDJMG	Theory Of A Deadman
27	24	SAVE YOU EPIC	Pearl Jam
28	26	SOUL CREATION GEFFEN/INTERSCOPE	Cinder
29	28	BULLITPROOF HIFI/ARISTA	Pacifier
30	32	FARTHER LAVA	Outspoken
31	27	RUNNING FROM ME GEFFEN/INTERSCOPE	TRUSTcompany
32	31	TAKE IT OFF ATLANTIC	The Donnas
33	30	FOUR LETTER WORD ISLAND/IDJMG	Def Leppard
34	36	GET UP REDLINE	Noise Therapy
35	37	BREATHING LOUD/COLUMBIA	Stereomud
36	40	MIDDLE OF NOWHERE SCRATCHIE/NEW LINE	Blank Theory
37	39	NOTHING COULD COME BETWEEN US ROADRUNNER/IDJMG	Theory Of A Deadman
38	38	DRIVIN' RAIN ATO	Gov't Mule
39		SEND THE PAIN BELOW EPIC	Chevelle
40	33	ALONE I BREAK IMMORTAL/EPIC	Korn

FEBRUARY 8 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE ARTIST IMPRINT/PROMOTION LABEL	
1	2	<b>NUMBER 1</b> 1 Wk At No 1	I'M WITH YOU AVRI L LAVIGNE ARISTA
2	1	BEAUTIFUL CHRISTINA AGUILERA RCA/RMG	CHRISTINA AGUILERA
3	3	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE	JUSTIN TIMBERLAKE
4	7	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC	JENNIFER LOPEZ
5	5	BUMP, BUMP, BUMP B2K & P. ODDY 11 U G/EPIC	B2K & P. ODDY
6	4	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANON CASEY JIVE	NIVEA
7	6	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
8	14	MESMERIZE JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG	ASHANTI
9	13	YOUR BODY IS A WONDERLAND JOHN MAYER AWARE/COLUMBIA	JOHN MAYER
10	15	LANDSLIDE DIXIE CHICKS MONUMENT/COLUMBIA	DIXIE CHICKS
11	9	AIR FORCE ONES NELLY FEATURING KYLIAN, ALI & MURPHY LEE FD/REPUBLIC/UNIVERSAL/UMRG	NELLY
12	16	LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE DAYLIGHT/EPIC	GOOD CHARLOTTE
13	20	PICTURE KID ROCK FEATURING SHERYL CROW LAVA/ATLANTIC	KID ROCK
14	12	FAMILY PORTRAIT PINK ARISTA	PINK
15	8	LOSE YOURSELF EMINEM SHADY/INTERSCOPE	EMINEM
16	10	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW INTERSCOPE	NO DOUBT
17	17	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA	SANTANA
18	11	SHE HATES ME PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE	PUDDLE OF MUDD
19	11	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADA KISS & STYLES EPIC	JENNIFER LOPEZ
20	27	SUPERMAN EMINEM WEBB/AFRERMATH/INTERSCOPE	EMINEM
21	22	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/AM/UNIVERSAL	T.A.T.U.
22	21	SOMETHING LASGO ROBBINS	LASGO
23	25	GOSSIP FOLKS MISSY "MISOEMEANOR" ELLIOTT FEATURING LUDACRIS THE GOLD MIND/ELEKTRA/VEG	MISSY "MISOEMEANOR" ELLIOTT
24	19	WORK IT MISSY "MISOEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA/VEG	MISSY "MISOEMEANOR" ELLIOTT
25	23	BLOWN! ME UP (WITH HER LOVE) JC CHASEZ FOX/JIVE	JC CHASEZ
26	26	MISS YOU AALIYAH BLACKGROUND/UNIVERSAL/UMRG	AALIYAH
27	28	DON'T KNOW WHY NORAH JONES BLUE NOTE/VIRGIN	NORAH JONES
28	24	DISEASE MATCHBOX TWENTY ATLANTIC	MATCHBOX TWENTY
29	29	ANGEL AMANDA PEREZ UNIVERSAL/POWERHOUSE/UMRG/VIRGIN	AMANDA PEREZ
30	31	TELL ME (WHAT'S GOIN' ON) SMILEZ & SOUTHSTAR ARTISTDIRECT	SMILEZ & SOUTHSTAR
31	37	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG	3 DOORS DOWN
32	33	PRETTY BABY VANESSA CARLTON A&M/INTERSCOPE	VANESSA CARLTON
33	35	I'D DO ANYTHING SIMPLE PLAN LAVA	SIMPLE PLAN
34	30	IN A LITTLE WHILE UNCLE KRACKER LAVA	UNCLE KRACKER
35		IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 CENT
36	38	BREATHE TELEPOP/MUSIK CATALOGUE/CAPITOL	TELEPOP/MUSIK
37	32	HEY MA CAN'RON FEAT. JUELZ SANTANA, FREETKEY ZEEKEY & TOYA ROC-A-FELLA/DEF JAM/IDJMG	HEY MA
38	40	WHEN THE LAST TIME CLIPSE STAR TRAK/ARISTA	CLIPSE
39	36	THUGZ MANSION 2PAC AMARU/DEATH ROW/INTERSCOPE	THUGZ MANSION
40	34	LIKE I LOVE YOU JUSTIN TIMBERLAKE JIVE	JUSTIN TIMBERLAKE

FEBRUARY 8 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>CRY</b> WARNER BROS <b>NUMBER 1</b>	11 Weeks At Number 1 Faith Hill
2	2	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
3	3	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
4	4	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
5	5	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
6	6	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
7	7	A MOMENT LIKE THIS RCA/RMG	Kelly Clarkson
8	7	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
9	11	FOREVER FOR YOU U WATCH	Daryl Hall John Oates
10	9	HERO INTERSCOPE	Enrique Iglesias
11	10	I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain
12	13	BEAUTIFUL RCA/RMG	Christina Aguilera
13	15	THESE FOOLISH THINGS JRMG	Rod Stewart
14	14	COMPLICATED ARISTA	Avril Lavigne
15	12	LIFE GOES ON CURB	LeAnn Rimes
16	18	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
17	16	AT LAST EPIC	Celine Dion
18	17	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
19	29	I DROVE ALL NIGHT EPIC <b>AIRPOWER</b>	Celine Dion
20	21	FATHER AND DAUGHTER NICK/JIVE	Paul Simon
21	26	BABIES REFUGEE/UNIVERSAL SOUTH	Regie Hamm
22	20	YOU WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
23	24	IF ONLY CURB	Tamara Walker
24	24	YOU'RE STILL YOU 143/REPRISÉ	Josh Groban
25	19	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do
26	19	THROUGH THE RAIN MONARC/ISLAND/IDJMG	Mariah Carey
27	25	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
28	23	WHENEVER YOU'RE READY COLUMBIA	James Taylor
29		THINKING OVER DREAMWORKS	Dana Glover
30		I'M WITH YOU ARISTA	Avril Lavigne

FEBRUARY 8 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>THE GAME OF LOVE</b> ARISTA <b>NUMBER 1</b>	12 Weeks At Number 1 Santana Featuring Michelle Branch
2	3	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
3	2	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
4	4	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
5	7	I'M WITH YOU ARISTA	Avril Lavigne
6	5	DISEASE ATLANTIC	matchbox twenty
7	9	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
8	6	IN A LITTLE WHILE LAVA	Uncle Kracker
9	8	ONE LAST BREATH WIND-UP	Creed
10	12	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
11	10	COMPLICATED ARISTA	Avril Lavigne
12	13	A SORTA FAIRYTALE EPIC	Tori Amos
13	11	WHERE ARE YOU GOING RCA/RMG	Dave Matthews Band
14	14	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
15	17	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
16	15	I'M STILL HERE (JIM'S THEME) WALT DISNEY/HOLLYWOOD	John Rzeznik
17	19	BEAUTIFUL RCA/RMG	Christina Aguilera
18	18	GREY STREET RCA/RMG	Dave Matthews Band
19	22	BIG YELLOW TAXI GEFFEN/INTERSCOPE <b>AIRPOWER</b>	Counting Crows Featuring Vanessa Carlton
20	16	SPIN DREAMWORKS	Lifeshouse
21	20	CRY WARNER BROS	Faith Hill
22	21	THE ZEPHYR SONG WARNER BROS	Red Hot Chili Peppers
23	25	MISUNDERSTOOD ISLAND/IDJMG	Bon Jovi
24	23	EVERYTHING WIND-UP	Stereo Fuse
25	24	DON'T STOP DANCING WIND-UP	Creed
26	30	CLOCKS CAPITOL	Coldplay
27	28	FREEZE LEGEND/TVT	Pay The Girl
28		DON'T DREAM IT'S OVER SQUINT CURB/REPRISÉ	Sixpence None The Richer
29	27	BOTHR ROADRUNNER/IDJMG	Stone Sour
30	32	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
31	37	DRIFT AWAY LAVA	Uncle Kracker Featuring Dobie Gray
32	29	BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson
33	40	WHY GEORGIA AWARE/COLUMBIA	John Mayer
34	33	INSIDE OUT ELEKTRA/VEG	Vonray
35	34	BREATHE IN MCA	Frou Frou
36	31	JUST LIKE A PILL ARISTA	Pink
37	39	DUMB GIRLS ATLANTIC	Lucy Woodward
38	26	THINKING OVER DREAMWORKS	Dana Glover
39	35	I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain
40		LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 105 mainstream rock stations, 87 modern rock stations, 88 adult contemporary stations and 80 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

**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.**

**103 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 8; RBH 25  
**17 (ShanCan, BMI) CS 60**  
**19 SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 1; H100 23  
**8 MILE** (Eight Mile Style, BMI) RBH 81

## -A-

**A.D.I.D.A.S.** (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL, RBH 63  
**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/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, H100 10; RBH 12  
**ALL I HAVE** (Nuyorican, BMI/EMI Blackwood, BMI/Janic Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 1; RBH 10  
**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 54  
**ALL MY LIFE** (M.), Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Riveting Fingers, ASCAP/Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 60  
**ALL THE THINGS SHE SAID** (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 36  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 37  
**ALWAYS** (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 52  
**ANGEL** (Powerhouse, BMI) H100 59; RBH 68  
**ASEREJE** (Sony/ATV Latin, BMI/Shaketown, BMI) LT 45  
**ASI ES LA VIDA** (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 1  
**AY! PAPAICITO (UYI DADDY)** (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 6

## -B-

**THE BABY** (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 2; H100 30  
**EL BAILE DE LA TOALLITA** (Joel Y, BMI) LT 49  
**THE BATTLE IS THE LORD'S** (Schaif, SESAC/Walker And Associates, SESAC) RBH 75  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 69; RBH 42  
**BEAUTIFUL** (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 3  
**BEAUTIFUL GOODBYE** (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 18; H100 79  
**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 17  
**BEER FOR MY HORSES** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 54  
**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 82  
**BIG STAR** (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 26  
**BLOWIN' ME UP (WITH HER LOVE)** (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucho, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 51  
**BOTHER** (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 77  
**BREAK YOU OFF** (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 64  
**BREATHE** (BMG France) H100 78  
**BREATHE** (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Hous-ing, BMI/Hard Worker Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hen-nessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Bregon, SACEM), HL/WBM, RBH 93  
**BROKENHEARTSVILLE** (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 11; H100 58  
**B R RIGHT** (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 89; RBH 59  
**BUMP, BUMP, BUMP** (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 2; RBH 7  
**BUNNY HOP** (Red-N-Dirty, BMI) RBH 70

## -C-

**CAN'T STOP** (Moebetoblame, BMI) H100 68  
**CAN'T STOP LOVING YOU** (EMI April, ASCAP), HL, H100 76  
**CAPRICHIO MALDITO** (Arpa, BMI) LT 39  
**CHOPPA STYLE** (LP Boyz, BMI) RBH 66  
**CHROME** (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 14  
**CLOCKS** (BMG Songs, ASCAP), HL, H100 67  
**C'MON** (Nyrrow, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 65  
**COCHISE** (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 86  
**COME CLOSE TO ME** (Songs Of Universal, BMI/Sense-less, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 65; RBH 21  
**COMER A BESO** (ADD, SESAC) LT 31  
**CONCRETE ANGEL** (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 25  
**CORAZON CHQUITO** (Eliaz, BMI) LT 19  
**COT DAMN** (GenMar, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 79  
**COUNTRY AIN'T COUNTRY** (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 45

**COUNTRY THANG** (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL, CS 53  
**CRY** (Warner-Tamerlane, BMI/Potty Mouth, BMI/EMI Blackwood, BMI), WBM, H100 48  
**CRY ME A RIVER** (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 6; RBH 23  
**CUANDO ME MIRAS ASI** (EMI April, ASCAP) LT 35

## -D-

**DAMN** (D. Brasco, ASCAP/Desert Storm, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI), HL, RBH 69  
**DEEP** (Beta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 57  
**DE UNO Y DE TODOS LOS MODOS** (Vander, ASCAP) LT 9  
**DIE ANOTHER DAY** (WB, ASCAP/Webo Girl, ASCAP/1000 Lights, BMI/Warner-Tamerlane, BMI), WBM, H100 98  
**DILEMMA** (Warner-Tamerlane, BMI/BMG Songs, ASCAP/Jackie Frost, ASCAP/Suga Shack, ASCAP/Phat Nasty, ASCAP/EMI April, ASCAP), HL/WBM, RBH 49  
**DIMELO** (Telearte Florida, ASCAP) LT 20  
**A DIOS LE PIDO** (Peermusic III, BMI/Camaleon, BMI) LT 15  
**DISEASE** (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 57  
**EL DOLOR DE TU PRESENCIA** (Rubet, ASCAP/Univer-sal Musica, ASCAP) LT 28  
**DONDE ESTARA MI PRIMAVERA** (Crisma, SESAC) LT 28  
**DONDE VAYAS** (Valmen, BMI) LT 50  
**DONTCHANGE** (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 47; RBH 16  
**DON'T KNOW WHY** (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 50  
**DON'T MESS WITH MY MAN** (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 12; RBH 46  
**DO THAT...** (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 42; RBH 24

## -E-

**ELEGISTE PERDER** (WB, ASCAP/Zalles, ASCAP) LT 27  
**EMOTIONAL ROLLERCOASTER** (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, RBH 33  
**EN CUERPO Y ALMA** (Elix, ASCAP) LT 42  
**ENTRA EN MI VIDA** (Sony/ATV Discos, ASCAP/Peer-music III, BMI) LT 17  
**ERES MI RELIGION** (Tulum, ASCAP/EMI April, ASCAP) LT 33  
**ES POR TI** (Peermusic III, BMI/Camaleon, BMI) LT 10  
**EVERYBODY** (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 89  
**EXCUSE ME MISS** (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 38

## -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 39; RBH 11  
**FALL INTO ME** (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 4; H100 34  
**FAMILY PORTRAIT** (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 25  
**FAMILY TREE** (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 28  
**FEELIN' YOU (PART II)** (Solang MWR, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 84  
**FINE AGAIN** (Seether, BMI/Dwight Frye, BMI) H100 64  
**FOREVER EVERYDAY** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 50  
**FROM THA CHUUUCH 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 78

## -G-

**THE GAME OF LOVE** (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Music, ASCAP/EMI April, ASCAP), HL/WBM, H100 17  
**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 91  
**GIMME THE LIGHT** (Dutty Rock, ASCAP/Black Shad-ow, BMI/TWR, BMI/EMI April, ASCAP), HL, RBH 31  
**GIRLFRIEND** (R.Kelly, BMI/Zomba, BMI), WBM, RBH 74  
**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, RBH 98  
**GOSSIP FOLKS** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 14; RBH 9  
**GUESS WHAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 39

## -H-

**HALF A MAN** (Almo, ASCAP) CS 56  
**HASTA QUE VUELVAS** (Peer Int'l., BMI) LT 24  
**HEADZ UP** (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 94  
**HE IS** (Spiders & Rice, ASCAP/Iam Carver, ASCAP) H100 91; RBH 43  
**HELL YEAH** (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, RBH 45  
**HERIDA MORTAL** (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 48  
**HIT THE FREEWAY** (The Waters Of Nazareth, BMI/EMI

Blackwood, BMI/Donceno, ASCAP), HL, H100 100; RBH 52  
**HOW YOU GONNA ACT LIKE THAT** (Zovectikon, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 31; RBH 13

## -I-

**I BELIEVE** (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 23  
**I CAN** (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 73  
**I CARE 4 U** (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 27  
**I'D LOVE TO LAY YOU DOWN** (Music City Music, ASCAP/EMI April, ASCAP), HL, CS 57  
**I DON'T 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/Uni-versal, ASCAP), HL/WBM, H100 94  
**I DROVE ALL NIGHT** (Sony/ATV Tunes, ASCAP), HL, CS 40

**IGNITION** (Zomba, BMI/R.Kelly, BMI), WBM, H100 13; RBH 3  
**I JUST WANNA BE MAD** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 3; H100 33  
**I KNOW WHAT YOU WANT** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, RBH 56  
**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 71  
**I'M GONNA GETCHA GOOD!** (Universal-Songs Of Poly-gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 36; H100 84  
**I'M WITH YOU** (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylogde, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 4  
**IN A LITTLE WHILE** (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 75  
**INCOMPLETE** (Not Listed) RBH 97  
**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 11; RBH 2  
**I SHOULD BE...** (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 32; RBH 8

**IT CAN ALL BE GONE** (Peer, BMI/III Limited, ASCAP/Jamie Lee Thurston, SESAC) CS 59  
**IT'LL GO AWAY** (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 47  
**I WANT MY MONEY BACK** (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 48  
**I WISH YOU'D STAY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 8; H100 63

## -J-

**JAH IS MY ROCK** (BJA, ASCAP) RBH 96  
**JENNY FROM THE BLOCK** (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP), HL/WBM, H100 29; RBH 76  
**THE JUMP OFF** (Notorious K.I.M., BMI/Warner-Tame-rlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 66; RBH 26

## -L-

**LA CHICA SEXY** (Flamingo, BMI) LT 12  
**LANDSLIDE** (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 9  
**LA REINA DEL SUR** (TN Ediciones, BMI) LT 25  
**LA SUEGRA** (EMI April, ASCAP/Promociones Musi-cales H.A., BMI/Peermusic III, BMI) LT 23  
**LAS VIAS DEL AMOR** (LGA, BMI) LT 44  
**LATELY (BEEN DREAMIN' 'BOUT BABIES)** (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Hamm, SESAC), HL, CS 43  
**LAUNDROMAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 32

**LIFESTYLES OF THE RICH AND FAMOUS** (EMI April, ASCAP/2111, ASCAP), HL, H100 22  
**LOSE YOURSELF** (Eight Mile Style, BMI/Ensign, BMI), HL, H100 15; RBH 36  
**A LOT OF THINGS DIFFERENT** (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, H100 80  
**LOVE IZ** (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 95  
**LOVE LIKE THERE'S NO TOMORROW** (TCT, BMI/Thea Later, BMI) CS 46  
**LOVE OF MY LIFE (AN ODE TO HIP HOP)** (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Sense-less, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 26; RBH 6

**THE LOVE SONG** (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 33  
**LOVE WON'T LET ME** (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 41  
**LOVE YOU OUT LOUD** (Sony/ATV Cross Keys, ASCAP/Only, ASCAP), HL, CS 42  
**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 40

## -M-

**MADE YOU LOOK** (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 38; RBH 14  
**MA, I DON'T LOVE HER** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 58  
**MAKE IT CLAP** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 53; RBH 19  
**MALA GENTE** (Peermusic III, BMI/Camaleon, BMI) LT

**MAN TO MAN** (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 7; H100 45  
**MARCHATE** (World Deep, BMI/Sony/ATV Latin, BMI) LT 21  
**MESMERIZE** (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 5; RBH 5  
**MICAELA** (Copyright Control) LT 43  
**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 7; RBH 1  
**MORE THAN A WOMAN** (Eddie F., ASCAP/Sharay's, ASCAP/Jahque Joints, SESAC/Southern Boy, ASCAP), WBM, RBH 92

**THE MORNING AFTER** (Deborah Cox, BMI/EMI April, ASCAP/Nyrrow, ASCAP/Naked Under My Clothes, ASCAP/CSunn, ASCAP/Black Soul Connection, BMI/Ethan Farmer, ASCAP), HL, RBH 67  
**MY TOWN** (Single Track, BMI/Gottahaveable, BMI/Songs Of Windswept Pacific, BMI), WBM, H100 97

## -N-

**NEVER SCARED** (Bonercrusher, ASCAP) RBH 87  
**NEXT BIG THING** (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacif-ic, BMI/Little Blue Box, ASCAP), WBM, CS 21  
**NOCHES ETERNAS** (Not Listed) LT 40  
**NO LETTING GO** (Greensleeves, PRS/Singso WW, BMI) H100 71; RBH 3  
**NO ME ENESEANT** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 11  
**NO ME RENDIRE** (Not Listed) LT 30  
**NO ONE KNOWS** (Board Stiff, BMI/Ripplestick, BMI) H100 56  
**NO TENGO DINERO** (Almo, ASCAP/BMG Songs, ASCAP) LT 32  
**NOTHINGS FREE** (TVT, ASCAP) RBH 88

## -O-

**ON A MISSION** (WB, ASCAP/Beechtree, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), WBM, CS 20  
**ONE OF THOSE DAYS** (Shrek'em Down, BMI/Hitco South, ASCAP/Buttaphilly 2Phly Muzicc, 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 81; RBH 35

## -P-

**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 40; RBH 17  
**PERDONAME MI AMOR** (Seg Son, BMI) LT 14  
**PICTURE** (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 44; H100 16  
**PIMP JUICE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 83  
**PRAYER** (Mother Culture, ASCAP/WB, ASCAP), WBM, H100 87  
**EL PROBLEMA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 3

## -Q-

**QUE ME QUEDES TU** (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 5  
**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 22  
**REALEST NIGGAZ** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 34  
**THE RED** (Loeffler, ASCAP), WBM, H100 61  
**RED RAG TOP** (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, H100 83  
**ROCK-A-BYE HEART** (Curb, ASCAP/EMI April, ASCAP/JesKa, ASCAP/Annotation, ASCAP/Romanesco, ASCAP/WB, ASCAP), HL/WBM, CS 55  
**ROCK THE PARTY** (Big T-Rock, BMI/Marsky, BMI/Janic Combs, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Hot Heat, ASCAP), HL, H100 95; RBH 48  
**ROCK YOU BABY** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 31

## -R-

**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 43; RBH 22  
**SAY YES** (Marshmallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP) RBH 72  
**SEDUCEME** (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 2  
**SHE HATES ME** (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 20  
**SHE'LL LEAVE YOU WITH A SMILE** (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yel-low Dog, BMI), HL, CS 6; H100 44  
**SHE'S MY KIND OF RAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 30  
**SICK OF BEING LONELY** (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Tone Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 46; RBH 20  
**SIENTO** (BMG Songs, ASCAP) RBH 47  
**SIN FORTUNA** (Peer Int'l., BMI) LT 38  
**SI NO ESTAS** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 8  
**SI NO FUERA POR TI** (Estefan, ASCAP) LT 29  
**SKILLS** (III Kid, BMI/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 100  
**SOMEBODY LIKE YOU** (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 12  
**SOMETHING** (EMI Blackwood, BMI), HL, H100 49  
**SOUTHERN BOY** (CDB, BMI/Wooley Swamp, BMI/Post Oak, BMI) CS 52  
**SPEED** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 35

## -S-

**SPIN** (G-Chills, BMI/Songs Of DreamWorks, BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100 88  
**STAY GONE** (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 58  
**STEP IN THE NAME OF LOVE** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 86  
**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 47  
**STOLE** (BMG Songs, ASCAP/Little Engine, ASCAP/Big Caboose, ASCAP/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, H100 92  
**SUENA** (Ser-Ca, BMI) LT 4  
**SUPERMAN** (Ensign, BMI/Eight Mile Style, BMI), HL, H100 35; RBH 61  
**SYMPHONY IN X MAJOR** (EMI April, ASCAP/Cypher-cliff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 90

## -T-

**TAKE YOU HOME** (Media Noche, ASCAP/Lit Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 62  
**TALKIN' TO ME** (Darmich, BMI/EMI Blackwood, BMI), HL, H100 82; RBH 41  
**TAN BUENA** (Univision, ASCAP) LT 36  
**TELL ME (WHAT'S GOIN' ON)** (Just Another Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 37; RBH 29  
**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 19; H100 74  
**THAT GIRL** (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) RBH 50  
**THERE'S MORE TO ME THAN YOU** (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 34  
**THERE'S NO LIMIT** (Deanaling, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WBM, CS 24  
**THESE DAYS** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 9; H100 54  
**THIS IS GON** (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 32  
**THIS IS MY PARTY** (Desert Storm, BMI) RBH 85  
**THIS VERY MOMENT** (Yon-Ti, BMI) RBH 60  
**THREE WOODEN CROSSES** (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 39  
**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 90; RBH 44  
**THUG LOVIN'** (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, RBH 77  
**THUGZ MANSION** (Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 27; RBH 15  
**TINY DANCER** (Universal-Songs Of PolyGram Interna-tional, BMI), WBM, CS 51  
**TODD MI AMOR (THE ONE YOU LOVE)** (Songs Of Uni-versal, BMI/Macadoo, BMI/Sony/ATV Tunes, BMI/Songs Of Terecel, BMI) LT 26  
**TRAVELIN' SOLDIER** (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 15; H100 62

## -U-

**UNA ORACION** (Edimusa, ASCAP) LT 46  
**UNA VEZ MAS** (BMG Songs, ASCAP) LT 16  
**UNDERNEATH IT ALL** (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100

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## FEBRUARY 8 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	4	7	<b>NUMBER 1</b> All I Have	JENNIFER LOPEZ FEAT LL COOL J (EPIC) (1 Wk At No. 1)	26	20	10	Thugz Mansion	2PAC FEAT NAS (AMARU/DEATH ROW/INTERSCOPE)	51	51	9	Always	SALIVA (ISLAND/IDJMG)
2	1	11	Bump, Bump, Bump	B2K & P DIDDY (T.U.G./EPIC)	27	28	13	Family Portrait	PINK (ARISTA)	52	45	9	These Days	RASCAL FLATTS (LYRIC STREET)
3	2	12	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	28	25	24	Underneath It All	NO DOUBT FEAT LADY SAW (INTERSCOPE)	53	47	9	Make It Clap	BUSTA RHYMES FEAT SPLIFF STAR (J/RMG)
4	8	7	Mesmerize	JAY-Z FEAT ASHANTI (MURDER INC./DEF JAM/IDJMG)	29	31	10	The Baby	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)	54	59	3	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/LIVE)
5	5	10	I'm With You	RHILEY LAYVINE (ARISTA)	30	44	4	How You Gonna Act Like That	TYRESE (J/RMG)	55	52	19	Who's Your Daddy?	TOBY KEITH (DREAMWORKS NASHVILLE)
6	3	8	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	31	27	10	I Should Be...	DRU (DEF JAM/IDJMG)	56	60	7	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
7	9	11	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	32	19	18	Jenny From The Block	JENNY FERRER (JIVE)	57	63	3	Brokenheartsville	JAY-Z (RCA/UNIVERSAL SOUTH)
8	6	16	'03 Bonnie & Clyde	JAY-Z & BOWIE (RCA/UNIVERSAL SOUTH)	33	37	11	I Just Wanna Be Mad	TERRI CLARK (MERCURY)	58	55	13	All My Life	FOO FIGHTERS (RCA/REPRISE)
9	12	21	Landslide	DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	34	34	13	Fall Into Me	EMERSON DRIVE (DREAMWORKS NASHVILLE)	59	58	10	The Red	CHEVELLE (EPIC)
10	7	14	Air Force Ones	NELLY (JIVE)	35	54	2	Superman	EMINEM (WEBAFTERMATH/INTERSCOPE)	60	56	17	Disease	MATCHBOX TWENTY (ATLANTIC)
11	14	7	In Da Club	DMX (MCA)	36	32	8	Made You Look	NAS (ILL WILL/COLUMBIA)	61	64	2	Angel	THE NOTORIOUS B.I.G. (A&M)
12	11	18	Don't Mess With My Man	NIVEA FEAT BRIAN & BRANDON CASEY (JIVE)	37	46	6	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	62	69	2	Travelin' Soldier	DIMITRI YAROSLAVLAV (EMM)
13	18	7	Gossip Folks	MISSY Misdemeanor Elliott (THE GOLD MIND/ELEKTRA/VEEG)	38	33	13	Fabulous	JAYEM FEAT THE RAYNE (DIVINE MILL/WARNER BROS.)	63	62	4	I Wish You'd Stay	BRAID PAINLEY (ARISTA NASHVILLE)
14	16	10	Ignition	R KELLY (JIVE)	39	36	8	Paradise	LL COOL J FEAT AMERIE (DEF JAM/IDJMG)	64	61	7	Fine Again	SEETHER (WIND-UP)
15	10	19	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	40	42	7	You Can't Hide Beautiful	AARON LINES (RCA NASHVILLE)	65	65	3	Come Close To Me	COMMON FEATURING MARY J BLIGE (MCA)
16	21	11	Wanksta	50 CENT (G UNIT/SHADY/INTERSCOPE)	41	39	11	Satisfaction	EVE (BUFF RYDERS/INTERSCOPE)	66	—	1	The Jump Off	LIL KIM FEAT MR CHEEKS (JIVE/ATLANTIC)
17	15	19	The Game Of Love	SANTANA FEAT MICHELLE BRANCH (ARISTA)	42	35	19	She'll Leave You With A Smile	GEORGE STRAIT (MCA NASHVILLE)	67	67	2	Clocks	COLDPLAY (CAPITOL)
18	13	22	Work It	MISSY Misdemeanor Elliott (THE GOLD MIND/ELEKTRA/VEEG)	43	48	6	Man To Man	GARY ALLAN (MCA NASHVILLE)	68	—	1	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
19	26	8	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	44	57	7	Sick Of Being Lonely	FIELD MOB (MCA)	69	68	17	You Know You're Right	NIRVANA (GSG/EPIC/INTERSCOPE)
20	22	12	19 Somethin'	MARK WILLS (MERCURY)	45	38	9	Do That...	BABY FEAT P DIDDY (CASH MONEY/UNIVERSAL/UMRG)	70	—	1	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
21	17	18	She Hates Me	PUDDLE OF MUDD (FLAWLESS/EPIC/INTERSCOPE)	46	53	3	All The Things She Said	T.A.T.U. (INTERSCOPE)	71	66	3	Unusually Unusual	LONESTAR (BNA)
22	24	15	Your Body Is A Wonderland	JURIN MAYER (JAWARE/COLUMBIA)	47	41	23	dontchange	MUSIQ (DEF SOUL/IDJMG)	72	—	1	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)
23	29	12	When I'm Gone	3 DOTS (JIVE)	48	43	20	Cry	FRITH HILL (WARNER BROS. NASHVILLE/WRN/WARNER BROS.)	73	—	4	No Letting Go	WAYNE WONGER (GREENSLEEVES/PI/ATLANTIC)
24	30	9	Lifestyles Of The Rich And Famous	GOOD CHARLOTTE (DAYLIGHT/EPIC)	49	50	19	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	74	73	2	Up!	SHANIA TWAIN (MERCURY)
25	23	17	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT COMMON (MCA)	50	40	9	Something	LASGO (ROBBINS)	75	71	5	In A Little While	UNCLE KRACER (LAVA)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems. Radio Track service: 936 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact time of airplay with Arbitron listener data. This data is used to compile the Hot 100.

## FEBRUARY 8 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	<b>NUMBER 1</b> Picture	KID ROCK FEAT ALLISON MODJER (UNIVERSAL SOUTH) (3 Wks At No. 1)	26	24	14	Work It	MISSY Misdemeanor Elliott (THE GOLD MIND/ELEKTRA/VEEG)	51	68	11	'03 Bonnie & Clyde	JAY-Z FEAT BOWIE (RCA/UNIVERSAL SOUTH)
2	2	15	Ignition	R KELLY (JIVE)	27	33	11	Dilemma/Air Force Ones	NELLY (JIVE)	52	55	3	The Boys Of Summer	DJ SAMMY FEAT LDONA (ROBBINS)
3	4	10	Dirty	CHRISTINA AGUILERA FEAT REDMAN (RCA/RMG)	28	28	2	X Gon' Give It To Ya	OMX (BLODOLINE/DEF JAM/IDJMG)	53	59	2	Troy (The Phoenix From The Flame)	SINEAD O'CONNOR (RCA/IDJMG)
4	3	15	Die Another Day	MADONNA (WARNER BROS.)	29	25	9	Bump, Bump, Bump	B2K & P DIDDY (T.U.G./EPIC)	54	57	14	Same Old Song	SEV (INTERSCOPE)
5	5	21	All The Things She Said	T.A.T.U. (INTERSCOPE)	30	—	1	Such Great Heights	POSTAL SERVICE (SUB POP)	55	56	10	Nuclear War	YO LA TENGO (MATADOR)
6	6	13	This Is My Party	THE NOTORIOUS B.I.G. (A&M)	31	29	3	Mesmerize	JAY-Z FEAT ASHANTI (MURDER INC./DEF JAM/IDJMG)	56	53	10	L'Italiano	THE MICHILANS FEAT ANGELO VENUTO (NERVOUS)
7	10	20	A Moment Like This	RHILEY LAYVINE (ARISTA)	32	30	13	Do That...	BABY FEAT P DIDDY (CASH MONEY/UNIVERSAL/UMRG)	57	67	27	Blue Jeans	WARRIOR (MCA)
8	8	11	Gangsta Lovin'	EVE FEAT ALICIA KEYS (BUFF RYDERS/INTERSCOPE)	33	14	12	Auld Lang Syne (Freedom Mix)	KENNY G (ARISTA)	58	51	6	Anyway (Men Are From Mars)	AMBER (TOMMY BOY)
9	7	3	Everybody	HAHZ THE RIPPA (BODY HEAD)	34	31	14	Beautiful Goodbye	JENNIFER HANSON (CAPITOL) (NASHVILLE)	59	50	16	I Am Mine	PEARL JAM (EPIC)
10	—	1	Incomplete	C LANE (WRIGHT ENTERPRISES)	35	61	8	What We Do	FREEMAN (RCA/DEF JAM/IDJMG)	60	42	57	Lights, Camera, Action!	MR CHEEKS (UNIVERSAL/UMRG)
11	13	29	Don't Mess With My Man	NIVEA FEAT BRIAN & BRANDON CASEY (JIVE)	36	26	14	Don't Stop Dancing	CREED (WIND-UP)	61	58	2	In Your Life	LA BOUCHE (IDJMG)
12	11	3	Gossip Folks	MISSY Misdemeanor Elliott (THE GOLD MIND/ELEKTRA/VEEG)	37	27	12	Under God	PAT BOONE (THE GOLD LABEL)	62	48	18	Rock The Party	BENZINO (SURRENDER/ELEKTRA/VEEG)
13	15	7	Star	702 FEAT CLIPSE (MOTOWN/UMRG)	38	46	4	Just Like You	G WIZ (COMPOUND/DRPHEUS)	63	34	13	From Tha Chuuch To Da Palace	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
14	12	2	Solsbury Hill	ERASURE (MUTE)	39	32	7	Can I	PRINCE EP (AVS/LIGHTYEAR)	64	47	10	Something	LASGO (ROBBINS)
15	17	19	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	40	40	11	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	65	35	9	Jenny From The Block	JENNIFER LOPEZ (EPIC)
16	—	1	Jah Is My Rock	CARIBBEAN PULSE (IRIE)	41	45	12	Play Wit It	THE DIRTY SOUTH DIVAS (DIRTY DDOWN/MARLOCK)	66	—	1	Never Scared	BONCRUSHER (BREAK EM OFF)
17	20	15	Virginity	THE NOTORIOUS B.I.G. (A&M/INTERSCOPE)	42	39	7	Ma, I Don't Love Her	CLIPSE FEAT FAITH EVANS (STAR TRAK/ARISTA)	67	—	13	It Just Happened	NIKIE BATEY (AVS)
18	37	2	Art Is Hard	CURSIVE (SADDLE CREEK)	43	49	43	Don't Mess With The Radio	NIVEA (JIVE)	68	54	12	Machine	YEAH YEAH YEAHS (TOUCH AND GO)
19	9	6	Feelin' You (Part II)	SOLANGE FEAT N D R E (MUSIC WORLD/COLUMBIA/CRG)	44	52	8	Paradise	LL COOL J FEAT AMERIE (DEF JAM/IDJMG)	69	19	10	Thug Lady	DYSHON & SQUABBLE (RDMED)
20	22	23	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/PI/ATLANTIC)	45	69	8	Throw Up	BUCKET CITY #47 (LANO/SPEED)	70	73	70	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	16	10	Dance With Me	JANIE LE (RIPE)	46	44	26	I'm Gonna Be Alright	SOLANGE FEAT N D R E (MUSIC WORLD/COLUMBIA/CRG)	71	75	24	For All Time	SOLANGE FEAT N D R E (MUSIC WORLD/COLUMBIA/CRG)
22	18	14	Make It Clap	BUSTA RHYMES FEAT SPLIFF STAR (J/RMG)	47	41	24	Papa Don't Preach	CLIPSE (STAR TRAK/ARISTA)	72	66	25	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
23	23	6	With All My Heart	DREAM STREET (COLUMBIA)	48	—	1	All I Need	FA' JOE (TERROR SQUAD/ATLANTIC)	73	65	5	Faithful To	POWWW BROS. (POWWW MOVES/DRPHEUS)
24	—	1	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	49	43	34	Gots To Be	B2K (T.U.G./EPIC)	74	—	2	Love Iz	ERICK SERMON FEAT AL GREEN (J/RMG)
25	21	11	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	50	36	17	React	ERICK SERMON FEAT REDMAN (J/RMG)	75	60	28	A New Day Has Come	CELINE DION (EPIC)

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FEBRUARY 8  
2003

# Billboard® HOT 100

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Nielsen Broadcast Data Systems		Nielsen SoundScan		PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL						TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	
				<b>1 Week At Number 1</b> <b>NUMBER 1/ GREATEST GAINER/AIRPLAY</b>													
1	5	10	7	<b>ALL I HAVE</b>	Jennifer Lopez Featuring LL Cool J	1	51	56	63	<b>BLOWIN' ME UP (WITH HER LOVE)</b>	JC Chasez	51	52	53	<b>ALWAYS</b>	Saliva	52
2	1	2	11	<b>BUMP, BUMP, BUMP</b>	B2K & P. Diddy	1	53	47	46	<b>MAKE IT CLAP</b>	Busta Rhymes Featuring Spliff Star	46	3	4	<b>BEAUTIFUL</b>	Christina Aguilera	2
3	2	4	12	<b>BEAUTIFUL</b>	Christina Aguilera	2	54	46	43	<b>THESE DAYS</b>	Rascal Flatts	23	4	7	<b>I'M WITH YOU</b>	Avril Lavigne	4
4	4	7	10	<b>I'M WITH YOU</b>	Avril Lavigne	4	55	53	47	<b>WHO'S YOUR DADDY?</b>	Toby Keith	22	5	8	<b>MESMERIZE</b>	Ja Rule Featuring Ashanti	5
5	8	12	7	<b>MESMERIZE</b>	Ja Rule Featuring Ashanti	5	56	60	64	<b>NO ONE KNOWS</b>	Queens Of The Stone Age	56	6	3	<b>CRY ME A RIVER</b>	Justin Timberlake	3
6	3	8	8	<b>CRY ME A RIVER</b>	Justin Timberlake	3	57	54	51	<b>DISEASE</b>	matchbox twenty	29	7	10	<b>MISS YOU</b>	Aaliyah	7
7	10	11	11	<b>MISS YOU</b>	Aaliyah	7	58	63	74	<b>BROKENHEARTSVILLE</b>	Joe Nichols	58	8	6	<b>'03 BONNIE &amp; CLYDE</b>	Jay-Z Featuring Beyonce Knowles	4
8	6	5	18	<b>'03 BONNIE &amp; CLYDE</b>	Jay-Z Featuring Beyonce Knowles	4	59	64	—	<b>ANGEL</b>	Amanda Perez	59	9	12	<b>LANDSLIDE</b>	Dixie Chicks	9
9	12	13	21	<b>LANDSLIDE</b>	Dixie Chicks	9	60	57	57	<b>ALL MY LIFE</b>	Foo Fighters	43	10	7	<b>AIR FORCE ONES</b>	Nelly Featuring Kyjuan, Ali & Murphy Lee	3
10	7	3	14	<b>AIR FORCE ONES</b>	Nelly Featuring Kyjuan, Ali & Murphy Lee	3	61	59	60	<b>THE RED</b>	Chevelle	56	11	15	<b>IN DA CLUB</b>	50 Cent	11
11	15	27	8	<b>IN DA CLUB</b>	50 Cent	11	62	70	—	<b>TRAVELIN' SOLDIER</b>	Dixie Chicks	62	12	11	<b>DON'T MESS WITH MY MAN</b>	Nivea Featuring Brian & Brandon Casey	8
12	11	9	27	<b>DON'T MESS WITH MY MAN</b>	Nivea Featuring Brian & Brandon Casey	8	63	62	66	<b>I WISH YOU'D STAY</b>	Brad Paisley	62	13	17	<b>\$\$\$ GREATEST GAINER/SALES \$\$\$</b>		
13	17	21	14	<b>IGNITION</b>	R. Kelly	13	64	61	61	<b>FINE AGAIN</b>	Seether	61	14	20	<b>\$\$\$ GREATEST GAINER/SALES \$\$\$</b>		
14	20	28	7	<b>GOSSIP FOLKS</b>	Missy "Misdemeanor" Elliott Featuring Ludacris	14	65	65	71	<b>COME CLOSE TO ME</b>	Common Featuring Mary J. Blige	65	15	9	<b>HOT SHOT DEBUT</b>		
15	9	1	19	<b>LOSE YOURSELF</b>	Eminem	1	66	67	—	<b>THE JUMP OFF</b>	Lil' Kim Featuring Mr. Cheeks	66	16	19	<b>PICTURE</b>	Kid Rock Featuring Sheryl Crow Dr Allison Moorer	16
16	19	24	11	<b>PICTURE</b>	Kid Rock Featuring Sheryl Crow Dr Allison Moorer	16	67	67	—	<b>CLOCKS</b>	Coldplay	67	17	14	<b>THE GAME OF LOVE</b>	Santana Featuring Michelle Branch	5
17	14	15	19	<b>THE GAME OF LOVE</b>	Santana Featuring Michelle Branch	5	68	68	—	<b>CAN'T STOP</b>	Red Hot Chili Peppers	68	18	22	<b>WANKSTA</b>	50 Cent	18
18	22	29	11	<b>WANKSTA</b>	50 Cent	18	69	68	67	<b>BEAUTIFUL</b>	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	69	19	13	<b>WORK IT</b>	Missy "Misdemeanor" Elliott	2
19	13	6	22	<b>WORK IT</b>	Missy "Misdemeanor" Elliott	2	70	68	67	<b>YOU KNOW YOU'RE RIGHT</b>	Nirvana	45	20	16	<b>SHE HATES ME</b>	Puddle Of Mudd	13
20	16	16	14	<b>SHE HATES ME</b>	Puddle Of Mudd	13	71	77	68	<b>NO LETTING GO</b>	Wayne Wonder	68	21	24	<b>YOUR BODY IS A WONDERLAND</b>	John Mayer	18
21	24	22	15	<b>YOUR BODY IS A WONDERLAND</b>	John Mayer	18	72	66	73	<b>UNUSUALLY UNUSUAL</b>	Lonestar	66	22	26	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	Good Charlotte	22
22	26	26	9	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	Good Charlotte	22	73	73	—	<b>UP!</b>	Shania Twain	73	23	23	<b>19 SOMETHIN'</b>	Mark Wills	23
23	23	23	12	<b>19 SOMETHIN'</b>	Mark Wills	23	74	77	68	<b>THAT'D BE ALRIGHT</b>	Alan Jackson	74	24	29	<b>WHEN I'M GONE</b>	3 Doors Down	24
24	29	30	12	<b>WHEN I'M GONE</b>	3 Doors Down	24	75	69	69	<b>IN A LITTLE WHILE</b>	Uncle Kracker	59	25	27	<b>FAMILY PORTRAIT</b>	Pink	20
25	27	20	13	<b>FAMILY PORTRAIT</b>	Pink	20	76	76	—	<b>CAN'T STOP LOVING YOU</b>	Phil Collins	76	26	28	<b>LOVE OF MY LIFE (AN ODE TO HIP HOP)</b>	Erykah Badu Featuring Common	9
26	28	18	23	<b>LOVE OF MY LIFE (AN ODE TO HIP HOP)</b>	Erykah Badu Featuring Common	9	77	75	72	<b>BOTHER</b>	Stone Sour	56	27	21	<b>THUGZ MANSION</b>	2Pac	19
27	21	19	10	<b>THUGZ MANSION</b>	2Pac	19	78	80	94	<b>BREATHE</b>	Telepopmusik	78	28	25	<b>UNDERNEATH IT ALL</b>	No Doubt Featuring Lady Saw	3
28	25	17	24	<b>UNDERNEATH IT ALL</b>	No Doubt Featuring Lady Saw	3	79	83	88	<b>BEAUTIFUL GOODBYE</b>	Jennifer Hanson	79	29	18	<b>JENNY FROM THE BLOCK</b>	Jennifer Lopez Featuring Jadakiss & Styles	3
29	18	14	18	<b>JENNY FROM THE BLOCK</b>	Jennifer Lopez Featuring Jadakiss & Styles	3	80	74	62	<b>A LOT OF THINGS DIFFERENT</b>	Kenny Chesney	55	30	31	<b>THE BABY</b>	Blake Shelton	30
30	31	35	10	<b>THE BABY</b>	Blake Shelton	30	81	72	75	<b>ONE OF THOSE DAYS</b>	Whitney Houston	72	31	45	<b>HOW YOU GONNA ACT LIKE THAT</b>	Tyrese	31
31	45	54	8	<b>HOW YOU GONNA ACT LIKE THAT</b>	Tyrese	31	82	71	65	<b>TALKIN' TO ME</b>	Amerie	51	32	30	<b>I SHOULD BE...</b>	Dru Hill	25
32	30	25	16	<b>I SHOULD BE...</b>	Dru Hill	25	83	78	70	<b>RED RAG TOP</b>	Tim McGraw	40	33	39	<b>I JUST WANNA BE MAD</b>	Terri Clark	33
33	39	40	14	<b>I JUST WANNA BE MAD</b>	Terri Clark	33	84	79	78	<b>I'M GONNA GETCHA GOOD!</b>	Shania Twain	34	34	34	<b>FALL INTO ME</b>	Emerson Drive	34
34	34	36	11	<b>FALL INTO ME</b>	Emerson Drive	34	85	85	95	<b>TAKE YOU HOME</b>	Angie Martinez Featuring Kelis	85	35	55	<b>SUPERMAN</b>	Eminem	35
35	55	—	—	<b>SUPERMAN</b>	Eminem	35	86	84	80	<b>COCHISE</b>	Audioslave	69	36	43	<b>ALL THE THINGS SHE SAID</b>	t.A.T.u.	36
36	43	55	8	<b>ALL THE THINGS SHE SAID</b>	t.A.T.u.	36	87	82	81	<b>PRAYER</b>	Disturbed	58	37	48	<b>TELL ME (WHAT'S GOIN' ON)</b>	Smilez & Southstar	37
37	48	52	6	<b>TELL ME (WHAT'S GOIN' ON)</b>	Smilez & Southstar	37	88	81	76	<b>SPIN</b>	Lifehouse	71	38	32	<b>MADE YOU LOOK</b>	Nas	32
38	32	33	8	<b>MADE YOU LOOK</b>	Nas	32	89	91	97	<b>B R RIGHT</b>	Trina Featuring Ludacris	89	39	33	<b>FABULOUS</b>	Jaheim Featuring Tha Rayne	28
39	33	32	12	<b>FABULOUS</b>	Jaheim Featuring Tha Rayne	28	90	89	87	<b>THUG HOLIDAY</b>	Trick Daddy Featuring LaTocha Scott	87	40	36	<b>PARADISE</b>	LL Cool J Featuring Amerie	36
40	36	38	9	<b>PARADISE</b>	LL Cool J Featuring Amerie	36	91	96	90	<b>HE IS</b>	Heather Headley	90	41	42	<b>YOU CAN'T HIDE BEAUTIFUL</b>	Aaron Lines	41
41	42	48	7	<b>YOU CAN'T HIDE BEAUTIFUL</b>	Aaron Lines	41	92	87	77	<b>STOLE</b>	Kelly Rowland	27	42	38	<b>DO THAT...</b>	Baby Featuring P. Diddy	33
42	38	39	11	<b>DO THAT...</b>	Baby Featuring P. Diddy	33	93	94	100	<b>X GON' GIVE IT TO YA</b>	DMX	93	43	40	<b>SATISFACTION</b>	Eve	27
43	40	41	11	<b>SATISFACTION</b>	Eve	27	94	99	100	<b>I'D RATHER</b>	Luther Vandross	83	44	37	<b>SHE'LL LEAVE YOU WITH A SMILE</b>	George Strait	23
44	37	31	19	<b>SHE'LL LEAVE YOU WITH A SMILE</b>	George Strait	23	95	90	91	<b>ROCK THE PARTY</b>	Benzino	82	45	50	<b>MAN TO MAN</b>	Gary Allan	45
45	50	59	6	<b>MAN TO MAN</b>	Gary Allan	45	96	98	89	<b>THE ZEPHYR SONG</b>	Red Hot Chili Peppers	49	46	58	<b>SICK OF BEING LONELY</b>	Field Mob	46
46	58	58	7	<b>SICK OF BEING LONELY</b>	Field Mob	46	97	97	98	<b>MY TOWN</b>	Montgomery Gentry	40	47	41	<b>DONTCHANGE</b>	Musiq	17
47	41	34	23	<b>DONTCHANGE</b>	Musiq	17	98	93	83	<b>DIE ANOTHER DAY</b>	Madonna	8	48	44	<b>CRY</b>	Faith Hill	33
48	44	50	24	<b>CRY</b>	Faith Hill	33	99	97	98	<b>WHAT WE DO</b>	Freeway Featuring Jay-Z & Beanie Sigel	99	49	35	<b>SOMETHING</b>	Lasgo	35
49	35	45	15	<b>SOMETHING</b>	Lasgo	35	100	100	99	<b>HIT THE FREEWAY</b>	Toni Braxton Featuring Loon	86	50	51	<b>DON'T KNOW WHY</b>	Norah Jones	50
50	51	56	20	<b>DON'T KNOW WHY</b>	Norah Jones	50											

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ○ Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association of America (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 ●. \* Indicates ● unavailable, in which case, catalog number is for ●. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Country's New Reality: Stars Without Label Deals

Continued from page 1

and 29 gold albums, as well as 154 top 10 singles, including 49 No. 1 hits. Mike Dungan, president/CEO of Capitol Records' Nashville division, says he's been approached by many of the country free agents looking for new deals but can't offer them what he says most are looking for. "A lot of them have good, solid fan bases and solid touring," Dungan says. "If all they were looking for was national distribution, that could be profitable, but I haven't found that to be the case with any of them. They all want to be back on the radio. They want to be visible at retail."

That gets costly in a world where Dungan says even a gold seller is often now a money-loser. "It's noth-

two years without a label."

For the rest, whether they can land a new deal with a major is, in Dungan's words, "simply a matter of economics." For Capitol and other labels, he says, the top criteria in deciding who to sign and who to keep on the roster is "if the artist you're looking at has a chance to sell platinum or better, then it's worth it." Dungan also says that "the economics are such that there is no more leeway for vanity projects" or for keeping artists on the roster for sentimental reasons.

For artists whose sales have dropped off, "You have to have a strong A&R person and/or label head who is fighting to hold onto that artist for a little longer," says artist manager Shelia Shipley Bidby, the former head of Decca Records. "[But] unless they are achieving top chart success and selling records . . . even the strongest label head and A&R head can only fight the passion battle so long. Then, it comes down to profitability."

Renee Bell, senior VP of A&R at RCA Label Group (RLG), says, "As long as an artist is making hit records—meaning, having hits at radio and, more importantly, selling records—they will have a record deal. [Labels] only make our money on record sales, so if an act is not selling, especially for several years in a row, it makes it almost impossible to keep them on the roster."

Scott Siman, president of Rpm Management, says, "With marketing costs growing, the number of sales [needed] to justify going forward [with an act] goes up. The cold hard truth is sometimes a label has to let go [of] an act that sells a couple hundred thousand to make room for a new act that might sell a couple of million."

While the list of country free agents suggests that the format chews up and spits out hit artists at an alarming rate, it is also clear that there are plenty of country acts that have achieved longevity at radio and continued to sell records for their major-label homes. Every up-and-comer aspires to have a career like that of Alan Jackson, Brooks & Dunn, Tim McGraw, Kenny Chesney, George Strait, or Toby Keith.

Gill is one of those artists who has enjoyed impressive longevity. He points out that the '90s were hardly the norm for the format, calling that decade "the biggest boom in the history of country music, sales-wise. Because the business had exploded, [you could have] a hit or two and you would sell platinum." Still, Gill has concerns about today's country music industry. "I don't think there's enough attention being paid to the longevity of artists these days."

## RADIO'S FICKLE FINGER

Dungan agrees that radio and the industry as a whole "certainly seems a lot more fickle. It's a here-today-gone-tomorrow, what-have-you-done-for-me-lately attitude. Having a couple of hit singles doesn't guarantee any facet of the



BIDBY

business is going to support you on the third one."

Among the key factors explaining why so many once-popular artists lack label deals is the significant decline in the number of country labels in Nashville. Local operations that have shuttered in recent years include Atlantic, Asylum, Giant, Virgin, Rising Tide, A&M, MCG/Curb, Curb/Universal, Decca, Imprint, and Almo Sounds. And most of the remaining labels'



BELL

rosters are significantly smaller than they once were.

High turnover in label personnel may also be a factor. "With the label business in the state it's in, there is not much room for loyalty," artist manager Mike Robertson says. "Often the people at the top that enjoyed the financial success with some of those artists are no longer there. When the new people look at the deal, they may see a large recording fund and soft sales."

Siman, who manages Tim McGraw and several other country



SIMAN

acts, points out that "the number of acts a label can work has gone down based upon several factors, [including] less staff . . . and the ever-increased time period to break singles and establish new artists [at radio]. When I went to work at Sony in the early '90s, we could work 10 to 14 artists per label. I think that number is probably closer to six or seven these days."

Industry veterans offer other explanations as to why so many once-popular country acts no longer have record deals. Manager Gary Borman, president of Borman Entertainment, says there is "only one reason: They don't sell records. It doesn't necessarily have to do with talent or the amount of people that love their music; it just has to do with . . . record sales."

The criteria for keeping a deal, according to David Corlew, president/CEO of Blue Hat Records and Corlew Music Group, is a simple formula. "You have to have success at radio. Your sales . . . have to be in that 500k-plus [range], and you better not stumble . . . The minute they stumble, they're gone, especially if the airplay is not translating to retail."

## CHURN AND BURN

For Borman, whose clients include Faith Hill and Lonestar, the bigger issue is why some acts no longer sell records in significant numbers. He cites a variety of potential reasons. "For some, the muse has simply moved on. Some may have become exhausted by the business process." Among other factors: "Consumer tastes changed, research deemed their music unplayable, they keep making the same record over and over, [or] they self-destructed or forgot their job is making music for their audience."

The churn and burn in the country format, Siman thinks, has always gone on but is "more noticeable [now], because more acts are getting the axe who sold a decent number of records. Periodically, I look at the charts and wonder who on that list will be gone in a year. It's the cruel nature of our business."

"Our format had an incredible number of artists that broke through in the early '90s," Robertson says, pointing out that those artists are "now 10-12 years into their careers. As we have continued to break artists, and chart space and shelf space at retail have shrunk, something had to give. It seems that only our multi-platinum superstars from that era had enough sales insulation to protect their deals. Unfortunately, some true artists wound up without a place to record."

Radio consultant Keith Hill says "tastes change. The face and sound of country continues to evolve, and some of these acts simply got left behind."

For consultant Joel Raab, "the attrition is normal. Most of the [free agents] are 'B-level' acts from the early to mid-'90s, and they have a shorter life cycle than

'A' acts. There needs to be a natural evolution in order to keep the format fresh."

Dungan agrees. "Every artist, at some point in their career, runs the last lap. Even their fans say, 'I have seven or eight albums by this artist. Do I really need another?'"

"Certainly, if an act could sell enough records, the pure greed within this fine free-enterprise system would ensure that some imprint would have them," Hill says. "[The] bottom line [is a] lack of long-range vision. Loyalty to artists is something that only happens when you sell a bunch of records."

KMPS Seattle PD Becky Brenner takes a more positive spin. "While it is sad for the industry," she says, "I do not think it is a negative commentary on the format. New artists have come along to take their place. Country is hotter than ever in Seattle. We have had success [lately] in selling albums for Rascal Flatts, Keith Urban, Chris Cagle, Pinmonkey, and others. Acts like this are less expensive for the label and still sell albums."



ROBERTSON

ing to spend \$100,000-\$200,000 at radio for a single," he says. "If you play the game the way the majors play the game, it's very expensive."

Some of these acts are still viable and will likely find new major-label deals down the road. Others may follow the lead of numerous other contemporaries—also gold and platinum sellers in the '90s—who have either signed with such smaller Nashville labels as Audium and Dualtone, gone outside of Music Row (as Kathy Mattea did in signing with Navarre), or formed their own labels. These artists—with 17 platinum and 25 gold albums among them—include Joe Diffie, Dwight Yoakam, Steve Wariner, David Ball, John Berry, Sammy Kershaw, Doug Stone, Tanya Tucker, Lari White, and Mattea.

Not all of country's free agents are still actively pursuing record deals, particularly if they continue to make a living on the road. In a December 2001 interview with *Billboard*, Morgan said, "It's really not pressing to find a label right now. If one comes along, amen. We're not closing our ears and eyes, but we're not frantic about it, because I'm working and getting shows and have for the last

So is country—where artists could once count on longevity after a few hits—now cycling through artists as fast as other formats?"

Bell says, "We sign our acts with a career in mind, not for short term, and 99% of the time we stick with an act as long as we can—as long as it financially makes sense for us."

But Corlew thinks the churn and burn of country artists is at "an epidemic stage." And the bottom line, he says, is that "great artists . . . are losing their deals."

From a manager's perspective, Robertson says, "I believe you have to manage careers like anything over eight years is a gift. In that window you need to create a financial and creative parachute for your client . . . The days of having hits, getting your music positioned at retail, and touring every year for 20 years is gone but for the rare few."

Nevertheless, Brenner is hopeful that longevity is still possible for country acts. "We find that the audience still wants to bond with the artist," she says. "If all we are turning out [are] one-hit wonders, then we lose the sense of family that has always been a strength in country music."

# Indie Pub Catalogs Are Hot Investment Ticket

Continued from page 1

could come closer to 20 times NPS, a level neared in some recent blockbuster deals.

Given that publishing assets fetched a multiple of less than 10 times NPS a decade ago, that the available catalogs are arguably more modest in size than some other top-tier independent catalogs that have sold at equal to lower premiums in recent years, and that mechanical royalty revenue is likely to see ongoing erosion in the face of declining album sales—such multiples are raising eyebrows among those in the publishing community.

## PRICES DEFY THE ECONOMY

Kathy Spanberger, president of North America for indie firm Peermusic Publishing, calls the state of valuations “curious . . . Sometimes there are multiples—especially multiples near and above 20 times—that are thrown around that are completely unrealistic.”

Sanford C. Bernstein analyst Michael Nathanson acknowledges that in competitive markets, companies typically pay either the right or slightly-above-fair price in making acquisitions. “But what’s weird is they haven’t come down very much, given the state of recorded music.”

Sellers see the situation differently. “I do not believe the market is over-

with publishing clients. “It’s not like signing a new artist. There aren’t 500 choices. So when one [catalog] becomes available, it’s highly sought after.”

What’s more, publishing is viewed as the best place to invest in the music industry right now. It is regarded as a conservative investment that is highly cash generative. And it is primed to take advantage of growing performance revenue, thanks to improvements in copyright law around the globe and the growing media-related use of music.

This has not been lost on major music companies, which, in their quest for stable revenue sources to underpin the recorded-music side of their businesses, have been aggressively moving to expand their catalogs by gobbling up independent assets.

The publishing arms of the major labels and other large publishers have been the most aggressive buyers of the biggest catalogs. Among the most recent deals:

- Sony/ATV Tree acquired Nashville’s historic Acuff-Rose Music Publishing from Gaylord Entertainment last year for \$157 million—a premium of 16 times NPS.

- In 2000, Universal Music Group acquired Rondor Music for an estimated \$400 million—a multiple of 18 times NPS.

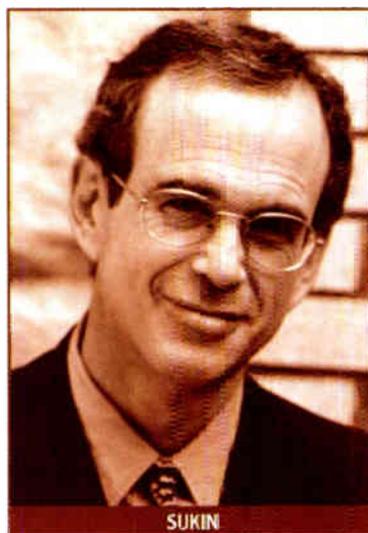
- EMI Music Publishing bought the Windswept Pacific Catalog for \$200 million in 1999 at an estimated multiple of 16 times NPS.

Additionally, BMG last year picked up Zomba Music Publishing as part of a larger \$2.74 billion acquisition deal with Zomba Music Group, and Peermusic last year acquired the publishing catalog of Toronto-based Song Corp., one of Canada’s biggest and most important music-publishing caches. (The latter deal was not subject to typical price inflation because the assets were acquired as part of a bankruptcy settlement.)

Naturally, the majors are said to figure into the discussions regarding the assets currently up for grabs. EMI, for instance, was reported late last year to be looking into the catalog of Boosey & Hawkes, which is home to the rights to compositions by Igor Stravinsky, Béla Bartók, and Sergei Rachmaninov.

EMI Music Publishing chairman/CEO Martin Bandier acknowledges the company is exploring an acquisition for the catalog; however, he cautions that there is no deal at this point. He says, “There’s a lot to be done at Boosey & Hawkes for them to be able to dispose of their music-publishing business.”

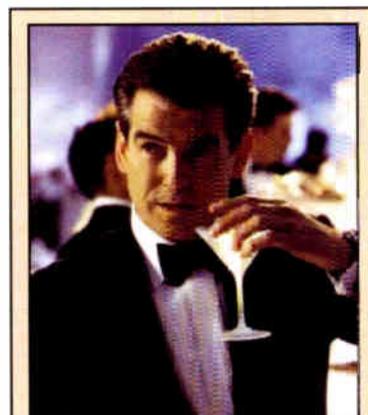
Arc Music—with its classic blues and R&B catalog that includes works by Chuck Berry, Bo Diddley, Howlin’ Wolf, and John Lee Hooker—and Leiber & Stoller-controlled Trio Music/Quartet Music—which includes songs by such writers as Jeff Barry, Ellie Greenwich, Phil Spector, John Sebastian, Billy Edd Wheeler, James Brown, John Kander and Fred Ebb, George David Weiss, George Jones, and early works by Roger Miller and Neil Diamond—also figure to draw strong interest from the majors. Bandier says he is doubtful his



SUKIN

company will chase some of the other available assets on the market due to, in part, “exceedingly high” valuations.

However, Wall Street investment banks, pension funds, and private equity groups are also looking to get in on the act, thanks to the growing size of publishing deals. Among the names said to be exploring publishing opportunities are groups backed by Goldman Sachs and Citigroup. Also said to be interested are such companies as the independent Mosaic Music Publishing, which is backed



## A Vintage Copyright That’s Good As Gold

Bullish expectations for the future of performance royalties and synchronization revenue—fueled by the growing use of music in media around the globe—is helping drive valuations of publishing assets to record highs. At a recent investor conference, EMI Group highlighted the expanding opportunities in publishing using Monty Norman’s “The James Bond Theme” (BMI) as an example. The song is making money from:

- Synchronization revenue from new films, the MGM release *Die Another Day* being the latest example
- Performance royalties from increased cinema screenings of *Die Another Day*
- Expanded performance royalties from the TV screenings of older Bond movies
- Growing mechanical royalties from sales of DVDs
- New synchronization revenue from computer games based on the Bond franchise
- Mechanical royalties from computer games
- Other new sources of income from ring tones, merchandise, etc.

by a Canadian pension fund.

Sukin says, “There are more and more financial groups coming together and trying to make inroads. I think you’ll see more of that.”

John T. Frankenheimer, co-chairman of law firm Loeb & Loeb, which oversaw the Acuff-Rose transaction, says interest in the publishing market on the part of financial institutions and investment groups makes sense.

“They recognize that there is a real opportunity,” he says. “If you have a large investment portfolio—you have equities, you have bonds, you have real estate—you also are probably well-advised to have intellectual property assets that have a proven track record and can show proven earnings over an arc of time.”

The rise in competition from outside investors for publishing assets is also helping boost valuations.

Spanberger says, “There’s more dollars chasing fewer deals, so pure economics drives up prices.”

Greater competition for publishing assets comes at a time when the biggest music publishers have lost some of their leeway to pursue acquisitions due to corporate belt-tightening.

Frankenheimer says, “A number of larger publishing companies are challenged not because of their own performance or their own valuations but because of the current situation of the parent companies, and it makes it more difficult for them to be as competitive as they would like.”

Advisors to publishing deals contend that the multiples that publishing catalogs were selling for previously—a multiple of six to seven times was considered high a decade ago—represented a “severe undervaluing of those assets and of the cash flows that would come from them.”

By contrast, they say, the premiums that publishing catalogs are commanding in the current environment reflect a correction of the market that takes into account such factors as growth in media around the world.

## NEW MARKETS DEVELOP

The valuations also reflect a long-term belief in the value of publishing rights as copyright law spreads around the world, as the length of copyright protection is extended and as music plays an increasingly central role in TV and films.

Sukin points out that the proliferation of copyright laws in developing markets is important. In the wake of Clinton-era global trade initiatives, copyright law has spread into regions—many of them in Asia—where they did not exist before. “Suddenly you have a big chunk of the world where Anglo-American copyright can be exploited that no one ever received money from previously. And in fact, publishers are starting to see money come in from that part of the world.”

Copyright extension is also proving to be a boon to the value of publishing catalogs. A recent Supreme Court ruling upheld the 1998 Sonny Bono Copyright Term Extension Act, which extended copyright protection an extra 20 years, to the life

of the author plus 70 years—a decision that is being viewed as a huge victory for record companies, recording artists, songwriters, and music publishers, as well as movie studios and other content providers (*Billboard*, Jan. 25).

In the mid-90s, Europe similarly unified its copyright term and extended it to life plus 70 years. In such key markets as the U.K., which had been operating under a life-plus-50-years standard, copyright owners picked up another 20 years.

## PERFORMANCE FEES BOOM

Another huge reason for rising publishing valuations is the growing use of music in movies and the explosion in the number of broadcast networks and cable/satellite programming stations in the past decade—all of which are paying performance royalties for the use of music.

“When you’re looking at historical catalogs with evergreen classic copyrights, invariably the significant percentage of income is derived from performance income and license income,” Frankenheimer says. “So it’s the extended and continuing use of such music at higher and higher license prices by film, television, and commercials that really drive the value of these catalogs.”

Indeed, given the decrease in record sales, publishing executives say that going forward, valuations are going to be based more on performance and synchronization income, and mechanical income will be downplayed. That could be good news for the prospects of such catalogs as Arc Music, Leiber & Stoller, and Boosey & Hawkes.

Just how much these assets will fetch is a subject of curiosity in publishing circles. Published reports have speculated that the Boosey &

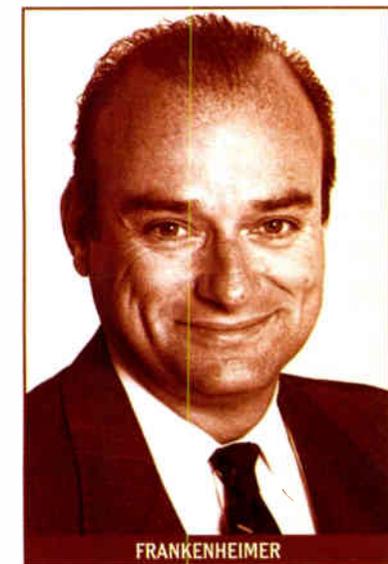


SPANBERGER

inflated,” says Randy Poe, president of Leiber & Stoller Music Publishing. “Songs properly promoted and properly exploited are always going to generate substantial amounts of income to justify the kinds of multiples that are being paid right now.”

So why do publishing values continue to rise?

“One of the reasons publishing valuations have been relatively high is because there are so few accumulations of good stuff,” says Michael Sukin, an attorney with the Sukin Rush Law Group who works



FRANKENHEIMER

Hawkes catalog will sell for as much as \$86 million. The Arc and Leiber & Stoller assets could go for even more, sources say.

Some in the industry fear that if the catalogs do sell for multiples that push the boundary of 20 times NPS, return on investment will be difficult to justify. Still, there is near-universal acknowledgement that, like it or not, it is a seller’s market.

“It’s kind of like the real-estate market—it’s a good time to sell,” Spanberger says. “You’re getting a very high value.”

# DVD Gets Big Role In Black History Month

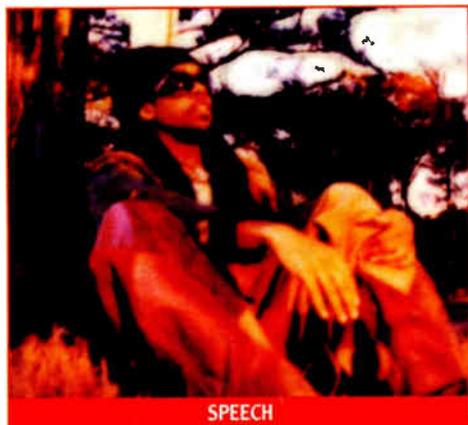
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my Awards, including best picture.

In addition to a digital transfer of the film, the DVD will include four documentaries featuring new interviews from the project's cast and crew. Behind-the-scenes footage, cast photo galleries, and a theatrical trailer are also included.

Walker, who won the Pulitzer Prize for *The Color Purple*, says that releasing this DVD during Black History Month really helps bring to light a story that can apply to today's families, who are still struggling with such issues discussed in the film as gender inequality and oppression. "Seeing this film with as many people as we can and explaining the history and sociology to children will help in opening up people's hearts," Walker says. "This is a film that really resonates with people. It's a great teaching and learning film. There has been this building interest in how the film happened and why it has all this heart. People are really ready for this DVD."

WHV VP of DVD marketing Michael Radloff notes that consumers have long been demanding that *The Color Purple* be released as a DVD special edition. "It's really a movie [that] appeals to a broad audience of all ages and ethnicities," he says. "But in February, there is a lot of focus



SPEECH

in the media on issues affecting the African-American community."

WHV, which issued *Roots* for Black History Month last year, will tailor its marketing campaign to African-Americans and women 35 and older through extensive national print and TV advertising. Ads will also run on national urban radio networks and will be placed strategically on Internet sites.

The 10-part BET series *Journeys in Black* (Jan. 28) has also been released for Black History Month by UrbanWorks Entertainment. Each VHS or DVD, available individually for \$9.98 each, is a biographical look at key African-American figures in politics, music, and business. Profiles include Luther Vandross, Patti LaBelle, Master P, Johnnie Cochran, and Louis Farrakahn.

## SPECIAL IN-STORE SELECTIONS

"The challenge is how to position the product," UrbanWorks CEO Jeff Clanagan says. "You can walk into a record store and find a hip-hop or an R&B section. You can't find that for DVD. We are pushing retailers to create urban sections."

That is exactly what is happening at Virgin Megastores' 23 locations. The Los Angeles-based chain is creating special in-store sections featuring music, video, and books relating to Black History Month. "Black History Month provides a great platform to extend our profile and reach within the African-American community," senior VP of product and marketing

Dave Alder says. "We're going to be featuring over 100 music titles and supporting those with DVDs like *The Color Purple* throughout the month. The promotion starts Feb. 4 and runs through March 2. We're supporting the campaign with regional advertising across all formats and are developing a number of events surrounding the video side of things."

UrbanWorks has worked out price-and-positioning programs for the series with a variety of major retailers, including Wal-Mart. Ads are also running on BET, which will be rebroadcasting some of the programs throughout February.

Xenon Pictures is taking advantage of the educational marketplace with its main Black History Month releases: the direct-to-video *Raising Tennis Aces: The Williams Story* (\$14.98 VHS, \$19.98 DVD) and *The Rosa Parks Story* (\$19.98 DVD), a 2002 TV movie starring Angela Bassett. Both were released Jan. 21.

"These aren't films that come with giant theatrical pedigrees," Xenon president Leigh Savidge says, "but they are extremely relevant films that can shine now."

Xenon is marketing the projects through in-store retail placement and consumer advertising. Savidge reports that schools and libraries have been placing large orders.

Additionally, on Jan. 14, the company released new DVDs including *Nightfighters: The True Story of the 332nd Fighter Group*; *Dr. Martin Luther King, Jr.: A Historical Perspective*; *Mahalia Jackson: The Power & the Glory*; and *Sweet Sweetback's Baadasssss Song* (30th-anniversary edition) for \$19.98 each.

Twentieth Century Fox Home Entertainment, which released *Claudine* (starring an Academy Award-nominated Diahann Carroll) and *Sugar Hill* (Wesley Snipes) for the first time on DVD Jan. 14, sees Black History Month as a great way to highlight titles to a specific audience. "The African-American audience is a very good market," Fox senior VP of marketing Peter Staddon says. Fox will support titles with circulars and other advertising in markets with large African-American populations, such as Baltimore and Washington, D.C.

Artisan Home Entertainment, MGM Home Entertainment, and Showtime Entertainment are also releasing new or catalog titles they are promoting in conjunction with Black History Month.

The major record labels are adopting a more low-key approach to Black History Month promotions as slumping sales put the squeeze on marketing resources. Last year, all five majors participated in the month. This year, only BMG is planning an extensive campaign. WEA and EMI are weighing in with a themed sampler and reissues by notable R&B/hip-hop acts, respectively.

The power of music is the concept behind BMG's campaign, whose tag line is "Plug In to Where It All Started: Acknowledging Rhythms of the Past. Creating Beats of the Future." Marketing tools include in-store play, an added-value free CD sampler, and a commemorative poster. BMG is also incorporating the soundtrack and documentary *Amandla! A Revolution in Four-Part Har-*

*mony* into its overall campaign (see Reviews, page 35). Due Tuesday (4), the ATO Records soundtrack is the audio accompaniment to the Sundance Award-winning documentary about music's pivotal role in South Africa's struggle against apartheid. *Amandla*, which means power, will be released to theaters by Artisan Feb. 19. It airs on HBO in the spring.

WEA released a Black History Month sampler for sale between Jan. 27 and Feb. 28 that includes songs by Roberta Flack, Aretha Franklin, Donny Hathaway, Yolanda Adams, Missy Elliott, and Brandy.

On Feb. 11, EMI is reissuing four of Al Green's classic Hi Records albums initially released between 1970 and 1972: *Al Green Gets Next to You*, *Let's Stay Together*, *I'm Still in Love With You*, and *Green Is Blues*. Each album also contains rare and unreleased bonus tracks. Also on the EMI schedule are a second round of reissues just out from Clarence Avant's Tabu catalog, including the S.O.S. Band (*Too*), Alexander O'Neal (*Hearsay*), and Cherrelle (*High Priority*); *Live in Los Angeles* by Maze featuring Frankie Beverly with an accompanying DVD (due Feb. 11); and from the Priority vaults Feb. 25, Ice Cube's *AmeriKKKa's Most Wanted* and *Death Certificate*.

"We support Black History Month and want to do more strategic alliances with other partners in the future," EMI Catalog Marketing VP of product development Tom Cartwright says. "But the days of doing posters and other tchotchkes has fallen by the wayside in light of the general business condition."

Rico Brooks, Atlanta district manager for Southern record chain Peppermint Music, says the chain typically does a Black History Month flier, with advertised titles receiving endcap positioning. But he feels there is room for more. "Maybe labels and retailers could come up with a plan that gives a certain percentage of sales for the month of February to an organization like the United Negro College Fund or do a concert together and give the proceeds to a college," Brooks suggests. "However, many of these ideas are unlikely to happen, with labels cutting budgets and retailers closing stores."

While major-label participation may not be as extensive as it has been in the past, some companies are coordinating significant campaigns. Among the most ambitious is Putumayo World Music's efforts on behalf of its *Global Soul* collection. Released Jan. 21, the compilation draws upon the influence of R&B/soul/hip-hop around the world. The set includes tracks by France's Doc Gynéco; U.S./U.K.'s 1 Giant Leap Featuring Speech, Neneh Cherry, and Ulali; and Germany/South Africa's Joy Denalane. "This music will appeal to the typical world-music fans and almost anybody in the contemporary R&B/hip-hop movement," Putumayo founder and CEO Dan Storper says. "In general, a German or Brazilian label isn't going to imagine it's worth investing money to break an artist in the urban world here. What we're trying to do with this compilation is play a role in helping that process along."

The label's belief in the universal appeal of

*Global Soul* is such that it has coordinated a major U.S. marketing campaign to coincide with Black History Month. On the print front, Putumayo is engaging such magazines as *Vibe*, *Oneworld*, and *Global Rhythm*. At retail, the label is doing price and positioning, banners, and listening stations with Virgin Megastores, Best Buy, and the Coalition of Independent Record Stores. Additionally, 2,500 specialty accounts are stocking the title, according to Putumayo.

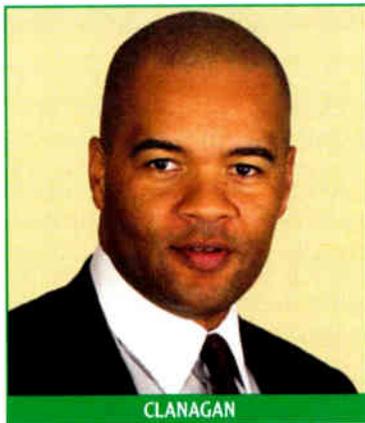
In collaboration with BET Digital Networks, Putumayo is also producing a one-hour video program hosted by Speech of Arrested Development. Airing during February on BET's outlets, the program will spotlight artists who have been inspired by contemporary R&B and neo-soul. "People in the U.S. aren't usually as aware of music that's going on outside the U.S.," Speech says. "We have a lot to learn about the other colors and textures of music around the world."

## SOUL GOES GLOBAL

Speech is also the host of a *Global Soul* radio special produced for the label's syndicated *Putumayo World Music Hour*. In addition to the 120 commercial and noncommercial stations that regularly carry the show, it is being offered to urban radio stations across the country.

"We're trying to reach the urban audience here without compromising the integrity of the music," Putumayo director of marketing and promotion Cassandra Goins says. "There has been some resistance, because getting people to think out of the box is a challenge."

Another key Black History Month event is Right Track Entertainment's *The Experience with George Duke*, set for Feb. 26 in Chicago. The



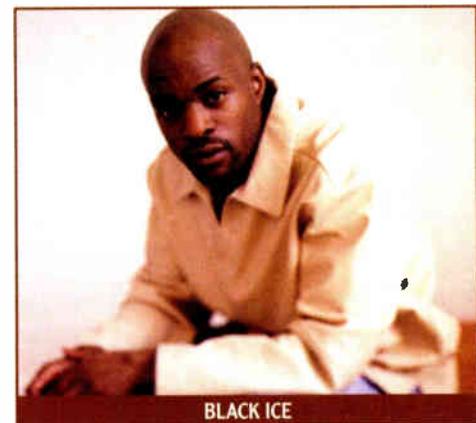
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evening is another installment in the ongoing adult-focused Experience speaker series. Originator Dedry Jones ties the event in with the 38-store urban retail collective Independent Music Group. Former Experience salutes have featured Al Jareeau and Will Downing.

Presented in conjunction with Duke's label BPM Records and a retail partner, the event will comprise an interview with Duke, a question-and-answer segment, and an autograph session. Duke will also speak to music students at Chicago State University earlier that day.

"George is the perfect artist to feature during Black History Month," Jones says. "He has worked with everyone from Miles Davis and Cannonball Adderley to Frank Zappa and Kelly Price. Not only can he provide a lot of information but also a lot of inspiration."

The Heineken Music Initiative—which supports music education in urban communities in part through sales of artist compilations—is sponsoring a Black History Month radio campaign. The campaign is set to kick off Saturday (1) on such outlets as WQHT New York, KKBT Los Angeles, WEDR Miami, and WVEE Atlanta. The spots showcase Black Ice's "Be Myself," a poem about freedom of self-expression. "It's just a quick look at the times; how at a certain point our elders were going through the same kind of generation gap struggles," says Black Ice, who also stars in the current Broadway show *Def Poetry Jam*.

# UPDATE

## Events Calendar

### 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.

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.

### MARCH

March 1, **17th Annual Soul Train Awards**, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8867.

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 4-8, **17th Annual Game Developers Conference (GDC)**, presented by CMP Media, San Jose Convention Center, San Jose, Calif. 310-785-0515.

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 7-9, **International Live Music Conference (ILMC)**, Royal Garden Hotel, London. 44-138-086-0985.

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, **DanceStar USA Awards**, Lummus Park, South Beach, Miami. 305-371-2450.

March 19, **International Radio and Television Society Foundation Gold Medal Dinner Honoring Leslie Moonves**, Grand Ballroom, Waldorf-Astoria, Los Angeles. 212-867-6650.

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 22-25, **114th AES Convention**, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

### APRIL

April 3-5, **2003 Omni Music Conference**, presented by Music World Music, Radisson Hotel Astrodome Convention Center, Houston. 713-222-7891.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 7, **2003 CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 11, **Second Annual Hip-Hop Summit**, presented by the Hip-Hop Summit Action Network, Morehouse College, Atlanta. 212-431-5227.

April 28, **12th Annual Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

### MAY

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

*Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at [mwhitmire@billboard.com](mailto:mwhitmire@billboard.com).*

# homefront

Billboard Music Group events & happenings

## Dirty Power Cleans Up At IMWS



DIRTY POWER

Dirty Power has won the Southwest edition of the Independent Music World Series (IMWS). A national unsigned artist competition, the IMWS is presented by CD manufacturer Disc Makers in association with *Billboard's Musician's Guide to Touring & Promotion* and other sponsors.

Dirty Power (see story, page 18) was among six finalists chosen by a *Billboard* judging panel to take part in a live showcase and competition Jan. 16 at the Knitting Factory in Los Angeles. The San Francisco-based hard-rock band was voted best out of the six at the competition by a second panel of judges comprised of music business and media professionals, including two *Billboard* judges.

As the grand-prize winner, Dirty Power took home over \$35,000 in prizes, including a complete Disc Makers CD manufacturing package, tons of music gear, memberships, and more.

The next installments of the showcase series will take place in Chicago and Nashville for the Midwest and Southeast regions, respectively. Deadline for Midwest entries is April 4. For information, call 888-800-5796 or visit [discmakers.com/music/imws](http://discmakers.com/music/imws).

## personnel DIRECTIONS



WARBY

Emma Warby has been promoted to copy chief of *Billboard*. She joined the New York editorial staff as an assistant editor in August 2001. A native of England, Warby relocated from London, where she worked as a sub-editor for leading book-trade magazine and *Billboard* sister publication *The Bookseller*. Prior to that, she held editorial and production positions in book and Web site publishing. Warby graduated from the University of Liverpool in 1995 with an honors degree in English language and literature. She reports to *Billboard* managing editor Michael Ellis.



HALL

Rashaun Hall has been promoted to rap editor of *Billboard*. Based in New York, he is one of several authors of *Billboard's* weekly Words & Deeds column. Hall began at *Billboard* in 1999 as an editorial assistant and was promoted to staff writer shortly thereafter. He is a 1999 graduate of New York University, where he majored in communication studies. Hall reports to *Billboard* managing editor Michael Ellis and will continue to take editorial direction from Gail Mitchell, R&B editor for *Billboard*.

## 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

### 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](mailto:bbevents@billboard.com)

## Life Lines

### BIRTHS

Girl, Olivia Rachel, to Lizet and Jason Boyd, Jan. 1 in Valencia, Calif. Mother is accounting coordinator for CBS Studio Center. Father is manager of major accounts for EMI Music Distribution.

Girl, Olivia Margaret Schelske, to Sara Evans and Craig Schelske, Jan. 22 in Nashville. Mother is a Country Music Assn. Award-winning recording artist.

Girl, name unknown, to Nicoletta Mantovani and Luciano Pavarotti, Jan. 13 in Bologna, Rome. Father is an international tenor performer/recording artist.

*Obituaries appear on page 52 in this issue.*

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## Chart Beat™ by Fred Bronson

**TO 'HAVE' IT ALL:** It's not the longest wait in history for a No. 1 song on The Billboard Hot 100, but you still have to credit **LL Cool J** for having a lot of patience. He made his first appearance on the chart 15 years and seven months ago, and this issue he collects his first chart-topper.

The song that did it for LL Cool J is "All I Have" (Epic), his collaboration with **Jennifer Lopez**. It's a track that almost didn't make her latest album, *This Is Me... Then*. The album was complete—or so producer **Cory Rooney** thought—when **Tommy Mottola**, then-head of Sony Music, heard a demo track he thought could be a hit and asked Rooney to work on it. Before he even played it for Lopez, Rooney asked LL Cool J to meet him at Benihana's. That's where Rooney played the song for him and asked him to guest star on the recording with Lopez. It was only after LL Cool J agreed that Rooney played the track for Lopez while she was making a film in Philadelphia. The night of the VH1 Fashion Awards, Lopez drove to New York and recorded "All I Have."

The song is Lopez's fourth to reach pole position. "If You Had My Love" was her first, with a five-week run that started in June 1999. "I'm Real," featuring **Ja Rule**, also had a five-week reign, starting in September 2001. Ja Rule joined Lopez on the follow-up, "Ain't It Funny," which spent six weeks on top beginning in March 2002.

LL Cool J was most recently in the top 10 with "Luv U Better," which peaked at No. 4 in November 2002. His biggest hits until now were "Hey Lover," which peaked at No. 3 in December 1995, and "Loungin'," which went to No. 3 in August 1996.

LL Cool J's other song in the top 40 portion of the Hot 100 this issue—"Paradise" (Def Jam), with guest star **Amerie**—slides 36-40.

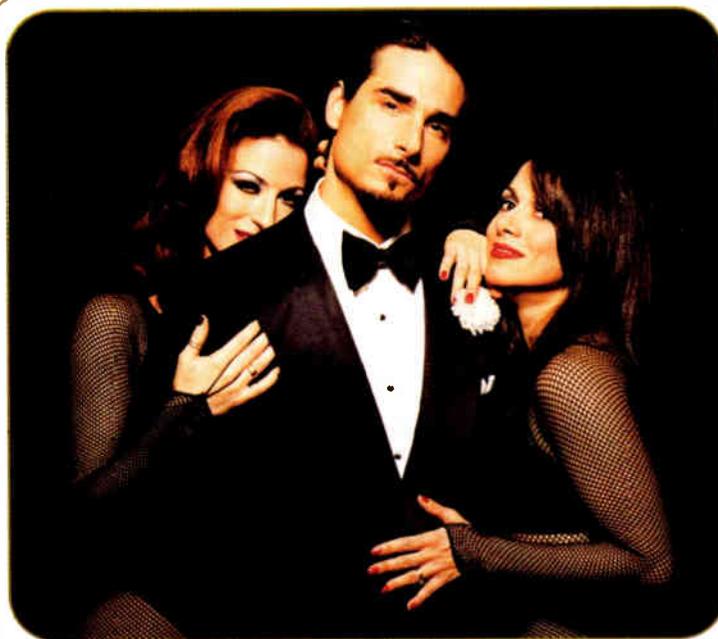
**GOT 'GAME':** For the 12th week, "The Game of Love" by **Santana Featuring Michelle Branch** is No. 1 on Adult Top 40 Tracks. Its predecessor in pole position was "Complicated" by **Avril Lavigne**. Add the 16-week reign of "Complicated" to the 12-week run of "Game," and you have a 28-week domination of this tally by one label: Arista.

It's the longest run for one label to hold the No. 1 spot in this chart's history. The previous record was 25 weeks, held by one song: "Smooth" by Santana, with guest artist **Rob Thomas**. That single was also released on Arista.

**BUENOS AIRES VS. CHICAGO:** The soundtrack to *Chicago* moves up to No. 2 on The Billboard 200, tying *Evita* as the most successful movie adaptation of a Broadway musical since *Grease* was No. 1 for 12 weeks in 1978.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi



## Kevin Richardson: Backstage Boy

"It's a great fit," explains Backstreet Boy Kevin Richardson, over late-afternoon coffee at a cafe near New York's Times Square. But he isn't describing the cut of his cashmere sweater or the feel of a padded futuristic jumpsuit he'll sport on his next boy-band world tour. Richardson, who has just slipped into the cast of Broadway's long-running revival of the musical *Chicago*, is describing how he feels suiting up for stardom on the Great White Way.

"I've done musical theater before—I was in *Bye Bye Birdie* in high school, and before the Backstreet Boys I was in *Pillow Talk* and *Barefoot in the Park* in regional theater, so this isn't really foreign to me. It feels really good."

Richardson is certainly no stranger to showbiz razzle dazzle. For years he has performed worldwide at venues as varied as football stadiums and MTV's *Total Request Live* studios as one-fifth of the phenomenally successful pop quintet. But why Broadway, and why now?

"The opportunity just came to me, and I jumped on it," he says. "The band isn't touring or working on an album yet, so the timing is perfect."

And he found it hard to resist the role of smug and schmoozy attorney Billy Flynn (played in the film version by Richard Gere): "Flynn's a smooth operator; very powerful and in control at all times. And it just looked like a lot of fun. A lot of people still think of me as a kid, but I'm 31 years old, so this is an opportunity for me to do something on my own. It's a way for people to see me in a different light."

Not that a broadened artistic

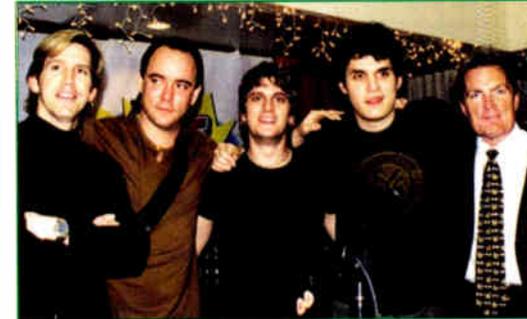
perspective is a priority for the throngs of young female Backstreet Boys fans who scream continuously during *Chicago*'s curtain call and assemble en masse outside the stage door following each performance. Still, even this level of fanaticism seems tame compared with the attention that the Backstreet Boys garner when they appear together. "When we walk around as a group, it's impossible," Richardson says. "But we've been out of the limelight for a second—we've had a nice break, a little hiatus—so now when I'm out by myself, it's not as bad."

The Kentucky-born Richardson admits he had "no clue" that another boy-band star—'N Sync's **Joey Fatone**—was appearing in Broadway's *Rent* when he signed up for his *Chicago* duties, but

he's not troubled by comparisons. In fact, like Fatone—who's popped up in a few indie films—Richardson is considering a similar move: "I've been reading a lot of movie scripts and waiting for an opportunity to come along. I'm just going to follow my heart, and what happens, happens."

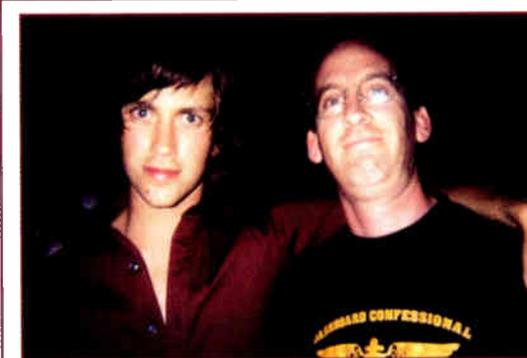
One thing already on the schedule is a new Backstreet Boys record. "We're supposed to get back in the studio right when I'm done here," says Richardson, who's scheduled to stay with *Chicago* through March 9. In the meantime, he's savoring the chance to simultaneously perform and yet take a break from his role as a pop idol. "That's the great thing about getting to do *Chicago*," he says. "I get to be in character. I'm not going onstage as Kevin. I go out there as Billy Flynn. That's really cool."

JOHN POLLY



## Music In The Morning

WPLJ (95.5) New York's *Scott & Todd in the Morning* show held its 11th annual benefit broadcast and rock'n'roll auction from Blythedale Children's Hospital in Westchester, N.Y. This year's lineup included **Joan Osborne**, **Rob Thomas** of **Matchbox Twenty**, **Dave Matthews**, and **John Mayer**. WPLJ raised more than \$300,000 in donations for the children's hospital. Pictured, from left, are WPLJ's **Todd Pettengill**, **Matthews**, **Thomas**, **Mayer**, and WPLJ's **Scott Shannon**.



## Miller In The Evening

During a tour in support of his solo debut on Elektra, *The Instigator*, **Rhett Miller**, left, played at House of Blues (HOB) in West Hollywood. He is pictured with HOB talent buyer **Mike Krebs**.



## Weekend At Bernie's

**Boz Scaggs**, left, is pictured with mastering engineer **Bernie Grundman** during sessions for *But Beautiful*, a collection of American standards performed with a jazz quartet. Slated to hit the shelves this month, this is Scaggs' first independent release, in collaboration with **Jimmy Buffet's** Mailboat Records.

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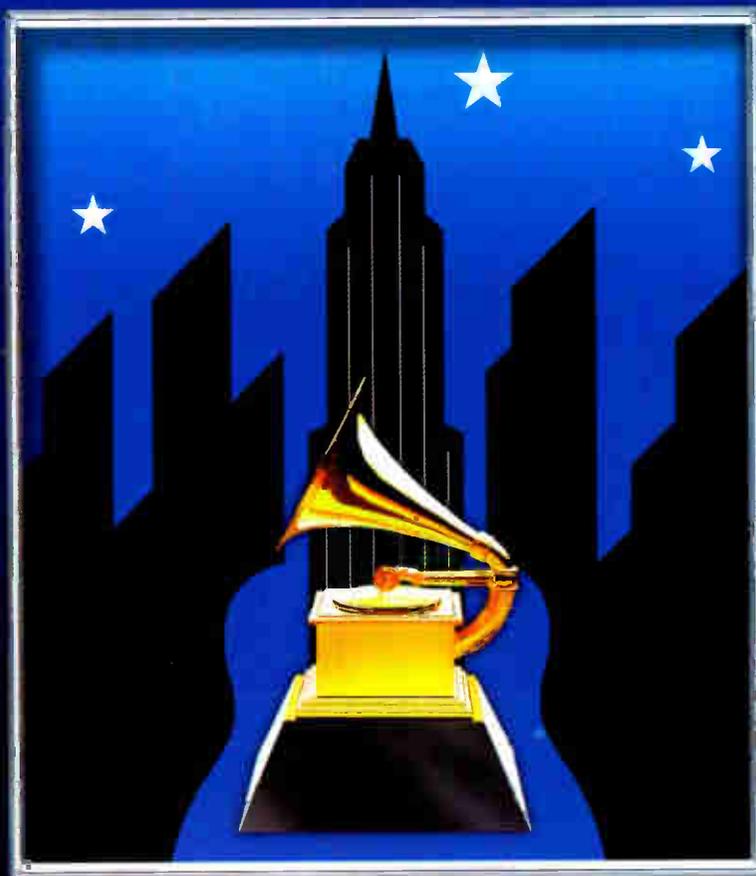
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