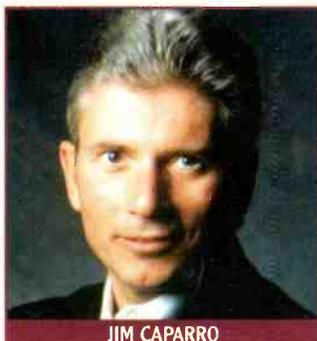


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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 22, 2003

Caparro Sets New Structure, Lines Up New Faces At WEA



JIM CAPARRO

BY ED CHRISTMAN

NEW YORK—Through the pain of downsizing by 50 employees and closing six offices, the new management team at WEA Corp. is developing what it believes is the music-distribution model for the future.

While that may appear to be a grandiose claim, the team's leaders—WEA Inc. CEO Jim Caparro and WEA Inc. president John Esposito—have a track record of leadership and innovation dating back to their days of heading PolyGram Group Distribution (PGD).

Caparro and Esposito "bring a very progressive manner to doing business," Trans World Entertainment divisional merchandise manager Jerry Kamiler says. "They try to be better, smarter, and more profitable, not only for their (Continued on page 64)

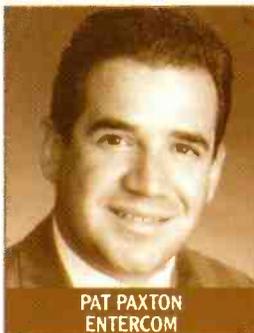
Radio Execs Battle 'Bad Rap'

Programming Practices Defended At Billboard/Monitor Conference

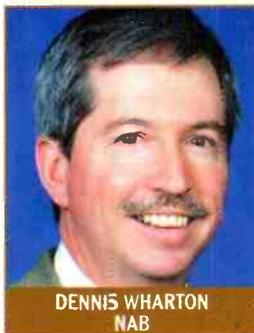
A Billboard/Airplay Monitor staff report

MIAMI BEACH—Among panelists at "Battling Radio's Bad Rap," the most contentious session of the Billboard/Airplay Monitor Radio Seminar held Feb. 6-8, there was little agreement on whether radio really has a problem with listeners, much less on how to address it.

While indie promotion, voice-tracking, and consolidation have brought radio a weekly barrage of negative stories in the consumer press, panelists from all aspects of the music business and media attributed radio's declining time spent listening (TSL) of recent years to factors other than public disaffection with radio's music policies. For MediaThink founder Tom Barnes, it was spot loads. Jay Frank, Yahoo Music's head of label relations, cited the proliferation of new music technologies and broadcasters' willingness because of royalty concerns to cede the Internet space to companies like his.



PAT PAXTON
ENTERCOM



DENNIS WHARTON
NAB

Dennis Wharton, a spokesman for the National Assn. of Broadcasters (NAB), noted that while TSL has dropped "slightly" through the years, time spent reading newspapers, for instance, has dropped more. Wharton also blamed satellite radio, which he claims spent some \$50 million to employ eight public-relations companies to attack radio.

But speaking for the press, *Miami Herald* reporter Jordan Levin decried the "circular argument" that radio research dictates playing familiar music when unfamiliar music is not exposed in the first place. Levin asked why broadcasters did not actually try doing something more adventurous—a suggestion that broadcasters on the panel, judging from their reaction, clearly considered naïve.

Levin also took issue with claims by radio's backers that consolidation has led to more variety, suggesting that Clear (Continued on page 60)

Radio Awards Dial Up First-Time Winners

BY STEVEN GRAYBOW

First-time winners were in abundance at the 2003 Billboard/Airplay Monitor Radio Awards Feb. 8 at the Eden Roc Hotel in Miami Beach, as the music industry honored the past year's most outstanding achievements in broadcasting and promotion. Nearly half the winners of the 71 radio awards—which recognize radio stations, programming personnel, consultants, and labels—took home their first Billboard/Monitor honors.

Radio Awards were given out in five categories: radio station, program/operations director, assistant PD/music director, radio consultant/group PD, and network/syndicated programming. All categories (except for radio consultant/group PD and network/syndicated programming)

were split into major and secondary markets for nine formats: adult contemporary, adult top 40, country, mainstream rock, modern rock, mainstream top 40, rhythmic top 40, R&B/hip-hop, and adult R&B. (In a 10th format, triple-A, only one award was given.) The winners were chosen in a vote by the music industry and a panel of *Billboard* and *Airplay Monitor* staffers.

Among the first-time winners were nine stations that received the station of the year award, including major-market mainstream rock station of the year WMMR Philadelphia; major-market R&B/hip-hop winner WPGC Washington, D.C.; and major-market adult R&B KMJQ Houston. Six secondary-market stations—adult contem- (Continued on page 47)

Billboard Monitor
RADIO 2003
awards
A Complete List of
Winners Appears
On Page 47

BLACK HISTORY MONTH

Showcasing The Sounds Of Change In S. Africa



A SCENE FROM 'AMANDLA!'

BY JIM BESSMAN

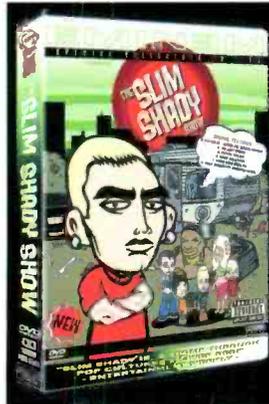
NEW YORK—Artisan Entertainment's release this month of the Sundance Award-winning documentary *Amandla! A Revolution in Four-Part Harmony* powerfully recounts the struggle against apartheid by the indigenous people of South Africa. But the film is as much a showcase for the primal "freedom music" of South Africa that was an integral part of (Continued on page 62)

Billboard
LATIN MUSIC
CONFERENCE & AWARDS 2003

Awards Story, Page 4
List of Finalists, Page 20

50 Cent Album No. 1 With 872K: Page 4 • IFPI Creates Web Tracking Service: Page 5 • Music Noms For Oscars: Page 7

TOURING
QUARTERLY
FOLLOWS PAGE 16



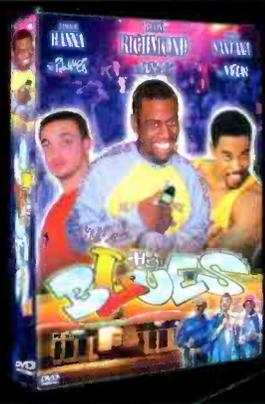
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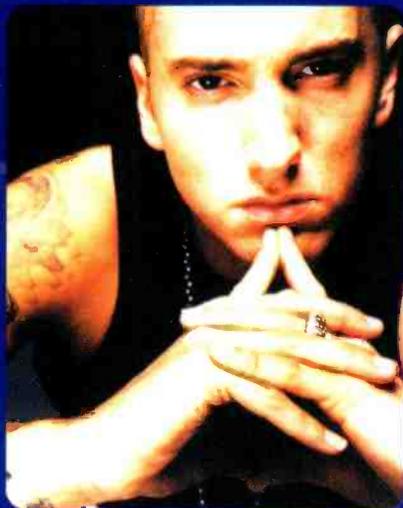
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BMI[®] CONGRATULATES OUR GRAMMY[®]

5 nominations



› sheryl crow



› eminem



› norah jones

3 nominations



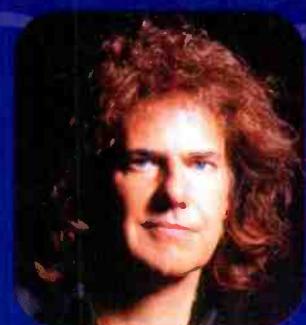
› vanessa carlton



› Floetry
(Marsha Ambrosius,
Natalie Stewart)



› Arif
Mardin



› Pat
Metheny

2 nominations

Jeff Bass
Michellé Branch
Michael Brecker
The Chieftains
Madukwu Chinwah
Natalie Cole
Dirty Vegas (PRS)
Foo Fighters
The Funk Brothers
Carlos Franzetti
Kenny G

Pat Green
Herbie Hancock
Nellee Hooper (PRS)
B.B. King
Diana Krall (SOCAN)
Rashid Lonnie Lynn
Nappy Roots
Willie Nelson
Thomas Newman
Nickel Creek
Nitty Gritty Dirt Band

Dolly Parton
Pink
Britney Spears
Ralph Stanley
3 Doors Down (Brad Arnold,
Todd Harrell, Chris Henderson,
Matt Roberts)
Doc Watson
John Williams



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NOMINEES 03

nominees

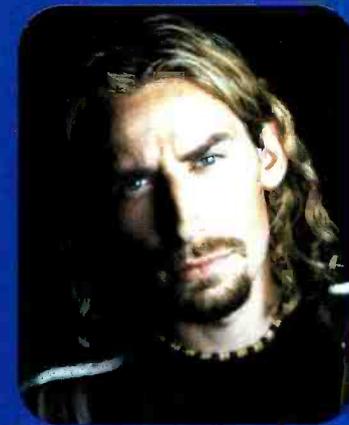
4 nominations

Aaliyah
 Will Ackerman
 John Adams
 Christina Aguilera
 Darol Arger
 Audio Adrenaline
 Bacilos
 David Balakrishnan
 Charli Baltimore
 Banda El Recodo
 De Cruz Lizárraga
 Daniel Bedingfield (PRS)
 Big Tymers
 Eddie Blazonczyk
 The Blind Boys of Alabama
 Kevin Bond
 Ryan Bowser
 David Bowie (PRS)
 Brandy
 Norman Brown
 Solomon Burke
 Burning Sky
 R.L. Burnside
 Gary Burton
 Gary Calamar
 Michel Camilo
 Cam'Ron
 The Canton Spirituals
 Capleton (PRS)
 Caribbean Jazz Project
 Cee-Lo
 Lauren Christy
 The Clinch Mountain Boys
 Andy Colver (PRS)
 Commissioned
 Common
 Creed
 Bill Cunliffe
 The Charlie Daniels Band
 Diamond Rio
 Michael Doucet
 Dave Douglas
 Don Edwards
 Danny Elfman
 Enya (PRS)
 Faith Evans
 Tommy Flanagan
 The Flaming Lips
 Béla Fleck
 Michael J. Fox
 Allison Brewster Franzetti
 Peter Gabriel (PRS)

David Lee Garza y
 Los Musicales
 Osvaldo Golijov
 Gov't Mule
 Al Green
 Gr ts
 Dave Grusin
 De'trick Haddon
 Fred Hammond
 Roy Hargrove
 Jesse Harris
 Don Henley
 Faith Hill
 Dave Holland
 Big Band
 David Holt
 Intoeable
 Etta James
 Jars of Clay
 JazRule
 Jay-Z
 Maxi Jazz (PRS)
 Little Joe & La Familia
 Elton John (PRS)
 The Jordanaires
 Juanes
 John P. Kee
 Salif Keita (PRS)
 R. Kelly
 Kinky
 Kitaro
 Jennifer Knapp
 Kroc-Turn 'Al
 Korn
 Dave Koz
 Jeff Koz
 Alison Krauss
 Femi Kuti (SACEM)
 Kid lang
 Jim Lauderdale
 Doyle Lawson
 & Quicksilver
 Don Letts (PRS)
 Lonestar
 Los Angeles Guitar
 Quartet
 The Light Crust
 Doughboys
 Limi-T 21
 Israel "Cachao" López
 Taj Mahal
 Lloyd Maines



> DIXIE CHICKS



> CHAD KROEGER
 (SOCAN)

Maraca
 Martina McBride
 Delbert McClinton
 Freddie McGregor (PRS)
 Lee Thomas Miller
 Mingus Big Band
 Moby
 Charlie Musselwhite
 Mesrobian Ndegeocello
 The Neptunes
 Newsong
 Nickelback (SOCAN)
 *NSYNC
 North Mississippi Allstars
 The Oak Ridge Boys
 Makoto Ozone (JASRAC)
 Lee "Scratch" Perry (PRS)
 Pharrell
 Queens of the Stone Age
 Busta Rhymes
 Riders In the Sky
 Peter Rowan
 Nancy Rumbel
 Nicky Ryan (PRS)
 Roma Ryan (PRS)
 Mingo Saldivar y Sus
 Tremendos Cuatro
 Escobadas
 Santana
 John Santos and the
 Machete Ensemble
 Al Schmitt
 The John Scofield
 Band
 Earl Scruggs

Wayne Shorter
 Jon Sidel
 Siggro
 Allan Slutsky
 Arthur Smith (PRS)
 The Spanish Harlem
 Orchestra
 Scott Spock
 Ralph Stanley II
 Sting (PRS)
 Angie Stone
 Omar Sosa
 Luciana Souza
 Jimmy Sturr
 Take Six
 Susan Tedeschi
 John Tesh
 The Temptations
 Eric Tingstad
 Tobymac

Trick Pony
 Kathy Troccoli
 Los Tucanes De Tijuana
 McCoy Tyner
 Jai Uttal
 Bebo Valdés
 Carlos "Patato" Valdés
 The Vanguard Jazz
 Orchestra
 Scott Wenzel
 Kenny Werner
 Lucinda Williams
 Robin Williams
 Dean Wilson (PRS)
 BeBe Winans
 The Roland White Band
 Pete Woodruff
 Yellowjackets
 Joe Zawinul

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New York: 770 Broadway, New York, NY 10003, 646-654-4400, Edit fax: 646-654-4681, Advertising fax: 646-654-4799

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50 Cent Is Worth 872,000 Units

BY BRIAN GARRITY AND RASHAUN HALL

NEW YORK—Sales of 50 Cent's *Shady/Aftermath/Interscope* debut, *Get Rich or Die Tryin'*, surpassed all expectations when it sold 872,000 copies on its debut this week, according to Nielsen SoundScan. Released Feb. 6, the album, which debuted at No. 1 on both the Top R&B/Hip-Hop Albums chart and The Billboard 200, racked up the largest sales week since Shania Twain's *Up!* (Mercury) debuted last November, selling 874,000 units. It's the



50 CENT

fourth-highest weekly total achieved by a rap album, topping Snoop Dogg's 1993 debut, *Doggystyle* (Death Row/Interscope), which debuted at No. 1 with 803,000 copies. All three top weekly totals by a rap album are held by Eminem's projects.

Universal Music & Video Distribution (UMVD) president Jim Urie says, "God only knows how big it would have been if we didn't have to interrupt the plan the label put together."

Urie points out that by changing the release date, none of the advertising and marketing and retail circulars ran. What's more, UMVD found itself scrambling to get product into the marketplace. Urie says that retail was out of stock by Sunday night and was furiously filling back orders Monday, Feb. 10 and Tuesday, Feb. 11.

"I don't know what cost us more," he says, "the lack of stock or not having all that initial marketing coincide with the new release date."

But Urie calls the release "fantastic for the business, because it shows there is still potential for sales on an individual title out there."

The first week "was huge for us," Trans-World Entertainment urban music buyer Jim Stella says. "Any positive numbers that we can get are great, especially when compared to the same week last year. Sales didn't exceed expectations, but they were impressive nonetheless."

According to Stella, the interest in the album also translated into sales for other artists. "A lot of the releases that streeted on

Tuesday (4) exceeded label expectations, because people were in the stores. Urban acts, like Sean Paul and Missy Elliott, particularly received a pop [in sales]."

As for the digital end of the campaign, downloads of the album totaled in the hundreds. While negligible by normal commercial standards, Urie says the initiative was Universal Music Group's most successful download offer to date: "Bearing in mind the downloads don't sell any significant quantities, this was certainly the best-selling download we had."

Notably, a greater number of full album downloads were purchased. "For every hundred [digital] singles we sell, we usually sell a couple of album downloads," Urie says. "This time, the percentage [of albums sold] was significantly greater. Instead of being a couple of percent, the albums were more like 20%."

Subscription services like Pressplay and Rhapsody said the 50 Cent offer had little to no impact on customer acquisition. But both services report that 50 Cent immedi-

ately became the most-searched and -listened-to artist once content was available.

"We're frankly astonished by 50 Cent," iListen.com CEO Sean Ryan says. "With no promotion, he blew out our numbers the day he went up. It's just staggering."

Neither service would disclose specific consumption figures.

While Ryan notes that the timing of the 50 Cent promotion was "a little rushed," which negated the ability of the service to market the artist's availability online, he says that such windowing tactics are the future: "You're going to see increasing amounts of music released to the legitimate digital services as soon as it hits radio as a way to head off piracy as well as increase demand when the album comes out."

Meanwhile, 50 Cent's last independent release, *Guess Who's Back?*, has also benefited from the anticipation of *Get Rich or Die Tryin'*. During the past three weeks, the album has jumped 34-26 on the Top R&B/Hip-Hop Albums chart and 72-45 on The Billboard 200.

Montenegro, Las Ketchup Head Billboard Latin Awards Finalists

BY LEILA COBO

MIAMI—Girls and newcomers rule the roster of 2003 Billboard Latin Music Awards finalists. Mexican pop/regional diva Pilar Montenegro and sibling trio Las Ketchup top the list; each will compete for seven awards.

Colombian pop/rocker Juanes is a finalist in six categories, while two other new kids on the charts—Mexican/Argentine duo Sin Bandera and regional Mexican singer Aracely Arambula—are finalists in five categories each.

The awards will be presented May 8 at the Miami Arena in Miami and will be televised by the Telemundo network. The awards show is Telemundo's highest-rated special each year.

The sheer number of awards targeted by the top finalists reflects the addition of 14 new categories this year—including Latin Christian/gospel album of the year and Latin tour of the year—for a total of 41 awards.

The new categories come in response to the public's thirst for new movements and sounds. Often it takes an artistic leap to satisfy that thirst.

Explaining the success of Las Ketchup's hit song "Aserejé," a finalist in four categories, group member Lola told *Billboard* last year: "We did it half-jokingly, not expecting anything in return, and maybe that's why people have liked it so much."

Las Ketchup is also a finalist in the top Latin albums artist category, among others, vindicating the group's faith in its album, which was released in the U.S. last fall. "The truth is,

there are many songs we love on the album, and we would like people to listen to these other songs as well," Lola said, "because they're really very pretty and lots of fun. But their turn will come, too."

Montenegro's strong performance comes in the wake of the success of her hit single "Quitame Ese Hombre," which topped the *Billboard* Hot Latin Tracks chart for 13 weeks and continued to propel sales of her album *Desahogo* several months after its release.

"My album was released in September, but really, it's as if it was released in January," Montenegro told *Billboard* last year. "And I was so happy and so excited that the album had come out that I didn't feel frustrated [at the initial lack of response]."

The Billboard Latin Music Awards honor the most popular albums, songs, and performers in Latin music, as determined by the actual sales and radio airplay data that are used in compiling the weekly *Billboard* charts. This year's awards cover the issues dated Feb. 16, 2002-Feb. 8, 2003. Finalists and the eventual winners reflect the performance of new recordings on the *Billboard* sales charts—including Top Latin Albums—and radio charts—including Hot Latin Tracks—with album categories confined to titles that did not chart before the Nov. 17, 2001, issue of *Billboard* and that exclude finalists from last year's Billboard Latin Music Awards.

For a full list of finalists, see page 20.

DisLive To Sell Post-Concert CDs

BY ERIK GRUENWEDEL

Seeking to create a new revenue source for artists and labels from live performances, new company DisLive says it will soon begin selling CDs of just-completed concerts at the venue.

DisLive is headed by CEO and former Loud Records president Rick Isaacson. He has assembled a venerable board of advisers, including Jerry Blair, former executive VP of Columbia Records and current president of Mariah Carey's Monarc Entertainment; former BMG senior VP Sami Valkonen; and Tomas Cookman, founder of the Latin Alternative Music Conference.

New York-based DisLive says it will send technicians to concerts to record them; some discs may come in special editions with autographs, backstage passes, or other material. The CDs will be sold at the venues for an undisclosed price, according to a

spokesperson. Concertgoers will also be able to pre-order the discs online.

The business, Isaacson says, will provide artists and labels with "a new, risk-free opportunity to extend the investment on their brand."

"Artists and labels will get close to, if not more, money on the sale of a live CD as they would on a retail CD," Isaacson continues, adding that such venue operators as Clear Channel Entertainment would be offered a cut of the CD sales.

"We want to be in business with everyone," he says, adding that announcements about live CDs at specific concerts would be made in the next few weeks.

Last month, sources told *Billboard Bulletin* that Clear Channel was developing a similar concert-CD service (*Bulletin*, Jan. 29). At deadline, a representative from Clear Channel was unavailable for comment.



MONTENEGRO

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
50 CENT	Get Rich Or Die Tryin'	17
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	28
CLASSICAL		
ANDREA BOCELLI	Sentimento	52
CLASSICAL CROSSOVER		
JOSH GROBAN	Josh Groban	12
COUNTRY		
DIXIE CHICKS	Home	27
ELECTRONIC		
PET SHOP BOYS	Disco 3	25
HEATSEEKERS		
SYLEENA JOHNSON	Chapter 2: The Voice	37
INDEPENDENT		
50 CENT	Guess Who's Back?	17
INTERNET		
NORAH JONES	Come Away With Me	54
POP CATALOG		
DIXIE CHICKS	Wide Open Spaces	53
JAZZ		
TONY BENNETT & K.D. LANG	A Wonderful World	12
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	54
KID AUDIO		
VARIOUS ARTISTS	Disneymania	52
LATIN		
RY COODER + MANUEL GALBAN	Mambo Sinuendo	22
NEW AGE		
MANNHEIM STEAMROLLER	Romantic Melodies	52
R&B/HIP-HOP		
50 CENT	Get Rich Or Die Tryin'	17
SOUNDTRACKS		
	Chicago	54

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
JENNIFER LOPEZ FEATURING LL COOL J	All I Have	17
ADULT CONTEMPORARY		
DIXIE CHICKS	Landslide	53
ADULT TOP 40		
AVRIL LAVIGNE	I'm With You	56
COUNTRY		
BLAKE SHELTON	The Baby	31
DANCE/CLUB PLAY		
VIVIAN GREEN	Emotional Rollercoaster	13
DANCE/CLUB SINGLES SALES		
MADONNA	Die Another Day (Remixes)	23
HOT LATIN TRACKS		
ENRIQUE IGLESIAS	Quizas	11
HOT R&B/HIP-HOP		
50 CENT	In Da Club	18
RAP TRACKS		
50 CENT	In Da Club	18A
ROCK/MAINSTREAM		
3 DOORS DOWN	When I'm Gone	56
ROCK/MODERN		
QUEENS OF THE STONE AGE	No One Knows	14
TOP 40 TRACKS		
AVRIL LAVIGNE	I'm With You	14

Videos

TITLE	PAGE
VHS SALES	
101 DALMATIANS II	38
DVD SALES	
THE BOURNE IDENTITY (WIDESCREEN)	38
VHS RENTALS	
THE BOURNE IDENTITY	38
DVD RENTALS	
THE BOURNE IDENTITY	38

Unpublished
No. 1 on this week's unpublished charts

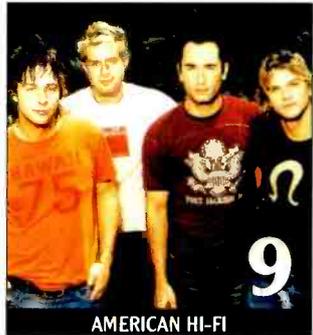
ARTIST	ALBUM
BLUES	
SUSAN TEDESCHI	Wait For Me
CONTEMPORARY CHRISTIAN	
STEVEN CURTIS CHAPMAN	All About Love
GOSPEL	
VARIOUS ARTISTS	WGW Gospel 2003
REGGAE	
SEAN PAUL	Dutty Rock
WORLD MUSIC	
RY COODER + MANUEL GALBAN	Mambo Sinuendo
MUSIC VIDEO	
BILL & GLORIA GAITHER	Heaven
KID VIDEO	
101 DALMATIANS II	
HEALTH & FITNESS VIDEO	
LESLIE SANSONE: HIGH CALORIE BURN	
RECREATIONAL SPORTS VIDEO	
WWE: SURVIVOR SERIES 2002	

Top of the News

6 An agreement regarding digital-performance royalty rates must be reached by March 5.
7 Executive Turntable: Daniel Savage is named GM of Maverick Records in Los Angeles.

Artists & Music

9 The Beat: Slash Records founder Bob Biggs reactivates his rock label.
9 American Hi-Fi road-tests *The Art of Losing*, its sophomore set for Island Def Jam.
13 Jazz Notes: Spyro Gyra keeps pushing its artistic boundaries with *Original Cinema*, its latest Heads Up International release.
14 Higher Ground: Audio Adrenaline preps for a new tour in support of its forthcoming ForeFront set, *Worldwide*.
14 In the Spirit: Donnie McClurkin . . . *Again* follows up the artist's successful live album.
15 Touring: March Metal Melt-down V returns to New Jersey for the fifth consecutive year.



AMERICAN HI-FI

Latin Music 6 Pack

SPOTLIGHT FOLLOWS PAGE 22

16 Boxscore: John Farnham grosses more than \$10.5 million from a brace of dates in Australia.
16A R&B: Reggae artist Buju Banton makes his VP/Atlantic debut with *Friends for Life*.
19 Words & Deeds: Jermaine Dupri introduces Bonecrusher, the first artist signed under his new pact with Arista.
20 Latin Notas: *Billboard* Latin editor Leila Cobo makes her Grammy Award predictions.
24 Beat Box: Yoko Ono gets the remix treatment again, after "Walking on Thin Ice" is released via Mind Train/Twisted.
24 Jody Watley continues to forge her own path with the sophisticated *Midnight Lounge*.
26 Country: Steve Wariner releases his latest set, *Steal Another Day*, on his own label.
29 Reviews & Previews: 50 Cent, Kenny Lattimore & Chanté Moore, and Yanni take the spotlight.
32 Songwriters & Publishers: After 20 years, the Monk Family Music Group remains focused on maintaining a nurturing environment.

45 Studio Monitor: The Library of Congress' National Recording Registry heightens the need for a standard archiving format.

Merchants & Marketing

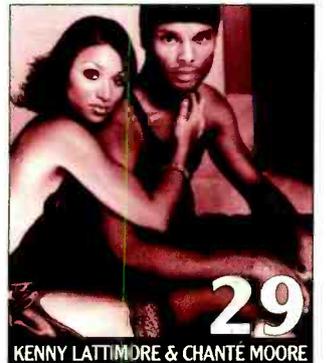
33 Good timing and strong commitment is Miles of Music's formula for longevity.
34 Declarations of Independents: Chicago-based jazz and blues indie Delmark Records celebrates 50 years with a four-disc boxed set.
35 Retail Track: Cablevision Systems decides to divest itself of its remaining Wiz stores.
37 Home Video: Fine-arts and performing-arts home-video titles find a renewed life on DVD.

International

39 The U.K. music industry is upbeat, though the BPI reports that album shipments dropped last year.
40 Hits of the World: T.A.T.U.'s "All the Things She Said" tops four international singles charts this issue.



24 JODY WATLEY



KENNY LATTIMORE & CHANTÉ MOORE

41 Global Music Pulse: Lurticia McNeal's blend of American and Swedish influences scores two hits from her album *Metropolis*.

Programming

48 Tuned In: Television: PBS revives concert series *Sound Stage*, with Lyle Lovett as its first guest.

Features

6 Market Watch
46 Classifieds
49 Between the Bullets: With a rushed street date and a shorter-than-average selling week, Eminem's new discovery 50 Cent follows in his footsteps by topping The Billboard 200.
65 Update
66 The Billboard BackBeat

At a Glance

54 Chart Artist Index
57 Chart Song Index

IFPI Introduces Digital Tracking System

BY JULIANA KORANTENG

LONDON—The International Federation of the Phonographic Industry (IFPI) has introduced a new serial-number identification system designed to help copyright owners track digitally distributed music.

Called the GRid (Global Release Identifier), the system was developed with the Recording Industry Assn. of America (RIAA); it aims to simplify the method for keeping track of any legitimate recording that is delivered via the Internet and to ensure that rights holders receive the royalties to which they are entitled.

Although Paul Jessop, IFPI's chief technology officer in London, concedes that GRid will not stop online piracy on its own, he says it will help anyone who is distributing music on the Internet to maintain a reliable record of how that music is being used. He says, "You are eligible for using these [GRid] numbers if you're dealing with recorded music, if you're a distributor, a record company, or online service provider."

GRid is, in effect, an e-commerce version of the UPC, the bar code that enables retailers to identify the different physical CD titles they sell in their stores. Because the UPC system is used for bar codes on all non-music products as well, the numbering capacity for music-related items, like CDs, is limited. The GRid system enables a company that owns a database of music for e-commerce purposes the potential to create codes for more than 30 million releases within that company.

Jessop stresses that GRid will complement the UPC and the International Standard Recording Code (ISRC), another long-established system that identifies any track in any format—such as a single, an album track, or digitized music.

ISRC is currently used to manage the information found on music

databases operated by music archivists, radio stations, and royalty-collection societies. Jessop explains, "It lets you know everything about a track, including the date of the release, the date of the recording, [and] the composers' names."

GRid is relevant to anyone seeking to distribute digital music, whether they are record companies operating their own music commerce sites, brick-and-mortar retailers with online businesses, or dedicated online service providers, such as market leader OD2 in Europe.

"It is targeted at anyone with the right to repackaging tracks to sell," Jessop adds. The most likely hands-on users are executives in the marketing department or the A&R units, who need to know exactly which music is being made available to consumers electronically.

There is no complex technology—such as electronic fingerprinting or watermarking—involved. The GRid's format is implemented alongside users' existing in-house database. Its introduction, however, means those databases will have a common language with which to communicate with the databases of other music-industry trade bodies, such as publishers' associations and the collection societies.

"We shall work closely with authors and publishers to ensure our systems interoperate," Jessop notes. BIEM, the international body representing publishers and CISAC—its counterpart for composers and authors—worked with the IFPI and the RIAA on the Music Industry Integrated Identifiers Project (MI3P), when it started in January 2001.

MI3P is the foundation on which GRid is built for the labels. BIEM and CISAC are expected to use MI3P to set up a similar system for publishers and authors, respectively.

GRid applicants must pay a £150 (\$240) one-off fee via the IFPI Web site (ifpi.org).



JESSOP

Major Players Near Online Royalty Rate

CARP Wants To See Deal Between Webcasters, Music Industry By March 5

BY BILL HOLLAND

WASHINGTON, D.C.—Music industry and Internet trade groups' reps say they are hopeful, but far from confident, that ongoing discussions regarding a joint agreement for new digital-performance royalty rates and terms will turn fruitful. Otherwise they say that by law, they may have to again turn the matter over to a government arbitration panel to determine the rates this spring.

The negotiations are for new rates for those Webcasters who choose a statutory license rather than elect to negotiate directly with labels. The old rate structure ended Dec. 31, 2002. The rates would be worked out for Webcasters with a revenue of more than \$1 million. Rates for small Webcasters have already been negotiated through 2004.

Neither side says it wants another Copyright Arbitration Royalty Panel (CARP) like the one in 2001, which was criticized by Webcasters and their lawmaker allies for its high fees and misguided calculations in determining rates and terms.

"In these ongoing discussions," Recording Industry Assn. of America (RIAA) senior VP of business and legal affairs Steve Marks says, "we

are trying to reach an industry-wide settlement that we would then propose to the Copyright Office . . . in lieu of arbitration."

Marks says the negotiations with commercial Webcasters have been "productive so far, and we hope to reach an agreement soon."

Jonathan Potter, executive director

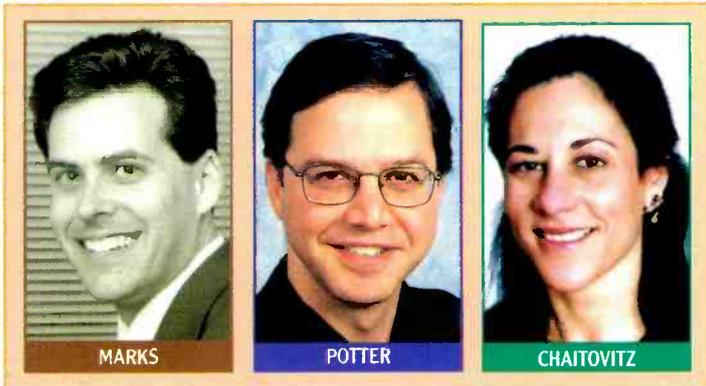
of Webcaster trade group DiMA, says, "If there's a good deal to be had, we intend to jump on it." DiMA members include indie companies but also amazon.com, America Online, Real Networks, Yahoo, and Verizon.

Potter says another CARP would not only be expensive for Webcasters but for the RIAA and artists' groups as well. "It would certainly be a very expensive undertaking, at

a time when people are not looking to spend more money on lawyers than one receives in royalties." But, he adds, "we're not so anxious to get out of [a CARP] that we'd settle for a bad deal and bad precedents for future negotiations."

The U.S. Copyright Office wants to see the details of the deal between Webcasters and music-industry interests by March 5, or the matter could end up back before a CARP. Both sides make clear that they could continue to negotiate past that date and another deadline of May 5.

American Federation of Television and Radio Artists (AFTRA) director of sound recordings Ann Chaitovitz says, "We hope there will be a settlement with the larger Webcasters as well [that will] avoid costly and uncertain litigation. The lengthy CARP process generates unnecessary legal fees: without it, artists earn more and Webcasters pay less. AFTRA supports the valuable alternative that Webcasters provide for artists and audiences, but we must ensure that the artists are fairly compensated."



MARKS

POTTER

CHAITOVITZ

of Webcaster trade group DiMA, says, "If there's a good deal to be had, we intend to jump on it." DiMA members include indie companies but also amazon.com, America Online, Real Networks, Yahoo, and Verizon.

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Sony Countersues Incubus

BY MELINDA NEWMAN

LOS ANGELES—Sony Music Entertainment has filed a countersuit against Incubus, asking that the Epic rock group's contract, which was signed in New York, not be recognized in California.

Sony's Feb. 10 action, filed in New York, follows the Feb. 6 suit Incubus filed in Santa Monica, Calif., against both Sony and Immortal Entertainment, the Santa Monica company to which it originally signed. In that suit, Incubus alleges that even though it entered into its initial contract with Sony in 1996 under New York law, the group should be afforded protection under California laws because, among other reasons, the quintet's four principal partners are California residents.

According to the suit, the group is asking that its contract be recognized in California so the band can utilize a California labor code that limits personal-services contracts to seven years. An amendment to the so-called Seven-Year Statute states that should recording artists decide to leave a label after seven years, the record company has the right to recover damages for any undelivered albums. Incubus has delivered three albums to Sony that have sold a combined 5.3 million units in the U.S., according to Nielsen SoundScan. According to Sony's countersuit, Incubus owes the

label four more albums.

Incubus accuses neither Sony nor Immortal of any wrongdoing and, in fact, the suit goes out of its way to claim "this action does not concern any issues of validity, construction, performance, or breach of any agreement between plaintiffs and defendants."

In a statement, the band's management, Ren Management, says if Incubus is allowed out of its contract because of California law, "Incubus would be free to negotiate fairly . . . with any record company, including Sony Music, who desires to be in business with Incubus over the course of the next seven years." The statement does not address any damages Incubus may owe Sony for undelivered projects.

In its countersuit, Sony maintains that Incubus' suit is merely a negotiation ploy after previous renegotiation efforts were unsuccessful and asks that the band be held to the terms of its original contract under New York law.

Incubus manager Steve Rennie had no comment on the countersuit other than to say, "It was not unexpected."

Through the years, a number of acts have challenged their recording contracts citing the Seven-Year Statute, including Don Henley, Metallica, and Luther Vandross. But the suits have always been settled out of court, before a legal interpretation of the statute could be rendered.

A LOOK AHEAD

50 Cent To Cash In For 2nd Week

BY GEOFF MAYFIELD

LOS ANGELES—A rough-hewn rapper as Cupid? The combination of Valentine's Day shopping and a long holiday weekend will deliver its annual boost to the *Billboard* sales charts next week. Current champ 50 Cent is destined to stitch a second week at No. 1 on both The *Billboard* 200 and Top R&B/Hip-Hop Albums.

Universal Music & Distribution president Jim Urie thinks 50 Cent's *Get Rich or Die Tryin'* (Shady/Aftermath/Interscope) will sell about 600,000 in its second week. With 872,000 sold in its opening stanza (see story, page 4, and *Over the Counter*, page 49), even if it suffers a 60% evaporation—which is not unusual for albums that open with such explosive totals—the set would

still command a formidable 349,000 units. This week's No. 2 album, Dixie Chicks' *Home* (Monument/Columbia), sells 114,000 units.

George Strait's *For the Last Time: Live From the Astrodome* (MCA Nashville) appears a lock to be the Hot Shot Debut on both The *Billboard* 200 and Top Country Albums. First-day numbers put him on course for an opener of about 80,000 units, which should plop him inside both lists' top 10s.

Virgin forecasts Yanni's *Ethnicity*, his third album for the label after a long tenure at Private Music, will start at 50,000-60,000 units, which would put him in the top 20. His last Virgin set bowed at No. 20 with 55,000 in 2000, but unlike the new one, that album started with a direct-response sales campaign.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	73,559,000	63,678,000	(↘13.4%)
Albums	71,761,000	62,786,000	(↘12.5%)
Singles	1,798,000	892,000	(↘50.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	67,506,000	60,287,000	(↘10.7%)
Cassette	4,084,000	2,297,000	(↘43.8%)
Other	171,000	202,000	(↗18.1%)

OVERALL UNIT SALES

This Week	11,645,000	This Week 2002	12,694,000
Last Week	9,839,000	Change	↘8.3%
Change	↗18.4%		

ALBUM SALES

This Week	11,483,000	This Week 2002	12,398,000
Last Week	9,700,000	Change	↘7.4%
Change	↗18.4%		

SINGLES SALES

This Week	162,000	This Week 2002	296,000
Last Week	139,000	Change	↘45.3%
Change	↗16.5%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	38,476,000	33,033,000	(↘14.1%)
Independent	9,368,000	7,343,000	(↘21.6%)
Mass Merchant	21,416,000	20,182,000	(↘5.8%)
Nontraditional	2,500,000	2,228,000	(↘10.9%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	16,263,000	14,211,000	(↘12.6%)
Suburb	29,977,000	26,629,000	(↘11.2%)
Rural	25,520,000	21,946,000	(↘14.0%)

ROUNDED FIGURES

FOR WEEK ENDING 2/9/03

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

In The News

- Sanctuary Records Group in the U.K. has purchased the assets of Silver Spring, Md.-based RAS Records. RAS president Gary Himelfarb, who founded the indie reggae label 21 years ago, will now serve as the U.S.-based GM of Sanctuary; his duties will include the creation of compilations from the catalogs of RAS and Trojan Records, the noted English reggae label purchased by Sanctuary last year. Sanctuary is distributed by BMG in the U.S.; RAS was previously distributed by Select-O-Hits.

- Sony Corp. declined to comment on a Feb. 10 *Financial Times* report in which chairman/CEO Nobuyuki Idei said the company was considering eliminating the management boards of Sony Music Entertainment and other units. According to the report, the boards would be replaced by U.S., European, and Asian management groups tasked with developing synergies between Sony's entertainment and electronics arms. A spokesman says Sony is studying various options regarding its management on a global basis.

Hit Factory Owner Dies At 61

BY CHRISTOPHER WALSH

NEW YORK—Edward Germano, owner of the renowned Hit Factory studios in New York and Miami, died Feb. 6 after a long illness. He was 61.

A former singer, producer, and A&R representative, Germano purchased the facility from producer/composer Jerry Ragavoy in 1975. Under his stewardship, the Hit Factory became one of the most celebrated recording facilities in the world, maintaining exceptional recording, mixing, and mastering studios furnished with cutting-edge equipment while offering an opulent work environment to top artists, producers, and engineers.

"My father was an innovator and a visionary in the recording industry, and



GERMANO

my mentor," Hit Factory CEO Troy Germano says. "With my father, there was never best—there was always better. Hopefully, other studios throughout the country and around the world can learn from the example he set."

"He was a very close friend of mine," Universal Music Group chairman Mel Lewinter says. "He was as generous and as good-hearted as any person I've ever met."

"This guy was really great to me when I was a kid and throughout my entire career," says Interscope/Geffen/A&M chairman Jimmy Iovine, who began his career at Record Plant Studios in New York, where Germano was a partner prior to purchasing the Hit Factory. "I was 19 years old, had no tools, no information—nothing—and he just adopted me. There were three different incidents in the first year where I was [about] to get fired, and he protected my job."

Rick Plushner, president of North America for console manufacturer Solid State Logic (SSL), says, "He brought a level of service and technology to the recording industry that significantly raised the bar and really helped define 'world-class.'"

Engineer/producer Bruce Swedien recalls a session at the Hit Factory illustrating Edward Germano's dedication to excellence. While working on "a really important song" on Michael Jackson's *HISTORY* album, "Michael was coming in the following day. I was getting tapes ready for him to sing on, and the computer in the SSL died. We couldn't get it to do anything, and it was in the evening. Eddie and Troy were at a hockey game, and I called him on his cell phone. He came to the studio, we got on a conference call with SSL, and Eddie spearheaded a thing where they had a new computer for the desk flown over on *Concorde* early in the morning, and when Michael walked in the studio the next day, everything was up and running... *That* is what I call taking care of business."

In addition to his son, Germano is survived by his wife, Janice; his daughter, Danielle; and two grandchildren, Jake and Nicolas. A service was held Feb. 10 at St. Ignatius Loyola in New York.

"When we go to the Hit Factory," producer Phil Ramone says, "we will always feel Eddie with us. He'll be a part of our lives forever."

Opinion Split On Artists' Benefits If SAG, AFTRA Merger Passes

BY BILL HOLLAND

WASHINGTON, D.C.—Following a Feb. 8 agreement-of-principles meeting by the leadership of the American Federation of Television and Radio Artists (AFTRA) and the Screen Actors Guild (SAG) to merge the two unions—a move they characterize as a groundbreaking first step to strengthen the bargaining position of performers and media artists—music-industry groups are split on the impact of such a deal.

Recording Industry Assn. of America chairman/CEO Hilary Rosen applauded the move, saying, "We have always valued our relationship with AFTRA, and we look forward to working with a new, merged organization."

But Jay Rosenthal, co-counsel for the Recording Artists' Coalition, worries about possible diluted representation for recording artists, who "need to be assured that this merger will not push them further to the back of the bus," he says. "If a stronger focus on recording-artist issues comes from this, then a merger is a good thing."

In a joint statement, officials from the unions said the move would "minimize potential conflict" and "maximize their strength in dealing with management" in the digital age when giant entertainment and media companies are "using new technology to seek the

lowest rates possible" for artists.

AFTRA represents recording artists in collective bargaining agreements and has in recent years played a more active role in recording artists' affairs. Together, AFTRA and SAG represent more than 40,000 members. Traditionally, their efforts have often overlapped.

But the deal is far from done—a merger will not take place until the board of each approves the Feb. 8 agreement, probably this month, and then 60% of the membership of each union must also give the nod.

In the failed attempt at a merger five years ago, AFTRA's membership approved the deal, but SAG's membership scuttled it with only a 46% approval. Most of SAG members' reluctance was a perception that a joint union, as then envisioned, would not so much help actors but use shared resources to promote the careers of on-air broadcasters and recording artists. This time around, the principles call for individual units within the new union dedicated solely to the rights of actors, on-air broadcasters, and recording artists.

It is expected that the unit representing on-air talent will use the AFTRA handle, the unit representing actors will keep the SAG title, and the unit representing recording artists will carry a new, as-yet-undecided name.

UMG '02 Sales Off; Viacom Up

UMG Appoints CFO Nick Henny As Vice Chairman

BY MATTHEW BENZ

NEW YORK—Universal Music Group (UMG) reported a 2% downturn in fourth-quarter sales and a 4% decline in sales for all of 2002, while Viacom turned in robust fourth-quarter and full-year 2002 revenue and net income.

UMG has given CFO Nick Henny the additional title of vice chairman. He joins its office of the chairman, which includes UMG president/COO Zach Horowitz and Jorgen Larsen, chairman/CEO of Universal Music International. All report to UMG chairman/CEO Doug Morris.

UMG's fourth-quarter sales totaled 2.08 billion euros (\$2.23 billion), down from 2.12 billion (\$2.27 billion) in fourth-quarter 2001. North American sales proved a bright spot, rising 15% in the period. For all of 2002, UMG's sales were 6.28 billion euros (\$6.75 billion), down from 6.56 billion euros (\$7.05 billion) in 2001. Excluding the negative impact of currency translation, fourth-quarter sales rose 4%, and full-year sales fell 1%.

UMG "has proven remarkably resilient to the slowdown in the music markets," UBS Warburg analysts wrote in a research note. But its sales

may have been bolstered by increased spending on marketing that is "likely to have depressed profitability." Earnings will be announced March 6.

Parent Vivendi Universal's media and communications units had fourth-quarter revenue of 8.05 billion euros (\$8.66 billion), down 1%. 2002 revenue rose 4% to 28.7 billion euros (\$30.9 billion).

At Viacom, fourth-quarter revenue was \$6.78 billion, up 12%, and net income was \$652.4 million, or 37 cents per share, compared with a net loss of \$42.5 million, or 2 cents per share, in fourth-quarter 2001. 2002 revenue rose 6% to \$24.6 billion; net income was \$725.7 million, or 41 cents per share, compared with a 2001 net loss of \$223.5 million, or 13 cents per share. The swing to profit was mostly a result of lower amortization expenses.

Viacom's cable networks, which include MTV Networks and BET, had fourth-quarter revenue of \$1.35 billion, up 16%. Earnings before interest, taxes, depreciation, and amortization (ebitda) were \$580.6 million, up 10% but lower than some analysts' forecasts. Cable-network revenue for all of 2002 rose 10% to \$4.73 billion. Ebitda was up 12% to \$1.96 billion.



HENNY

'Chicago' Leads Oscar Noms With 13

BY CARLA HAY

With 13 nods, Miramax Films' musical *Chicago* tops the nominee list for the 75th Academy Awards. The film's nominations include best picture, best actress (Renée Zellweger), best supporting actress (Queen Latifah and Catherine Zeta-Jones), best supporting actor (John C. Reilly), best director (Rob Marshall), and best original song ("I Move On"). The awards will be presented March 23 at the Kodak Theatre in Los Angeles.

If *Chicago* wins the best picture Oscar, it will be the first musical to do so since the 1968 film *Oliver!*

Composer Elliot Goldenthal's work on Miramax's *Frida* earned him the distinction of being the only songwriter this year to get nods in both Oscar music categories: best original score and best original song.

The following are the music nominees for the 75th Academy Awards. The music awards are given to the songwriters.

Best original score: Elmer Bernstein, *Far From Heaven*; Philip Glass, *The Hours*; Elliot Goldenthal, *Frida*; Thomas Newman, *Road to Perdition*; and John Williams, *Catch Me If You Can*.

Best original song: "Burn It Blue" (from *Frida*), music by Elliot Goldenthal and lyrics by Julie Taymor; "Father and Daughter" (from *The Wild Thornberrys Movie*), music and lyrics by Paul Simon; "The Hands That Built America" (from *Gangs of New York*), music and lyrics by U2; "I Move On" (from *Chicago*), music by John Kander and lyrics by Fred Ebb; and "Lose Yourself" (from *8 Mile*), music by Eminem, Jeff Bass, and Luis Resto and lyrics by Eminem.

Executive Turntable



SAVAGE



DELGADO



JONES

RECORD COMPANIES: Daniel Savage is named GM of Maverick Records in Los Angeles. He was senior VP of sales, marketing, and synergy for Hollywood Records.

Glenn Delgado is promoted to VP of business and legal affairs for Arista Records in New York. He was senior director of business and legal affairs.

Ron Moss is promoted to VP of A&R for Rondor Music International in Los Angeles. He was senior director of A&R.

Jack Satter is named VP of promotion for Liquid 8 Records in New York. His most recent position was senior VP of promotion for Jive Records.

Loni Berman is promoted to manager of A&R for Artemis Records in New York. He was coordinator of tour marketing.

PUBLISHING: Ellen Jones is promoted to senior director of corporate relations for SESAC in Nashville. She was director of corporate relations.

Brooke Primont is promoted to director of writer/publisher relations for BMI in New York. She was associate director of writer/publisher relations.

BROADCASTING: Charlie Colombo is named executive VP/GM of Launch Radio Networks in New York. He was executive VP for United Stations.

MUSIC VIDEO: Michael Dagnery is named VP of production for MTV Networks Latin America in Miami. He was an independent producer.

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MEDIA REPLICATION

Billboard looks at the overall status of the replication industry and highlights market strengths and challenges. We follow the impact of the hybrid SACD and DVD-A formats and report on the implementation and success of IRMA's anti-piracy program. Be a part of this important spotlight.

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ad close: mar 4

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UPCOMING SPECIALS

BILLBOARD MUSICIAN'S GUIDE - Issue Date: Apr 30 • Ad Close: Mar 12

CANADA - Issue Date: Apr 12 • Ad Close: Mar 18

TOURING QUARTERLY #2 - Issue Date: Apr 12 • Ad Close: Mar 18

DVD-AUDIO - Issue Date: Apr 19 • Ad Close: Mar 25

SAN FRANCISCO - Apr 19 • Ad Close: Mar 25

MUSIC FOR GROWN-UPS - Issue Date: Apr 26 • Ad Close: Apr 1

RAP/HIP HOP #1

With the help of high-profile directors, Rap/Hip Hop videos are evolving into more than just booty shaking scenes. Billboard takes a look at this and more as we check out artists who are branching out with their own radio shows and the success of homegrown Rap/Hip Hop artists from key international markets. Don't miss out!

issue date: april 5
ad close: mar 11

Pat Jennings 646.654.4614 • pjennings@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

ARTISTS & MUSIC



by Melinda Newman

The Beat

SLASH IS BACK: Slash Records founder **Bob Biggs** is reactivating the label with two releases coming in June. Biggs, who started the imprint 25 years ago, brought such seminal acts as **X**, **the Germs**, **the Violent Femmes**, **L7**, **Los Lobos**, **the Blasters**, and **Faith No More** to the public before selling the label to London Records in 1996. Due to corporate changes, Slash slowly faded away in 2000 (although Rhino has reissued a number of its titles).

Since leaving Slash in 2000, Biggs and New York-based partner **Will Fulton** started Bigg Massive Records. (The second part of the name comes from Fulton's punk-rap band **Shiner Massive**, whom Biggs signed to the former Slash.)

"We were looking at different options and how we could get the company financed through a distributor, but it was clear we weren't going to get any money," Los Angeles-based Biggs says. "There isn't any out there right now."

Biggs switched tracks and decided to finance the record label himself, with some funds coming from outside the industry. He also called Warner Music Group chairman/CEO **Roger Ames** and asked if he could license the Slash name again. "Roger said, 'OK,'" Biggs recalls. "He said that Slash is so tied in with a name and an era that Warners wasn't going to try to do something without me. I told Roger, 'I want to do it again.'" He says the new label will keep the old spirit. "People bought titles just because they were on Slash. We didn't have absolutely one style of music: We were pushing an attitude of 'Here we are; we're going to do whatever we want to do.'"

The first releases on Slash/Bigg Massive will be from Shiner Massive and **Shiner Massive Sound System**, a reggae offshoot of the aforementioned band. The releases will be distributed by Alternative Distribution

Alliance in the U.S. and WEA International in the rest of the world. Biggs says he will outsource marketing and promotion, although radio won't be an initial focus. "It's basically being done on a shoestring," he says. "The two groups will be touring here and in Europe. Until we get the place softened up a bit, we don't need to go to radio."

He says a primary goal is to build the Slash/Bigg Massive name with such items as shot glasses, ashtrays, and logos. "The more we can do to inject steroids into the label, the more we can build the logo brand back up."

As the first two signings would indicate, Fulton says his interest is in signing punk-rap bands and reggae acts. As part of Shiner

Massive, he expects to wear his A&R hat when he's not onstage. "I think being out on the road, I can sign bands that I see out there and produce them on the fly on the road or in New York at my studio. That's the way the label will build. I'll be scouting every minute and making albums in the van."



STUFF: O.A.R. has signed with Lava Records. The group's previous four albums, released on its own Everfine Records, have sold more than 200,000 copies, according to Nielsen SoundScan. O.A.R. is in the studio with producer **John Alagia**, who has worked with **Dave Matthews Band** and **John Mayer**. The band's Lava debut, *In Between Now and Then*, arrives May 27. The release will be bundled with a three-track limited-edition DVD . . . **Jimmy Allen**, who co-wrote "She Hates Me" and "Blurry" with **Puddle of Mudd's Wesley Scantlin**, has formed a new hard-rock band called **Cut-Out**. The group is currently shopping for a deal . . . **John Hiatt** has signed with New West Records. His debut for the label, *Beneath This Gruff Exterior*, was recorded live with his band **the Goners** and will be released May 6. Hiatt last recorded for Vanguard Records.

American Hi-Fi Tests Second Set For Island Def Jam On The Road

BY TOM DEMALON

It's not surprising that American Hi-Fi's sophomore release, *The Art of Losing* (Feb. 25, Island Def Jam), was written and tested on the road.

"We played one show before we recorded the first album," says lead singer/guitarist Stacy Jones of his band's 2001 eponymous debut, "and we played almost 300 shows before we recorded this one. Having the time on the road really helped us develop into the band that we really wanted to be."

Radio programmers are apparently impressed with the results, making *The Art of Losing's* title track (and first single) most-added at modern rock upon its Jan. 6 add date. Although the Boston-based act had scored at several radio formats with "Flavor of the Weak," the first single from *American Hi-Fi*, Jones describes the early success as "very surprising."

"We wanted to keep that live element in the studio," says Jones, who wrote material for the record "in the back of the bus," allowing the band to introduce many of the new songs during last summer's Van's Warped Tour. "The foundation of this record is the four of us playing live."

Helping American Hi-Fi retain what Jones calls "good mistakes" was producer Nick Launay, whom the band had long admired. "Nick's style really works with where we are at right now," Jones says, noting, "We didn't use any studio trickery."

If *The Art of Losing* possesses a rawer feel than its predecessor, it still retains an abundance of hooks and melodies. "People who purchased the last record will be very excited to hear this one," executive VP of Island Def Jam Stu Bergen says, noting the label's intent to be aggressive at the street level. "They made a lot of fans with the last record, which greases the wheel."

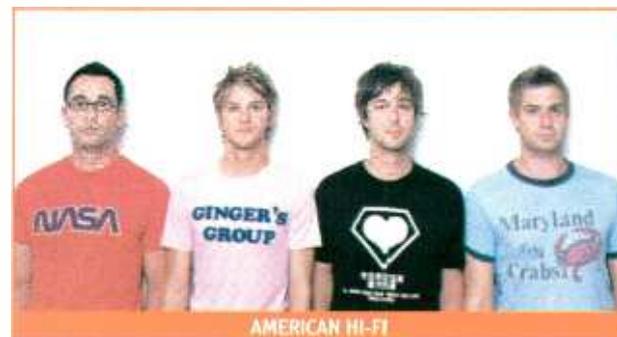
Steven Strick, assistant PD/music director for WBCN Boston, is convinced that the band "really came through with a great record, and we're excited about it."

Through Liquid Audio, Island Def Jam began offering the single as a 99-cent download through numerous online retailers. Bergen points out that the program is not intended to cut out traditional retail outlets—where the single will be available Feb. 25—but "it will allow people to buy it legitimately" as soon as they hear it at radio.

Video outlets will be serviced with a Chris Applebaum-directed clip that was filmed at an actual house party to accompany the single.

"These were real kids from Kansas," Jones says of the band's return to a college house where they had attended a party while touring. "Just us and real kids."

One of the real charms of *The Art of Losing* for music fans—aside from a start-to-



finish array of infectious choruses and crunchy guitar riffs—is the heavy dose of cleverly placed references to other artists and songs.

"Stuff like that comes out all the time just because it's in my blood," says Jones, who possesses an impressive collection of concert T-shirts. "There are a lot of little hidden things. Part of that is we want to turn people on to the bands that inspire us."

Following some downtime, American Hi-Fi—managed by Josh Neuman and Jonathan Daniel for Crush Music Media Management in New York and booked by Andy Somers and Melody King for the Agency in Los Angeles—will hit the road this month, playing club-sized venues with several hand-picked acts. The band's songs are published by Disciples of Judra/BMG Songs (ASCAP).

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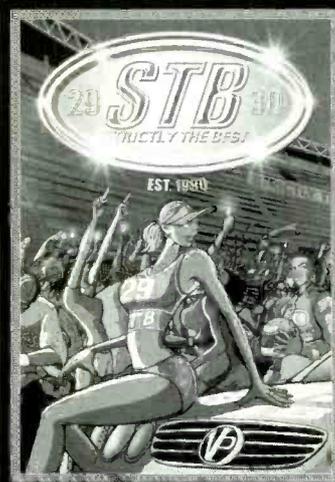


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German Cabaret Singer, Cult Figure Ute Lemper Gets Smoother, More Personal On 'But One Day'

BY JIM BESSMAN

German songstress Ute Lemper describes her new Decca/Universal Classics set *But One Day* . . . as a "bridge album," linking her last set, *Punishing Kiss*—which featured material written for her by such contemporaries as Elvis Costello and Nick Cave, as well as her trademark blend of Berlin cabaret, French chanson, and of course, the works of Kurt Weill—with her earlier work.

Due March 11, *But One Day* . . . blends songs by the likes of Weill, Hanns Eisler, Jacques Brel, and Astor Piazzolla with songs by Lemper herself.

"After singing this great repertoire of the world songwriters and composers, it was satisfying to write myself," says Lemper, who has written lyrics previously for songs on her 1997 album, *Nuits Etranges*, but not music.

"I was totally on the moon," she continues, "but [company executives] in the U.K. said, 'Ute, this is a classical company, and you had to push the envelope far with *Punishing Kiss*; make sure this is a bridge to keep the old fans who love you and the new audience it opened up.'"

Ultimately, she says, the new set

is "more personal; smoother than the last but far deeper, with a lot of soul and life. It's also experimental and adventurous in working with the composers and bringing them



LEMPER

into the cabaret of the new century—taking a piece of old Berlin and throwing it into Manhattan 2003."

Calling it a "return to her roots," Universal Classics Group senior VP/GM Marc Johnston is targeting press and marketing efforts to her core Broadway and gay fan base "and expanding beyond there.

"She's an unusual artist," John-

ston continues. "She's known by the Broadway market. But she's not really a Broadway singer but a unique, iconic cult artist—the world's cabaret artist. The last album, with writers like Tom Waits and Elvis Costello, branched her out into a bigger market, so we hope those fans stay loyal and are interested in this one, too." Johnston adds that touring is "crucial" to marketing her.

Lemper, who is booked in "legit venues" by CAMI in New York and more "offbeat" spaces by Tom Chauncey in San Francisco, says she's been "schlepping around" Europe since *But One Day* . . . was released there in October. "The album has a symphonic structure," Lemper adds, "so I'll go on a European tour with a symphony orchestra—and my rhythm section underneath." She will commence a U.S. tour in the spring.

Lemper is optimistic about this record's future: "With the back-to-the-roots trend of Norah Jones, this album comes at the right time" she says. "It's a little more artistic and demanding, but it's from the same roots, with great intimacy and emotion."

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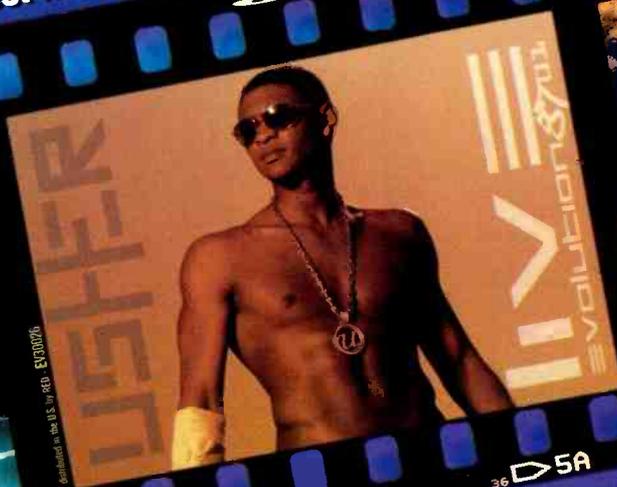
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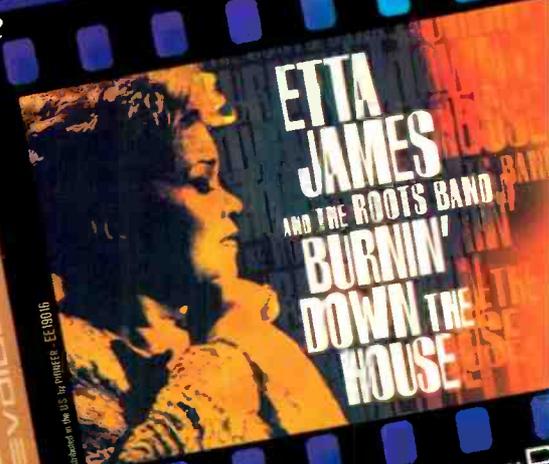
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Levellers Mark 15th Year With New Set

Eagle's 'Green Blade Rising' Is Band's First U.S. Release In Seven Years

BY ERIC AIESE

As Brighton, England's, Levellers celebrate their 15th anniversary, the band has issued its seventh studio set, *Green Blade Rising*. It is the band's first U.S. offering in seven years.

Green Blade Rising, helmed by longtime producer Alan Scott at the group's home studio, features the quintet's distinctive fiddle- and mandolin-laced sound, as well as folk influences from the British Isles.

The act is often mistaken for an Irish band, vocalist/guitarist Mark Chadwick says. "It's different from rock music but not unfamiliar: English folk music, like Fairport Convention or the Incredible String Band, with a punk-rock ethic."

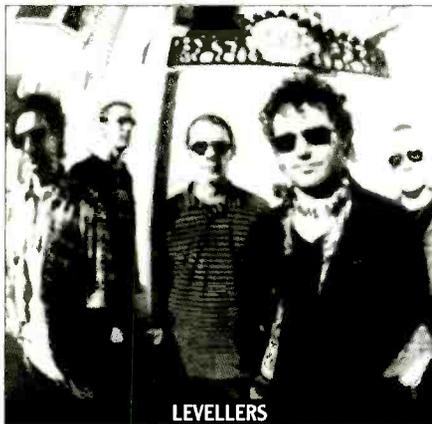
"Their sound is like that of a jam band," Eagle president Michael Carden says. "They will appeal to people who love great musicians."

Chadwick notes that the band's charm lies more in its often-political lyrics than its music. "People genuinely believe what we say. People love the instrumentation, but it's almost secondary."

The album's 11 songs represent the band after 15 years together. Chadwick says, "It's our journey at

35 instead of [at] 20."

Chadwick says that the album's closer, "Wake the World"—written during the recording sessions—lyrically sums up the album, with lines like, "Do you take to your bed or do



you take the cure/Been getting out of my head lately, that's for sure."

Green Blade Rising marks a return to an indie label for the Levellers; after the band's U.K. label, China, was bought by WEA, the band found itself in conflict with its punk ideals.

"We caught a lot of flak from the fans," Chadwick recalls. "[But it's] the nature of the beast. We carried on

playing and changing and kept the fans on our side."

Still, the pressure for a major-label hit grew stifling. He recalls, "We didn't fancy being owned by Bugs Bunny."

Carden and the New York-based Eagle staff were introduced to *Green Blade Rising* during a listening session of potential releases. "Everybody liked what they heard," he says. "It was a universal thought at the company."

The set was released in September in the U.K., but Carden decided to hold the U.S. release to avoid fourth-quarter "clutter."

While the band has not had a U.S. record deal since leaving Elektra in 1996, it has maintained a considerable U.S. fan base, in large part via the Internet. "We were always into communication,"

Chadwick says. "We used to print magazines. With the Internet, you get access to the true fans and can develop more."

Following a U.K. tour in March, the Levellers will travel to the U.S. this spring for a series of acoustic dates on the East Coast. The act will return to the U.S. for an electric tour in the summer.

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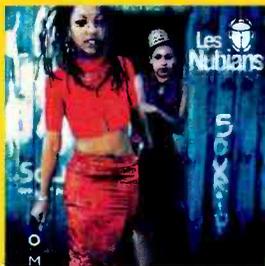
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The Used—A Rock Act On The Rise From An Unlikely Place: Utah

BY CARLA HAY

Bert McCracken, lead singer for the Used, is at a loss for words. He can't remember when, or if, a rock band from Utah has ever made it big. He says with a laugh, "Utah is known for the Osmonds, not for bands like us."

The Used may well be on its way to putting its hometown of Orem, Utah, on the musical map, thanks to the Heatseekers Impact breakthrough of the band's eponymous debut album on Reprise. Industry observers credit steady touring and MTV exposure with boosting the Used's record sales.

"The whole thing has been a crazy ride," McCracken says. "You never really plan on having success, and nothing's really what we thought it would be."

The band—whose other members are guitarist Quinn Allman, bassist Jeph Howard, and drummer Branden Steineckert—has that kind of hard-driving rock with just enough punk attitude that makes it one of the few acts that can play Ozzfest and the Vans Warped tour. And the Used has

done just that, and will play the Warped tour again this year.

BANNED TO SIGNED

But before landing on these high-profile tours, the band members



were trying to survive in a conservative Utah environment in which they were not always welcome and frequently banned from clubs. Re-

prise came calling, and McCracken says, "The people at the label just really seemed to get what we're about, and they offered us 100% creative and artistic freedom."

Produced by John Feldmann, *The Used* was released June 25 and debuted at No. 50 on the Heatseekers chart in the Aug. 17, 2002, issue. The album rose to No. 1 on that chart in the Nov. 16, 2002, issue. *The Used* gained Heatseekers Impact status in the Jan. 25 issue when it jumped from No. 106 to No. 96 on The Billboard 200.

Reprise marketing director Xavier Ramos says the label's strategy for the Used has been to let word-of-mouth build through touring. "We put them on the road soon after we signed them. Our philosophy was that this is a good live band, and they'll win fans over show by show."

Meanwhile, the Used has been getting attention for its singles "The Taste of Ink" (which hit No. 19 on the *Billboard* Modern Rock Tracks chart) and "Buried Myself Alive." Both videos for the songs received airplay on MTV, MTV2, and Much-Music USA. The Used's songs are

published by the Used Movement Music/EMI Blackwood Music (BMI).

THE 'OSBOURNES' CONNECTION

Ed Canavan, major-label buyer for indie retailer Aron's Records in Los Angeles, believes that the turning point for the Used's record sales was the band "getting picked up by MTV and MTV2. It also doesn't hurt that the lead singer is dating Kelly Osbourne."

McCracken is reluctant to talk to the press about his relationship with Osbourne. Their ties have been featured on MTV's reality series *The Osbournes*. One episode centers on Osbourne bringing McCracken home to meet her mother. When asked what he thinks about being on *The Osbournes*, McCracken groans and says, "I'd rather just talk about my music."

Reprise's Ramos says, "Bert being on *The Osbournes* hasn't hurt record sales, but I don't think it's carried sales over to this gigantic level. We don't want to exploit his connection [to *The Osbournes*], and we're not marketing the album that

way. Our job right now is to make sure people discover this band on the band's terms."

Those plans include more touring for rest of the year. The Used is booked by Darryl Eaton of Creative Artists Agency in Beverly Hills, Calif. The band is managed by John Reese and Paul Gomez of Freeze Management in Laguna Hills, Calif.

McCracken says of the other band members, "Touring has brought us closer together. It's pretty intense to be playing a show almost every day, but I love doing shows as much as I love to write. We'll probably start recording our next album at the end of the year. The plan is to write it the way we did it the first time. We're going to go back to Utah and jam at Branden's house."

"This is a band that's still hungry," Ramos notes. "They do things like visit retailers and show up with a pizza. They'll do in-stores, they'll hang out with street-team members after the show. These guys won't forget where they came from, and that's what's keeping them humble."

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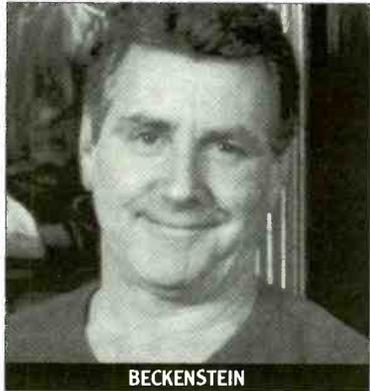
Jazz Notes™

by Steven Graybow



CINEMA VERTIE: Few jazz groups have challenged their collective muse for as long as **Spyro Gyra**, which is past its 25th anniversary and is continuing to explore new avenues of group expression on *Original Cinema*, to be released Feb. 25 on the Cleveland-based Heads Up International label.

Unlike the band's past few releases, which often seemed tailored to the needs of smooth-jazz radio, *Original Cinema* tackles the full scope of the band's influences. Several songs have surprising nods to traditional hardbop, while others pay homage to the band's roots in fusion, boasting electric instrumentation and world-music-in-



BECKENSTEIN

spired rhythms. If the album seems somewhat darker and more stylistically expansive than what many have come to expect from the band, that is fine with saxophonist **Jay Beckenstein**.

"This record sounds more angular, more muscular, and more adventurous," says Beckenstein, who composed seven of the new set's 13 tracks. "I wanted to ignore any preconceptions of what Spyro Gyra should be and chase sounds that were exciting." To that end, Beckenstein shifted his writing from the piano to the tenor saxophone, an instrument he had largely avoided on recent albums. "When I play tenor, for some reason I play more like a jazz musician and less like a pop musician," he says. "Perhaps I am responding to the sound of the horn or to the people I have heard play the tenor, but I hear a bit more **Sonny Rollins** or **John Coltrane** influence in my tenor playing."

Spyro Gyra's lineup is rounded out by keyboard player **Tom Schuman**, guitarist **Julio Fernandez**, bassist **Scott Ambush**, and drummer **Joel Rosenblatt**. Former vibraphonist **Dave Samuels** guests on several tracks.

Beckenstein is confident that longtime fans and recent devotees will be pleased by *Original Cinema*'s diversity. "When we perform, audiences are looking to hear the familiar songs they might know from the radio, but they also respond strongly to the same

things all audiences respond to—energy, enthusiasm, technique, and most importantly, emotion," he says. "Radio has dictated that the genre should remain in one specific direction, and a very conservative viewpoint has set traditional jazz in a different direction. We've always been someplace in the middle, and that is a fine place to be if it allows us to make the kind of music that we want to."

Heads Up president **Dave Love** says that *Original Cinema*'s diversity will be a key factor in exposing Spyro Gyra to a wider audience. While first single "Getaway" has already been worked to smooth-jazz radio, Love anticipates that one or more of the album's edgier tracks might find favor at college radio, a format that one would not necessarily associate with the band.

To tie in with *Original Cinema*'s title, Love plans to enhance his promotion efforts by giving away a trip for two to an independent film festival later this year, which will be coordinated through the label's Web site, headsup.com.

INTO THE GROOVE: Drummer **Dennis Chambers** is known for his over-the-top technique, but it is solid grooves and funky rhythms that most inform *Outbreak* (ESC, March 11), his first domestic date as a leader. "I wanted to show a side of my playing that I don't usually get to focus on," says the drummer, who is currently touring as a member of **Santana's** backing band. "I participate anonymously in online chat rooms and bulletin boards, and it seems like people tend to focus on the more technical aspects of what I do, but they forget about what I've done with **Steely Dan**, **P-Funk**, or **David Sanborn**."

Joining Chambers are a bevy of notable musicians, including guitarist **John Scofield**, bassist **Will Lee**, and trumpeter **Randy Brecker**. Several of the tracks are songs Chambers has wanted to record for years, including **James Brown's** "Talkin' Loud and Sayin' Nothin'" and **Sly Stone's** "In Time," a song that Chambers used to jam on with P-Funk. "When people hear good, funky grooves, it's like waves in the ocean," the drummer says. "They just flow."

AND: The street date for bassist **Christian McBride's** *Vertical Vision* (Warner Bros.) has been changed to Feb. 25... *Dubtometry*, **DJ Spooky's** remix of last year's *Optometry* project, will be issued March 25 on Thirsty Ear. Pianist **Matthew Shipp**, bassist **William Parker**, drummer **Guillermo E. Brown**, and saxophonist **Joe McPhee** provide the musical backbone of the recording.

Taylor, Simon's Son Making Long-Delayed Debut

BY CATHERINE APPLEFELD OLSON

Disenchanted with the corporate machine, Ben Taylor is taking charge of his future with his debut, *Famous Among the Bams*, due Tuesday (18) on his own Iris Records (distributed by Rykodisc/MRI).

The release, which already has sold 10,000 copies via the Internet since last August, is being accompanied by a flurry of fan-building measures, including grassroots fundraising and marketing and what Taylor calls the tour of a lifetime.

"A huge part of a singer and songwriter's responsibility is performance," he says. "Someone asked me recently how long the tour I'm about to embark on will last, and I said, 'I seriously hope it's for the rest of my life.'"

"Touring provides Ben and his band the chance to get local press, visit radio stations, do in-store performances at retail, and get fans involved in promoting the band," says Kipp Stroden, Iris co-founder and manager of the Ben Taylor Band. "It's expensive and time-consuming, but it's one of the most reliable ways to develop and maintain fans."

Of course it does not hurt that the artist in question is the son of Carly

Simon and James Taylor, and that he not only smiles upon but also embraces the opportunity to perform with either parent.

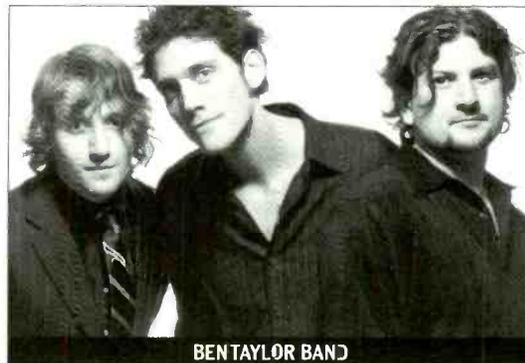
Among recent familial collaborations, Ben Taylor joined Simon onstage at the televised lighting of the national Christmas tree last December, performed with his mother and

bum. It is not his first recorded music venture. Several years ago, he signed with and cut an album for the Work Group/Sony that was shelved when the boutique label was folded into Epic.

"At the time it was heartbreaking for me that it didn't come out, but in retrospect I'm glad things worked out the way they did," he says. "I don't do well when I have too many cooks in the kitchen, especially if their motives are corporate as opposed to artistic."

After taking some time off—during which he considered trading in music for organic farming—Taylor decided to regroup the Ben Taylor Band, which now comprises drummer Larry Cianca, keyboardist Adam MacDougall, guitarist Rick Musallam, and bassist Joe Dunne. At the same time, he co-founded Iris along with Stroden. Enter Megaforce/MRI, which provided the necessary distribution manpower and understanding of both the critical independent as well as mainstream retail arenas.

Megaforce's Missi Callazo adds, "We are going to treat this album as a grassroots indie project that happens to have a lot of mainstream support given the natural curiosity about Ben and his lineage."



BENTAYLOR BAND

sister Sally on *Good Morning America*, and lent his vocals to several Simon songs featured in the upcoming film *Piglet's Big Adventure*.

When it came to recording his album, Taylor enlisted his father to harmonize on a few songs, including first single "Island," a balmy, emotive ballad that is slated to impact triple-A radio on street date.

While *Famous* is Taylor's debut al-

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ARTISTS & MUSIC



by Deborah Evans Price

Higher Ground™

SITTIN' ON GO: ForeFront band **Audio Adrenaline** has always had a reputation for being enthusiastic in spreading the gospel and encouraging others to do the same. As it prepares for its upcoming tour and the Feb. 25 release of its ninth album, *Worldwide*, the band's **Mark Stuart** says Audio Adrenaline has never been more committed to missions. "There have been several things that pushed us in that direction," Stuart says. "One was just an overwhelming response from the song 'Hands and Feet,' which is on the *Underdog* album. We would meet people that would say, 'The reason I'm in missions' or 'The reason I'm going to school to be a missionary is because that song moved me.'"

Stuart says that he and bandmates **Will McGinniss**, **Ben Cissell**, and **Tyler Burkum** have always supported missions, in part because they have missionary parents and partly because "we love taking the dare to get out there. The adventure is in our blood as a band. It's kind of been one of the themes that we have been singing about throughout our career. We wanted to do a whole record that was based on the fact that we need to encourage this generation. It reminds them that

there is a whole world out there that needs to hear from them. They need to put their love for worshiping God into action."

The label is launching a campaign where the band will offer that encouragement in person. The first 100,000 copies of *Worldwide* will contain a



AUDIO ADRENALINE

backstage pass to an exclusive reception with the band prior to each date on the Go Show, the group's 50-city spring tour with **MercyMe**. "It's going to be logistically hard for us but a lot of fun," Stuart says. "As a band, we are committed to do it, because these are our fans who go out and buy the records. We are excited [to meet] them."

Audio Adrenaline and **MercyMe** have joined forces to form the **Go Foundation**, which will aid those wanting to become involved in mission work. Both bands will talk about the foundation during their sets, and at the end of the evening both groups will participate in a "praise and worship/call to missions" time with the audience. (For more information, visit thegofoundation.org.) The tour will also feature up-and-coming bands **the Swift** and **Kutless**.

"The older we get, we take our platform on every record more seriously," Stuart says. "We want to go out and impact a generation rather than just entertain people."

NEWS NOTES: **Derek Webb** is leaving **Caedmon's Call** to focus on his solo debut, *She Must and Shall Go Free*, due March 25 on **INO Records**. Webb has been with the band for 10 years... **Maranatha** has opened a Nashville office. Christian publishing veteran **Steve Rice** is the VP of publishing, and **Phil Sillas** will serve as VP of A&R... **Brent Milligan** has been named new ForeFront VP of A&R, reporting to president **Greg Ham**. Milligan, who starts Monday (17), will succeed interim head of A&R **Charlie Peacock**.



by Lisa Collins

In The Spirit™

THE HEAT IS ON: With the success of *Live in London and More*... which garnered six Stellar Awards and made **Donnie McClurkin** the best-selling gospel artist of 2001, the New York-based preacher/singer had been feeling hard-pressed to duplicate its success with his next effort. It seems that feeling was short-lived for the artist, whose *Donnie McClurkin... Again* arrives March 4 (Verity).

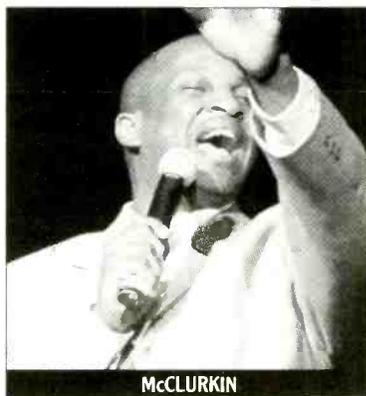
"My main focus for this CD is to deliver what God wants," McClurkin says. "I am not looking for another hit song for radio or for another platinum CD. My main concern is that God is pleased with what I've done."

McClurkin's follow-up to the double-platinum *Live in London and More*—his sophomore CD—is one of the most-anticipated releases this spring. Presales stand at 200,000 and the lead single, "The Prayer," is already in high rotation at such stations as **WVAZ** (V103) Chicago and **KJLH** (102.3) Los Angeles, as well as gospel stations nationwide. The soul-stirring ballad teams McClurkin with **Yolanda Adams**, with whom he is currently touring on the Hopeville Tour, which also features **Kirk Franklin**.

McClurkin couldn't have had a better set-up than this trek, which has

enabled him to promote the release regionally at key radio stations. A concept video for "The Prayer" is poised for a **BET** debut Feb. 17.

"I think the release of 'The Prayer' couldn't have come at a better time," McClurkin says. "It speaks directly to people's fear and conveys the simple message that if we pray, God will



McCLURKIN

intervene and lead us by his grace to a place that is safe... in him."

McClurkin wrote seven of the album's 11 songs while reteaming in the studio with producer **Kevin Bond**. The CD was recorded in part at West Angeles Church of God in Christ in Los Angeles last September. The

tracks span the gamut of traditional gospel and urban-inspired pop to what McClurkin refers to as "high worship" and a rousing remake of **Walter Hawkins**'s classic "Special Gift" with **Lynette Hawkins** singing lead.

CAGE MAKING DEBUT: Arriving this month is the eponymous. Gospo Centric debut release of **Byron Cage**—one of the gospel circuit's most-renowned ministers of music. And while Cage has made his mark on gospel's church scene, he hopes to carry his "carefully and prayerfully cultivated brand of cross-cultural, mass-appeal praise and worship" to audiences far beyond the four walls of the church. Produced by **Kurt Carr** and recorded live at Atlanta's New Birth Cathedral, the album's 11 tracks include cuts written by Carr, **Donnie McClurkin**, **Michael Brooks**, and Cage. Also featured are remakes of some of Cage's earlier **Full Gospel Baptist** hits, including "Shabach" and "Yet Praise Him."

FINALLY: **Carlton Pearson** may have sparked controversy with remarks last year that contradicted the basic tenets of Christian theology, but he hopes to strike a chord with the Feb. 11 release of *The Best of Azusa... Yet Holdin' On*.

Tonic Opts For Acoustic Jams

BY SUSANNE AULT

LOS ANGELES—Hoping to make its album *Head on Straight*—which nabbed two Grammy Award nominations—really go down smooth for audiences, Tonic is setting out on its first all-acoustic tour next month.

The band frequented amphitheatres during its summer run with the Sheryl Crow-led Jeep Outside World Festival, which notched disappointing box-office results. This time, Tonic is sticking primarily to small- and medium-sized clubs in order to best showcase its stripped-down sound.

Kicking off March 3 at Marion College in Fond Du Lac, Wis., and wrapping April 11 at Rick's Cafe in Starkville, Miss., the 22-date tour is primarily limited to East and Southeast U.S. venues, averaging 400-500 seats in capacity. The ticket price for the road trip, promoted by such various companies as Clear Channel Entertainment (CCE), Jam Productions, and Concerts East, ranges between \$12-\$15.

RETURNING TO THEIR ROOTS

These parameters might suggest that Tonic, whose 1996 release *Lemon Parade* went platinum (1.3 million copies sold, according to Nielsen SoundScan), is underestimating its grossing power. But the act specifically chose to scale things down to get as far away from the numbers side of music as possible.

"We get wrapped up in the business of it so much. Record companies are falling apart all around us. So I need to get out there and remind myself of why I love music so much," Tonic lead singer/guitarist Emerson Hart explains. Intimate clubs appeal to him because "you hear the people talking, you see their faces—it's like having a show in your living room every night."

Tonic guitarist Jeff Russo believes fans should respond to the acoustic arrangements as well, because that is the key ingredient in the creation of all the group's songs.

"It's going to give listeners insight into the way the songs get crafted," he says, adding that the trio got its start in the early 1990s playing acoustically in coffee shops. "We always work on songs with three acoustic guitars and build from there."

Tonic's label, Universal, is aiming to use the tour to spike sales for *Head on Straight*, which earned a Grammy nomination for best rock

album and best rock performance by a duo or group with vocal for its single "Take Me As I Am." But the 34,000 copies *Head on Straight* has moved (according to Nielsen SoundScan) since its September 2002 release falls below what the group has sold previously.

Universal VP of marketing and artist development Tom Derr says, "For them, touring is definitely a tool. Visibility is key in making fans thoroughly aware that they have a current record out there."

Derr agrees with the band that people will be attracted to an acoustic style, explaining, "It's just as good as a full band. They can sing very well. They are great, great performers."

KEEPING HEADS ON STRAIGHT

Nevertheless, with 10 years of playing and recording under their belts, Tonic feels ready to make more of its own decisions, and boosting *Head on Straight* is not its main priority while on tour. "Now we have more control over our career after our third album. So that gives us the chance to do what we want to do," Russo says. "We are very grateful for what we have, but sometimes you get so immersed in the commercial aspect of things that you forget why you got into music in the first place . . . and we want to bring things back to a level where we remember what it's about."

Promoters seem to be embracing the acoustic concept. Jeff Sample, entertainment coordinator at Birdy's in Indianapolis, which is hosting Tonic March 8, reports that at least half of his 400-seat capacity building had been sold by the first week of on-sale. Similarly, Maria Cukr, a Detroit-based CCE promoter working Tonic's March 9 date at the city's Shelter, is thrilled that with minimal marketing her 400-seat house is one-fourth sold in little more than a week's time.

"It'll be fun. We're a rock club, but it'll be a nice change of pace having it be more subdued," adds David Kells, Great Big Show's marketing director, who is promoting Tonic's April 5 concert at Nashville's Exit Inn and is anticipating a healthy turnout.

Seeing the tour's reception so far, William Morris Agency's David Levine, which booked the tour, is thinking about bringing Tonic back on the road for some West Coast dates in June.



TONIC

Meltdown Gets Hotter In N.J.

Now In Its Fifth Year, Annual Metal Fest Promises Diverse Lineup

BY CHRISTA TITUS

NEW YORK—When March arrives in New Jersey this year, it won't come in roaring like a lion but screaming with electric guitars, because March Metal Meltdown V will rock the Cricket Club Complex March 7-9 in Irvington.

The all-ages Meltdown features approximately 80 bands performing on two stages. The first was at the Asbury Park Convention Center in 1999; it lasted two days, showcased 120 bands, and drew about 4,500 people.

The headliners this year are Over Kill, Status Quo, Nile, Budgie, Diocese, and Fozzy. Such unsigned talent as the Hixon, Category 5, Afterthought, and Pyrexia are homegrown Jersey bands; unsigned groups from outside the state include Indianapolis' Thundercore and Connecticut's Geomancer.

The event also features Vendorville, a gathering of such metal-related attractions as tattoo and body-piercing artists, food, merchandise, and booths for record labels and booking agents. Tickets went on sale Jan. 18 and are available through Ticketmaster for \$35 (for a one-day pass), \$55 (two days), and \$75 (three days).

TAKING CUES FROM MILWAUKEE

Meltdown is presented by Jack Koshick Productions, the founder of Milwaukee Metalfest. Geared to provide exposure for underground metal acts and now in its 17th year, the annual Wisconsin event (scheduled for July 25-26 at the U.S. Cellular Arena) has grown from a one-day concert of 15 bands to an attraction that has pulled 7,000 people per day and showcased 166 acts, with such previously unknown talents as Korn, Sevendust, and Coal Chamber gracing its stages.

Koshick anticipates that about 5,000 people per day will attend the Meltdown. The primary reason he launched it in the Garden State was that it made good logistical sense. He explains, "In a 350-mile radius, you've got New York City, Philly, Boston, Baltimore, and [Washington] D.C. You have a major population base there to support the event."

After presenting metal fests in San Bernardino, Calif., and San Antonio, he found that in the latter location, "there's nothing there [in terms of surrounding cities]." And in California, Koshick discovered that "the San Bernardino kids will go to L.A., but L.A. kids won't go to San Bernardino. There was no public transportation, and it's still a couple-hour drive. It was also very pricey."

The Cricket Club Complex fits into the equation because of "its proximity to New York [approximately 15 miles] and public transportation," Koshick says. "The venue is located just blocks off the Garden State Parkway."

Although headliners make paid appearances, unsigned bands are contracted on a pay-for-play basis to help

offset Meltdown's costs. (Relapse Records and Root Cellar Records are each sponsoring a stage, but Koshick says that to maintain the event's integrity, he does not actively court non-metal-



OVER KILL

related sponsors.) For \$1,000, bands receive 20 tickets, which they resell to their fans to recoup their investment. Koshick points out they can even turn a small profit to help reduce their traveling expenses. (A booth in Vendorville is also designated for unsigned bands to sell merchandise.) He notes, "If you can't even move 20 tickets, you really have no business playing."

Category 5 and the Hixon plan to sell their original CDs and T-shirts at the event and to charter buses to transport their fans. Both bands say selling tickets has not been difficult, though at press time they were still waiting to receive them so they could be distributed. When asked if the fee was considered a good investment, Hixon drummer Wellzy says, "If we can get exposure to people who never heard us before and people who will want to continue to listen to us and a good amount of them, I say it's definitely worth it."

Category 5 guitarist Mike Z says of an upcoming gig, "We're going to promote the show at [New Jersey club] the Pirate's Den. We're just really excited to play at such a huge event and to have such a great opportunity."

PLENTY OF GRAINS OF METAL

In terms of exposure, the Meltdown is just as valuable to well-established bands. Over Kill is performing a 90-minute set as a one-off before the March 25 debut of its latest album, *Killbox 13* (Spitfire Records). "It's a good opportunity for us. This is a band that has always been able to draw, especially in this area," vocalist Bobby "Blitz" Ellsworth says of Over Kill, which hails from the New York/New Jersey region and has previously played the Milwaukee fest. "Our top end in this area is somewhere around 2,000, so this gives us the opportunity to expose ourselves almost twice as much."

Booking is handled by Koshick; Don Decker, frontman of Anal Blast and owner of Nightfall Records; and Market Your Music (MYM), an independent

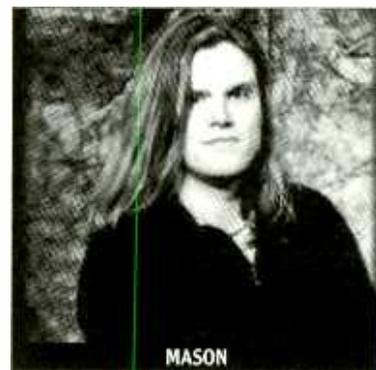
company that provides promotional services to musicians.

"We're not looking for just anybody. Jack really wanted to change things up a little bit this year with both of the shows and bring a more diverse sound into it," explains Rob Mason, rhythm guitarist for Thundercore and founder of MYM, which is also booking Milwaukee. "These particular shows have [leaned] a lot more toward extreme metal over the years. Although there is a place for it, Jack wants to bring in a much more diverse sound and a much more diverse crowd." Mason says the lineup includes "hardcore, post-hardcore, nü-metal, alternative metal, power metal, progressive, death, and grindcore. There's something for everybody."

The festivals have experienced their share of glitches. Previous attendees and participants have complained of such problems as poor acoustics and sets being too short. Koshick says fewer bands were booked than last year (when 130 performed) to ensure longer playing times of 25-90 minutes, and he is "very confident" that the Cricket's acoustics are excellent.

"Milwaukee and Jersey are probably the No. 1 and No. 2 festivals in the country for networking. Any band that's trying to make it, you've got 20-plus of the top alternative metal labels in the country—if not the world—in the same room with you," Koshick says. "That's where you go and start dropping your demos, your CDs, your tapes, because chances are somebody behind that booth has the power to sign you. Also, there are booking agents . . . there's always half a dozen different agencies on hand. [Plus] you've got all of the world's metal press attending these things."

Ellsworth says, "The most endearing thing about unsigned bands is their commitment, and labels notice commitment, especially in metal bands." When asked how unsigned



MASON

acts can make the most of Metalfest, he responds, "Rehearse. Have demos and 8x10s. If you're not approached by a label rep—of course, they're not all going to have name tags on—also have the balls to approach."

And on a lighter note, he adds with a laugh, "Don't drink too much before you play. I [once] saw a drummer fall off his kit."

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JOHN FARNHAM	Rod Laver Arena, Melbourne, Australia Nov. 7-16	\$3,868,774 (\$6,860,744 Australian) \$58.81/\$47.65	73,147 81,274 eight shows	Glenn Wheatley, TalentWorks
JOHN FARNHAM	Sydney Entertainment Centre, Sydney, Australia Nov. 29-Dec. 6	\$2,343,392 (\$4,180,895 Australian) \$58.74/\$47.64	47,299 54,367 six shows	Glenn Wheatley, TalentWorks
JOHN FARNHAM	Brisbane Entertainment Centre, Brisbane, Australia Dec. 16-22	\$2,078,350 (\$3,674,593 Australian) \$57.30/\$46.10	42,300 54,023 six shows	Glenn Wheatley, TalentWorks
JOHN FARNHAM	Adelaide Entertainment Centre, Adelaide, Australia Nov. 21-25	\$1,285,402 (\$2,293,190 Australian) \$57.34/\$45.94	25,903 27,973 four shows	Glenn Wheatley, TalentWorks
JOHN FARNHAM	Newcastle Entertainment Centre, Newcastle, Australia Dec. 11-14	\$950,193 (\$1,698,563 Australian) \$58.74/\$47.66	19,575 21,823 four shows	Glenn Wheatley, TalentWorks
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Alltel Arena, North Little Rock, Ark. Feb. 8	\$573,374 \$39.75/\$29.75	15,485 sellout	Clear Channel Entertainment, The Messina Group
CHER, TOMMY DRAKE	Selland Arena, Fresno, Calif. Jan. 30	\$547,371 \$76.25/\$60.25	7,640 sellout	Clear Channel Entertainment
DAVID GRAY	Madison Square Garden, New York Jan. 31	\$518,033 \$45/\$25	13,946 14,148	Clear Channel Entertainment
ALAN JACKSON, JOE NICHOLS, REBECCA LYNN HOWARD	Ford Center, Oklahoma City Feb. 6	\$436,195 \$45/\$35	10,223 11,400	Beaver Prods.
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	The Cajundome, Lafayette, La. Feb. 7	\$412,432 \$40.75/\$30.75	11,217 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Pensacola Civic Center, Pensacola, Fla. Feb. 6	\$316,751 \$39.50	8,404 sellout	Mischell Prods., The Messina Group
GAITHER HOMECOMING	TD Waterhouse Centre, Orlando, Fla. Jan. 25	\$314,516 \$29.50/\$16.50	14,228 17,257	Clear Channel Entertainment
DAVID GRAY	UIC Pavilion, Chicago Feb. 7	\$305,065 \$45/\$35	7,931 sellout	MAJ Concerts
ALAN JACKSON, JOE NICHOLS, REBECCA LYNN HOWARD	Tulsa Convention Center, Tulsa, Okla. Feb. 8	\$296,355 \$45/\$35	6,965 sellout	Beaver Prods.
WPBZ BUZZ BAKE SALE: CYPRESS HILL, HOOBASTANK, OUR LADY PEACE, GOOD CHARLOTTE, EVERCLEAR, & OTHERS	Coral Sky Amphitheatre, West Palm Beach, Fla. Dec. 7	\$279,025 \$36/\$26	12,278 19,271	Clear Channel Entertainment
GAITHER HOMECOMING	Palace of Auburn Hills, Auburn Hills, Mich. Jan. 31	\$251,390 \$32.50/\$21.50	9,922 15,064	Clear Channel Entertainment, Palace Sports & Entertainment
DAVID GRAY, CARLOS BERNARDO	Tweeter Center at the Waterfront, Camden, N.J. Jan. 28	\$240,373 \$45/\$35	6,339 6,795	Clear Channel Entertainment
DAVID GRAY	Paul E. Tsongas Arena, Lowell, Mass. Jan. 30	\$180,430 \$37.50/\$29.50	5,664 5,896	Clear Channel Entertainment
OUR LADY PEACE, FINGER ELEVEN	Skyreach Centre, Edmonton, Alberta Jan. 28	\$179,732 (\$273,932 Canadian) \$25.92	7,217 7,469	Clear Channel Entertainment, House of Blues Canada, in-house
DAVID GRAY, MIMI HOLLAND	Fox Theatre, Atlanta Feb. 4	\$178,519 \$42/\$37	4,382 4,674	Clear Channel Entertainment
DAVID GRAY	Fox Theatre, Detroit Jan. 26	\$177,440 \$45/\$35	4,557 4,749	Clear Channel Entertainment
OUR LADY PEACE, FINGER ELEVEN	Pengrowth Saddledome, Calgary, Alberta Jan. 27	\$174,049 (\$264,295 Canadian) \$26.01	7,026 7,721	Clear Channel Entertainment, House of Blues Canada, in-house
SCORPIONS & WHITESNAKE, DOKKEN	Coral Sky Amphitheatre, West Palm Beach, Fla. Jan. 31	\$162,971 \$41.50/\$18.50	8,421 19,271	Clear Channel Entertainment
HEZEKIAH WALKER & THE LOVE FELLOWSHIP CHOIR, CECE WINANS, JOHN P. KEE, MICHELLE WILLIAMS, ALVIN SLAUGHTER	Radio City Music Hall, New York Feb. 1	\$159,620 \$50/\$45/\$35/\$25	4,336 5,941	Radio City Entertainment
OUR LADY PEACE, FINGER ELEVEN	General Motors Place, Vancouver Jan. 25	\$146,091 (\$221,753 Canadian) \$26.02	6,028 10,843	Clear Channel Entertainment, House of Blues Canada
COLDPLAY, RON SEXSMITH	Frank Erwin Center, Austin Jan. 29	\$141,930 \$30	5,308 6,290	Clear Channel Entertainment
BIG HEAD TODD & THE MONSTERS	The Fillmore, Denver Dec. 31	\$120,888 \$42.50	3,191 3,600	Clear Channel Entertainment
GALACTIC, MIXMASTER MIKE, VINYL, TRIPLE THREAT DJ'S	Warfield Theatre, San Francisco Dec. 31	\$115,840 \$100/\$60	1,380 2,250	Clear Channel Entertainment
INDIGO GIRLS, NEKO CASE	Chicago Theatre, Chicago Feb. 6	\$109,802 \$35.50/\$25.50	3,444 sellout	Jam Prods.
OUR LADY PEACE	Skyreach Place, Kelowna, British Columbia Jan. 24	\$107,701 (\$164,202 Canadian) \$25.91	4,398 4,664	Clear Channel Entertainment, House of Blues Canada, in-house
SCORPIONS & WHITESNAKE, DOKKEN	CenturyTel Center, Bossier City, La. Feb. 5	\$100,164 \$41.50/\$26.50	2,566 5,365	Stone City Attractions
B2K, IMX	Tower Theatre, Upper Darby, Pa. Dec. 31	\$98,840 \$35	3,040 sellout	Clear Channel Entertainment
OUR LADY PEACE, FINGER ELEVEN	Winnipeg Arena, Winnipeg, Manitoba Jan. 30	\$97,089 (\$147,770 Canadian) \$25.95	4,196 4,591	Clear Channel Entertainment, House of Blues Canada, in-house
COLDPLAY, RON SEXSMITH	Verizon Wireless Theater, Houston Jan. 28	\$96,145 \$35	3,127 sellout	Clear Channel Entertainment
STYX & KANSAS, JOHN WAITE	Coral Sky Amphitheatre, West Palm Beach, Fla. Jan. 30	\$91,469 \$36.50/\$10	5,609 19,271	Clear Channel Entertainment

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Venue
Views™



by Ray Waddell

BIG IN BROOKLYN: Brooklyn Boyz Productions has secured exclusive rights to present a summer concert series at KeySpan Park in Coney Island, N.Y. The park is the home of the Brooklyn Cyclones, the New York Mets Class-A baseball team. The seating capacity at each concert will range from 9,000 to more than 14,000 people, according to Brooklyn Boyz Productions managing director **Josh Young**. "The first season, we're looking at presenting at least 20 concerts, from mid-May until the first week in October," says Young, who adds that KeySpan will host shows only when no baseball games are scheduled, not before or after games.



YOUNG

According to Young, potential concerts include such music festivals as Van's Warped or Lollapalooza or headline entertainment. Young has already been in contact with the major booking agencies and says KeySpan park will be an open venue for promoters.

BUILDING: British import **Coldplay** has extended its North American tour through June, moving up to larger venues in the process. Included in the band's 45-city run will be a May 31 headline show at the **Hollywood Bowl** in Los Angeles and a June 13 show at **Madison Square Garden** in New York. The next leg begins Feb. 24 in Kanata, Ontario, at the **Corel Centre**. Coldplay is booked by Little Big Man.

MARSHALL IN MOTOR CITY: After doing well headlining the Anger Management tour last year, **Eminem** will keep his live performances to a minimum this year, playing only one show on U.S. soil. He will play Detroit's Ford Field July 12 with special guests **Missy Elliott** and **50 Cent**. Clear Channel Entertainment's **Rick Franks** will produce the event.

PERRY FARRELL WEEKEND: After several false alarms, Lollapalooza will return for a summer run of at least 28 dates in July/August. On the bill are tour founder **Perry Farrell** with his former band **Jane's Addiction**, along with **Incubus**, **Audioslave**, **Queens of the Stone Age**, and **Jurassic 5**; second-stage acts are to be finalized. Co-produced by the William Morris Agency and Farrell, the tour will cut promoter deals in each market and primarily play sheds; **Peter Dinklage** is the responsible agent for the tour.

Farrell launched the first version of Lollapalooza in 1991, with Jane's Addiction headlining a bill that also featured **Nine Inch Nails**, **Ice-T/Body Count**, **Living Colour**, **Butt-hole Surfers**, and **Rollins Band**. Last time out, Lollapalooza grossed \$7.4 million and drew 282,786 from 24 shows on a bill that featured **Snoop Dogg**, **Korn**, **Tool**, **Tricky**, **Julian** and **Damian Marley**, and **Devo**, among others.

ROCKING FOR THE INTIMIDATOR: The inaugural Dale Earnhardt Tribute Concert is set for June 28 at Daytona International Speedway to honor the late NASCAR champion. The concert, sponsored by Kraft and its Nabisco Biscuit Division, will benefit the Dale Earnhardt Legacy Program. Already on a bill that will feature as many as seven headliners are **Sheryl Crow**, **Alabama**, **Brooks & Dunn**, and **Kenny Chesney**. All dalearnhardtinc.com premium content members can participate in an exclusive presale March 3 (3/3/03, in a nod to the seven-time Winston Cup champion's No. 3 car). Tickets for the general public go up March 22.

STILL ELECTRIC: Feb. 2 marked the 35th anniversary of the founding of Electric Factory Concerts in 1968 by **Larry Magid** and brothers **Allen** and **Herbie Spivak**. The Philadelphia-based company, now part of Clear Channel Entertainment (CCE), began with the **Electric Factory** club, which then grew into Electric Factory Concerts. To celebrate their 35 years, the company will donate funds to music programs at 35 area schools, and its 14th annual charity auction is set for March 30 at the revived Electric Factory. In 2000, Electric Factory was one of the last regional promoters acquired by SFX; later that year, SFX was sold to CCE.

TOURING

QUARTERLY

ISSUE #1

Venue Views



New Southern Belle: Carolina Center

BY RAY WADDELL

This century has seen an arena building boom in North America that rivals previous capital surges in the '60s and '80s, taking concert and family-show venues to a state-of-the-art level never previously realized in the history of live entertainment.

This trend continues today, with dozens of new venues opening in the past year or scheduled for 2003. These facilities are cropping up in major and secondary markets, with public and private ownership/management, university and professional sports tenants. The sheer volume of new venues bodes well for the touring industry, and *Billboard* checks in here with a sampling of what's new in entertainment buildings.

SBC Center San Antonio, Texas

The new \$190-million SBC Center in San Antonio opened Nov. 1, 2002, with a game by the building's primary tenant, the NBA's Spurs, followed by a sold-out, \$1-million performance by George Strait the following night. The county-owned, 18,700-capacity arena is managed by VP/GM Steve Zito, previously with San Antonio's Alamodome. Early successes have included sold-out

dates by Cher, Neil Diamond, the Rolling Stones, Trans-Siberian Orchestra and Bill Gaither, along with Sesame Street Live and a slate of Spurs games. "We're very pleased with the acts we've been able to book and the way they're selling, and the public has responded to the events we're bringing in," Zito said following the building's opening.

The venue derives its name from San Antonio-headquartered Southwestern Bell Corp. via a \$100-million, 20-year naming-rights deal. The building boasts 40 terrace suites, 16 "bunker" suites, two 180-seat "super" boxes, four party suites rented out on an event-by-event basis and 22 four-seat boxes with wait service. Virtually all premium seating has been sold. Zito says some refer to the building's design as "ranch tech," and the building claims to be custom-made for San Antonio. "We use the tag line 'something for everyone,'" says Zito, "and we're committed to doing that."

Ryan Center Kingston, R.I.

The 7,000-seat, \$54-million Ryan Center opened on the campus of the University of Rhode Island in September 2002 as the new home of U.R.I. basketball and a site for concerts and family

shows. Named after U.R.I. grad and CVS Pharmacy president/CEO Tom Ryan and managed by veteran facility exec Terry Butler, the venue hosted Rusted Root for a soft opening, one of five concerts already logged at the facility. "There are never enough shows to go around, but I think we're off to a pretty good start," says Butler. Promoters in the building include Metropolitan Entertainment Group and Mass Concerts, along with the university's student-run entertainment committee. Concerts so far include Counting Crows, No Doubt/Garbage, Bob Dylan and John Mayer. Butler says the market potential extends beyond the university community. "We try to make our market broader," he says. "We've been reaching into Providence, and we've had success in Southern Connecticut."

University of Miami Convocation Center Coral Gables, Fla.

The new \$48-million University of Miami Convocation Center—which opened Jan. 4 with a Miami Hurricanes vs. North Carolina Tarheels men's basketball game—hopes to carve its own niche in a crowded facility market. At 7,500 seats, the venue's capacity alone

Continued on page TQ-2

New Tickets To Ride

Innovations in selling tickets are changing the face of the concert industry and may help thwart counterfeiting.

BY SUSANNE AULT

Imagine going to a concert, having a venue staffer scan your cell phone and then walking into the arena for the show. Or using a ticket—bought online and printed at home—to enter a facility, buy a T-shirt and pick up a hot dog and a beer.

These are not predictions for the far-off future. The Internet is now the most popular way to buy live-event tickets, with Ticketmaster research estimating that 40% are sold this route vs. phone and box-office methods. And music fans should keep embracing advanced ticketing systems, say members of the touring community. "Technology is continually being developed because it makes it a much better value-added consumer experience," says Ticketmaster co-chair Terry Barnes, adding that 16 of the company's phone centers have been consolidated down to three due to the increased use of the Web for tickets.

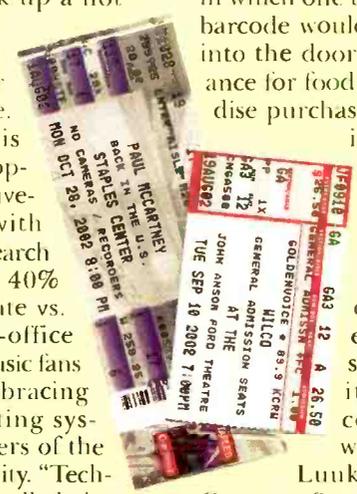
Noting that point-and-click transactions are often speedier than half-hour phone waits and long box-office lines, Barnes adds, "We all thought the Internet would make a lot of changes in the ticketing business, but it's happened a little quicker than people thought. The consumers absolutely love it."

Ticketmaster's phone staff has been slimmed down accordingly, but Barnes says that company savings will probably not translate to less convenience charges. That money is being reinvested into Ticketmaster's ongoing tech projects. All-in-one smart cards are currently being tested, in which one ticket's embedded barcode would get a consumer into the door and carry a balance for food and/or merchandise purchases. The company is also studying ways to transmit ticket barcodes directly into buyers' cell phones.

As for technology lowering ticket prices anytime soon, "I don't see it [so] much as cost-saving anyway," says Peter Luukko, president of Comcast-Spectacor Ventures, which operates Philadelphia's First Union Center. "But I do believe we're doing much better business. It's much more accessible to buy tickets. That's more revenue. It's just so easy to buy, so we're probably selling more."

Internet ticket sales at House of Blues Concerts' 18 owned-and-operated venues have doubled over the last two years, according to the company's executive VP Alex Hodges. With that in mind, the print-at-home option, where patrons receive tickets via their computer printers rather than getting them at will-call or in the mail, is

Continued on page TQ-8



VENUES

Continued from page TQ-1

sets it apart. "While we are crowded [with venues] down here, there's nothing in the 5,000-to-7,000 capacity range, so we're the only true mid-sized arena in the market. That's how we're staking our claim," says Dave Touhey, GM of the Convocation Center for Global Spectrum. "We're also south of Miami in Coral Gables, with all parking on campus, so it's safe."

The first concert in the arena was Coldplay, on Jan. 22, promoted by Jack Utsick Presents. Other promoters expected to be active in the arena are Clear Channel Entertainment and Fantasma Productions, along with the student-run Hurricane Productions and local Latin promoters. "We're open for business and willing to work with anybody," says Touhey.

**Ford Center
Oklahoma City, Okla.**

Across the street from the Cox Business Services Convention Center in Oklahoma City, the

\$90-million, 20,000-capacity Ford Center opened in June of 2002 with six performances of the Ringling Bros. and Barnum & Bailey Circus and has since hosted Cher, the Eagles, Tony Hawk's Boom Boom HuckJam, Britney Spears, Sammy Hagar/David Lee Roth, Bow Wow, Bill Gaither, Nelly, Michael W. Smith/Third Day, Mannheim Steamroller, George Strait and Creed, along with numerous family shows and sporting events. The most statement-making engagement to date was a Paul McCartney concert that sold out in 45 minutes and grossed \$1.9 million. Such numbers help the Ford Center establish its home market as one completely separate from Dallas three hours to the south.

"We're the newest, largest facility in the state of Oklahoma," says Gary Desjardins, GM of the city-owned facility for SMG. "Our corporate office has helped a lot in acquiring events, and the market has supported all of our events." The arena hosted 14 concerts this year, compared to eight at the Convention Center in 2001.

More concerts are routing through Oklahoma City to Ford Center in the coming months, including a return engagement from Cher and dates from Alan Jackson, Billy Joel/Elton John and the Rolling Stones. According to Desjardins, "Our niche is



Busy Building: Ted F. Constant Convocation Center

offering the best entertainment in Oklahoma."

**Omaha Convention Center and Arena
Omaha, Neb.**

Part of a \$291-million project for Omaha's Metropolitan Entertainment and Convention Authority (MECA), the Omaha Convention Center and Arena is on schedule for completion Aug. 31, with opening events during Omaha's annual River City Round Up festival in September: The city-owned facility is operating under the title of Omaha Convention Center and Arena, but GM Roger Dixon said in an earlier interview

that MECA has retained Front Row Management, Global Spectrum's marketing arm, to help nail down a title sponsor. End-staging capacity will be 16,000 for concerts at the arena, which will also host college basketball and hockey. The entire project covers 1 million gross square feet, including a 30,000-square-foot ballroom. Dixon expects the new building to be well-received. "In the past, Omaha was known as a city to spend the night in, as [acts] traveled through to Chicago, Kansas City or Denver," he says. "I think we'll be a good stop now for tours. We will be the largest facility in this region."

**Houston Arena
Houston, Texas**

The new \$175-million home of the NBA's Rockets is set to open in September in downtown Houston. The new arena is designed to hold 18,500 spectators for basketball, while accommodating 17,800 and 19,000 for hockey and concerts, respectively. The county-owned facility will boast 92 luxury suites. Doug Hall is the GM of the arena for the Rockets' in-house management team, coming to Houston from a similar position at the Mellon Arena in Pittsburgh.

When the new arena opens, a non-compete clause will be in effect for the existing home of the Rockets and Houston's other large arena, Compaq Center. Primary promoters in the arena will likely be Clear Channel Entertainment and New Orleans-based Beaver Productions.

**Ted F. Constant
Convocation Center
Norfolk, Va.**

On the campus of Norfolk's Old Dominion University, Constant Convocation Center hosts men's and women's basketball but is also very much a "community" building, according to Doug Higgons, GM of the 7,000-seat arena for Global Spectrum. He adds that

Continued on page TQ-4

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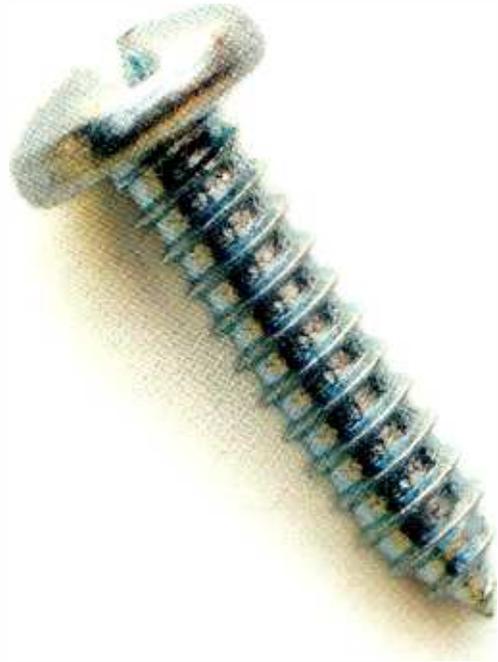
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 ARENA
NETWORK

VENUES

Continued from page TQ-2

business at the \$47-million, privately funded arena has been healthy since it opened with a university gala on Oct. 25. Highlights include Sesame Street Live, Counting Crows and Roberta Flack with the Virginia Symphony. The arena also hosted a comedy show featuring stars from the film *Friday After Next* and a radio show with Hoobastank and the Mighty Mighty Bosstones. Promoters in the market include Clear Channel Entertainment and Rising Tide Productions, along with the student-activities committee, with the latter bringing in Ludacris. Higgs says the arena draws from as much as an hour away. "Sesame Street Live doubled the highest gross this area has ever seen, and they were just in the market five months earlier," he points out.

**Budweiser Events Center
Loveland, Colo.**

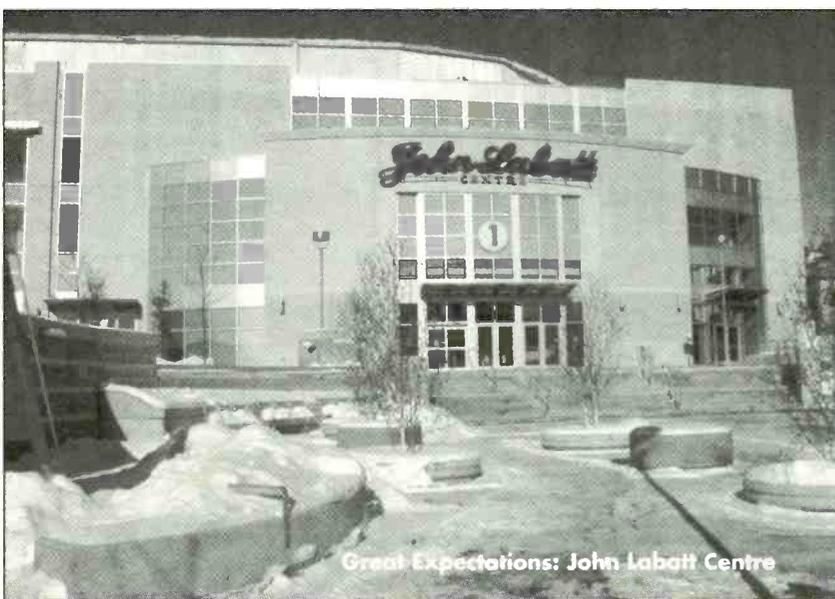
The new Budweiser Events Center, currently under construction at the Larimer County Fairgrounds and Events Complex in

Loveland is part of a \$65-million, county-funded project. Scheduled to open in fall 2003 and managed by Ann Larson for Global Spectrum, the 250,000-square-foot, 6,500-capacity facility will be home to a Central Hockey League team, concerts, family shows and other entertainment events. Loveland is about one hour north of Denver. Arena officials expect to host more than 120 events in the first year of operation, attracting nearly 500,000 people. "Being an hour out of Denver, we feel [developers] were realistic in determining what size venue made sense for this market," Larson says. "We obviously don't want to try and compete directly with Denver, but this is a market that has been dependent on Denver for entertainment, so this is long overdue."

Larson says Budweiser Events Center will be an open shop for promoters, noting, "We look forward to doing business with folks used to working in the Rocky Mountain area, and I encourage any promoters from the Midwest to come out and do some business with us."

**Orleans Arena
Las Vegas, Nev.**

In a market largely geared toward tourists, the Orleans Arena, scheduled to open in May 2003, plans on creating a niche



Great Expectations: John Labatt Centre

by targeting the locals. Steve Stallworth is director, and Tim Lanier is assistant GM. The Orleans Arena will be a 9,000-seat, multipurpose sports/entertainment facility and is part of a \$140-million expansion of Coast Casinos properties, a local gaming company owned by Michael Gaughan that includes the Orleans, Gold Coast, Suncoast and Barbary Coast. "This is going to be a locals place," says Stallworth. "We're going to have free parking and \$3 beer." The Orleans will also be comfortable, with 24-inch padded seats throughout. For concerts, capacity will be 7,500-to-8,000, and former

PACE Motorsports exec Gary Becker has been brought in as in-house talent booker. As for outside promoters, the Orleans will be an open shop. "We think we have a good plan," says Stallworth.

**John Labatt Centre
London, Ont.**

The \$45-million (Canadian) John Labatt Centre fills a void in the market, drawing from a population of about 500,000 people. Home to the London Knights of the Ontario Hockey League, the facility has already hosted sellouts from Cher, Guns 'N Roses and the Royal Christmas with Julie

Andrews and Christopher Plummer. The building opened Oct. 11, 2002, with Knights hockey. "We're surpassing our expectations in the response from the community," says Brian Ohl, GM of Labatt Centre for Global Spectrum. "We're selling lots of tickets to lots of shows." Other events include Lipizzaner Stallions, Our Lady Peace, Great Big Sea, WWE wrestling, Elvis Stoyko's SK8 tour of Canada and Sesame Street Live, along with B.B. King and Natalie Cole in separate theater configuration concerts. Coming up are concerts from Avril Lavigne, George Jones, Keith Urban, Ray Charles and the Scorpions/Whitesnake package, as well as the Harlem Globetrotters, Stars on Ice and another WWE engagement.

**Tyson/IBP Events Center
Sioux City, Iowa**

With a soft opening scheduled for November, the 10,000-seat, \$52-million Tyson/IBP Events Center is geared to replace the adjoining Sioux City Auditorium, built in 1950. The old auditorium will become a privately managed family entertainment center, while the Tyson/IBP Center will function as a city-run and -owned multipurpose arena that is home to professional indoor football,

Continued on page TQ-6

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VENUES

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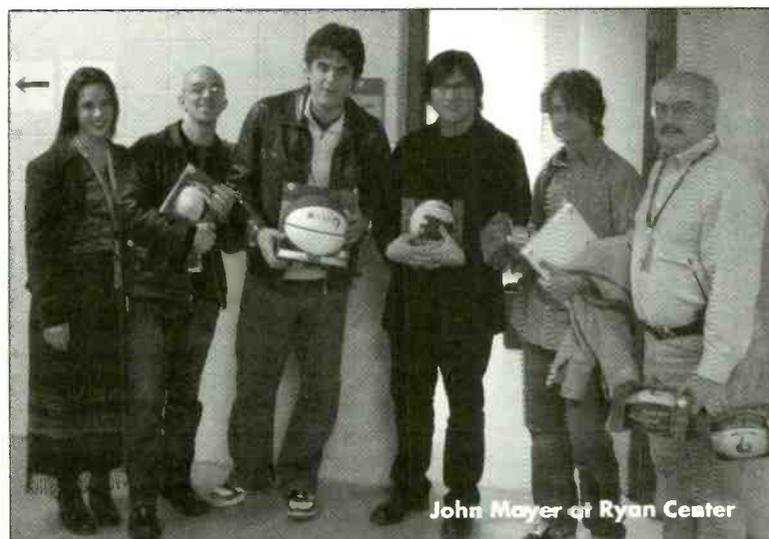
minor-league hockey and numerous amateur sporting events. And, with such promoters as Jam Productions, Police Productions, Bravo Productions, Frank Productions, Clear Channel Entertainment and West Central Pro-

ductions active in the market, the new arena should also host a wealth of concerts, family shows and motorsports events. "We'll also copromote as a building," stresses executive director Dennis Gann. "In a market of our size, you have to be aggressive." Gann says the building is currently considering options for a major artist for a grand opening concert in early '04. "Conventional wisdom says we need to have 30-60 days of operation in before a major production," he says. "We don't want to have a national act come in and have a glitch in production."

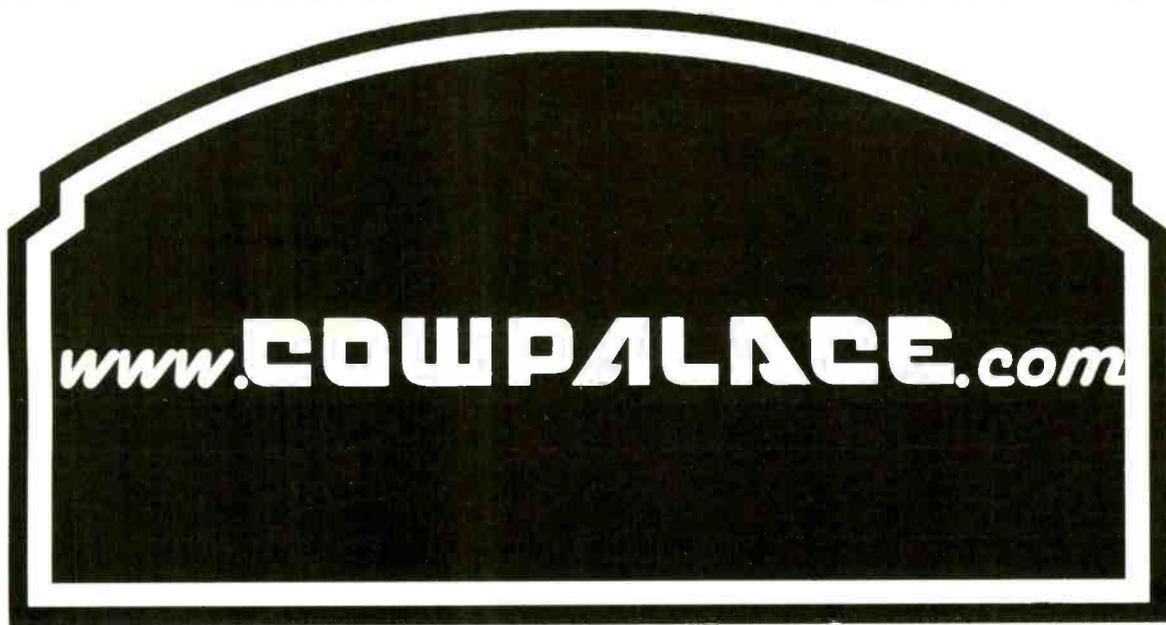
Meanwhile, the response from the market has been very positive, with 1,000 personal seat licenses and all 24 luxury suites sold out. "This market has spent 50 years waiting to get this building," says Gann.

**Giant Center
 Hershey, Pa.**

Owned by the Pennsylvania township of Derry and operated by the Hershey Entertainment & Resort Co., the new \$65-million Giant Center sold out five of its first seven events, beginning with a grand opening concert by Cher in October. The building is the



John Mayer at Ryan Center



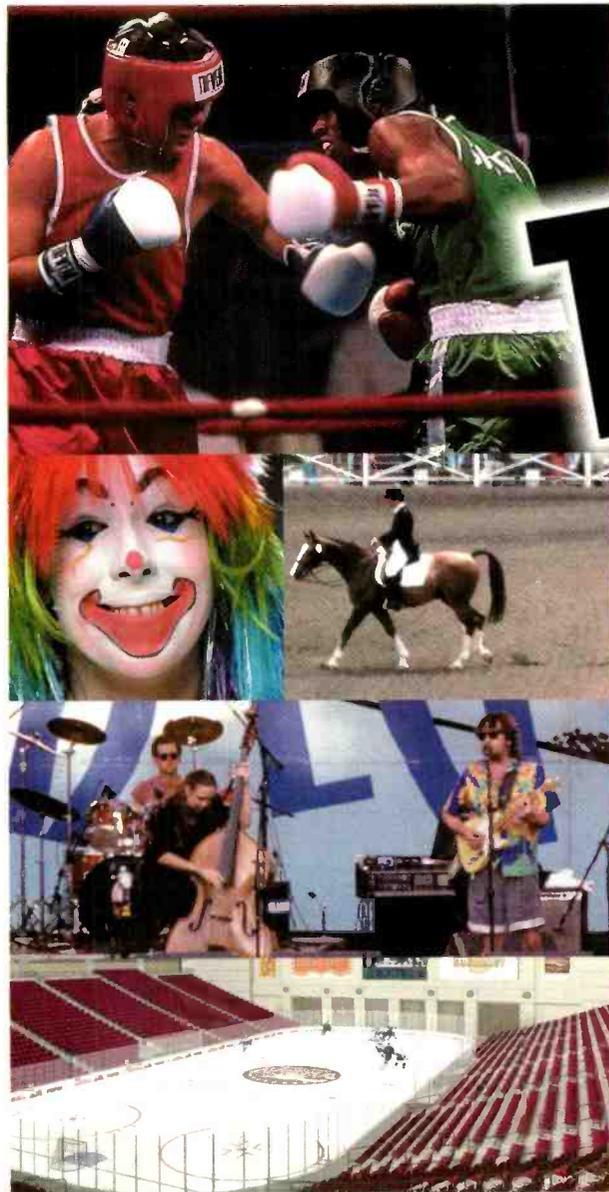
new home of the minor-league hockey team Hershey Bears. "The building has been very well-received by all," says GM Matthew Ford. "We've had our growing pains—as any building does—but we've won over the hockey fans, and the shows that have been here have been very excited about how easy the building is for setup and breakdown and how friendly our staff is."

Events to date include Rush, Michael W. Smith, the Royal Christmas and Lil' Romeo. Bookings are strong for first quarter 2003, including plenty of hockey and amateur sporting events, along with family shows in Dragon Tales, Sesame Street Live, the Harlem Globetrotters, Champions

on Ice and Stars on Ice. "There's not a lot of white space in our calendar," says Ford. "We're very busy."

**Carolina Center
 Columbia, S.C.**

Adjacent to the campus of the University of South Carolina in Columbia, Carolina Center is the new 18,000-capacity, \$70-million home of USC Gamecocks men's and women's basketball. The building opened last October and has already hosted WWE wrestling, Bruce Springsteen, Sesame Street Live, Champions on Ice and Michael W. Smith and is gearing up for Ringling Bros., Jimmy Buffet, Kenny Chesney and a motorsports event. "It's



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been great," says Tom Paquette, GM of the Carolina Center for Global Spectrum. He says the response from agents and live-entertainment producers has been very positive. The immediate Columbia market boasts a population of about 600,000, Paquette says, and the surrounding counties take that number up to about 900,000. Geographically in the center of the state, Columbia also routes well. "We're about an hour and a half south of Charlotte [N.C.] and three-and-a-half hours out of Atlanta," he says. Columbia is also the home base for veteran Clear Channel Entertainment promoter Wilson Howard; other promoters active in the market include C&C Concerts and Premier Productions. The building would also copromote if the right situation presents itself, Paquette says.

Mid-America Center Council Bluffs, Iowa

Located in the Omaha, Neb., metropolitan area, the 8,000-capacity, 30,000-square-foot Mid-America Center opened Oct. 18 as part of a \$75-million complex including a still-under-construction, 66,000-square-foot convention center. The project was funded by a public/private partnership and includes financing from area casinos. Concerts to date include a John Mellencamp show promoted by Jam Productions of Chicago, Def Leppard and a motorsports event from Clear Channel. The arena is also home to the River City Lancers minor-league hockey franchise. Also expected to be active in the market is Police Productions; upcoming events include Alan Jackson and the World's Toughest Rodeo. Director of marketing Lynn Higginbotham says that officials would love a naming-rights sponsorship for the arena but are not actively pursuing one given current market conditions.

Cabarrus Arena and Events Center Concord, N.C.

The Cabarrus Arena and Events Center in Concord, N.C., opened on Sept. 20 as part of the 50th anniversary of the Cabarrus County Fair. Funded by the citizens of Cabarrus County, the \$24-million, 190,000-square-foot facility boasts a seating capacity of 6,000. In addition to high school graduations and other civic events, the arena has hosted a successful Brad Paisley concert. Rodeo and circus dates are being scheduled for the first quarter of the year; also on the books are a number of consumer shows. The population within a 30-mile radius of the venue is 1,200,000; Cabarrus county is one of the fastest growing counties in the Southeast, according to arena officials. Mark Chappuis is the GM of the Cabarrus Arena and Events Center. There are no naming-rights sponsors being considered at this time. ■

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TICKETS

Continued from page TQ-1

a home run for HOB patrons. At its Coors Amphitheatre in San Diego, which introduced print-at-home in August 2002, 12,000 tickets were sold over just six shows that month. Echoing Comcast Spectacor's Luukko, Hodges says, "I think that if you make it so there's less pain involved, more people will step up and buy. Holding on the telephone, not knowing if you're going to get a ticket, that deters some people."

Debbie Burda, bookings director at Louisville, Ky.'s Freedom Hall, points out that print-at-home saved her patrons a lot of potential grief when the venue landed a major college basketball game last year at the last second, leaving just two days for people to buy tickets. "There could have been 5,000 people in line for will-call, so we like print-at-home," Burda explains.

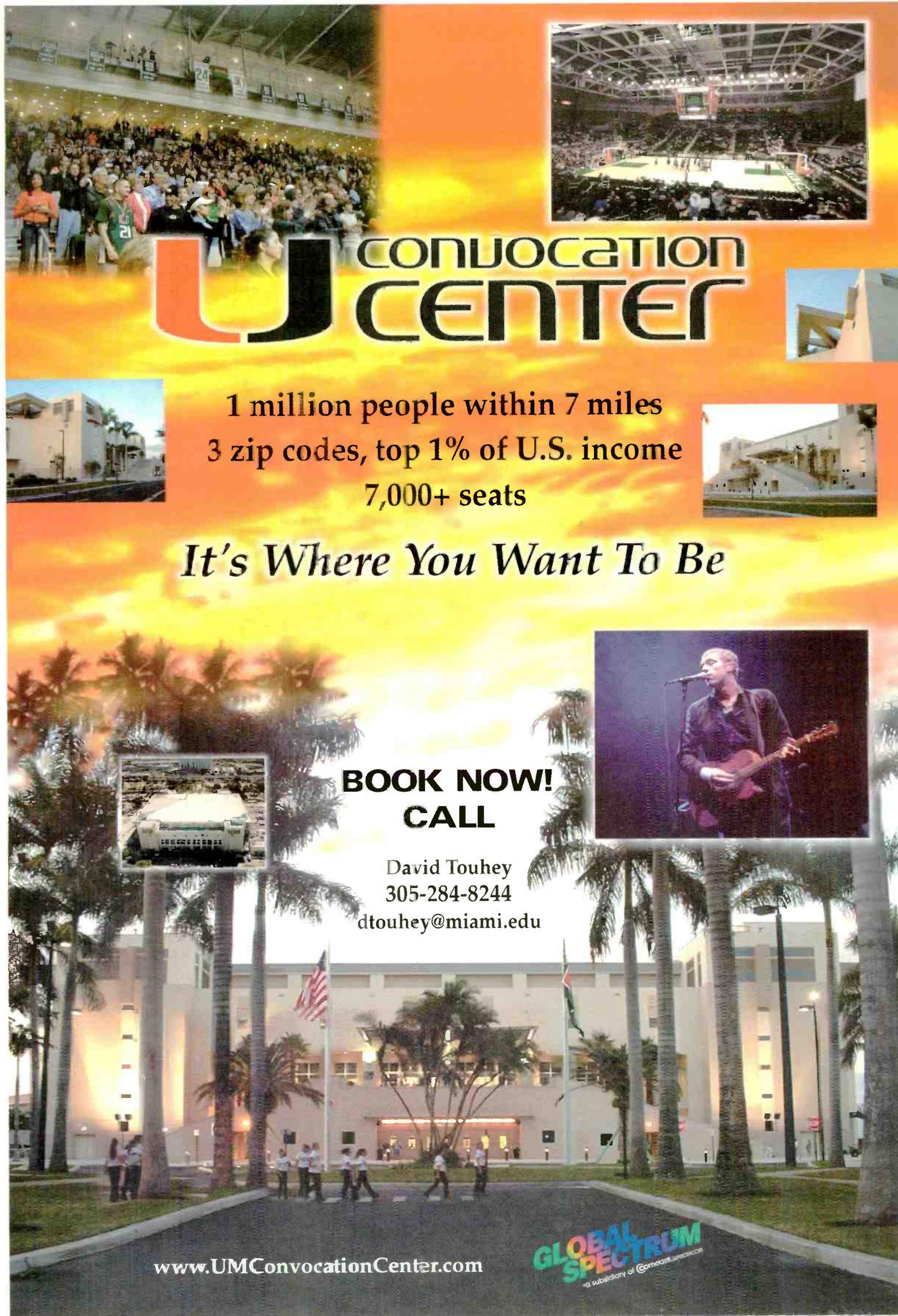
As a result of people increasingly purchasing tickets with their computers, venues are also able to capture a clearer picture of their consumers. Internet buyers are oftentimes asked for their e-mail addresses and musical tastes, which is compiled for concert-marketing purposes.

"You're able to develop a profile as far as their likes and dislikes," says HOB Concerts senior VP John Van Zeebroeck. That way, he explains, HOB can more precisely advertise its shows. "You don't want to become a nuisance and spam people with unnecessary info," he explains. "There's a fine line between being helpful and turning them off."

Starting this past summer, all of HOB's owned-and-operated facilities have been equipped with barcode encryption technology, which encompasses print-at-home ticketing, as well as mailed and will-call tickets. For this service, building staffers scan each tickets' embedded barcode with a handheld computer, rather than manually ripping tickets, as people enter shows.

At this point, most major arenas built within the last couple of years, including Los Angeles' Staples Center, are outfitted with barcoding, with the necessary equipment typically coming courtesy of Ticketmaster. Comcast-Spectacor has opened a number of new buildings over the last year, making sure to equip all of them with barcoding. Examples include the John Labatt Centre in London, Ont., and fresh facilities at the University of North Carolina and Norfolk, Va.'s Old Dominion University.

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in 1995, Ticketmaster has supplied 436 venues with the technology. Some of the older buildings that have converted over include Comcast-Spectacor's First Union Center in Philadelphia and the Nederlander/HOB-operated Greek Theatre in Los Angeles. "I think you'll see most venues in excess of 6,000 seats eventually going to barcoding," says Comcast-Spectacor's Luukko. "As the Internet gets more prevalent—with print-at-home you need to have barcoding [capabilities]—it will become standard."

Besides speeding up the entrance lines, barcodes are also beneficial to the touring business because they ward off counterfeiting. Barcodes can only be scanned once and then are rendered useless, meaning venue managers are less likely to be duped by duplicated tickets.

Initially, Mike Garcia, GM of Nederlander Concerts and the Greek Theatre, planned to switch to barcoding once the Greek's current renovation project wrapped, tentatively scheduled for spring/summer 2004, but decided to speed up the process. "We saw counterfeiters showing up, and we started thinking it's not going to take us long to do, so let's knock it out and get it done," he says, regarding the building's decision to convert this past July. "And I can't say enough good things about it."

Michael Marion, GM of North Little Rock's Alltel Arena, recalls stopping a counterfeiter, thanks to a non-working barcode. The man had tried to make a copy of a print-at-home ticket for James Taylor's Dec. 14 show of last year, "but it was picked up immediately—taken care of," says Marion. "He couldn't go through the door with that. [The original] had already been scanned."

Marion and other venue managers also point out that barcodes help in tracking when people are entering the building, which aids in gauging when enough people have arrived to kick off concerts. "Part of the barcode program is sitting at your laptop and watching each seat get scanned. If you're expecting 6,000 people, and it's three minutes [until an event starts] and we only have 3,000, you better hold the show a bit," says Marion.

For some facilities, barcoding is too expensive. Most performing arts centers, which rely heavily on public funding and private donations, do not have the budgets to accommodate such high-tech gadgetry. And some secondary-market buildings, such as North Dakota's 28,000-seat Fargodome, do not attract enough big-name shows to generate the revenue for a barcoding system.

"But it is something we're looking at for next year's budget," says Paul Johnson, executive director of the Fargodome. "It would definitely help with the security factor of ticketing; it would cut down on

Continued on page TQ-11

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Getting The Most Bang For Your Concert Buck

To keep turnstiles turning, artists give concert audiences as many state-of-the-art bells and whistles as budgets can buy.

BY RAY WADDELL

Two divergent agendas come into play as tour-production budgets tighten while both artists and their audiences expect state-of-the-art bells and whistles at concerts.

"It's all about giving value for the money," observes Brad Wavra, VP of touring for Clear Channel Entertainment (CCE) and promoter of such production-heavy tours as Paul McCartney, 'N Sync and Cher. "If the artist is smart and uses [produc-

scaling back on production. "Chesney is carrying twice as much video, all LED," says Mike Swinford, set and lighting designer for Chesney and Alabama. "He has an all new set and added another 40% in moving lights, up to 110."

Moving lights have virtually replaced the traditional "par can," or stationary lights, and today are more efficient than ever, ultimately cutting stagehand bills and saving transport fare. "A lot of [the efficiency] has to do with the trussing," says Swinford. "They have

now what they call 'intelligent trussing,' where the lights fit into the trussing. It speeds up the setup and strike times because you don't have to physically handle each light. When you can keep the lights on the trusses every day, it saves a lot of time. As they say, trucks are cheaper than stage-



Meeh



Swinford

tion] properly, it's just an enhancement to the concert experience. The downside is there can also be a lot of waste and self-indulgence."

Production expenditures—however large or small—are considered a necessary expense. "We all need it because, if the show is big and the production is nice, more kids want to see the show," says Steve Lawler, production director for CCE. "The level of production is a management decision, and I think most of those decisions are pretty good. Word-of-mouth works, and if a show is great, it's all over the Internet the next day. The same is true if a show is bad."

What the audience expects is a key determining factor, Wavra adds. "Kids today have grown up with special effects, and, when the lights go down and the curtain drops, it's not just about audio anymore. They want a visual experience," he says.

TOPPING YOURSELF

Country artist Kenny Chesney entered touring's big leagues in 2002 as the genre's top-grossing artist, and, as plans were made for Chesney's 2003 touring efforts, there were no thoughts of

hands." Lights attached to trusses is actually not a new idea. "That's kind of revisiting an old concept," says Lawler, a 30-year veteran of concert production. "For years you had the lighting in the truss, but lights got so complicated that that went away."

Lawler says moving lights have replaced pars because they are more versatile. "They offer more bang for the buck," he explains. "Par cans are more of a novelty now, just for special effects." Still, pars had their value. "You could buy a par can for \$10-to-\$15 and a light bulb for \$10," Lawler notes. "Moving lights are way more expensive."

In Chesney's case, special effects this time out include vertical lights and video and a "lightning strikes" effect with three 75,000-watt units. "These were designed originally for the film industry, to simulate real bright light in a blue flash," says Swinford. "It's a spectacular effect." In designing Chesney's set and lights, Swinford says he wasn't under strict budgetary demands. "They just wanted us to do something great, something that Kenny loves," he says. "As far as I'm concerned, it's money well spent, because this show has such a dynamic impact now."

9:30 CLUB
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FLASH FOR CASH

Lawler says he has seen an upsurge in the use of pyrotechnics—particularly among youth-oriented pop and metal acts—but cost remains a big factor. “Some of these tours come through with a whole truck of pyro,” he explains, “and it used to be two or three boxes of pyro, total.”

Even so, in a post-Sept. 11 world, pyro has taken a hit. “The 9/11 thing has really put a crimp in a lot of this kind of thing, but we are seeing it coming back finally,” says Greg Meeh, owner of Brooklyn, N.Y.-based Jauchem & Meeh, Inc., which counts Broadway productions and Britney Spears and Mariah Carey as effects clients. “For a while, we were seeing less bang and less buck.”

Costs for pyro can range from \$150 a show in perishables and \$700-to-\$800 per week in rentals for under a minute of effect for a Broadway-style production, to tens of thousands of dollars per night for a rock tour. “It’s punctuation, not display,” Meeh says. “And, once you shoot it, it’s gone.”

Gerbs, which produce a fountain of sparks, work particularly well behind a drum kit but are high smoke-producing devices. Trends in general include low-smoke products geared toward arenas and domes and ground-mounted displays that lower installation labor and costs. Pyro hasn’t been affected much by technology, remaining fairly consistent over the years. “It’s just bigger and more extreme,” says Lawler. “They haven’t perfected digital fireworks yet.” ■

TICKETS

Continued from page TQ-9

counterfeiting.” However, installing a barcoding system can cost hundreds of thousands of dollars, according to venue managers.

Maureen Andersen, director of ticket services at the Denver Center for the Performing Arts and board member for the International Ticketing Association (INTIX), believes that like-sized venues will move right into the smart-card aspect of barcoding. “I see it starting at the performing arts [level] as a perk for donors. If they give ‘x’ amount of dollars, they’ll get a card to use for various things...drinks for intermission, show memorabilia, etc.,” she explains.

Jane Kleinberger, INTIX board member and CEO of Paciolan, a ticket-software provider whose clients include University of Nevada at Las Vegas’ Thomas & Mack Center and University of Texas at Austin’s Erwin Center, believes all-in-one cards will hit major venues in the next several years. “People want to get rid of superfluous pieces of paper,” she notes. “A lot of organizations should move to a fan, patron loyalty card—maybe a supermarket type card—that you can swipe for admittance, concessions and souvenirs.” ■

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BY GAIL MITCHELL

Two days after the March 11 release of his sixth album, *Friends for Life*, Buju Banton will be doing what he loves best: performing.

The dancehall reggae progenitor kicks off a 60-city U.S. tour—organized by Peter Schwartz of U.K.-based the Agency Group—to introduce his new VP Records/Atlantic project. The tour begins March 13 at New York's Hammerstein Ballroom with labelmate Wayne Wonder. Banton jumpstarts proceedings with a co-headlining stint at the 22nd Ragga Muffins Festival/Bob Marley Day Celebration 2003 in Long Beach and San Diego, Calif. (Feb. 15-17). Anti/Epitaph will sponsor the tour's final leg in Europe.

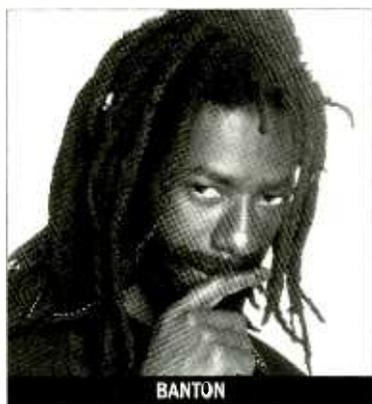
"When I put an album out, it takes a year to promote it," says Banton, born Mark Myrie. "I'm an underground artist, not a mainstream artist. So it takes a longer time for me on the road to support my records."

Banton's impending road trip is the major component in VP/Atlantic's plan to get the word out stateside that Banton is back, bridging his well-established non-urban audience with his growing hip-hop-fan contingent. The set arrives March 3 in Europe via Epitaph subsidiary Anti Inc.

"Thanks to Buju's last album on Anti/Epitaph [*Unchained Spirit*, 2000] and work with acts like Mor-

Banton Has 'Friends' On VP/Atlantic Set

gan Heritage, this music has a developing alternative rock fan base who embraces the reggae vibe," says Aaron Talbert, VP Records director of sales and project manager for *Friends for Life*. "There's also a foundation with the hip-hop audience. They know him from his [1995 Dr. Dre-



BANTON

sampled] single and video 'Champion Remix.' Plus his core reggae hits have influenced artists like [labelmate] Sean Paul and Busta Rhymes.

"As a result, we're targeting college, adult, hip-hop, and rhythmic crossover radio, developing the record with mixers, record pools, and street jocks," Talbert continues. "The emphasis is on visibility: press, touring, and street awareness. Buju's been voicing a lot of 'core riddims' to get himself back in the dancehall spotlight. We're using that street vibe to help expose the record's other elements. This album caters to different audiences."

Eighteen months in the making—Banton was slowed down by a soccer injury to his knee but remained on tour—*Friends for Life* mixes reggae, dancehall, R&B, and hip-hop. Recorded in Jamaica, New York, and Miami, the resulting 18-track set finds Banton teaming with such friends as noted reggae producers Donovan Germain (who also manages Banton through Kingston, Jamaica-based Penthouse Productions), Bobby "Digital" Dixon, Steven "Lenky" Marsden, and Troy Rami, with Banton himself also sliding behind the mixing board. Guest appearances include the aforementioned Wonder, fellow labelmate Bounty Killer, Fat Joe, and Beres Hammond.

Still musically championing educational and cultural empowerment, Banton covers the spiritual and the real through such cuts as the rollicking dancehall joint "Paid Not Played," the human-race-as-one ode "All Will Be Fine," and the fun "Good Times (Aye Aye)" with Hammond and Fat Joe.

"Inspiration came from a whole range of things," says Banton, who is published through Gargamel Music/Jermaine Music/BMI/EMI. "Inner thoughts, personal afflictions . . . I wanted to make good music like I've always had the hunger to do. I'm talking to all people. If we want to heal the world from where we're sitting, we have to start with ourselves."

WLIB New York music director Rich LaMotte notes, "This album can bring Buju back into the reggae spotlight. I can already see the pop appeal with 'Good Times.' And 'What Am I Gonna Do' [with labelmate Nadine Sutherland] has been heating up my request line."

At press time, video treatments were being prepared with Epitaph for "Paid Not Played" and "What Am I Gonna Do." Talbert adds, "We're watching street reaction to decide on the timing to service mainstream radio and video."

In the meantime, Banton is banking on reggae's ongoing influence and burgeoning mainstream popularity, driven recently by Paul and Shaggy. "Every genre of music has been exploited," Banton says. "But reggae's been on the back burner a while. People are crying for it, with young people loving the words we spit. The underground is coming forth and taking hold."

Rhythm, Rap, and The Blues™

by Gail Mitchell

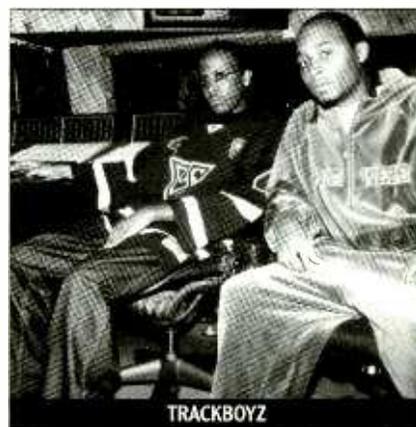


50 CENT CASHES IN: On the heels of his *Shady/Aftermath/Interscope* debut *Get Rich or Die Tryin'* bowing at No. 1 on The Billboard 200 and the Top R&B/Hip-Hop Albums chart (see story, page 4, and *Over the Counter*, page 49), **50 Cent** signs an exclusive, worldwide publishing pact with Universal Music Publishing Group (UMPG). Also signing on the UMPG dotted line in a separate deal: 50 Cent's producer/co-manager, **Sha Money XL**.

MAKING NEWS: **Warryn Campbell** joins the growing ranks of producers-cum-label A&R execs (including **Jermaine Dupri**, **Bink**, and **Bryan Cox**) with his appointment as VP of A&R at Elektra.

"It's like college to me," says Campbell, who will continue to work on outside projects. "This was the perfect opportunity to learn [from] someone like [Elektra chairman/CEO] **Sylvia Rhone** while the industry is in a state of emergency. You are definitely going to see a lot more producers doing this. It's a chance for us to be creative and [be] business people. We're going to be able to articulate the needs of the record company to the producers, writers, engineers, and the artists because we are producers."

ON TRACK: Having notched two hits—**Nappy Roots'** Grammy Award-nominated "Po' Folks" and **Nelly's** "Air Force Ones"—the **Trackboyz** have arrived in another way. St. Louis musician **Willie Woods** has filed suit against the Atlantic Group, Nappy Roots, and others, claiming he was never given "full credit" for his guitar work on "Po' Folks" (*Billboard Bulletin*, Feb. 4).



TRACKBOYZ

While the Trackboyz duo of **Joe "Capo" Kent** and **Mark "Tarboy" Williams** does not have any comment, the St. Louis pair isn't letting the pending litigation stand in the way of other projects. Nor was it fazed by MTV's decision to not air the "Air Forces Ones" video. "MTV felt it was a four-minute tennis-shoe

commercial," Kent says. "We felt that since Nelly has always supported MTV, they should have played it. But we didn't take it personally."

Besides hooking up again with Nappy Roots, the twosome is working with J artists **Angie Stone** and **Pretty Tony**, plus ramping up for the second-quarter debut of **Abyss**. The male hip-hop trio is the first act on the Trackboyz's Atlantic imprint, Rag Doll Music.

"We've been trying to get in the door for at least eight or nine years," Williams says. "Hopefully, this is the beginning of a long career."

Asked to describe the duo's sound, Kent says, "It's unorthodox. We don't have a formal way of doing anything. It's how we feel." Williams adds, "Being a team allows us to be versatile and do different genres, not just hip-hop. And we're really into new artists. We have nothing against established acts, but we like the chance to make a new act a star."

WHILE THE IRON'S HOT: Less than four months after the Dec. 10, 2002, release of sophomore set *Pandemonium!* (featuring No. 1 single "Bump, Bump, Bump"), **B2K** bounces back March 25 with a special edition of the album. The upgraded CD includes four previously unreleased cuts, including the **R. Kelly**-written and -produced new single "Girlfriend" and a "Bump, Bump, Bump" remix titled "Bump That." Sporting a new cover and artwork, the CD also provides access on the B2K Web site to exclusive bonus footage of the "Girlfriend" video shoot and the full-length video—an eight-minute mini-movie with a cast that includes

Will Smith and **Ron Isley**.

Also of note: The **Stevie Wonder** March 18 tribute CD, *Conception: An Interpretation of Stevie Wonder's Songs*, boasts an array of R&B, rap, reggae, and pop acts singing Wonder tunes circa 1972-87. The list includes **Eric Clapton** ("Higher Ground"), **Mary J. Blige** ("Overjoyed"), and **Musiq** ("Visions"). The 14-song Universal/Motown set's first single is "That Girl" by **Joe Featuring Mr. Cheeks**. But definitely check out **Angie Stone's** hot take on "You Will Know."

DINNER DATE: A special tribute to the mothers of **Aaliyah**, **Lisa "Left Eye" Lopes**, **2Pac**, **Big Pun**, **Big L**, and **Freaky Tah** is the theme of the March 11 B.I.G. Night Out. Benefiting the Christopher Wallace Memorial Foundation, the event will be held at New York's Metropolitan Pavilion. For more information, contact 917-873-9167.

FEBRUARY 22, 2003		Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	50 Cent
2	2	MESMERIZE MURDER INC./DEF JAM/IOJMG	Ja Rule Featuring Ashanti
3	3	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott Featuring Ludacris
4	4	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
5	5	AIR FORCE ONES FD REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
6	8	SICK OF BEING LONELY MCA	Field Mob
7	6	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac
8	19	EXCUSE ME MISS RDC-A-FELLA/DEF JAM/IOJMG	Jay-Z
9	18	BEAUTIFUL ODGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
10	15	SUPERMAN WEB/AFTERMATH/INTERSCOPE	Eminem
11	10	TELL ME (WHAT'S GOIN' ON) ARTIST/DIRECT	Smilez & Southstar
12	7	'03 BONNIE & CLYDE RDC-A-FELLA/DEF JAM/IOJMG	Jay-Z Featuring Beyonce Knowles
13	9	WORK IT THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott
14	14	SATISFACTION RUFF RYDERS/INTERSCOPE	Eve
15	16	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
16	13	DO THAT... CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy
17	11	PARADISE DEF JAM/IOJMG	LL Cool J Featuring Amerie
18	17	MAKE IT CLAP JRM/G	Busta Rhymes Featuring Spliff Star
19	21	WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
20	20	COME CLOSE TO ME MCA	Common Featuring Mary J. Blige
21	12	MADE YOU LOOK ILL WILL/COLUMBIA	Nas
22	25	A.D.I.D.A.S. AQUEMIN/COLUMBIA	Killer Mike Featuring Big Boi
23		I CAN ILL WILL/COLUMBIA	Nas
24		NO LETTING GO 40/40/GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
25	24	GIMME THE LIGHT 2 HARD/VP/ATLANTIC	Sean Paul

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

R&B/HIP-HOP



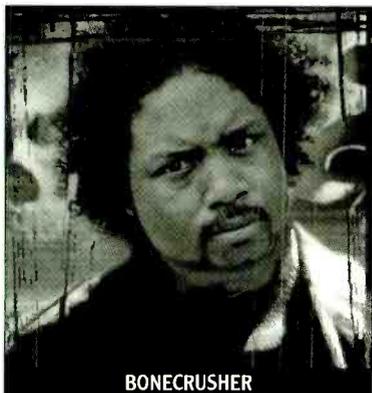
Words & Deeds

by Rhonda Baraka

ALL-STAR MELTDOWN: Those of us who were in Atlanta Feb. 6-9 are probably still recovering from all the All-Star Weekend excitement. The city played host to more than 200 parties and events—and about half of them were thrown by **Jermaine Dupri**.

Well, not quite half. But Dupri's name appeared on more than a few invitations for private parties around the city throughout the weekend, one of which celebrated his recent affiliation with Arista Records (*Billboard*, Jan. 25). The All-Star Weekend festivities—which drew about 150,000 visitors—included everything from a Players Ball featuring **Snoop Dogg** (which went off without a hitch and drew a huge crowd, despite local protests), celebrity basketball games (a couple of them sponsored by **Ludacris**), and a surprise 16th birthday party for **Bow Wow** at an Atlanta skating rink. The NBA Jam Session also featured several days of performances by such acts as **MC Lyte**, **Nelly**, **Redman**, **Clipse**, **Mr. Cheeks**, and **Pastor Troy**. Whew!

HE AIN'T SCARED: Just weeks after underground rapper **Baby D** was scooped up by Epic Records (*Words & Deeds*, *Billboard*, Jan. 25), another Atlanta local has inked with a major label. **Bonecrusher**, whose indie release "Never Scared" has been blazing at local radio and clubs for months, has become **Jermaine Dupri's** first signing for Arista. The album, titled *Attention*, was previously released by Atlanta indie Breakemoff Records. Its street date is April 15.



BONECRUSHER

Formerly a member of rap group **Lyrical Giants**, 27-year-old Bonecrusher says the song, which has become something of an anthem in Atlanta, is "talking about life," not violence. "Never Scared" features fellow Atlanta rappers **Killa Mike** and **T.I.**

PASTOR TROY'S CLOSE-UP: Pastor Troy is spreading his wings these days. The rapper will be featured in a documentary DVD put together by Atlanta photographer **Shannon McCollum**, who has been traveling with Troy for the past six months filming live shows and behind-the-scenes footage.

Pastor Troy says, "I'm hoping that through this DVD I can appeal to more fans and be more universal. I hope that I can have a greater appeal to the MTV market and have awareness of my music broadened. I just wanna reach the world."

Troy also has a new TV show on Atlanta's UPN affiliate. *D.S.G.B.TV* is hosted by Troy and features interviews, fashion, sports, and video exclusives, as well as scenes from Troy's concerts and other appearances.

McCollum, who also works with Troy on the UPN show, says, "Documenting Pastor Troy's career is a great opportunity. Making a hot underground artist a national name through visuals has always been a dream of mine, and Pastor Troy saw my vision."

For more information, log on to shannonmcc.com and gaboyz.com.

HIP-HOP HISTORY: Four-part audio series *The History of Hip-Hop* joins the lineup of special programs slated for Black History Month. Presented by Music Choice, which provides commercial-free digital music via cable and satellite TV, the series traces hip-hop from its beginnings in the mid-'70s through its assimilation into today's mainstream.

Each edition of the series will air twice on the Music Choice Showcase channel this month. According to Music Choice, the program is expected to reach some 27 million digital-cable and DirecTV homes nationwide.

The series is split into *The Formative Years 1975-1982*, which covers the beginning of rap through **Afrika Bambaataa's Soul Sonic Force**; *The Pioneers of the Mid-'80s*, which focuses on how MCs incorporated social messages into their rhymes; *The Golden Era 1986-1989*, which looks at the genre's East Coast to West Coast migration; and *The '90s*, which explores hip-hop's rise within mainstream music. For more information, visit the Music Choice Web site at musicchoice.com.

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

Billboard HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	27	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)	51	49	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
2	2	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	27	32	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	52	52	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
3	3	Ignition	R. KELLY (JIVE)	28	30	Tell Me (What's Goin' On)	SMILEZ & SOUTHWEST (ARTISTDIRECT)	53	54	This Very Moment	K-CI & JOJO (HOLLYWOOD/MCA)
4	6	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	29	23	I Care 4 U	AALIYAH (BLACKGROUND)	54	58	I Don't Give A @#&%	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
5	7	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	30	38	That Girl	MARQUES HOUSTON (T.U.G./A&M/INTERSCOPE)	55	60	Girlfriend	B2K (T.U.G./EPIC)
6	4	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	31	18	Made You Look	NAS (ILL WILL/COLUMBIA)	56	47	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
7	5	Mesmerize	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	32	24	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	57	61	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
8	9	How You Gonna Act Like That	TYRESA (J/RMG)	33	36	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VP/ATLANTIC)	58	70	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
9	8	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	34	34	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	59	63	Choppa Style	CHOPPA FEAT. MASTER P (NEW NO LIMIT/UNIVERSAL/UMRG)
10	17	Excuse Me Miss	JAY-Z (R.O.C. A-FELLA/DEF JAM/UMRG)	35	55	I Can	NAS (ILL WILL/COLUMBIA)	60	—	P***ycat	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
11	16	Sick Of Being Lonely	FIELD MOB (MCA)	36	37	Hell Yeah	GINUVINE FEAT. BABY (EPIC)	61	75	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)
12	11	Bump, Bump, Bump	B2K FEAT. P. DIDDY (T.U.G./EPIC)	37	39	Guess What	SYLEENA JOHNSON (JIVE)	62	62	What We Do	FREEMAY (R.O.C. A-FELLA/DEF JAM/UMRG)
13	10	I Should Be...	DRU HILL (DEF SOUL/UMRG)	38	31	Do That...	MARIO FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	63	73	C'mon	MARIO (GRO STREET/J/RMG)
14	12	Fabulous	JAHHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	39	29	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (R.O.C. A-FELLA/DEF JAM/UMRG)	64	67	Closure	GERALD LEVERT (ELEKTRA/EEG)
15	14	dontchange	MUSIQ (DEF SOUL/UMRG)	40	44	One Of Those Days	WHITNEY HOUSTON (ARISTA)	65	66	Patiently Waiting	50 CENT FEAT. EMINEM (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
16	13	Air Force Ones	NELLY (FO. REEL/UNIVERSAL/UMRG)	41	65	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	66	—	Put That Woman First	JAHHEIM (DIVINE MILL/WARNER BROS.)
17	15	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	42	35	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	67	71	Bunny Hour	DA ENTOUTAGE (RED BOY)
18	21	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	43	45	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)	68	—	If I Can't	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
19	19	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	44	40	Luv U Better	LL COOL J (DEF JAM/UMRG)	69	—	Still Ballin'	2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)
20	33	Laundromat	NIVEA (JIVE)	45	57	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	70	—	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
21	22	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	46	53	I Know What You Want	BUSTA RHYMES (J/RMG)	71	—	Who's That	R. KELLY FEAT. FAT JOE (JIVE)
22	28	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	47	50	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	72	—	Boy (I Need You)	MARIAH CAREY FEAT. CAM RON (MONARCS/LAND/UMRG)
23	26	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	48	43	Superman	EMINEM (WEBA/AFTERMATH/INTERSCOPE)	73	69	Take You Home	ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)
24	25	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	49	51	X Gon' Give It To Ya	DMX (BLUDDLINE/DEF JAM/UMRG)	74	—	The Battle Is The Lord's	YOLANDA ADAMS (VERITY/JIVE)
25	20	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	50	56	Say Yes	FLOY Y (ISOLJAZZ/DREAMWORKS/INTERSCOPE)	75	—	Can't Nobody	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Tracks service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Ignition	R. KELLY (JIVE)	54	56	Grindin'	CLIPSE (STAR TRAK/ARISTA)	51	56	Grindin'	CLIPSE (STAR TRAK/ARISTA)
2	—	Through The Rain	MARIAH CAREY (MONARCS/LAND/UMRG)	16	52	Gots To Be	B2K (T.U.G./EPIC)	52	52	Gots To Be	B2K (T.U.G./EPIC)
3	12	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	28	53	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	53	—	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	2	Everybody	HAAZ THE RIPPA (BODY HEAD)	27	54	Focus	JOE BUDDEN (DEF JAM/UMRG)	54	58	Focus	JOE BUDDEN (DEF JAM/UMRG)
5	—	No Means No	NEE NEE GWYNNE FEATURING BABY DIVA (BASE HIT)	22	55	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	55	47	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)
6	36	Excuse Me Miss	JAY-Z (R.O.C. A-FELLA/DEF JAM/UMRG)	24	67	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	56	67	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
7	3	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	10	57	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	57	—	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
8	5	How I Feel	LEXX FEAT. LL (FLIP (TAKEDOVER ENTERTAINMENT))	18	58	Skills	GANG STARR (VIRGIN)	58	73	Skills	GANG STARR (VIRGIN)
9	4	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	26	59	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	59	29	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
10	34	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	35	60	Hot In Herre (Vinyl)	NELLY (FO. REEL/UNIVERSAL/UMRG)	60	—	Hot In Herre (Vinyl)	NELLY (FO. REEL/UNIVERSAL/UMRG)
11	7	Jah Is My Rock	CARIBBEAN PULSE (IRI)	43	61	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	61	68	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	9	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	42	62	Choppa Style	CHOPPA FEAT. MASTER P (NEW NO LIMIT/UNIVERSAL/UMRG)	62	—	Choppa Style	CHOPPA FEAT. MASTER P (NEW NO LIMIT/UNIVERSAL/UMRG)
13	8	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	50	63	Don't Mess With The Radio	NIVEA (JIVE)	63	70	Don't Mess With The Radio	NIVEA (JIVE)
14	13	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	46	64	Can I	PRINCE EP (AVS/LIGHTYEAR)	64	39	Can I	PRINCE EP (AVS/LIGHTYEAR)
15	14	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	—	65	Sick Of Being Lonely	FIELD MOB (MCA)	65	69	Sick Of Being Lonely	FIELD MOB (MCA)
16	6	Dance With Me	JAIMIE LEE (IRIPE)	60	66	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VP/ATLANTIC)	66	62	No Letting Go	WAYNE WUNDER (GREENSLEEVES/VP/ATLANTIC)
17	15	Feelin' You (Part II)	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	49	67	Nothin's Free/I Don't Give A @#&%	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)	67	53	Nothin's Free/I Don't Give A @#&%	DOBIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)
18	—	Talkin' To Me	AMERIE (RISE/COLUMBIA)	23	68	Irresistible (West Side Connection)/Boy (I Need You)	MARIAH CAREY (MONARCS/LAND/UMRG)	68	40	Irresistible (West Side Connection)/Boy (I Need You)	MARIAH CAREY (MONARCS/LAND/UMRG)
19	19	Mesmerize	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	37	69	Can't Nobody	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)	69	—	Can't Nobody	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
20	17	X Gon' Give It To Ya	DMX (BLUDDLINE/DEF JAM/UMRG)	32	70	One Of Those Days	WHITNEY HOUSTON (ARISTA)	70	71	One Of Those Days	WHITNEY HOUSTON (ARISTA)
21	21	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	31	71	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	71	—	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
22	30	Faithful To	POWWW BROS. (POWWW MOVES/DRPHEUS)	57	72	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)	72	45	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
23	20	Just Like You	G-WIZ (COMPUND/DRPHEUS)	41	73	Uh Huh	B2K (T.U.G./EPIC)	73	—	Uh Huh	B2K (T.U.G./EPIC)
24	25	Dilemma/Air Force Ones	NELLY (FO. REEL/UNIVERSAL/UMRG)	75	74	Dne Mic	NAS (ILL WILL/COLUMBIA)	74	—	Dne Mic	NAS (ILL WILL/COLUMBIA)
25	11	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)	33	75	Full Moon	BRANDY (ATLANTIC)	75	65	Full Moon	BRANDY (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.

Billboard Latin Awards Finalists

Finalists for the awards, covering the period Feb. 16, 2002-Feb. 8, 2003, are listed here in alphabetical order by artist (see story, page 4).

Hot Latin track of the year: "Y Tú Te Vas," Chayanne (Sony Discos); "Quítame Ese Hombre," Pilar Montenegro (Univision); "El Dolor de tu Presencia," Jennifer Peña (Univision); "Entra en Mi Vida," Sin Bandera (Sony Discos).

Hot Latin track of the year, vocal duo: "Te Quiero Más Que Ayer," Aracely Arambula With Palomo (Disa); "Bandida," Elvis Crespo Featuring Tempo (Sony Discos); "La Salsa Vive," Tito Nieves Featuring Celia Cruz, Gilberto Santa Rosa, Cheo Feliciano & Ismael Miranda (WEA/RCA/BMG Latin); "Por Ese Hombre," Brenda K. Starr With Tito Nieves and Victor Manuelle (Sony Discos).

Hot Latin tracks artist of the year: Cristian Ariola/BMG Latin, Enrique Iglesias (Universal Latino), Juanes (Surco/Universal Latino), Alexandre Pires (RCA/BMG Latin).

Songwriter of the year: Franco de Vita, Estéfano, Juanes, Rudy Pérez.

Producer of the year: Aureo Baqueiro, Rudy Pérez, Bebu Silvestri, René Luis Toledo.

Latin pop album of the year, male: *Quizás*, Enrique Iglesias (Universal Latino); *Un Día Normal*, Juanes (Surco/Universal Latino); *Alexandre Pires*, Alexandre Pires (RCA/BMG Latin); *MTV Unplugged*, Alejandro Sanz (Warner Latina).

Latin pop album of the year, female: *Desahogo*, Pilar Montenegro (Univision/UG); *Acústico*, Ednita Nazario (Sony Discos); *Acústico Vol. 2*, Ednita Nazario (Sony Discos); *Thalia*, Thalia (EMI Latin).

Latin pop album of the year, duo or group: *El Primer Instinto*, Jaguares (RCA/BMG Latin); *Las Ketchup*, Las Ketchup (Shaketown/Columbia/Sony Discos); *Revolución de Amor*, Maná (Warner Latina); *Sin Bandera*, Sin Bandera (Sony Discos).

Latin pop album of the year, new artist: *Las Ketchup*, Las Ketchup (Shaketown/Columbia/Sony Discos); *De Pata Negra*, Melody (Sony Discos); *Desahogo*, Pilar Montenegro (Univision/UG); *Sin Bandera*, Sin Bandera (Sony Discos).

Top Latin albums artist of the year: Juanes (Surco/Universal Latino), Las Ketchup (Shaketown/Columbia/Sony Discos), Maná (Warner Latina), Los Temerarios (Fonovisa/UG).

Latin rock album of the year: *The Live Album*, Manu Chao (Virgin/EMI Latin); *El Primer Instinto*, Jaguares (RCA/BMG Latin); *Un Día Normal*, Juanes (Surco/Universal Latino); *Revolución de Amor*, Maná (Warner Latina).

Tropical/salsa album of the year, male: *Urbano*, Elvis Crespo (Sony Discos); *Le Preguntaba a la Luna*, Victor Manuelle (Sony Discos); *Vuela Muy Alto*, Jerry Rivera (Ariola/BMG Latin); *Viceversa*, Gilberto Santa Rosa (Sony Discos).

Tropical/salsa album of the year, female: *Hecho a Mano*, Albita (Times Square/Silva America); *Latin Songbird: Mi Alma y Corazón*, India (Sony Discos); *Pienso Así*, Milly Quezada (Sony Discos); *Temptation*, Brenda K. Starr (Sony Discos).

Tropical/salsa album of the year, duo or group: *We Broke the Rules*, Aventura (Premium Latin/J&N); *Latino*, Grupo Maná (Universal Latino); *Confesiones . . .*, Monchy & Alexandra (J&N/Sony Discos); *Un Gran Día en el Barrio*, Spanish Harlem Orchestra (Ropeadope/AG).

Tropical/salsa album of the year, new artist: *We Broke the Rules*, Aventura (Premium Latin/J&N); *Derroche de Amor*, Raulín Rodríguez (J&N/Sony Discos); *No Es Casualidad*, Yoskar Sarante (J&N/Sony Discos); *Un Gran Día en el Barrio*, Spanish Harlem Orchestra (Ropeadope/AG).

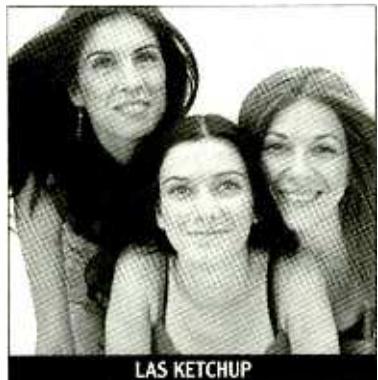
Regional Mexican album of the year, male solo artist: *Bellas Artes en Vivo: Un Canto de México*, Alejandro Fernandez

(Sony Discos); *Amorcito Corazón*, Lupillo Rivera (Sony Discos); *Sold Out at the Universal Amphitheatre Vol. 2*, Lupillo Rivera (Sony Discos); *Lo Dijo el Corazón*, Joan Sebastian (Musart/Balboa).

Regional Mexican album of the year, male group: *Sueños*, Intocable (EMI Latin); *Perdóname Mi Amor*, Conjunto Primavera (Fonovisa/UG); *Una Lágrima No Basta*, Los Temerarios (Fonovisa/UG); *La Reina del Sur*, Los Tigres del Norte (Fonovisa/UG).

Regional Mexican album of the year, female group or female solo artist: *Sólo Tuya*, Aracely Arambula (Disa/UG); *Soy Así*, Grupo Limite (Universal Latino); *A Toda Onda*, La Onda (EMI Latin); *Libre*, Jennifer Peña (Univision/UG).

Regional Mexican album of the year, new artist: *Sólo Tuya*, Aracely Arambula (Disa/UG); *En la Esquina*, Chicos de Barrio (WeaMex/Warner Latina); *Germán Lizárraga*, Germán Lizárraga (Disa/UG); *A Toda Onda*, La Onda (EMI Latin).



LAS KETCHUP

Latin greatest-hits album of the year: *Grandes Exitos*, Chayanne (Sony Discos); *Historia de un Idolo Vol. 2*, Vicente Fernández (Sony Discos); *Ores*, Selena (EMI Latin); *Grandes Exitos*, Shakira (Sony Discos).

Latin compilation album of the year: *15 Postales de Amor*, various artists (Lideres); *Arcoiris Musical Mexicano*, various artists (Univision/UG); *Las 30 Cambias Más Pegadas*, various artists (Disa/UG); *La Hora Sonidera*, various artists (Disa/UG).

Latin jazz album of the year: *The Shadow of the Cat*, Gato Barbieri (Peak/Concord); *Triángulo*, Michel Camilo (Telarc); *My Passion for the Piano*, Arturo Sandoval (Crescent Moon/Columbia); *Fantasia Cubana*, Chucho Valdes (Blue Note/Capitol).

Latin dance club play track of the year: "Escape/Escapar (Remixes)," Enrique Iglesias (Interscope/Universal Latino); "Alive (Thunderpuss Remix)," Jennifer Lopez (Epic); "Surrender (Remixes)," Laura Pausini (Atlantic); "Don't Say Goodbye/Si Tu Te Vas (Remixes)," Paulina Rubio (Universal Latino).

Latin dance maxi-single of the year: "I've Got You/Te Tengo Aquí (Dance Remixes)," Marc Anthony (Columbia/Sony Discos); "Alive (Thunderpuss Remix)," Jennifer Lopez (Epic); "Surrender (Remixes)," Laura Pausini (Atlantic); "Lose Control (Descontrolate)," Yohany (Durmar/Pyramid/Orpheus).

Latin rap album of the year: *Emboscada*, Vico-C (EMI Latin); *El Aballarde*, Tego Calderón (White Lion); *A la Reconquista*, Hector & Tito (VI Music/Universal Latino); *Emigrante*, Orishas (Surco/Universal Latino).

Publisher of the year: EMI April, ASCAP; Sony/ATV Latin, BMI; Universal Musica, ASCAP; WB, ASCAP.

Publishing corporation of the year: EMI Music Publishing, Sony/ATV Music Publishing, Universal Music Publishing, Warner/Chappell Music Publishing.

NEW CATEGORIES

Latin pop airplay track of the year, male: "Y Tú Te Vas," Chayanne (Sony Discos); "A Dios le Pido," Juanes (Surco/Universal Latino); "Yo Puedo Hacer," Ricardo Montaner (Warner Latina); "Usted Se Me Llevo la

Vida," Alexandre Pires (RCA/BMG Latin).
Latin pop airplay track of the year, female: "Quítame Ese Hombre," Pilar Montenegro (Univision); "El Dolor de tu Presencia," Jennifer Peña (Univision); "Todo Mi Amor," Paulina Rubio (Universal Latino); "No Me Enseñaste," Thalia (EMI Latin).

Latin pop airplay track of the year, duo or group: "Aserejé," Las Ketchup (Sony Discos); "Angel de Amor," Maná (Warner Latina); "Me Huele a Soledad," MDO (Sony Discos); "Entra en Mi Vida," Sin Bandera (Sony Discos).

Latin pop airplay track of the year, new artist: "Aserejé," Las Ketchup (Sony Discos); "Quítame Ese Hombre," Pilar Montenegro (Univision); "Usted Se Me Llevo la Vida," Alexandre Pires (RCA/BMG Latin); "Entra en Mi Vida," Sin Bandera (Sony Discos).

Tropical/salsa airplay track of the year, male: "Viviendo," Marc Anthony (Columbia/Sony Discos); "Vuela Muy Alto," Jerry Rivera (Ariola/BMG Latin); "La Agarro Bajando," Gilberto Santa Rosa (Sony Discos); "Por Más Que Intento," Gilberto Santa Rosa (Sony Discos).

Tropical/salsa airplay track of the year, female: "La Negra Tiene Tumbao," Celia Cruz (Sony Discos); "Sedúceme," India (Sony Discos); "Por Ese Hombre," Brenda K. Starr (Sony Discos); "No Me Enseñaste (version tropical)," Thalia (EMI Latin).

Tropical/salsa airplay track of the year, duo or group: "Aserejé," Las Ketchup (Sony Discos); "Dos Locos," Monchy & Alexandra (J&N/Sony Discos); "Te Quiero Igual Que Ayer," Monchy & Alexandra (J&N/Sony Discos); "Cuando Faltas Tú," Puerto Rican Power (J&N/Sony Discos).

Tropical/salsa airplay track of the year, new artist: "Aquí Conmigo," Andy Andy (Sony Discos); "Si No Estás," Area 305 (RPE/Univision); "Mi Bombón," Cabas (EMI Latin); "Aserejé," Las Ketchup (Sony Discos).

Regional Mexican airplay track of the year, male solo artist: "No Sé Vivir," Jose Manuel Figueroa (Universal Latino); "Estoy Sufriendo," Germán Lizárraga (Disa); "Sufriendo a Solas," Lupillo Rivera (Sony Discos); "Te Solte la Rienda," Lupillo Rivera (Sony Discos).

Regional Mexican airplay track of the year, male group: "Del Otro Lado del Portón," Ramon Ayala y Sus Bravos del Norte (Freddie); "El Poder de Tus Manos," Intocable (EMI Latin); "No Me Conoces Aún," Palomo (Disa); "Perdóname Mi Amor," Conjunto Primavera (Fonovisa).

Regional Mexican airplay track of the year, female group or female solo artist: "Te Quiero Más Que Ayer," Aracely Arambula (Disa); "Ay! Papacito (Uy! Daddy)," Grupo Limite (Universal Latino); "Quítame Ese Hombre (version norteña)," Pilar Montenegro (Univision); "El Dolor de Tu Presencia (version cumbia)," Jennifer Peña (Univision).

Regional Mexican airplay track of the year, new artist: "Te Quiero Más Que Ayer," Aracely Arambula (Disa); "Cada Día Mas," Los Canelos de Durango (Cintas Acuario/Sony Discos); "Estoy Sufriendo," Germán Lizárraga (Disa); "Quítame Ese Hombre (version norteña)," Pilar Montenegro (Univision).

Latin Christian/gospel album of the year: *Lifestyle*, the Katinas (Gotee/Chordant); *Storm*, Fernando Ortega (Word); *Fred Hammond Presents . . . Joann Rosario: More, More, More*, Joann Rosario (F Hammond/Verity/Provident); *Into Motion*, Salvador (Word).

Latin tour of the year: Marc Anthony (Columbia/Sony Discos), Enrique Iglesias (Universal Latino), Luis Miguel (Warner Latina), Shakira (Epic/Sony Discos).

Latin RIAA Certifications for January appear on page 34 in this issue.



by Leila Cobo

NOW IT'S MY TURN: A few weeks ago, a panel of experts gave their predictions for the Grammy Award winners in the Latin field. As the Feb. 23 event inches closer, here are my own predictions—made with the best of dispositions, even though to date, not one single Latin act has been booked to perform on the show. Nevertheless, this is an impressive list of contenders, which only makes that crystal ball murkier.

Best Latin pop album: Of the five fine albums in the category, only *Sin Bandera's* eponymous debut was a U.S. hit. It's loaded with hits that blend R&B and Latin pop sensibilities. But the most well-rounded disc may be *Caratuna*. **Bacilos'** third effort, on which the trio truly finds the right sound for its superb material. The winner? My bet's on **Jorge Moreno's** *Moreno*, which has been boosted by the widespread name recognition that Madonna's Maverick label offers. Moreno recently won a Latin Grammy for best new artist.

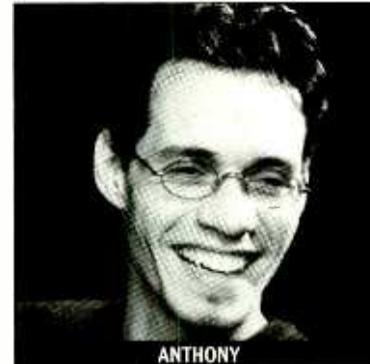
Best Latin rock/alternative album: *Revolución de Amor* may be solid, but it's certainly not **Maná's** best album, nor its most innovative. But the band has enough name recognition and has been in this category enough times to make it the lead contender. It faces stiff competition from **Juanes' Un Día Normal**, though, who has garnered tons of mainstream press and has the album to support it.

Best traditional tropical Latin album: Although there's name recognition to be found here, notably with **Orquesta Aragón (En Route)** and **Plena Libre (Mi Ritmo)**, these albums have been little heard or discussed. Jazz enthusiasts may tilt the vote by opting for *El Arte del Sabor*, which carries the **Valdés** brand name through patriarch **Bebo** playing with **Cachao** and **Patato**.

Best salsa album: It's neck and neck between **Celia Cruz**, who has won multiple awards for *La Negra Tiene Tumbao* already, and **Marc Anthony's** return to salsa, *Libre*. I'll bet on Anthony, not just because of his name but because he has revived the genre and his voice sounds better than ever.

Best merengue album: This really wasn't merengue's year, was it? So it is all the more surprising to find such a solid array of contenders. My vote of confidence goes to **Manny Manuel's** eponymous effort, because he has voice and star appeal, a combination that has been missing from the merengue equation.

Best Mexican/Mexican American album: I hope this is the last year that the entire Mexican field must compete



ANTHONY

against itself. My bet is divided between **Jennifer Peña's Libre**, which should have the support of the very sizable Texas contingent, and **Banda el Recodo's No Me Se Rajar**, supported by its name recognition and reputation for delivering quality.

Best Tejano album: Lesser-known **Siggnó**, with its *Por Amor*, has been a welcome addition to this field. But the bid will be between two stalwarts: **David Lee Garza y Los Musicales**, with *Estamos Unidos*, and **Emilio Navaira**, with *Acuérdate*.

BILLBOARD AWARDS: If Grammy Award selection relies on taste and recognition, the finalists and winners of the May 8 Billboard Latin Music Awards will be based, as always, on the *Billboard* charts (see list of finalists, this page).

The show will come in the wake of the Billboard Latin Music Conference, which takes place May 5-8 at the Eden Roc Hotel in Miami Beach and for which registration is now open. Among other things, expect multiple showcases, the BMI Latin Music Awards, and an expanded schedule of panels. Topics to be discussed at the panels include the growth of Latin Christian music, rap, and *reggaetón*, as well as piracy, strategic marketing, regional Mexican music, strategies for breaking new acts, and the selection of radio singles. ASCAP will host its songwriters' panel and, in what has become a tradition, a soon-to-be-announced major artist will be featured during our in-depth Q&A session.

For the first time, the Billboard Bash will be held at BillboardLive. Scheduled for May 7, the bash will include awards presentations and performances by some of this year's Billboard Latin Music Awards finalists.

The invitation-only BMI Latin Awards will take place May 5. For more information, call **Michele Jacangelo** at 646-654-4660 or visit billboardevents.com; for sponsorship opportunities, call **Cebele Márquez** at 646-654-4648.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
				Airplay monitored by Nielsen Broadcast Data Systems		
				1 Week At Number 1		
1	6	7	13	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATIN	1
2	1	2	12	SEDUCEME INDIA (INDIA, INFANTE, K. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	1
3	2	1	12	ASI ES LA VIDA H. GATICA, K. O'BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	1
4	3	5	13	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHDA (S. MEBARAK, R. L. FOCHDA)	Shakira EPIC/SONY DISCOS	3
5	4	3	17	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
6	5	4	19	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	2
7	8	9	11	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VINIEGRA)	Palomo DISA	7
8	13	16	4	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	8
9	7	6	14	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. 'CX' MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATIN	6
10	11	48	3	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIOLA/BMG LATIN	10
11	10	10	20	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATIN	4
12	26	22	5	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	12
13	12	8	17	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE/UNIVISION	3
14	9	11	27	NO ME ENSENASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
15	15	15	41	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATIN	2
16	16	17	47	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera SONY DISCOS	3
17	14	42	3	EN CUERPO Y ALMA R. PEREZ, BOTIJA (R. PEREZ, BOTIJA)	Millie ARIOLA/BMG LATIN	14
18	21	34	8	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	18
19	24	32	3	NO TENGO DINERO A. B. QUINTANILLA III (J. GABRIEL)	A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio EMI LATIN	19
20	23	18	8	UN MONTON DE ESTRELLAS J. M. LUGO (L. INARES)	Gilberto Santa Rosa SONY DISCOS	18
21	18	20	9	DIMELO A. JAEEN (I. CHESTER)	Alejandro Montaner SONY DISCOS	18
22	30	28	17	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
23	28	33	15	ERES MI RELIGION FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	17
24	19	30	4	NO ME RENDIRE A. JAEEN (J. M. VELASQUEZ)	Jaci Velasquez Y Pablo Portillo SONY DISCOS	19
25	37	—	2	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	25
26	40	37	9	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	24
27	22	21	13	MARCHATE R. MERID (ESTEFANO)	Gisselle ARIOLA/BMG LATIN	17
28	39	41	4	MALA GENTE G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATIN	28
29	NEW	1	1	MI SOLDADO LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	29
30	25	35	20	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)	Cristian ARIOLA/BMG LATIN	2
31	41	38	3	SIN FORTUNA PRIVERA (A. GONZALEZ)	Lupillo Rivera SONY DISCOS	31
32	NEW	1	1	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal VALE/UNIVERSAL LATIN	32
33	34	23	10	LA SUEGRA BANDA MACHOS (E. MOGUEL DIAZ)	Banda Machos WEA/MEX/WARNER LATINA	23
34	38	—	11	ESCLAVO DE TU PIEL C. DE WALTDEFN, C. NASHI (G. CARBALLA, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillon FONOVISA	34
35	32	19	16	CORAZON CHIQUITO A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteño PLATINO/FONOVISA	19
36	29	27	6	ELEGISTE PERDER A. JAEEN, A. LOPEZ, E. TORRES (C. ZALLES)	Angel Lopez SONY DISCOS	27
37	31	26	25	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATIN	5
38	50	—	2	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA, J. CANUTI)	Thalia EMI LATIN	38
39	45	47	3	SIENTO V. GOTEI, V. W. ALLI (V. GOTEI)	Ilegales EMI LATIN	39
40	27	12	20	LA CHICA SEXY M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATIN	10
41	33	24	15	HASTA QUE VUELVAS L. MIGUEL, B. SILVETTI (F. GARZA, BOJALILM, A. RAMOS MUNOZ)	Luis Miguel WARNER LATINA	16
42	36	31	14	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	26
43	47	39	23	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	23
44	NEW	1	1	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	44
45	RE-ENTRY	2	2	MICAELA E. RODRIGUEZ (L. C. MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO/SONY DISCOS	43
46	42	36	5	TAN BUENA J. AGUIRRE, J. P. MANZANERO, A. BARRIOS (W. GARCIA)	Son De Cali UNIVISION	36
47	44	44	15	LAS VIAS DEL AMOR A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, J. LIZARRAGA, N. HERNANDEZ)	Banda El Recodo FONOVISA	23
48	NEW	1	1	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. BAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	48
49	35	25	19	LA REINA DEL SUR LOS TIGRES DEL NORTE (T. BELLO)	Los Tigres Del Norte FONOVISA	9
50	RE-ENTRY	18	18	TU NO SOSPECHAS A. JAEEN (A. JAEEN, W. PAZ, R. VERGARA)	Jordi SONY DISCOS	27

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

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	3	QUIZAS UNIVERSAL LATIN	ENRIQUE IGLESIAS	21	23	MALA GENTE SURCO/UNIVERSAL LATIN	JUANES
2	1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	22	37	DIGALE VALE/UNIVERSAL LATIN	DAVID BISBAL
3	2	QUE ME QUEDES TU SONY DISCOS	SHAKIRA	23	18	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
4	5	ASI ES LA VIDA WARNER LATINA	OLGA TANON	24	20	TODO MI AMOR UNIVERSAL LATIN	PAULINA RUBIO
5	4	SEDUCEME SONY DISCOS	INDIA	25	25	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
6	7	ES POR TI SURCO/UNIVERSAL LATIN	JUANES	26	21	HASTA QUE VUELVAS WARNER LATINA	LUIS MIGUEL
7	6	NO ME ENSENASTE EMI LATIN	THALIA	27	30	A QUIEN LE IMPORTA? EMI LATIN	THALIA
8	8	SI NO ESTAS RPE/UNIVISION	AREA 305	29	—	DAME SONY DISCOS	RICARDO ARJONA
9	10	A DIOS LE PIDO SURCO/UNIVERSAL LATIN	JUANES	29	26	SIENTO EMI LATIN	ILEGALES
10	11	Y TU TE VAS SONY DISCOS	CHAYANNE	30	27	TU NO SOSPECHAS SONY DISCOS	JORDI
11	15	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	31	35	KILOMETROS SONY DISCOS	SIN BANDERA
12	9	DIMELO SONY DISCOS	ALEJANDRO MONTANER	32	34	AYUDAME LATIN WORLD	LOURDES ROBLES
13	13	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE	33	32	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA
14	22	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA	34	29	SI TUVIERA QUE ELEGIR WARNER LATINA	RICARDO MONTANER
15	12	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO	35	33	TE VAS UNIVERSAL LATIN	LUIS FONSI
16	19	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS	36	36	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
17	17	ERES MI RELIGION WARNER LATINA	MANA	37	31	SI NO FUERA POR TI CRESCENT MOON/SONY DISCOS	JON SECADA
18	24	MI PRIMER MILLON WARNER LATINA	BACILOS	38	28	SIRENA SONY DISCOS	SIN BANDERA
19	14	MARCHATE ARIOLA/BMG LATIN	GISSELLE	39	—	QUE LEVANTE LA MANO KAREN/UNIVERSAL LATIN	JOSEPH FONSECA
20	16	CUANDO ME MIRAS ASI ARIOLA/BMG LATIN	CRISTIAN	41	—	AY! PAPACITO (UY! DADDY) UNIVERSAL LATIN	LIMITE

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	SEDUCEME SONY DISCOS	INDIA	21	29	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE
2	14	QUIZAS UNIVERSAL LATIN	ENRIQUE IGLESIAS	22	—	DIGALE VALE/UNIVERSAL LATIN	DAVID BISBAL
3	2	ASI ES LA VIDA WARNER LATINA	OLGA TANON	23	22	ARRANCA EN FA! EMI LATIN	LIMI-TI 21
4	4	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA	24	—	A QUIEN LE IMPORTA? EMI LATIN	THALIA
5	5	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	25	28	ES POR TI SURCO/UNIVERSAL LATIN	JUANES
6	3	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	26	25	TU TENIAS RAZON TRIO LIDERES	BONNY CEPEDA
7	6	TAN BUENA UNIVISION	SON DE CALI	27	23	BREATHE CATALOGUE/CAPITOL	TELEPOP/MUSIK
8	7	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA	28	—	DAME SONY DISCOS	RICARDO ARJONA
9	8	QUE ME QUEDES TU EPIC/SONY DISCOS	SHAKIRA	29	21	A QUE NO TE ATREVES UNIVERSAL LATIN	DOMINGO QUINONES
10	17	MALA GENTE SURCO/UNIVERSAL LATIN	JUANES	30	—	SIENTO EMI LATIN	ILEGALES
11	10	SI NO ESTAS RPE/UNIVISION	AREA 305	31	24	SIN PALABRAS FONOVISA	RABITO
12	13	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	32	27	EL PROBLEMA SONY DISCOS	RICARDO ARJONA
13	18	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON	33	—	DIMELO SONY DISCOS	ALEJANDRO MONTANER
14	15	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO	34	35	AYUDAME LATIN WORLD	LOURDES ROBLES
15	16	MI PRIMER MILLON WARNER LATINA	BACILOS	35	39	NO ME TORTURES UNIVISION	DANIEL RENE
16	9	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	36	36	NOCHES DE FANTASIA KAREN/UNIVERSAL LATIN	JOSEPH FONSECA
17	12	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	37	31	MARCHATE ARIOLA/BMG LATIN	GISSELLE
18	20	QUE LEVANTE LA MANO KAREN/UNIVERSAL LATIN	JOSEPH FONSECA	38	—	DIME QUE SI WEA/MEX/WARNER LATINA	TITO NIEVES
19	19	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	39	—	ME DUELE EL ALMA SONY DISCOS	MILLY QUEZADA
20	11	AMOR ETERNO HUP	NUOVA ERA	40	—	MAL DE AMORES UNIVERSAL LATIN	MANNY MANUEL

THIS WEEK	LAST WEEK	TITLE	Artist	THIS WEEK	LAST WEEK	TITLE	Artist
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	SUENA EMI LATIN	INTOCABLE	21	20	UNA ORACION MUSART/BALBOA	PANCHO BARRAZA
2	4	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	22	22	DONDE VAYAS DISA	GERMAN LIZARRAGA
3	2	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	23	23	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
4	3	AY! PAPACITO (UY! DADDY) UNIVERSAL LATIN	LIMITE	24	24	EL BAILE DE LA TOALLITA DISA	JOEL HIGUERA
5	7	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	25	29	NOCHES ETERNAS RCA/BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
6	6	NO TENGO DINERO EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	26	36	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
7	13	AFORTUNADO MUSART/BALBOA	JOAN SEBASTIAN	27	31	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
8	5	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	28	40	FUJ TAN FELIZ COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
9	25	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	29	34	LAS MISMAS PIEDRAS DISA	GRUPO MONTEZ DE OURANGO
10	14	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	30	—	QUEDATE CALLADA DISA	JORGE LUIS CABRERA
11	11	LA SUEGRA WEA/MEX/WARNER LATINA	BANDA MACHOS	31	21	QUERIDO LADRON FONOVISA	AROMA
12	9	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	32	28	AMOR DE INTERNET IM	SOCIOS DEL RITMO
13	8	LA CHICA SEXY UNIVERSAL LATIN	LOS TUCANES DE TIJUANA	33	—	PARA OLVIDARME DE TI DISA	LOS REYES DEL CAMINO
14	12	COMER A BESOS FONOVISA	LOS TEMERARIOS	34	26	NECESITO UN AMOR COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ
15	17	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	35	38	CARITA DE ANGEL EMI LATIN	CONTROL
16	19	MICAELA CINTAS ACUARIO/SONY DISCOS	DUETO VOCES DEL RANCHO	36	30	EL AMOR DE MI VIDA MUSIMEX/UNIVERSAL LATIN	TRIN Y LA LEYENDA
17	15	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECODO	37	—	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
18	10	LA REINA DEL SUR FONOVISA	LOS TIGRES DEL NORTE	38	37	NO ME ENSENASTE EMI LATIN	THALIA
19	16	NO VALGO NADA WEA/MEX/WARNER LATINA	PESADO	39	—	SERAN SUS OJOS PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
20	18	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE	40	—	LA LAMPARA SON	

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	2	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	49	44	34	10	LOS YONIC'S FONOVISA 350752/UG (19.98/13.98)	20 Inolvidables	49
				NUMBER 1	2 Weeks At Number 1						SOUNDTRACK ARIOLA 95037/BMG LATIN (9.98 CD)	Complices Al Rescate: El Gran Final	34
2	5	3	38	JUANES Δ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	60	55	7	60	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	51
				GREATEST GAINER							VARIOUS ARTISTS SONY DISCOS 49473/WARNER LATINA (17.98 CD)	No. 1: Un Ano De Exitos Vol. 3	34
3	2	2	14	SHAKIRA Δ SONY DISCOS 87611 (16.98 EQ CD)	Grandes Exitos	1	53	46	38	29	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
4	4	1	10	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	54	48	45	16	LA ONDA ○ EMI LATIN 93099 (8.98/12.98)	A Toda Onda	29
5	7	6	11	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5	55	54	52	18	ELVIS CRESPO SONY DISCOS 87663 (14.98 EQ CD)	Greatest Hits	45
6	9	—	3	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	56	41	36	13	SOUNDTRACK ARIOLA 92579/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	6
7	10	18	11	INDIA ○ SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	57	53	50	24	MARCO ANTONIO SOLIS ● FONOVISA 000527/UG (10.98/16.98) [M]	Mas De Mi Alma	1
8	6	5	24	LAS KETCHUP Δ ² SHAKETOWN/COLUMBIA 86380/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1	58	50	46	22	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [M]	Grandes Hits	13
9	8	7	11	RICARDO ARJONA ○ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3	59	62	72	9	BACILOS WARNER LATINA 46640 (14.98 CD)	Caraluna	59
10	11	10	13	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8	60	57	53	20	LUPILLO RIVERA Δ SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4
11	16	40	3	LOS TEMERARIOS FONOVISA 350744/UG (10.98/13.98)	Joyas Vol. 2	11	61	58	44	17	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	17
12	3	4	7	VARIOUS ARTISTS ○ SONY DISCOS 87543 (14.98 EQ CD)	Protagonistas De La Musica	3	62	58	44	17	BANDA EL RECODO FONOVISA 286228/UG (9.98/13.98) [M]	No Me Se Rajar	1
13	13	14	19	SELENA ○ EMI LATIN 42096 (16.98 CD)	Ones	4	63	62	72	9	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
				PACESETTER							MILLIE ARIOLA 50366/BMG LATIN (14.98 CD)	Millie	64
14	47	47	1	SIN BANDERA ○ SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12	65	63	61	10	GUARDIANES DEL AMOR FONOVISA 350672/UG (9.98/13.98)	Me Enamore De Un Angel	65
15	12	9	15	KUMBIA KINGS ○ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3	66	70	—	34	A.B. QUINTANILLA III Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1
16	18	13	16	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1	67	68	58	9	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
17	14	8	14	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	6	68	61	57	23	PESADO WEA/MEX 49501/WARNER LATINA (10.98 CD)	Pesado Mix	50
18	15	15	25	MANA Δ ² WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	69	69	48	18	GILBERTO SANTA ROSA ○ SONY DISCOS 84781 (16.98 EQ/16.98) [M]	Viceversa	2
19	17	12	21	ENRIQUE IGLESIAS ● UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1	70	51	49	7	LOS ANGELES DE CHARLY FONOVISA 050665/UG (9.98/13.98) [M]	Bonita Mujer	10
20	23	22	17	LUIS MIGUEL Δ WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3	71	67	65	10	ANTONIO AGUILAR MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	49
21	33	—	2	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310097/UG (9.98/13.98) [M]	Recordando A Chalino Sanchez Vol. 2	21	72	56	51	8	VARIOUS ARTISTS J&N 87551/SONY DISCOS (14.98 EQ CD)	Salsahits 2003	48
22	20	11	14	CONJUNTO PRIMAVERA FONOVISA 066237/UG (9.98/13.98) [M]	Perdoname Mi Amor	2	73	74	—	11	VARIOUS ARTISTS DISA 724055/UG (17.98/13.98)	Historia Musical Sonidera	48
23	35	32	38	THALIA Δ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1	74	72	56	8	EDNITA NAZARIO SONY DISCOS 87649 (16.98 EQ CD) [M]	Acustico Vol. 2	2
24	28	31	6	SOUNDTRACK MILAN 36005 (17.98 CD)	Talk To Her	24	75	72	56	8	VARIOUS ARTISTS MOCK & ROLL 87635/SONY DISCOS (12.98 EQ CD)	Solo Exitos Underground 2003	56
25	19	17	12	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6							
26	30	16	8	VARIOUS ARTISTS UNIVISION 310021/UG (10.98/14.98)	Guerra De Estados Pesados Vol. 4	16							
27	21	20	14	PALOMO DISA 727032/UG (8.98/13.98) [M]	Situaciones	15							
28	22	21	8	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14							
29	26	26	12	OLGA TANON ○ WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11							
30	24	23	16	SOUNDTRACK ARIOLA 92588/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	5							
31	29	25	12	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25							
32	25	24	12	EL CHICHICUILOTE ○ LIDERES 950466 (7.98/13.98) [M]	La Fiesta Del Chichicuilote	19							
33	38	42	13	THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	33							
34	27	19	17	LOS TEMERARIOS AFG SIGMA/FONOVISA 080529/UG (10.98/16.98)	Una Lagrima No Basta	1							
35	34	—	2	LOS ORIGINALES DE SAN JUAN EMI LATIN 38335 (9.98/13.98)	Todo Lo Bello Es Mio	34							
36	31	27	14	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	27							
37	42	39	15	VARIOUS ARTISTS UNIVERSAL LATINO 069842 (16.98 CD)	Radio Hits...Es Musica Vol. 2	30							
38	49	41	8	TEGO CALDERON WHITE LION 90033 (13.98 CD) [M]	El Aballarde	17							
39	32	28	11	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7							
				HOT SHOT DEBUT									
40	—	—	1	VARIOUS ARTISTS UNIVISION 310102/UG (9.98/13.98)	Sonideros USA: 15 Exitos Bailables	40							
41	36	30	8	VARIOUS ARTISTS FONOVISA 050702/UG (9.98/13.98)	Los Mejores Saxofones Nortenos	30							
42	39	29	16	JAGUALES ○ RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2							
43	45	43	17	CHAYANNE Δ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1							
44	—	—	1	JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD)	El Principe Con Trio Vol. 1	44							
45	52	—	2	GRUPO EXTERMINADOR/LOS ORIGINALES UNIVISION 310101/UG (9.98/13.98)	Encuentros A Toda Madre	45							
46	37	33	10	JENNIFER PENA Δ UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2							
47	40	37	11	VICENTE FERNANDEZ ○ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7							
48	55	54	14	INTOCABLE Δ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 RY COODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	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 SHAKIRA GRANDES EXITOS (SONY DISCOS)	3 CELIA CRUZ HITS MIX (SONY DISCOS)	3 VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
4 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	4 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	4 LIMITE SOY ASI (UNIVERSAL LATINO)
5 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	5 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	5 LOS TEMERARIOS JOYAS VOL. 2 (FONOVISA/UG)
6 VARIOUS ARTISTS PROTAGONISTAS DE LA MUSICA (SONY DISCOS)	6 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	6 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)
7 SELENA ONES (EMI LATIN)	7 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	7 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION/UG)
8 SIN BANDERA SIN BANDERA (SONY DISCOS)	8 VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)	8 JESSIE MORALES: EL ORIGINAL DE LA SIERRA RECORDANDO A CHALINO SANCHEZ VOL. 2 (UNIVISION/UG)
9 KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	9 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL/SONY DISCOS)	9 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA/UG)
10 MANA REVOLUCION DE AMOR (WARNER LATINA)	10 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	10 ALEJANDRO FERNANDEZ BELLAS ARTES EN VIVO UN CANTO DE MEXICO (SONY DISCOS)
11 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	11 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	11 VARIOUS ARTISTS GUERRA DE ESTADOS PESADOS VOL. 4 (UNIVISION/UG)
12 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	12 VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	12 PALOMO SITUACIONES (DISA/UG)
13 THALIA THALIA (EMI LATIN)	13 THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPOE/AG)	13 JOAN SEBASTIAN AFORTUNADO (MUSART/BALBOA)
14 SOUNDTRACK TALK TO HER (MILAN)	14 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	14 SOUNDTRACK MARIANA: COMPICES AL RESCATE (ARIOLA/BMG LATIN)
15 OLGA TANON SOBREVIVIR (WARNER LATINA)	15 VARIOUS ARTISTS BAILA HITS (SONY DISCOS)	15 EL CHICHICUILOTE LA FIESTA DEL CHICHICUILOTE (LIDERES)
16 THE LATIN ALL-STARS EXITOS LATINOS: LATIN HITS (ST. CLAIR)	16 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	16 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA/UG)
17 VARIOUS ARTISTS RADIO HITS...ES MUSICA VOL. 2 (UNIVERSAL LATINO)	17 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	17 LOS ORIGINALES DE SAN JUAN TODO LO BELLO ES MIO (EMI LATIN)
18 TEGO CALDERON EL ABALLARDE (WHITE LION)	18 JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	18 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
19 JAGUALES EL PRIMER INSTINTO (RCA/BMG LATIN)	19 EL GENERAL EL GENERAL DE FIESTA (MOCK & ROLL/SONY DISCOS)	19 LIBERACION HISTORIA MUSICAL (DISA/UG)
20 CHAYANNE GRANDES EXITOS (SONY DISCOS)	20 RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	20 VARIOUS ARTISTS SONIDEROS USA: 15 EXITOS BAILABLES (UNIVISION/UG)

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platin). △² Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. 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.

Latin Music 6 Pack

2003 #1

BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Fresh Talent For A New Year

Labels are betting on witchy folk, alt-Tejano, natural crossovers, even "co-ed bubblegum" to spark consumer interest in 2003.

With the start of a new year come the expectations and hopes surrounding a fresh crop of Latin artists. Their challenge is immense, for in today's environment, breaking a new act is harder than ever, given the limitations of airplay and shrinking marketing budgets. At the same time, pickier companies are hedging their bets on those acts they feel truly have potential for success. Here are some of the new priorities for labels in 2003.



Clockwise from top: Christina Valeni, La Onda and Frijoles Romanticos

LA BRUJA GATA

La Bruja Gata, or Cat Witch, surprised many late last year when it won the Villa de Madrid award (which the city presents each year for best popular music album) with its debut CD, *Manual De Pociones/Potions Handbook (La Fábrica de Ideas)*. The English translation of the title has been added to mark the album's international release in Germany last December through Exil, the label owned by renowned German band Dissidenten.

Manual... is essential folk music, a Madrid hybrid that embraces many of Spain's cultural roots: Celtic, North African, Castilian, even Oriental. The band's six musicians include among their instruments a hurdy-gurdy and a dulzaina pipe to underline the "Madrid folk" feel of a mainly instrumental album, as well as an accordion, clarinet, guitar, percussion, bass and cello.

The music ranges from the mournful to the joyful, with rural roots and traditions that remind the listener that Madrid was not so long ago a stage-coach stop on a country road in the dead center of Spain. The city remains a welcoming melting-pot of multiple cultures, from Latin America, Eastern Europe and Africa, while never ceasing to be an essentially Mediterranean city.

La Bruja Gata shines clearly on Spain's small folk circuit. The band of virtuoso instrumentalists is preparing its second album for 2003 release, *Música Para Ullular (Music To Ululate To)*.

—Howell Llewellyn

NATALIA LAFOURCADE

At a time when strong debut acts have become virtually non-existent in the Latin market, along comes Natalia Lafourcade, who, at 18 years old, and, despite having a tough-to-pronounce last name, has managed to release what many are calling the strongest debut in Mexico in 2002, with 120,000 albums sold in six months. Produced by Loris Ceroni (producer for OV7) and Aureo Baqueiro (producer of Sin Bandera), LaFourcade's eponymously titled debut is a fresh mix of pop and rock with a touch of bossa. And all the tracks, save one, are hers, a fact Sony Mexico pres-

ident Kevin Lawrie thinks has been fundamental to LaFourcade's success. "Finally, we're hearing the voice as it really is in Mexico—and not some fabricated boy band we think people are going to like," says Lawrie. "And her thing is really striking a chord." LaFourcade, who always performs live and plays the guitar, will see her album released in the U.S. in March by Sony Discos.

"What I learned with this album is you don't need a huge studio to make good music," says LaFourcade. "Music comes in countless shades and faces, and breaking the rules sometimes takes you to interesting things."

—Leila Cobo

FRIJOLES ROMANTICOS

With Tejano music losing younger fans in recent years, some musical and lyrical rebellion might help the genre get its groove back. That's what Ed

Continued on page LM-4

¡Vamos A Bailar!

The many styles and subgenres of Latin dance music may disguise the fact that it's a growing market, connecting with diverse audiences.

BY LEILA COBO

MIAMI—When people dream of having music with no borders—the kind that can be heard indiscriminately in a variety of stations, regardless of style or language—the place to turn to is Latin dance music. While rock en español struggles to find a place in English-language and Latin pop radio, Latin dance moves effortlessly through the Power and dance stations, filters into tropical stations and, of course, is found on the Latin pop stations via a multitude of remixes. That's because Latin dance, like dance itself, is open to many definitions and characterizations which allow it to be both chameleonic and, also, hard to pin down.

The end result is that, while there are few labels dedicated solely to "Latin dance" (which, for purposes of this story, does not include traditional tropical dance genres like salsa, merengue and bachata), there's no denying that the genre's presence is growing in the U.S. The most tangible way to measure this is via SoundScan sales. In 2002, a handful of remix albums made the Billboard Top Latin Albums chart, most notably The Kumbia Kings' *All Mixed Up: The Remixes*, which was still in the upper half of the chart after 16 weeks. Other albums include the recently released *Hits Mix*, featuring remixes of Celia Cruz hits.

"It's a market that's opening up further now, and it's a market that can be worked more at the club and disco level," says Jorge Pino, president/CEO of EMI Latin USA, who, aside from the Kumbia Kings album, is also readying to release an album of Thalia remixes on Feb. 25.

REMIX STRATEGY

Beyond full-fledged dance albums, however, remixes of all genres of Latin music have become an indispensable part of an artist's

entire marketing strategy.

"We see it as an area that definitely supports our releases," says Jorge Meléndez, executive VP, Sony Discos. "We have a consultant who works that marketplace in particular, and the club space is something we use to create a buzz. And we have the possibility



Cutting's edge: Aldo Martin

of using some additional stations to support the artist. So it's a viable element of what we include in a marketing plan."

Remixes not only allow a track to enter the club circuit but also go into different radio formats. Nowadays, singles are released with various remixed versions, including a norteño or gruper version for regional Mexican airplay and an extended club mix. Labels vie for big-name DJs, such as Pablo Flores or Steve Morales and others who have a club following.

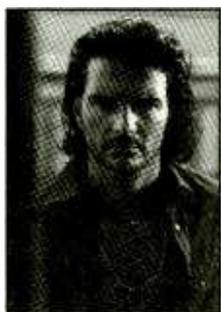
As far as developing artists in that genre, says Meléndez, "We've been testing the waters." But, while majors mostly test the waters, the development of artists in Latin dance has fallen to smaller, specialized indie labels, among them Cutting Records in New

Continued on page LM-4

ARTISTS & MUSIC

Vodka & Flamenco, Motivating Women & Visiting DJs

Sublime flamenco-flavored copla singer **Martirio** is extending her career into the U.S. and Latin America in the same laid-back way she has carved her artistic niche in Spain over the past 20 years. Nominated for Best Flamenco Album at last fall's Latin Grammys (in the category won by fellow Andalusian **El Chocolate**), Martirio missed the event as she was touring Colombia and Venezuela at the time. Perhaps it is a good thing Martirio didn't triumph: Her nominated album, *Mucho Corazón* (52 P.M.-Karonte), is artistically exquisite and classy in a way that beautiful but raw cante jonde flamenco rarely is. Martirio has drunk from every Andalusian fountain, and her music is a unique and superb cocktail with a gentle jazz kick, courtesy of New York-based Puerto Rican Latin



Ricardo Arjona

jazz trumpeter **Jerry González** and Spain's renowned Latin jazz pianist, **Chano Domínguez**. Martirio's deceptively heady mix graced Miami's Gossman Center last month, two years after she appeared at the city's film and jazz festival. She has played in Puerto Rico and counts Cuban music among her strongest influences. In contrast to her understated music, her promo image is often outrageous: dark glasses and exaggerated southern Spanish hairstyles with high manila combs. (One of her album covers has been chosen by Absolut Vodka as part of an international campaign to find the best vinyl LP covers since the 1970s.) Pioneering Madrid indie label Nuevos Medios last fall released a compilation of the best songs from her first two albums, *Estoy Mala* and *Cristalitos Machacaos*, as part of the label's 20th-anniversary celebrations.

—Howell Llewellyn

Colombia continues to be a viable outlet for North American and European DJs. Upcoming acts to visit the country include British DJs **Ben Sims** and **Alan Somerville**, masters of techno and minimal sounds. Both will be featured at Electropaz (Electropeace), Colombia's first major electronic music festival. The event was scheduled for Feb. 8 and will also feature local DJs Sonico and Statik.

—Gustavo Gomez

As happened in Spain with the participants of *Operación Triunfo*, the participants of Mexico's *La Academia* are already briskly selling albums. At the top of the list is winner **Myriam Montemayor**, who has sold more than 75,000 copies (gold in Mexico) of *Mi Historia en La Academia* (My History in La Academia), a compilation of the songs she performed in every gala,

released by EMI for the holidays. Montemayor is recording her debut, which is being produced by **A.B. Quintanilla**. Finalist **Nadia López** just finished recording her solo album, which includes songs by Reyli (from pop/rock band **Elefante**), to be released this month. **Yahir Otón**, who finished fifth, has also recorded an album—produced by Oscar López—and will star in the soap opera *Enamórate* (Fall in Love), which began airing Jan. 20 on TV Azteca. All 16 participants are in the midst of a national 60-date tour.

—Teresa Aguilera

Guatemalan singer **Ricardo Arjona**, whose stunning single, "El Problema" (The Problem), sat at the top of Billboard's Hot Latin Tracks chart for eight consecutive weeks (at press time),

readily admits he began to write songs "to shorten the space between the women I liked and my capacity to get close to them. Really that's why I write, and that's why I sing. I was a complicated guy, and it was terribly hard for me to get up and approach a woman. But when I picked up a guitar and sang in a party, I became the focus of attention."

Of course, such motivations haven't deterred Arjona from writing some of the most thought-provoking tracks in Latin pop. Most recently, alongside "El Problema" is "La Nena," a harrowing tale of a child's kidnapping. "It was a challenging song," says Arjona, "primarily, because I don't criticize kidnappings in the song. I'm a camera that follows the action. I never voice an opinion. And it's difficult to narrate something that hurts and troubles you. It's a tough song."

—Leila Cobo

Chilean singer **Myriam Hernandez** has inked a new contract with EMI. The first release will be an autobiographical album featuring songs from her entire career, plus two bonus tracks and a new version of her hit "Mío" (Mine). The single was recorded with multi-platinum band **Los Nocheros** in December, during two sessions at Panda Studios in Buenos Aires. The album is slated for release early this year.

—Marcelo Fernandez Bitar

MERCHANTS & MARKETING

A Tribute To Argentine Rock, A Million-Dollar Car Campaign

Javier Vargas is widely considered as one of Spain's best electric blues guitarists, and, for years, the **DRO East West** artist dreamed of producing an album that would serve as recognition of the early blues and rock inspiration he felt in Buenos Aires, where the Madrid-born youth was raised. The result is *Tributo Al Rock Argentino* by a band formed for the occasion, Javier Vargas & Espíritu

Celeste. The disc has been released by the Catalan indie label **Discmedi**. Spanish-born Vargas went to live in Argentina from age 9, when his parents emigrated to the then-wealthy country. He learned to play guitar amid a rock and blues boom that coincided oddly with the 1976-82 military dictatorship. "A lot was going on musically, but random repression was a constant threat," recalls Vargas. "Argentine rock was born under the dictatorship when some 30,000 people disappeared. Bands sang in English during military rule but began singing in Spanish after 1982. Blues was big in Buenos Aires, and we were all listening to British blues and rock bands, like Deep Purple and Cream, so that, in a way, this album was born nearly 30 years ago."

Referring to Ry Cooder's project that re-discovered long-forgotten Cuban musicians, Vargas says "Argentina needs a Buena Vista Social Club to salute the generation of rock, tango and blues musicians that were persecuted by the police; this album is a tribute to them." Vargas and the band are on a 30-gig Spanish tour that will climax in June with a Madrid concert. The album "has pride of place" in the Latin section at Madrid's **FNAC** record store, where music manager Javier López says much interest has been shown by Argentines who have emigrated to Spain during the economic crisis of the past year in Argentina.



Javier Vargas

—H.L.

Grammy nominees Bacilos have found that their new single, "Mi Primer Millón" (My First Million), off their album *Carahuna* (Warner Music Latina), lends itself to many uses. Most recently, the catchy track—about a band that dreams of making its first million—was picked up by General Motors for a Spanish-language television campaign. The song was redone specifically to fit the GM advertisement. "These types of opportunities will become more and more common in the future," says George Zamora, president of **Warner Music Latina**. "Everyone benefits from it: the artists and the label. And you don't have to rely solely on radio to break an act."

Coinciding with the launch of her first album on **Univision Records**, regional Mexican singer Graciela Beltrán will also be featured in a marketing campaign for national retailing chain Mervyn's. The commercials, which are set to be shot in Mexico, will feature Beltrán as herself, endorsing Mervyn's clothes. "Supposedly I'm in the middle of an interview, and, while the interviewer wants to talk about my new album, people keep calling to ask where I buy my clothes," says Beltrán. "So it promotes both their clothing line and my new album." To date, the one-year contract entails Spanish-language commercials only, although there have

been conversations for future projects in English.

"I consider Spanish my first language, even though I was raised in Los Angeles," says Beltrán. As for her album, titled *No Me Arrepiento de Nada* (I'm Not Sorry for Anything), it marks the singer's return to the banda format, with a twist. Although all the original instruments of the traditional banda sinaloense are preserved here, Beltrán has added drums and guitar on some tracks, which lend the album a more contemporary sound.

Christian music in Spanish will find a new marketplace thanks to a distribution deal inked between Warner Music Latina and Warner Bros. Records' Christian Music Division. The "long term" agreement calls for Warner's Christian division to distribute product put out by Miami-based Christian music label **Rejoice**, which in turn, is licensed by Warner Music Latina in the U.S. and Puerto Rico.

With the new deal in place, Rejoice's 17 active catalog titles, as well as future releases, will be distributed in the Christian U.S. marketplace by Word distribution, which falls under the Warner umbrella. Titles will be distributed to the 8,000 Christian Bookstore Association (CBA) accounts serviced by Word. Warner Music Latina, in turn, will continue to distribute Rejoice's product in the secular, U.S. Latin marketplace and in Puerto Rico.

In an effort to spur sales and fight the allure of lower-priced pirated CDs, retailer **Ritmo Latino** is offering a series of incentives to buyers, ranging from a DVD (with a purchase of Los Tigres del Norte's *La Reina del Sur*) to a wristwatch (with Shakira's *Grandes Exitos*). According to head buyer Alberto Uribe, for the past six months, each major release has been accompanied by a premium for the buyer. The move echoes what's become a common practice in Latin America to lure buyers away from pirated product and into the legitimate market.

—Leila Cobo

Singer Ruben Blades, whose album *Mundo* (World) garnered a nomination for Best World Music Album, announced this week via his Web page that he'll make his upcoming album available for free to his Web page for registered users. Fans will have access to the entire album and, after listening, can decide what they want to pay for it to cover copyrights, musicians and recording costs. Ostensibly, Blades would record his album independently, as *Mundo* wraps up his contractual agreement with **Sony Music**.

—Anastacio Puertas Caicedo

PROGRAMMING

More Hip-Hop, Format Swaps & Radio Sales

Following the addition of *The Roof* to its lineup, mun2 has continued to expand its musical programming with **New York Underground**, a documentary-style half-hour show that focuses on Latin hip-hop and rap and features up-and-coming bands and artists. According to Yolanda Foster, VP, programming and promotions for **Telemundo Cable**, which includes mun2 and **Telemundo Internacional**, the emphasis on hip-hop reflects the fact that it's currently the most popular genre among mun2's core of young viewers. "Hip-hop is the most mainstream music in this country, by far," says Foster. Despite this, she says, mun2 will continue to provide other kinds of music, from Latin rock to regional Mexican, through shows like *Planeta Rock* and *Janz*. "We're a Latin channel, and I feel it is our responsibility."

—L.C.

The stunning Sunday night ratings obtained by TV network **TV Azteca** with reality show *La Academia* have prompted Televisa to launch a new show on the same schedule. Jan. 12 was the first air date of *Gran Musical* (*Great Musical*), which follows in the steps of the defunct live variety show *Siempre en Domingo*. *Gran Musical* will be hosted by Marco Antonio Regil. The first show featured Pandora, Banda Machos and the awaited return of singer Tatiana.

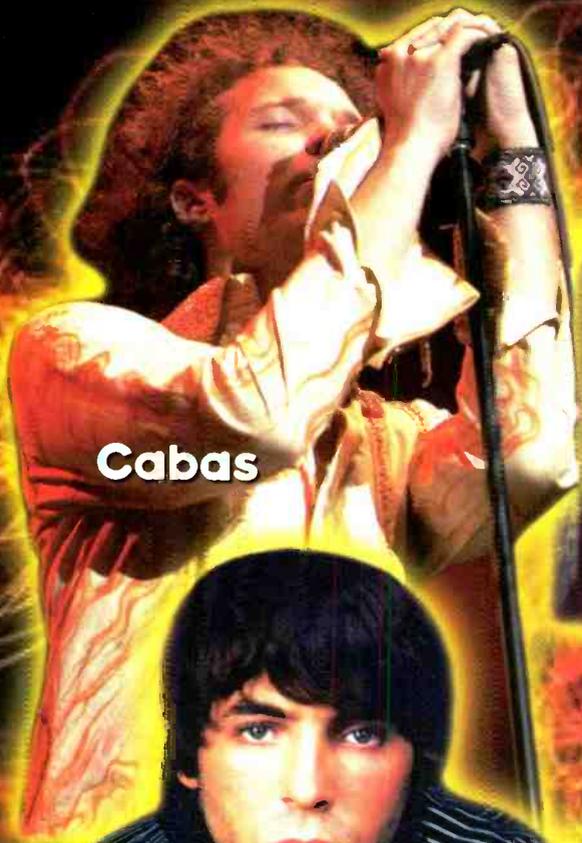
—T.A.

The beginning of the year has seen format changes at several radio stations throughout the country as a result of acquisitions. In Chicago, **Spanish Broadcasting System (SBS)** took official control over the three stations it acquired from Big City Radio—WKIE, WKIF and WDEK. In early January, the format at those stations changed to Spanish-language with the debut of adult-contemporary Onda 92, airing simultaneously in all three stations. The station's format is similar to that of two other SBS-owned stations: Amor 93.1 FM in New York and Romance 106.7 FM in Miami. SBS, which already owns another Chicago station, regional Mexican WLEY La Ley, 107.9 FM, expects to close the sale, valued in \$22 million during the second quarter.

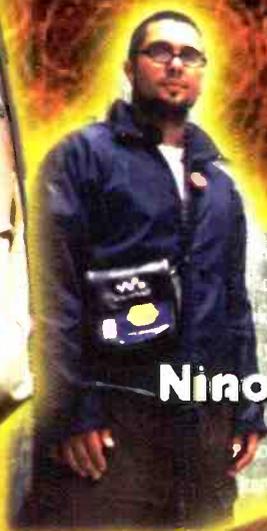
On its end, **Hispanic Broadcasting Company (HBC)** acquired another Chicago station, WXXY Viva 103.1 FM, for \$33 million. That sale is also expected to close later this year, and WXXY is expected to air simultaneously with another HBC-owned station, WLLX La X Tropical. In Los Angeles, Big City sold three stations—KLYY-FM, KVYY-FM and KSYY-FM—to Entravision Communications.

—L.C.

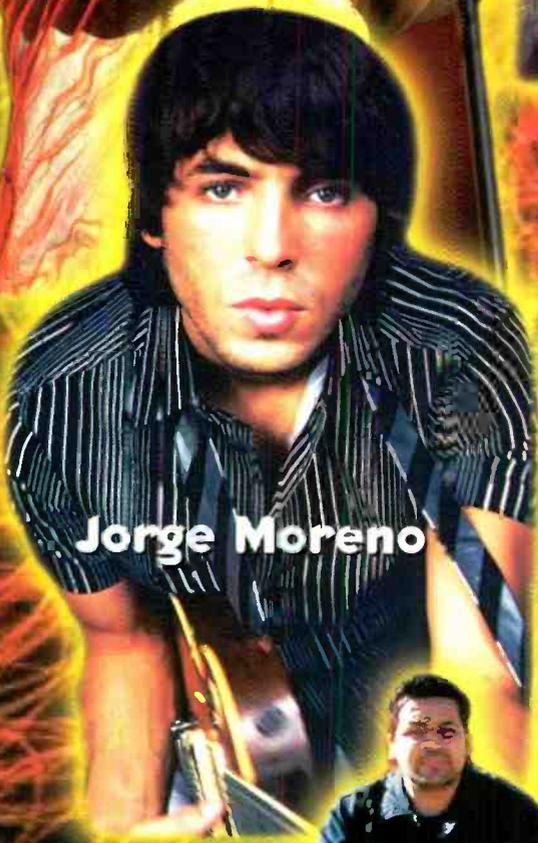
El Poder del "BEAT"



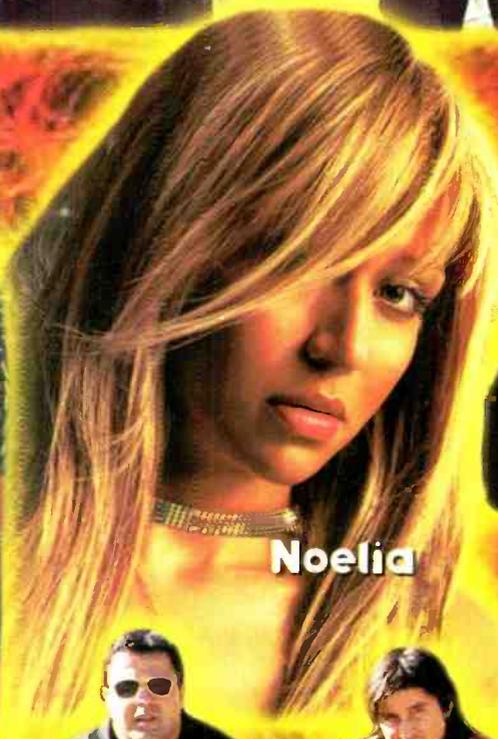
Cabas



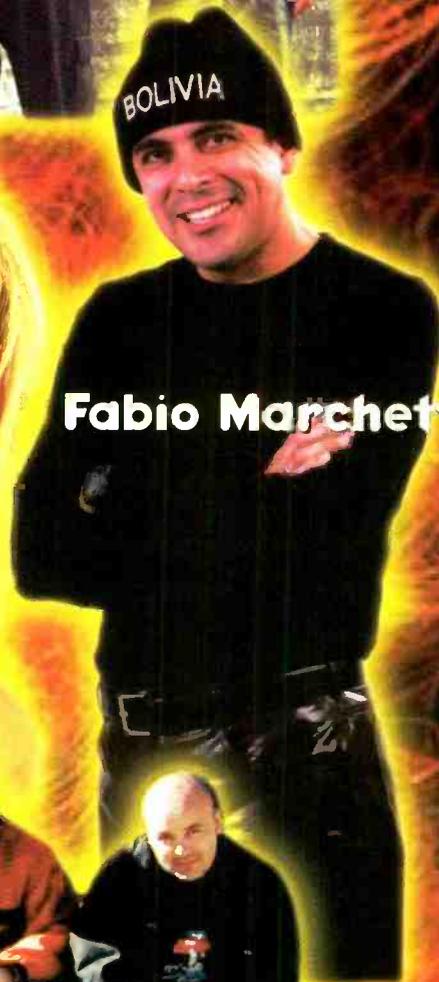
Nino Astronauta



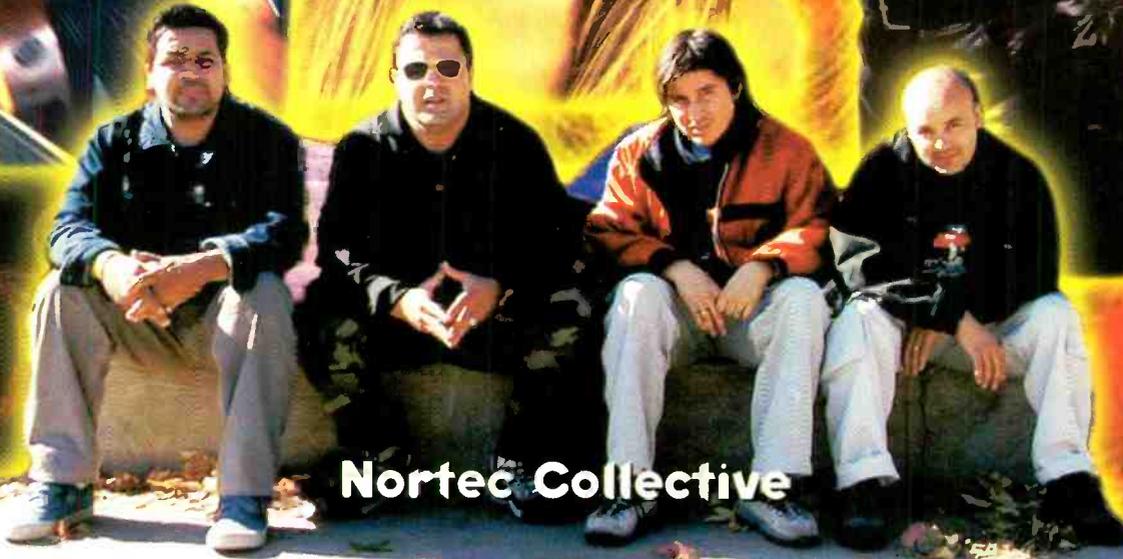
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Noelia



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FRESH TALENT

Continued from page LM-1

Couch, Texas-based Frijoles Románticos think, anyway. With their anti-authority cumbia "No Me Asustan" (They Don't Scare Me), they've created the strongest buzz of any new Tejano artist in years. The song is the first single from *Frijoles Románticos* self-titled (Rio Grande Records) recorded at McAllen, Texas' Pro-Sound Studios. While the studio is known for its high-tech equipment, Frijoles managed to get a raw, live sound. The group recorded the instrumental parts in one take and performed in hallways and bathrooms to get unusual acoustics.

Comprising experienced musicians, the band jams with a confidence and rhythm that beckons fans to the dance floor. The raw, stripped-down feel of its Tejano/vallenato/rock fusions makes the group at times seem a Tejano counterpart to Mexican groups like Los Chicos del Barrio and El Gran Silencio.

Frijoles' members previously backed such singers as Jennifer Peña, Elida Reyna, Pete Astudillo and Alma Pulido. The group has begun to break out of its Rio

Grande Valley base, performing a well-received gig at the December 2002 Tejano Music Awards kick-off party. The band's lineup features "Lucky" Joe Paredes, Noel Hernandez, Epifanio Martinez, Aldo Solis, Turi Alviar and Heraclio Gonzalez.

—Ramiro Burr

LA ONDA

Grupo Control founders Sergio and Lupe Degollado always felt there was a market for a group that combined cowboy cumbias with choreography. So the brothers brought together young Valley musicians from both sides of the river to form six-member La Onda, kind of a bubblegum, co-ed version of Control.

Yessica Ruiz, 20, of Reynosa, Mexico, and Belén Gutiérrez, 18, of Roma, Texas, are La Onda's focal points, with good looks and sexy dance steps. The Degollado brothers produced La Onda's debut album, *A Toda Onda* (EMI Latin). The record was ready to go in June—just when Latin America was invaded by the massive line-dance hit "Aserejé" by Spanish sister trio Las Ketchup.

Seeing that a norteño version of the pop tune would be perfect for

regional Mexican dance floors, La Onda headed back to the studio to add its accordion and bajo-sexto take on the song, while EMI Latin pushed *A Toda Onda* back to October. The gamble paid off, as La Onda's "Aserejé" shot into Billboard's Hot Latin Tracks' top 20 and, by the end of the year, had been played 10,038 times on regional Mexican radio, according to BDS.

While novelty covers are rarely springboards to long-term success, La Onda's amiability, looks, professional management and muscular label backing could help it break the mold. Already, the album has spent more than 12 weeks on the top third of Billboard's Top Latin Albums chart.

The rest of La Onda are Rudy Gonzalez, accordion/musical director; Sergio Ramirez, drums; Pepe Torres, bass; and Paco Miranda, bajo sexto.

—R.B.

DANIEL RENE

You may remember Daniel René from his days as a member of MDO, the '90s incarnation of pop boy-group Menudo. But today, at age 20, René is shedding his old skin to launch his eponymously titled solo debut on Univision Records next

month. "What I did with MDO was a little more pop," says René. "This has more R&B, pop ballads, some upbeat tracks that sound more hip-hop. I worked with a lot of people who have different styles. And that's why it's a varied record. I think it's more me."

On its end, Univision sees René as a key priority. "I think he's an incredible artist, and we want to make him one of the big stories in 2003," says Univision Music Group president/CEO José Behar. René's projected success, says Behar, will lay the groundwork to "hopefully launch him in English."

René, who was raised in Miami and is fully bilingual, has already recorded several English tracks, and his album has been produced by Rudy Pérez, who's worked with such crossover acts as Christina Aguilera and Luis Fonsi. "With a lot of help from Rudy [Pérez], I think we nailed it," says René. "He knows my influences—from Elvis Presley to Stevie Wonder. And to do it in a Spanish album was fun." Although René says his Spanish idol is Luis Miguel, he doesn't aspire to be like him—or like his English-language idols either. "I would like to be the new thing, the new mix between both of them," he says.

—L.C.

LATIN DANCE

Continued from page LM-1

York and Dimelo Latin Dance Records in Los Angeles. And, because it's harder for these labels to get airplay, the Latin dance phenomenon remains largely underground.

"Large labels use it as a tool, but we actually produce things just for the nightclubs," says Nissim J. Baly, owner of the five-year old Dímelo, adding that 70% of its catalog is designed for Latin clubs.

BOOTHS AND LIFESTYLES

Because people at clubs don't know what they're listening to, Baly relies heavily on listening booths in record stores, specifically in independent chains like Ritmo Latino. "We do a lot of lifestyle stores and stereo places," says Baly, whose recent releases include *ABBA-DJ*, a collection of Abba hits remixed by top DJs, and an album titled *Dance Remix En Tu Idioma* (Dance Remix in Your Language).

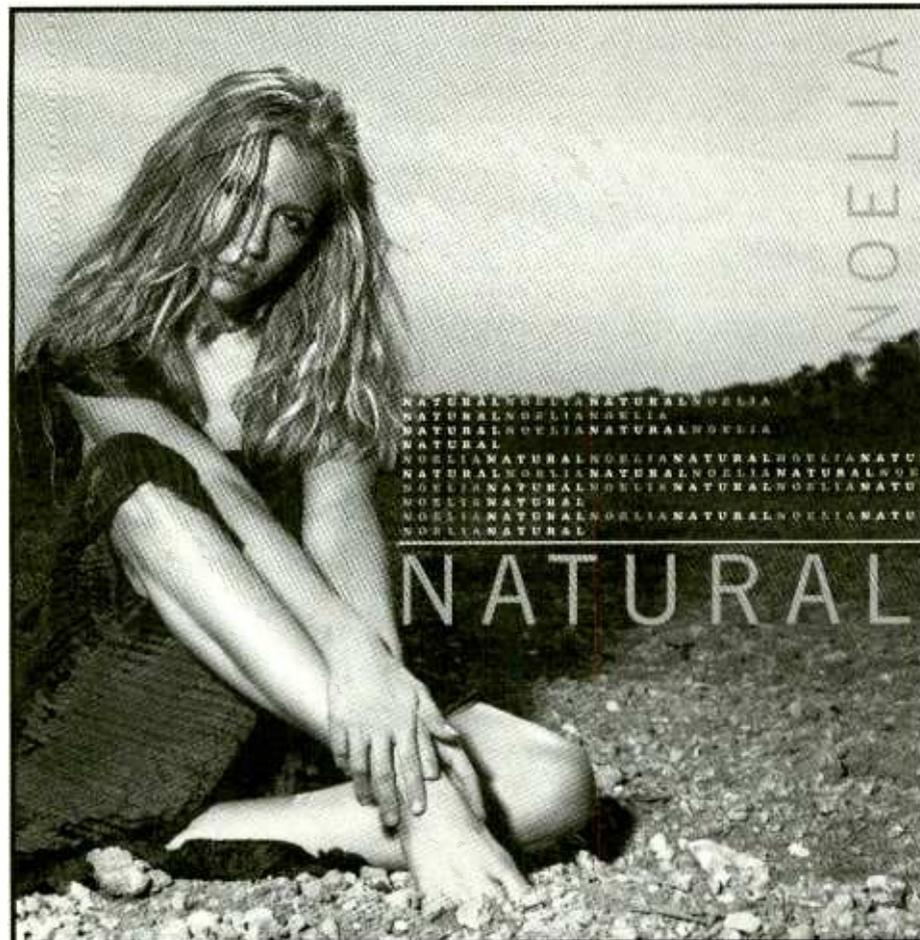
The difficulties of marketing and selling dance music are obvious to New York-based Cutting Records, which has been in business for 20 years, but which now focuses more on tropical genres—including reggetón and hip-hop—but still strives to keep a stronghold on dance, which comprises approximately 30% of its catalog.

"There's so many different genres within the genre, that's why at certain times it doesn't seem strong," says Cutting VP of A&R Aldo Marín. "We're concentrating more on a mixture of styles. Like with Fulanito, we did perico ripiao, merengue, house music and rap all in one album [...]. What makes it Latin? The percussion, or that the artist is Latin. When we started in the mid-'80s with freestyle music, it was called Latin hip-hop, only because the artists were Latin and the beats weren't straight. Now it's different. To me, a lot of the rap/dance stuff is what's going on in the underground. That means in a year or two it can start being mainstream on the Latin stations."

TV MIX SHOWS

The new trend of mixing dance beats with tropical beats, hip-hop, rap and reggetón has not only given rise to fusion genres like merengue (a mix of merengue with house music) but has also allowed Latin dance a window of opportunity in dance and mix shows both on radio and television.

"The focus on the music is what young, urban Latinos like," says Yolanda Foster, VP, programming and promotions for Telemundo Cable, which includes mun2 and Telemundo Internacional. "We don't play artists unless they're going to have a niche in the street. And, of all the beats, dance is the most street." ■



International superstar pop songstress
NOELIA
presents her highly anticipated
third album on FONOVISA Records
NATURAL

the first single
"Clavame Tu Amor"
is already soaring
up the music charts
in the
U.S., Mexico and Latin America

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UNIVISION

CRISTINA VALENI

Seventeen-year-old Cristina Valeni is into Alicia Keys, Michael Jackson, Thalia and Lucero. If it sounds like a mish-mash, Valeni's upcoming debut album, set for release on Universal Music Latino this spring, is just that. "There is R&B and dance. It's a mixture of a lot of music. That's why I like it," says Valeni, a junior at Southwest Miami Senior High. With belting vocals that bring to mind Christina Aguilera, this Cristina, who is fluent in English and Spanish and plays the piano, has opted for recording first in Spanish. But, with English-language versions already on tape, the possibility of a crossover presents multiple opportunities.

"She's young, outgoing and sings very well. She has great possibilities," says Eddie Fernández, VP of A&R for Universal Music Latino. Valeni was discovered by her manager, Gustavo Sánchez (formerly with Chayanne), after her uncle played him a tape of his singing niece.

"I was flabbergasted," says Sánchez. "She was 11 years old. I took her to the studio, and I started preparing her for a professional career." Two years in the making, Valeni's album will feature a ballad—"Algo Hermoso Hay en Ti" (There's Something Beautiful in You)—as a first single. As for the piano-playing, there isn't any to be heard this time around, but Valeni hopes to change that. "If I have a second album, I'd love to play," she says.

—L.C.



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Watley Relaxes In The Setting Of The 'Midnight Lounge'

BY MICHAEL PAOLETTA

What's a multimillion-selling artist—one that got her start as a member of Shalamar, a highly successful R&B/pop/disco trio in the late '70s, before embarking on a Grammy Award-winning solo career, complete with highs and lows, in the '80s—to do when releasing a new album at a time when "artist development" and "artist longevity" are no longer part of the music industry vocabulary? If your name is Jody Watley, you do what comes naturally.

"An artist should always explore new frontiers," Watley says. "These frontiers must reflect you as an artist. It's really quite simple, but when superstardom greets an artist, it's very easy to get sidetracked. But I've never had a desire to compromise myself."

Of course, such determination can make it more difficult for an artist to navigate his or her own path, Watley adds. "It could cost you a recording deal, or a label may not know what to do with you or how best to market you. Having a strong vision or belief can cost you corporate support. To be an artist is different from being a pop star."

A NEW CHAPTER

Watley's strong sense of self and determination to remain fresh and relevant permeate her new recording, the sublime *Midnight Lounge* (Shinbone Alley/Shanachie, due March 11), which was issued in Japan last year via Universal. In both cases, the label licensed the finished full-length directly from Watley's own imprint, Avitone Records.

Produced by Watley, Rodney Lee, Masters at Work, and Dave Warrin, among others, *Midnight Lounge* sits somewhere between the sultry, jazz-hued landscapes of Sade and the sophisticated house grooves of the Naked Music catalog.



WATLEY

A rich soundscape, the U.S. version of *Midnight Lounge* differs from its Japanese counterpart in that it includes three bonus tracks: "The Essence" (produced by King Britt) and remixes of album tracks "Whenever . . ." and "Photographs." Both versions of the album include a cover of Peter Gabriel's "Don't Give Up," which Watley originally recorded for last year's Gabriel tribute album, *Leaves From the Tree*. Except for this remake, all songs on the album were co-penned by Watley, whose music is published by Adiva Music (BMI).

Shanachie GM Randall Grass describes *Midnight Lounge* as "natural sounding, not forced. When you're dealing with a veteran artist who has a new album, you can't help but wonder if the music will be relevant. *Midnight Lounge* is relevant and totally Jody; it's a new statement from an artist everyone knows."

A media darling, Watley will be very visible in the coming months, with confirmations from numerous magazines, including *Vibe*, *People*, *Mojo*, *Essence*, *Urb*, and *Honey*. At the same time, the label has hired two New York-based marketing companies—Fly Life Music and Giant Step—to properly reach Watley's far-reaching audience, which

includes the soulful house-music contingent, gays and lesbians, and the R&B community.

By the end of the month, adult urban contemporary radio will be serviced with a *Midnight Lounge* sampler. In a special arrangement, Bill Coleman's Peace Bisquit Discs label issued a 12-inch vinyl single of "Whenever . . ." earlier this month. A second 12-inch will follow, with remixes of the track by Junior Vasquez, Afro Kosmik, B-15 Project, and DJ Who & Neoverse.

Grass is also scheduling two-pronged placement in retail stores (in the dance/electronic and R&B/pop sections), along with listening stations. On March 8, Watley will perform with her band at the Temple Bar in Los Angeles. Three days later, Borders Books & Music in Los Angeles will showcase Watley at an in-store performance. Such events will be followed by a *Midnight Lounge* tour in select cities this spring.

ON THE MOVE

Since parting ways with the other members of Shalamar, Watley has never looked back: "I can only look forward," the self-managed artist says. In addition to releasing such smash solo MCA albums as her eponymous debut in 1987 and its follow-up, *Larger Than Life*—which spawned such pop/dance hits as "Looking for a New Love," "Don't You Want Me," and "Real Love"—Watley predated the neo-soul movement with lesser-known, ahead-of-their-time discs like *Affairs of the Heart*, *Intimacy*, and the import-only *Flower*.

Along the way, Watley released one of the first remix albums (*You Wanna Dance With Me?*); appeared in *Grease* on Broadway; collaborated with several dance producers, including David Morales; and participated in the AIDS awareness compilation series, *Red Hot & Blue*. Three years ago, Destiny's Child recorded "Sweet Sixteen," a song co-written by Watley and D'wayne Wiggins (of Tony! Toni! Toné!), for its multi-platinum album, *The Writing's on the Wall*. Today, along with her recording career, Watley designs shirts and hats, which she sells on her Web site (jodywatley.net).

Contemplating her past and the here and now, Watley acknowledges that "it hasn't always been easy. There were times when it was very challenging. But ultimately, I feel good. My career is a testament to faith and determination. Like the Peter Gabriel song says, 'Don't give up.'"

Watley's bookings are handled through her Los Angeles-based production company, Avid Music (avidmusicinc@aol.com).



by Michael Paoletta

ONO ON ICE: Since we last checked in with the ground-breaking **Yoko Ono** (Beat Box, *Billboard*, Jan. 12, 2002), she has remained front and center on global dancefloors, thanks to some seriously savvy remixes of classic Ono moments like "Kiss Kiss Kiss" and "Yang Yang." Well, prepare to be royally wrecked when remixes of the artist's most revered club hit, "Walking on Thin Ice," street March 25 via Mind Train/Twisted (a second set of remixes will arrive April 8), distributed by the Right Stuff/EMI.



ONO

Originally recorded during the studio sessions for **John Lennon & Yoko Ono's** 1980 album, *Double Fantasy*—which topped The *Billboard* 200 and took home the Grammy Award for album of the year in 1981—"Walking on Thin Ice" remains a classic on the underground club scene 22 years after **DJ Larry Levan** debuted it at New York's legendary Paradise Garage club.

Expect the song's legacy to continue with this stunning remix package, which features the work of **Danny Tenaglia**, **Pet Shop Boys**, **Felix da Housecat**, **Peter Rauhofer**, **François K. & Eric Kupper**, **Rui da Silva**, and **Orange Factory**.

While there's nary a dud in the bunch, we can't help but worship at the altar of the Pet Shop Boys' cascading Club mix, K. & Kupper's Italo-disco-hued Vocal mix, Rauhofer's lush Chill mix, and Orange Factory's Stardust-inflected Radio mix. Purists will surely gravitate to Felix's very faithful Tribute mix.

"I was walking on thin ice for the longest time," Ono acknowledges. "For no real reason, I was always being attacked. I was living the lyrics in a big way—and the lyrics came from the cause."

A personal favorite of Lennon's, "Walking on Thin Ice" proved to be a provocative metaphor for the couple's pro-choice/anti-war beliefs. Today, the

words take on added urgency. "We all feel it," Ono says. "We can all understand. We're only human."

After a few seconds of silence, she adds, "Hopefully, these new mixes will bring joy to people—a release from sadness. We will all dance together."

Ono is confirmed to perform at Tenaglia's fourth annual Presidents' Day bash Sunday (16) at Club Arc in New York. Two days later, Ono turns a brilliant 70. Happy birthday, Yoko!

A QUEER TOUR: Fans of successful Showtime series *Queer as Folk* will be happy to know that Toronto-based Embrace Productions is readying a *Queer as Folk* DJ tour for North America. Approved by Showtime, the 12- to 15-city tour will commence in the spring. Although DJs have yet to be confirmed, expect big-name circuit jocks to dominate. Perhaps various cast members—like **Sharon Gless** and **Robert Gant**, who play, respectively, characters Debbie Novotny and Ben Bruckner—will make special guest appearances at various dates. For additional information, log on to queer.sho.com.

NEWSY NEIGHBORS: DJ/producer **Robbie Rivera** has signed a pressing and distribution deal with U.K. distributor Amato for his label, Juicy Music. The first release under the agreement is Rivera's own "Hum Melody." Waiting in the wings are remixes of "Hum Melody" from **Peter Rauhofer**, **Saeed & Palash**, **Warp Brothers**, and **DJ Dero**. Beginning in March, the label will issue two singles per month, Rivera confirms.

DJ/producer **Ray Roc** is scheduled to launch his new label, Flexible Records, at the Winter Music Conference (WMC) in Miami next month. The label has secured a distribution deal in Germany with ZYX Music. In the U.S., Flexible will be independently distributed with the help of Big Management's **Gary Salzman**, who oversees Roc's career. Initial releases include Roc's "Jungle Kisses," **House of Voodoo's** "Chango," and **Roc's Latin Groove's** "Light My Fire."

Staying with Roc, he has remixed **Rey de Copas'** indefatigable "Frontera del Ensueno" (Frontier of Dreams) for U.K. label Slip 'N' Slide. These fiery, Latin-infused mixes are poised to dominate dancefloors at the various parties held during the WMC. Ditto for another Roc vehicle, **Roc Project Featuring Tina Arena's** radio-ready "Never" (Illustrious U.K.). Promotional 12-inches of both singles will be ready in time for the WMC.



Humming Along Beautifully. Electronic pop trio Venus Hum recently performed at New York's Pianos bar for a one-off industry showcase. The Nashville-based MCA act previewed songs, including "Hummingbirds" and lead single "Montana," from its full-length debut, *Big, Beautiful Sky*, due April 1. Pictured, from left, are band members Tony Miracle (guitars/keyboards), Kip Kubin (keyboards), and Annette Streen (vocals). Venus Hum is confirmed to play South by Southwest March 16.

FEBRUARY 22
2003

Billboard HOT DANCE MUSIC

Maxi-Singles Sales and Sales Breakouts data compiled by



THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1 1 Week At Number 1		
1	5	7	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
2	4	5	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
3	6	8	RISE UP	STAR 69 1255	Funky Green Dogs
4	10	15	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
5	1	2	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
6	11	13	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
7	2	1	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARCH/ISLAND 063793/IDJMG	Mariah Carey
8	3	4	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
9	8	10	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
10	9	12	BREATHE	CATALOGUE 77670/CAPITOL	Telepopmusik
11	14	20	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
12	19	27	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
13	17	22	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
14	22	30	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
15	12	3	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon
16	7	6	DANCE DANCE (THE MEXICAN) [HQ2 & RICKY CRESPO MIXES]	VIRGIN PROMO	Thalia
17	15	9	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini
18	21	21	FANTASY REALITY	STAR 69 12511	CYN
19	23	37	FREE YOUR MIND	TWISTED 78856/THE RIGHT STUFF	Sapphirecut
20	16	17	MUST BE DREAMING	SERIGUS PROMO/MCA	Frou Frou
21	25	36	LET IT GO	NERVOUS 20523	Dawn Tallman
22	29	38	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
23	27	39	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld
24	20	18	IN THIS WORLD	V2 27771	Moby
25	32	42	IN YOUR LIFE	LOGIC 98814	La Bouche
26	13	11	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
27	31	40	EMERGE	CAPITOL 77886	Fischerspooner
28	26	32	I WANT YOU (FOR MYSELF)	YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow
29	38	—	I DROVE ALL NIGHT (HEX HECTOR REMIX)	EPIC PROMO	Celine Dion
30	35	41	DON'T YOU WANT ME	F-MAGINE 013/JVM	Alcazar
31	18	14	HE IS (REMIXES)	RCA PROMO/RMG	Heather Headley
			POWER PICK		
32	48	—	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
			HOT SHOT DEBUT		
33			TRY IT ON MY OWN (THUNDERPUSS REMIXES)	ARISTA 50538	Whitney Houston
34	33	28	AMAZING	NETTWERK 33169	Andy Hunter
35			WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS 42496	Cher
36	24	19	LOVE REVOLUTION	FRIXION 9001/JUNGLE REQ	Pat Hodges With The Sweet Inspirations
37	30	26	DREAMS	JELLYBEAN 2658	Afro Medusa
38	42	47	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/IDJMG	Musiq
39	46	48	RISING SUN	5050 IMPORT	Paradise
40	49	—	NO WAY NO HOW	NEXT PLATEAU PROMO	Jocelyn Enriquez
41	34	29	GATES OF MIND	PROVOCATIVE/THE RIGHT STUFF 77763	Sterbinsky & Tranzident Featuring Jewls
42	44	44	EVERYONE SAYS HI (METRO REMIX)	ISO PROMO/COLUMBIA	David Bowie
43	39	34	I SHOULD KNOW	CREDENCE PROMO/CAPITOL	Dirty Vegas
44	45	43	BATTLE OF ERISHKIGAL (MINGE BINGE & WES WALLACE MIXES)	DMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
45			HONEY	NERVOUS 20528	Billie Ray Martin
46	50	—	AT THE END	MADE IMPORT/MINISTRY OF SOUND	iiio
47	28	16	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
48			I CAN'T STOP	NEUTONE 003	De-Javu
49	37	23	DARK BEAT (ADDICTED 2 DRUMS)	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
50	36	31	RAIN (LET IT FALL DOWN)	KING STREET 1150	Stephanie Cooke

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 16 Weeks At Number 1		
1	1	1	DIE ANOTHER DAY (REMIXES)	WARNER BROS 42492	Madonna
2			WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS 42496	Cher
3	2	2	SOLSBURY HILL	MUTE 9200	Erasure
4	3	3	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 79831/CRG	Solange
5	23	—	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
6	4	4	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
7	10	10	SOMETHING	ROBBINS 20256	Lasgo
8	5	9	IN YOUR LIFE	LOGIC 98814	La Bouche
9	9	5	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
10	11	7	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
11	8	11	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
12	7	6	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
13	13	16	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
14	16	12	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
15	18	15	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
16	6	8	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
17	15	20	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def
18	19	24	SONG FOR THE LONELY	WARNER BROS 42422	Cher
19	12	13	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
20	17	21	A DIFFERENT KIND OF LOVE SONG	WARNER BROS 42455	Cher
21	14	14	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake
22	22	22	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
23	21	18	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
24	25	—	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiio
25	24	—	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. 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.

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	NEW		PET SHOP BOYS	SANCTUARY 84595	Disco 3
2	1		ERASURE	MUTE 9196	Other People's Songs
3	2		LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
4	4		THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
5	8		VARIOUS ARTISTS	ROBBINS 75035	Best Of Trance Volume Three
6	3		GROOVE ARMADA	JIVE ELECTRO 41830/20MBA [M]	Lovebox
7	5		TELEPOPMUSIK	CATALOGUE 38657/CAPITOL [M]	Genetic World
8	6		KUMBIA KINGS	EMI LATIN 42526	All Mixed Up: Los Remixes
9	7		DJ SAMMY	ROBBINS 75031	Heaven
10	10		LASGO	ROBBINS 75033 [M]	Some Things
11	9		THE HAPPY BOYS	ROBBINS 75034 [M]	Dance Party (Like It's 2003)
12	11		THE EVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
13	14		MOBY	V2 27127	18
14	13		GEORGE ACOSTA	ULTRA 1152 [M]	Touched
15	12		OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
16	16		DIRTY VEGAS SOUND SYSTEM	ULTRA 1135	A Night At The Tables
17	15		BJORK	ELEKTRA 02787/EEG	Greatest Hits
18	17		DIRTY VEGAS	CREDENCE 39986/CAPITOL	Dirty Vegas
19	18		THE HAPPY BOYS	ROBBINS 75035 [M]	Trance Party (Volume Two)
20	19		ZOEGIRL	SPARROW 40546 [M]	Mix Of Life
21	22		VARIOUS ARTISTS	NAKEDMUSIC 80419/ASTRALWERKS	Bare Essentials Vol. 2
22	20		THE WARP BROTHERS	WEBSTER HALL NYC 3D	Tranzworld 6.0
23	NEW		VARIOUS ARTISTS	WATER 600K	Pure Trance
24	24		ROYKSOPP	WALL OF SOUND 13352/ASTRALWERKS	Melody A.M.
25	25		DJ GEOFFE	UBL 0101	Best Of Club Hits Vol. 1

FEBRUARY 22 2003 Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen SoundScan

FEBRUARY 22 2003 Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1. ON A HIGH (DANCE REMIXES) Duncan Sheik ATLANTIC	1. DANGER! HIGH VOLTAGE Electric Six XL/BEGGARS GROUP
2. WHERE LOVE LIVES (REMIXES) Alison Limerick LOGIC	2. WHERE LOVE LIVES (REMIXES) Alison Limerick LOGIC
3. JANEIRO Solid Sessions RADIKAL	3. SUPREME TEAM DJ Krush RED INK
4. BEAUTIFUL (REMIXES) Christina Aguilera RCA/RMG	4. DREAMS Roberta Childs JELLYBEAN
5. S'CREAM Barry Harris NERVOUS	5. TRY IT ON MY OWN (THUNDERPUSS REMIXES) Whitney Houston ARISTA

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

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Oro). P Certification of 200,000 units (Platino). T Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

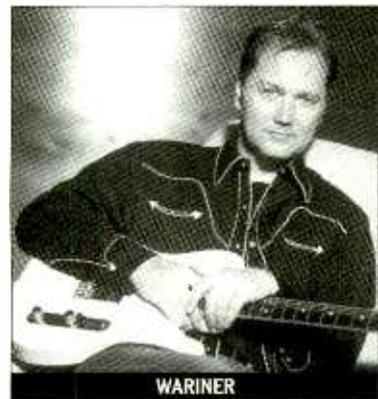
Wariner 'Steals' His Chance At Freedom On SelectTone

BY DEBORAH EVANS PRICE

NASHVILLE—With the release of his new album, *Steal Another Day*, Steve Wariner joins the ranks of country artists who have taken control of their careers by establishing their own labels. Hiring a team that includes former Asylum Records chief Joe Mansfield, Wariner is launching his SelectTone label with focused efforts at radio and retail.

"We know where we stand, but it's a great challenge," Wariner says. "I've always been up for a challenge."

Tackling hurdles at radio and retail as an independent artist is a plan Wariner says he and his wife/business partner, Caryn, have considered for a



WARINER

long time. "We talked about doing this way back, when I first came on board with Capitol and [former Capitol president/CEO] Pat Quigley, when 'Holes in the Floor of Heaven' happened," he says, referring to his hit single, which won the Country Music Assn.'s single and song of the year awards in 1998 and the Academy of Country Music's song of the year award in 1999. "Back then, nobody was doing the independent-artist-[owning]-their-own-label thing. There might have been a few, but I don't recall it being as prevalent as it is now."

Before taking the plunge himself, Wariner says he had been keeping an eye on Charlie Daniels, Ricky Skaggs, and other artists who were successfully operating their own labels. Wariner calls both artists "great role models for me on this. Those guys are doing great. They have a great fan base and are very organized. You can tell they know their audience."

LET FREEDOM RING

Wariner has nothing but praise for his prior label home, Capitol, especially for current label president/CEO Mike Dungan. Even though he says he had a lot of freedom there, he felt it was time to strike out on his own. "After I left Capitol, I was writing a lot of songs, and I started making a lot of demos for other people," Wariner says, "but the more I thought about some

of these songs, I knew they were my songs, and the demos really turned into the record. [The first single] 'Snowfall on the Sand' was one of those songs that I really felt was mine."

Wariner had the freedom to do exactly what he wanted on *Steal Another Day*, including some things that aren't usually supported by major labels, such as more elaborate packaging. "This packaging wouldn't have happened if it wasn't our own label. It's not like a jewel case; it's a three-fold with a 12-page booklet that comes out in the center. . . I'm so thrilled about it. It's a [type of] packaging that I've tried to talk every label into doing, and they were like, 'We can't afford that.' Having your own label, you can do those sorts of things."

Since Wariner debuted on RCA Records in 1982, he's been one of country's most consistent hitmakers and versatile talents. *Steal Another Day* is a rich musical effort, with songs that run the gamut from traditional country to blues-influenced numbers. All were a product of the freedom Wariner felt in calling the shots.

"If I was on a big label, you might not see a few things that are on here," Wariner admits. "Being the captain of our own ship I think affords us [the opportunity] to put a few of these songs on here and do a few things that we normally wouldn't otherwise."

As an example, he points to "There Will Come a Day," written for his stepdaughter Holly, who is diabetic. "It really speaks from the heart, and it speaks for a lot of parents who have children that are afflicted with a disease," Wariner says. "It just speaks from a parent's point of view about a child. . . I don't know if that would be on one of



my albums if [it] were on a big label. It's so personal and so left-field. I certainly wouldn't have 16 songs on the record, I know that for a fact."

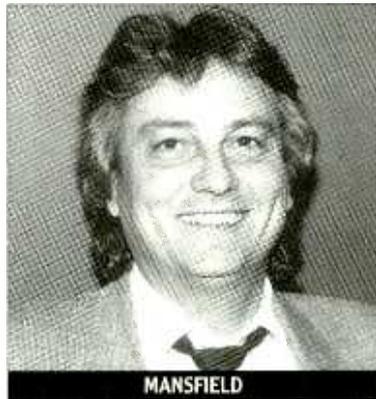
Wariner is pleased to report that "There Will Come a Day" has been adopted by the Juvenile Diabetes Research Foundation. "They fell in love with it, and we gave them the song to just do whatever they want with it," he says. "We are talking about possibly a book and some other things, and the proceeds will go directly to diabetes research. I think there's some good that could come out of this that maybe otherwise wouldn't have found its way."

The album contains 11 new songs and five previous hits, including "The Weekend," "Where Did I Go Wrong," and "Some Fools Never Learn," which were reproduced faithfully,

many with the same musicians he used on the first recordings. The collection demonstrates the Grammy-Award winning artist's multiple talents as a singer/musician/songwriter. (In addition to penning his own hits, he has had songs cut by Clint Black, Keith Urban, and Garth Brooks.)

THE GAME PLAN

"Steve did this album in a place where there were no constraints at all," says Mansfield, who wanted to sign Wariner to Asylum Records during Mansfield's tenure there. "He didn't have a label or anything. I think it was admirable, which is one of the reasons I'm working this project."



MANSFIELD

Mansfield is spearheading the marketing campaign for *Steal Another Day*, which is being distributed by Atlanta-based ECD Music. He says, "Initial orders were over 100,000, which is very good for someone not on a major label."

To raise awareness during the Feb. 4 street week, Wariner made in-store appearances at six Wal-Marts in five cities, along with radio-station visits and local TV appearances. Phoenix; Wichita, Kan.; Grand Junction, Colo.; and San Bernardino, Calif., are among the markets Wariner visited.

"Snowfall on the Sand" is already garnering airplay, and Wariner has hired a team of independent promoters to work the record, including Stan Byrd and GrassRoots Promotion's Nancy Tunick. It is No. 52 on this issue's Hot Country Singles & Tracks chart; Mansfield says, "There's no reason why he can't have a top 10 single."

Wariner's management is in-house, and his booking is handled by Ron Baird at Creative Artists Agency. A BMI-affiliated writer, he has his own publishing company, Steve Wariner Music.

"I'm just really grateful to get a chance to still be doing this all these years later," Wariner says. "I thank the good Lord that the well isn't completely dry yet. I can still write a song here and there. So far, everyone has welcomed this with open arms."

Nashville Scene™



by Phyllis Stark

TITANS TEAM UP: Industry veterans **Patrick Armstrong** and **Larry Stessel** have formed Titan Entertainment Group (TEG), which includes a record label—Parc Records—as well as a music-publishing division, a recording studio, and a management arm. The executives have signed a deal with Navarre Corp. for distribution of Parc Records product.



Armstrong is best-known as the manager of **Lynyrd Skynyrd**, **Molly Hatchet**, and **Quiet Riot** in the '70s and '80s and as the operator of his Orlando, Fla.-based Parc Recording Studios in the '90s. Stessel's background includes stints as senior VP of marketing worldwide for Sony Music Entertainment and GM of Mercury and EMI. TEG was formed by a merger of Armstrong's Pat Armstrong & Associates and Stessel's Trilium Entertainment. Armstrong and Parc Recording Studios remain based in Orlando. Stessel is based in Nashville.

Parc Records will be a multi-genre label, but its first album release will be from new country artist **Charlie Allen**. That project streets May 20 and will have a \$9.98 list price. The label will release two additional projects this year and plans to release three to five projects a year after that.

ON THE ROW: Arista Nashville artist **Carolyn Dawn Johnson** has parted ways with **Scott Siman's** Rpm Management.

Heather McBee has been promoted to director of new media and market research for RCA Label Group. She was previously manager of that department.

Shari Reinschreiber joins All About Country as station liaison and will develop an independent record-promotion arm for the company, which is owned by radio consultant **Bill Hennes**. Reinschreiber most recently was Northeast regional for Lyric Street Records and previously worked in promotions at Virgin, Giant, Rising Tide, and Asylum.

Nashville-based publishing company Wilderness Music has promoted **Neil Konouchi** to creative director. He has been with the company since March 2002.

The Country Music Assn. (CMA) honored former executive director **Jo Walker-Meador** by unveiling a plaque in her honor in the CMA lobby during a recent board of directors reception. She headed the organization from 1962-1991.

ARTIST NEWS: Add **Randy Travis** to the list of country artists recently sidelined by vocal trouble. Travis, who records for Warner Bros. Records' Christian-music division, has had to put tour dates, interviews, and other appearances on hold for this month because of severe vocal cord fatigue. As recently reported here, **Keith Urban** and **Trick Pony's Heidi Newfield** are also recuperating from vocal cord problems.

Comedian **Rodney Carrington**, who records for Capitol Records, is working with ABC Television to develop a half-hour situation comedy based on his stand-up routine. The pilot, due this spring, is being produced by **Damon Wayans** and **Don Reo**.

Kentucky Speedway in Sparta, Ky., will host a three-day festival, the Kentucky Speedway Country Stamped, June 6-8. On the bill are **Diamond Rio**, **Lonestar**, **Trace Adkins**, **Daryle Singletary**, **Ricky Skaggs**, **Mountain Heart**, **Cledus T. Judd**, **Shannon Lawson**, and **the Del McCoury Band**.

SIGNINGS: Songwriter/producer **Stan Lynch**, a founding member and 20-year veteran of **Tom Petty & the Heartbreakers**, has signed a publishing contract with Sony/ATV Music Publishing Nashville. Lynch, who left the Heartbreakers in 1994, has most recently been producing projects for **Don Henley**.

Pam Tillis has signed with the Bobby Roberts Co. for booking representation.

Orlando-based bluegrass label Pinecastle Records has signed **Michelle Nixon** and her band, **Drive**, to a recording contract. Their debut album for the label, *It's My Turn*, is due next summer.

Americana Entertainment has signed writer/artist **Rod Picott** to a publishing agreement.

Bluewater Music Services Corp. has re-signed **Tim Krekel** to a new publishing deal.

NEW & NOTEWORTHY: Texas country artist **Cory Morrow** will release a live album, *Full Exposure*, on his own Write On Records label Feb. 25. In addition to the live material, the album contains three new studio tracks. It will be packaged with a bonus concert DVD.

Music critics **David Cantwell** and **Bill Friskics-Warren** have authored a new book, *Heartaches by the Number: Country Music's 500 Greatest Singles*. It is due March 14 from Vanderbilt University Press and the Country Music Hall of Fame and Museum's CMF Press.

FEBRUARY 22
2003

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan					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
					NUMBER 1	11 Weeks At Number 1	37	34	33		TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1
1	1	1	38	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 888407/CRG (12.98 EQ/18.98)	Home	1	38	33	32		TRICK PONY WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13
2					HOT SHOT DEBUT		39	37	37		LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
3	2	2	40	BLAKE SHELTON WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2	40	36	35		ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11.98/17.98)	New Favorite	3
4	69	69			GREATEST GAINER		41	39	40		VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
5	3	3	42	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	42	40	38		DARRYL WORLEY DREAMWORKS 45035/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
6	4	4	43	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	43	41	39		WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
7	5	5	44	TIM MCGRAW ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	44	48	75		PHIL VASSAR ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
8	6	6	45	ELVIS PRESLEY ▲ RCA 680797/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	45	45	43		TRAVIS TRITT COLUMBIA 86560/SONY (12.98 EQ/18.98)	Strong Enough	4
9	7	7	46	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	46	42	42		BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
10	5	5	47	FAITH HILL ▲ WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	47	38	34		THE CHIEFTAINS RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
11	7	6	48	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	48	47	48		STEVE AZAR MERCURY 170269/UMGN (11.98/17.98) [M]	Waitin' On Joe	29
12	8	9	49	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	49	43	41		KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
13	10	10	50	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	50	44	46		REBECCA LYNN HOWARD MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5
14	21	23			PACESETTER		51	49	47		VARIOUS ARTISTS TIME LIFE 18861 (19.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
15	11	12	52	JOHNNY CASH AMERICAN/LOST HIGHWAY 0633397/UME (18.98 CD)	American IV: The Man Comes Around	12	52	46	44		LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
16	9	8	53	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	11	53	50	45		THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
17	13	11	54	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	54	52	49		TRICK PONY ● WARNER BROS. 47827/WRN (11.98/17.98)	Trick Pony	12
18	16	15	55	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	55	54	52		STEVE EARLE E-SQUARED 75147/ARTEMIS (17.98 CD)	Jerusalem	7
19	17	17	56	KEITH URBAN ● CAPITOL 32336 (10.98/18.98)	Golden Road	3	56	51	51		DELBERT MCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe	12
20	14	14	57	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	57	61	58		DOLLY PARTON BLUE EYE 3346/SUGAR HILL (10.98/18.98)	Halos & Horns	4
21	19	18	58	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	9	58	53	54		CLINT BLACK RCA 67075/RLG (9.98 CD)	Super Hits	53
22	20	20	59	TRACE ADKINS ● CAPITOL 30618 (10.98/17.98)	Chrome	4	59	60	57		VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
23	15	13	60	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	60	58	53		WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
24	20	20	61	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	61	59	56		CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
25	18	16	62	GEORGE STRAIT ● MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	62	56	55		BILL ENGVALL WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
26	24	21	63	MARK WILLS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	63	57	50		LEE ANN WOMACK MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
27	23	22	64	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection		8	64	62	63		REBA MCENTIRE ● MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
28	22	19	65	AARON LINES RCA 67057/RLG (11.98/17.98)	Living Out Loud	9	65	55	65		SHANIA TWAIN MERCURY 170314/UMGN (12.98 EQ/17.98)	Up! (Country Mixes)	23
29	25	26	66	MONTGOMERY GENTRY COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	66	63	60		PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
30	26	27	67	RANDY TRAVIS WDRD/CURB 85236/WARNER BROS. (11.98/18.98)	Rise And Shine	18	67	68	62		TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
31	27	25	68	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	68	66	64		WILLIE NELSON LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
32	31	29	69	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	69	67	67		MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
33	28	24	70	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	3	70	64	59		HANK WILLIAMS MERCURY/UTV 170288/UME (24.98 CD)	The Ultimate Collection	32
34	32	28	71	STEVE WARINER SELECTONE 11955 (13.98 CD)	Steal Another Day	31	71	70	72		DIAMOND RIO ● ARISTA NASHVILLE 67006/RLG (11.98/17.98)	One More Day	5
35	35	36	72	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2	72	65	—		JOHN ANDERSON A&W 8190/KUCH (18.98 CD)	Anthology	65
36	30	31	73	BLAKE SHELTON ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	73	72	71		CLEDUS T. JUDD MONUMENT 85812/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
	29	30	74	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	74	71	—		VARIOUS ARTISTS MADACY 1424 (13.98 CD)	Best Of Country	71
	12	—	75	ANNE MURRAY STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13	75	—	—		BERING STRAIT UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	75
	12	—		GLEN CAMPBELL CAPITOL 41816 (18.98 CD)	All The Best	12							

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FEBRUARY 22
2003

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan					Nielsen SoundScan				
THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	263	13	13	THE JUDDS ● CURB 77965 (7.98/11.98)	Number One Hits	129
2	2	DIXIE CHICKS ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	180	14	14	TOBY KEITH ▲ MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	219
3	3	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (12.98/18.98)	O Brother, Where Art Thou?	114	15	15	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	381
4	4	SHANIA TWAIN ◆ MERCURY 536003/UMGN (12.98/18.98)	Come On Over	275	16	16	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	282
5	5	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	140	17	17	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	234
6	6	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	116	18	18	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	103
7	7	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	124	19	19	TIM MCGRAW ▲ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	363
8	8	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	132	20	20	GEORGE JONES ● LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	111
9	9	JOHNNY CASH ▲ COLUMBIA 86739/SONY (7.98 EQ/11.98)	16 Biggest Hits	201	21	21	NICKEL CREEK ● SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek	112
10	10	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	445	22	22	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	48
11	11	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	231	23	23	ALABAMA ▲ RCA 67633/RLG (11.98/28.98)	For The Record: 41 Number One Hits	124
12	12	FAITH HILL ▲ WARNER BROS. 47372/WRN (12.98/18.98)	Breathe	170	24	24	PATSY CLINE ▲ MCA NASHVILLE 328012/UMGN (16.98/11.98)	12 Greatest Hits	769
					25	25	TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	236

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

FEBRUARY 22 2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			DETECTIONS	PERCENT OF TOTAL							DETECTIONS	PERCENT OF TOTAL			
			1 Week At Number 1		NUMBER 1										
1	2	2			THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	1	31	33	34		THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	31	
2	3	3			I JUST WANNA BE MAD B. GALLIMORE (K. LOVE, L. MILLER)	Terri Clark MERCURY 172262	2	32	35	35		SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	32	
3	1	1			19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY 172267	1	33	37	37		ALMOST HOME C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	33	
4	4	5			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	4	34	36	39		THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	34	
5	6	7			MAN TO MAN T. BROWN, M. WRIGHT (J. O'HARA)	Gary Allan MCA NASHVILLE 172256	5	35	38	38		WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM CUT	35	
6	9	11			BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, O. KEES, B. MEVSI)	Joe Nichols UNIVERSAL SOUTH 172241	6	36	41	40		I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey BNA ALBUM CUT	36	
7	10	15			TRAVELIN' SOLDIER DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	7	37	31	28		FAMILY TREE F. ROGERS, J. STROUD (D. SCOTT)	Darryl Worley DREAMWORKS 450814	26	
8	7	8			I WISH YOU'D STAY F. ROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE 69152	7	38	39	41		LOVE WON'T LET ME B. J. WALKER, JR. (J. DEERE, F. GOLOE, K. LIVINGSTON)	Tammy Cochran EPIC ALBUM CUT/EMN	38	
9	5	4			FALL INTO ME R. MARX (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	3	39	42	45		COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	39	
10	8	6			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (O. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	1	40	43	44		PICTURE KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	40	
11	15	19			THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, S. M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	11	41	40	36		I'M GONNA GETCHA GOOD! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 172272	7	
12	11	14			CHROME D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	11	42	51	56		HALF A MAN B. TERRY (A. SMITH)	Anthony Smith MERCURY ALBUM CUT	42	
13	12	9			THESE DAYS M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, O. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	1	43	44	46		LOVE LIKE THERE'S NO TOMORROW A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)	Aaron Tippin Featuring Thea Tippin LYRIC STREET ALBUM CUT	43	
14	14	10			WHO'S YOUR DADDY? J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	44	45	48		I WANT MY MONEY BACK R. LANDIS (O. BERG, S. TATE, A. TATE)	Sammy Kershaw AUGUM ALBUM CUT	44	
15	16	16			UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	15	45	48	55		ROCK-A-BYE HEART G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. RDMANI)	Steve Holy CURB ALBUM CUT	45	
16	13	12			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	46	53	58		STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS ALBUM CUT	46	
17	22	26			BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	17	47	47	49		WE SHOOK HANDS (MAN TO MAN) B. ROCK (S. SESKIN, A. PESSIS)	Tebey BNA ALBUM CUT	47	
18	18	21			NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HOBBS)	Vince Gill MCA NASHVILLE ALBUM CUT	18	48	50	53		COUNTRY THANG S. HENRIKSON, J. M. MONTGOMERY (K. BEARD, L. WILSON, J. YEARY)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	48	
19	21	22			RAINING ON SUNDAY D. HUFF, K. URBAN (O. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	19	49	49	51		TINY DANCER B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	Tim McGraw CURB ALBUM CUT	49	
20	19	18			BEAUTIFUL GOODBYE J. HANSON, G. DRÖMAN (J. HANSON, K. PATTON-JOHNSTON)	Jennifer Hanson CAPITOL 77816	18	50	55	—		I'M IN LOVE WITH A MARRIED WOMAN B. J. WALKER, JR. (T. JOHNSON, M. BEESON)	Mark Chesnut COLUMBIA ALBUM CUT	50	
21	26	30			SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	21	51	52	52		SOUTHERN BOY C. DANIELS, P. KELLY (C. DANIELS, T. TRITT)	The Charlie Daniels Band With Travis Tritt BLUE HAT ALBUM CUT/AUDIUM	51	
22	24	23			I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	22	52	60	—		SNOWFALL ON THE SAND S. WARINER (B. KIRSCH, S. WARINER)	Steve Wariner SELECTONE ALBUM CUT	52	
23	23	25			CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENI, T. R. CROSBY)	Martina McBride RCA ALBUM CUT	23	53	58	—		SCARY OLD WORLD R. FOSTER (R. FOSTER, H. HOWARD)	Radney Foster Featuring Chely Wright Or Georgia Middleman DUALTONE ALBUM CUT OR PROMO SINGLE	53	
24	25	24			THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	24	54	46	43		LATELY (BEEN DREAMIN' 'BOUT BABIES) B. J. WALKER, JR. (R. HAMM)	Tracy Byrd RCA ALBUM CUT	38	
25	28	31			ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS ALBUM CUT	25	55	56	54		BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS ALBUM CUT	54	
26	27	27			WHEN THE LIGHTS GO DOWN D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	26	56	—	—		CRYIN' STEEL J. CUPIT (J. CUPIT)	Jerry Burkhart CUPIT ALBUM CUT	56	
27	30	29			WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	27	57	—	—		ANGEL R. MCCRARY, B. KING (S. MCLACHLAN)	Renee McCrary MAMALIKE ALBUM CUT	57	
28	29	32			THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	28	58	54	—		AFTER ALL D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James ARISTA NASHVILLE ALBUM CUT	54	
29	34	42			LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	29	59	—	—		UNKISSED B. GALLIMORE, H. LAMAR (H. LAMAR, B. ALFONSO)	Holly Lamar UNIVERSAL SOUTH ALBUM CUT	59	
30	32	33			THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	30	60	—	—		17 CROSS CANADIAN RAGWEED, M. MCCLURE (C. CANADA, J. BOLAND)	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. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

FEBRUARY 22 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title
1	1	1	14 Weeks At Number 1		ALISON KRAUSS + UNION STATION ● ROUNDER 610515 Live
2	2	3	This Side		NICKEL CREEK SUGAR HILL 3941
3	3	4	New Favorite		ALISON KRAUSS + UNION STATION ● ROUNDER 610495
4	4	5	The Time-Life Treasury Of Bluegrass: America's Music		VARIOUS ARTISTS TIME LIFE 18861
5	5	6	Will The Circle Be Unbroken, Volume III		THE NITTY GRITTY DIRT BAND CAPITOL 40177
6	6	7	Halos & Horns		DOLLY PARTON BLUE EYE 2946/SUGAR HILL
7	7	8	Time-Life's Treasury Of Bluegrass		VARIOUS ARTISTS TIME LIFE 18701
8	8	9	Mountain Soul		PATTY LOVELESS EPIC 85651/SONY
9	9	10	Down From The Mountain		SOUNDTRACK ● LOST HIGHWAY 170221/JMGN
10	10	11	The Fantastic Pickin' On Series: Bluegrass		VARIOUS ARTISTS CMH 0002
11	11	12	Songcatcher		SOUNDTRACK VANGUARD 79585
12	12	13	All-Time Greatest Hits		THE STANLEY BROTHERS KING 0507
13	13	14	No Other Way		MOUNTAIN HEART SKAGGS FAMILY 2008
14	14	15	O Sister! The Women's Bluegrass Collection		VARIOUS ARTISTS ROUNDER 610493
15	15	16	The Storm Still Rages		RHONDA VINCENT ROUNDER 610474

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 22 2003 Billboard® TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	Sales data compiled by Nielsen SoundScan		Title	Artist
1	1	1	13 Weeks At Number 1		PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	3	This Side		BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
3	3	4	New Favorite		GOD BLESS THE USA CURB 73128	Lee Greenwood
4	4	5	The Time-Life Treasury Of Bluegrass: America's Music		CAN'T FIGHT THE MOONLIGHT ● CURB 73116	LeAnn Rimes
5	5	6	Will The Circle Be Unbroken, Volume III		LONG TIME GONE MONUMENT 79790/CRG	Dixie Chicks
6	6	7	Halos & Horns		HOW DO I LIVE ▲ CURB 73022	LeAnn Rimes
7	7	8	Time-Life's Treasury Of Bluegrass		THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
8	8	9	Mountain Soul		WHERE THE STARS AND STRIPES AND THE EAGLE FLY LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
9	9	10	Down From The Mountain		I SHOULD BE SLEEPING DREAMWORKS 450362/INTERSCOPE	Emerson Drive
10	10	11	The Fantastic Pickin' On Series: Bluegrass		THE WAY YOU LOVE ME WARNER BROS. 16618/WRN	Faith Hill

ALBUMS

Edited by Michael Paoletta

POP

► MASSIVE ATTACK

100th Window
PRODUCERS: Robert Del Naja, Neil Davidge
Virgin 7243 5 81239
RELEASE DATE: Feb. 11

Anticipation is quite high for Massive Attack's latest, which follows groundbreaking full-lengths *Blue Lines*, *Protection*, and *Mezzanine*. In the past, these trip-hop pioneers have laid down a dark, sensual, and soulful rhythm bed. Then, Massive Attack consisted of Grant "Daddy Gee" Marshall, Andrew "Mushroom" Vowles, and Robert "3D" Del Naja; for *100th Window*, the outfit consists of Del Naja (Vowles left the fold after the Mezzanine tour to pursue other musical interests, and Marshall is allegedly on "maternity leave"). In this respect, the new album is very much a solo project with, in signature Massive Attack fashion, special guest appearances (Sinead O'Connor and longtime Massive collaborator Horace Andy). For the most part, and except for O'Connor's contributions ("What Your Soul Sings," "A Prayer for England," and "Special Cases"), *100th Window* meanders along, emotionless and soul-less—albeit with haunting Middle Eastern flourishes. A musical reflection of these troubled times? Maybe. Or perhaps Del Naja is simply missing his mates.—**MP**

► SOCIALBURN

Where You Are
PRODUCER: John Kurzweg
Elektra 62790
RELEASE DATE: Feb. 11

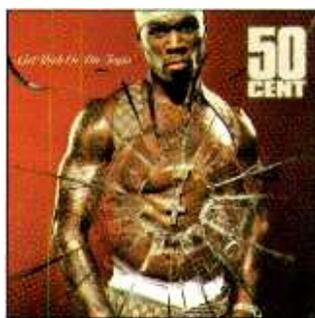
John Kurzweg, producer for Creed and Puddle of Mudd, has put his nü-metal stamp all over the major-label debut for young rockers Socialburn. The group's guitarist/singer/songwriter Neil Alday has the genre's signature scratchy, testosterone-charged vocals and sorrowful lyrics down pat. While many of the musical arrangements ring a Creed or Puddle of Mudd bell, Socialburn ably lays down competent tunes. Any track would fit right into radio's present hard-rock-heavy playlists. Plus, "One More Day" gives Alday a chance to stretch his vocal muscle, even rivaling Creed's Scott Stapp and Nickelback's Chad Kroeger. Socialburn might have a shot at representing the next generation of lovelorn guy rock. But in sounding so eerily like its predecessors, the band might have a hard time getting heard over the current nü-metal din.—**SA**

ALASKA!

Emotions
PRODUCERS: Russ Pollard, Imaad Wasif
B-Girl 42286
RELEASE DATE: Feb. 4

Alaska!, which actually makes its home in sunny Los Angeles, offers gently drifting guitars and honest, understated vocals in a familiar and comforting fashion. The partnership of Russ Pollard (Sebadoh) and Imaad

S P O T L I G H T S



50 CENT

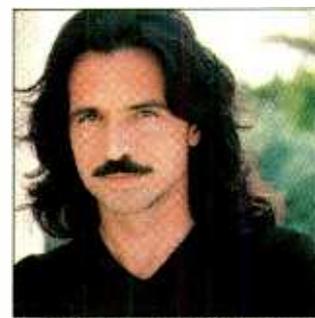
Get Rich or Die Tryin'
PRODUCERS: various
Shady/Aftermath/Interscope 0694935390
RELEASE DATE: Feb. 6

The debut from Eminem protégé 50 Cent backs up the considerable hype that accompanies it, thanks to the beguilingly charismatic appeal of the rapper's clenched, drowsy delivery and—perhaps more importantly—the slick production contributions from Dr. Dre. While 50 proves himself to be a formidable talent—and a first-rate trash talker—throughout *Get Rich*, the album's finest moments are as much a testament to the prowess of his mentors. Eminem steals the show on "Patiently Waiting," while the best track on the record, the party anthem "In Da Club," showcases Dre the producer at the top of his game. Unfortunately, this disc's positives—which also include "Wanksta" from the *8 Mile* soundtrack—don't add up to a great album: Plenty of boilerplate g-funk thuggery serves as filler. But there are enough strong moments to make the album compelling and worthy of its chart-topping debut.—**BG**

KENNY LATTIMORE & CHANTÉ MOORE

Things That Lovers Do
PRODUCERS: various
Arista 14751
RELEASE DATE: Feb. 11

Leave it to Kenny Lattimore & Chanté Moore—married in music and life—to deliver one of the best non-hip-hop R&B albums in eons. Primarily comprising well-known love jams of the "quiet-storm" kind, the appropriately titled *Things That Lovers Do* finds the couple injecting new life into such gems as Billy Preston & Syreeta Wright's "With You I'm Born Again," Rene &



YANNI

Ethnicity
PRODUCER: Yanni
Virgin 7243 5 80228
RELEASE DATE: Feb. 11

With *Ethnicity*, Yanni again brings his "one world, one people" philosophy to the fore by incorporating the musical hallmarks of other cultures—including the Australian didgeridoo, an Armenian duduk, and Scottish bagpipes—alongside his trademark keyboards. In the process, he eschews the powerful orchestration of previous sets like *Live at the Acropolis* and *Tribute* for a more subtle use of strings. "For All Seasons" is home to a "Hava Nagila"-like melody with African flute, Arabic sensibility, and slices of synthesizer, while "Playing by Heart" is closer to the serene yet uplifting landscapes Yanni is known for. Longtime fans will be intrigued to hear previously recorded songs "The Promise" and "Almost a Whisper" revisited with lyrics: a first for the Greek composer. *Ethnicity* is an apt complement to the artist's autobiography, *Yanni in Words*, which arrived the day after this disc strolled.—**CLT**



Angela's "You Don't Have to Cry," and Ashford & Simpson's "Is It Still Good to Ya?" (here retitled "Is It Still Good to You"). The duo's rendition of Teddy Pendergrass' "Close the Door" is almost as hot as the original, while the Commodores' "Still" should have remained untouched. "Here We Go," originally handled by Minnie Riperton and Peabo Bryson, is a single-in-waiting. Fire and desire, from a couple in love.—**MP**

Wasif (Folk Implosion) grew out of a desire to explore different sounds than those of their notable day jobs. Many of the songs began life as purely acoustic takes, and that feel is retained by generally keeping the sounds and treatments minimal. Despite what appears to be some melancholic titles ("Sun Don't Shine," "Broken," "Nightmare"), what actually emerges is something quite hopeful. "In Alaska there is no Holocaust," the band sings on the surprisingly positive "Rust and Cyanide," creating a melodic utopia to neatly match its lyrical statement.—**TP**

BAXTER DURY

Len Parrot's Memorial Lift
PRODUCERS: Craig Silvey, Baxter Dury, Nick Terry, Geoff Barrow
Rough Trade/Sanctuary 06076-83210
RELEASE DATE: Feb. 4

Baxter Dury, the progeny of late punk pioneer Ian Dury (of the influential Ian Dury & the Blockheads), unveils a curious collection of beatnik, folk-infused psychedelia on his delicate and eccentric debut, *Len Parrot's Memorial Lift*. Enlisting a stellar lineup of U.K. musicians—including members of Portishead, Pulp, Spiritualized, and the Blockheads—Baxter creates an eerily min-

imal and understated set bathed in textures, both vocally and instrumentally. Like Mercury Rev, John Lennon, and Pulp, Dury strikes an intriguing balance between painful and bittersweet, reverent and joyous. Dury's frequent flights into indiscernible falsetto are unnerving, but when they work, they are haunting and mesmerizing. Tracks like "Oscar Brown," the Geoff Barrow-produced "Gingham Smalls 2," the title track (a heart-warming ode to his father), and album closer "Boneyard Dogs" are standouts, while the rest of the set seems to wither into a frayed neo-reality—one that's far too tedious and abstract. The end result? A bold statement suffering from too much self-indulgence.—**CMR**

THE DAMNWELLS

PMR + 1
PRODUCERS: Wesley Edward Kidd III, the Damnwells, Tim Hatfield
In Music We Trust 008
RELEASE DATE: Feb. 4

PMR stands for "poor man's record," which is this Brooklyn quartet's preferred name for a way-too-short album. The Damnwells' indie spirit is all over this disc: Low-key yet fervent acoustic-pop musings on life and relationships resonate with rue-

ful, hard-won wisdom. Vocalist Alex Dezen packs much emotional depth in his delivery—so much so he deftly coaxes a real lump-in-the-throat listening experience. This is especially apparent in the Damnwells' stunner of a third track, "Sleepsing," in which the singer addresses a neglectful and probably soon-to-be (if not already) ex-lover. By the time he rasps, "Some day you're gonna wish you'd taken better care of me," you might need to remind yourself to breathe again.—**MM**

DANCE/ELECTRONIC

★ TIGA

DJ Kicks
PRODUCERS: various
K7 142
RELEASE DATE: Feb. 4

Tiga's latest beat-mixed affair (his first for the revered DJ Kicks series) fits perfectly into the nü-electro landscape. In fact, fans of the Montreal DJ/producer's recent DJ sets will find that his *DJ Kicks* is a fine reflection of his club work. Over the course of a tight, seamlessly mixed 24-track journey, Tiga name-checks the likes of Adult., Chromeo, Playgroup, Tutto Matto, Soft Cell, Swayzak, and Martini

Bros, among others. The set closes with Tiga's Mister Hollywood version of Felix da Housecat's now-classic "Madame Hollywood," wherein Tiga's detached delivery replaces Miss Kittin's equally cool vocals of the original. An essential disc for that next house party.—**MP**

COUNTRY

► GEORGE STRAIT

For the Last Time—Live From the Astrodome
PRODUCERS: Tony Brown, George Strait
MCA 088170
RELEASE DATE: Feb. 11

As the final performer at the Astrodome during the behemoth Houston Livestock Show & Rodeo last March, George Strait was the right man in the right place at the right time. Likewise, capturing the moment on tape as Strait's first live release was a savvy move, and Strait doesn't disappoint. Indeed, not disappointing is Strait's stock in trade: both in the studio and onstage; Strait knows what his legions expect and he always delivers, rarely straying from Texas-styled musicianship behind his ultra-smooth vocals. On fine display here with Strait's Ace in the Hole Band are heartfelt, accessible ballads like "I Can Still Make Cheyenne" and "The Chair" alongside much-loved two-steppers like "The Fireman" and "Amarillo by Morning." More recent fare, like "She'll Leave You With a Smile" and "Living and Living Well," holds up fine next to the classics, and the closer, "The Cowboy Rides Away," along with its adoring reception, is goosebump stuff. A fitting testament of the love between King George and his loyal subjects.—**RW**

VARIOUS ARTISTS

The Songs of Hank Williams Jr.—A Bocephus Celebration
PRODUCERS: various
Curb/Warner Bros. 48233
RELEASE DATE: Feb. 11

While writer types seldom give him credit for it, Hank Williams Jr.'s contribution to modern country music can hardly be overstated, as he built the previously non-existent link between George Jones and Lynyrd Skynyrd that is taken for granted (and generally watered down) today. Like most tributes, *Bocephus* is a mixed bag, but the highs far outweigh the lows. Montgomery Gentry bring barroom swagger to "Women I Never Had"; Tracy Lawrence injects "Outlaw Women" with surprising edge; Skynyrd's "Born to Boogie" is a roaring triumph; Dan Baird's "Whiskey Bent & Hell Bound" staggers and lurches; and Alan Jackson turns the tender "The Blues Man" into a superb tip of the hat. On the downside, an artistically overcrowded "Outlaw's Reward" pales in comparison to the brilliant original, and the Marshall Tucker Band's "All My Rowdy Friends Have Settled Down" is a mess. But a brace of ballads—Dusty Drake's "Heaven Can't Be Found" and Trace Adkins' "Eleven Roses"—are the stuff country dreams are made of.—**RW**

(Continued on page 30)

CONTRIBUTORS: Susanne Ault, Ramiro Burr, John Diliberto, Deborah Evans Price, Brian Garrity, Moira McCormick, Gail Mitchell, Wes Orshoski, Tamara Palmer, Michael Paoletta, Chris Riemenschneider, Craig M. Roseberry, Christa L. Titus, Philip van Vleck, Jeff Vrabel, 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 page 29)

LATIN

► MOLOTOV

Dance and Dense Denso
PRODUCERS: Gustavo Santaolalla, Anibal Kerpel
Universal Latino 066661
RELEASE DATE: Feb. 25

To stay on the leading edge of a genre requires energy, aggression, and iconoclasm. Mexico City rap-metal quartet Molotov succeeds on all three counts with *Dance and Dense Denso*, its first album in four years. Politically shy these guys are not. But while their bilingual lyrics are full of social commentary, they're largely devoid of the preachiness and sloganeering that trip up lesser groups. With wounded idealism, they rap about official corruption, petty lawlessness, and bureaucratic inertia on the minor-key, midtempo "Hit Me (Gimme tha Power)." Swinging from sotto voce on "Hit Me" to a scream on "Nostradamus Mucho," Molotov keeps the pace varied with different tempos, themes, and vocal styles. With outspoken and explicit lyrics, Molotov is not everyone's cup of tea. But on the set's lead single—the polka-rock-hued "Frijolero," with lyrics attacking the U.S. over Iraq and immigration—Molotov certainly has its fingers on the pulse of Mexico. The song's stance mirrors polls that show most Mexicans oppose a war with Iraq and favor open immigration to the U.S.—**RB**

JAZZ

► OMAR SOSA

Ayaguna
PRODUCER: Omar Sosa
Otá 1010
RELEASE DATE: Feb. 11

Pianist/composer Omar Sosa has followed his superb 2002 release *Sentir* (Grammy Award-nominated for best Latin jazz album) with a live album, recorded in July 2002 in Yokohama, Japan. Sosa was joined by percussionist Gustavo Ovalles; their collaboration has resulted in one of the finest live jazz albums in recent memory. Sosa, a Cuban-trained pianist, plays with an inspired fervor reminiscent of Keith Jarrett's definitive performance on the 1973 Bremen/Lausanne discs. Sosa cuts an agile *son montuno* figure on "Toridanzón" and transforms the playful opening phrases of "Una Tradición Negra" into a propulsive, joyful celebration of tropical rhythm. Sosa is clearly audible shouting in the midst of this exhilarating number—an impulse that may nearly overcome the listener as well. "Días de Iyawo" travels from an elegant lyricism to an explosive, much darker summary passage. The entire album is simply transcendent. Sosa is shaping a new synthesis of Latin and American jazz.—**PVV**

BLUES

► SAVOY BROWN

Strange Dreams
PRODUCERS: Kim Simmonds, Greg Spencer
Blind Pig 5082
RELEASE DATE: Feb. 4

Blues-rock guitarist Kim Simmonds has been cutting sides since 1967 with his groundbreaking group Savoy Brown. Despite

dozens of personnel changes over the years, Simmonds has shown an uncanny knack for preserving the essential Savoy Brown sound, which permeates *Strange Dreams*, the act's first release for Blind Pig. Throughout, listeners are treated to a tight, melodic style of blues that is equally indebted to Muddy Waters, Magic Sam, and Lightnin' Slim. The title track, "Shake It All Night," and "Keep On Rollin'" are emblematic of the Savoy Brown vibe. Simmonds' lead guitar has never sounded more tasty—and tasteful—than it does here. Maturity is a sign that a blues player may be about to get it right, and that's where Simmonds and Savoy Brown are at today.—**PVV**

CHRISTIAN

★ JARS OF CLAY

Furthermore—From the Studio, From the Stage
PRODUCER: Jars of Clay
Essential 8306106892
RELEASE DATE: Feb. 4

On this two-disc set, Jars of Clay serves up 21 songs, reprising such hits as "Flood," "Five Candles," and "I Need You" and delivering three previously unreleased tracks ("Redemption," "Dig," and the first single, "The Valley Song [Sing of Your Mercy]"). The "From the Studio" disc features 11 acoustic songs recorded live at the Jars of Clay Sputnik Studios outside Nashville. Among those getting the acoustic treatment are "Overjoyed," "Love Song for a Savior," and "Needful Hands." The second disc, "From the Stage," features live cuts from the band's recent Eleventh Hour tour, including "Fly," "This Road," "Like a Child," and "Disappear." Musically inventive and lyrically engaging from start to finish, this solid collection is a must-have for Jars fans and those fond of well-crafted pop/rock.—**DEP**

NEW AGE

MIRIAM STOCKLEY

Second Nature
PRODUCERS: Ian Lynn, Miriam Stockley
Narada 72435-43536
RELEASE DATE: Feb. 11

Miriam Stockley—the backing vocalist behind many a Stock, Aitken & Waterman dance/pop hit—is the serenely incandescent singer with Karl Jenkins' *Adiemus* project, and on her second solo outing, she retains many of *Adiemus*' stylistic tendencies. Layering her voice in multi-tracked chorales, Stockley sings in an imaginary language that speaks to the South African sounds she heard growing up in Johannesburg. "Umoya," with its village chants and percolating percussive synthesizers, and the lullaby ministrations of "Rainsong" would fit right alongside *Adiemus*. However, producer/arranger Ian Lynn's keyboard orchestrations often make Stockley's music sound generic, and the child-like chants sometimes become sing-song trite. Although comparisons to Enya and Sarah Brightman are obvious, Stockley really shares a vocal resemblance to Annie Haslam of the rock group Renaissance, especially on songs like "One Dream" and "Spring," which aspire to a grandiose brand of pop pomp.—**JD**

VITAL REISSUES

ALEXANDER O'NEAL

Hearsay
PRODUCERS: Jimmy Jam, Terry Lewis
Tabu/Montbello/The Right Stuff 72435-43846
RELEASE DATE: Jan. 28

Alexander O'Neal was a member of the Time before striking out on his own and hitting chart pay dirt in 1985 with the top 15 R&B single "Innocent." With a sexy, gritty, bedroom-ready voice, O'Neal more than held his own against such fellow '80s soul icons as Freddie Jackson. This second album—originally released in 1986 and produced by his former Flyte Tyme handmates Jimmy Jam and Terry Lewis—spawned four hits: "Fake," "Sunshine," "Criticize," and "Never Knew Love Like This Before." The last of which was a duet with labelmate Cherrelle and a follow-up to their first successful teaming ("Saturday Love"), which appears on Cherrelle's 1986 sophomore set, *Hearsay*—along with Cherrelle's *High Priority*, the S.O.S. Band's *Too*, and Brainstorm's *Funky Entertainment*—is among the nostalgic treasures found in the second wave of classic reissues from Clarence Avant's Tabu label, a major R&B force in the '70s and '80s. Digitally remastered and with new liner notes, these Tabu albums are being reissued through an arrangement with EMI Catalog Marketing, the Right Stuff, and Montbello Records. The first rollout began in October 2002 with the debut albums of O'Neal, Cherrelle, Brainstorm, and the S.O.S. Band.—**GM**

GLEN CAMPBELL

All the Best
COMPILATION PRODUCER: Kevin Flaherty
ORIGINAL PRODUCERS: various
Capitol 41816
RELEASE DATE: Feb. 11

A trio of stirring songs written by Jimmy Webb that Glen Campbell recorded in the late 1960s are legacy aplenty for both singer and songwriter: Campbell's incredible performances of the yearning "Galveston," wistful "Wichita Lineman," and stoic, soulful "By the Time I Get to Phoenix" are timeless classics. They, along with the gently insistent John Hartford gem "Gentle on My Mind," form the true backbone of this stellar greatest-hits collection, even if the soaring, mega-produced "Rhinestone Cowboy" may be the cut with which Campbell and many of his fans most identify. Time is less kind to poppier fare like "Southern Nights," "I Wanna Live," and "Country Boy (You Got Your Feet in L.A.)," but others hold up surprisingly well, like the time capsules "Hey Little One" and "Dreams of the Everyday Housewife" and passionately performed nuggets "Try a Little Kindness," "Where's the Playground Susie," and "True Grit." While the power of the compilation is undeniable musically, the liner notes are disappointing, with a woeful lack of information on production and musicians. Still, that's a small complaint with a collection of such artistry.—**RW**

Billboard.com

Also reviewed online this week:

- Cursive, *The Ugly Organist* (Saddle Creek)
- Stefon Harris, *The Grand Unification Theory* (Blue Note)
- Erland Oye, *Unrest* (Source/Astralwerks)

O N S T A G E

SALUTE TO THE BLUES (VARIOUS ARTISTS), Feb. 7

Radio City Music Hall, New York

While those packing Radio City Music Hall for the Feb. 7 Salute to the Blues were thrilled by superstar performances by the likes of Steven Tyler and Joe Perry of Aerosmith, B.B. King, and John Fogerty, they also left having shared in what were no doubt some of the most unforgettable moments in the careers of such long-revered, but still-obscure bluesmen as Larry Johnson, Robert Jr. Lockwood, and Honeyboy Edwards.

There was clearly a feeling in the air during Johnson and Edwards' captivating, single-song solo performances that what was happening was special. But surprisingly, it was one of blues' most successful figures, Buddy Guy, who said as much later in the evening, telling the crowd that being part of the show—a benefit concert filmed for an Antoine Fuqua-directed feature documen-



tary executive-produced by Martin Scorsese—made for "one of the greatest moments of my life."

That said, the highlights of the show were as diverse as the lineup and often came from artists rarely associated with the genre. For rock fans, Fogerty's timeless rendition of his Creedence Clearwater Revival staple "Midnight Special" was riveting; Solomon Burke delivered a rapturous, two-song set featuring "Turn On Your Love Light"; the divine and striking Natalie Cole, performing a solo number and a duet with Mavis Staples and Ruth Brown, was stunning.

While the blues greats often stuck to their own material—Guy and King delivered spirited takes on "The First Time I Met the Blues" and "Sweet Sixteen," respectively—the rock acts triumphantly tipped their hat to some of the genre's best-known artists and songs. Perry and Tyler delivered a raucous take on "King Bee," while Bonnie Raitt slayed with Elmore James' "Coming Home."

Though King got top billing, ending the show with a two-song set during which he was joined by Raitt and Robert Cray, the evening seemed to belong to Guy. He delivered a solo acoustic number, and then later roared out a trio of electric cuts with his trademark polka-dotted Stratocaster, one a rousing version of Hendrix's "Red House," on which he was joined by Living Colour's Vernon Reid, another a deeply soulful take on Hendrix's "Voodoo Chile" passionately sung by Angélique Kidjo.—**WO**

50 CENT, Feb. 2

The Quest, Minneapolis

Rapper 50 Cent has hinted in songs and interviews that he's likely to die

young. So maybe the brevity of his show in Minneapolis four days before the release of his new Shady/Interscope set *Get Rich or Die Tryin'* can be chalked up to a hurried state of affairs. Though the disc is at the top of The Billboard 200, the Queens, N.Y.-based rapper gave a headlining performance more befitting an up-and-comer sandwiched in the middle of some radio station promo concert.

Not only was it a mere 25 minutes, but 50 Cent's stage show was the typical amateur hip-hop setup, wherein a dozen guys milling around onstage with their arms crossed and faces scowling is mistaken for a passable stage act. 50 himself did not come off as threatening or sadistic onstage as he does in his music or interviews about his criminal past, which included a near-fatal 2000 shooting. The hulking MC, whose real name is Curtis Jackson, kept flashing a good-natured smile, even as he was spewing lines like, "I feel when I kill a man God won't understand."

Still, the sold-out concert certainly attested to that rising fame: Despite little advance notice and winter weather advisories, 1,600 fans packed the club, paying \$25-\$40 for tickets.

The young rap star's cocky, carefree attitude was demonstrated best on the party anthem "In Da Club," where he seemed to be having the time of his life singing about how close he came to dying. Unfortunately, he apparently wasn't having enough fun to stick around a little longer and tell us more about himself.—**CR**

INDIGO GIRLS, Feb. 6

Chicago Theater, Chicago

Politics alone is a tricky enough business, but mixing politics with rock'n'roll can be a dangerous career move. In their 12-odd years, the always-politicized Indigo Girls have watched the activism-in-rock trend from all sides. But despite shifting cultural winds, Amy Ray and Emily Saliers assembled an arsenal of politically charged Big Message Songs, and the results represent some of their finest work.

But the Girls often score higher when they dial down those didactic tendencies in favor of simple, good-hearted rock. At the Chicago Theater, the duo offered a warm, impressive, and heartfelt 21-song set that, somewhat surprisingly, left most of the war talk and the preachier songs back on the bus. Instead, the pair relied heavily on *Become You* and a well-chosen handful of older songs to keep things at a bright, brisk pace.

Ray, looking every bit the rocker—with her vaguely punk garb and persona, she could be seen as an accidental godmother to Avril Lavigne—turned in particularly blistering offerings that leapt off her various instruments. Saliers' songs were mostly of the sweet-and-melancholy variety, but she can also claim most of the big crowd-pleasers.

The coup de grace, though, was a furious reading of the multi-part rocker "Chickenman," which drifted from a quietly intoned Ray, to some feverish guitar, to a rollicking and bluesy solo from Saliers, to a brief cameo by the Cajun-stomp track "Bitterroot," to an all-out sing-a-long on the final chorus.—**JV**

SINGLES

Edited by Chuck Taylor

POP

► **NIVEA Laundromat (4:25)**
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly Publishing, BMI
Live 40063 (CD promo)
 If patience is a virtue, then Nivea is a saint. A full year after the release of "Don't Mess With My Man," the song finally took root at radio, hitting The Billboard Hot 100 top five and, for icing, garnered a Grammy Award nomination. With her star rising, Nivea hopes to clean up with "Laundromat," a novel, ear-pricking single written and produced by R. Kelly—the man behind B2K's new single, "Girlfriend" (see Spotlights, this page)—who also guests as an uncredited duet partner. Nivea throws some serious shade in the opening, but then drifts across the track with dreamy vocal layers in a slow-grooving, sing-songy chorus, comparing love to dirty laundry as she closes the lid on a relationship. "Laundromat" savvily walks the line between straight-up R&B and modern pop; sounds like the right step forward.—**CT**

R&B

► **NICK CANNON Your Pops Don't Like Me (I Really Don't Like This Dude) (3:57)**
PRODUCERS: Cavemen, Scorpio
WRITERS: N. Cannon, D. Battiste, M. Barrett III, L. Campbell, C. Hutchinson, J.T. Smith, D. Emil, R. Troutman
PUBLISHERS: various BMI; ASCAP; SESAC
Live 49512 (CD promo)
 Having already conquered TV via Nickelodeon's *The Nick Cannon Show* and film via *Drumline*, actor/comedian Nick Cannon looks to make music his next conquest. He seems well on his way with debut single "Your Pops Don't Like Me (I Really Don't Like This Dude)." The song is reminiscent of early Jazzy Jeff & the Fresh Prince and LL Cool J—a combination of boy-next-door charm and cocksure braggadocio. The track even has an old-school hip-hop feel, which can be attributed, in part, to the sample of LL Cool J's "Big Ole Butt." Cannon's delivery shows definite promise, as his tongue-in-cheek lyric perfectly fits the "fathers just don't understand" theme of the original song. It will be interesting to see if radio, which tends to lean toward more heavier fare lately, will embrace this PG-rated hip-pop. Cannon's eponymous debut set is due this March.—**RH**

COUNTRY

★ **RADNEY FOSTER FEATURING GEORGIA MIDDLEMAN Crazy Old World (3:23)**
PRODUCER: not listed
WRITERS: R. Foster, H. Howard
PUBLISHERS: Universal PolyGram International/Spunker, ASCAP, Harlan Howard, BMI
Dualtone 2105 (CD promo)
 This is yet another strong single from Radney Foster's wonderful Dualtone album *Another Way to Go*. Always a

SPOTLIGHTS



B2K Girlfriend (3:26)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba/R. Kelly, BMI
Epic 59159 (CD promo)
 B2K made its millennium mark in permanent ink with the No. 1 success of previous single "Bump, Bump, Bump," a booty-knockin' blend of dead-on *du jour* R&B production, youthful posturing, and a runaway hook that was tougher to shake than the winter flu. The quartet is now set up to take its revamped *Pandemonium!* the full distance with second single "Girlfriend," which will effortlessly knock-knock-knock its way to the saturation point at top 40 and R&B. With R. Kelly manning all controls—he wrote, produced, and arranged this song—"Girlfriend" works its charms in numerous ways, first with another indelible hook, then with a throbbing bassline, get-this-party-started cat calls, a centerpiece rap, and a videoclip sure to stir the love and devotion of top-40 disciples. Two years ago, all kids were 'N Sync; it looks as if B2K is next in line to work its good-natured charms and gold-plated hooks into a nationwide frenzy.—**CT**



ROSANNE CASH Rules of Travel (3:51)
PRODUCER: John Leventhal
WRITERS: R. Cash, J. Leventhal
PUBLISHER: not listed
Capitol 617661 (CD promo)
 Rosanne Cash has long fashioned her own musical footpath, which, for the past seven years, has been sidelined by a children's book, short story collection, new baby, and—for two years—the near loss of her voice. Hard to believe her last work was the critically lauded *10 Song Demo* back in '96 and previous full-on studio work was '93's *The Wheel*. The upcoming *Rules of Travel* is, as always, intelligent and crafted around enviable musicianship, with a title track/first single that reminds us to be careful with others' hearts. Cash's bull's-eye chorus will charm adults en masse, while the familiarity of that warm and world-weary voice feels like the return of an old friend on a new mission. "Rules" is the ideal vehicle to turn on adult top 40 and modern AC radio listeners to an artist who made it all possible for today's Sheryl Crows and Dixie Chicks. Cash in on this timeless talent; a pleasure to have her back in the spotlight.—**CT**

compelling vocalist, Foster is beautifully complemented here by former Giant artist Georgia Middleman. She possesses a strong, distinctive voice that adds immensely to this fine record. The lyric is a testament to the power of love in easing the fear and frustration we all feel in this uncertain world. Written by Foster and the late Harlan Howard, this is a great little song that deserves a fair shot at country radio.—**DEP**

HOLLY LAMAR Unkissed (4:13)
PRODUCERS: Byron Gallimore, Holly Lamar
WRITERS: H. Lamar, B. Alfonso
PUBLISHERS: WB Music/Platinum Plow Music/hollydaisy/CPN, ASCAP
Universal South 30004 (CD promo)
 As one of Nashville's most-successful songwriters (her credits include Faith Hill's "Breathe"), Holly Lamar is looking to make the transition to recording artist with a forthcoming album on Universal South. If this debut single/title track is any indication of what's to come, Lamar won't be standing in the wings much longer. Her voice is compelling, but it also has a sweet, vulnerable tone that's particularly effective on this well-written ballad about a woman who is so smitten that she feels incomplete without the guy. Co-produced by Lamar and Byron Gallimore, this single is a shining

calling card for a songwriter looking to make her own mark.—**DEP**

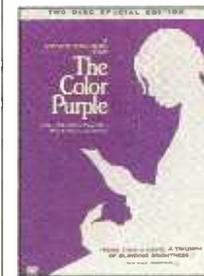
ROCK

► **GODSMACK Straight Out of Line (3:53)**
PRODUCERS: David Bottrill, Sully Erna
WRITER: Sully Erna
PUBLISHERS: Meeengya/Universal Music Publishing, ASCAP
Republic/Universal 20943 (CD promo)
 Godsmack has staked a claim in rock radio by sticking to the same Alice-in-Chains-by-way-of-Tool sound it has had since its 1998 debut. "Straight Out of Line," the derivative first single from third album *Faceless*, doesn't break any new ground, but it has exploded into the top five at rock radio within a mere two weeks. While some metal-leaning bands that came to prominence in the mid- to late '90s have since met with diminishing returns, this doesn't look to be the case with the Boston quartet. Just as active rock radio made the Grammy Award-nominated "I Stand Alone," the band's contribution to the *Scorpion King* soundtrack, its most-played track last year, rock's continued acceptance of this group ensures that "Straight Out of Line" will end the year as one of rock's most-spun records and extend the band's string of multi-platinum albums to a perfect three.—**BT**

DVD REVIEWS

THE COLOR PURPLE
Universal 18319
RELEASE DATE: Feb. 18

Few films have encompassed a slice of the African-American experience the way Steven Spielberg's *The Color Purple* did. Released as a double-disc set (appropriately enough during Black History Month), the Academy Award-nominated film is an adaptation of Alice Walker's touching tale of sisters Nettie and Celie and the different turns their lives take. In addition to the film's digital enhancements, the set's second disc includes poignant interviews with Walker as well as an all-star cast that includes Whoopi Goldberg, Danny Glover, and Oprah Winfrey. In the documentary "Conversations With the Ancestors: From Book to Screen," Walker is particularly moving when detailing how her parents and grandparents served as inspiration for the book's main characters. Other highlights include "The Color Purple: The Musical," a behind-the-scenes look at how producer Quincy Jones crafted the film's score. As relevant and educational today as it was when first released in 1985, *The Color Purple* remains a true classic.—**RH**



NATALIE COLE
Ask a Woman Who Knows
Hip-O 656649
RELEASE DATE: Jan. 28

Natalie Cole returns to her successful *Unforgettable*-oriented style on this glamorous performance of tunes from her most recent album (and Verve Records debut), the sterling *Ask a Woman Who Knows*. Originally aired on PBS, the 18-song show taped in London includes such sexy songs as "Haven't Got Anything Better to Do" and "Tell Me All About It." Special guest Diana Krall joins Cole on the duets "Better Than Anything" and "Route 66," which was made famous by Cole's father, Nat "King" Cole. A solo performance by Krall, "S Wonderful," is also included. The 90-minute show's sultry performances will no doubt hook new and old fans alike. In addition to this mood-setting concert, the DVD contains an extensive interview with Cole that explores her return to jazz music, how she chose the songs for this project, and how she looked back at *Unforgettable* for inspiration. And, yes, the DVD also finds Cole delivering the song that



originally put her on the map, the effervescent "This Will Be."—**JK**

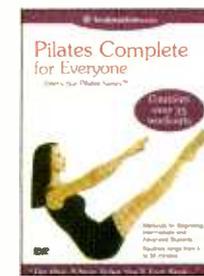
STARGATE ULTIMATE EDITION
Artisan 12570
RELEASE DATE: Feb. 18

The world of space travel, lost cities, and Egyptian gods that made the 1994 film *Stargate* so interesting is made accessible here with detailed extras about the making of the project. A behind-the-scenes feature reveals how the harsh backdrop of Yuma, Ariz., challenged cast and crew during filming. Each participant drank an average of five gallons of water a day due to extreme temperatures, and the setting's massive sand dunes had to be free of footprints before each shot. The extra also shows how the *Stargate* itself was created with water and air, while the use of miniatures was also explored in the filming of a major sandstorm scene. In the "Is There a Stargate?" feature, author Erich von Daniken discusses evidence he has found of alien visitations to Earth, though skeptics will likely scoff. The two-disc set also includes a theatrical version and a director's cut of the film, as well as audio commentary from director Roland Emmerich and producer Dean Devlin.—**JK**



PILATES COMPLETE FOR EVERYONE
Bodywisdom Media 235300
RELEASE DATE: Feb. 25

Fans of the popular Pilates method of exercise, which stresses toning and balance through a variety of stretching positions, will love Bodywisdom's latest addition to its interactive series. More than 35 customized Pilates workouts, including beginning, intermediate, and advanced levels, are available on this DVD. Each level is hosted by Pilates instructor Karen Garcia and includes routines of varying length and focus, such as specialized portions for less flexible people or workouts that include the use of arm weights. Viewers should first look at the basics feature—a great introduction to such positions as the One Hundred and Roll Up, which are standard exercises throughout the most challenging Pilates workouts—and should take heed of the suggestion to use an exercise mat and bare feet for best results. A great overall disc that can be used as skill level and strength increases.—**JK**



Monk Family Puts Focus On Nurturing Environment

BY JIM BESSMAN

"Since I've been around, I've passed on Mozart," says Charlie Monk, a Nashville music-publishing veteran of 30 years who is equally renowned for his notorious sense of humor.

In a more serious vein, Monk ticks off a number of formerly independent Nashville pubberies thus: "I've lived through a lot of cycles and seen all the Trees, Acuff-Roses, and Combines be bought up by multinationals. But don't talk about how good yesterday was, because 'the good old days' will be tomorrow. We're in a new cycle, and we'll be on the upswing in no time."

Monk's upbeat prediction comes at an opportune time. On Jan. 1 he celebrated the 20th anniversary of Monk Family Music Group (MFMG), the still-family-owned and -operated house that helped spawn such names as Randy Travis, Keith Stegall, Holly Dunn, Victoria Shaw, and Aaron Tippin and currently boards the likes of Philip Douglas, who wrote Tippin's hit "Kiss This" with Tippin; Tony Marty, who co-wrote LeAnn Rimes' "Commitment"; and Jennifer Sherrill, who teamed with Douglas and Marty on Lila McCann's "Come a Little Closer."

Monk, of course, has also earned the moniker of Honorary Mayor of Music Row for his great people skills—which, as ever, will be evident at this week's Country Radio Seminar (CRS). One of the founders of CRS, Monk—who came to music publishing after a noteworthy career in radio—is infamous for his annual MC role at the seminar's closing New Faces Show—during which he invariably pokes fun at nearly every programmer in the room.

THE INDIE ADVANTAGE

But Monk has long maintained that songwriters—and assisting them—are his first love. "Small companies like mine can't make the big-buck deals, but we're able to give songwriters our time," Monk says, restating one of the key advantages so often cited by independent publishers when contrasting their services with those of the majors. "We're the nurturers and encouragers and helpers, and my job as a publisher is to discern and identify talented people and help them develop as songwriters—and then market their songs in every conceivable possibility that can maximize the song and make them money."

As Monk notes, "I've been involved in songs that were successful in almost every genre." He points out that when he ran CBS Songs, he and roster songwriter Stegall simultaneously boasted Al Jarreau's pop smash "We're in This Love Together," which



Stegall wrote with fellow Monk CBS Songs signee Roger Murrah, and Moe Bandy's country hit "Let's Get Over Them Together," which Stegall wrote with Charlie Craig.

But he notes that MFMG has a song in the recent bluegrass holiday musical *Sanders Family Christmas* and further recalls a chance but choice R&B/rock acquisition from a few years back.



"I was buying a car, and the saleswoman told me her daddy, who had died, wrote songs," Monk says. "I bought the car, and she called later and said that her mother was in a nursing home and she wasn't getting royalty statements and didn't know what to do. Her father's name was Carl Wells, and I asked if he wrote by himself. She said no, [that he wrote] with people like Steve Cropper and Isaac Hayes, and he died during the first copyright of the songs, and could we recapture them and publish them? So we did, and one song, 'The Hunter' [by Wells, Cropper, Booker T. Jones, Al Jackson Jr., and Donald "Duck" Dunn], was on five different Led Zepelin packages and also recorded by Ike & Tina Turner, Free, Canned Heat, and many others. I'm just the luckiest human being in the world!"

Now 64, Monk has surely paid his dues. Born in Noma, Fla., he was raised across the state line in Geneva, Ala., and at 15 swept the floors at local station WGEA before commencing his on-air radio career there. He was PD at a Mobile, Ala. country station when Jim Reeves' widow, Mary Reeves, persuaded him to move to Nashville in 1968.

After hosting a country music and talk show for Reeves' Murfreesboro station, WMTS, he came to ASCAP in 1970 as a writer/publisher rep. "I was basically a street guy—VP in charge of hillbillies, I told everybody," he says. "Then CBS Records hired me in 1977 to open their [April-Blackwood Music publishing] office here, and we signed a whole group of writers—Keith, Roger Murrah, Jim McBride, Stewart Harris, Holly Dunn, Chris Waters, Jerry Foster, and Bill Rice."

April-Blackwood became CBS Songs and had become one of the top Nashville publishers by the time Monk left to start MFMG in 1983. There, he signed Stegall, Brent Mason, and "a little guy by the name of Randy Travis," he recalls; he also created a joint-venture company in Christian music, Lorenz Creative Services, where he worked with the likes of Steven Curtis Chapman and Sandi Patti.

"I also worked with Jim Weatherly, and he co-wrote Glen Campbell's No. 1 hit 'Lady Like You,'" Monk continues. "We had a very significant run, but then Opryland Music Group bought Acuff-Rose and asked me to help them head their creative department."

KEEPING IT IN THE FAMILY

While he didn't shutter MFMG, he did let its writers go while he worked for Opryland. "I signed a little kid who came in and sang 'The Tin Man' named Kenny Chesney, and we were the first publishing company to have the most-performed songs in both ASCAP and BMI," Monk says of his Opryland stint. "But I don't deal well in the corporate structure, so I left and restarted my company in 1993."

SESAC's 1998 publisher of the year, MFMG, today remains all in the family. "I'm the president, and my wife, Royce, is the owner," Monk says. "My son Collin is the heart and creative soul of the company, and my daughter Capucine is our rep out on the West Coast. And my 7-year-old granddaughter McKenna is CEO—the cute entertainment officer."

Monk adds that as for company values, "we look for writers—not collaborators. You have to prove to me that you can write a song by yourself first. Don't bring me a song written with three other people to get a deal, [because] that's just an expedient way of writing."

It also gets in the way of Monk's enduring desire. He says, "At my age and stage of my career, where others have quit or retired or gone into administration or just don't have time, I still want to work directly with the writer and help nurture the talent."

Words & Music™



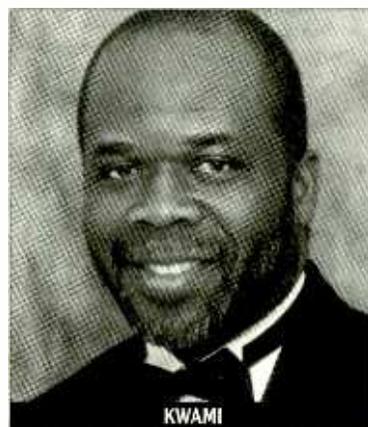
by Jim Bessman

FOREVER FISK: "I hear arch angels rockin' Jerusalem..."

Growing up in the 1960s, I and many others of my ilk spent lots of time at the public library, not reading books but checking out the folk and blues music sources of rock'n'roll.

Decades later, I still can't get "Rockin' Jerusalem" out of my head. I must have heard it on some long-lost collection of Negro spirituals, and I might have lost it forever had I not just received *The Fisk Jubilee Singers: In Bright Mansions*, released by Curb Records/Acklen Records just in time for Black History Month. There, alongside such familiar spirituals as "Down by the Riverside," "Nobody Knows the Trouble I See," "Wade in the Water," and "He's Got the Whole World in His Hands," is the solemn redemption song of my own past.

But these powerful songs, of course, go much further back—as do **the Fisk Jubilee Singers**. The beautifully book-like-packaged *In Bright Mansions* recounts how Nashville's Fisk University (founded in 1866 as a liberal-arts institution committed to educating newly freed slaves) engendered the Jubilee Singers not only to preserve the surreptitiously freedom-themed religious "slave songs" but to raise funds, via the first international Fisk Jubilee Singers tour in 1871, to sustain the school.



Likewise, current Fisk Jubilee Singers director **Paul T. Kwami**, who came to Fisk from Ghana in 1983 and is himself a former Jubilee Singer, also wanted to use the group to raise funds to support the university. Pleased with the product of a 1999 live recording, Kwami witnessed "a miracle and a blessing" with Curb/Acklen's interest in a studio album.

"I tried to pick different songs that were just as interesting and use arrangements by different composers that would bring different flavors to the music that would touch the lives of people," Kwami says, sin-

gling out the new album's title track, a Mar-Vel (ASCAP) copyright arranged by **Roland Carter**.

"The students insisted we include it," Kwami explains. "They sang it at our final concert last year, and before it was over, the whole audience stood up and raised their hands and shouted. The students were crying, and we decided right then to add it to the collection."

Kwami admits that even he can cry—"or just smile to myself"—upon hearing spirituals. "They're simple melodies and harmonies, but when the Jubilee Singers sing, what I call 'anointing' comes to them, and the music flows and affects everyone else."

CHERRY PICKINGS: Cherry Lane Music Publishing has pacted with Tu Casa Entertainment in a joint-venture company, Cherry Casa, geared toward signing and developing Latin singer/songwriters. Compositions originating at Cherry Casa will be administered worldwide by Cherry Lane.

Tu Casa, formed last year by former Warner Music Latin America VP of marketing **Maribel Schumacher**, encompasses artist management and film and TV music supervision in addition to music publishing.

"Cherry Lane is a powerful music publishing company with a highly professional worldwide administration that also extends to film and television," Schumacher says. "[Our] partnership puts Cherry Casa in a matchless position to place the work of talented Latin artists in a wide array of media projects."

Cherry Lane has also teamed with NFL Films in a worldwide administration and publishing deal for NFL Films compositions and master recordings. Under the agreement, the partners will develop a series of compilation albums featuring pop, hip-hop, and rock artists and including remixes of existing NFL Films tracks, as well as new music from NFL Films composers **Tom Hedden** and **Dave Robidoux**. The albums will be released on NFL Records and launched during such major NFL events as Draft Weekend, Training Camp, and the Super Bowl, providing various cross-promotional opportunities with NFL sponsors that will result in additional exposure vehicles for the music.

In a similar situation, Cherry Lane has tied in, too, with Professional Bull Riders (PBR). In a long-term joint venture called Cherry Bull, the parties will develop new music and recordings associated with PBR events; compositions will be administered worldwide by Cherry Lane.

MERCHANTS & MARKETING

MOM Finds An Americana Niche

Mail-Order/Web Business Blossoms From 'Punk-Rock Aesthetic'

BY CHRIS MORRIS

LOS ANGELES—Mail-order/online retailer Miles of Music (MOM) has carved a solid niche for itself in the Americana market with a combination of good timing and passionate commitment to the style it sells.

The 7-year-old, North Hollywood, Calif.-based firm did not begin life with the idea of becoming a genre-specific operation.

Co-owners Jeff Weiss and Corrie Gregory—who met and married 11 years ago, when they worked for Los Angeles retailer Moby Disc—and their original partner, Jeff Levicke (who worked in the retailer's warehouse), had the idea of setting up a mail-order company that sold primarily to the military and prisons.

But coincidentally, Weiss' brother knew Grant Alden and Peter Blackstock, who ran the *No Depression* folder on AOL and were contemplating the start-up of a magazine devoted to the burgeoning alt-country genre, a style that appealed to Weiss and Gregory.

COUNTRY PUNKS

"We came to this as punks who liked country," Gregory says. "When we first started, we knew enough about country and bluegrass to get ourselves into trouble... I think the core of this comes from a punk-rock aesthetic."

MOM began advertising in the third issue of *No Depression* magazine; the company's ad has appeared on the inside back cover of every issue since then. Weiss says that the company began acquiring its stock by "going through *No Depression*, seeing what we hadn't heard of, contacting them, and asking them to send us a copy so we could hear it."

MOM began doing business out of Weiss and Gregory's three-bedroom house in Woodland Hills, Calif. Gregory recalls with a laugh, "I told Jeff that if the business got into the bedroom, I was leaving. By the time we moved the business out [in 2000], it was at the foot of the door."

In 2001—the year original partner Levicke left MOM—the firm set up permanent shop in a 2,000-square-foot space—which is half offices, half warehouse—in a North Hollywood industrial park.

MOM's modest gross of \$80,000 in its first year of operation has grown exponentially, to \$1 million in 2002, as the company has expand-

ed from a strictly mail-order business into a Web-based company.

Its Web page, milesmusic.com, launched in 1997 as a simple catalog listing with a toll-free number. The company soon established a shopping cart system, ran lengthy descriptions of its offerings that included sound files, and, in 1998, created its own bi-monthly online magazine, *MOMzine*, which contains lengthy features and columns

the flourishing of such genre-dedicated print outlets as *No Depression* and the new publication *Harp*, and its traditional one-on-one relationship with its clientele.

Gregory says, "So much of what we are selling is customer service and the connection with MOM. We put the seal of approval [on what we sell]."

Weiss adds, "We set out from the get-go to establish the same sort of vibe you get from an indie record store, where you'd go in, you'd meet the person behind the counter, and decide that was someone whose taste you could trust... That was one of the goals initially—know our customer and get them to trust us."

MOM—run by a staff of eight multi-tasking employees, including Weiss and Gregory—continues to sell an Americana-based selection of alt-country, rock, and pop through its quarterly catalog and site. Its wares are a mix of major-label titles, indie-label product, and self-released albums picked up from artists on a consignment basis.

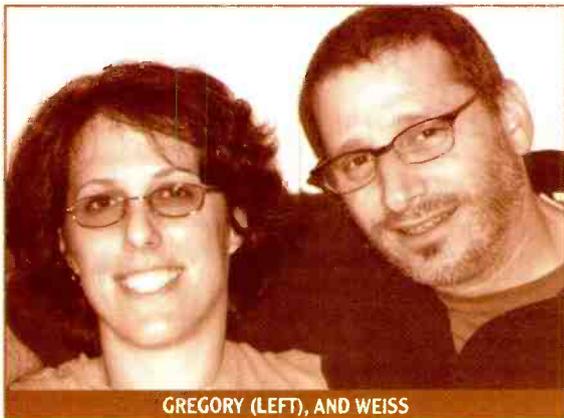
The company's top 20 best sellers in 2002 included albums by the Drive-By Truckers, Caitlin Cary, Lonesome Bob, Gingersol, Grey De Lisle, the Bottle Rockets, and Lucero. Its best seller so far this year is a self-released album by L.A. singer/songwriter Kip Boardman.

Weiss says that while MOM boasts an international customer base, most sales are derived from the markets he calls "the hotbeds of Americana"—Chicago, the Carolinas, New York, and Minneapolis.

The company promotes its product with its *Free Sounds* CD sampler (available free with any purchase), and, in its backyard, with free bi-monthly "Miles of Music Showcase" live shows at Taix Lounge in L.A.'s Echo Park neighborhood.

While MOM has grown during a boomlet period for Americana, Weiss and Gregory believe their core business transcends any transitional trendiness.

Gregory says, "It's a genre that's been around for a really long time, and I don't think it's ever gonna end. There's always gonna be roots, alt-country, singer/songwriter stuff. There will be periods of time where all of a sudden it'll be the in thing, and everybody'll think it's the next big thing, and then it won't be. It's just going to kind of plug along."



GREGORY (LEFT), AND WEISS



'We set out from the get-go to establish the same sort of vibe you get from an indie record store, where you'd go in, you'd meet the person behind the counter, and decide that was someone whose taste you could trust.'

—JEFF WEISS, MILES OF MUSIC

devoted to blues, reissues, bluegrass, and even pop.

CATERING TO THE CUSTOMER

Weiss and Gregory attribute the growth of their business to the expansion of their Internet traffic,

Zagat Serves Up Surveys Of Pop, New Age, And More

BY SUSANNE AULT

Zagat Survey, best-known for publishing restaurant guides, is now spooning music onto its product plate.

This fall, the company will roll out books rating hundreds of albums from the 1940s to the present within such varied genres as new age, funk, pop, classical, R&B, and jazz. Featured titles will include everything from Etta James' *At Last* to the Strokes' *Is This It?* Albums will also be divided into specialized indexes like *Make-Out Tunes*, *One-Hit Wonders*, and *Love Songs*.

ROOM FOR MORE

Zagat will enter an already crowded field for music guides. Among those mining the marketplace are *All Music Guide* and the *Dummies* and the *Complete Idiot's Guides* series. *Billboard* has also produced a slew of guides.

Still, company co-founder Nina Zagat and retailers believe its move into music is a sound one. She says Zagat's effort will cut through the existing noise because it is one of the few publishers that primarily sticks with popular—rather than critical—opinion when crafting its books. Critics and consumers, she notes, often have "different perspectives."

"Our conclusion is that there definitely is room," Zagat says of rolling out the guides. "There's no other book that I'm aware of that covers all of the genres the way that we're doing it."

"Professional critics do a good job—they give a deeper understanding of the subject than we do," she adds. "But we really want to put the information together in a way that enables people to share their experiences."

THE PEOPLE SPEAK

In a similar way to how it gathers reviews for its restaurant titles, Zagat is asking people to fill out online surveys covering 2,050 different albums at its Web site (zagat.com). Surveyors judge efforts on four criteria: overall quality, songwriting, musicianship, and production quality. Respondents are also encouraged to post their own descriptions for the album selections, picked by a combination of Zagat's editorial team,

music journalists, DJs, and critics.

Zagat staffers will then whittle down the entries (write-in candidates are also welcome) into roughly 1,000 of those best-reviewed for the finished book. Priced at \$14.95 apiece, the guides should be available at both book and music retailers. Those who complete the Web questionnaires by April 13 will receive one free.

"I like the idea of incorporating just consumers. I think it gives them a sense of independence," says Len Cosimano, Borders Books & Music VP of multimedia marketing. "[Zagat's] objectivity is broader than other guides that are out there. With a smaller base of people [like when critics make final calls on choices], it becomes more subjective."

Cosimano is looking forward to the opportunity of cross-promoting Zagat's music guide with Borders' CD product. He plans to display the books next to certain albums that Zagat ends up highlighting in its books.

Tower Records president Michael Solomon adds, "Based on the success of the other Zagat guides, especially the restaurant guides, I think this will prove to be a very credible music compendium."

On deck as a likely companion to Zagat's music guide is a CD filled with some of the book's resulting top picks. The company is also eyeing Zagat-branded CDs in different genres.

Creative launch plans for the music guide are in the works. The company is hoping for a TV partner for a special along the lines of the one-hour program *E! Entertainment* produced to coincide with the debut of the *Zagat Movie Guide*. Zagat says that MTV is one possible publicity outlet for the music book, and record labels are also potential marketing partners.

The company is also looking for additional marketing opportunities. Envisioning the possibilities, Zagat notes, "For a wine company, we can create a mini-guide to the top jazz songs—the top driving tunes for a car company."

Bottom line, Zagat says, "with our restaurant guides, we see that people are willing to venture to different parts of town. It opens up a whole new world for them. We hope we can do the same with music."



ZAGAT

RIAA Album Certifications For January

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

MULTI-PLATINUM ALBUMS

Bob Seger & the Silver Bullet Band. *Greatest Hits*. Capitol, 6 million.
Creed. *Weathered*. Wind-up, 6 million.
Mariah Carey. *Merry Christmas*. Columbia, 5 million.
Sisqó. *Unleash the Dragon*. Def Jam, 5 million.
Mariah Carey. *#1's*. Columbia, 5 million.
Red Hot Chili Peppers. *Californication*. Warner Bros., 5 million.
Avril Lavigne. *Let Go*. Arista, 5 million.
Soundtrack. *8 Mile*. Shady/Interscope, 4 million.
Dixie Chicks. *Home*. Monument/Columbia, 4 million.
The Rolling Stones. *Forty Licks*. ABKCO/Virgin, 4 million.
Puddle of Mudd. *Come Clean*. Flawless/Geffen/Interscope, 3 million.
Celine Dion. *A New Day Has Come*. Epic, 3 million.
Aaron Carter. *Aaron's Party (Come Get It)*. Jive, 3 million.
Josh Groban. *Josh Groban*. 143/Reprise/Warner Bros., 3 million.
Norah Jones. *Come Away With Me*. Blue Note, 3 million.
Martina McBride. *Greatest Hits*. RCA Nashville, 2 million.
Jennifer Lopez. *This Is Me... Then*. Epic, 2 million.
 Various artists. *Now That's What I Call Music! 2*. UTV, 2 million.
Tim McGraw. *Tim McGraw and the Dancehall Doctors*. Curb, 2 million.
Soundtrack. *The Wedding Singer*.



Maverick, 2 million.
2 Pac. *Better Dayz*. Amaru/Death Row/Interscope, 2 million.
Paul McCartney. *Back in the U.S.*. Capitol, 2 million.

PLATINUM ALBUMS (1 million units)

Paul McCartney. *Back in the U.S.*. Capitol, his seventh.
Fleetwood Mac. *The Very Best of Fleetwood Mac*. Reprise/Warner Bros., its ninth.
Mariah Carey. *Greatest Hits*. Columbia, her 11th.
Mariah Carey. *Charmbracelet*. Monarc/Island, her 12th.
Whitney Houston. *Just Whitney*. Arista, her eighth.
2 Pac. *Better Dayz*. Amaru/Death Row/Interscope, his seventh.
Tim McGraw. *Tim McGraw and the Dancehall Doctors*. Curb, his seventh.
 Various artists. *Now That's What I Call Music! 2*. UTV.
Nas. *God's Son*. III Will/Columbia, his sixth.
Jennifer Lopez. *This Is Me... Then*. Epic, her fourth.
Aaliyah. *I Care 4 U*. Blackground/Universal, her fourth.
Red Hot Chili Peppers. *Mother's Milk*. Capitol, their sixth.
Coldplay. *A Rush of Blood to the Head*. Capitol, its second.
Andrea Bocelli. *Sentimento*. Phillips/Universal Classics Group, his sixth.
Rob Zombie. *The Sinister Urge*. Geffen, his second.
Terri Clark. *How I Feel*. Mercury Nashville, her third.
3 Doors Down. *Away From the Sun*. Republic/Universal, their second.

GOLD ALBUMS (500,000 units)

Various artists. *WOW Christmas*. Word.

Various artists. *I Worship*. Integrity.
Paul McCartney. *Back in the U.S.*. Capitol, his 13th.
Ronnie Milsap. *40 #1 Hits*. Capitol Nashville, his eighth.
Mariah Carey. *Greatest Hits*. Columbia, her 11th.
Mariah Carey. *Charmbracelet*. Monarc/Island, her 12th.
2 Pac. *Better Dayz*. Amaru/Death Row/Interscope, his eighth.
Jo Dee Messina. *Jo Dee Messina*. Curb, her third.
Busta Rhymes. *It Ain't Safe No More*. J Records, his sixth.
System of a Down. *Steal This Album!*. Columbia, its third.
Bonbra Streisand. *Duets*. Columbia, her 47th.
Norah Jones. *Bounce*. Island, its ninth.
Snoop Dogg. *Paid Tha Cost to Be Da Bo\$\$*. Priority, his sixth.
Whitney Houston. *Just Whitney*. Arista, her eighth.
Tim McGraw. *Tim McGraw and the Dancehall Doctors*. Curb, his seventh.
 Various artists. *Now That's What I Call Music! 2*. UTV.
Nas. *God's Son*. III Will/Columbia, his sixth.
B2K. *Pandemonium*. T.U.G./Epic, its second.
Jennifer Lopez. *This Is Me... Then*. Epic, her fourth.
Good Charlotte. *Good Charlotte*. Daylight/Epic, its second.
Michael W. Smith. *Worship Again*. Reunion, his 10th.
Aaliyah. *I Care 4 U*. Blackground/Universal, her fourth.
Birdman. *Baby Aka the #1 Stuma*. Cash Money/Universal, his first.
The White Stripes. *White Blood Cells*. V2 Records, their first.
Alan Jackson. *Let It Be Christmas*. Arista Nashville, his 12th.
Red Hot Chili Peppers. *Uplift Mofo Party Plan*. Capitol, their seventh.
Tony Bennett and k.d. lang. *A Wonderful World*. Columbia, their first.
 Various artists. *Kohl's Christmas 2002*. EMI Music Special Markets.
 Various artists. *Down From the Mountain*. Lost Highway.
Andrea Bocelli. *Sentimento*. Phillips/Universal Classics Group, his eighth.
Blue Man Group. *Audio*. Virgin, its first.
Queens of the Stone Age. *Songs For the Deaf*. Interscope, their first.
Sum 41. *Does This Look Infected?*. Island, its second.

Declarations Of Independents™



by Chris Morris

MAKING ITS (DEL)MARK: Allow us a moment of sentimentality.

When Declarations of Independents was growing up in Chicago (longer ago than we care to remember), a regular destination was the Jazz Record Mart, then located at Grand Avenue and State Street. (The store is still open for business, having moved several years ago to a larger space on Wabash Avenue, north of the Chicago River.)

It was there that we received our early education in jazz and blues and became aware of Delmark Records, the independent label founded by store owner **Bob Koester**.



KOESTER

Amazingly, Delmark—still proudly independent—will celebrate 50 years in business this year; the label is possibly the oldest U.S. indie still operated by its original owner. Delmark is commemorating the event with a four-CD, 60-track boxed set, *Delmark: 50 Years of Jazz and Blues*, which arrives April 22. The box's contents will also be available separately as a pair of two-CD sets segregating the jazz and blues sides.

The box affords a deep view of Delmark's formidable history as a chronicler of American music. The jazz discs include tracks by traditionalists **Ira Sullivan** and **Art Hodes**, experimentalists **Sun Ra**, **Muhai Richard Abrams**, **Roscoe Mitchell**, **Fred Anderson**, **Archie Shepp**, and **Malachi Thompson** and such contemporary performers as **Jeff Parker** and **Ken Vandermark**. The blues CDs feature landmark performances by **Big Joe Williams**, **Sleepy John Estes**, **Junior Wells**, **Otis Rush**, **J.B. Hutto**, **Syl Johnson**, **Luther Allison**, and **Magic Sam**.

The box will contain a bonus DVD with a montage of recent Delmark recording sessions and a profile of Koester and the label.

Koester, 70, founded Delmark (then known as Delmar Records, after Delmar Avenue in St. Louis) as a 20-year-old college student. He

says he never imagined then that his label would endure for half a century, observing: "At that age, how far ahead do you think?"

Delmark began life as a trad-jazz label—release No. 101 was an album by **the Windy City Six**—but soon moved into blues recording.

Koester explains, "In 1954 or '55, I'm not sure which, a policeman named **Charlie O'Brien** had moved up to detective, and he wanted to sharpen his chops by digging up old jazzmen." Among O'Brien's finds was blues pianist **Speckled Red**, who recorded an album for Delmark.

Koester moved to Chicago in 1958; the following year he bought Seymour's Loop Jazz Record Mart near Roosevelt University downtown. (He believed that indie labels needed a complementary record store and cites **Milt Gabler's Commodore** as a model for his operation.) The store has moved twice since then. Koester says, "I still rely on retail for my daily bread."

At the label, Koester gambled on avant-garde jazz, documenting the early work of Chicago's Assn. for the Advancement of Creative Musicians, which included future **Art Ensemble of Chicago** members **Mitchell**, **Thompson**, and **Joseph Jarman**. He also rolled the dice when he cut blues harp ace **Junior Wells' Hoodoo Man Blues** in 1965.

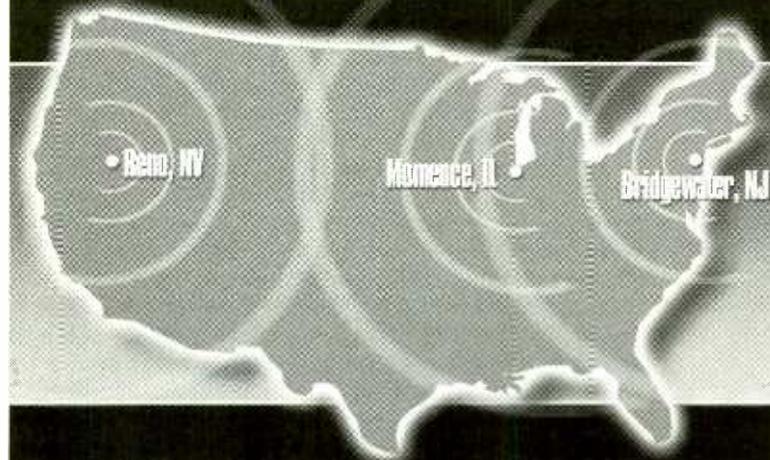
"I thought I was taking a big chance," Koester says of the Wells album. "It was the first time anyone had taken a working blues band into the studio for an album... I didn't even realize it at the time."

Delmark has maintained a steady release schedule—its catalog is now up to nearly 350 titles, by Koester's estimate—and established its own studio eight years ago. Despite the grind, Koester has resisted the temptation to sell out.

He admits, "There are times I'd love to just get the hell out of it... It's not a good business to be involved in." But he adds, "I've had a ball with it. It's been my hobby, my joy, for 50 years."

QUICK HIT: BIG3 Records in Florida has signed an exclusive distribution agreement with New York-based Alternative Distribution Alliance. The company, which is headed by CEO **Qadree El-Amin**, features vocal group **Prymary Colorz**, guitarist **Rick Derringer**, vocalist **Rachel Farris**, rock unit **Vesica Pisces**, and gospel performer **Damita Haddon** among its acts.

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January RIAA Latin Certifications

MULTI-PLATINUM ALBUMS

Selena. *Mis Mejores Canciones: 17 Super Exitos*. EMI Latin, 600,000.

PLATINUM ALBUMS (200,000 units)

Carlos Vives. *Dejame Entrar*. EMI Latin, his second.
Selena. *Mis Mejores Canciones: 17 Super Exitos*. EMI Latin, her seventh.

GOLD ALBUMS (100,000 units)

Vicente Fernandez. *35 Aniversario: Lo Mejor de Lara*. Sony Discos, his 29th.
Ricardo Arjona. *Santo Pecado*. Sony Discos, his seventh.
A.B. Quintanilla. *All Mixed Up: Los Remixes*. EMI Latin, his third.
El Coyote y Su Banda. *Puras Rancheras*. EMI Latin, their third.
Carlos Vives. *Dejame Entrar*. EMI Latin, his second.
El Chichicuilote. *La Fiesta a Del Chichicuilote*. Lideres Entertainment Group, its third.
Selena. *Ones*. EMI Latin, her ninth.
Selena. *Mis Mejores Canciones: 17 Super Exitos*. EMI Latin, her 10th.
 Various artists. *Protagonistas de la Musica*. Sony Discos.
La India. *Latin Songbird: Mi Alma y Corazon*. Sony Discos, her first.

Case Logic Bows Extreme-Sports Line

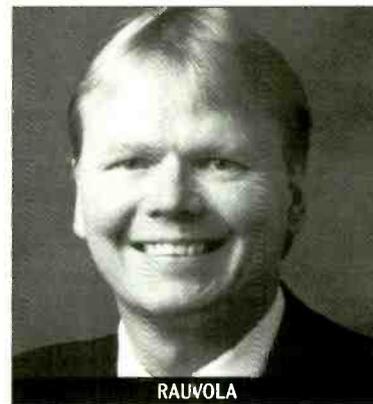
BY MATTHEW S. ROBINSON

Case Logic is looking to spur interest in its carrying cases among young male consumers with a new line of co-branded accessories designed by extreme-sports athletes. The new set of 33 products—which store CDs, DVDs, and portable music players—features the insignias of skateboarding legend Tony Hawk, top-ranked BMX rider Dave Mirra, and world-champion snowboarder Shaun Palmer.

The product line—which aims to tap the \$12 billion action-sports industry—marks the first time Case Logic has segmented its audience demographics to include the “particularly fickle and marketing-savvy” tween youth market.

Case Logic VP of marketing and product development John Rauvola says the collaboration with the action-sports stars provides “not only an endorsement of the product with their co-brand and design but also an avenue for Case Logic to provide a truly relevant product to the Gen Y demographic.”

Case Logic president Peter Storz says, “The popularity and influence of Tony Hawk, Dave Mirra, and Shaun Palmer and the action-sports lifestyle among today’s youth is astounding.”



RAUVOLA

Rauvola adds, “As we looked at this marketing culture, it became clear that action sports is one of the most rapidly growing, popular activities among young people. There is an intersection of activity and music that fits our products well.”

To play up that intersection of cultures, Case Logic sought out the icons of the most popular action sports. “These gentlemen have the three best action-sport games on the market,” Rauvola notes, “so the blend of activities and their popularity made it appealing to focus on them.”

As Palmer and Hawk have their own product and clothing lines and Mirra has a signature show model from DC Shoes, the new cases have been designed to fit not only the ath-

lete’s specific sport but also their particular style.

“We worked elements of their lines into the products,” Rauvola explains. “We also made sure that these cases would stand up if they were used for the activities themselves.” Therefore the snowboarding-inspired packs are waterproof, and the other packs are specially padded to withstand the most extreme conditions. “We had to make sure that they not only looked good but that the durability was there as well.”

To promote the new line, Case Logic says it has placed product with all of its major accounts and plans to release to retail in time for back to school. Although plans to expand the line are already in the works, Rauvola is looking forward to seeing how well the new products fare.

“With the reaction we have had, we are definitely looking to expand the line, either with new celebrities or into new sports and new product categories,” he says. “But at this point, we are focusing on action sports, because that is the consumer we are going after. It seems to be a good fit in terms of combining what we do well with what these athletes do well.”

Retail Track™

by Ed Christman



THE WIZ FIZZES: Cablevision Systems has finally announced that it is throwing in the towel on the Wiz chain. The company plans to exit that business either by selling it or shutting it down by the end of second-quarter 2003. In a statement, Cablevision Systems said that because of eroding business conditions, the operation of the Wiz “is no longer a viable option.”

Since acquiring the Wiz in 1998, Cablevision Systems has installed four successive management teams. All have failed, as they racked up a consistent string of financial losses.

Last year, Cablevision Systems made a last gasp at making the chain work when it closed 26 stores in August to focus on its 17 top stores. But the weak retail environment has proved tough to even strong merchants like Best Buy and Circuit City. So unless it can unload the Wiz, it looks as though another music merchant will be limping off into the sunset.

HOT ITEM: The 50 Cent album has created something that we haven’t seen in a while: an out-of-stock situation with the distributor trying to catch up with demand. With its early debut Thursday, Feb. 6, the title moved about 872,000 units in its first half-week of sales (see story, page 4), but stores were reporting outages during the weekend.

You would think that in this environment, retailers would be pleased about having a hot record on their hands. Most of them are, although some have complaints about the out-of-stock situation. Did Interscope underestimate demand? Yeah, but retailers forget that they, too, are part of the process of how many go out the door for initial orders (IOs).

While I love to hear retailers’ complaints—because they often have valid ones, which turn into stories for me—sometimes some of them go a little far. Take, for example, one of my favorite independents (who shall remain nameless), who called me to complain about both the shortage of the limited edition and regular version of the album, and why didn’t Universal Music & Video Distribution (UMVD) and Interscope press more of both?

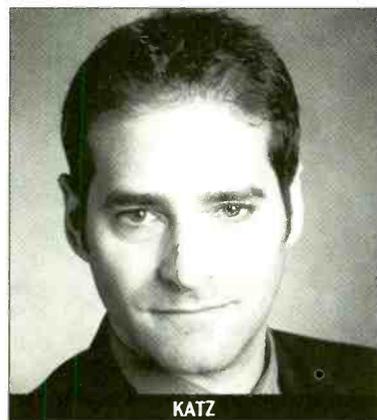
First off, let me point out that in today’s piracy-ridden world, music manufacturers try to wait until as close to street date as possible before manufacturing—which, in this case, was initially set for Feb. 11. Then, when you take into account the moved-up street date, they didn’t have the luxury of the extra few days to adjust to the ongoing increase in demand with a higher IO. So consequently, Interscope initially shipped

1 million units, of which half were limited editions.

As to why they didn’t print more of the limited editions, well, why do you think it’s called “limited”? And as for the out-of-stock situation my friend found himself in on Thursday morning, well, that’s because he jumped the street date, selling the album beginning Tuesday morning. Of course, he couldn’t get any more at that time because so many others had jumped the date as well and were also looking for replenishment. If everyone had adhered to the street date, the 400,000 units that UMVD got into the field by Saturday might have lasted longer. As it was, another 300,000 hit Monday, taking total shipments to 1.7 million.

My friend doesn’t like my answers and says my column should be renamed “Corporate Track.” Ouch.

SINGLES GOING STEADY: Arista Records is back with plans to relaunch the DVD-single. Come March 11, it plans to ship DVD-singles from **Avril Lavigne**, which will contain the videos for “I’m With You” backed with “Sk8er Boi,” and **Clipse**, which will have the video of “When the Last Time” and “Grindin’.” Both will include the acts’ respective electronic press kit and a photo gallery as bonus material. Also out that day is a DVD-single from **Pink**, which will



KATZ

contain the videos for “Family Portrait” and “Don’t Let Me Get Me” and, as bonus material, live versions of “Family Portrait” and “Numb.”

The DVD singles will list for \$7.98, down from the \$9.98 the company charged when it first launched the configuration in November 2000, senior VP of sales **Jordan Katz** reports. Also, in an attempt to get the DVD singles merchandised with music, Katz is using jewel-case packaging specially marked with a warning that the product is a DVD, instead of the clam-shell packaging used on the first go-around, which caused the configuration to be stocked in the movie sections of stores.

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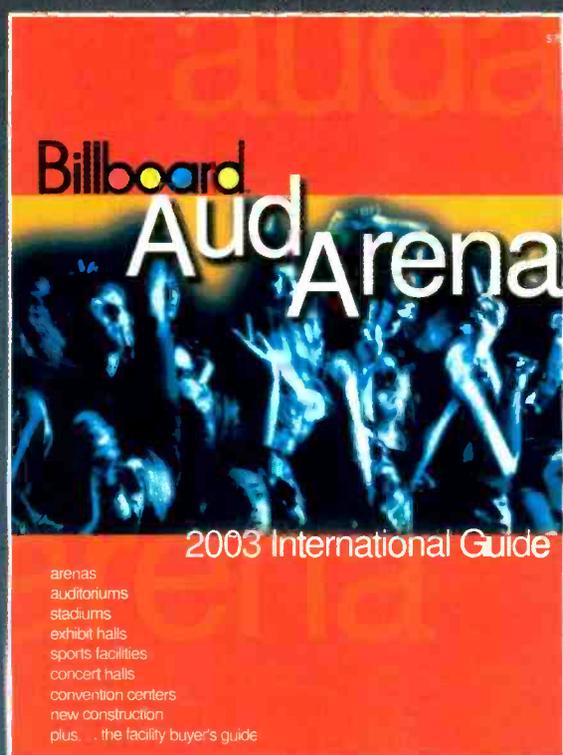


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MERCHANTS & MARKETING

Sites + Sounds

KAUFFMAN COMES IN: FullAudio has tapped **Scott Kauffman**, a media and technology veteran who has done stints at CompuServe and *Entertainment Weekly* magazine, as president/CEO of the Chicago-based digital-music service provider.

Kauffman was most recently chairman/CEO of CoreMetric, a Web marketing company. He replaces FullAudio founder and CEO **Chris Gladwin**, who will take the role of COO and report to Kauffman; he will retain his slot on the FullAudio board of directors.

Gladwin says the hiring of Kauffman represents an effort by FullAudio to shift its focus from a technology-solution provider to what he terms a "technology-enabled entertainment company." A key mandate for Kauffman will be to focus on the service's programming features.



GLADWIN

VERSION 2.5 FOR YOUR VALENTINE: Pressplay launched an updated version of its service Feb. 14 that features music from new content partners DreamWorks, Palm, Ubiquity, Rykodisc/Ryko Label Group, and Sub Pop; access to *Billboard* chart data; and personalized radio.

The latest addition of independent-label content, which includes music from **Zero 7**, **Nirvana**, and **Frank Zappa**, expands Pressplay's library to more than 250,000 tracks.

The updated Pressplay, known as Version 2.5, will enable users to search for music using *Billboard* chart information, building on a previously announced alliance between Pressplay and *Billboard*. Additionally, users can now create customized radio stations using as a guide artists and tracks they specify.

In an effort to drive subscriptions, Pressplay is also offering 10 free permanent downloads to users who refer new members to the service.

FOR THOSE ABOUT TO ROCK: Epic Records is selling pre-orders of the first six AC/DC reissues, due in stores Tuesday (18), direct to consumers through buyacdc.com. Those who purchase two or more titles will receive free shipping; those who buy at least five titles will also receive a free poster.

The releases will be enhanced CDs using Sony's Connected technology. CD purchasers will be able to use Connected to access rare audio and video clips, extended liner notes, and images of memorabilia specific to the time period surrounding each release.

Bonus content will be available via the band's official site, [\[rocks.com\]\(http://rocks.com\). Consumers will be able to link to the AC/DC pre-order store from the site as well. Other Web merchants—including \[amazon.com\]\(http://amazon.com\) and \[CDnow.com\]\(http://CDnow.com\)—are offering AC/DC pre-orders as well, but not with the value-adds.](http://acdc</p>
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The move marks the latest in a string of bonus pre-order and e-commerce exclusive campaigns by Epic. The company ran a similar initiative ahead of the *Grand Theft Auto* soundtrack releases last year. Epic is also teaming with **Pearl Jam** to offer exclusive "bootlegs" of the band's 2003 tour through pearljam-bootlegs.com.

SUBSCRIPTION FOR CHICKS: Yahoo has teamed with **Dixie Chicks** to create a subscription Web site for the band's official fan club. For \$30 per year, fans can access premium concert tickets, exclusive videos, contests, a Chicks-programmed radio station, and other features. The site will also offer free band news and information.

GO BEHIND THE GRAMMY SCENES: The National Academy of Recording Arts and Sciences (NARAS) has launched a "behind-the-scenes" Web site for its Grammy Award ceremonies, scheduled to take place Feb. 23 in New York.

For the second year, AOL is an official partner to grammy.com and will offer to its members direct links, sweepstakes, and access to exclusive merchandise and content at AOL keyword: Grammy or aolmusic.com.

In addition, AOL Broadband is offering members a radio-station link (radio@aol.com), with songs and interviews from Grammy nominees and past winners.

NARAS president **Neil Portnow** says, "This partnership provides opportunities that make [the sites] must-visit entertainment and information destinations on the Web."

MORE GRAMMY NEWS: Universal Music Group (UMG) is plugging its Grammy-nominated acts, as well as its new digital-singles initiative, via a marketing campaign through umgdownloads.com. Visitors to the site can purchase downloads from UMG acts and register to win prizes ranging from artist memorabilia to a trip for two to Universal Studios Florida.

UMG will also promote the online availability of downloads from Grammy-nominated artists through a host of retail partners as part of a national marketing campaign that includes print, radio, in-store, and online ads. Acts whose material is available for download include **Ashanti**, **Diana Krall**, **Elvis Costello**, **Eminem**, **Johnny Cash**, **Juanes**, **Lucinda Williams**, **Natalie Cole**, **Nickelback**, **Vanessa Carlton**, **Willie Nelson**, and **U2**.

The UMG digital catalog now includes more than 60,000 tracks priced at 99 cents each. Albums are \$9.99.

ANOTHER CEO SHIFT: **John Baker** has resigned as chairman/CEO of Seattle-based digital services firm Loudeye.

In his place, Loudeye has named **Charles Waite**, a company board member and partner in venture-capital firm OVP Venture Partners, as chairman, and **Philip Gioia**, a principal at management advisory firm Regent Pacific Management, as president/CEO. Loudeye retained Regent Pacific's services last month. Regent Pacific chairman/CEO **Gary Sbona** also joins the Loudeye board.

Meanwhile, Loudeye says its 2002 revenue will be 7%-10% lower than its prior guidance of \$13.5 million-\$14 million. The company attributes the shortfall to weakness in its Webcasting and media-restoration businesses.

Loudeye recently 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. It 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.

TRAFFIC TICKER

Top Retail Sites

Traffic In December

TOTAL VISITORS (in 000s)

1. amazon.com	40,719
2. walmart.com	11,665
3. bestbuy.com	8,841
4. half.com	8,533
5. columbiahouse.com	7,943
6. circuitcity.com	5,377
7. bmgmusic.com	3,506
8. bluelight.com	3,250
9. buy.com	3,237
10. music.barnesandnoble.com ..	1,242
11. emusic.com	1,194
12. towerrecords.com	864
13. borders.com	645
14. cdnow.com	520
15. samgoody.com	432

AVERAGE MINUTES PER VISITOR PER MONTH

1. amazon.com	22:51
2. half.com	17:56
3. bestbuy.com	13:32
4. circuitcity.com	12:53
5. bmgmusic.com	11:39
6. towerrecords.com	9:25
7. walmart.com	9:10
8. emusic.com	8:20
9. buy.com	7:29
10. columbiahouse.com	7:28
11. samgoody.com	6:57
12. bluelight.com	6:25
13. cdnow.com	5:19
14. music.barnesandnoble.com ..	4:29
15. borders.com	4:11

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 combined work and home Internet access.

Picture This™



by Jill Kipnis

LIONS GATE'S NEW SIGNATURE: Tuesday (18) marks the debut of Lions Gate Home Entertainment's first line of special-edition DVDs, the Signature series. Each Signature release will feature special packaging highlighted by a director's autograph, and many will contain new extra features. The first batch of titles includes *Monster's Ball* (\$24.99), *O* (\$19.99), *Amores Perros* (\$19.99), and *Eve's Bayou* (\$19.99) and will be followed April 15 by the 1997 films *Cube* and *Lolita*. Price points on the April titles are not yet available.

Though DVDs of these films have previously been available, Lions Gate executive VP of domestic home-video sales **Ron Schwartz** expects to attract



SCHWARTZ

a new audience to each Signature title. "*Eve's Bayou*, for example, was a '97 release, and the installed DVD base was single digits at the time," he notes. "**Samuel L. Jackson's** commentary is a significant change on this new edition of [*Eve's Bayou*]. For *Monster's Ball*, we are offering a longer, unrated version of the film. By the time we get theatrical films to home video, a lot of the talent has moved on. The Signature series allows us to invite them back and work around their schedule."

Schwartz says that previous editions may still be available on retail shelves alongside their updated Signature versions and that decisions to put earlier editions on moratorium will be made on a case-by-case basis. The original *Monster's Ball* DVD—released last June—will still be available, because it offers a different version of the film. Schwartz says, "When it's complementary to the original, we want both to be on the shelf."

ATTENTION, HOME DECORATING FANS: Get your hammer, fabric, and glue gun ready for March 18, when *The Best of TLC's Trading Spaces* (\$19.98) debuts on DVD from Artisan Home Entertainment. During its three seasons, the fixer-upper show has become TLC's

highest-rated program, with a growing number of fans showing their interest in home improvement by watching neighbors redecorate rooms in each other's homes in a 48-hour time frame and for less than \$1,000.

Among the DVD's features are extended project footage, including a host of design tips, a section on the program's designers and carpenters, a history of the show, and an extra showing the best "reveals"—the moments when neighbors view their finished rooms.

Show host **Paige Davis**, who introduces clips throughout the DVD, says the title is a must-have for fans and for people interested in exploring different home-decorating options. "The real joy in *Trading Spaces* is that [these neighbors] may return home to something that is truly different than the rest of their home. If they're lucky and open to change, they may really love it and surprise themselves," she says. "As a society, we tend to go with safe choices. People don't want to put the time and money into their homes. I believe that your environment impacts how you think and feel."

THIS AND THAT: For the second consecutive year, Buena Vista Home Entertainment (BVHE) has launched its monthly Movie Showcase line, a group of film favorites offered at their lowest prices on DVD and live-action DVD debuts. Between 10 and 70 titles will be offered each month. On March 4, for example, BVHE will debut such DVD titles as *The Ref* (\$19.99) and *Green Card* (\$9.99) and will offer *Good Will Hunting* and *The Cider House Rules* at new low prices (\$19.99 each). BVHE will offer themed Movie Showcase displays for retailers each month. Its March titles will tie into an Academy Awards-themed display.

Home Entertainment Events, which puts on the annual Video Software Dealers Assn. (VSDA) Home Entertainment conference, has partnered with Had to Be Made (HTBM)—an independent film festival sponsor—to expand and oversee the conference's independent filmmaker events. HTBM sponsors a film festival, which kicks off in March in more than 40 cities, where filmmakers submit projects for evaluation by industry professionals, independent video retailers, and volunteers from the film-going public. Winning films are made available at retailers nationwide. At VSDA's 2003 show, to be held July 15-17 at the Rio Hotel & Casino in Las Vegas, HTBM will host a slate of seminars and the inaugural HTBM Film Festival Awards.

Fine And Performing Arts Find New Medium Of Expression With DVD

BY ANNE SHERBER

Fine-arts and performing-arts videos had their last significant burst of consumer interest in the mid-1990s, when Fox Home Video, through its video-distribution arrangement with the BBC, released the enormously popular *Sister Wendy* series of museum tours. But despite her popularity, other arts titles received little consumer attention on VHS.

Video specialists in the category say that it was not until DVD took hold as a format that distributors got a much-needed boost to their inventory.

"Between 2001 and 2002, we increased our business by 20%, based on DVD sales," says Dennis Hedlund, president/CEO of the West Long Branch, N.J.-based Kultur Video, which was founded in 1980 and releases fine-arts and performing-arts titles exclusively. Hedlund says that when the company re-releases its catalog titles on DVD, it routinely sells 6,000-8,000 units. (He declined to give comparable VHS sales figures on titles.)

According to Bob Karcy, president of New York-based V.I.E.W. Video, which also focuses solely on this category, the growth in the



HEDLUND

disc-based format has brought about a sea change for his 23-year-old small company because of the opportunities that DVD provides. He says, "[We are] re-versioning and refocusing by adding on a whole lot of the bells and whistles which the format permits."

INCREASING INTEREST

Karcy says that, in some cases, titles that have been available through V.I.E.W. for years on VHS are incrementally selling 5,000 or 6,000 units when they are rereleased on DVD. "We certainly never would have sold an additional 5,000 or 6,000 units on VHS."

Examples of the sales boom are the titles *Picasso: The Man and His Work, Part I (1881-1937)* and

Picasso: The Man and His Work, Part II (1938-1973). Although V.I.E.W. has distributed the two titles for 15 years, they shipped more than 2,000 units each when they were released Jan. 7 on DVD for \$29.98 each.

In addition to the story of the painter's life and a portrait of his artistic evolution, the two discs include such DVD-exclusive features as home movies, photos, and art galleries that contain more than 100 images.

Last October, the company released *Norman Rockwell: An American Portrait*, which looks at Rockwell's 50-year career through both the painter's art and commentary and remembrances from art historians, close friends, and Rockwell himself. According to Karcy, sales of the title—which has also been available for many years on VHS—have topped 5,000 units so far. The project retails for \$24.95 on DVD and includes such extra features as an art gallery and bonus music selections from T.K. Blue and Nigel Clark.

KEEPING THEM COMING

Although both Karcy and Hedlund say fine-arts and performing-arts titles rarely sell more than 10,000 copies, both companies have aggressive upcoming release schedules because of DVD. According to Hedlund, Kultur will release 150-200 programs during the next 18 months.

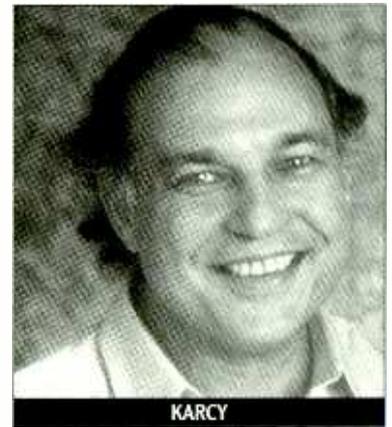
This year, V.I.E.W. will release four new titles every six weeks. Upcoming titles, to be released March 25 for \$29.95 each, include *Swan Lake*, designed by the late Leslie Hurry and starring Natalia Makarova as Odette/Odile and Anthony Dowell as Prince Siegfried; *American Ballet Theatre at the Met: Mixed Bill*, which includes *Les Sylphides* with Mikhail Baryshnikov and the *grand pas* from *Paquita*, staged by Makarova; *Don Quixote*, choreographed by Baryshnikov; and *The Nutcracker*, with Lesley Collier as the Sugar Plum Fairy and Dowell as the prince.

Karcy says mainstream retailers are showing wider acceptance for many of these titles since their DVD release. He attributes the relatively new willingness of combination music chains and some mass merchants to merchandise his product alongside corresponding and complementary audio product to the size and appearance of DVDs.

"The packaging looks cleaner and fits better on their fixtures," he says. "Now, you're much more likely to find a Dizzy Gillespie DVD

next to a Dizzy Gillespie CD, which is where it always belonged."

John Thrasher, VP of video for the West Sacramento, Calif.-based Tower chain, says Tower merchandises all of its opera titles—whether on CD, DVD, or VHS—in one section. He notes that DVD is particularly sought-after by fans of classical music, who appreciate the



KARCY

format's enhanced sound and picture quality: "DVD as a format has given classical and performing arts on video a real shot in the arm."

Since DVDs have become widely available, Thrasher adds, declining sales of the category on VHS have been "precipitous . . . VHS now accounts for less than 10% of sales in this category."

NO STREET-DATE RUSH

The evergreen nature of titles in the category, however, has meant that they seldom create a buzz upon initial release, according to Karcy and Hedlund. Karcy says that because of the classic nature of what he sells, retailers and consumers are as apt to purchase the product for the first time a year after street date as they are the day of release. He likens the sales patterns of his product to perennially best-selling books.

The continuing downside of the product's lack of street-date sensitivity is that buyers feel very little pressure to order the product when it is announced.

As for *Sister Wendy*, she continues to have a life on DVD years after her initial releases on Fox. WGBH Video, the home-entertainment arm of the Boston-based public TV station, released *Sister Wendy's American Collection* as a three-disc DVD set for a suggested retail price of \$49.95 last year.

WGBH Video director of sales Sarah Slater says, "It's done very well. DVD is a great medium for a show like this because of the ability it affords to chapter search. You can really easily bounce around to your favorite pieces."

FEBRUARY 22 2003 **Billboard** TOP DVD SALES™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1 2 Weeks At Number 1			
1	1	2	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
2	2	2	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22383	Matt Damon	PG-13	26.95
3	4	2	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated	G	29.95
4	NEW		MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 08289	Dana Carvey	PG	29.95
5	NEW		THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R	27.95
6	3	3	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
7	5	5	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
8	6	5	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 60008293	Vin Diesel	PG-13	27.95
9	NEW		TALES FROM THE DEEP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875554	Spongebob Squarepants	NR	19.99
10	10	5	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95
11	7	3	ABOUT A BOY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13	26.95
12	8	3	BLUE CRUSH (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13	26.95
13	9	3	UNDERCOVER BROTHER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin Chris Kattan	PG-13	26.95
14	13	10	ICE AGE FOXVIDEO 2004864	Animated	PG	29.95
15	15	9	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
16	18	17	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95
17	NEW		SERVING SARA (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 339914	Matthew Perry Elizabeth Hurley	PG-13	29.95
18	11	3	BLUE CRUSH (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22811	Kate Bosworth Michelle Rodriguez	PG-13	26.95
19	17	7	MINORITY REPORT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95
20	12	3	FEAR DOT COM WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	R	26.95
21	NEW		SERVING SARA (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 056634	Matthew Perry Elizabeth Hurley	PG-13	29.95
22	19	12	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
23	14	3	UNDERCOVER BROTHER (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21980	Eddie Griffin Chris Kattan	PG-13	26.95
24	30	24	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
25	22	9	AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 8078	Michael Meyers	PG-13	26.95
26	27	8	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95
27	RE-ENTRY		THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
28	33	6	THE BOONDOCK SAINTS FOXVIDEO 2002807	Willem DaFoe	R	14.95
29	25	7	MINORITY REPORT (PAN & SCAN)) DREAMWORKS HOME ENTERTAINMENT 90131	Tom Cruise	PG-13	29.95
30	26	13	STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN) FOXVIDEO 2005538	Ewan McGregor Natalie Portman	PG	29.98
31	28	20	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G	29.99
32	16	2	SIMONE (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 8124	Al Pacino	PG-13	26.95
33	20	3	ABOUT A BOY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22452	Hugh Grant	PG-13	26.95
34	RE-ENTRY		WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	24.98
35	31	9	AUSTIN POWERS IN GOLDMEMBER (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 8028	Michael Meyers	PG-13	26.95
36	23	4	THE GOOD GIRL FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R	22.99
37	32	14	SPIDER-MAN (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95
38	RE-ENTRY		PETER PAN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 21620	Animated	G	29.99
39	38	1	LIKE MIKE FOXVIDEO 2005702	Lil Bow Wow Morris Chestnut	PG	27.95
40	24	17	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98

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			NUMBER 1 2 Weeks At Number 1				
1	1	2	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
2	2	4	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
3	3	9	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
4	4	10	ICE AGE FOXVIDEO 2004860	Animated	2002	PG	24.95
5	5	8	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
6	NEW		BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	Spongebob Squarepants	2003	NR	12.95
7	NEW		DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	Spongebob Squarepants	2003	NR	12.95
8	13	17	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95
9	6	9	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98
10	7	11	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
11	8	14	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
12	9	7	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
13	15	20	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
14	10	9	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95
15	17	8	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 80161	Animated	2002	NR	19.95
16	16	3	LESLIE SANSONE: HIGH CALORIE BURN Leslie Sansone	Leslie Sansone	2002	NR	9.95
17	11	5	HEY ARNOLD! THE MOVIE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339653	Animated	2002	PG	14.95
18	NEW		RUGRATS MYSTERIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453	Animated	2003	NR	12.95
19	19	2	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	Leslie Sansone	2002	NR	9.95
20	14	5	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 2210	Various Artists	2002	NR	9.95
21	RE-ENTRY		DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
22	24	15	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
23	23	10	MEN IN BLACK II COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95
24	RE-ENTRY		PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
25	12	4	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114	Leslie Sansone	2002	NR	12.95

● 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 22 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	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 2 Weeks At Number 1		
1	1	2	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
2	2	4	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
3	NEW		THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R
4	NEW		THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG
5	3	3	ABOUT A BOY UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13
6	5	5	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
7	6	3	BLUE CRUSH UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13
8	4	3	UNDERCOVER BROTHER UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin Chris Kattan	PG-13
9	8	6	MINORITY REPORT DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
10	7	3	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13

FEBRUARY 22 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	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1 2 Weeks At Number 1		
1	1	2	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
2	NEW		THE BANGER SISTERS FOXVIDEO 2006563	Goldie Hawn Susan Sarandon	R
3	2	4	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
4	NEW		THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG
5	3	3	ABOUT A BOY UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13
6	4	5	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13
7	5	5	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
8	8	7	UNFAITHFUL FOXVIDEO 205883	Richard Gere Diane Lane	R
9	7	4	THE GOOD GIRL FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R
10	NEW		SERVING SARA PARAMOUNT HOME ENTERTAINMENT 339913	Matthew Perry Elizabeth Hurley	PG-13

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

INTERNATIONAL

U.K. Reports Shipments Slump But Industry Takes Heart From Healthy CD-Album Market

BY TOM FERGUSON and LARS BRANDLE

LONDON—Despite poorer-than-anticipated annual shipment figures, the U.K. record industry is taking heart that the CD-album market held up well here in 2002.

Figures officially released Feb. 10 by labels body the British Phonographic Industry (BPI) showed that the overall annual trade value of recorded-music shipments fell to £1.186 billion (\$1.93 billion), down by 3.7% on 2001, bringing to an end the territory's five-year run of outperforming global trends.

The U.K. singles market in particular continued to slide during the period, falling 11.1% in value to £97.2 million (\$158.9 million). Shipments of singles were pared back 11.8% to 52.5 million units and are now at levels similar to those reported 10 years ago. But the BPI points out in a statement that this is "the smallest fall in the last seven quarters," suggesting that the rate of decline may be slowing.

Most industry insiders had expected the annual shipment figures to show little growth; speaking to *Billboard* late last year, Sony Music Europe president Paul Burger summed up the prevailing mood when he suggested that the market here would "probably come in flat, possibly slightly ahead of last year" (*Billboard*, Dec. 28, 2002).

The size of the decline came as "a surprise" for retailers, HMV Media Group CEO Alan Giles admits. "Like most of the U.K. industry," he says, "we're looking at sales data from [charts compiler] the Official U.K. Charts Co. week in, week out. I would have expected to see a picture in which the market was flat, rather than in decline."

According to previously released figures from the Official U.K. Charts Co. (*Billboard*, Jan. 18), artist-album sales in the U.K. reached a record 112.4 million units—an increase from 2001 of 4.1%—and 36.8 million compilation albums were sold in the U.K., down 0.3%. Grouping compilations and artist sets together, the Official U.K. Charts Co. claimed that the albums market actually improved by 2.9% over 2001.

But according to the BPI's figures, the volume of album shipments slipped by 0.1% in 2002. That in turn translated into a 3% decline in value to £1.089 billion (\$1.7 billion), mostly because of "downward pressure on prices."

Giles points out that one reason for the difference between retail experience and the picture emerging from the BPI is reporting differences between record-company shipments (as reported by the BPI) and actual sales (as monitored by the Official U.K. Charts Co.).

He adds that he "takes heart" from a "reduced dependence upon greatest-hits albums" during the year. "A dark thought," Giles says, "is always whether the industry is shoring up its revenues by raiding the vaults for yet another compilation. The implication from the BPI data is that this was actually a good year for new, single-

artist albums. That continues to show that the industry is in good condition."

Illustrating that point, four of the five top-selling albums in the last quarter of 2002 were by individual artists, according to the Official U.K. Charts Co.; only one of those, Westlife's *Unbreakable* (S/RCA), was a greatest-hits collection. The BPI says that the overall market share of compilations fell from 23.5% in unit terms during 2001 to 16.3%.

Domestic repertoire again proved to be a force in the territory last year, accounting for half of the top 40 biggest-selling albums. Robbie Williams led the charge; his latest set, *Escapology* (EMI), was the top-selling album of the year here, according to the BPI.

The BPI attributes the poor overall performance to a catalog of concerns, including ongoing piracy problems and "increasing economic uncertainty," particularly during the crucial pre-Christmas period. The fourth quarter saw a 4.8% drop in the value of shipments compared with 2001, to slightly less than £482 million (\$788.2 million).

Other factors contributing to the downturn, the BPI says, include strong competition from other areas of the entertainment sector, such as computer games and DVDs.

Giles says, "There's still a lot of pressure on pricing, and we all know that piracy is increasing. Although I don't think there's any evidence that it's decimating the industry, it's clearly taking the edge off the growth. But I don't think any of us can be complacent—business is still tough."



GILES

BPI

New Zealand Radio Quotas Are Exceeding Targets

BY JOHN FERGUSON

AUCKLAND, New Zealand—As the first anniversary of the introduction of local music quotas here approaches, New Zealand's commercial radio industry looks to have passed the test posed by that move with flying colors. But retailers and labels agree that more work has to be done to convert increased airplay to greater local music sales.

Figures compiled by trade body the Radio Broadcasters Assn. (RBA)—which represents commercial radio operators—show that homegrown repertoire made up 15% of all music aired by its members during 2002, surpassing the first-year target of 13% and up on the pre-quota 2001 figure of 11%. The code, which came into effect in early 2002 (*Billboard*, April 20, 2002), does not apply to state-owned radio stations or student radio stations. Abiding by the quotas is a condition of membership of the RBA, although there are no penalties for stations that fail to hit the target.

The New Zealand government, which had threatened to introduce legislation for quotas if radio did not increase airplay, is pleased with the result. Broadcasting Minister Steve Maharey says, "I hope these excellent results do not lead to complacency in the coming year. This is good news for the New Zealand music industry and [for] radio listeners, who are getting to hear more local talent across the airwaves."

But while the amount of Kiwi music on air has risen to 15%, that has not been mirrored by record sales. Labels body the Record Industry Assn. of New Zealand has not yet issued its

shipment figures and analysis for 2002, but it estimates that New Zealand music makes up 9% of total sales, up from 7% in 2001.

Labels and retailers criticize radio programmers for being too conservative in supporting local acts, even when they are big sellers. Broadcasters are aiming at a 20% target by 2006, although content levels vary by format.

Most successful has been the rock format, with local content rising to 25%, though its target was 20%. Pop missed its target by 0.01%; programmers suggest that this is understandable, given the small amount of suitable domestic repertoire available.

"Overall it is a great result, and there is no evidence that the voluntary quota system has damaged audience levels, which was always our major concern," RBA executive director David Innes says. "The only cloud on the horizon is that the production of New Zealand music is way behind our content levels."

Roger Clamp, Auckland-based PD of national network More FM, agrees there

is a need for more radio-friendly local music to be released. At times, new local releases do not fit More's top 40 format. "There are a number of record companies making large commitments to New Zealand talent," Clamp adds, "but a couple of the international record companies only have a few local signings."

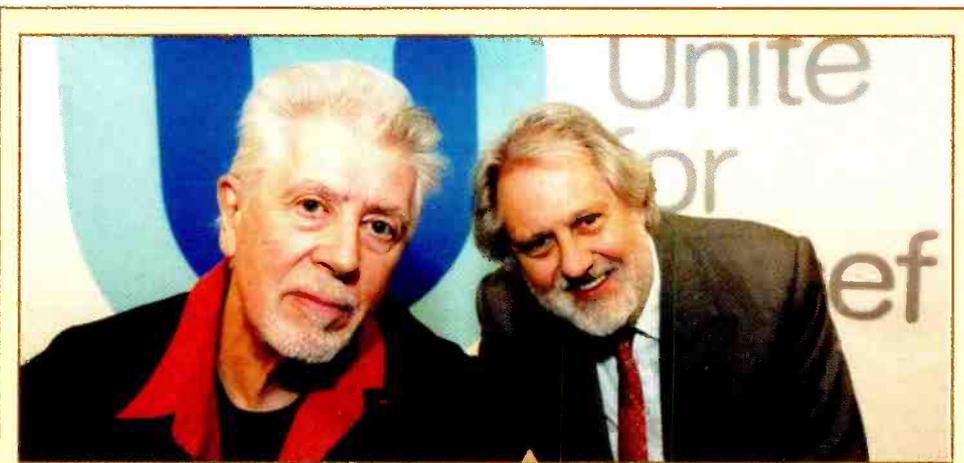
Universal Music New Zealand managing director Adam Holt counters that the majors are committed to expanding their domestic rosters and that 2003 will be a strong year for local releases. He cautions against reading too much into the gap between on-air and in-store activity. "While radio is a general indicator of what the public wants, a whole sector of music buyers isn't swayed—or served—by radio," Holt says. "But the willingness of radio to support local artists has contributed to a remarkable year for New Zealand music. The next step is to convert this great radio play into more sales."

Independent labels here still complain that it is difficult to get major airplay, despite the quotas. Mark Roach, executive officer of trade body Independent Music New Zealand and owner of Auckland-based Muse Records, says radio's fear of breaking new acts is a major roadblock: "It perpetuates the cycle of local artists having to find acceptance overseas before they get a break at home."

Roger Marbeck, owner of Marbeck Records—an Auckland-based store and online retail operation—agrees that radio needs to take more risks. Marbeck, the retail representative on the New Zealand Performance Committee, which monitors the quota system, says, "The figures look good, but they are hung on a relatively small number of releases. On the other hand, there is a lot of good material being released that is not being aired, so there is still work to be done on all sides."



HOLT



Blues Brothers. Veteran British blues bandleader John Mayall, left, will play a concert in Liverpool, England, July 19 in aid of UNICEF. Details of the concert were revealed at a Unite for UNICEF reception at the Houses of Parliament in London, hosted by filmmaker and UNICEF chairman Lord David Puttnam, right. Mayall says he will be joined onstage at the concert—which coincides with his 70th birthday—by former members of his band, the Bluesbreakers. Notable Mayall alumni include Eric Clapton; Mick Fleetwood, John McVie, and Peter Green (Fleetwood Mac); guitarist Mick Taylor (Rolling Stones); and drummer Aynsley Dunbar. The Liverpool event, which will be filmed by Eagle Rock, will be the first in a series of three annual concerts aimed at raising funds for UNICEF and awareness of children's rights.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 02/12/03		(OFFICIAL UK CHARTS CO.) 02/10/03		(MEDIA CONTROL) 02/12/03		(SNEP/IFOP/TITE-LIVE) 02/11/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	3	2	NEW	2	2	2	4
3	NEW	3	NEW	3	3	3	3
4	NEW	4	2	4	5	4	2
5	2	5	NEW	5	7	5	6
6	NEW	6	7	6	4	6	7
7	NEW	7	NEW	7	9	7	5
8	NEW	8	3	8	15	8	11
9	6	9	4	9	6	9	9
10	9	10	6	10	NEW	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	NEW	13	NEW	11	NEW	12	NEW
16	NEW	15	NEW	13	NEW	16	26
17	NEW	32	NEW	14	NEW	25	30
23	NEW	34	NEW	24	NEW	38	44
25	NEW	35	NEW	25	30	43	51
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	1
2	NEW	2	1	2	NEW	2	2
3	1	3	NEW	3	2	3	3
4	2	4	NEW	4	3	4	5
5	4	5	3	5	1	5	4
6	NEW	6	4	6	5	6	7
7	5	7	2	7	4	7	8
8	6	8	5	8	6	8	6
9	7	9	9	9	7	9	27
10	3	10	6	10	8	10	20

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK						
(SOUNDCAN) 02/22/03		(AFYVE) 02/12/03		(ARIA) 02/10/03		(FIMI) 02/10/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	NEW	1	1	1	1
2	3	2	1	2	2	2	2
3	1	3	NEW	3	3	3	3
4	10	4	NEW	4	9	4	6
5	4	5	3	5	4	5	4
6	7	6	2	6	6	6	NEW
7	5	7	4	7	5	7	NEW
8	6	8	5	8	8	8	7
9	9	9	6	9	7	9	10
10	12	10	7	10	15	10	15
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	29	17	NEW	13	18	13	NEW
15	NEW	19	NEW	15	20	14	NEW
18	27			18	23	15	23
				19	31	22	NEW
				20	34	25	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	3	1	1
2	1	2	1	2	2	2	2
3	2	3	NEW	3	1	3	NEW
4	3	4	3	4	5	4	3
5	7	5	5	5	4	5	NEW
6	5	6	2	6	7	6	4
7	8	7	4	7	8	7	NEW
8	6	8	NEW	8	NEW	8	NEW
9	NEW	9	8	9	6	9	7
10	9	10	6	10	9	10	NEW

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

(MUSIC & MEDIA) 02/12/03

THIS WEEK	LAST WEEK	
1		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2		LOSE YOURSELF EMINEM INTERSCOPE
4		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
27		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE
6		FEEL ROBBIE WILLIAMS CHRYSALIS
3		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM
10		LE FRUNKP ALPHONSE BROWN UP MUSIC/WARNER
5		STOLE KELLY ROWLAND COLUMBIA
9		WE HAVE A DREAM VARIOUS ARTISTS HANSA
8		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SUPERSTAR RECORDINGS/VARIOUS

THIS WEEK	LAST WEEK	
12	NEW	SONGBIRD DASIS BIG BROTHER/SONY
5	NEW	GIMME THE LIGHT SEAN PAUL ATLANTIC
17	20	REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE
19	23	DESENCHANTEE KATE RYAN ANTLER-SUBWAY
23	NEW	OK BIG BROVAZ EPIC

THIS WEEK	LAST WEEK	
1		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
42		AALIYAH I CARE 4 U BLACKGROUND/VARIOUS
2		EMINEM 8 MILE SOUNDTRACK INTERSCOPE
5		T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE
3		JUSTIN TIMBERLAKE JUSTIFIED JIVE
6		EMINEM THE EMINEM SHOW INTERSCOPE
4		AVRIL LAVIGNE LET GO ARISTA
3	NEW	NICK CAVE & THE BAD SEEDS NOCTURAMA MUTE
9	NEW	GUANO APES WALKING ON A THIN LINE SUPERSONIC/GUN/BMG
10	NEW	KELLY ROWLAND SIMPLY DEEP COLUMBIA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	
		(MEGA CHARTS BV) 02/10/03
1	1	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
2	3	NU FLOW BIG BROVAZ EPIC
3	5	ALLES BASTIAAN RAGAS & T. BREUGEM UNIVERSAL
4	2	LOSE YOURSELF EMINEM INTERSCOPE
5	7	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
3	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	41	WESTLIFE UNBREAKABLE... THE GREATEST HITS VOL. 1 RCA
5	4	JUSTIN TIMBERLAKE JUSTIFIED JIVE

SWEDEN		
THIS WEEK	LAST WEEK	
		(GLF) 02/06/03
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	8	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
3	2	TU ES FOUTU (TU M'AS PROMIS) IN-GRID MEDLEY/EMI
4	4	SOMETIMES WHEN WE TOUCH FIFTH AVENUE WEA
5	5	FAMILY PORTRAIT PINK ARISTA
1	1	KENT VAPEN & AMMUNITION RCA
2	6	ELVIS PRESLEY ELVIS 30 #1 HITS RCA
3	2	NORAH JONES COME AWAY WITH ME EMI
4	NEW	A*TEENS NEW ARRIVAL STOCKHOLM
5	3	SOUNDS LIVING IN AMERICA METRONOME/WEA

SWITZERLAND		
THIS WEEK	LAST WEEK	
		(MEDIA CONTROL SWITZERLAND) 02/11/03
1	4	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	3	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	1	WE HAVE A DREAM VARIOUS ARTISTS DEU HANSA
5	11	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
1	1	PATENT OCHSNER TRYBQUET ARIOIA
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	88	AALIYAH I CARE 4 U EDEL
4	NEW	LAURA PAUSINI FROM THE INSIDE ATLANTIC
5	3	KROKUS ROCK THE BLOCK WEA

IRELAND		
THIS WEEK	LAST WEEK	
		(IRMA/CHART TRACK) 02/07/03
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	3	STOLE KELLY ROWLAND COLUMBIA
4	4	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
5	5	SOUND OF THE UNDERGROUND/STAY ANOTHER DAY GIRLS ALoud POLYDOR
1	1	JUSTIN TIMBERLAKE JUSTIFIED JIVE
NEW		KELLY ROWLAND SIMPLY DEEP COLUMBIA
3		EMINEM THE EMINEM SHOW INTERSCOPE
2		CHRISTINA AGUILERA STRIPPED RCA
7		BUSTED BUSTED UNIVERSAL

AUSTRIA		
THIS WEEK	LAST WEEK	
		(AUSTRIAN IFPI/AUSTRIA TOP 40) 02/10/03
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2	WE HAVE A DREAM VARIOUS ARTISTS DEU HANSA
3	3	LOSE YOURSELF EMINEM INTERSCOPE
4	4	STARS IN YOUR EYES STARMANIA ALLSTARS UNIVERSAL
9		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
1	1	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE
2	2	STARMANIA ALLSTARS BEST OF QUALIFICATION UNIVERSAL
5	5	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN MUSICA
3	3	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
NEW		GUANO APES WALKING ON A THIN LINE SUPERSONIC/GUN/BMG

BELGIUM/FLANDERS		
THIS WEEK	LAST WEEK	
		(PROMUVI) 02/12/03
1	1	LIFE ON MARS JASPER STEVERLINCK LIPSTICK NOTES
2	2	NU FLOW BIG BROVAZ EPIC
5	5	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC ARS
3	3	LOSE YOURSELF EMINEM INTERSCOPE
4	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
1	23	NICK CAVE & THE BAD SEEDS NOCTURAMA MUTE/PIAS
NEW		MASSIVE ATTACK 100TH WINDOW VIRGIN
4	4	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
NEW		ADMIRAL FREEBEE ADMIRAL FREEBEE POLYDOR
5	5	ARNO LE BEST OF VIRGIN

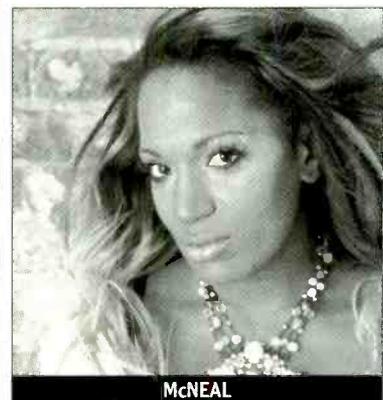
ARGENTINA		
THIS WEEK	LAST WEEK	
		(CAPIF) 02/06/03
1	1	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
3	3	RICARDO ARJONA SANTO PECAADO COLUMBIA
5	5	DIEGO TORRES UN MUNDO DIFERENTE RCA
10	10	JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
4	4	PIAON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
NEW		BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
6	6	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
12	12	MAMBRU MAMBRU BMG
7	7	SHAKIRA GRANDES EXITOS EPIC
NEW		RITA LEE BOSSA 'N BEATLES LIDERS

Global Music Pulse

Edited by Nigel Williamson



BIG IN SWEDEN: Lutricia McNeal's third album, *Metroplex*, has already spawned two hits: "Perfect Love" and a dance remake of the Turtles' "You Showed Me." Released on Bonnie in Sweden, on Toshiba-EMI in Japan, and on Polydor in Germany, Austria, and Switzerland, *Metroplex* was re-



corded in Los Angeles, London, and Sundsvall, Sweden, where the bulk of the set was produced by **Fresh & Sweet** at Sidelake Studios. An eclectic mix of American and Swedish influences, the album includes "Love Is a Drug," penned especially for her by **Macy Gray**. "I wanted to get back to my roots, so it's a blend of R&B, old-school soul, hip-hop, and pop," she says. "It's a peek [at] what's inside of me, a lot of the things I've gone through, and how people inspire me." McNeal first found fame in Sweden as the lead singer with **Rob 'N' Raz DLC** and splits her time between homes in Stockholm and Texas. She plans to support *Metroplex* with an extensive world tour throughout 2003.

JEFFREY DE HART

IN MEMORY: Last year the Italian record industry was saddened by the premature death of Columbia Italy managing director **Fabrizio Intra** at the age of 49. Now, one of the label's leading artists, **Franco Battiato**, has dedicated *Fleurs3* (Flowers3)—the album he was working on at the time of Intra's death—to his memory. Like 1999's *Fleurs2*, it features covers of the songs that Battiato grew up listening to as a teenager in Sicily during the early 1960s. "When Franco showed us his sleeve notes for the album, we were very moved," Sony Music Italy president/CEO **Franco Cabrini** says. "I'm sure that Fabrizio would have been touched and proud of the album's success."

MARK WORDEN

BHANGRA JAZZ: The onslaught of infectious dance rhythms rooted in North Indian *bhangra* music continues with the genre's latest success story, **Jazzy B**. The Punjab-born, Canada-bred artist whose real name is **Jaswinder Bains** is making waves with his new set, *Tera Roop* (Your Beauty),

released on indie label Tips Industries. Despite his Western upbringing, Jazzy B renders traditional Indian vocals in their purest form. "That's how I was raised," he says. "At home we spoke pure Punjabi and respected our roots." Jazzy B tasted mainstream success with his previous album, 2000's *Naag* (Serpent), which was also released on Tips. Now based in Birmingham, England (the hotbed of British bhangra music), he reports that his brand of Punjabi music is gaining acceptance in urban clubs as well as enjoying massive support in India.

NYAY BHUSHAN

TOWNSHIP TRIO: The hottest home-grown act in South Africa is **Mafikizolo**, a three-piece whose late 2002 release, *Sibongile* (Sony), has hit the mark both at retail and radio with its mix of township music, *kwaito*, and house. Two tracks by the Johannesburg-based group—"Ndihamba Nawe" and "Morena"—are receiving significant rotation across several radio stations: the album, which sold an exceptional 120,000 units in December 2002 alone, has now gone triple-platinum (150,000), according to Sony South Africa. The trio of **Nhlanhla**, **Theo**, and **Tebza** were off the radar for several years. Among Mafikizolo's previous hits is "Lotto," which was remixed as "Loot" by **Louie Vega** and **Kenny Dope** for **Masters at Work**. Mafikizolo comes out of the successful, independent Kalawa Jazmee stable.

DIANE COETZER

SARAH SMILES: Three years after *Almost Happy* (the last studio album by **K's Choice**), the group's singer, **Sarah Bettens**, has found fresh success singing on Flemish TV series *Sedes en Belli*. Airing on Flemish public broadcaster VRT, the program is rated among the top three Belgian TV shows. Multi-instrumentalist/composer **Ozark Henry** (real name **Piet Goddaer**) was commissioned to compose the score for the series and selected Bettens to sing the lead track, "You Always Know Your Home." "I [had] free choice of guest singers, and Sarah was the first name on my list," says Henry, whose own *Birthmarks* album (Sony) has gone platinum in Belgium (30,000 units). The series' tie-in album, *Sedes en Belli—The Music* (Epic/Sony), includes vocal contributions from **Hooverphonic's Geike Arnaert**, **Arid** frontman **Jasper Steverlinck**, and new talent **Lize Accoe**. "I initially composed an instrumental score of three hours for the series, and six tracks were taken from the sessions to serve as 'sound beds' throughout the series," Henry explains. "Then we had the opportunity to invite guest singers and other musicians. The tracks were inspired by rough takes of the series, so the music is properly integrated."

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
CHRISTINA AGUILERA <i>Stripped</i> (B)			6	8						7
AALIYAH <i>I Care 4 U</i> (I)			4	2	4					
NORAH JONES <i>Come Away With Me</i> (E)	4					4		1		3
AVRIL LAVIGNE <i>Let Go</i> (B)	5		5			3		2		
SOUNDTRACK <i>Chicago</i> (S)	6					6		4		
SOUNDTRACK <i>8 Mile</i> (U)				5				3		2
ROBBIE WILLIAMS <i>Escapology</i> (E)			7	3					2	1

Orchestra Baobab Wins Double Recognition

Senegalese Act Is The Big Winner In The BBC Radio 3 Awards For World Music

BY NIGEL WILLIAMSON

LONDON—West African band Orchestra Baobab—which recently reformed after a 20-year hiatus—is the big winner in the second annual BBC Radio 3 Awards for World Music.

The awards are organized by U.K. public broadcaster the BBC's national classical-music network, Radio 3, which carries a diverse range of programming, including world music, jazz, and drama. When the winners were announced Feb. 8 live on Radio 3, the Senegalese group was the sole name to win in more than one category, collecting the best African act award and the Critic's Award for album of the year.

Other winners in the regional awards were Portuguese new-wave *fado* singer Mariza (Europe), Mexican underground Latin rockers Los de Abajo (Americas), Egyptian pop star Samira Said (Middle East), and Afghanistan's Ustad Mahwash & Ensemble Kaboul (Asia-Pacific).

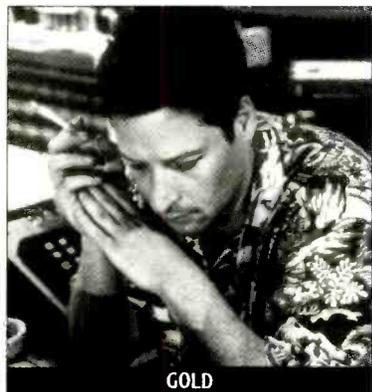
French tango-fusionist band Gotan Project won best newcomer for *La Revancha del Tango* (Ya Basta/XL Recordings). The Boundary Crossing award went to Ellika & Solo for their album *Tretakt Takissaba* (Proper Recordings), which brings together Swedish folk fiddler Ellika Frisell and Senegalese kora player Solo Cissokho.

They will all appear at a poll winners' concert March 24 in London, to be broadcast on Radio 3 and televised March 28 on digital channel BBC 4. The inaugural awards in 2002 were carried by 18 affiliates of the European Broadcasting Union; organizers expect that figure to expand considerably this year.

One further award will be announced at the winners' concert, as listeners are still voting for the BBC Radio 3 Audience Award. The short-list comprises Te Vaka (New Zealand), Oi Va Voi (U.K.), Terra Folk (Slovenia), and Seize the Day (U.K.).

A 28-track double CD, *Awards for World Music*, featuring one track from each nominee and winner, will be released March 10 in the U.K. on indie imprint Manteca. "As an entry point, it's a perfect reflection of the contemporary state of world music," claims Steve Bunyan, marketing director of Union Square, Manteca's parent company.

The BBC's role means the main sponsor of the awards is British, but Bunyan stresses the event is not merely a British affair. The short-list was voted on by delegates at annual world music expo WOMEX, held Oct. 24-27,



2002, in Essen, Germany, and the members of the final jury included such international media representatives as the BBC's World Service. "It was an international vote, so we're giving the record an international marketing campaign," he says. "We like to think of it as the world-music equivalent of the Eurovision Song Contest."

The success of Orchestra Baobab is a triumph for Nick Gold, owner of U.K. label World Circuit, which already claims the largest-selling album in world-music history: the Grammy Award-winning *Buena Vista Social Club*. Orchestra Baobab missed out on the mid-1980s world-music boom that

brought the likes of Youssou N'Dour and Salif Keita to prominence, as it disbanded in 1982. Yet through the years, its early recordings—some reissued on World Circuit—have earned legendary status in world-music circles.

"It had long been an ambition of mine to track down the original members and put the group back together," says Gold, who—with vocalist N'Dour—co-produced the act's comeback album, *Specialists in All Styles* (2002).

The recognition of Afghanistan's Ensemble Kaboul is also poignant. "This is a country where music was banned for years under the Taliban," points out Simon Broughton, editor of British world-music magazine *Songlines*, a media sponsor of the awards. "From their base in Geneva, Ensemble Kaboul kept Afghan music alive through those difficult years."

Last year's inaugural awards dramatically increased the profile of world music, according to Radio 3 presenter Lucy Duran. "Most of these artists aren't going to get played on commercial radio," she admits. "And yet there is clearly a huge appetite to hear this music among people who have previously felt disfranchised by mainstream pop radio."

Japan's CME Targets Sales Of Overseas Product

BY STEVE MCCLURE

TOKYO—During the past few years, Columbia Music Entertainment (CME) formerly Nippon Columbia has struggled in terms of marketing international product (*yogaku*) in Japan.

Now the Tokyo-based label hopes to get back into the *yogaku* sweepstakes, following the recent establishment of a separate international division.

Previously, non-Japanese product was handled by the company's Columbia House division, which continues to deal with classical product (both by overseas and domestic artists), videos (including animation), and traditional Japanese music.

CME has two other divisions: Columbia Records, which deals mainly with product by ballad (*enka*) vocalists, and Triad, which handles Japanese pop.

Columbia International president Isao Nagata says his goal is to raise Columbia's share of international music sales in Japan from the current 1% to 5%.

"There is still a pretty big market for international music in Japan: 20%-25%," Nagata notes, adding that Columbia is looking for both

label and one-shot deals with overseas partners in almost every genre. But he adds that the division's main focus will be on "contemporary pop, rock, and rap music." One of its priorities is to build a strong catalog of DVD music titles, one of the few growth areas in the Japanese music industry.

Previously, Columbia has had licensing deals with such labels as Britain's 4AD. Currently, besides a licensing deal with Curb Records, the company's main asset in terms of international non-classical repertoire is the Savoy Jazz label's catalog.

Nagata, who before joining Columbia in late 2001 was senior director of international at BMG Funhouse, admits that Columbia has not been considered a player when it comes to marketing international music in Japan.

"But now the situation is totally different," he says. "I believe Columbia is now recognized as the hottest [record] company in Japan, and we will act very aggressively."

In related news, CME recently announced that it plans to trim its payroll by 110 staffers through an early-retirement incentive program.



NEWSLINE...



Japanese label Avex reported a consolidated pretax profit of 2.3 billion yen (\$19.7 million) for the quarter ended Dec. 31, 2002, compared with a 907 million yen (\$7.6 million) loss for the same period in 2001. Net profit for the three months was 999 million yen

(\$8.3 million), compared with a 1.35 billion yen (\$11.3 million) loss a year ago. Sales were 18.5 billion yen (\$154.3 million), up 0.3% from the corresponding period in the previous year. Pretax profit for the financial year ending March 31 is projected at 6.4 billion yen (\$53.4 million), down 33% from the previous year; net profit is likely to be down 28% at 3.2 billion yen (\$26.7 million). One reason for the gloomy projections is that the releases of several albums originally set for between January and March have been delayed or canceled because of Japan's still-sluggish music market. In addition to core company Avex Inc.—which comprises Avex Trax, Avex Tune, and other labels—the Avex group of companies includes music publisher/promoter Prime Direction, nightclub-management company Velfarre Entertainment, artist-management firm Axev, and distributor Avex Distribution. **STEVE MCCLURE**

Veteran Czech crooner Karel Gott says he would consider running for president of the Czech Republic to replace playwright and former dissident Vaclav Havel, whose term in office ended Feb. 2. Parliamentary deputies and senators have failed to elect a successor to Havel in two previous attempts, and they are scheduled to hold a third and final voting round later this month. If that round also ends in stalemate, the likely outcome is for a public vote to take place this summer. "I will consider my candidacy if the head of state is [to be] chosen in direct elections," the singer, 63, said in a statement. Although his main supporters insist they are serious in pushing his candidacy, Gott says, "I believe our legislators will save me from this difficult dilemma by behaving meaningfully in the third round of elections." Gott, who is signed to Universal, is extremely popular in his homeland, where he has won the Golden Nightingale Award for singer of the year 22 times. **MARK ANDRESS**

A consortium led by three business developers in Israel has signed an agreement to buy the Ma'ariv Holdings Co.'s 87.6% stake in the Hed Arzi Music Group, which includes record company Hed Arzi and the domestic Tower Records franchise. The deal, which values Hed Arzi Music Group at \$22 million, is contingent on the agreement of antitrust authorities. Hed Arzi Music Group has suffered from two years of recession; the company recently underwent reorganization and staff cuts, intended to save \$2 million per year. The new owners have pledged to keep management intact. Tower is Israel's leading music retailer, with approximately 30 stores. **SASHA LEVY**

Italian tenor Andrea Bocelli has set up his own record label, Clacksong, and has signed an exclusive worldwide licensing deal with Universal Music Italy. The tenor—who is expected to continue recording for Universal-affiliated Italian label Sugar—will serve as artistic director of Clacksong. Clacksong's first two signings, Allunati and Jacqueline Ferry, will appear at this year's Sanremo Festival, due to take place March 4-8. **MARK WORDEN**

Six of the nine albums awarded Platinum Europe status in January for 1 million or more European shipments by the International Federation of the Phonographic Industry were by European acts. Three were by Columbia's French staple, Jean-Jacques Goldman: the 1996 compilation *Singulier* (Singular), the 1997 album *En Passant* (In Passing), and *Chansons Pour Les Pieds* (Songs for the Feet) from 2001. EMI Latin rock band Jarabe de Palo, from Barcelona, made its Platinum Europe debut with the 1997 album *La Flaca* (The Skinny One), while Italian tenor Andrea Bocelli, a frequent visitor to the list, qualified with his current *Sentimento* (Feelings) on Sugar/Philips. The Star Academy 2 collective, from the French TV-talent series of the same name, hit platinum with *Chante Les Annees 80* (Sing the '80s) on Mercury. Also honored were the *8 Mile* soundtrack (Interscope), while Arista labelmates Avril Lavigne and Pink reached 2 million shipments each for *Let Go* and *Missundaztood*, respectively. **PAUL SEXTON**



Chrysalis Group chairman Chris Wright announced at its Feb. 4 annual general meeting in London that trading across the company was in line with expectations, thanks to strong gains at its radio interests. Like-for-like revenue at its radio division, which accounts for nearly half of the group's operating profit, improved 18.6% for the first five months from Sept. 1, 2002, to Jan. 31, 2003, in comparison with the same period in the year before. Wright said the performance was "particularly pleasing in light of the difficult trading environment our industry continues to face." **LARS BRANDLE**

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1 right to left: Eric Nicoli/chairman EMI, Jay Berman/chairman IFPI, Rob Dickins/chairman Instant Karma, Bill Roedy/president MTV Networks International and his wife, Pino Saggiocco/president Saggiocco group, Paul Burger/president Sony Music, Paul Zilk/CEO Reed Midem, 2 Gilberto Gil (BR), 3 Robbie Williams (UK), 4 Phil Collins (UK), 5 Montserrat Caballe (ES), 6 Esbjorn Svensson (SW) Winner of The Midem Prize at the "Victoires du Jazz" Awards Ceremony, 7 Charles Schillings (FR), 8 Wyclef Jean (USA), 9 Hilary Rosen (USA)

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Fax: 44 (0)20 7895 0949
emma.dallas@reedmidem.com

USA / Latin America & Caribbean

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Fax: 1 (212) 370 7471
midemusa@reedmidem.com

Japan

Tel: 81 (3) 3542 3114
Fax: 81 (3) 3542 3115
illyono@reedmidem.cc.jp

Australia / New Zealand

Tel: 61 (0)7 3217 3002
Fax: 61 (0)7 3217 3002
catherine.atthow@reedmidem.com

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Fax: 49 (0) 7631 176823
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Lavigne Tops Juno Nominations

BY LARRY LeBLANC

TORONTO—With six nominations in key categories, Arista's "skater punk princess," Avril Lavigne, leads the list of nominees for Canada's 2003 Juno Awards, announced Feb. 12.

Lavigne is nominated in six categories: top album and top pop album (*Let Go*), top single ("Complicated"), top songwriter (co-writing "Complicated," "Sk8er Boi," and "I'm With You"), top new artist, and the newly inaugurated, publicly voted Fan Choice award. Lavigne says, "It's very exciting for me—even more so because I'm Canadian."

Runner-up with five nominations is Mercury's Shania Twain, nominated in the top album (*Up!*), top artist, top songwriter and top country recording ("I'm Gonna Getcha Good!"), and Fan Choice categories.

Scooping four nominations each are Columbia acts Celine Dion and Our Lady Peace, plus Motown Records' soulster Remy Shand. Toronto-based Our Lady Peace is nominated for top single ("Somewhere out There"), top album and top rock album (*Gravity*), and top group. Dion's nominations are in the top single ("A New Day Has Come"), top album (*A New Day Has Come*), top artist, and Fan Choice categories.

Shand will compete in the top songwriter and top producer categories, in both cases for the tracks "Burning Bridges" and "The Way I Feel." The latter is nominated for top R&B/soul recording, and Shand is also a top artist nominee.

This year's Juno Awards show takes place April 6 at the Corel Centre in Ottawa and will be televised live in Canada on CTV, which will broadcast the event for the second time. From 1975 to 2001, rival CBC-TV televised the show, which last year attracted 1.4 million Canadian viewers.

Regardless of whether she wins any awards, Twain is guaranteed a busy night. Not only will the singer host the show, she will also perform live, along with Lavigne, Shand, Our Lady Peace, Swollen Members, and newcomer rocker Sam Roberts.

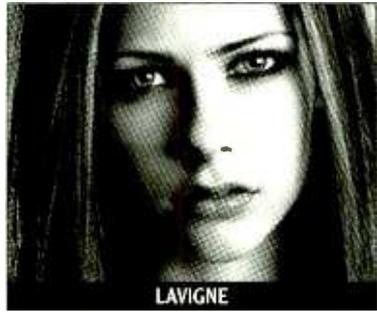
"It's a fantastic talent lineup, with a huge star hosting," says John Brunton, the show's executive producer and president of Toronto's Insight Productions. "After being in St. John's [Newfoundland and Labrador] last year, every city in the country now wants the Junos to come to town. It's becoming sort of a road show." For most of its history, the Junos have been held either in Toronto or in nearby Hamilton, Ontario.

For the first time, the Junos will be marked by the release of a chart-styled compilation album put together by all five majors. The 15-track set, titled *Juno Awards 2003*, streets March 11 and will be distributed nationally by EMI Music Canada. It includes tracks from Twain, Lavigne, Dion, Shand, Roberts, Nickelback, and Blue Rodeo.

In recent years, the Junos have been criticized for an inbred conservatism and for heavily supporting the

interests of the major labels. The TV show has rarely spotlighted alternative, folk, and world-beat genres or even jazz, classical, or country, and Canada's independent label interests are rarely addressed.

"When it comes to the television show, the emphasis does tend to end up with the multinationals," concedes



LAVIGNE

Melanie Berry, president of the Canadian Academy of Recording Arts and Sciences (CARAS), which organizes the awards. "Our job is to make sure we give time to the independents and up-and-coming acts over the weekend. This year, over 120 bands will be showcased at local clubs."

Singer/songwriter Tom Cochrane and Nettwerk Music Group CEO Terry McBride will be inducted into the Canadian Music Hall of Fame April 5

at a gala awards ceremony in Ottawa. "I'm honored and humbled," says Cochrane, best-known internationally for his 1992 solo hit "Life Is a Highway," which reached No. 6 on The Billboard Hot 100. "You never think of yourself as a 'hall-of-famer.'"

McBride—who oversees management from Vancouver of Lavigne, Barenaked Ladies, Dido, Coldplay, and Sarah McLachlan—adds, "It is a bit strange being named. It seems like you normally almost have to be dead."

This year's Junos will feature several hotly contested categories, in particular for top artist and the Fan Choice award. In the top artist category—from which Lavigne is conspicuously missing—Twain is pitted against such international heavyweights as Dion and Alanis Morissette, as well as Quebec-based superstar Daniel Bélanger and newcomer Shand. For the Fan Choice award, Lavigne and Twain will battle Dion, Diana Krall, and Nickelback. And in the top group category, Blue Rodeo, Our Lady Peace, Sum 41, Swollen Members, and the Tragically Hip will vie for top honors.

The Juno Awards are presented in 37 categories and are voted for by CARAS members.

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

Danish Market Down 22% In 2002

BY CHARLES FERRO

COPENHAGEN—Hopes that a fourth-quarter sales boom might materialize to rescue a disappointing year in the Danish music market were dashed by a poor performance in the key month of December.

According to figures from the local affiliate of the International Federation of the Phonographic Industry (IFPI), recorded-music shipments in Denmark plummeted by 22% in unit terms to 11.95 million in 2002, with value falling by 16.6% to 789.5 million kroner (\$115 million).

The much-anticipated strong Christmas sales required to buoy a dismal year did not appear, as December shipments fell 32% in value and unit sales dropped 20% from 2001. IFPI Denmark's members account for more than 95% of the Danish music market (including sales from the country's dependencies, Greenland and the Faeroe Islands).

IFPI Denmark marketing director Annette Tingstrup says there were "a number of reasons" for the slump. "One of them is that for several years, sales were unnaturally amplified by the results of [hefty] TV-advertising campaigns; a significant cut in advertising expenditures [during 2002] has been reflected in sales. Another reason is the priorities of young people, who spend money on their cell-phone bills, for instance, and they often get their music needs fulfilled via radio and illegal copying."

Unit shipments of international

repertoire fell to 7.3 million with a value of 509 million kroner (\$74.1 million) in 2002 from 9.98 million units valued at 652 million kroner (\$95 million) one year earlier. The fall in domestic shipments fared better, dropping to 4.6 million units with a value of 280 million kroner (\$40.8 million) from 5.3 million units valued at 294 million kroner (\$42.8 million).

Tingstrup suggests that the effect of last year's sizeable cuts in TV-ad budgets are a relatively short-term problem for the Danish music industry: "How [our] target consumers use their disposable income—the fact that they use money other places and get or take music for free—is what we need to address in the long term."

At retail, Nicolai Skipper, purchasing manager at independent seven-outlet music specialist GUF, comments, "We're not hit like the mainstream market. The top 50 albums are hardest hit, but we've got a broad inventory, and our top 200-1,000 titles are still selling." Although IFPI Denmark's figures do not break out figures for the singles market, Skipper also claims that the singles market here has "collapsed."

There may be governmental assistance around the corner, however. Danish culture minister Brian Mikelsen announced at the recent MIDEM trade fair in Cannes, France, that he would take steps to bring about legislation that would aid the industry, probably in the area of intellectual property.

Macdonald Drums Up Enthusiasm For Americana

BY PAUL SEXTON

LONDON—The label that plays together stays together. That's certainly true of Glasgow, Scotland, indie Shoeshine Records, its Americana imprint Spit & Polish, and founder Francis Macdonald.

A drummer by trade, Macdonald combines running the labels with being a member of two Scottish bands—Teenage Fanclub and BMX Bandits—and is now also a solo artist. The latter incarnation is to the fore on Shoeshine's recent release, *Sauchiehall & Hope (A Pop Opera)*, with Macdonald performing under the alias of Nice Man. But Macdonald believes in being even more hands-on than that.

"One of the things I do, which a lot of label bosses can't do that aren't musicians," he says, "is when [one of my] artists like Paul Burch or Laura Cantrell, Kim Fowley, or Ben Vaughn come over from America, I can pick up the drumsticks and find a bass player; it saves a couple of flights from New York. And we're off—we've got a touring band. It's economics."

Macdonald was playing with BMX Bandits, signed to now-defunct indie label Creation, when he started Shoeshine in 1996. "I wasn't making a living," he recalls, "and the label seemed a logical thing to do. I knew some people who'd made great music and no one was putting it out, so I thought, 'I'll put it out.'"

Macdonald's ability to attract such roots-country acts as Cantrell, sometime Lambchop member Burch, and Jason Ringenberg to Spit & Polish (launched in 2000) has sent a strong signal about his A&R-driven approach. "I realized that certain kinds of music have to be distributed, promoted, and marketed a certain way," he says. "When I heard Laura, I thought, 'I don't want to sell 312 copies and [go] onto the next thing; I want to give this the correct environment.'"

Macdonald says Cantrell (signed in the U.S. to Brooklyn, N.Y.-based indie Diesel Only) has shipped 4,000 copies during a two-year period in the U.K. of her previous album, *Not the Tremblin' Kind*. But the current *Where the Roses Bloom Again* has

moved twice that number in four months, during which time Cantrell has, with the help of her frequent presence in the U.K., become a real critical favorite.

"Francis has real enthusiasm for the music he loves," Cantrell says, "whether it be a local pop band or a country singer from New York. We'd become acquainted via Michael Shelley, a colleague of mine from WFMU [the Jersey City, N.J., station where she presents a weekend show], who put out two records on Shoeshine."

"Though Shoeshine was obviously a tiny label, Francis marshaled his resources very well," Cantrell continues, citing Macdonald's role in the Glasgow music community as key, as he was able to supply sympathetic local musicians for her early visits.

"Within a few months of releasing *Not the Tremblin' Kind* on Spit & Polish, I had played a [U.K.] festival and a tour, had a folder of press clips, and had done radio sessions for [BBC presenters] John Peel and Bob Harris. This was far beyond my initial expectations."

Macdonald's labels have parallel U.K. indie distribution deals, with Pinnacle for Shoeshine (also covering Ireland) and Proper for Spit & Polish (which is with RMG in Ireland). "You can be in the red with one and the black with another," he says, smiling. "They'd both like to distribute the whole thing, but I'll keep them guessing for now."

Overseas distribution partners include Zomba in Germany, Soca-disc in France, Amigo for Scandinavia, and El Diablo in Spain, where Zebra is releasing Macdonald's solo record. Shoeshine also has a deal with Bertus in Benelux, where Spit & Polish goes via Munich.

Expressing some reservations about his ability to fulfill all his roles, the drumming exec is nevertheless aware of his head start in artist negotiations. "I think there is an understanding there," he says, "because I've done that thing of going off on tour around the U.K. for three weeks, eating [potato chip] sandwiches."



MACDONALD



CANTRELL



Studio Monitor TM

by Christopher Walsh



SAFEGUARDING OUR HISTORY: The news that Librarian of Congress **James H. Billington** has announced the first 50 recordings for the National Recording Registry (*Billboard*, Feb. 15) marks the beginning of a process that should result not only in the enduring preservation of culturally and historically important recordings, but also public access to the same.

From **Thomas Edison's** cylinder recordings to **Scott Joplin's** piano rolls to the late **Tom Dowd's** multi-track recordings of **Aretha Franklin** and beyond, the first 50 sound recordings for the registry represent the breadth of a century's recording technology, developing parallel to the evolution of American musical form. That evolution of audio recording technology and storage formats has both fostered and made urgent the development of a robust, standard archiving format desirable for long-term preservation of our world's cultural heritage.



COHEN (LEFT) AND BILLINGTON

While analog tape has long remained the standard format for preservation among archivists, most believed that a digital format would ultimately be adopted. Dr. **Elizabeth Cohen**—former Audio Engineering Society (AES) president; member of the AES Technical Committee on Archiving, Restoration and Preservation; and founding chair of the AES Technical Committee on Network Audio Systems—represents the AES on the National Recording Preservation Board, which advised Billington. Producer/engineer **George Massenburg**, also a member of the AES Technical Committee on Archiving, Restoration and Preservation, likewise represented the AES on the board.

Cohen says that the existence of these recordings in the digital domain is good not only for preservation but to maximize access. "Since the work of the next generation—or

the inspiration for creativity—depends on access, it behooves us to do a really good job to maximize that accessibility," she observes. "One of the interesting things that you can see in this selection is how much the music of the latter day depends on that which has come before it. When you preserve something, you preserve not only the artifact itself but the whole context surrounding it, because that's what really enables the understanding of what you're listening to."

"The goal, of course, is to have these eventually in some digital domain," Cohen continues, "which will also enable access. When you get to the issue of access, you get to the issue of being able to know the copyright status of all of these pieces of artistic creativity and intellectual property, so there's a very detailed matrix of permission and access policy that has to be developed. The goal is to maximize access while respecting artists' rights."

In spite of the long-lived unease on the part of many audio professionals with regard to digital recording's sonic integrity, the higher word length and sampling rates now typical of most professional audio equipment should alleviate some concern. Cohen says anxiety regarding digital formats' longevity can also be relieved. "Everything is migrating toward digital, period," she states. "I'm speaking for myself, but data migration is the only intelligent possibility in the 21st century. You do what every bank and real business does these days: update and migrate. Depending on whose specifics you're believing, you're not looking at a 100-year archival medium at this point in time, [but] most of the destruction is due to human lack of information and carelessness. Optical media is very robust; there are digital tape formats that are robust enough, but the bottom line is that you are migrating bits and backing up. And you update."

"There are systems that are extant in industry now that do automatic detection and upgrading," Cohen adds. "We're living in the world of nanotechnology now, where sensors can measure degradation of chemicals, degradation of particles. It's just a matter of getting organized to do these kinds of things."

In the next edition of Studio Monitor, archivists will discuss the art and technology of the preservation of sound recordings.

Exclusive: The Making Of Twain's 'Up!' Inspires Design Of New SSL Console

BY CHRISTOPHER WALSH

Shania Twain's *Up!* is doing quite a bit more than the ordinary hit album. Debuting at No. 1 on The Billboard 200, *Up!* spent five consecutive weeks in that position as well as six consecutive weeks atop the Hot Country Albums chart. The set is also novel in that the CD version includes two discs—one of country mixes, the other pop. A third, "world" mix was also created for international release.

The multiple mixes of *Up!*, created by star mix engineer Mike Shipley and Twain's producer/husband Robert John "Mutt" Lange, have also inspired the design of a new console from Solid State Logic, Shipley reveals. The Oxford, England-based manufacturer of audio consoles for the music, film, post-production, and broadcast industries will introduce the C200, a new digital console, at the 114th Audio Engineering Society Convention, to be held March 22-25 in Amsterdam.

The time- and labor-intensive mix of Twain's 1997 set, *Come On Over*, made a digital console attractive, Shipley says. The multiple versions of the 19 songs on *Up!* made such a board imperative. "We did [*Come On Over*] on a J console," says Shipley, referring to SSL's 9000 J Series analog console. "But since doing that record, and realizing how many versions

[Lange] wanted to do of the songs, he was adamant that on this record I figure out a way that we can mix this record and change between versions within minutes. Doing it on a digital board was the only way."

Up! was mixed on an SSL MT Plus digital console at Lange's personal studio in Europe. Vocal and instrumental overdubs were still in progress during the mix, making an



SHIPLEY

already complex process even more involved. The comprehensive dynamic automation capability of the MT Plus, however, made the ambitious project—38 discrete mixes for the dual-CD *Up!*—manageable, Shipley explains. "We decided to mix the whole pop album first, so that was two

or three days per song. Then we mixed the whole country version. After that, the first mixes that we did were three months old, and there were things that we had refined. We went back and recalled the whole album doing the pop/country, pop/country of each, then went back a third time just so we could sit back and have a listen, then recalled the whole album yet again and just fine-tune things."

Beyond the success of *Up!*, the project contributed to the C200's design. "Because we knew ahead of time how [Lange] wanted to approach Shania's next record, the MT seemed like the logical answer," Shipley says. "But I'd checked out the MT and realized that there were problems with it, and had spent the last year-and-a-half working with SSL, with a huge wish list of things I wanted to incorporate or change. By the time we mixed Shania's record in Mutt's studio, that board was basically a different board than when it first came out."

"They came out with the MT Plus, the updated version, and in March, they're bringing out the new board, which incorporates again all the changes that we made, but it's a 96/192kHz digital board called the C200. The MT Plus that we used in Europe is a phenomenal-sounding board, but the new 96/192 board is obviously that much better."

FEBRUARY 22 2003 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (FEBRUARY 15, 2003)					
CATEGORY	HOT 100	R&B	COUNTRY	DANCE/CLUB PLAY	DANCE/MAXI-SINGLES SALES
TITLE Artist/ Producer (Label)	ALL I HAVE Jennifer Lopez Featuring LL Cool J/ C. Rooney, Ron G. D. McPherson (Epic)	IN DA CLUB 50 Cent/ Dr Dre (G-Unit/Shady/ Aftermath/Interscope)	19 SOMETHIN' Mark Wills/ C. Lindsey (Mercury)	HEAD Thunderpuss & Barnes/ B. Harris, C. Cox (No Label)	DIE ANOTHER DAY Madonna/ Mirwais (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) THE STUDIO (Philadelphia, PA) Peter Wade Keusch, Bruce Swedien Rob Williams	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	OCEAN WAY (Nashville, TN) AIMEE LAND (Brentwood, TN) Ricky Cobble	THUNDERPUSS (Los Angeles) Chris Cox, Barry Harris	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 4000 G	Custom Ocean Way Neve 8078/Pro Tools	Mackie 24-8, Mackie 24-E, Mackie 08B	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348/Pro Tools	MOTU's Digital Performer	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 456/Pro Tools	MOTU's Digital Performer	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Peter Wade Keusch, Bruce Swedien	ENCORE (Burbank, CA) Dr Dre	SOUND KITCHEN (Franklin, TN) Greg Droman	THUNDERPUSS (Los Angeles) Chris Cox, Barry Harris	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 4000 G	Neve VR Legend	Mackie 24-8, Mackie 24-E, Mackie 08B	SSL 4064 G
RECORDER(S)	Pro Tools	Pro Tools	Otari Radar II	MOTU's Digital Performer	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools, EMTEC 900 1/2"	Pro Tools	Quantegy GP9	MOTU's Digital Performer	Quantegy GP9
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	FUTUREDISC SYSTEMS (Los Angeles) Kris Solem	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	SONY	UMVD	UMVD	IND	WEA

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Radio Awards Dial Up First-Time Winners

Continued from page 1

porary WHUD Poughkeepsie, N.Y.; R&B/hip-hop WZMX Hartford, Conn.; adult R&B WDIA Memphis; country WGGY Wilkes-Barre, Pa.; mainstream rock WDVE Pittsburgh; and modern rock WEDG Buffalo, N.Y.—received awards for the first time.

Only one station, WTIC Hartford, scored three awards, the most presented to a single station this year. WTIC was named secondary-market adult top 40 station of the year, and staffers Steve Salhany and Jeanine Jersey were given the secondary-market honors for adult top 40 program/operations director of the year and assistant PD/music director, respectively. It is the third time that WTIC has been named secondary-market adult top 40 station of the year; it previously won in 1997 and 2002.

For the fifth consecutive year, New York's WLTW was named major-market adult contemporary station of the year, and PD Jim Ryan won his fourth consecutive honor for major-market adult contemporary program/operations director. Taking home major-market station of the year honors for a second consecutive year was modern rock KROQ Los Angeles, while the station's Kevin Weatherly was named major-market modern program/operations director of the year for a second consecutive year, marking his sixth such win since 1994.

In the country radio consultant/group PD category, Jaye Albright took home the first country radio consultant/group PD of the year award not given to Rusty Walker of Rusty Walker Programming since the inception of the consultant category in 1995. (The "group PD" designation was added in 1998.) Also taking home a consultant award for the first time was Doc Wynter, who was cited in the R&B category.

For the ninth year, Guy Zapoleon of Zapoleon Media Strategies took home trophies for radio consultant/group PD of the year for both AC/adult top 40 and mainstream top 40. While there was no award this year for nationally syndicated air personality of the year, Infinity's Howard Stern, the eight-time winner of that award, received the nod for network/syndicated rock program of the year for *The Howard Stern Show*.

New this year were 14 additional awards based on the *Billboard/Airplay Monitor* airplay charts, awarded to those labels whose promotional efforts resulted in the most cumulative spins compiled during the chart lives of their songs. The big winner was Interscope, which picked up label of the year honors in the mainstream top 40, modern rock, active rock, heritage rock, mainstream rock, modern AC, adult top 40, and triple-A formats. Other winners were the Island/Def Jam Music Group, which was named R&B/hip-hop, rhythmic top 40, and rap label of the year; J Records, which took home adult R&B honors; Columbia Records, which was picked as adult contemporary label of the year; and Arista Nashville, which was named country label of the year.

Billboard Monitor RADIO 2003 awards

THE WINNERS

MAINSTREAM TOP 40

Radio Station of the Year-Major Market: **WHTZ New York**
 Radio Station of the Year-Secondary Market: **WNCI Columbus, Ohio**
 Program/Operations Director of the Year-Major Market: **TRACY AUSTIN, KRBE Houson**
 Program/Operations Director of the Year-Secondary Market: **JOHN REYNOLDS, WNKs Charlotte, N.C.**
 Assistant PD/Music Director of the Year-Major Market: **PAUL "CUBBY" BRYANT, WHTZ New York**
 Assistant PD/Music Director of the Year-Secondary Market: **STAN "THE MAN" PRIEST, WFLZ Tampa, Fla.**
 Radio Consultant/Group PD of the Year: **GUY ZAPOLEON, Zapoleon Media Strategies**
 Independent Promotion Company of the Year: **Jeff McClusky & Associates**
 Network/Syndicated Program of the Year-Top 40: **AMERICAN TOP 40 WITH CASEY KASEM, Premiere Radio Networks**
 Label of the Year-Mainstream Top 40: **Interscope**

ADULT TOP 40

Radio Station of the Year-Major Market: **WBMX Boston**
 Radio Station of the Year-Secondary Market: **WTIC Hartford, Conn.**
 Program/Operations Director of the Year-Major Market: **GREG STRASSELL, WBMX Boston**
 Program/Operations Director of the Year-Secondary Market: **STEVE SALHANY, WTIC Hartford, Conn.**
 Assistant PD/Music Director of the Year-Major Market: **TONY MASCARO, WPLJ New York**
 Assistant PD/Music Director of the Year-Secondary Market: **JEANINE JERSEY, WTIC Hartford, Conn.**
 Label of the Year-Adult Top 40: **Interscope**
 Label of the Year-Modern AC: **Interscope**

ADULT CONTEMPORARY

Radio Station of the Year-Major Market: **WLTW New York**
 Radio Station of the Year-Secondary Market: **WHUD Poughkeepsie, N.Y.**
 Program/Operations Director of the Year-Major Market: **JIM RYAN, WLTW New York**
 Program/Operations Director of the Year-Secondary Market: **CHUCK KNIGHT, WSNY Columbus, Ohio**
 Assistant PD/Music Director of the Year-Major Market: **STELLA SCHWARTZ, KOST Los Angeles**
 Assistant PD/Music Director of the Year-Secondary Market: **TOM FURCI, WHUD Poughkeepsie, N.Y.**
 Network/Syndicated Program of the Year-Adult: **AMERICAN TOP 20 WITH CASEY KASEM, Premiere Radio Networks**
 Radio Consultant/Group PD of the Year-Adult: **GUY ZAPOLEON, Zapoleon Media Strategies**
 Label of the Year-Adult Contemporary: **Columbia**

RHYTHMIC TOP 40

Radio Station of the Year-Major Market: **WBBM Chicago**
 Radio Station of the Year-Secondary Market: **WLLD Tampa, Fla.**
 Program/Operations Director of the Year-Major Market: **FRANKIE BLUE, WKTU New York**
 Program/Operations Director of the Year-Secondary Market: **ORLANDO, WLLD Tampa, Fla.**
 Assistant PD/Music Director of the Year-Major Market: **JEFF Z, WKTU New York**
 Assistant PD/Music Director of the Year-Secondary Market: **MURPH DAWG, WHZT Greenville, S.C.**
 Label of the Year-Rhythmic Top 40: **Island Def Jam Music Group**

R&B/HIP-HOP

Radio Station of the Year-Major Market: **WPGC Washington, D.C.**
 Radio Station of the Year-Secondary Market: **WZMX Hartford, Conn.**
 Program/Operations Director of the Year-Major Market: **JAY STEVENS, WPGC Washington, D.C.**
 Program/Operations Director of the Year-Secondary Market: **BRIAN WALLACE, WHHH Indianapolis**
 Assistant PD/Music Director of the Year-Major Market: **E-MAN, KPWR Los Angeles**
 Assistant PD/Music Director of the Year-Secondary Market: **JAY LOVE, WJHM Orlando, Fla.**
 Radio Consultant/Group PD of the Year: **DOC WYNTER, Clear Channel**
 Independent Promotion Company of the Year-R&B: **Jeff McClusky & Associates**
 Network/Syndicated Program of the Year: **THE TOM JOYNER MORNING SHOW, ABC Radio Networks**
 Label of the Year-R&B/Hip-Hop: **Island Def Jam Music Group**
 Label of the Year-Rap: **Island Def Jam Music Group**

ADULT R&B

Radio Station of the Year-Major Market: **KMJQ Houston**
 Radio Station of the Year-Secondary Market: **WDIA Memphis**
 Program/Operations Director of the Year-Major Market: **JOE TAMBURRO, WDS Philadelphia**
 Program/Operations Director of the Year-Secondary Market: **JAY DIXON, WBHK Birmingham, Ala.**
 Assistant PD/Music Director of the Year-Major Market: **KAREN VAUGHN, WHQT Miami**
 Assistant PD/Music Director of the Year-Secondary Market: **AJ APPLEBERRY, WYLD New Orleans**
 Label of the Year-Adult R&B: **J Records**

COUNTRY

Radio Station of the Year-Major Market: **KPLX Dallas**
 Radio Station of the Year-Secondary Market: **WGGY Wilkes-Barre, Pa.**
 Program/Operations Director of the Year-Major Market: **GREGG SWEDBERG, KEYE Minneapolis**
 Program/Operations Director of the Year-Secondary Market: **BRUCE LOGAN, WESC/WSSL Greenville, S.C.**
 Assistant PD/Music Director of the Year-Major Market: **CODY ALAN/SMOKEY RIVERS, KPLX Dallas**
 Assistant PD/Music Director of the Year-Secondary Market: **J.D. CANNON, WFMS Indianapolis**
 Radio Consultant/Group PD of the Year: **JAYE ALBRIGHT, Albright & O'Malley Country Consulting**
 Independent Promotion Company of the Year-Country: **Hit Squad Promotions**
 Network/Syndicated Program of the Year-Country: **AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY, ABC Radio Networks/KCCS Productions**
 Label of the Year-Country: **Arista Nashville**

MODERN ROCK

Radio Station of the Year-Major Market: **KROQ Los Angeles**
 Radio Station of the Year-Secondary Market: **WEDG Buffalo, N.Y.**
 Program/Operations Director of the Year-Major Market: **KEVIN WEATHERLY, KROQ Los Angeles**
 Program/Operations Director of the Year-Secondary Market: **KIM MONROE, WXTM Cleveland**
 Assistant PD/Music Director of the Year-Major Market: **MIKE PEER, WXRK New York**
 Assistant PD/Music Director of the Year-Secondary Market: **CHRIS RIPLEY, KXTE Las Vegas**
 Label of the Year-Modern Rock: **Interscope**

MAINSTREAM ROCK

Radio Station of the Year-Major Market: **WMMR Philadelphia**
 Radio Station of the Year-Secondary Market: **WDVE Pittsburgh**
 Program/Operations Director of the Year-Major Market: **DOUG PODELL, WRIF Detroit**
 Program/Operations Director of the Year-Secondary Market: **JOE BEVILACQUA, WHY Providence, R.I.**
 Assistant PD/Music Director of the Year-Major Market: **TROY HANSON, WRIF Detroit**
 Assistant PD/Music Director of the Year-Secondary Market: **JO MICHAELS, KAZR Des Moines, Iowa**
 Radio Consultant/Group PD of the Year: **FRED JACOBS/BILL JACOBS, Jacobs Media**
 Independent Promotion Company of the Year-Rock: **Jeff McClusky & Associates**
 Network/Syndicated Program of the Year: **HOWARD STERN, Infinity Broadcasting**
 Label of the Year-Mainstream Rock: **Interscope**
 Label of the Year-Heritage Rock: **Interscope**
 Label of the Year-Active Rock: **Interscope**

TRIPLE-A

Radio Station of the Year: **KBCO Boulder, Colo.**
 Program/Operations Director of the Year: **DAVE BENSON, KFOG San Francisco**
 Assistant PD/Music Director of the Year-Triple-A: **KEEFER, KBCO Denver**
 Label of the Year-Triple-A: **Interscope**

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WPYM Miami

The Billboard/Airplay Monitor Radio Awards, which honor excellence in the radio industry, were presented on the closing night of the annual Billboard/Airplay Monitor Radio Seminar. Arbitron markets 1-20 are considered major, with all other markets classified

as secondary. Nominees were determined by a panel of *Billboard/Airplay Monitor* editors and chart managers and voted upon in a ballot that ran in subscriber copies of the Nov. 15, 2002, issue of *Airplay Monitor* and the Nov. 23, 2002, issue of *Billboard*.

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 - 4 50 CENT, IN DA CLUB
 - 5 AALIYAH, MISS YOU
 - 6 TYRESE, HOW YOU GONNA ACT LIKE THAT
 - 7 B2K & P. DIDDY, BUMP, BUMP, BUMP
 - 8 MARQUES HOUSTON, THAT GIRL
 - 9 CHOPPA, CHOPPA STYLE
 - 10 LIL' RÔMELO, PLAY LIKE US
 - 11 NAS, MADE YOU LOOK
 - 12 JAHEIM, FABULOUS
 - 13 DRU HILL, I SHOULD BE
 - 14 NELLY, AIR FORCE ONES
 - 15 50 CENT, WANKSTA
 - 16 FIELD MOB, SICK OF BEING LONELY
 - 17 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
 - 18 2PAC, THUGZ MANSION
 - 19 WAYNE WONDER, NO LETTING GO
 - 20 SEAN PAUL, GET BUSY
 - 21 SMILEZ & SOUTHWEST, TELL ME
 - 22 MARIAM CAREY, BOY (I NEED YOU)
 - 23 LL COOL J, PARADISE
 - 24 EVE, SATISFACTION
 - 25 BUSTA RHYMES, MAKE IT CLAP
 - 26 BLACKSTREET, DEEP
 - 27 K-CI & JOJO, THIS VERY MOMENT
 - 28 MISSY ELLIOTT, GOSSIP FOLKS
 - 29 THICKE, WHEN I GET YOU ALONE
 - 30 LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A ****
 - 31 CLIPSE, MA, I DON'T LOVE HER
 - 32 JUSTIN TIMBERLAKE, CRY ME A RIVER
 - 33 FAT JOE, ALL I NEED
 - 34 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
 - 35 BABY, DO THAT
 - 36 JAY-Z, 03 BONNIE & CLYDE
 - 37 INDIARIE, CAN I WALK WITH YOU
 - 38 MUSED, DON'T CHANGE
 - 39 COMMON, COME CLOSE TO ME
 - 40 RAPHAEL SAAID, STILL RAY
- NEW ONS**
- ASHANTI, DREAMS
 - NIVEA, LAUNDROMAT
 - TLC, HANDS UP
 - MARIO, C'MON
 - KILLER MIKE, A.D.I.D.A.S.
 - KEITH MURRAY, YEAH YEAH U KNOW IT
 - KELLY PRICE, HE PROPOSED
 - LIL' JON & THE EAST SIDE BOYZ, PLAY NO GAMES
 - MR. CHEEKS, CRUSH ON YOU

- 1 SHANIA TWAIN, UPI
 - 2 KENNY CHESNEY, BIG STAR
 - 3 FAITH HILL, WHEN THE LIGHTS GO DOWN
 - 4 JOHNNY CASH, HURT
 - 5 DIXIE CHICKS, TRAVELIN' SOLDIER
 - 6 KID ROCK, PICTURE
 - 7 KEITH URBAN, RAINING ON SUNDAY
 - 8 TIM MCGRAW, SHE'S MY KIND OF RAIN
 - 9 VINCE GILL, NEXT BIG THING
 - 10 BLAKE SHELTON, THE BABY
 - 11 MARK WILLIS, I'M MOVIN'
 - 12 TERRI CLARK, I JUST WANNA BE MAD
 - 13 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
 - 14 DEANA CARTER, THERE'S NO LIMIT
 - 15 RASCAL FLATTS, I'M MOVIN' ON
 - 16 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
 - 17 JOE NICHOLS, BROKENHEARTSVILLE
 - 18 BRAD PAISLEY, I WISH YOU'D STAY
 - 19 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
 - 20 DIAMOND RIO, BEAUTIFUL MESS
 - 21 TRACE ADKINS, CHROME
 - 22 DIAMOND RIO, I BELIEVE
 - 23 MARTINA MCBRIDE, CONCRETE ANGEL
 - 24 TIM MCGRAW, THE COWBOY IN ME
 - 25 ALAN JACKSON, DRIVE (FOR DA DADDY GENE)
 - 26 TOBY KEITH, COURTESY OF THE RED, WHITE & BLU
 - 27 TOBY KEITH, WHO'S YOUR DADDY
 - 28 JENNIFER HANSON, BEAUTIFUL GOODBYE
 - 29 RASCAL FLATTS, THESE DAYS
 - 30 STEVE AZAR, WAITIN' ON JOE
 - 31 MONTGOMERY GENTRY, SPEED
 - 32 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR ANWHIL
 - 33 KENNY CHESNEY, THE GOOD STUFF
 - 34 MONTGOMERY GENTRY, MY TOWN
 - 35 ALISON KRAUSS & UNION STATION, NEW FAVORITE
 - 36 FAITH HILL, CRY
 - 37 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
 - 38 KEITH URBAN, SOMEBODY LIKE YOU
 - 39 DIXIE CHICKS, LONG TIME GONE
 - 40 NICKEL CREEK, THIS SIDE
- NEW ONS**
- NO NEW ONS THIS WEEK

- 1 50 CENT, IN DA CLUB
 - 2 JENNIFER LOPEZ, ALL I HAVE
 - 3 AVRIL LAVIGNE, I'M WITH YOU
 - 4 JUSTIN TIMBERLAKE, CRY ME A RIVER
 - 5 CHRISTINA AGUILERA, BEAUTIFUL
 - 6 MISSY ELLIOTT, GOSSIP FOLKS
 - 7 QUEENS OF THE STONE AGE, NO ONE KNOWS
 - 8 JA RULE, MESMERIZE
 - 9 2PAC, THUGZ MANSION
 - 10 B2K & P. DIDDY, BUMP, BUMP, BUMP
 - 11 NAS, MADE YOU LOOK
 - 12 GOOD CHARLOTTE, THE ANTHEM
 - 13 SHAKIRA, THE ONE
 - 14 SMILEZ & SOUTHWEST, TELL ME
 - 15 T.A.T.U., ALL THE THINGS SHE SAID
 - 16 ZWAN, HONESTLY
 - 17 FAT JOE, ALL I NEED
 - 18 DONNAS, TAKE IT OFF
 - 19 DMX, X GON' GIVE IT TO YA
 - 20 MARIAM CAREY, BOY (I NEED YOU)
 - 21 TRACE ADKINS, MAKE IT CLAP
 - 22 TYRESE, HOW YOU GONNA ACT LIKE THAT
 - 23 3 DOORS DOWN, WHEN I'M GONE
 - 24 SIMPLE PLAN, I'D DO ANYTHING
 - 25 LL COOL J, PARADISE
 - 26 NORAH JONES, DON'T KNOW WHY
 - 27 RED HOT CHILI PEPPERS, CAN'T STOP
 - 28 VANESSA CARLTON, PRETTY BABY
 - 29 ALL AMERICAN REJECTS, SWING SWING
 - 30 KID ROCK, PICTURE
 - 31 COMMON, COME CLOSE TO ME
 - 32 KELLY OSBOURNE, SHUT UP
 - 33 AUDIOSLAVE, LIKE A STONE
 - 34 FIELD MOB, SICK OF BEING LONELY
 - 35 SEAN PAUL, GET BUSY
 - 36 WAYNE WONDER, NO LETTING GO
 - 37 SUM 41, STILL WAITING
 - 38 NEW FOUND GLORY, HEAD ON COLLISION
 - 39 FREEWAY, WHAT WE DO
 - 40 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE)
- NEW ONS**
- MS. DYNAMITE, IT TAKES MORE
 - SEAN PAUL, GET BUSY
 - COLDPLAY, CLOCKS

- 1 KID ROCK, PICTURE
 - 2 PINK, FAMILY PORTRAIT
 - 3 DIXIE CHICKS, LANDSLIDE
 - 4 AVRIL LAVIGNE, I'M WITH YOU
 - 5 JOHN MAYER, YOUR BODY IS A WONDERLAND
 - 6 RED HOT CHILI PEPPERS, CAN'T STOP
 - 7 FAITH HILL, CRY
 - 8 CATHERINE ZETA-JONES, AND ALL THAT JAZZ
 - 9 JENNIFER LOPEZ, ALL I HAVE
 - 10 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
 - 11 JOHNNY CASH, HURT
 - 12 MATCHBOX TWENTY, DISEASE
 - 13 JUSTIN TIMBERLAKE, CRY ME A RIVER
 - 14 3 DOORS DOWN, WHEN I'M GONE
 - 15 SANTANA, THE GAME OF LOVE
 - 16 BON JOVI, MISUNDERSTOOD
 - 17 MARIAM CAREY, THROUGH THE RAIN
 - 18 NO DOUBT, UNDERNEATH IT ALL
 - 19 MADONNA, DIE ANOTHER DAY
 - 20 MOBY, IN THIS WORLD
 - 21 RED HOT CHILI PEPPERS, BY THE WAY
 - 22 COUNTING CROWS, BIG YELLOW TAXI
 - 23 NORAH JONES, DON'T KNOW WHY
 - 24 CHRISTINA AGUILERA, BEAUTIFUL
 - 25 TORI AMOS, A SORTA FAIRYTALE
 - 26 NORAH JONES, COME AWAY WITH ME
 - 27 AUDIOSLAVE, LIKE A STONE
 - 28 ZWAN, HONESTLY
 - 29 PINK, DON'T LET ME GET ME
 - 30 BRUCE SPRINGSTEEN, LONESOME DAY
 - 31 PUDDLE OF MUDD, SHE HATES ME
 - 32 FROU FROU, BREATHE IN
 - 33 BECK, LOST CAUSE
 - 34 CRAIG DAVID, HIDDEN AGENDA
 - 35 GOO GOO DOLLS, HERE IS GONE
 - 36 DAVE MATTHEWS BAND, GREY STREET
 - 37 KELLY ROWLAND, CAN'T NOBODY
 - 38 USHER, U REMIND ME
 - 39 DEFAULT, WASTING MY TIME
 - 40 JEWEL, STANDING STILL
- NEW ONS**
- COLDPLAY, CLOCKS
 - VIVIAN GREEN, EMOTIONAL ROLLERCOASTER

Tuned In: Television™



by Carla Hay

'SOUND STAGE' IS BACK: Prime-time music-TV series on national broadcast networks have become practically extinct. But the revival of concert series *Sound Stage* on PBS should open the door for more opportunities to showcase artists performing on national TV.

The *Sound Stage* revival kicks off in March with an episode starring Lyle Lovett; he will perform selections from



LOVETT

Sound Stage show, we use about 11 HD cameras. We do the mixing on 5.1 surround sound, which can take weeks to mix and edit. This is an expensive show to produce, but I think the quality shows."

Lovett's episode will be a sneak preview of the series, which officially launches in June. Upcoming episodes will feature Chris Isaak, Dennis De Young, Lucinda Williams, Alison Krauss & Union Station, John Hiatt, Peter Wolf, Dar Williams, and Michael McDonald.

Nashville-based music-industry veteran Evelyn Shriver, along with her associate Susan Nadler, will book the acts for *Sound Stage*. Shriver emphasizes that the show is looking for "career artists, whether they're established or new. We want to book all kinds of music and acts that aren't necessarily mainstream."

"PBS is the only place I can see a show like this happening," Thomas adds. "PBS isn't necessarily ratings-driven, because it's supported by the public. The artists on this show can benefit from rebroadcasts, which is something that usually doesn't happen when they do a music special on network TV."

PBS is also home to long-running concert series *Austin City Limits*, which tends to book country, rock, or roots-music acts. The executives behind *Sound Stage* say that their show will have a broader mix of music. Thomas concludes, "We aren't looking for flavor-of-the-moment artists. We want people who have real musicianship and who can really sing and play live."

his new MCA album of movie songs, *Smile*, which will be released Feb. 25. (PBS series time slots vary by market; check local listings.) The episode features several guest artists, including Mark Isham and Randy Newman, who duets with Lovett on *Toy Story*'s "You've Got a Friend in Me."

Lovett tells *Billboard*, "It was a real thrill for me to do this show and perform with Randy and the other artists. We had [two days] to rehearse, and the audience was really nice. When people in the audience know the show is being recorded, there's a different energy in the room."

The revived *Sound Stage* is taped at the Granger Studio at Chicago PBS station WTTW-TV. "It's a state-of-the-art TV studio, and *Sound Stage* will be a high-definition TV [HDTV] show," *Sound Stage* co-producer/director Joe Thomas says. "The idea to revive *Sound Stage* came about last year, when [*Sound Stage* co-producer] Steve Dahl and I were reminiscing about the show, and we thought it would be great if it went back on the air. We ended up talking to Randy King, who had joined WTTW in June as executive VP of TV. Three months later, we taped our first *Sound Stage* episode."

Thomas says that because his Lincolnshire, Ill.-based company, HD Ready, is an HDTV content provider, "we had our own HD cameras and equipment and could bring that to the table. Randy, who's executive producer of *Sound Stage*, is a big proponent of HDTV. At any given

STAR SEARCH WINNERS: Congratulations to Tiffany Evans and Jake Simpson, the first championship singers of the revived *Star Search* on CBS. In the season finale Feb. 6, 10-year-old Evans won in the junior singer category, while 27-year-old Simpson triumphed in the adult singer category. Both won a \$100,000 grand prize, while Simpson received the additional prize of a Sony Music recording contract. CBS has renewed *Star Search* for another season. The series will have an international launch this year through production company Fremantle Media.

NBC will debut two new reality series this season: *The Search for the Most Talented Kid in America* (for children ages 3 to 15) and *Second Chance: The Search for the Most Talented Senior in America*. Meanwhile, *Pop Idol/American Idol* creator Simon Fuller is developing a new series with the working title *Second Chance*. Former pop stars will compete against each other, and the audience decides which artist most deserves a comeback.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 22, 2003



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- THE USED, BURIED MYSELF ALIVE (NEW)
- [OVEN FRESH]**
- DMX, X GON' GIVE IT TO YA
 - FINCH, WHAT IT IS TO BURN
 - JAY-Z, EXCUSE ME MISS
 - EVERCLEAR, VOLVO DRIVING SOCCER MOM
 - THE WALKMEN, WE'VE BEEN HAD
 - REDMAN, RIDE
 - SIGUR ROS, UNTITLED #4
 - MS. DYNAMITE, IT TAKES MORE
 - HOT ACTION COP, FEVER FOR THE FLAVA
 - HOWIE DAY, SORRY SO SORRY



VIVA, Continuous programming
Im Media Park 2, 50670 Köln, Germany

- DEUTSCHLAND SUCHT DEN SUPERSTAR, WE HAVE A DREAM
- T.A.T.U., ALL THE THINGS SHE SAID
- EMINEM, LOSE YOURSELF
- BLUE, SORRY SEEMS TO BE THE HARDEST WORD
- CHRISTINA AGUILERA, BEAUTIFUL
- DIE BIRD SHOW, DE STEIGERSON (LAS KANZLEIN)
- XAVIER NAIDOO, ABSCHIED NEHMEN
- PINK, FAMILY PORTRAIT
- TRUTH HURTS, THE TRUTH
- ATOMIC KITTEN, BE WITH YOU



Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- WAYNE WONDER, NO LETTING GO
 - TAKING BACK SUNBAT, OUR WITHOUT THE "I" (OUT FROM THE TEAM)
 - FINCH, WHAT IT IS TO BURN
- MUCHMUSIC**
- Continuous programming
299 Queen St. West, Toronto, Ontario M5V2Z5

- MATTHEW GOOD, IN A WORLD CALLED CATASTROPHE (NEW)
- R. KELLY, IGNITION (NEW)
- THE CALLING, FOR YOU (NEW)
- THE SALADS, GET LOOSE (NEW)
- KELLY ROWLAND, CAN'T NOBODY (NEW)
- STAGGERED CROSSING, BUSINESS AS USUAL (NEW)
- SUPERGARAGE, SUGAR (NEW)
- AVRIL LAVIGNE, I'M WITH YOU
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- CHRISTINA AGUILERA, BEAUTIFUL
- SUM 41, STILL WAITING
- MATTHEW GOOD BAND, WEAPON
- TREBLECHARGER, DON'T BELIEVE IT ALL
- SAM ROBERTS, DON'T WALK AWAY EILEEN
- MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
- SHAWN DESMAN, SHOOK (UOMO REMIX)
- NIVEA, DON'T MESS WITH MY MAN
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- SWOLLEN MEMBERS, BREATH
- ZWAN, HONESTLY



Continuous programming
1111 Lincoln Rd., Miami Beach, FL 33139

- SHAKIRA, QUE ME QUEDES TU
- EMINEM, LOSE YOURSELF
- AVRIL LAVIGNE, SKRER BOI
- WESTLIFE, UNBREAKABLE
- JUANES, ES POR TI
- JENNIFER LOPEZ, JENNY FROM THE BLOCK
- MADONNA, DIE ANOTHER DAY
- NIRVANA, YOU KNOW YOU'RE RIGHT
- KELLY OSBOURNE, SHUT UP
- ROBBIE WILLIAMS, FEEL
- KYLIE MINOGUE, COME INTO MY WORLD
- FOO FIGHTERS, ALL MY LIFE
- CHRISTINA AGUILERA, DIRTY
- COLDPLAY, THE SCIENTIST
- CRAZY TOWN, DROWNING
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- NICK CARTER, OO I HAVE TO CRY FOR YOU
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- T.A.T.U., NOT GONNA GET US
- MOLDTOV, FRIJOLERO



2 hours weekly
3900 Main St., Philadelphia, PA 19127

- BABY, DO THAT
- AALIYAH, MISS YOU
- EVE, SATISFACTION
- VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
- GANG STARR, SKILLS
- DRU HILL, I SHOULD BE
- CLIPSE, MA, I DON'T LOVE HER
- 50 CENT, IN DA CLUB
- THE ROOTS, BREAK YOU OFF
- NAS, MADE YOU LOOK
- JENNIFER LOPEZ, ALL I HAVE
- MC LYTE, RIDE WITH ME
- BABY, WHAT HAPPENED TO THAT BOY
- MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
- BUSTA RHYMES, MAKE IT CLAP



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

- SHANIA TWAIN, UPI
- KENNY CHESNEY, BIG STAR
- FAITH HILL, WHEN THE LIGHTS GO DOWN
- JOHNNY CASH, HURT
- DIXIE CHICKS, TRAVELIN' SOLDIER
- KID ROCK, PICTURE
- KEITH URBAN, RAINING ON SUNDAY
- TIM MCGRAW, SHE'S MY KIND OF RAIN
- VINCE GILL, NEXT BIG THING
- BLAKE SHELTON, THE BABY
- MARK WILLIS, I'M MOVIN'
- TERRI CLARK, I JUST WANNA BE MAD
- AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- DEANA CARTER, THERE'S NO LIMIT
- RASCAL FLATTS, I'M MOVIN' ON
- SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- JOE NICHOLS, BROKENHEARTSVILLE
- MISSY "MISDEMEANOR" ELLIOTT, WORK IT
- T.A.T.U., NOT GONNA GET US
- CHRIS CAGLE, WHAT A BEAUTIFUL DAY



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

- JUSTIN TIMBERLAKE, CRY ME A RIVER
- GOOD CHARLOTTE, THE ANTHEM
- JENNIFER LOPEZ, ALL I HAVE
- MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
- MARIAM CAREY, BOY (I NEED YOU)
- AVRIL LAVIGNE, I'M WITH YOU
- SUM 41, STILL WAITING
- SIMPLE PLAN, I'D DO ANYTHING
- B2K & P. DIDDY, BUMP, BUMP, BUMP
- AALIYAH, MISS YOU
- ISYSS, SINGLE FOR THE REST OF MY LIFE
- SHAKIRA, THE ONE
- EVE, SATISFACTION
- JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE)
- NEW FOUND GLORY, HEAD ON COLLISION

BETWEEN THE BULLETS

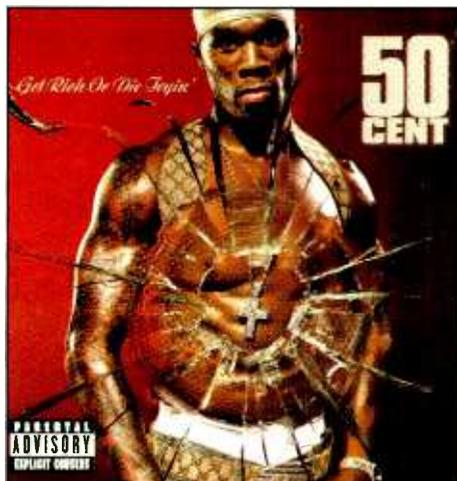
A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

SHORT WEEK, TALL NUMBER: Officially, **50 Cent's** major-label debut only had four selling days to reach the epic number of 872,000 units in the album's first week (see story, page 4). That ranks as the 19th-largest sales week by any album since Nielsen SoundScan began tracking units in 1991 and the 13th-largest first-week sum.



An earlier 50 Cent album, sold through independent distribution, peaked at No. 13 on Top R&B/Hip-Hop Albums and No. 28 on The Billboard 200, a footnote that makes the rapper the record-holder for the biggest SoundScan week by an act's major-label debut. One of Interscope's earlier projects, **Snoop Dogg's** *Doggy Style* in 1993 (when the rapper was known as **Snoop Doggy Dogg**), still holds the record for the biggest SoundScan week by a debut artist.

It seems startling that *Get Rich or Die Tryin'* managed this huge figure on an off-cycle release date. On paper, **Eminem** only had one day to tally 284,500 during Memorial Day last year, but in reality, most stores sold *The Eminem Show* for at least two days of the tracking week, if not three. Likewise, you can bet that at least some stores put 50 Cent on the selling floor as soon as they got it, even if that came before the title's Feb. 6 street date. We know this because a small number of copies—less than 100—were actually scanned during the prior tracking week. It won't be fair to compare *Get Rich* to Eminem's off-cycle album until the former completes a second week. By the end of its first full week in stores, *The Eminem Show* had sold 1.6 million in about 10 days.

It's also obvious that 50 Cent outperformed expectations. Prior to street date, Interscope and Universal Music & Video Distribution figured his album would open in the range of about 300,000 units—which only goes to show that one can never really know how big or small an album might be until it actually hits the cash register.

LONGERVIEW: On first blush, this week's album numbers look intoxicating. Volume on The Billboard 200 is up 43% compared with the prior week, and even if you back out **50 Cent's** huge splash, the chart's units still show a 17% gain. Then again, one might argue that 50 Cent's arrival helped drive the sales of some of the hip-hop albums that grow on this issue's charts.

The sobering perspective comes into view when you realize that overall album sales trail those of the same week of 2002 by 7.4% (see Market Watch, page 6), even though this week's chart-topper leads with 800,000-plus, compared with the 156,000 that put **Jennifer Lopez** at No. 1 one year ago.

50 Cent's arrival helps make up for the deficit created by **Alan Jackson's** *Drive*, which arrived in January 2002 with a December-like sum of 423,000 and went on to sell close to 1 million in its first month. Even so, album sales to date trail last year's by 7.8%.

THE GREATEST AND LATEST: The largest unit increase on The Billboard 200 belongs to **LL Cool J**, whose album sells almost six times its total from the prior week (66,000 units, up 491%). It jumps 84-9 on the big chart and 38-5 on Top R&B/Hip-Hop Albums.

A lot of that juice comes from a new issue of the album, which now includes "All I Have," the **Jennifer Lopez** single on which he appears and which tops The Billboard Hot 100 for a third week. The set also includes "Paradise," featured in his movie *Deliver Us From Eva*, which opened at No. 6 at the box office... DreamWorks picked up **the All-American Rejects**, which accounts for a huge spike—more than nine times sales of the prior week—and the band's first visit to The Billboard 200 (No. 25). It sells 40,000 copies in its first week of major distribution, about 7,000 more than its total sales as an independent release since October. The eponymous set peaked at No. 9 on Top Independent Albums; lead song "Swing, Swing" bullets at No. 13 on Modern Rock Tracks.

THROUGH THE YEARS: Remember how 2002 was strong for acts that appeal to mature tastes? Same as it ever was, as a **Lionel Richie** retrospective bows at No. 21 (43,000) on the big chart, his best Nielsen SoundScan week ever and his highest rank since 1992, when an earlier hits set peaked at No. 19 (see Chart Beat, page 66).

Similarly, a compilation by veteran country band **Alabama** opens at No. 15 with 51,000 units. Of the 11 albums it has released in the Nielsen SoundScan era, a 1998 hits set was the only one to mine bigger numbers (No. 13, 71,000). Initial copies of the new one give fans access to a Web site where they can buy advance tickets for Alabama's farewell tour.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

BUNNY BUSINESS: **Blake Shelton** snares Warner/Reprise Nashville its first No. 1 in 18 months on Hot Country Singles & Tracks, as "The Baby" gains 45 detections and steps up one rung. Shelton's single introduces his sophomore set, *The Dreamer*, which bows at No. 2 on Top Country Albums and No. 8 on The Billboard 200.

"Baby" caps a chart that hasn't sported the Warner Bros. imprint at No. 1 since Shelton's "Austin" spent five weeks there, starting in the Aug. 11, 2001, issue. Prior to that date, Shelton's label hadn't dominated the chart since **Chad Brock's** "Yes!" led for three weeks in June 2000.

With 5,577 detections, "The Baby" leads **Terri Clark's** "I Just Wanna Be Mad" at No. 2 by 171 plays, in a battle for top ink that could place the latter title atop the chart next issue. If Clark prevails, her single will be the first title by a solo female to reach No. 1 on this chart in 11 months. More often than not, country singles that lead in detections also garner the biggest audience sum, but Clark's single tops the Nielsen Broadcast Data Systems audience tallies with 40.4 million audience impressions, beating Shelton's total by approximately half a million listeners.

OUR TWO CENTS & YOU OWE HIM 48: The weekly **50 Cent** chart accomplishments continue, as "In Da Club" raises the bar on the Hot R&B/Hip-Hop Airplay chart with an audience reach of 82.5 million, holding at No. 1 for a second week. This bests the record set in the Dec. 7, 2002, issue by **Missy Elliott's** "Work It" by slightly more than 7 million listener impressions. No other track in the Nielsen Broadcast Data Systems (BDS) era has overtaken the audience record from another song by such a large margin. Until now, that distinction was held by **Alicia Keys'** "Fallin'," which bested the prior record held by **TLC's** "No Scrubs" by 4.5 million listeners in August 2001.

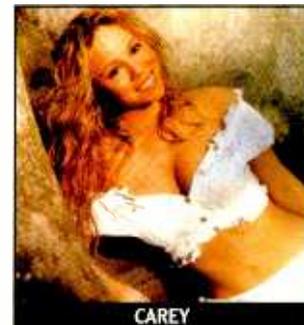
"Club" earns the double distinction of Greatest Gainer/Sales & Airplay on Hot R&B/Hip-Hop Singles & Tracks as well as on The Billboard Hot 100, where it climbs 4-2. The last single to earn both sales and airplay honors on both of these charts was **Club Nouveau's** "Lean on Me" in the Feb. 28, 1987, issue, prior to the advent of Nielsen BDS and Nielsen SoundScan.

50 Cent also debuts with yet another sin-

gle on Hot R&B/Hip-Hop Singles & Tracks, as "If I Can't" bows at No. 68, receiving the most airplay of the remaining cuts from *Get Rich or Die Tryin'*.

SCATTERED 'RAIN': **Mariah Carey's** "Through the Rain" debuts at No. 1 on Hot 100 Singles Sales, scanning 13,000 units and re-entering the Hot 100 at No. 84 in the process. The sales total for "Rain" is below what we would have expected for both a discounted single and a release from an artist with such a fervent fan base, further emphasizing the downward state of the singles market. This is Carey's lowest first-week total (excluding street-date violation debuts) since the double-sided "Without You/Never Forget You" entered the sales chart in the Feb. 12, 1994, issue—also with 13,000 units, which at that time placed it at No. 29 on the sales list.

On the bright side, Carey's debut at the top of the singles sales chart is her fourth first-week chart-topper (and ninth No. 1 overall) and her first since "Honey" came in at No. 1 in the Sept. 13, 1997, issue. No other artist has debuted at No. 1 on the singles sales chart with that many titles. Carey's nine No. 1s are also the most in the chart's history; she extends her lead over her next closest competitor, **P. Diddy**, who is almost halfway behind, with five to his credit.



CAREY

VALID EXCUSE: "Excuse Me Miss" by **Jay-Z** advances 17-10 on Hot R&B/Hip-Hop Singles & Tracks with an audience gain of 7 million listener impressions. "Excuse" is Jay-Z's 13th top 10 single on the chart, which ties him with **P. Diddy** for the most top 10s by a hip-hop artist. Both rappers have a ways to go before they reach the all-time mark. That's held by **James Brown**, who has 58 top 10s.

DANCE SHIFT: Effective next issue, the Dance Maxi-Singles Sales Chart will be renamed Dance Singles Sales. The new chart will include regular-length dance singles, in addition to the CD-maxi and 12-inch vinyl configurations. The change is being made to allow the sales of lower-priced CD singles that feature dance mixes to impact the chart. Unit totals for titles that are released on both maxi-length and standard singles will be combined.

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
99	96	107	9	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	96	150	143	160	7	FAT JOE TERROR SQUAD/ATLANTIC 83600/AG (12.98/18.98)	Loyalty	31
100	81	98	61	NO DOUBT ▲ ² INTERSCOPE 493158 (12.98/18.98)	Rock Steady	9	151	146	151	19	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
101	73	—	2	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18882/TIME LIFE (18.98 CD)	Absolute Body + Soul	73	152	123	102	30	DAVE MATTHEWS BAND ▲ ² RCA 68117/RMG (11.98/18.98)	Busted Stuff	1
102	83	80	64	CRED ▲ ⁶ WIND-UP 13075 (11.98/18.98)	Weathered	1	153	132	125	16	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	12
103	76	64	11	SUM 41 ● ISLAND 063491/IDJMG (18.98 CD)	Does This Look Infected?	32	154	135	124	41	GEORGE STRAIT ● MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	9
104	93	77	15	THE USED REPRISE 48267/WARNER BROS. (11.98 CD) [M]	The Used	63	155	160	145	14	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2
105	64	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42416 (11.98/16.98)	Going Home	64	156	142	—	2	PHILLIPS, CRAIG AND DEAN SPARROW 51979 (17.98 CD) [M]	Let Your Glory Fall	142
106	79	58	11	PAUL MCCARTNEY ▲ ² MPL 42318/CAPITOL (15.98/19.98)	Back In The U.S. Live 2002	8	157	149	143	17	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11.98 CD)	Welcome	17
107	104	126	6	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	104	158	NEW	1	1	SOUNDTRACK VIRGIN 81522 (18.98 CD)	How To Lose A Guy In 10 Days	158
108	107	120	25	CLIPSE ● STAR TRAK 14735/ARISTA (12.98/18.98)	Lord Willin'	4	159	164	188	13	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
109	77	57	9	SOUNDTRACK WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Two Towers	43	160	RE-ENTRY	7	7	JUANES △ SURCO D17532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	127
110	117	147	10	FIELD MOB MCA 113051 (18.98 CD)	From Tha Roota To Tha Toota	33	161	137	74	3	YANNI WINDHAM HILL 18106/BMG HERITAGE (19.98 CD)	Ultimate Yanni	74
111	98	85	17	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	162	136	130	24	EVE ● RUFF RYDERS 493381/INTERSCOPE (12.98/18.98)	Eve-olution	6
112	86	88	3	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	33	163	145	132	24	STONE SOUR ROADRUNNER 618425/IDJMG (18.98 CD)	Stone Sour	46
113	131	119	14	VARIOUS ARTISTS ● INTEGRITY 86446/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	164	153	129	28	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600/CRG (12.98 EQ/18.98)	The Rising	1
114	99	97	14	DAVID GRAY ATD/RCA 68154/RMG (18.98 CD)	A New Day At Midnight	17	165	171	157	12	MARK WILLS MERCURY 170313/UMRG (11.98/18.98)	Greatest Hits	140
115	115	123	16	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	38	166	162	167	42	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
116	100	96	25	KIDZ BOP KIDS ● RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37	167	168	149	13	PHIL COLLINS ATLANTIC 83563/AG (12.98/18.98)	Testify	30
117	108	89	16	BARBRA STREISAND ● COLUMBIA 86126/CRG (12.98 EQ/18.98)	Duets	38	168	152	128	18	DAVE MATTHEWS BAND ● BAMA RAGS/RCA 68124/RMG (21.98 CD)	Live At Folsom Field Boulder Colorado	9
118	102	90	30	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	169	163	153	23	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556/AG (12.98/18.98)	Thug Holiday	6
119	147	72	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214 (16.98 CD)	Romantic Melodies	72	170	161	141	22	SOUNDTRACK A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
120	128	121	18	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	171	154	117	15	U2 ISLAND 063361/IDJMG/INTERSCOPE (12.98/18.98)	The Best Of 1990-2000	34
121	103	92	78	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	172	148	118	26	NEW FOUND GLORY ● DRIVE THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
122	95	82	9	COMMON MCA 113114 (11.98 CD)	Electric Circus	47	173	157	133	9	SUSAN TEDESCHI TONE CDOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me	91
123	105	95	15	TORI AMOS ● EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7	174	170	164	30	NAPPY ROOTS ▲ ATLANTIC 83524/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
124	127	122	2	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92	175	176	173	13	PEARL JAM ● EPIC 86825 (18.98 CD)	Riot Act	5
125	106	87	33	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	176	177	161	9	K-CI & JOJO MCA 113069 (18.98 CD)	Emotional	61
126	111	114	6	MICHAEL W. SMITH ● REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14	177	155	135	20	BECK DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8
127	109	99	12	TONI BRAXTON ● ARISTA 14749 (12.98/18.98)	More Than A Woman	13	178	181	163	11	TALIB KWELI RAWKUS 113048/MCA (18.98 CD)	Quality	21
128	112	93	14	TONY BENNETT & K.D. LANG ● RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)	A Wonderful World	41	179	158	138	13	SOUNDTRACK RDC A-FELLA/DEF JAM 063201/IDJMG (12.98/18.98)	Paid In Full	53
129	133	136	34	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	39	180	173	148	13	KYLIE MINOGUE ▲ CAPITOL 37670 (8.98/18.98)	Fever	3
130	129	110	10	JOSH GROBAN ● 143/REPRISE 48413/WARNER BROS. (27.98 CD)	Josh Groban In Concert	34	181	183	190	10	LUDACRIS ▲ ³ DISTURBING THA PEACE/DEF JAM SOUTH 586446/IDJMG (12.98/19.98)	Word Of Mouf	3
131	119	103	12	MUDVAYNE EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17	182	RE-ENTRY	23	23	CHICAGO ▲ RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
132	130	113	20	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6	183	179	158	10	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
133	126	116	73	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 62240/CRG (12.98 EQ/18.98)	Toxicity	1	184	188	186	3	TRAPT WARNER BROS. 48296 (12.98 CD) [M]	Trapt	184
134	114	109	18	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	36	185	172	150	16	LINKIN PARK ▲ WARNER BROS. 48326 (18.98 CD)	[Reanimation]	2
135	121	101	19	DIANA KRALL ● VERVE 065109/AVG (12.98/18.98)	Live In Paris	18	186	175	156	15	AEROSMITH ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4
136	101	76	21	BEE GEES ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits--The Record	49	187	187	187	1	ROD STEWART ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40
137	139	139	12	TRACE ADKINS ● CAPITOL (NASHVILLE) 30618 (10.98/17.98)	Chrome	59	188	NEW	1	1	PET SHOP BOYS SANCTUARY 84595 (12.98 CD)	Disco 3	188
138	150	144	28	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	9	189	193	180	42	BARRY MANILOW ▲ BMG HERITAGE 10500/ARISTA (12.98/18.98)	Ultimate Manilow	3
139	134	131	38	TRINA SLIP-N-SLIDE/ATLANTIC 83517/AG (11.98/17.98)	Diamond Princess	14	190	178	—	7	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	9
140	118	115	9	VARIOUS ARTISTS DREAMWORKS 450325/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	50	191	91	—	2	AL GREEN HI/THE RIGHT STUFF 80327/CAPITOL (18.98 CD)	The Love Song Collection	91
141	124	111	9	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	49	192	185	171	22	CRAIG DAVID ● WILDSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	32
142	97	49	3	SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star	49	193	189	181	19	MERCYME IND/M2 D COMMUNICATIONS/WORD 86218/WARNER BROS. (17.98 CD)	Spoken For	41
143	144	—	2	SOUNDTRACK CURB 78765 (14.98 CD)	Coyote Ugly: More Music From Coyote Ugly	143	194	167	162	18	GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
144	125	104	13	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	6	195	184	176	12	LED ZEPPELIN ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
145	90	112	40	SOUNDTRACK ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	196	NEW	1	1	SOUNDTRACK SONY CLASSICAL 87891 (18.98 EQ CD)	Gods And Generals	196
146	156	152	3	NEXT J 20016/RMG (12.98/18.98)	The Next Episode	120	197	199	—	14	MUSIQ ▲ DEF SOUL 586772/IDJMG (12.98/18.98)	Justisen (Just Listen)	1
147	140	146	24	LIL' FLIP ▲ SUCKAFREE/LOUD/COLUMBIA 86521/CRG (7.99 EQ/12.98)	Undaground Legend	12	198	166	140	5	AARON LINES RCA (NASHVILLE) 67057/RLG (11.98/17.98)	Living Out Loud	68
148	122	106	15	VARIOUS ARTISTS ● EPIC (NASHVILLE)/WEA/UNIVERSAL/RLG 86524/SONY (NASHVILLE) (12.98 EQ/17.98)	Totally Country Vol. 2	23	199	199	199	14	STEVIE WONDER MOTOWN/UTV 066164/UMG (18.98 CD)	The Definitive Collection	35
149	120	100	19	SOUNDTRACK ● UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9	200	159	137	36	SOUNDTRACK ● REPRISE 48110/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Fellowship Of The Ring	29

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △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. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatspinner Impact shows albums removed from Heatspinner this week. [M] indicates past or present Heatspinner title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 22 2003 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	TONY BENNETT & K.D. LANG	13 Weeks At Number 1 RPM/COLUMBIA 86734/CRG	A Wonderful World
2	2	DIANA KRALL	VERVE 065109/VG	Live In Paris
3	3	DIANA KRALL	VERVE 549846/VG	The Look Of Love
4	4	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
5	5	MARK O'CONNOR'S HOT SWING TRIO	ODYSSEY 87866/CRG	In Full Swing
6	6	THE MARSALIS FAMILY	MARSALIS 612102/ROUNDER	A Jazz Celebration
7	6	SCOLOHOFO	BLUE NOTE 42061	Oh!
8	7	JOHN COLTRANE	IMPULSE/VERVE 589345/VG	A Love Supreme (Deluxe Edition)
9	13	VARIOUS ARTISTS	VERVE 65329	Bossa Nova For Lovers
10	19	ELLA FITZGERALD	VERVE 85331	Ella For Lovers
11	11	STEVE TYRELL	COLUMBIA 66006/CRG [M]	Standard Time
12	12	JACKY TERRASSON	BLUE NOTE 40668	Smile
13	8	JANE MONHEIT	N-CODED 4234/WARLOCK [M]	In The Sun
14	21	SARAH VAUGHAN	VERVE 85330	Sarah For Lovers
15	17	FLORA PURIM	NARADA JAZZ 43537/NARADA	Speak No Evil
16	24	STAN GETZ	VERVE 589361/VG	Getz For Lovers
17	15	VARIOUS ARTISTS	VERVE 065326/VG	When Love Goes Wrong: Songs For The Broken-Hearted
18	23	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard
19	14	CASSANDRA WILSON	BLUE NOTE 35072 [M]	Belly Of The Sun
20	10	ROSEMARY CLOONEY	CONCORD 2186	The Last Concert
21	9	PATTI AUSTIN	PLAYBOY JAZZ 7503/CONCORD	For Ella
22	16	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
23	15	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
24	15	VARIOUS ARTISTS	VERVE 589620/VG	Verve/Unmixed
25	15	TIERNEY SUTTON	TELARC 83549	Something Cool

FEBRUARY 22 2003 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	NORAH JONES	50 Weeks At Number 1 BLUE NOTE 32088 [M]	Come Away With Me
2	2	KENNY G	ARISTA 14738	Paradise
3	3	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 2	Hidden Beach Recordings Presents: Unwrapped Vol. 2
4	6	WALTER BEASLEY	SHANACHIE 5097	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!
5	4	BWB	WARNER BROS. 48011 [M]	Groovin'
6	5	FOURPLAY	BLUEBIRD 6391/RCA VICTOR	Heartfelt
7	8	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
8	9	BOBBY LYLE	LIGHTYEAR 54562	Joyful
9	10	PIECES OF A DREAM	HEADS UP 3071	Love's Silhouette
10	7	AL JARREAU	GRP 589777/VG	All I Got
11	11	BONEY JAMES	WARNER BROS. 48004	Ride
12	14	WILL DOWNING	GRP 589610/VG	{Sensual Journey}
13	17	MAYSA	N-CODED 4233/WARLOCK	Out Of The Blue
14	12	KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
15	19	KEIKO MATSUI	NARADA 13198 [M]	The Ring
16	20	MARION MEADOWS	HEADS UP 3070	In Deep
17	21	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby
18	23	KIRK WHALUM	SQUINT CURB/WORD 36233/WARNER BROS.	The Gospel According to Jazz - Chapter II
19	16	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
20	15	VARIOUS ARTISTS	VERVE 589604/VG	Verve/Remixed
21	22	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1	Hidden Beach Recordings Presents: Unwrapped Vol. 1
22	13	MIKE PHILLIPS	HIDDEN BEACH 86009/EPIC [M]	You Have Reached Mike Phillips
23	23	BOB JAMES	WARNER BROS. 48270	Morning, Noon, & Night
24	25	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
25	24	TOWER OF POWER	RHINO 74345	The Very Best of Tower Of Power - The Warner Years

FEBRUARY 22 2003 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	ANDREA BOCELLI	14 Weeks At Number 1 PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	JANUSZ OLEJNICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
4	4	MITSUKO UCHIDA	PHILIPS 473686/UNIVERSAL CLASSICS GROUP	Perspectives
5	7	RENEE FLEMING	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
6	4	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut
7	6	VARIOUS ARTISTS	VIRGIN CLASSICS 62120/ANGEL	Piano Dreams-Music To Inspire
8	5	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
9	8	TOLGA KASHIF	EMI CLASSICS 57395/ANGEL	Queen Symphony
10	10	CARRERAS-DOMINGO-PAVAROTTI	DECCA 469999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
11	9	VANESSA-MAE	ANGEL 57329	The Best Of Vanessa-Mae
12	14	CECILIA BARTOLI	DECCA 473380/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli
13	13	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
14	12	MURRAY PERAHIA	SONY CLASSICAL 61885	Chopin: Etudes Op. 10/25
15	13	JOHN RUTTER	DECCA 472622/UNIVERSAL CLASSICS GROUP	The John Rutter Collection

FEBRUARY 22 2003 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	JOSH GROBAN	10 Weeks At Number 1 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
2	3	JOSH GROBAN	143/REPRISE 48413/WARNER BROS.	Josh Groban In Concert
3	2	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
4	4	CHARLOTTE CHURCH	COLUMBIA 89990/CRG	Prelude: The Best Of Charlotte Church
5	5	OPERA BABES	SONY CLASSICAL 87803 [M]	Beyond Imagination
6	8	MARIO FRANGOLIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream
7	7	RUSSELL WATSON	DECCA 473190/UNIVERSAL CLASSICS GROUP	Encore
8	6	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
9	9	ANDREA BOCELLI	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
10	10	SARAH BRIGHTMAN	NEAD STUDIO 3325/ANGEL	Classics
11	11	CHARLOTTE CHURCH	COLUMBIA 89110/CRG	Enchantment
12	13	THREE MO' TENORS	RCA VICTOR 83827 [M]	Three Mo' Tenors
13	14	ANDRE RIEU	SAVIX 17152/DENON	Dreaming
14	12	ASELIN DEBISON	SONY CLASSICAL 87707	Sweet Is The Melody
15	15	RUSSELL WATSON	DECCA 468695/UNIVERSAL CLASSICS GROUP [M]	The Voice

FEBRUARY 22 2003 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	MANNHEIM STEAMROLLER	2 Weeks At Number 1 AMERICAN GRAMMOPHONE 214	Romantic Melodies
2	1	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	3	ESTEBAN	DAYSTAR 8841	Esteban By Request
4	5	GEORGE WINSTON	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
5	3	JIM BRICKMAN	WINDHAM HILL 11847/RCA VICTOR	Love Songs & Lullabies
6	4	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
7	6	VARIOUS ARTISTS	WINDHAM HILL 11816/RCA VICTOR	Windham Hill Chill
8	7	ENYA	REPRISE 49211/WARNER BROS.	Only Time-The Collection
9	9	JIM BRICKMAN	WINDHAM HILL 11599/RCA VICTOR	Simple Things
10	11	JOHN TESH	GARDEN CITY 34593	The Power Of Love
11	8	2002	REAL MUSIC 8812	Sacred Well
12	10	SECRET GARDEN	DECCA 548678	Once In A Red Moon
13	13	JOHANNES LINSTEAD	REAL MUSIC 3763	Zabuca
14	14	ESTEBAN	DAYSTAR 88845	Eternal Love
15	12	SUZANNE CIANI	SEVENTH WAVE 7008	Meditations For Dreams Relaxation

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

FEBRUARY 22 2003 **Billboard** TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	FOR EVENING PASSIONS	VARIOUS ARTISTS
3	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
4	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
5	FOR YOUR SOUL	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
7	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
9	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
11	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
12	25 PIANO FAVORITES	VARIOUS ARTISTS
13	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS
14	FOR MY LOVE	VARIOUS ARTISTS
15	BEST OF CLASSICAL MASTERPIECES	VARIOUS ARTISTS

FEBRUARY 22 2003 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	ROMANTIC ADAGIOS: VOLUME 2	VARIOUS ARTISTS
3	TENORS ON TOUR	CARRERAS-DOMINGO-PAVAROTTI
4	THE #1 OPERA ALBUM	VARIOUS ARTISTS
5	ROMANTIC ADAGIOS	VARIOUS ARTISTS
6	ART OF SEGOVIA	ANDRES SEGOVIA
7	50 GREATEST CLASSICS	VARIOUS ARTISTS
8	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC/BERNSTEIN
9	NO. 1 PIANO ALBUM	VARIOUS ARTISTS
10	OPERA ALBUM	VARIOUS ARTISTS
11	VIVALDI FOR VALENTINES	VARIOUS ARTISTS
12	PACHTEL: GREATEST HITS	VARIOUS ARTISTS
13	VOICE OF ROMANCE	VARIOUS ARTISTS
14	ONE HIT WONDERS	VARIOUS ARTISTS
15	PACHTEL: CANON & OTHER BAROQUE HITS	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 22 2003 **Billboard** TOP KID AUDIO

1	VARIOUS ARTISTS	DISNEY/MANIA SUPERSTAR ARTISTS SING DISNEY...THEIR WAY!
2	KIDZ BOP KIDS	KIDZ BOP 2
3	KIDZ BOP KIDS	KIDZ BOP
4	VARIOUS ARTISTS	TODDLER FAVORITES
5	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 5
6	THE WIGGLES	YUMMY YUMMY
7	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
8	VARIOUS ARTISTS	KID'S DANCE PARTY
9	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
10	JIM BRICKMAN	LOVE SONGS & LULLABIES
11	BUCK HOWDY	SKIDADDLE!
12	VARIOUS ARTISTS	LULO & STITCH ISLAND FAVORITES
13	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
14	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
15	VARIOUS ARTISTS	PRINCESS FAVORITES
16	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
17	VARIOUS ARTISTS	PLAYHOUSE DISNEY
18	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
19	VEGGIE TUNES	BIG IDEA'S VEGGIE TALES SING ALONGS BOB & LARRY'S BACKYARD PARTY
20	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
21	VARIOUS ARTISTS	DANCE & SING! THE BEST OF NICK JR.
22	VARIOUS ARTISTS	RADIO DISNEY'S PDP DREAMERS
23	FRED MOLLIN	PRINCESS LULLABY ALBUM
24	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS
25	CEDARMOON KIDS CLASSICS	ACTION BIBLE SONGS

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 (Oro). △ 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 22 2003
Billboard **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	6	NUMBER 1 3 Weeks At Number 1 DIXIE CHICKS ♦ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.96) [M]	Wide Open Spaces
2	3	8	COLDPLAY NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
3	6	3	\$ GREATEST GAINER \$ THE BEATLES ▲ ⁸ APPLE 29325/CAPITOL (12.98/18.98)	1
4	2	7	DIXIE CHICKS ♦ ¹⁰ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
5	7	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ CAPITOL 30034 (10.98/15.98)	Greatest Hits
6	4	1	SOUNDTRACK ▲ ⁵ LOST HIGHWAY/MERCURY 170669/DJMG (12.98/19.98)	O Brother, Where Art Thou?
7	5	14	SHANIA TWAIN ♦ ¹⁹ MERCURY 536003/UMG (12.98/18.98)	Come On Over
8	13	9	EMINEM ▲ ⁸ WEB.A1/INTERMATH 490229/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
9	10	17	KID ROCK ▲ ¹⁰ TOP DOG/LAVA/ATLANTIC 83119/AG (11.98/18.98) [M]	Devil Without A Cause
10	9	2	GOOD CHARLOTTE ● DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
11	14	10	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
12			VARIOUS ARTISTS TIME LIFE 8397 (11.98/19.98)	Body + Soul: Love Serenade
13	15	12	TIM MCGRAW ▲ ³ CURB 77978 (12.98/18.98)	Greatest Hits
14	11	11	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
15	8	21	VARIOUS ARTISTS ▲ ² INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
16	23	34	BON JOVI ▲ ¹⁷ MERCURY 538089/DJMG (16.98/11.98)	Slippery When Wet
17	16	13	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
18	19	15	KENNY CHESNEY ▲ ³ BNA 67976/RLG (12.98/18.98)	Greatest Hits
19	17	16	AC/DC ▲ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
20	20	22	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
21	27	20	BOB MARLEY AND THE WAILERS ♦ ¹⁰ TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend
22	26	28	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
23	28	24	PINK FLOYD ▲ ¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
24	25	25	METALLICA ▲ ¹⁷ ELEKTRA 61113/EEG (11.98/17.98)	Metallica
25	21	19	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly
26	24	23	CREED ▲ ¹⁰ WIND-UP 13057 (11.98/18.98)	Human Clay
27	22	27	CELINE DION ▲ ⁶ 550 MUSIC 63766/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
28	31	26	EMINEM ▲ ⁴ WEB.A1/INTERMATH 490229/INTERSCOPE (12.98/18.98)	The Slim Shady LP
29	32	39	BON JOVI ▲ ⁴ MERCURY 528013/DJMG (10.98/17.98)	Cross Road
30	43	40	CAROLE KING ▲ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	Tapestry
31	34	32	DEF LEPPARD ▲ ³ MERCURY 528718/DJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
32	41	38	JOHNNY CASH ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
33	30	18	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
34	18	5	BEE GEES ▲ POLYDOR/UNIVERSAL 559220/UMG (12.98/18.98)	One Night Only
35	35	37	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (15.98/9.98)	Greatest Hits, Vol. 1
36	46	—	CAT STEVENS ▲ ⁴ A&M/UNIVERSAL 546889/UMG (6.98/11.98)	Cat Stevens Greatest Hits
37	37	35	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo
38	38	—	2PAC ▲ ⁹ AMARU/DEATH ROW 490301/INTERSCOPE (19.98/24.98)	Greatest Hits
39	36	45	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	Live
40			JOHN LENNON ● PARLOPHONE 219547/CAPITOL (10.98/16.98)	Lennon Legend - The Very Best Of John Lennon
41			WILLIE NELSON ▲ LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
42	42	44	FAITH HILL ▲ ⁷ WARNER BROS. (NASHVILLE) 47373/WARNER (12.98/18.98)	Breathe
43	29	42	THE TEMPTATIONS MOTOWN 153262/UMG (16.98/11.98)	The Best Of The Temptations: 20th Century The Millennium Collection Volume 2
44	33	29	ENYA ▲ ² REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
45	45	47	POISON ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
46			LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits
47			NELLY ▲ ⁶ FD REEL/UNIVERSAL 157443/UMG (12.98/18.98)	Country Grammar
48	44	36	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 511707/UMG (12.98/18.98)	Gold - Greatest Hits
49	48	—	QUEEN ▲ ⁷ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
50			LYNYRD SKYNYRD ● MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection

FEBRUARY 22 2003
Billboard **HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	3	NUMBER 1 2 Weeks At Number 1 SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98)	Chapter 2: The Voice
2	2	—	PHILLIPS, CRAIG AND DEAN SPARROW 51979 (17.98 CD)	Let Your Glory Fall
3	15	11	\$ GREATEST GAINER \$ JUANES ▲ SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
4	4	7	TRAPT WARNER BROS. 48296 (12.98 CD)	Trapt
5	3	5	THE EXIES MELISMA 13309/VRGIN (9.98 CD)	Inertia
6	6	14	RA REPUBLIC/UNIVERSAL 066093/UMG (12.98 CD)	From One
7			HOT SHOT DEBUT MOE. FATBOY/MUSIC 01095/ARTISTDIRECT (18.98 CD)	Wormwood
8	7	—	DARWIN HOBBS EMI GOSPEL 20359 (11.98/17.98)	Broken
9			JOHNNY MARR + THE HEALERS IMUSIC 01074/ARTISTDIRECT (18.98 CD)	Boomslang
10	14	23	JOHN P. KEE & NEW LIFE VERITY 43200/ZOMBA (11.98/17.98)	Blessed By Association
11	12	4	LOS BUKIS FONOVISA 058897/UG (14.98 CD)	30 Inolvidables
12	10	26	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
13	11	12	TAKING BACK SUNDAY VAGRANT 378 (18.98 CD)	Tell All Your Friends
14	9	8	DASHBOARD CONFESSIONAL VAGRANT 378 (18.98 CD)	MTV Unplugged V 2.0
15	13	10	BREAKING BENJAMIN HOLLYWOOD 162356 (12.98 CD)	Saturate
16	18	13	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD)	30 Inolvidables
17	17	22	EMERSON DRIVE CREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
18	5	6	NICHOLE NORDEMAN SPARROW 51934 (16.98 CD)	Woven & Spun
19	26	38	INDIA ● SONY DISCOS 87354 (18.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon
20	23	28	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHDR VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
21	20	18	RICARDO ARJONA ● SONY DISCOS 84564 (17.98 EQ CD)	Santo Pecado
22	24	15	INTERPOL MATAADOR 545 (9.98 CD)	Turn On The Bright Lights
23	22	20	THE STREETS VICE 93181/ATLANTIC (12.98 CD)	Original Pirate Material
24	33	25	FINCH DRIVE-THRU 860991/MCA (12.98 CD)	What Is It To Burn
25	16	9	OPERA BABES SONY CLASSICAL 87803 (13.98 EQ CD)	Beyond Imagination
26	27	31	JASON MRAZ ELEKTRA 62829/EEG (11.98 CD)	Waiting For My Rocket To Come
27	30	30	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi
28	25	16	KELLY OSBOURNE EPIC 66870 (18.98 EQ CD)	Shut Up
29	28	17	SUGARCULT ULTIMATUM 076573/ARTEMIS (13.98 CD)	Start Static
30	21	21	GROOVE ARMADA JIVE ELECTRO 41830/ZOMBA (18.98 CD)	Lovebox
31	29	29	TELEPOPMUSIK CATALOGUE 38657/CAPITOL (17.98 CD)	Genetic World
32	31	35	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do
33			SIN BANDERA ● SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera
34			BOWLING FOR SOUP FRDRE/SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
35	32	27	KATHLEEN EDWARDS ZOE 431035/ROUNDER (12.98 CD)	Failer
36			DAVE ATTELL COMEDY CENTRAL 0011 (13.98 CD)	Skanks For The Memories
37	35	49	MAROON 5 OCTONE 50001 (11.98 CD)	Songs About Jane
38	36	36	OK GO CAPITOL 33724 (9.98 CD)	OK Go
39			GEORGIA MASS CHOIR SAVOY 7129/MALACO (11.98/17.98)	I Owe You The Praise
40	34	42	STEREO FUSE WIND-UP 13073 (12.98 CD)	Stereo Fuse
41	43	—	LASGO ROBBINS 75033 (18.98 CD)	Some Things
42			12 STONES WIND-UP 13069 (17.98 CD)	12 Stones
43	37	33	THE HAPPY BOYS ROBBINS 75034 (18.98 CD)	Dance Party (Like It's 2003)
44	19	—	LOOSE FUR DRAG CITY 203 (15.98 CD)	Loose Fur
45			JESSIE MORALES: EL ORIGINAL DE LA SIERRA Recordando A Chafin Sanchez Vol. 2 UNIVISION 310097/UG (9.98/13.98)	
46	39	34	ROYCE DA 5'9" GAME/IN THE PAINT 8475/KOCH (18.98 CD)	Rock City
47	45	46	THEIVERY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD)	The Richest Man In Babylon
48			CONJUNTO PRIMAVERA FONOVISA 986237/UG (9.98/13.98)	Perdoname Mi Amor
49			THALIA ▲ EMI LATIN 39573 (10.98/17.98)	Thalia
50			KUTLESS BEC 39153/CHORDANT (16.98 CD)	Kutless

FEBRUARY 22 2003
Billboard **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST	Title
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	NUMBER 1 3 Weeks At Number 1 50 CENT FULL CLIP 2003 (16.98 CD) [M]	Guess Who's Back?
2	2	2	LIL JON & THE EAST SIDE BOYZ BME 23701/TVT (13.98/17.98)	Kings Of Crunk
3	4	3	\$ GREATEST GAINER \$ MANNHEIM STEAMROLLER AMERICAN GRAMMOPHON 214 (16.98 CD)	Romantic Melodies
4	5	4	SUSAN TEDESCHI TONE-CDOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me
5	6	7	TRANSPLANTS HELLCAT 80448/EPITAPH (16.98 CD)	Transplants
6			SISTER HAZEL SIXTHMAN 61015 (18.98 CD)	Chasing Daylight
7	7	5	UNWRITTEN LAW LAVA 83632 (12.98 CD)	Music In High Places
8	3	—	ERASURE MUTE 9198 (17.98 CD)	Other People's Songs
9	8	6	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5
10	11	9	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
11	10	8	DASHBOARD CONFESSIONAL VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V 2.0
12			HOT SHOT DEBUT STEVE WARINER SELECTONE 11955 (13.98 CD)	Steal Another Day
13	12	10	JIM JOHNSTON ▲ SMACK DOWN/118832/KOCH (24.98 CD)	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
14	14	14	NICKEL CREEK SUGAR HILL 9841 (18.98 CD)	This Side
15	16	11	INTERPOL MATAADOR 545 (9.98 CD) [M]	Turn On The Bright Lights
16	15	15	THE STREETS VICE 93181/ATLANTIC (12.98 CD) [M]	Original Pirate Material
17	19	18	INSANE CLOWN POSSE PSYCHOPATHIC/D3 9912/RIVIERA (19.98 CD)	The Wraith: Shangri-La
18			ESTEBAN DAYSTAR 8841 (39.98/43.98)	Esteban By Request
19	17	12	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
20	20	23	DA HEADBUSSAZ FEHYPOWITZ/LE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm
21	18	21	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
22	27	28	KHIA FEATURING DSD ● DIRTY DOWN 75132/ARTEMIS (17.98 CD) [M]	Thug Misses
23	22	19	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout
24			DAVE ATTELL COMEDY CENTRAL 0011 (13.98 CD) [M]	Skanks For The Memories
25	34	30	GEORGIA MASS CHOIR SAVOY 7129/MALACO (11.98/17.98) [M]	I Owe You The Praise
26	21	17	EVA CASSIDY BLIX STREET 10075 (16.98 CD)	Imagine
27	28	—	VARIOUS ARTISTS SP6 1913 (13.98 CD)	Slow Jams Volume 1 & 2
28	13	—	LOOSE FUR DRAG CITY 203 (15.98 CD) [M]	Loose Fur
29	24	20	ROYCE DA 5'9" GAME/IN THE PAINT 8475/KOCH (18.98 CD) [M]	Rock City
30	30	26	THEIVERY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD) [M]	The Richest Man In Babylon
31			NADA SURF BARSUK 29 (16.98 CD)	Let Go
32			CODY CHESTNUT READY SET GO! 001 (16.98 CD)	Headphone Masterpiece
33	29	22	DASHBOARD CONFESSIONAL VAGRANT 378 (18.98 CD) [M]	The Places You Have Come To Fear The Most
34	23	16	THE SEA AND CAKE THRILL JOCKEY 70116 (16.98 CD) [M]	One Bedroom
35	25	25	BUCK HOWDY PRAIRIE DOG 407 (13.98 CD) [M]	Skidaddle!
36	32	31	JUANITA BYNUM SHEKINAH INTERNATIONAL 1662 (16.98 CD) [M]	Behind The Veil: Morning Glory 2
37	46	39	PRETENDERS ARTEMIS 751153 (17.98 CD)	Loose Screw
38			WALTER BEASLEY SHANACHIE 5097 (18.98 CD)	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!
39	33	—	GEORGE ACOSTA ULTRA 1152 (21.98 CD) [M]	Touched
40	45	—	SIR CHARLES JONES MARDI GRAS 1050 (10.98/16.98) [M]	Love Machine
41	39	38	VARIOUS ARTISTS MADACY 6372 (16.98 CD)	Ultimate Power Of Love
42	35	27	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado
43	38	—	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/18.98)	Elvis: The Very Best Of Love
44	40	29	AIMEE MANN SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space
45	44	—	DIRTY VEGAS SOUND SYSTEM ULTRA 1135 (18.98 CD)	A Night At The Tables
46	37	24	PAUL WELLER YEP ROC 2053 (17.98 CD) [M]	Illumination
47	42	—	LUTHER VANDROSS SONY MUSIC SPECIAL PRODUCTS 1417/MADACY (11.98 CD)	The Very Best Of Love
48	26	—	JESSE MALIN ARTEMIS 751158 (13.98 CD) [M]	The Fine Art Of Self Destruction
49	48	—	LIL JON & THE EAST SIDE BOYZ ● BME 2220/TVT (13.98/16.98)	Put Yo Hood Up
50	41	37	HOT HOT HEAT SUB POP 70599 (12.98 CD)	Make Up The Breakdown

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or

FEBRUARY 22 2003 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	2	NORAH JONES ▲	BLUE NOTE 32088 [M]	Come Away With Me	4
2	1	SOUNDTRACK	EPIC 87018	Chicago	6
3	5	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo	80
4	3	CAEDMON'S CALL	ESSENTIAL 10694/ZOMBA	Back Home	66
5	4	DIXIE CHICKS ▲	MONUMENT/COLUMBIA 868407/CRG	Home	2
6	3	BUCK HOWDY	PRAIRIE 00G 407 [M]	Skidaddle!	-
7	18	ALABAMA	RCA 67052/RLG	In The Mood: The Love Songs	15
8	8	COLDPLAY ▲	CAPITOL 49504*	A Rush Of Blood To The Head	24
9	6	ZWAN	MARTHA'S MUSIC/REPRISE 48436/WARNER BROS.	Mary Star Of The Sea	27
10	10	SHANIA TWAIN	MERCURY 170314/UMGN	Up!	12
11		SOUNDTRACK	SONY CLASSICAL 87891	Gods And Generals	196
12	20	VARIOUS ARTISTS	TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	63
13	11	JOHN MAYER ▲	AWAR/COLUMBIA 852937/CRG [M]	Room For Squares	28
14	12	ROD STEWART ▲	J 20039/RMG	It Had To Be You ... The Great American Songbook	26
15	15	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	30
16	16	AVRIL LAVIGNE ▲	ARISTA 14740	Let Go	5
17	22	SANTANA ▲	ARISTA 14737	Shaman	35
18		JARS OF CLAY	ESSENTIAL 10695/ZOMBA	Futhermore: From The Studio, From The Stage	64
19	7	THE ROLLING STONES ▲	ABKCO 13378/VIRGIN	Forty Licks	44
20	9	SOUNDTRACK	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.	The Lord Of The Rings: The Two Towers	109
21		BLAKE SHELTON	WARNER BROS. INASHVILLE 48237/WARN	The Dreamer	8
22	14	ERASURE	MUTE 9198*	Other People's Songs	-
23		BOND	MBO 470500/DECCA [M]	Shine	-
24		50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin'	1
25		PET SHOP BOYS	SANCTUARY 84595	Disc0 3	188

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 22 2003 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	CHICAGO	EPIC 87018
2		DAREDEVIL: THE ALBUM	WIND-UP 13079
3	2	8 MILE ▲	SHADY 493508*/INTERSCOPE
4	15	SWEET HOME ALABAMA	HOLLYWOOD 162364
5	9	DELIVER US FROM EVA	HOLLYWOOD 162369
6	5	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
7	3	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
8	7	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
9	6	O BROTHER, WHERE ART THOU? ▲	LDST HIGHWAY/MERCURY 170069/IDJMG
10	10	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY	CURB 78765
11	4	A WALK TO REMEMBER ●	EPIC 86311
12	8	XXX ●	UNIVERSAL 156259/UMRG
13		HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
14	13	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
15	11	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/IDJMG
16	14	COYOTE UGLY ▲	CURB 78703
17		GODS AND GENERALS	SONY CLASSICAL 87891
18	12	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
19	16	DRUMLINE	FOX/JIVE 41810/ZOMBA
20	17	MOULIN ROUGE ▲	INTERSCOPE 493035
21	18	BROWN SUGAR	FOX 113028*/MCA
22		BIKER BOYZ	DREAMWORKS 450415/INTERSCOPE
23	20	LIKE MIKE	SD SO DEF/COLUMBIA 86676*/CRG
24	19	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
25	22	WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON) ▲	SMACK DOWN 8832/KOCH

FEBRUARY 22 2003 **Billboard** ARTIST INDEX™

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) —SINGLES— Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2Pac: B200 34; PCA 38; RBA 8; RBC 1, 2, 3, 8; H100 34; HA 33; RA 17, 69; RBH 17, 3 Doors Down B200 32; A40 14; H100 17; HA 19; MO 2; RO 1; T40 26

74; RP 7; 12 Stones: CC 34; HS 42 40 Glocc: RBA 72 50 Cent: B200 1, 45; IND 1; INT 24; RBA 1, 26; H100 2, 16; HA 2, 15; HSS 4; RA 1, 6, 34, 65, 68; RBH 1, 7, 34, 65, 68; RP 1, 4; RS 3; T40 13, 35 504 Boyz: B200 141; RBA 38 702: HSS 20; RS 21, 46 2002: NA 11

—A— Aaliyah: B200 13; RBA 4; H100 8; HA 5; RA 2, 29; RBH 2, 29; T40 21 Abba: PCA 48 Ab-Liva: RBH 100 AC/DC: PCA 19, 39 George Acosta: EA 14; IND 39 Yolanda Adams: CC 27; GA 10, 36; RBA 81; RA 74; RBH 75 Trace Adkins: B200 137; CA 19; CS 12 Aerosmith: B200 186 AFI: MO 26 Afro Medusa: DC 37 Antonio Aguilar: LA 71 Christina Aguilera: B200 23; A40 12; AC 8; H100 7; HA 7; HSS 5; T40 3 AJ: HSS 27; RBH 99; RS 16 Alabama: B200 15; CA 4; CCA 23; INT 7 Alberto Y Roberto: LPS 36 ALC: GA 29 Alcazar: DC 30 Ali: H100 15; HA 14; RA 16; RBH 16; RP 5; T40 19 The All-American Rejects: B200 25; MO 13 Gary Allan: B200 129; CA 17; CS 5; H100 37; HA 36 Karrin Allyson: JZ 22 Herb Alpert: CJ 19 Amber: DS 16 American Hi-Fi: MO 33 Amerie: B200 138; RBA 52; H100 63, 100; HA 61; HSS 30, 61; RA 32; RBH 31; RP 17; RS 18, 35 AMG: RBH 90 Tori Amos: B200 123; A40 11 John Anderson: CA 72 Jessica Andrews: CS 31 Los Angeles De Charly: LA 70; RMS 23 Marc Anthony: LA 63; TSA 6; TSS 19 Area 305: LPS 8; LT 13; TSS 11 Ricardo Arjona: HS 21; LA 9; LPA 5; LPS 2, 28; LT 5, 44; TSS 28, 32 Armageddon: H100 94; RA 47; RBH 48; RS 55 Aroma: RMS 31 Ashanti: B200 69; RBA 46; H100 3; HA 3; HSS 36; RA 7; RBH 6; RP 2; RS 19; T40 5 Dave Attell: HS 36; IND 24 Audioslave: B200 38; H100 95; MO 10, 34; RO 10, 15 Patti Austin: JZ 21 Avant: RBA 96 Aventura: TSA 11 Steve Azar: CA 48

—B— B2K: B200 37; RBA 25; H100 4; HA 4; HSS 44, 50; RA 12, 55; RBH 12, 55; RS 43, 52, 73; T40 6 Baby: B200 55; RBA 17; H100 61, 64, 69; HA 60, 63, 66; HSS 57; RA 23, 36, 38; RBH 24, 36, 37; RP 16, 19; RS 31 Baby Diva: HSS 18; RBH 96; RS 5 Bacilos: LA 59; LPS 18; LT 18; TSS 15 Erykah Badu: H100 30; HA 29; RA 9; RBH 9; RS 71 Becky Baeling: DC 14 Baha Men: WM 3 Anita Baker: RBA 75 Banda El Recodo: LA 62; LT 47; RMS 17 Banda Machos: LT 33; RMS 11 Buju Banton: RE 14 Barnes: DC 5 Luther Barnes: GA 27 Pancho Barraza: LA 36; RMA 18; RMS 21 Cecilia Bartoli: CL 12 Jeff Bates: CS 30 Beanie Sigel: HSS 48; RA 62; RBH 59; RS 29 Walter Beasley: CJ 4; IND 38 The Beatles: PCA 3 Beck: B200 177 Bee Gees: B200 136; PCA 34 Beenie Man: RE 3 Tony Bennett: B200 128; JZ 1, 23 Benzino: RBA 59; RS 45 Bering Strait: CA 75 Big Boi: H100 70; HA 69; RA 43; RBH 43; RP 22 David Bisbal: LPS 22; LT 32; TSS 22 Bjork: EA 17 Clint Black: CA 58, 61 BLACKstreet: RA 61; RBH 51 Ruben Blades: TSA 20 Blank Theory: RO 38 Mary J. Blige: RBC 13, 20; H100 75; HA 75; RA 24; RBH 23; RP 20; RS 41 The Blind Boys Of Alabama: GA 18 Blindside: RO 39 Andrea Bocelli: B200 94; CL 1; CX 9 Joe Bonamassa: BL 10 Bond: CX 3, 8; INT 23 Bonercrusher: RBH 76; RS 38 Bone Thugs-N-Harmony: RBA 80; RBC 15 Bon Jovi: B200 75; PCA 16, 29; A40 19; T40 40 Boomkat: DC 2 Pat Boone: HSS 46 La Bouche: DC 25; DS 8; HSS 67 David Bowie: DC 22 Bowling For Soup: HS 34; A40 40; T40 39 Michelle Branch: B200 121; A40 3; AC 4; H100 19; HA 20; T40 18 Brandy: RBA 99; DS 11; RS 75 Toni Braxton: B200 127; RBA 42; DC 15; RBH 79; RS 44 Breaking Benjamin: HS 15 Jim Brickman: NA 5, 9 Sarah Brightman: CX 10 Brooks & Dunn: CA 46; CCA 16 Bobby Brown: RBH 93; RS 47 Norman Brown: CJ 7 Joe Budden: HSS 52; RS 26, 54 Los Bukis: HS 11; LA 4; RMA 1 Jerry Burkhardt: CS 56 Busta Rhymes: B200 72; RBA 21; H100 67; HA 68; HSS 28; RA 21, 46; RBH 20, 49; RP 18; RS 14 bwb: CJ 5 Juanita Bynum: GA 16; IND 36 Tracy Byrd: CA 67; CS 54

—C— Jorge Luis Cabrera: RMS 30 Caedmon's Call: B200 66; CC 4; INT 4 Chris Cagle: CS 27 Tego Calderon: LA 38; LPA 18 Glen Campbell: CA 36 Cam'ron: RA 72; RBH 70 The Canton Spirituals: GA 30 Blu Cantrell: HSS 71; RBH 98; RS 37 Mariah Carey: B200 53; RBA 29; DC 7; H100 84; HSS 1; RA 46, 72; RBH 49, 69, 70; RS 2, 68 Caribbean Pulse: HSS 21; RS 11 Vanessa Carlton: B200 98; A40 15; AC 5; T40 34 Jose Carreras: CL 10 Deana Carter: CS 24 Brandon Casey: H100 14; HA 13; HSS 26; RS 59; T40 8 Brian Casey: H100 14; HA 13; HSS 26; RS 59; T40 8 Johnny Cash: B200 84; CA 12; CCA 9; PCA 32 Eva Cassidy: IND 26 Ricardo Castillo: LPS 25; LT 34; TSS 13 Bonny Cepeda: TSS 26 Steven Curtis Chapman: B200 40; CC 1, 38 JC Chasez: H100 40; HA 42; T40 22 Chayanne: LA 43; LPA 20; LPS 10 Cher: DC 35; DS 2, 18, 20; HSS 7 Kenny Chesney: B200 54; CA 9; CCA 7; PCA 18; CS 17; H100 65, 93; HA 64 Mark Chesnut: CS 50 Cody Chestnut: IND 32 Chevelle: B200 52; H100 60; HA 58; MO 5, 30; RO 4, 27 Chicago: B200 182 El Chichicuilote: LA 32; RMA 15 The Chieftains: CA 47; WM 5 Choppa: RA 59; RBH 58; RS 62 Charlotte Church: CX 4, 11 Suzanne Ciani: NA 15 Cinder: RO 35 Cirque Du Soleil: WM 4 C-lanae: HSS 17; RS 12 Maurette Brown Clark: GA 26 Terri Clark: B200 93; CA 14; CS 2; H100 27; HA 26 Dorinda Clark-Cole: CC 40; GA 17 Karen Clark-Sheard: GA 20 Kelly Clarkson: AC 7; HSS 19 Willie Clayton: BL 5 Patsy Cline: CCA 24 Clipse: B200 108; RBA 41; H100 69, 90; HA 66; HSS 20, 47, 64; RA 23, 45; RBH 24, 46, 100; RP 19; RS 21, 33, 42, 51 Rosemary Clooney: JZ 20 Tammy Cochran: CS 38 Kellie Coffey: CA 49; AC 26 Roscoe P. Coldchain: RBH 100 Coldplay: B200 24; INT 8; PCA 2; A40 17; H100 55; HA 54; MO 12 Natalie Cole: JZ 4 Phil Collins: B200 167; PCA 20; AC 2; H100 77 John Coltrane: JZ 8 Common: B200 122; RBA 36; H100 30, 75; HA 29, 75; RA 9, 24; RBH 9, 23; RP 20; RS 41, 71 Conjunto Primavera: HS 48; LA 22; RMA 9; LT 8; RMS 2, 8 Conjure One: DC 8 Harry Connick, Jr.: JZ 18 Control: RMS 35 Ry Cooder: B200 80; INT 3; LA 1; LPA 1; WM 1

—D— Stephanie Cooke: DC 50 Cooler Kids: DC 9 Shemekia Copeland: BL 9 Counting Crows: A40 15 Chris Cox: DC 32 Deborah Cox: RBA 57; RBH 80 El Coyote Y Su Banda Tierra Santa: RMS 26, 27 Creed: B200 102; PCA 26; A40 10, 29; HSS 55; RO 20 Elvis Crespo: LA 55; TSA 4 Cristian: LA 58; LPS 20; LT 30 Cross Canadian Ragweed: CS 60 Sheryl Crow: B200 91; A40 4; AC 6, 27; CS 40; CSS 1; H100 11; HA 16; HSS 2; T40 9 Celia Cruz: LA 51, 61; TSA 3, 5 Cursive: HSS 45 CYN: DC 18

—D— Da Entourage: RA 67; RBH 67 Da Headbussaz: IND 20; RBA 68 The Charlie Daniels Band: CS 51 Craig David: B200 192 Alana Davis: HSS 42 Tyrone Davis: BL 6 Aselin Debison: CX 14 Default: IND 23 Def Leppard: PCA 31; RO 34 Def Squad: HSS 43; RBH 82; RS 25 De-Javu: DC 48 John Denver: CCA 17 Louie DeVito: EA 3; IND 9 DF Dub: T40 38 Diamond Rio: B200 151; CA 21, 71; CS 22 Dido: DS 15 Celine Dion: B200 83; PCA 27; A40 31; AC 14, 18; DC 29; H100 59; HA 59; T40 36 The Dirty South Divas: IND 22; HSS 59 Dirty Vegas: EA 16, 18; IND 45; DC 43 Disturbed: B200 79; PCA 17; MO 22; RO 8, 16 Dixie Chicks: B200 2; CA 1; CCA 1, 2; INT 5; PCA 1, 4; A40 2; AC 1; CS 7; CSS 5; H100 10, 38; HA 10, 37; T40 10 DJ Geoffe: EA 25 DJ Quik: RBA 100; RBH 90 DJ Sammy: EA 9; AC 25; DS 9 DJ Shadow: DS 17 DMX: H100 91; HSS 32; RA 49; RBH 47; RS 20 Do: AC 25 Placido Domingo: CL 10 The Donnas: B200 81; MO 19; RO 33 Will Downing: CJ 12 Dr. Dre: RBC 16, 19 Dream Street: HSS 51 Dru Hill: B200 76; RBA 27; H100 42; HA 41; RA 13; RBH 13 Dueto Voces Del Rancho: LT 45; RMS 16 Dyson & Squabble: HSS 60; RS 40

—E— Steve Earle: CA 55 Kathleen Edwards: HS 35 Electric Six: HSS 69 Missy "Misdemeanor" Elliott: B200 10; RBA 3; H100 9, 31; HA 9, 30; HSS 16, 37; RA 5, 25, 60; RBH 5, 25, 61; RP 3, 13; RS 13, 27; T40 17, 32 Emerson Drive: CA 34; HS 17; CS 9; CSS 9; H100 48; HA 47 Eminem: B200 19; PCA 8, 28; RBA 15; RBC 4, 10; H100 18, 29; HA 17, 34; HSS 33; RA 48, 65; RBH 44, 65, 74; RP 10; T40 11, 25 Bill Engvall: CA 62 Jocelyn Enriquez: DC 40 Enya: NA 8; PCA 44 Erasure: EA 2; IND 8; INT 22; DS 3; HSS 23 E.S.G.: RBH 88 Esteban: IND 18; NA 3, 14 Evanescence: MO 15 Faith Evans: H100 90; HSS 47; RA 45; RBH 46; RS 33 Eve: B200 162; RBA 62; H100 51; HA 50; HSS 11; RA 26; RBH 26; RP 14; RS 15 Everclear: MO 32 The Exies: HS 5; MO 27; RO 26

—F— Fabolous: HSS 9; RA 58; RBH 60, 84, 97; RS 9 Ralph Falcon: DC 49 Fat Joe: B200 150; RBA 53; H100 94; RA 47, 71; RBH 48, 78; RS 55 Alejandro Fernandez: LA 25; RMA 10 Vicente Fernandez: LA 47 Field Mob: B200 110; RBA 30; H100 25; HA 24; RA 11; RBH 11; RP 6; RS 65 Finch: HS 24; MO 35 Fischerspooner: DC 27 Ella Fitzgerald: JZ 10 Five For Fighting: AC 10 Fleetwood Mac: B200 111 Renee Fleming: CL 5 The FlipMode Squad: RA 46; RBH 49 Floetry: B200 159; RBA 43; RA 50; RBH 50 Nico Flores Y Su Banda Puro Mazatlan: RMS 25 Joseph Fonseca: TSA 18; LPS 39; TSS 18, 36 Luis Fonsi: LPS 35 Foo Fighters: B200 85; H100 74; HA 74; MO 8, 11; RO 12, 14 Radney Foster: CS 53 Fourplay: CJ 6 Mario Frangoulis: CX 6 Kirk Franklin: B200 166; CC 12; GA 2; RBA 63 Freeway: HSS 48; RA 62; RBH 59; RS 29 Friburn & Urik: DC 11; DS 23 Frou Frou: A40 36; DC 20 Fuel: MO 40; RO 23 Funky Green Dogs: DC 3

—G— Kenny G: CJ 2; HSS 72 Juan Gabriel: LT 19; RMS 6 Bill & Gloria Galtner: B200 92, 105; CC 6, 7 Manuel Galban: B200 80; INT 3; LA 1; LPA 1; WM 1 Gang Starr: HSS 75; RBH 94; RS 58 Art Garfunkel: AC 30 El General: TSA 19 Georgia Mass Choir: GA 14; HS 39; IND 25 Stan Getz: JZ 16 Ghostface Killah: HSS 68; RS 57 Vince Gill: CS 18 Ginuwine: H100 64; HA 63; RA 36; RBH 37 Gisselle: LPS 19; LT 27; TSS 37 Dana Glover: AC 20 Godsmack: MO 21; RO 5 Fabian Gomez: LT 12; RMS 5 Good Charlotte: B200 18; PCA 10; A40 38; H100 21; HA 21; MO 17, 39; T40 12

Glenn Gould: CL 3
El Gran Combo De Puerto Rico: TSS 17
El Gran Silencio: LT 19; RMS 6
Amy Grant: CC 32
David Gray: B200 114
Dobie Gray: A40 18
Macy Gray: A40 35
Al Green: B200 191; PCA 22; RBA 70; RBC 6; RBH 87
Vivian Green: B200 62; RBA 14; DC 1; H100 78; RA 27;
RBH 27
Lee Greenwood: CSS 3; HSS 66
Josh Groban: B200 30; 130; CX 1, 2; INT 15; AC 15
Groove Armada: EA 6; HS 30
Grupo Exterminador: LA 45
Grupo Montez De Durango: RMS 29
Guardianes Del Amor: LA 65
G-Wiz: HSS 41; RS 23
Nee-Nee Gwynn: HSS 18; RBH 96; RS 5
GZA/Genius: RBA 65

-H-

Deitrick Haddon: GA 21
Hahz The Ripa: HSS 10; RBH 89; RS 4
Daryl Hall John Oates: AC 9
Regie Hamm: AC 17
Fred Hammond: CC 20; GA 6
Jennifer Hanson: CS 20; CSS 2; H100 79; HSS 35
The Happy Boys: EA 11, 19; HS 43
Happy Clappers: DC 32
George Harrison: AC 28
Heather Headley: B200 115; RBA 35; DC 31; H100 96
Eoghan Heaslip: CC 36
(hed)Planet Earth: RO 30
Hi-C: RBH 90
Joel Higuera: RMS 24
Faith Hill: B200 50; CA 8; CCA 12; PCA 42; A40 20; AC 3;
CS 26; CSS 10; H100 50; HA 49
Darwin Hobbs: GA 3; HS 8
Pat Hodges: DC 36
Dave Hollister: RBA 84
Steve Holy: CS 45
Hot Hot Heat: IND 50
Marques Houston: RA 30; RBH 30
Whitney Houston: B200 68; RBA 20; DC 33; H100 89; HSS
40; RA 40; RBH 41; RS 70
Rebecca Lynn Howard: CA 50
Buck Howdy: IND 35; INT 6
Andy Hunter: DC 34
Norman Hutchins: GA 40

-I-

Ice Cube: RS 68
Enrique Iglesias: LA 19; LPA 11; AC 11; LPS 1; LT 1; TSS 2
Iio: DC 46; DS 24
Ilegales: LPS 29; LT 39; TSS 30
India: HS 19; LA 7; TSA 1; LPS 5; LT 2; TSS 1
India.Arie: B200 132; RBA 58
Industria Del Amor: HS 16; LA 5; RMA 2
Insane Clown Posse: IND 17
Interpol: HS 22; IND 15
Intocable: LA 48; LT 6; RMS 1
Ronald Isley: RA 61; RBH 62
The Isley Brothers: RA 61; RBH 62

-J-

Alan Jackson: B200 97; CA 15; CCA 15; CS 11; H100 56; HA
58
Jadakis: H100 49; HA 55; HSS 63; RBH 83; RS 28; T40 29
Jaguars: LA 42; LPA 19
Jaheim: B200 58; RBA 12, 71; H100 43; HA 43; RA 14, 66;
RBH 14, 66
Bishop T.D. Jakes: GA 31
Bob James: CJ 23
Boney James: CJ 11
Brett James: CS 58
Elta James: BL 7
Al Jarreau: CJ 10
Jars Of Clay: B200 64; CC 3; INT 18
Ja Rule: B200 16; RBA 6; H100 3; HA 3; HSS 36; RA 7; RBH
6, 9, 3; RP 2; RS 19, 47; T40 5
Jay-Z: B200 42; RBA 13; RBC 24; H100 13, 35; HA 11, 35;
HSS 14, 48; RA 10, 39, 62; RBH 10, 40, 59; RP 8, 12;
RS 6, 29; T40 7
Waylon Jennings: CA 60
Jewels: DC 41
Jimmy Eat World: MO 36
Elton John: B200 46; DC 6
Jack Johnson: B200 125; A40 37
Syleena Johnson: B200 107; HS 1; RBA 19; RA 37; RBH 39
Jim Johnston: IND 13; STX 25
Jonell: HSS 49; RS 39
George Jones: CCA 20
Norah Jones: B200 4; CJ 1; INT 1; A40 9; H100 41; HA 40;
T40 28
Sir Charles Jones: IND 40; RBA 69
Jordi: LPS 30; LT 50
Jose Jose: LA 44
Juanes: B200 160; HS 3; LA 2; LPA 2; LPS 6, 9, 21; LT 11, 15,
28; TSS 10, 25
Cledus T. Judd: CA 73
The Judds: CCA 13
The Juliana Theory: B200 71
Jumps: CC 26
Juvenile: RBC 21

-K-

Israel Kamakawiwo'ole: WM 6
Tolga Kashif: CL 9
K-Ci & JoJo: B200 176; RBA 54; RA 53; RBH 53
John P. Kee: CC 19; GA 5; HS 10
Toby Keith: B200 48; CA 7, 29; CCA 14; CS 14, 25, 55
Kelis: H100 99; RA 73; RBH 77
R. Kelly: RBC 5, 18; H100 12; HA 12; HSS 3; RA 3, 7; RBH
3, 78; RS 1
Sammy Kershaw: CS 44
Las Ketchup: LA 8; LPA 4
Alicia Keys: HSS 11; RS 15
Khia: IND 22
Kid Rock: B200 3; PCA 9; A40 4; AC 27; CS 40; CSS 11;
H100 11; HA 16; HSS 2; T40 9
Kidz Bop Kids: B200 116
Killer Mike: H100 70; HA 69; HSS 74; RA 43; RBH 43; RP
22; RS 49
Carole King: PCA 30
Kings Of Tomorrow: DC 28
Beyonce Knowles: H100 13; HA 11; RA 39; RBH 40; RP 12;
T40 7
Diana Krall: B200 135; JZ 2, 3
Alison Krauss: BG 3; CA 40
Alison Krauss + Union Station: B200 134; BG 1; CA 18
Lenny Kravitz: PCA 46

Krazyie Bone: RA 54; RBH 54
Kumbia Kings: EA 8; LA 15; LPA 9; LT 19; RMS 6
Kutless: CC 37; HS 50
Kyjuan: H100 15; HA 14; RA 16; RBH 16; RP 5; T40 19

-L-

Lady Saw: A40 6; H100 32; HA 31; T40 16
Holly Lamar: CS 59
Sonny Landreth: BL 4
k.d. lang: B200 128; JZ 1
Lasgo: EA 10; HS 41; DS 7; H100 62; HA 72; HSS 56; T40
30
The Latin All-Stars: LA 33; LPA 16
Avril Lavigne: B200 5; INT 16; A40 1, 13; AC 16, 22; H100 6;
HA 8; T40 1
Donald Lawrence & The Tri-City Singers: GA 19
Sasha Lazard: DC 44
Led Zeppelin: B200 195
Jaimie Lee: HSS 27; RBH 99; RS 16
Murphy Lee: H100 15; HA 14; RA 16; RBH 16; RP 5; T40 19
John Lennon: PCA 40
Gerald Levert: B200 190; RBA 49; RA 64; RBH 64
Lexx: HSS 13; RBH 95; RS 8
Liberacion: LA 39; RMA 19
Salvitore Licita: CL 6
Lifeforce: CC 21; A40 26
Lil' Flip: B200 147; RBA 39; RBC 12; HSS 13; RBH 95; RS 8
Lil Jon & The East Side Boyz: B200 65; IND 2, 49; RBA 9;
RA 54; RBH 54; RS 67
Lil' Kim: H100 53; HA 52; RA 19; RBH 19; RP 15
Lil' Mo: RA 58; RBH 60
Lil' Romeo: B200 112; RBA 44
Limi-T 21: TSS 23
Limite: HS 27; LA 10; RMA 4; LPS 40; LT 9; RMS 4
Aaron Lines: B200 198; CA 25; CS 4; H100 39; HA 38
Linkin Park: B200 185; PCA 14
Johannes Linstead: NA 13
German Lizarraaga: RMS 22
LL Cool J: B200 9; RBA 5; H100 1, 63; HA 1, 61; HSS 61; RA
4, 32, 44; RBH 4, 31, 45; RP 17; RS 35; T40 2
Lonestar: CA 39; H100 98
Loon: DC 15; RBH 79; RS 44
Loona: DS 9
Loose Fur: HS 44; IND 28
Angel Lopez: LPS 23; LT 36
Jennifer Lopez: B200 7; PCA 37; RBA 10; DS 6; H100 1, 49;
HA 1, 56; HSS 53, 63; RA 4; RBH 4, 83; RS 28; T40 2,
29
Patty Loveless: BG 8; CA 66
Luciano: RE 11
Ludacris: B200 181; RBA 85; H100 9, 83; HA 9; HSS 16; RA
5, 52; RBH 5, 52; RP 3; RS 13, 50; T40 17
Bobby Lyle: CJ 8
Lynyrd Skynyrd: PCA 50

-M-

Yo-Yo Ma: CL 8
Mack 10: RS 68
Madonna: DS 1; HSS 6
Jeff Majors: GA 39
Jesse Malin: IND 48
Mana: LA 18; LPA 10; LPS 17; LT 23
Barry Manilow: B200 189
Aimee Mann: IND 44
Mannheim Steamroller: B200 119; IND 3; NA 1
Manny Manuel: TSS 40
Victor Manuelle: TSA 14; LT 25; TSS 5, 16
Mario: RA 63; RBH 63
Bob Marley: PCA 21; RBC 9; RE 5
Damian "Jr. Gong" Marley: RE 15; HSS 21; RS 11
Maroon 5: HS 37; MO 31
Johnny Marr + The Healers: HS 9
The Marsalis Family: JZ 6
Billie Ray Martin: DC 45
Angie Martinez: H100 99; RA 73; RBH 77
Mary Mary: CC 18; GA 4; RBA 77; RBC 22
Masters P: RA 59; RBH 58; RS 62
matchbox twenty: B200 61; A40 7, 22; H100 76; T40 33
Keiko Matsui: CJ 15
Dave Matthews Band: B200 152, 168; A40 21
John Mayer: B200 28; INT 13; A40 5, 24; AC 21; H100 22;
HA 22; T40 14
Maysa: CJ 13
Martina McBride: B200 82; CA 11; CS 23
Paul McCartney: B200 106
Delbert McClintone: BL 3; CA 56
Donnie McClurkin: RBC 7
Renee McCreary: CS 57
Reba McEntire: CA 64
Tim McGraw: B200 39; CA 5, 37; CCA 6, 19, 25; PCA 13; CS
21, 49; H100 92
Brian McKnight: RBA 97
Marion Meadows: CJ 16
MercyMe: B200 193; CC 14, 15
Jo Dee Messina: CS 35
Metallica: PCA 24
Georgia Middleman: CS 53
Luis Miguel: LA 20; LPA 12; LPS 26; LT 41
Millie: LA 64; LPS 13; LT 17; TSS 21
Kylie Minogue: B200 180
Moby: EA 13; DC 24
moe.: HS 7
Monchy & Alexandra: TSA 10; TSS 8
Daniel Rene: JZ 13
Alejandro Montaner: LPS 12; LT 21; TSS 33
Ricardo Montaner: LPS 34
Pilar Montenegro: WM 9
Dr. Ed Montgomery: GA 29
John Michael Montgomery: CS 48
Montgomery Gentry: CA 26, 69; CS 32
Allison Moore: A40 4; AC 27; CS 40; CSS 1; H100 11; HA
16; HSS 2; T40 9
Jessie Morales: El Original De La Sierra: HS 45; LA 21;
RMA 8
Craig Morgan: CS 33
Mos Def: DS 17
Mountain Heart: BG 13
Jason Mraz: HS 26
Mr. Cheeks: H100 53; HA 52; HSS 58; RA 19, 70; RBH 19,
73; RP 15; RS 56
Mudvayne: B200 131; MO 37; RO 13
Murk: DC 26; DS 5; HSS 39
Anne Murray: CA 35
Keith Murray: HSS 43; RBH 82; RS 25
Musiq: B200 197; RBA 61; DC 38; H100 47; HA 46; RA 15,
57; RBH 15, 56; RS 72
Mystikal: RA 54; RBH 54

-N-

Nada Surf: IND 31
Nappy Roots: B200 174; RBA 73

Nas: B200 31; RBA 7; DS 6; H100 80; HSS 53; RA 31, 35;
RBH 32, 35; RP 21, 23; RS 74
Ednita Nazario: LA 74
Nelly: B200 14; PCA 47; RBA 16; RBC 25; H100 15; HA 14;
HSS 34; RA 16; RBH 16, 85; RP 5; RS 24, 60; T40 19
Willie Nelson: CA 43, 68; CCA 11; PCA 41; CS 55
Aaron Neville: CC 23; GA 8
New Found Glory: B200 172
Next: B200 146; RBA 31; RBH 81
Joe Nichols: B200 90; CA 13; CS 6; CSS 7; H100 46; HA 44
Nickelback: B200 155
Nickel Creek: BG 2; CA 32; CCA 21; IND 14
Tito Nieves: TSS 38
Nirvana: B200 95; H100 85; MO 16; RO 24
The Nitty Gritty Dirt Band: BG 5; CA 53
Nivea: B200 89; RBA 45; H100 14, 71; HA 13, 70; HSS 26,
54; RA 20; RBH 22; RS 59, 63; T40 8
No Doubt: B200 100; A40 6; H100 32; HA 31; T40 16
Noise Therapy: RO 36
Nichole Nordeman: CC 24; HS 18
N.O.R.E.: DS 4; HSS 38; RBH 91; RS 17
Smokie Norful: GA 7; HS 12
The Notorious B.I.G.: RBC 11, 17; HSS 73; RA 34; RBH 34;
RS 53, 61
Nueva Era: TSS 20

-O-

Paul Oakenfold: EA 15
Mark O'Connor's Hot Swing Trio: JZ 5
Sinead O'Connor: WM 10; DC 8; DS 12
OK Go: HS 38
Oleander: RO 31
Janusz Olenjczak: CL 2
La Onda: LA 54
Oobie: RS 67
Opera Babes: CX 5; HS 25
Roy Orbison: CC 62
Los Originales De San Juan: LA 35, 45; RMA 17
Kelly Osbourne: HS 28
Oscar G: DC 49
Outspoken: RO 29

-P-

Joe Pace: GA 32
Pacifier: MO 38; RO 28
Brad Paisley: CA 28; CS 8; H100 57; HA 57
Palomo: LA 27; RMA 12; LT 7; RMS 3
Paradise: DC 39
Dolly Parton: BG 6; CA 57
Pastor Troy: RBA 92
Sean Paul: B200 36; RBA 11; RE 1; H100 82; HSS 12, 29;
RA 41, 42; RBH 38, 42; RP 25; RS 10, 32
Laura Pausini: DC 17; DS 19
Luciano Pavarotti: CL 10, 13
Pay The Girl: A40 27
P. Diddy: H100 4, 61; HA 4, 60; HSS 50, 57; RA 12, 38; RBH
12, 36; RP 16; RS 31, 43; T40 6
Pearl Jam: B200 175; HSS 70; RO 40
Jennifer Pena: LA 46; LT 48; RMS 37
Dottie Peoples: GA 23
Murray Perahia: CL 14
Amanda Perez: H100 45; HA 48; RBH 86; T40 24
Pesado: LA 68; RMS 19
Pet Shop Boys: B200 188; EA 1; INT 25
Mike Phillips: CJ 22
Phillips, Craig And Dean: B200 156; CC 10; HS 2
Pieces Of A Dream: CJ 9
Pink: B200 43; DS 14; H100 36; HA 39; T40 20
Pink Floyd: PCA 23
Pinmonkey: CS 36
Jeff Pitchell: BL 11
P.O.D.: CC 16
El Poder Del Norte: RMS 20
Poison: PCA 45
Pablo Portillo: LPS 15; LT 24; TSS 14
Postal Service: HSS 24
PowW Bros.: HSS 62; RS 22
Elvis Presley: B200 47; CA 6; IND 43
Pretenders: IND 37
Prince EP: RS 64
Project Pat: RBA 95
Puddle Of Mudd: B200 60; A40 33; H100 24; HA 23; T40
23
Flora Purim: JZ 15

-Q-

Queen: PCA 49
Queens Of The Stone Age: B200 51; H100 52; HA 51; MO
1; RO 6
Milly Quezada: TSS 39
Domingo Quinones: TSS 29
A.B. Quintanilla III: LT 19; RMS 6
A.B. Quintanilla III Y Los Kumbia Kings: LA 66

-R-

RA: HS 6; RO 17
Rabbit: TSS 31
Racket City: RS 30
Rescal Flatts: B200 70; CA 10; CCA 5; PCA 11; CS 13, 29
Red Hot Chili Peppers: B200 73; A40 30; H100 68; HA 65;
MO 3; RO 18
Redman: HSS 5, 49, 65; RS 39, 48
Relient K: CC 39
Daniel Rene: TSS 35
Revenue: HSS 15; RBH 92; RS 7
Los Reyes Del Camino: RMS 33
Lionel Richie: B200 21; RBA 37
Los Rieleros Del Norte: LT 43; RMS 15
Andre Rieu: CX 13
LeAnn Rimes: CA 30; AC 19; CSS 4, 6
Jerry Rivera: TSA 17; LPS 14; LT 10; TSS 4, 12
Juan Rivera: RMS 40
Lupillo Rivera: LA 60; LT 31; RMS 10
Robbie Rivera: DC 4
Lourdes Robles: LPS 32; TSS 34
The Rolling Stones: B200 44; INT 19
Linda Ronstadt: CA 52
The Roots: B200 74; RBA 28; RA 57; RBH 56; RS 72
Kelly Rowland: B200 153; RBA 79; HSS 34; RA 75; RBH
72; RS 24, 69
Royce Da 5'9": HS 46; IND 29
Royksopp: EA 24
Paulina Rubio: LPS 24; LT 37
John Rutter: CL 15
John Rzeznik: A40 25

-S-

Sade: DS 25
Saliva: B200 78; H100 54; HA 53; MO 4; RO 2
Adan Chalino Sanchez: RMS 28, 34
Santana: B200 55; INT 17; A40 3; AC 4; H100 19; HA 20;

T40 18
Gilberto Santa Rosa: LA 69; TSA 7; LPS 33; LT 20; TSS 6
Marvin Sapp: GA 24
Sapphircut: DC 19
Scarface: RBA 67, 89
Scolofoto: JZ 7
LaTocha Scott: RA 56; RBH 57
The Sea And Cake: IND 34
Marvin Sease: RBA 88
Joan Sebastian: IND 42; LA 28; RMA 13; LT 26; RMS 7
Jon Secada: LPS 37
Secret Garden: NA 12
Seether: B200 124; H100 72; HA 71; MO 6; RO 3
Bob Seger & The Silver Bullet Band: PCA 5
Selena: LA 13; LPA 7
Erick Sermon: RBA 74; HSS 65; RBH 87; RS 48
Shade Sheist: RBH 90
Shaggy: RBA 93; RE 2, 10
Shakira: LA 3; LPA 3; LPS 3; LT 4; TSS 9
Shekinah Glory Ministry: GA 12; HS 32; IND 21
Blake Shelton: B200 8; CA 2, 33; INT 21; CS 1; H100 28;
HA 27
The Shepherds: GA 37
Mike Shorey: RA 58; RBH 60
The Sicilians: DS 10
Paul Simon: AC 24
Simple Plan: B200 56; H100 58; HA 62; T40 27
Sin Bandera: HS 33; LA 14; LPA 8; LPS 11, 31, 38; LT 16
Sister Hazel: IND 6; A40 39
Sixpence None The Richer: CC 29; A40 16
Sizzla: RE 13
Slim Thug: RBH 88
Richard Smallwood With Vision: GA 38
Smilez & Southstar: B200 99; RBA 33; H100 33; HA 32;
RA 28; RBH 28; RP 11; T40 31
Anthony Smith: CS 42
Michael W. Smith: B200 126, 183; CC 9, 13
Snoop Dogg: B200 49; RBA 23; H100 44; HA 45; HSS 31;
RA 22; RBH 21; RP 9; RS 34
Socialburn: MO 18; RO 9
Socios Del Ritmo: RMS 32
Solange: B200 142; RBA 50; DS 4; HSS 38; RBH 91; RS 17
Marco Antonio Solis: LA 57; LPS 16; LT 22
Son De Cali: LT 46; TSS 7
The Spanish Harlem Orchestra: TSA 13
Spliff Star: H100 67; HA 68; HSS 28; RA 21; RBH 20; RP
18; RS 14
Bruce Springsteen: B200 164
The Stanley Brothers: BG 12
Sterbinszky & Tranzident: DC 41
Stereo Fuse: HS 40; A40 23
Stereomud: RO 32
Cat Stevens: PCA 36
Rod Stewart: B200 26, 187; INT 14; AC 13
Stone Sour: B200 163; A40 28; H100 87; MO 28; RO 19, 37
George Strait: B200 154, 194; CA 22, 24; CS 10
The Streets: EA 4; HS 23; IND 16
Barbra Streisand: B200 117
Tadeusz Strugala: CL 2
Styles: H100 49; HA 55; HSS 63; RBH 83; RS 28; T40 29
Sum 41: B200 103; MO 7
Tony Sunshine: H100 94; RA 47; RBH 48; RS 55
Supreme Beings Of Leisure: DC 22
Tierney Sutton: JZ 25
Keith Sweat: B200 86; RBA 34; RBC 14
Sweet Inspirations: DC 36
Swift: RBH 90
System Of A Down: B200 77, 133; MO 25; RO 25

-T-

Taking Back Sunday: HS 13; IND 10
Talib Kweli: B200 178; RBA 55
Dawn Tallman: DC 21
Tank: RBA 60
Olga Tanon: LA 29; LPA 15; LPS 4; LT 3; TSS 3
Tapiroot: B200 157; MO 14; RO 7
T.A.T.U.: B200 33; H100 23; HA 28; HSS 8; T40 15
James Taylor: PCA 33
Mark Taylor: GA 29
Tebey: CS 47
Susan Tedeschi: B200 173; BL 1; IND 4
Telepopmusik: EA 7; HS 31; DC 10; H100 86; TSS 27
Los Temerarios: LA 11, 34, 67; RMA 5, 16; LT 42; RMS 14
The Temptations: PCA 43
Jacky Terrasson: JZ 12
John Tech: CC 31; NA 10
TG4: HSS 25; RS 36
Thalia: HS 49; LA 23; LPA 13; DC 16; LPS 7, 27; LT 14, 38;
RMS 38; TSS 24
Tha Rayne: H100 43; HA 43; RA 14; RBH 14
Theory Of A Deadman: RO 21
Thicke: HSS 22
Thievery Corporation: EA 12; HS 47; IND 30
Third Day: CC 33
Three Mo' Tenors: CX 12
Thunderpuss: DC 5
Los Tigres Del Norte: LA 16; RMA 6; LT 29, 49; RMS 9, 18
Justin Timberlake: B200 22; RBA 22; DC 12, 47; DS 21, 22;
H100 5; HA 6; RA 18; RBH 18; T40 4
Aaron Tippin: CS 43; CSS 8
TLC: B200 144; RBA 56
Tone: GA 35
Too Short: RBA 90
Tower Of Power: CJ 25
Transplants: IND 5; MO 23
Trap: B200 184; HS 4; MO 24; RO 11
Randy Travis: CA 27; CC 17; CS 34
Trick Daddy: B200 169; RBA 48; RA 56, 69; RBH 57, 71
Trick Pony: CA 38, 54
Trina: B200 139; RBA 51; H100 83; RA 52; RBH 52; RS 50
Trin-i-tee 5:7: CC 30; GA 13; RBA 94
Triny Y La Leyenda: RMS 36
Travis Tritt: CA 45; CS 39, 51
Los Tucanes De Tijuana: LT 40; RMS 13
Marisa Turner: DC 13
Shania Twain: B200 12; CA 3, 65; CCA 4; INT 10; PCA 7; AC
12; CS 15, 41; H100 73, 88; HA 73
Twista: RBC 23
Steve Tyrell: JZ 11
Tyrese: B200 20; RBA 2; H100 20; HA 18; RA 8; RBH 8

-U-

U2: B200 171
Mitsuko Uchida: CL 4
Uncle Kracker: A40 8, 18; AC 29; H100 81; T40 37
Underworld: DC 23
Union Station: BG 3; CA 40
Unwritten Law: IND 7; MO 20
Keith Urban: B200 120; CA 16; CCA 18; CS 16, 19

Adolfo Urias Y Su Lobo Norteno: LT 35; RMS 12, 39
The Useds: B200 104; MO 29
Usher: DS 13

-V-

Luther Vandross: IND 47; H100 97
Vanessa-Mae: CL 11
Phil Vassar: CA 44; CS 28
Sarah Vaughan: JZ 14
Stevie Ray Vaughan And Double Trouble: BL 2
Jaci Velasquez: LPS 15; LT 24; TSS 14
Angelo Venuto: DS 10
Rhonda Vincent: BG 15
Carlos Vives: TSA 16
Vonray: A40 34

-W-

Kristine W: DC 26; DS 5; HSS 39
The Walters: PCA 21; RBC 9; RE 5
Hezekiah Walker & The Love Fellowship Crusade Choir:
CC 25; GA 9; HS 20; RBA 87
Tamara Walker: AC 23
Steve Wariner: CA 31; IND 12; CS 52
The Warp Brothers: EA 22
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: CJ 14
Russell Watson: CX 7, 15
Jimmy Wayne: CS 46
WC: RBA 86; RS 68
Paul Weller: IND 46
Kirk Whalum: CJ 18
Peter White: CJ 24
Doug Williams: GA 22, 28
Hank Williams: CA 70
Hank Williams Jr.: CCA 10; PCA 35
Melvin Williams: GA 22
Michelle Williams: GA 33
Pharrell Williams: H100 44; HA 45; HSS 31; RA 22; RBH
21; RP 9; RS 34
Mark Wills: B200 165; CA 23; CS 3; H100 26; HA 25
Cassandra Wilson: JZ 19
Charlie Wilson: H100 44; HA 45; HSS 31; RA 22; RBH 21;
RP 9; RS 34
CeCe Winans: GA 34
Mario Winans: RA 70; RBH 73
George Winston: NA 4
Lee Ann Womack: CA 63
Women Of Faith: CC 22
Stevie Wonder: B200 199
Wayne Wonder: H100 66; HA 67; RA 33; RBH 33; RP 24;
RS 66
Lucy Woodward: A40 32
Darryl Worley: CA 42; CS 37
Chely Wright: CS 53

-X-

Xzibit: RBA 91

-Y-

Yanni: B200 161; NA 2
Yanou: AC 25
Yasmeen: HSS 68; RS 57
Los Yonic's: LA 49
Young Blaze: HSS 27; RBH 99; RS 16

-Z-

Zoegirl: EA 20
Zwan: B200 27; INT 9; MO 9; RO 22

- SOUNDTRACKS -

8 Mile: B200 17; RBA 18; STX 3
Amelie: WM 8
Biker Boyz: RBA 98; STX 22
Brown Sugar: RBA 64; STX 21
Chicago: B200 6; INT 2; STX 1
Complices Al Rescate: El Gran Final: LA 50
Coyote Ugly: CCA 8; PCA 25; STX 16
Coyote Ugly: More Music From Coyote Ugly: B200
143; STX 10
Daredevil: The Album: B200 11; STX 2
Deliver Us From Eva: B200 88; RBA 24; STX 5
Disney's Lilo & Stitch: B200 118; STX 8
Down From The Mountain: BG 9
Drumline: STX 19
Frida

FEBRUARY 22 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	NO ONE KNOWS INTERSCOPE NUMBER 1	Queens Of The Stone Age
2	2	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
3	4	CAN'T STOP WARNER BROS.	Red Hot Chili Peppers
4	3	ALWAYS ISLAND/IDJMG	Saliva
5	7	THE RED EPIC	Chevelle
6	6	FINE AGAIN WIND-UP	Seether
7	9	STILL WAITING ISLAND/IDJMG	Sum 41
8	5	ALL MY LIFE ROSWELL/RCA/RMG	Foo Fighters
9	8	HONESTLY MARTHA S MUSIC/REPRISE	Zwan
10	13	LIKE A STONE INTERSCOPE/EPIC	Audioslave
11	14	TIMES LIKE THESE ROSWELL/RCA/RMG	Foo Fighters
12	10	CLOCKS CAPITOL	Coldplay
13	11	SWING, SWING DOGHOUSE DREAMWORKS	The All-American Rejects
14	12	POEM VELVET HAMMER/ATLANTIC	Taproot
15	22	BRING ME TO LIFE WIND-UP AIRPOWER	Evanescence
16	15	YOU KNOW YOU'RE RIGHT DGG/GEFFEN/INTERSCOPE	Nirvana
17	21	THE ANTHEM DAYLIGHT/EPIC AIRPOWER	Good Charlotte
18	18	DOWN ELEKTRA/VEG	Socialburn
19	17	TAKE IT OFF ATLANTIC	The Donnas
20	16	REST OF MY LIFE LAVA	Unwritten Law
21	26	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
22	23	REMEMBER REPRISE	Disturbed
23	20	DIAMONDS AND GUNS HELLCAT/EPITAPH	Transplants
24	25	HEADSTRONG WARNER BROS.	Trapt
25	19	INNERVISION AMERICAN/COLUMBIA	System Of A Down
26	29	GIRL'S NOT GREY NITRO/DREAMWORKS	AFI
27	27	MY GODDESS MELISMA/VIRGIN	The Exies
28	24	BOTHER ROADRUNNER/IDJMG	Stone Sour
29	34	BURIED MYSELF ALIVE REPRISE	The Used
30	40	SEND THE PAIN BELOW EPIC	Chevelle
31	31	HARDER TO BREATHE OCTONE	Maroon 5
32	30	VOLVO DRIVING SOCCER MOM CAPITOL	Everclear
33	33	THE ART OF LOSING ISLAND/IDJMG	American Hi-Fi
34	28	COCHISE INTERSCOPE/EPIC	Audioslave
35	32	WHAT IT IS TO BURN DRIVE-THRU/MCA	Finch
36	35	A PRAISE CHORUS DREAMWORKS	Jimmy Eat World
37	39	NOT FALLING EPIC	Mudvayne
38	36	BULLITPROOF HIFI/ARISTA	Pacifier
39	37	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
40	37	WON'T BACK DOWN WIND-UP/EPIC	Fuel

FEBRUARY 22 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG NUMBER 1	3 Doors Down
2	2	ALWAYS ISLAND/IDJMG	Saliva
3	3	FINE AGAIN WIND-UP	Seether
4	4	THE RED EPIC	Chevelle
5	6	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	Godsmack
6	7	NO ONE KNOWS INTERSCOPE	Queens Of The Stone Age
7	5	POEM VELVET HAMMER/ATLANTIC	Taproot
8	9	REMEMBER REPRISE	Disturbed
9	11	DOWN ELEKTRA/VEG	Socialburn
10	18	LIKE A STONE INTERSCOPE/EPIC	Audioslave
11	12	HEADSTRONG WARNER BROS.	Trapt
12	10	ALL MY LIFE ROSWELL/RCA/RMG	Foo Fighters
13	17	NOT FALLING EPIC	Mudvayne
14	8	TIMES LIKE THESE ROSWELL/RCA/RMG AIRPOWER	Foo Fighters
15	13	COCHISE INTERSCOPE/EPIC	Audioslave
16	16	PRAYER REPRISE	Disturbed
17	16	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG	RA
18	19	CAN'T STOP WARNER BROS.	Red Hot Chili Peppers
19	14	BOTHER ROADRUNNER/IDJMG	Stone Sour
20	15	WEATHERED WIND-UP	Creed
21	26	MAKE UP YOUR MIND 604/ROADRUNNER/IDJMG	Theory Of A Deadman
22	23	HONESTLY MARTHA S MUSIC/REPRISE	Zwan
23	24	WON'T BACK DOWN WIND-UP/EPIC	Fuel
24	22	YOU KNOW YOU'RE RIGHT DGG/GEFFEN/INTERSCOPE	Nirvana
25	20	INNERVISION AMERICAN/COLUMBIA	System Of A Down
26	25	MY GODDESS MELISMA/VIRGIN	The Exies
27	31	SEND THE PAIN BELOW EPIC	Chevelle
28	27	BULLITPROOF HIFI/ARISTA	Pacifier
29	28	FARTHER LAVA	Outspoken
30	40	BLACKOUT VO/CAND/JIVE	(hed)Planet Earth
31	36	HANDS OFF THE WHEEL SANCTUARY	Oleander
32	34	BREATHING LOUD/COLUMBIA	Stereomud
33	32	TAKE IT OFF ATLANTIC	The Donnas
34	33	FOUR LETTER WORD ISLAND/IDJMG	Def Leppard
35	30	SOUL CREATION GEFFEN/INTERSCOPE	Cinder
36	35	GET UP REDLINE	Noise Therapy
37	37	INHALE ROADRUNNER/IDJMG	Stone Sour
38	37	MIDDLE OF NOWHERE SCRATCHIE/NEW LINE	Blank Theory
39	36	SLEEPWALKING ELEKTRA/VEG	Blindside
40	29	SAVE YOU EPIC	Pearl Jam

FEBRUARY 22 2003		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	I'M WITH YOU ARISTA NUMBER 1	Avril Lavigne
2	3	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J EPIC	Jay-Z
3	2	BEAUTIFUL CHRISTINA AGUILERA RCA/RMG	Christina Aguilera
4	4	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE	Justin Timberlake
5	6	MESMERIZE JA RULE FEATURING ASHANTI MURDER INC./DEF JAM/IDJMG	Ja Rule
6	5	BUMP, BUMP, BUMP B2K & DIDDY T.U.G. EPIC	B2K & Diddy
7	7	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
8	8	DON'T MESS WITH MY MAN NINEA FEATURING BRIAN & BRANDON CASEY JIVE	Nine A
9	9	PICTURE KID ROCK FEATURING SHERYL CROW LAVA/ATLANTIC	Kid Rock
10	10	LANDSLIDE DIXIE CHICKS MONUMENT/COLUMBIA	Dixie Chicks
11	13	SUPERMAN EMINEM WEBB/BATERMATH/INTERSCOPE	Eminem
12	11	LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE DAYLIGHT/EPIC	Good Charlotte
13	22	IN DA CLUB 50 CENT G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent
14	12	YOUR BODY IS A WONDERLAND JOHN MAYER AWARE/COLUMBIA	John Mayer
15	18	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL	Tatu
16	15	UNDERNEATH IT ALL NO DOUBT FEATURING LADY SAW INTERSCOPE	No Doubt
17	20	GOSSIP FOLKS MISSY "MISDEMEANOR" ELLIOTT FEATURING LUDACHIS THE GOLD MIND/ELEKTRA/VEG	Missy Elliott
18	17	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA	Santana
19	14	AIR FORCE ONES NELLY FEATURING KYJUAN, ALI & MURPHY LEE FO' REEL/UNIVERSAL/UMRG	Nelly
20	16	FAMILY PORTRAIT PINK ARISTA	Pink
21	24	MISS YOU AALIYAH BLACKGROUND/UNIVERSAL/UMRG	Aaliyah
22	25	BLOWIN' ME UP (WITH HER LOVE) JC CHASEZ FOX/JIVE	JC Chasez
23	19	SHE HATES ME Puddle Of Mudd FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
24	28	ANGEL AMANDA PEREZ UNIVERSAL/POWERHOWSE/UMRG/VIRGIN	Amanda Perez
25	21	LOSE YOURSELF EMINEM SHADY/INTERSCOPE	Eminem
26	30	WHEN I'M GONE 3 DOORS DOWN REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
27	31	I'D DO ANYTHING SIMPLE PLAN LAVA	Simple Plan
28	27	DON'T KNOW WHY NORAH JONES BLUE NOTE/VIRGIN	Norah Jones
29	23	JENNY FROM THE BLOCK JENNIFER LOPEZ FEATURING JADAKISS & STYLES EPIC	Jennifer Lopez
30	26	SOMETHING LASGO ROBBINS	Lasgo
31	29	TELL ME (WHAT'S GOIN' ON) SMILEZ & SOUTHWEST ARTIST/DIRECT	Smilez & South West
32	32	WORK IT MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA/VEG	Missy Elliott
33	33	DISEASE MATCHBOX TWENTY ATLANTIC	Matchbox Twenty
34	34	PRETTY BABY VANESSA CARLTON A&M/INTERSCOPE	Vanessa Carlton
35	NEW	WANKSTA 50 CENT G-UNIT/SHADY/INTERSCOPE	50 Cent
36	38	I DROVE ALL NIGHT CELINE DION EPIC	Celine Dion
37	35	IN A LITTLE WHILE UNCLE KRACKER LAVA	Uncle Kracker
38	NEW	COUNTRY GIRL DF OUB COLUMBIA	DF Oub
39	NEW	GIRL ALL THE BAD GUYS WANT BOWLING FOR SOUP FRODO/SILVERTONE/JIVE	Bowling For Soup
40	39	MISUNDERSTOOD BON JOVI ISLAND/IDJMG	Bon Jovi

FEBRUARY 22 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	LANDSLIDE MONUMENT/COLUMBIA NUMBER 1	Dixie Chicks
2	3	CAN'T STOP LOVING YOU ATLANTIC	Phil Collins
3	2	CRY WARNER BROS.	Faith Hill
4	4	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
5	5	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
6	6	SOAK UP THE SUN A&M/INTERSCOPE	Sheryl Crow
7	7	A MOMENT LIKE THIS RCA/RMG	Kelly Clarkson
8	11	BEAUTIFUL RCA/RMG	Christina Aguilera
9	9	FOREVER FOR YOU U-WATCH	Daryl Hall John Oates
10	8	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
11	10	HERO INTERSCOPE	Enrique Iglesias
12	12	I'M GONNA GETCHA GOOD! MERCURY/IDJMG	Shania Twain
13	13	THESE FOOLISH THINGS JRMG	Rod Stewart
14	14	I DROVE ALL NIGHT EPIC	Celine Dion
15	17	YOU'RE STILL YOU 43/REPRISE AIRPOWER	Josh Groban
16	15	COMPLICATED ARISTA	Avril Lavigne
17	19	BABIES REPUGEE/UNIVERSAL SOUTH	Regie Hamm
18	20	AT LAST EPIC	Celine Dion
19	18	LIFE GOES ON CURB	LeAnn Rimes
20	26	THINKING OVER DREAMWORKS	Dana Glover
21	23	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
22	28	I'M WITH YOU ARISTA	Avril Lavigne
23	24	IF ONLY CURB	Tamara Walker
24	21	FATHER AND DAUGHTER NICK/JIVE	Paul Simon
25	25	HEAVEN ROBBINS	DJ Sammy & Yanou Featuring Do
26	22	WHEN YOU LIE NEXT TO ME BNA	Kellie Coffey
27	NEW	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
28	29	STUCK INSIDE A CLOUD DARK HORSE/CAPITOL	George Harrison
29	NEW	IN A LITTLE WHILE LAVA	Uncle Kracker
30	NEW	BOUNCE MANHATTAN	Art Garfunkel

FEBRUARY 22 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	TITLE	Artist
1	3	I'M WITH YOU ARISTA NUMBER 1	Avril Lavigne
2	2	LANDSLIDE MONUMENT/COLUMBIA	Dixie Chicks
3	1	THE GAME OF LOVE ARISTA	Santana Featuring Michelle Branch
4	6	PICTURE LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
5	5	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA	John Mayer
6	4	UNDERNEATH IT ALL INTERSCOPE	No Doubt Featuring Lady Saw
7	7	DISEASE ATLANTIC	matchbox twenty
8	8	IN A LITTLE WHILE LAVA	Uncle Kracker
9	9	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
10	10	ONE LAST BREATH WIND-UP	Creed
11	11	A SORTA FAIRYTALE EPIC	Tori Amos
12	16	BEAUTIFUL RCA/RMG	Christina Aguilera
13	13	COMPLICATED ARISTA	Avril Lavigne
14	15	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
15	17	BIG YELLOW TAXI GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
16	20	DON'T DREAM IT'S OVER SOUND CURB/REPRISE AIRPOWER	Sixpence None The Richer
17	23	CLOCKS CAPITOL AIRPOWER	Coldplay
18	26	DRIFT AWAY LAVA AIRPOWER	Uncle Kracker Featuring Dobie Gray
19	22	MISUNDERSTOOD ISLAND/IDJMG AIRPOWER	Bon Jovi
20	19	CRY WARNER BROS.	Faith Hill
21	18	GREY STREET RCA/RMG	Dave Matthews Band
22	39	UNWELL ATLANTIC	matchbox twenty
23	25	EVERYTHING WIND-UP	Stereo Fuse
24	31	WHY GEORGIA AWARE/COLUMBIA	John Mayer
25	21	I'M STILL HERE (JIM'S THEME) WALT DISNEY/HOLLYWOOD	John Rzeznik
26	24	SPIN DREAMWORKS	Lifeshouse
27	30	FREEZE LEGEND/TVT	Pay The Girl
28	28	BOTHER ROADRUNNER/IDJMG	Stone Sour
29	27	DON'T STOP DANCING WIND-UP	Creed
30	29	THE ZEPHYR SONG WARNER BROS.	Red Hot Chili Peppers
31	35	I DROVE ALL NIGHT EPIC	Celine Dion
32	34	DUMB GIRLS ATLANTIC	Lucy Woodward
33	33	SHE HATES ME FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
34	32	INSIDE OUT ELEKTRA/VEG	Vonray
35	35	WHEN I SEE YOU EPIC	Macy Gray
36	36	BREATHE IN MICA	Frou Frou
37	38	BUBBLETOES ENJOY/UNIVERSAL/UMRG	Jack Johnson
38	NEW	LIFESTYLES OF THE RICH AND FAMOUS DAYLIGHT/EPIC	Good Charlotte
39	NEW	YOUR MISTAKE SIXTHMAN	Sister Hazel
40	NEW	GIRL ALL THE BAD GUYS WANT FRODO/SILVERTONE/JIVE	Bowling For Soup

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 mainstream rock stations, 87 modern rock stations, 88 adult contemporary stations and 81 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 251 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.

03 BONNIE & CLYDE (Carter Boys, ASCAP/Yes World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 13; RBH 40
17 (ShanCan, BMI) CS 60
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 3; H100 26
8 MILE (Eight Mile Style, BMI) RBH 74

-A-

A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL, H100 70; RBH 43
AFORTUNADO (Edimusa, ASCAP) LT 26
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 58
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bes, ASCAP/D2 Pro, ASCAP/Young Duke, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, H100 15; RBH 16
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 1; RBH 4
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/Nattaham, BMI), HL, H100 94; RBH 48
ALL MY LIFE (A.M.) (Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 74
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 23
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 33
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 54
ANGEL (Powerhouse, BMI) H100 45; RBH 86
ANGEL (Sony/ATV Tree, BMI/Tyde, BMI), HL, CS 57
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 3
AY! PAPAICITO (UY! DADDY) (Iron Tigga, BMI) LT 9

-B-

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 1; H100 28
THE BATTLE IS THE LORD'S (Schaff, 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 44; RBH 21
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 7
BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 20; H100 79
BEER FOR MY HORSES (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 55
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 17; H100 65
BLOWN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cypton, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 40
BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 87
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess, BMI), HL, RBH 70
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 56
BREATHE (BMG France) H100 86
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Breton, SACEM), HL/WBM, RBH 98
BROKENHEARTVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 6; H100 46
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 83; RBH 52
BUMP, BUMP, BUMP (Zomba, BMI/R. Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 4; RBH 12
BUNNY HOP (Red-N-Dirty, BMI) RBH 67

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/No Lovin', ASCAP) RBH 60
CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, RBH 72
CAN'T STOP (Moebetoblame, BMI) H100 68
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 77
CAPRICHO MALDITO (Arpa, BMI) LT 43
CHOPPA STYLE (LP Boyz, BMI) RBH 58
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 12
CLOCKS (BMG Songs, ASCAP), HL, H100 55
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 64
CMON (Nyrraw, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protons, ASCAP) RBH 63
COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 95
COME CLOSE TO ME (Songs Of Universal, BMI/Sense-less, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 75; RBH 23
COMER A BESOS (ADD, SESAC) LT 42
CONCRETE ANGEL (Hephestus Songs Of PolyGram International, BMI/OneChast, BMI/Glitterfish, BMI), WBM, CS 23
CORAZON CHIQUITO (Elzaz, BMI) LT 35
COT DAMN (GenMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 100
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 39

COUNTRY THANG (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL/WBM, CS 48
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 73
CRY (Potty Mouth, BMI/EMI Blackwood, BMI), HL, H100 50
CRYIN' STEEL (Cupit, BMI) CS 56
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 5; RBH 18
CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 30

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 44
DAMN (D. Brasco, ASCAP/Desert Storm, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI), HL, RBH 84
DANCE WITH ME (Bullet, BMI/Just Gantt, ASCAP) RBH 99
DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 51
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 7
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 32
DIMELO (Telearte Florida, ASCAP) LT 21
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 15
DISEASE (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 76
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 22
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 15
DON'T KNOW WHY (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 41
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noonline South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 14
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 61; RBH 36

-E-

ELEGISTE PERDER (WB, ASCAP/Zalles, ASCAP) LT 36
EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 78; RBH 27
EN CUERPO Y ALMA (Elix, ASCAP) LT 17
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peer-music III, BMI) LT 16
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 48
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 23
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fononusic, BMI) LT 34
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 11
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, H100 35; RBH 10

-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 43; RBH 14
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 9; H100 48
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 36
FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 37
FEELIN' YOU (PART II) (Solange MWP, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 91
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 72

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 19
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 82; RBH 38
GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 88
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shad-ow, BMI/TWR, BMI/EMI April, ASCAP), HL, RBH 42
GIRLFRIEND (R. Kelly, BMI/Zomba, BMI), WBM, RBH 55
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 9; RBH 5
GUESS WHAT (Zomba, BMI/R. Kelly, BMI), WBM, RBH 39

-H-

HALF A MAN (Almo, ASCAP), HL, CS 42
HASTA QUE VUELVAS (Peer Int'l, BMI) LT 41
HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 96
HELL YEAH (Zomba, BMI/R. Kelly, BMI/Money Mack, BMI), WBM, H100 64; RBH 37
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 10
HIT THE FREEWAY (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, RBH 79
HOW I FEEL (Baby Lexx, BMI/The Scientific Method Of Music, BMI/Lucky, BMI) RBH 95
HOW YOU GONNA ACT LIKE THAT (Zovetion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-it, BMI), HL, H100 20; RBH 8

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 22
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 35
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 29
I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 58
I DON'T GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 54
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Uni-versal, ASCAP), HL/WBM, H100 97
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 59
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 36
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), WBM, RBH 68
IGNITION (Zomba, BMI/R. Kelly, BMI), WBM, H100 12; RBH 3
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 2; H100 27
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 49
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 81
I'M GONNA GETCHA GOOD! (Universal-Songs Of Poly-Gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 41; H100 88
I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 50
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 6
IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 81
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 2; RBH 1
I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 42; RBH 13
I WANT MY MONEY BACK (WB, ASCAP/Gravatron, SESAC/Bluewater, SESAC), HL/WBM, CS 44
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 8; H100 57

-J-

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/Panior's, ASCAP), HL/WBM, H100 49; RBH 83
JOHN DOE (Not Listed) RBH 90
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 53; RBH 19

-K-

LA CHICA SEXY (Flamingo, BMI) LT 40
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 10
LA REINA DEL SUR (TN Ediciones, BMI) LT 49
LA SUEGRA (EMI April, ASCAP/Promociones Musi-cales HR, S.A., BMI/Peermusic III, BMI) LT 33
LAS VIAS DEL AMOR (LGA, BMI) LT 47
LATELY BEEN DREAMIN' 'BOUT BABIES (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Regie Ham, SESAC), HL, CS 54
LAUNDROMAT (Zomba, BMI/R. Kelly, BMI), WBM, H100 71; RBH 22
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/211, ASCAP), HL, H100 21
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 29
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, H100 93
LOVE IZ (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 87
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 43
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ilgmoee, 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 30; RBH 9
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 30
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 38
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 29
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 45

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 80; RBH 32
MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMarc, ASCAP/Terradome, ASCAP), HL, H100 90; RBH 46
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 67; RBH 20
MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 28

MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 5; H100 37
MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 27
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 3; RBH 6
MICAELA (Copyright Control) LT 45
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 18
MI SOLDADO (TN Ediciones, BMI) LT 29
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 8; RBH 2
THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrraw, ASCAP/Naked Under My Clothes, ASCAP/CSunn, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 80

NEVER SCARED (Bonerusher, ASCAP) RBH 76
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 18
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 66; RBH 33
NO MEANS NO (Mischievous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 96
NO ME ENEASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 14
NO ME RENDIRE (Not Listed) LT 24
NO ONE KNOWS (Board Stiff, BMI/Ripplestick, BMI) H100 52
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 19

ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phly Muzic, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Group Breaking, ASCAP/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 89; RBH 41

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Iobur, BMI/Top Bound, BMI), HL, H100 63; RBH 31
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 65
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 40; H100 11
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 85
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 5
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, RBH 66
******YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 61

QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 4
A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-BMI) LT 38
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 1

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 19
REALIST 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 60
RED RAG TOP (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, H100 92
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 45
ROCK YOU BABY (Tokoco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 25

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 51; RBH 26
SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/jat-cat, ASCAP/Universal, ASCAP) RBH 50
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI) CS 53
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 24
SHE'LL LEAVE YOU WITH A SMILE (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 10
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 21
SICK OF BEING LONELY (Kunty Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 25; RBH 11
SIENTO (BMG Songs, ASCAP) LT 39
SIN FORTUNA (Peer Int'l, BMI) LT 31
SI NO ESTAS (Rubet, ASCAP/Universal Music, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 13
SKILLS (Ill Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 94
SNOWFALL ON THE SAND (Kiddibilly, BMI/Steve Wariner, BMI) CS 52
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 16
SOMETHING (EMI Blackwood, BMI), HL, H100 62
SOUTHERN BOY (CDB, BMI/Wooley Swamp, BMI/Post Oak, BMI) CS 51

SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 32
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 46
STILL BALLIN' (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI) RBH 71
SUENA (Ser-Ca, BMI) LT 6
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 18; RBH 44

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TAKE YOU HOME (Media Noche, ASCAP/Lil Masieli's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, H100 99; RBH 77
TALKIN' TO ME (Damrich, BMI/EMI Blackwood, BMI), HL, H100 100
TAN BUENA (Univision, ASCAP) LT 46
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 33; RBH 28
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 11; H100 56
THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) RBH 30
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 31
THERE'S NO LIMIT (Deanaling, ASCAP/PB1, 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 13
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 28
THIS IS MY PARTY (Desert Storm, BMI) RBH 97
THIS VERY MOMENT (Yon-Ti, BMI) RBH 53
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 34
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, H100 84; RBH 69
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Lucy Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WBM, RBH 57
THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, RBH 93
THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 34; RBH 17
TINY DANCER (Universal-Songs Of PolyGram International, BMI), WBM, CS 49
TODO MI AMOR [THE ONE YOU LOVE] (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 37
EL TONTO QUE NO LE OLVIDO (VMR, ASCAP) LT 25
TRAVELIN' SOLDIER (Titlawhird, BMI/Bruce Robison, BMI), HL, CS 7; H100 38
TU NO SOSPECHAS (Ventura, ASCAP) LT 50

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UNA VEZ MAS (BMG Songs, ASCAP) LT 8
UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 32
UNKISSED (WB, ASCAP/Platinum Plow, ASCAP/holly-daisy, ASCAP/CNP, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 59
UN MONTON DE ESTRELLAS (Lusafrica, BMI) LT 20
UNUSUALLY UNUSUAL (WB, ASCAP), WBM, H100 98
UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 15; H100 73
UP IN DA CLUB 2NITE (Stacko Grip, ASCAP) RBH 92

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TOP 10

12 Million Paid Plays a Month and Climbing.

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK						
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	1	8
COWBOY	ATLANTIC	KID ROCK	2	2	2	154
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	3	43
IN THE END	WARNER BROS	LINKIN PARK	4	4	4	32
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	5	5	5	126
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	6	59
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	7	7	9	155
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	9	8	70
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	9	10	10	39
WITH ARMS WIDE OPEN	WIND-UP	CREED	10	8	7	149

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	38
LANDSLIDE	REPRISE	FLEETWOOD MAC	2	3	4	146
JUST LIKE A PILL	ARISTA	PINK	3	2	2	8
MUSIC	MAVERICK	MADONNA	4	4	3	97
BELIEVE	WARNER BROS	CHER	5	5	5	206
DON'T SPEAK	TRAUMA	NO DOUBT	6	6	6	126
DANCING QUEEN	POLYDOR	ABBA	7	7	7	200
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	8	10	9	58
DON'T LET ME GET ME	ARISTA	PINK	9	8	10	20
HELLA GOOD	INTERSCOPE	NO DOUBT	10	9	8	11

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	68
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	230
CLEANIN' OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	3	3	3	6
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	4	4	4	50
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	5	5	141
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	6	6	218
NO WOMAN NO CRY	ISLAND	BOB MARLEY	7	NEW	*	1
SUPERMAN (FEAT. DINA RAE)	AFTERMATH RECORDS	EMINEM	8	NEW	*	1
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	9	7	7	6
NICE & SLOW	LA FACE	USHER	10	9	9	22

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	47
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	230
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	53
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	4	4	4	104
NEON MOON	ARISTA	BROOKS & DUNN	5	5	5	192
MY MARIA	ARISTA	BROOKS & DUNN	6	8	7	230
CRAZY	MCA	PATSY CLINE	7	7	6	238
POP A TOP	ARISTA	ALAN JACKSON	8	6	8	126
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	38
THIS KISS	WARNER BROS	FAITH HILL	10	10	10	149

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	123
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	184
COMO LA FLOR	EMI LATIN	SELENA	3	3	3	142
LA BAMBA	WARNER BROS	LOS LOBOS	4	4	4	202
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	170
CLAVADO EN UN BAR	WEA LATINA	MANA	6	6	6	124
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	7	9	74
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	8	7	106
COMPRE UNA CANTINA	DISA INTERNATIONAL	CARDENALES DE NUEVO LEON	9	NEW	*	1
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	10	10	10	102

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	43
NEVER AGAIN	ROADRUNNER	NICKELBACK	2	2	2	41
TOO BAD	ROADRUNNER	NICKELBACK	3	3	3	41
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	4	6	7	53
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	5	4	5	136
LEADER OF MEN	ROADRUNNER	NICKELBACK	6	5	4	53
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	7	6	74
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	8	8	9	79
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	9	10	81
BREATHE	ROADRUNNER	NICKELBACK	10	10	8	53

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Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1		26	29	1	I Just Wanna Be Mad	51	57	9	No One Knows
2	4	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	27	31	1	The Baby	52	58	3	The Jump Off
3	2	Mesmerize	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)	28	36	5	All The Things She Said	53	50	11	Always
4	3	Bump, Bump, Bump	B2K & P. DIDDY (IT U G/EPIC)	29	26	19	Love Of My Life (An Ode To Hip Hop)	54	61	4	Clocks
5	8	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	25	14	Work It	55	67	3	That'd Be Alright
6	7	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	31	30	24	Underneath It All	56	40	20	Jenny From The Block
7	5	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	32	32	8	Tell Me (What's Goin' On)	57	62	6	I Wish You'd Stay
8	6	I'm With You	AVRIL LAVIGNE (ARISTA)	33	27	12	Thugz Mansion	58	65	12	The Red
9	11	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	34	24	21	Lose Yourself	59	70	2	I Drove All Night
10	9	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	35	52	2	Excuse Me Miss	60	48	11	Do That...
11	10	'03 Bonnie & Clyde	JAY-Z (RCA-A-FELLA/DEF JAM/IDJMG)	36	39	8	Man To Man	61	46	10	Paradise
12	14	Ignition	R. KELLY (JIVE)	37	47	4	Travelin' Soldier	62	73	2	I'd Do Anything
13	13	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON/CASEY (JIVE)	38	37	9	You Can't Hide Beautiful	63	—	1	Hell Yeah
14	12	Air Force Ones	NELLY (PG REEL/UNIVERSAL/UMRG)	39	34	15	Family Portrait	64	—	1	Big Star
15	15	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	40	42	21	Don't Know Why	65	69	3	Can't Stop
16	17	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	41	33	12	I Should Be...	66	74	2	What Happened To That Boy
17	19	Superman	EMINEM (WEBE/AFTERMATH/INTERSCOPE)	42	51	5	Blowin' Me Up (With Her Love)	67	—	5	No Letting Go
18	23	How You Gonna Act Like That	TYRESE (JRMG)	43	41	5	Fabulous	68	63	11	Make It Clap
19	18	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	44	53	5	Brokenheartsville	69	75	2	A.D.I.A.S.
20	16	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	45	54	3	Beautiful	70	—	1	Laundromat
21	20	Lifestyles Of The Rich And Famous	GOOD (CHARLOTTE (DAYLIGHT/EPIC)	46	44	15	dontchange	71	66	9	Fine Again
22	21	Your Body Is A Wonderland	JOHN MAVER (AWARE/COLUMBIA)	47	38	15	Fall Into Me	72	64	11	Something
23	22	She Hates Me	PUDOLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	48	59	4	Angel	73	—	3	Up!
24	35	Sick Of Being Lonely	FIELD MOB (MCA)	49	43	22	Cry	74	68	17	All My Life
25	28	19 Somethin'	MARK WILLIS (MERCURY)	50	49	13	Satisfaction	75	72	—	Come Close To Me

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, 935 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 times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

Billboard HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1		26	15	1	Don't Mess With My Man	51	39	8	With All My Heart
2	1	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	27	20	12	Dance With Me	52	—	1	Drop Drop
3	2	Ignition	R. KELLY (JIVE)	28	26	14	Make It Clap	53	45	28	I'm Gonna Be Alright
4	19	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	29	22	27	Gimme The Light	54	50	45	Don't Mess With The Radio
5	3	Dirrry	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	30	—	1	Talkin' To Me	55	41	16	Don't Stop Dancing
6	5	Die Another Day	MADONNA (WARNER BROS.)	31	23	2	Beautiful	56	73	12	Something
7	—	When The Money's Gone	CHER (WARNER BROS.)	32	25	4	X Gon' Give It To Ya	57	40	12	Do That...
8	4	All The Things She Said	TA.T.U. (INTERSCOPE)	33	29	13	Lose Yourself	58	61	55	Lights, Camera, Action!
9	6	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	34	44	12	Dilemma/Air Force Ones	59	57	14	Play Wit It
10	7	Everybody	HAILE TIL RIPPA (BODY HEAD)	35	35	19	Beautiful Goodbye	60	53	12	Thug Lady
11	8	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	36	32	7	Mesmerize	61	—	9	Paradise
12	60	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	37	36	11	Work It	62	48	7	Faithful To
13	17	How I Feel	LEXX FEAT. LIL FLIP (TAKEOVER ENTERTAINMENT)	38	31	6	Feelin' You (Part II)	63	49	11	Jenny From The Block
14	—	Excuse Me Miss	JAY-Z (RCA-A-FELLA/DEF JAM/IDJMG)	39	—	1	Some Lovin'	64	72	27	When The Last Time
15	12	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	40	42	31	The Star Spangled Banner	65	62	19	React
16	18	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	41	27	6	Just Like You	66	69	57	God Bless The USA
17	11	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	42	30	2	Carry On	67	55	4	In Your Life
18	—	No Means No	NEE-NEE GWYN (BASE HIT)	43	33	2	Yeah Yeah U Know It	68	—	28	Blue Jeans
19	9	A Moment Like This	KELLY CLARKSON (RCA/RMG)	44	46	34	Gots Ta Be	69	—	1	Danger! High Voltage
20	16	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	45	38	4	Art Is Hard	70	64	18	I Am Mine
21	13	Jah Is My Rock	CARIBBEAN PULSE (JIVE)	46	28	14	Under God	71	56	1	Breathe
22	14	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	47	37	9	Ma, I Don't Love Her	72	74	1	Auld Lang Syne (Freedom Mix)
23	10	Solsbury Hill	ERASURE (JIVE)	48	47	10	What We Do	73	—	1	Big Poppa/Warning
24											

BILLBOARD/AIRPLAY MONITOR 2003 RADIO SEMINAR & AWARDS



Saturday's R&B/hip-hop panel was sponsored by DKG Records. The eight participants, pictured from left, are WAJZ Albany, N.Y.'s Ron "Sugar Bear" Williams; WBHJ Birmingham, Ala.'s Mickey Johnson; WHQT Miami's Derrick Brown; J Records' Cynthia Johnson; Def Jam's Thomas Lytle; Elektra's Michelle Madison; WHRK Memphis' Nate Bell; and Arista's Cecilia McLendon.



Sharing a prize moment at the awards ceremony. From left, are J Records' Antero Fail; *Billboard* R&B/hip-hop charts manager Minal Patel; J Records' Damon Lott, Cynthia Johnson, and A.J. Savage; and *Airplay Monitor* R&B managing editor Dana Hall.

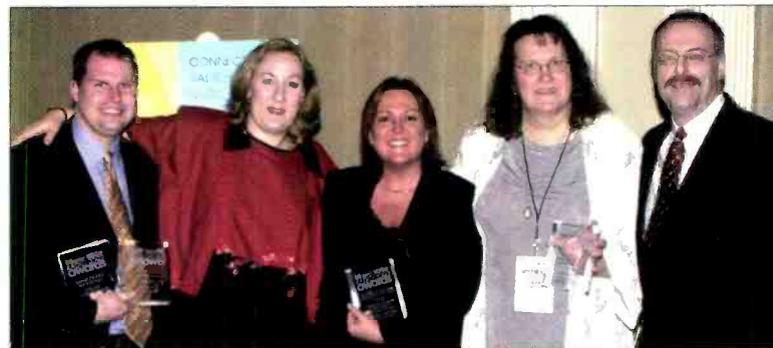


Celebrating a lockdown on label of the year in all rock categories, Interscope staff mingle with *Airplay Monitor* staff. Pictured, from left, are *Airplay Monitor* rock managing editor Bram Teitelman; Interscope's Rob Tarantino, Jennifer Zeller, and James Evans; *Airplay Monitor* rock charts manager Anthony Colombo; and Interscope's Ron Cerrito.



WPYM (Party 93.1) Miami was the first winner of the *Billboard/Airplay Monitor* Innovators Award for unique programming. PD Phil Michaels Trueba is flanked, from left, by *Billboard* managing editor Michael Ellis, *Billboard* senior editor/news Marc Schifman, *Airplay Monitor* editor in chief Sean Ross, and *Billboard* senior editor/features Chuck Taylor.

The *Billboard/Airplay Monitor* Radio Seminar and Awards convened Feb. 6-8 at the Eden Roc Hotel in Miami Beach. In addition to panels addressing relevant issues affecting top 40, R&B, rock, and country radio, attendees saw live acts, partied by the pool, and attended the annual awards reception. (Photos: Manny Hernandez/MH photo.)



Pictured, from left, are country participants WGGY Wilkes-Barre, Pa., PD Mike Krinik; *Billboard* Nashville bureau chief Phyllis Stark; Robin Rhodes, national music and marketing director of *American Country Countdown With Bob Kingsley*; Albright & O'Malley Consulting's Jaye Albright; and *Billboard* director of country charts Wade Jessen.



Loaded down with awards, from left, are WNKS Charlotte, N.C., PD John Reynolds, Premiere Radio Networks' Alyssa Pollock, and Zapoleon Media Strategies' Guy Zapoleon.



Interscope cleaned up as label of the year in mainstream and adult top 40; triple-A; modern AC; and mainstream, modern, heritage, and active rock. Pictured, from left, are Interscope's Don Coddington and Mark Leiter, *Billboard* Hot 100 chart manager Silvio Pietroluongo, and the label's Chris Lopes.



Logic act La Bouche performs live at the rhythmic top 40 panel.



Celebrating awards for rhythmic top 40, from left, are WHZT Greenville, S.C., music director Murph Dawg, WKTU New York assistant PD Jeff Z, *Airplay Monitor* top 40 managing editor Skip Dillard, and WKTU PD Frankie Blue.



Jordan Hill performs at the top 40 panel, sponsored by Tom Callahan and Associates.



Pictured enjoying a moment at the seminar's opening reception, from left, are Jay Williams, Anita Parker Brown, and Andy Anderson of American Urban Radio Networks.

'Amandla!' Showcases The Sounds Of Change

Continued from page 1

the conflict—if not an outright catalyst.

In fact, it was director Lee Hirsch's fascination with the music that initially turned his attention to the project. Further testifying to the music's appeal, ATO Records released a soundtrack album Feb. 4, featuring 29 songs from the film's total of 43. Early response to the album—of which little is in English—suggests that Black History Month is being celebrated this year with a truly historic album, one with the mainstream crossover potential of *Buena Vista Social Club*.

Clearly, though, ATO and distributor BMG are marketing the title as a heartfelt labor of love. "The film taught me the whole story of apartheid again—with so much more clarity," says South



Africa-born artist and ATO co-founder Dave Matthews, who worked with partner Chris Tetzeli in compiling the soundtrack album.

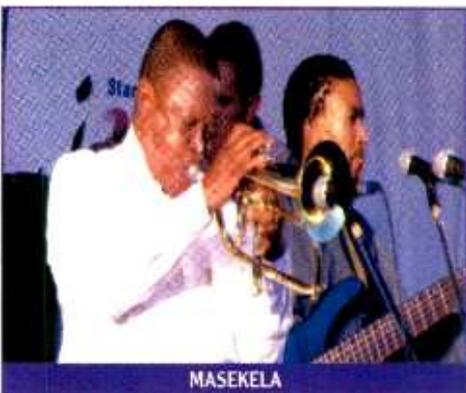
He adds that the film "illustrates so beautifully the strength of music—real folk music. At the same time, it shows the almost impossible odds the people were up against—but that

something as fundamental as melody and harmony and lyrics could be passed from one person to the next as a primary weapon. It really is an inspirational film—[people] facing guns with singing and dance—and all of us at ATO had to have the soundtrack."

The galvanic freedom music of the soundtrack to *Amandla!*—the word is Xhosa for "power"—corresponds with the establishment of apartheid in 1948 and the increasingly brutal oppression of the black South African population through 1994, when the first nonracial democratic election was held and Nelson Mandela, imprisoned from 1964 until 1990, was named president. It features the full range of topical song genres that fueled the opposition, from traditional a cappella hymns and the spontaneously conceived street songs of meetings, rallies, funerals, marches, and demonstrations to the more formal but uniquely vibrant popular music styles that also spanned the apartheid era.

For many, jazz trumpeter Hugh Masekela, renowned vocalist Miriam Makeba, and jazz pianist Abdullah Ibrahim are the best-known artists on the soundtrack, having all lived in the U.S. during lengthy forced or voluntary exiles from their homeland. Masekela is represented by "Stimela," an evocative '70s tune about the hardships of migrant miners, and "Bring Him Back Home (Nelson Mandela)," the jazzy theme of the international campaign to free the country's future leader.

Ibrahim's contributions include "Manneburg,"



MASEKELA

his well-known tribute to the ghettos of Cape Town. Makeba sings the a cappella "Bahleli Bonke," a '60s lament about the life imprisonment of Mandela and his fellow leaders. She also delivers "Beware Verwoerd (Naants' Indod'Emnyama)," a song of warning to South Africa's former prime minister Hendrik Verwoerd, the architect of apartheid. The song was written by composer/activist Vuyisile Mini, who was executed in Pretoria Central Prison in 1964; his unmarked remains are exhumed and ceremoniously reburied—accompanied by impassioned group singing—in some of the film's most heart-rending scenes.

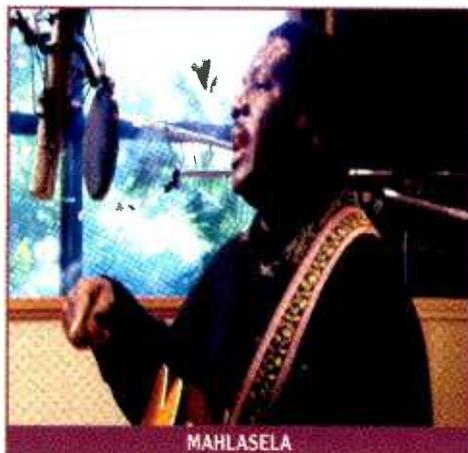
Other significant tracks include "Meadowlands," the 1955 swing-flavored township jive hit by Nancy Jacobs & Sisters that bemoans the eviction of the black city dwellers of Sophiatown and their forced resettling in Johannesburg's Meadowlands township/ghetto. "Nkosi Sikelel' iAfrica," South Africa's most famous hymn and a major part of its national anthem, is performed by members of the Soweto Community Hall.

On the more contemporary side are the instrumental "Folk Vibe #1" by multiracial trio Tananas and several songs by musician/poet Vusi Mahlasela, a longtime favorite of Matthews who is also signed to ATO.

BRINGING BACK MEMORIES

"When I saw the movie, it was like I was living inside it," says Mahlasela, who was born in Pretoria in 1965 and performed original socially and politically themed songs as part of the Ancestors of Africa group of poets and musicians that was under police surveillance.

"The songs present everything we were going



MAHLASELA

through," Mahlasela continues: "the sadness and even the joyousness that we could forget the heavy weight we carried—which is apartheid—and be free for that minute or so that the songs united us in fighting and [the] struggle against oppression."

Masekela, who was born in Johannesburg in 1939, offers a more historical perspective. "Music has always been majorly central to life in South Africa—even long before the Europeans' arrival," he says. "In fact, it's part of how we lost the country," he adds with a laugh, invoking scenes from the 1964 movie spectacle *Zulu* in which a multitude of 19th-century Zulu warriors, facing a small garrison of British soldiers, left their opponents temporarily dumbstruck by their hearty war chants. "We always sang before we attacked, and as a result they attacked us because they knew where we were!"

But "battle music" was only one genre of South African song, Masekela notes. "There was always music for ceremonial things: weddings, funerals, births, harvest, milking cows, sweeping, burning, and cleaning, as well as confrontation. South African music is topical: We sing about everything, and if enough people see and hear something, there is a song about it. They chronicle everything in life with music, and there's no way that one way or another you will not collide with South African music."

Music, of course, was also "an integral part of

the struggle. Many nonmilitants got radicalized by songs," he recalls. "The first time I got politicized I was 9 years old, and the government removed its school feeding subsidy. There was a song with the last line 'We go hungry.' My life changed the moment I heard it."

A generation and culture away, director Hirsch discovered "something so incredibly irresistible about this music in structure, pace, and harmony." The experience was life-changing. Joining in the anti-South Africa business climate of the late '80s, Hirsch—then a high-school senior in Vermont—petitioned his school to divest itself of its South African investments. But the school rejected his arguments.

"At that moment, I became an activist—and had to learn what I was talking about," says Hirsch, who consequently commenced an intensive study of South Africa and apartheid. "Every step of the way there was this music, but what grabbed me wasn't the music that was recorded but what I was hearing in the background on news reports: footage of people getting the shit kicked out of them, but they were always singing. I searched everywhere for this music, but it was nowhere to be found."

The origin of *Amandla!*, then, was in Hirsch's search for "resistance music." "You learn a lot of history of the struggle against apartheid from the film, but that wasn't the intention when I started," he says. "It was about the power of the resistance music, and I couldn't give it its rightful meaning without an understanding of the struggle. Otherwise, it's just beautiful music."

More tellingly, Masekela ascribes almost supernatural power to South African freedom music. "It's like *The Twilight Zone* or [horror movies like] *The Blob*," he says, pointing to the fearsome song-and-dance *toyitoyi* employed by legions of demonstrators. "If you're police and you have these songs coming at you 100 miles a minute, it's the Blob! Freedom song is the Blob!"

Hirsch feels "blessed" to have ATO behind the soundtrack and says that the label's principals understood the need to stay true to the music without submitting to commercial considerations. "These are honest songs, and we didn't want to do anything to make the album more palatable—because it's perfect," Matthews says. "Our only goal was to establish a sense of continuity from beginning to end, as opposed to a collection of songs. So maybe some of the more modern songs—which might have been more commercially viable—were left off, because they weren't appropriate to the organic quality that we wanted."

Matthews says *Amandla!* "became an obsession" for ATO after viewing it, and BMG Distribution VP of marketing Michael Terry reports a similar reaction after he and his crew of nine urban-product-development coordinators from around the country attended an *Amandla!* screening during last fall's CMJ convention in New York.

"It was amazing, and then immediately following was a showcase at Joe's Pub by Vusi," Terry says. "The next day, we held a special Saturday brainstorming meeting in the BMG office, and Vusi came in for a Q&A and performed again. When the coordinators left New York, they were able to take back with them the message about the documentary, the music, and Vusi—and how special the project is."



HIRSCH

A 'LISTENABLE' ALBUM

ATO is looking at a heavy street-marketing campaign surrounding the theatrical release of *Amandla! A Revolution in Four-Part Harmony*. (The film, which won the Audience Award and Freedom of Expression Award at the 2002 Sundance Film Festival, premieres Feb. 19 in New York and Feb. 28 in Los Angeles; HBO will air it in the spring.)

"Certainly, press around the film is a major component in all our efforts," Tetzeli says, adding that an e-mail campaign is also under way, targeting Matthews' "responsive" Internet fan base. ATO is also going to college and triple-A radio outlets and world-music specialty shows with the soundtrack; Tetzeli says that commercial triple-A stations have picked up on Mbongeni Ngema's updated version of "Lizobuya" from his anti-apartheid musical *Sarafina* because "it feels like a modern track, and it's in English and expresses the universal themes of the movie."

But Tetzeli argues that language should not get in the way of the album's appeal. "The comprehensive CD booklet essay gives insight into each song," he says, "but the emotion and energy are conveyed just through the music."

Sure enough, Coalition of Independent Music Stores president Don VanCleave says his 74-store group is solidly behind the album. "*Buena Vista Social Club* wasn't in English and did very well," he

says, "and I think the movie is going to be the driver. And if the story of how the music interacted with the struggle gets to the right NPR audience and adult listener, people will cross the line and buy it, because it's a beautiful collection."

Seconding VanCleave, David Dye, host/producer of the *World Café* syndicated public-radio contemporary-music show, says that the *Amandla!* soundtrack "is certainly as listenable and has the same heart as the *Buena Vista* project."

Observing that foreign language and protest songs would have little hope for "typical radio" play, Dye adds that *Amandla!* surmounts these drawbacks through the "emotional reaction" stirred especially by the album's expert juxtaposition of hymns and freedom songs with such period pop pieces as "Meadowlands" and the jazz of Masekela and Ibrahim.

This sequencing, Dye continues, "paints an incredible story that makes the motivation of our popular singer/songwriters in the U.S. or U.K. seem maybe a little shallow: These people have struggled their entire lifetime, and their message comes through."

Dye is focusing on Masekela and Mahlasela's soundtrack tunes and has already interviewed Mahlasela and Hirsch for his show. Tetzeli, meanwhile, is exploring touring opportunities for Masekela and Mahlasela, who are slated to perform together April 4 at Carnegie Hall in New York.

Tetzeli says ATO is looking to produce another album inspired by the themes of *Amandla!* and jointly comprising South African and Western artists. "It would be about how music is something that people turn to in their darkest moments," Tetzeli says. Matthews adds, "It's music that can give hope that the sanity of Everyman can have an effect on the madness of those in power."



TETZELI

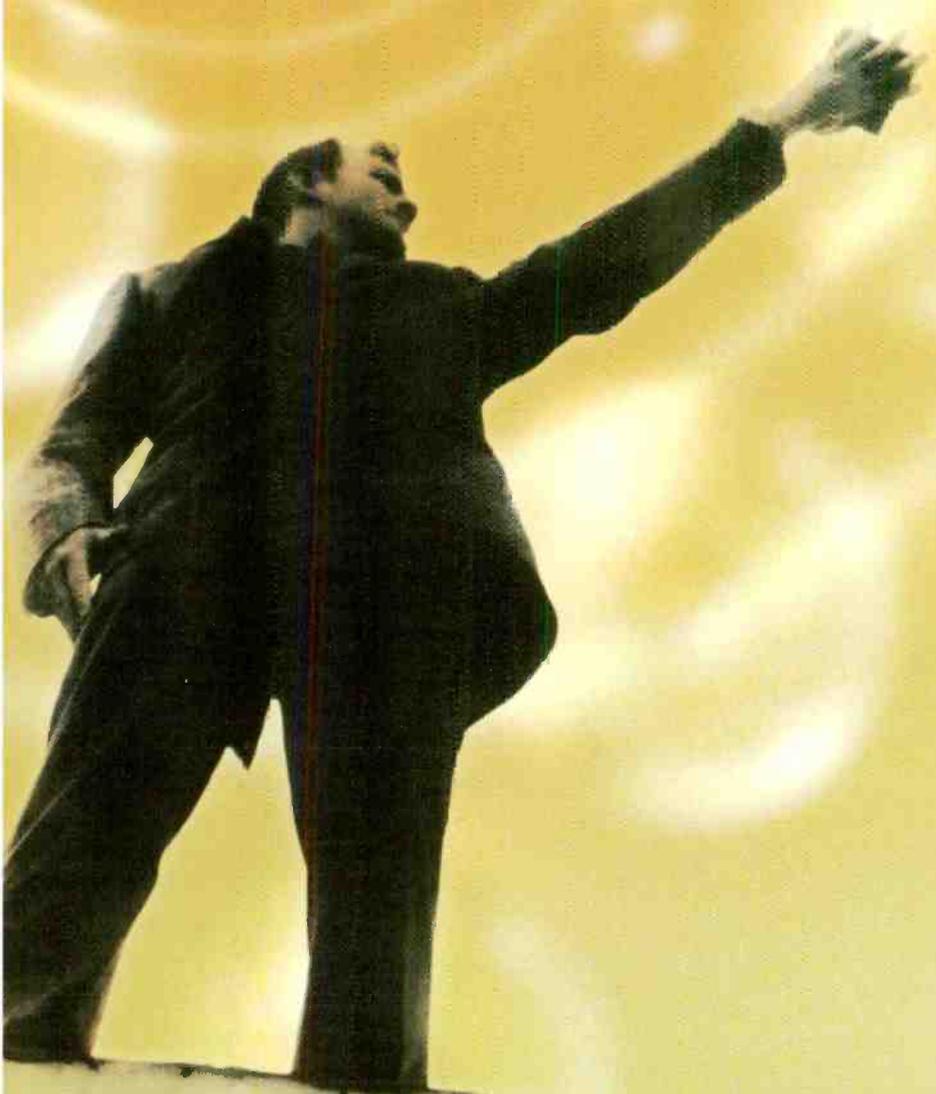


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How Do I Live/ **Leann Rimes** /CURB
The Middle/ **Jimmy Eat World** /DREAMWORKS

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Turn Off The Light/ **Nelly Furtado** /DREAMWORKS
You'll Be In My Heart/En Mi Corazon/ **Phil Collins** /HOLLYWOOD
What's Luv/ **Fat Joe Feat. Ashanti** /ATLANTIC
When It's Over/ **Sugar Ray** /LAVA/ATLANTIC
Case Of The Ex/ **Mya** /INTERSCOPE

200,000 SPINS

Underneath It All/ **No Doubt** /INTERSCOPE
Work It/ **Missy Elliot** /ELEKTRA
Wish You Were Here/ **Incubus** /EPIC
Smooth Criminal/ **Alien Ant Farm** /DREAMWORKS
It Must Be Love/ **Alan Jackson** /ARISTA

100,000 SPINS

Air Force Ones/ **Nelly** /UNIVERSAL
03 Bonnie & Clyde/ **Jay-Z Feat. Beyonce** /DEF JAM
When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL
Beautiful/ **Christina Aguilera** /RCA
Don't Know Why/ **Norah Jones** /BLUE NOTE/VIRGIN
She'll Leave You With A Smile/ **George Strait** /MCA
Cry/ **Faith Hill** /WARNER BROS.
Bother/ **Stone Sour** /ROADRUNNER/IDJMG
Disease/ **Matchbox Twenty** /ATLANTIC
All My Life/ **Foo Fighters** /RCA
Who's Your Daddy/ **Toby Keith** /DREAMWORKS
Prayer/ **Disturbed** /REPRISE
Baby/ **Ashanti** /MURDER INC.
Work In Progress/ **Alan Jackson** /ARISTA
Bump, Bump, Bump/ **B2K & P. Diddy** /EPIC
Long Time Gone/ **Dixie Chicks** /MONUMENT
Ordinary Day/ **Vanessa Carlton** /INTERSCOPE
In A Little While/ **Uncle Kracker** /LAVA
The Red/ **Chevelle** /EPIC

50,000 SPINS

I'm With You/ **Avril Lavigne** /ARISTA
Picture/ **Kid Rock** /ATLANTIC/LAVA/UNIVERSAL
Cry Me A River/ **Justin Timberlake** /JIVE
All I Have/ **Jennifer Lopez Feat. LL Cool J** /EPIC
Miss You/ **Aaliyah** /BLACKGROUND/UNIVERSAL
You Can't Hide Beautiful/ **Aaron Lines** /RCA
I Wish You'd Stay/ **Brad Paisley** /ARISTA
Poem/ **Taproot** /ATLANTIC
Thugz Mansion/ **2Pac Feat. Nas** /INTERSCOPE
The Baby/ **Blake Shelton** /WARNER BROS.
Life Goes On/ **Leann Rimes** /CURB
Mesmerize/ **Ja Rule Feat. Ashanti** /DEF JAM
Fabulous/ **Jaheim** /WARNER BROS.
Every River/ **Brooks & Dunn** /ARISTA
Do That/ **Baby Feat. P. Diddy** /UNIVERSAL
You Know That I Love You/ **Donell Jones** /ARISTA
Do It For Love/ **Daryl Hall & John Oates** /BMG HERITAGE

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Caparro Sets New Structure At WEA

Continued from page 1

company but for their business partners as well. They try and make a great deal for both sides."

Kamiler says that the new WEA leaders are exceptional listeners and have the added bonus of Esposito's retail experience as the former director of the Wiz's music and video operations.

"They want to know what the issues

are that face us," Kamiler says. "They listen, they assess, but that doesn't mean they acquiesce to your point of view. And then they make changes to accommodate the issues at hand."

Moreover, he says that the WEA leaders have a history of being "cutting-edge and not stuck on doing it the way it has been done."

Wherehouse Entertainment executive VP Lew Garrett agrees, saying that Caparro's track record "is unparalleled, and the team he has assembled is exceptional." That track record helped Caparro's PGD scoop up the National Assn. of Recording Merchandisers' large distributor of the year award five times during the mid-'90s.

Which is not to say that Caparro and Esposito do not have their detractors, some of whom say PGD's policies often benefited retailers at the expense of the company's own labels.

Caparro joined WEA in August 2002, with the impending retirement of WEA Inc. chairman Dave Mount, who left in September. Caparro immediately began strategizing for WEA's future.

Caparro says, "We challenged every traditional notion of the world of distribution, which allowed us to design and implement a company that is positioned in today's realities."

The reality for WEA has been a story of mostly declining market share during the past decade, in part a result of label defections. Until the PolyGram/Universal merger in 1998, WEA had been the dominant U.S. distributor, enjoying pre-SoundScan chart share of more than 40% in the late '80s. Following the advent of SoundScan, WEA scored as much as a 21.7% market share in 1994. The distributor's market share then went into a downward spiral, settling in the mid-teen percentage range. Last year, WEA had a 15.9% share of the U.S. market.

In addition to the Warner Music Group (WVG)-owned labels, WEA's distributed labels include Curb, New Haven Records, Lightyear Entertainment, Time-Life Music, Song Express, Q Records, Palm Pictures, and Manga Video.

In one of his first key moves, Caparro—who has served as Island Def Jam (IDJ) Group chairman and PGD president—brought in Esposito, a former PGD executive who was Caparro's GM at IDJ.

In order to restructure the company, Caparro says he and Esposito solicited feedback from accounts "to get an honest assessment of what WEA has and what it needs." Consequently, the WEA transformation is much more than the relocation of the company to New York from its longtime headquarters in Burbank Calif., although he does not discount the flexibility that move provided in helping to shape the company. "It allowed us a unique opportunity to offer relocation to those folks that we wanted to move east with us but also to bring in a significant number of the highest-quality executives in the industry."

Among the new faces at WEA are senior VP of sales John Madison, a former executive VP at PGD who most recently was ClickRadio CEO; VP of catalog Ron Phillips, a veteran head of buying for a number of accounts; VP of sales Ron Spaulding, formerly Elektra senior VP of sales; and senior VP of marketing Rose Polidoro, formerly senior AOL VP of promotional marketing. Also new to the company are Adam Mirabella, former Atlantic director of sales/online/retail development, who joins as VP of lifestyle sales; Helen Little, former co-head of the Dangerous Entertainment Group, who joins as VP of R&B marketing; and Michael Cohen, former VP of commercial marketing for WVG, who joins as VP of marketing.

At press time, WEA was finalizing deals for four regional VPs who will be

based in offices in Atlanta, New York, Los Angeles, and Minneapolis. The Los Angeles post will go to a WEA holdover, Tony Niemczyk; the remaining three are being filled from the outside. Sources suggest that the New York regional VP will be Todd Van Gorp, who has been heading up Innovation Distribution Network. Previously, WEA had three regional VPs and 11 offices. The offices in Boston, Chicago, Dallas, Detroit, Philadelphia, and San Francisco have been closed.

Those departing from WEA are executive VP Michael White, senior VP of marketing Steve Kleinberg, VP of sales Dutch Cramblitt, and regional VPs Denny Shone and Ray Milanese. Bob Carlton, who had been senior VP of sales and marketing, was offered a place in the new regime, but at press time it was unclear if he wanted to move east.

Holdovers at WEA Inc.—parent of WEA Corp., WEA Manufacturing, and printing and packaging operation Ivy Hill—include Alternative Distribution Alliance president Andy Allen, Warner Strategic Marketing president Scott Pascucci, and former Ivy Hill president Arthur Kern, who is now president of the newly created Warner Media Ser-

politics, and programs. He says, "One of their jobs will be to streamline data so that the field is no longer inundated with information overload."

Esposito says the entire industry tries to read what's happening at the cash register, "but so far it's not been wired the right way. We intend to make it more concise and readable so that we can react to what's going on right away and don't have to wait for the first week of SoundScans to know if spins translate into sales."

In the field, the regional VPs will have everyone in their region reporting to them. In addition to sales reps and marketing staff, that will include a lifestyle sales regional, a video sales manager, and reps for catalog, Latin, lifestyle sales, and adult/jazz in each region. "I want the regional VPs to drive the team that helps us understand the street better than we ever could in the ivory tower. We will look to empower the regions as no one has ever done up to this point," Esposito says. "I don't want the answer to come from the national staff. I want answers to come from the street."

Caparro says another key driver in the redesign was making sure that as a service organization, WEA effectively deals with the needs of its three constituencies: "Our artists, labels, and customers. Our success is determined by how successful the labels are."

In addition to the changes at WEA, Caparro says he implemented a complete transformation of manufacturing and packaging. First off, WEA Manufacturing and Ivy Hill have been placed under Costabile, rather than reporting to separate executives. Moreover, both operations, which previously were profit centers, have been shifted to cost centers. Profit is now captured by WEA Inc. via the newly created Warner Media Services, which is responsible for marketing the company's services to outside clients. "It allows us to offer a complete turnkey solution for third parties that is unique to the industry, offering packaging, printing, manufacturing, and distribution."

The company has six plants: two are for CD/DVD manufacturing; four are for packaging and printing. Kern says that in addition to servicing the Warner-owned and -distributed music labels as well as Warner Home Video and distributed video lines, the company will pursue third-party music and video labels, computer software suppliers, and the CD-ROM business.

Costabile says the new manufacturing structure enables the company to more effectively manage its capacity and control costs. He says that the home-video industry has two different business peaks during the year, while music can have as many as 12-15 weeks in which capacity is tested. He notes that in 2002, music only had six heavy weeks, and he is counting on "Arthur's team to load up."

When you add up all the moves made by the new management team, Caparro says, "it represents a complete transformation of one of the industry's legendary organizations."



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LEGAL NOTICE RE: STRICTLY RHYTHM RECORDS

UNITED STATES BANKRUPTCY COURT
SOUTHERN DISTRICT OF NEW YORK

Hearing Date: March 5, 2003
at 10:00 a.m.

In re

Chapter 7
Case No. 02-16140 (BRL)

STRICTLY RHYTHM RECORDS LLC,

Debtor.

ORDER TO SHOW CAUSE WHY ORDER SHOULD NOT BE ENTERED EXTENDING TRUSTEE'S TIME TO ASSUME OR REJECT ANY AND ALL UNEXPIRED EXECUTORY CONTRACTS, PURSUANT TO SECTION 365(d)(1) OF THE BANKRUPTCY CODE

Upon the annexed motion (the "Motion") of John S. Pereira, as chapter 7 trustee (the "Trustee") of the above-captioned debtor (the "Debtor") seeking an order (the "Order") extending the Trustee's time to assume or reject any and all unexpired executory contracts pursuant to section 365(d)(1) of title 11 of the United States Code (the "Bankruptcy Code"); and upon the annexed affidavit of John P. Campo, setting forth the need for the relief requested and the harm to the estate that will ensue if relief is not granted; and no previous application for similar relief having been made; and sufficient cause appearing therefore; it is hereby

ORDERED, that any party opposing approval of the Order appear and show cause before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton Customs House, One Bowling Green, New York, New York 10004, on March 5, 2003, at 10:00 a.m., or as soon thereafter as counsel may be heard (the "Hearing Date"), why the Court should not enter the Order; and it is further

ORDERED, that the Trustee's time to assume or reject any and all unexpired executory contracts pursuant to section 365(d)(1) of the Bankruptcy Code is hereby extended through and including the Hearing Date and any adjournment thereof; and it is further

ORDERED, that objections to the relief requested, if any, must be in writing, state with particularity the grounds therefor, and be filed with the Clerk of the Court at the Courthouse, (a)(i) through the Bankruptcy Court's electronic filing system (in accordance with General Order M-242, as amended by General Order M-269), which may be accessed (with a password which is available by contacting the Bankruptcy Court's technical assistance at (212) 668-2870, ext. 3522, Monday through Friday, 8:30 a.m. to 5:00 p.m.) through the Internet at the Bankruptcy Court's website: www.nysb.uscourts.gov, using Netscape Navigator software version 3.0 or higher, and (ii) in portable document format (PDF) using Adobe Exchange software for conversion; or (b) if a party is unable to file electronically, such party shall submit the objection in PDF format on a diskette in an envelope with the case name, case number, type and title of document, document number of the document to which the objection refers, and the file name on the outside of the envelope; or (c) if a party is unable to file electronically or use PDF format, such party shall submit the objection on a diskette in either Word, WordPerfect, or DOS text (ASCII) format. An objection filed by a party with no legal representation shall comply with section (b) or (c) as set forth in this paragraph. A hard copy of the objection, whether filed pursuant to section (a), (b) or (c), as set forth in this paragraph, shall be hand-delivered directly to the Chambers of the Honorable Burton R. Lifland, and served so as to be received by LeBoeuf, Lamb, Greene & MacRae, L.L.P., 125 West 55th Street, New York, New York 10019, Attn: John P. Campo, Esq., and the United States Trustee's Office, Southern District of New York, 33 Whitehall Street, 21st Floor, New York, New York 10004, Attn: Paul Kenan Schwartzberg, Esq., not later than 5:00 p.m. on February 27, 2003; and it is further

ORDERED, that (a) service of this Order to Show Cause, the Motion and all supporting papers (except Exhibit B, which is available for inspection either online through the Bankruptcy Court's electronic filing system or at the offices of LeBoeuf, Lamb, Greene & MacRae, L.L.P., 125 West 55th Street, New York, New York 10019, Attn: Amber Fortier, during normal business hours) by February 5, 2003, (i) by hand or overnight delivery upon the members of the Debtor and the Office of the United States Trustee, and (ii) by first-class mail upon all identified parties to executory contracts with the Debtor and all parties that have filed notices of appearance in this case; and (b) publication of this Order to Show Cause in Billboard by February 14, 2003 shall constitute sufficient and proper notice of this Order to Show Cause and of the relief requested in the Motion.

Dated: New York, New York
February 5, 2003

/s/ Burton R. Lifland
UNITED STATES BANKRUPTCY JUDGE

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UPDATE

Events Calendar

FEBRUARY

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.

Life Lines

BIRTHS

Girl, Emily Marie, to **Adrienne Brooks** and **Robert DiMattia**, Jan. 19 in Los Angeles. Mother is on-air talent for the Westwood One Radio Networks Mainstream Country Format.

Boy, Jake Owen, to **Mary Jo** and **Keith Roberts**, Jan. 30 in Woodland Hills, Calif. Father is the lead singer of the Young Dubliners.

Boy, Andrew Mario Contrino, adopted from Baku, Azerbaijan, by **Gina Andriolo** and **Chuck Contrino**. Mother is president of Andriolo Communications.

DEATHS

Charlie Biddle, 76, of kidney cancer, Feb. 4 in Montreal. A pioneering jazz bassist, Biddle is credited with popularizing jazz in Quebec, bringing artists like Johnny Hodges, Art Tatum, and Earl "Fatha" Hines to the scene. In 1979, Biddle organized a three-day jazz festival; it was the inspiration for the Montreal International Jazz Festival, which took hold the following year. For his accomplishments in music during a career that spanned more than five decades, Biddle received the Prix Calixa-Lavallee, presented by Quebec's St. Jean Baptiste Society.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

Feb. 22, **10th Annual Rock the Vote Awards**, Roseland Ballroom, New York. 310-234-0665.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

Feb. 28-March 2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

MARCH

March 1, **17th Annual Soul Train Awards**, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8867.

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, **Edison Pop Music Awards**, Heineken Music Hall, Amsterdam. 31-035-625-4412.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.

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, 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 14-16, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

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., Her-**

oes 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 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark University, Atlanta. 212-587-1990.

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifpi.gr.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

MAY

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

Washington Group Honors Billboard's Holland, White

Bill Holland, *Billboard's* Washington, D.C., bureau chief, was honored Feb. 9 with a special achievement award at the 17th annual Washington Area Music Assn. (WAMA) award ceremony. Holland received recognition for his series of *Billboard* articles detailing the workings of modern recording-artist contracts. Also honored was *Billboard's* former editor in chief, the late Timothy White, who was recognized for his long-time efforts to ensure fair treatment for artists. The 2003 Wammies ceremony was held at the State Theatre in Falls Church, Va.



HOLLAND



WHITE

Holland's series, published in November and December of 2001, heightened public awareness through detailed descriptions of standard contracts and interviews with dozens of well-known artists' managers. Holland was also honored as an artist, winning the Wammie for best jazz duo/group for his act Bill Holland & the Rent's Due Band.

The Wammies recognize significant career achievements by Washington-area musicians. The organization is comprised of music-industry professionals committed to raising the profile of the region's diverse music community.

Finalists Announced For Billboard's Latin Awards

The 2003 Billboard Latin Music Conference & Awards, presented by Heineken and in association with Garnier Fructis, will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event on May 8, will be moving to its new, larger home at the Miami Arena.



Mexican pop/regional diva Pilar Montenegro and sibling trio Las Ketchup are the leading finalists for the Billboard Latin Music Awards; they each will compete in seven categories. Colombian pop/rocker Juanes is a finalist for six awards, while Mexican/Argentine duo Sin Bandera and regional Mexican singer Aracely Arabula

are finalists in five categories each. Finalists in four categories include Enrique Iglesias and Jennifer Pena; other finalists include Tito Nieves, Marc Anthony, Jennifer Lopez, Shakira, Luis Miguel, Mana, Thalia, Alejandro Sanz, and Juanes. For a complete list of finalists, see page 20.

For more information on the Billboard Latin Music Conference & Awards, visit billboardevents.com or contact Michele Jacangelo at 646-654-4660. For sponsorship information, contact Cebele Marquez at 646-654-4648. For hotel information, call 305-531-0000.

UPCOMING EVENTS

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

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • Roney Palace • Miami Beach

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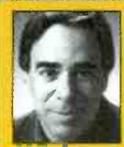


Chart Beat™ by Fred Bronson

HIT, AS IN HITSVILLE: The Motown catalog is one of the richest in the business, and the label has continued to actively reissue classic tracks and artists with successful results. This issue, Motown scores its highest-ranking reissue or compilation since CDs were introduced. **Lionel Richie's** *The Definitive Collection* (Motown/UTV) enters at a lofty No. 21. That beats Motown's previous best ranking of a reissue or greatest-hits collection, achieved when **Stevie Wonder** debuted at No. 35 with his *The Definitive Collection* the week of Nov. 16, 2002.

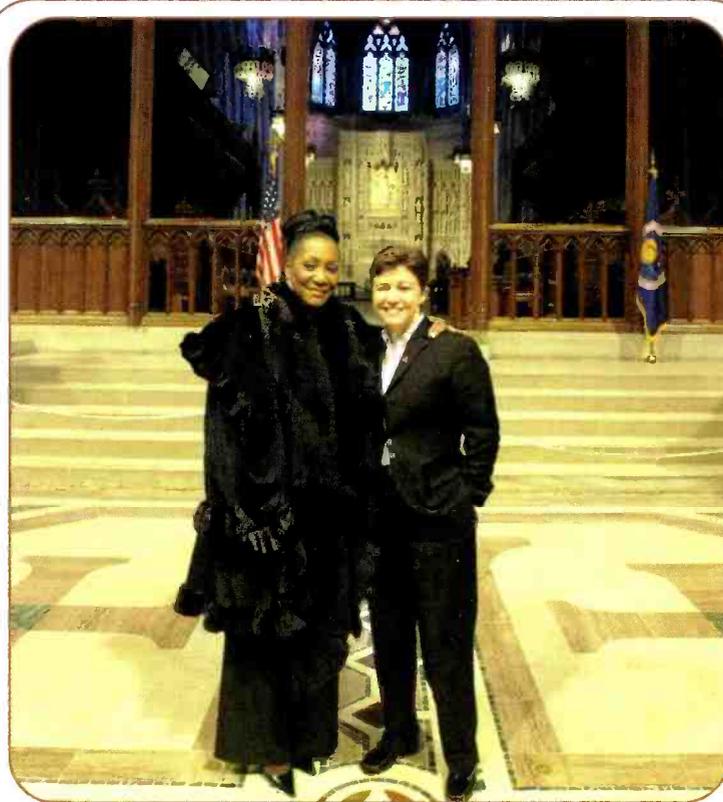
Richie's album, which includes 18 previous hits and two new tracks, is his highest-debuting album since *Dancing on the Ceiling* also entered at No. 21 the week of Aug. 30, 1986. And it is Richie's highest-ranking set since *Back to Front* peaked at No. 19 the issue of June 27, 1992.

Richie was born in Tuskegee, Ala., and once wrote a song for **Kenny Rogers** titled "Goin' Back to Alabama." There's a bit of synchronicity, then, on The Billboard 200, where the album that enters above Richie's *The Definitive Collection* is *In the Mood: The Love Songs*, a two-CD set by **Alabama**. It's the highest-debuting and -ranking CD by the country group since *For the Record: 41 Number One Hits* opened and peaked at No. 13 the issue of Sept. 12, 1998. *In the Mood* and *For the Record* are tied as the third-highest ranking albums by Alabama on The Billboard 200. The only albums by the group to peak higher are *Mountain Music* (No. 14 in 1982) and *The Closer You Get...* (No. 10 in 1983).

ADULT EDUCATION: Arista is the first label to score three consecutive No. 1 songs on the Adult Top 40 Tracks chart since that survey was introduced in March 1996. "I'm With You" by **Avril Lavigne** achieves pole position this issue, following a 13-week reign for "The Game of Love" by **Santana Featuring Michelle Branch**. Prior to "Game," Lavigne was No. 1 with "Complicated" for 16 weeks. Lavigne is only the second artist to achieve two No. 1 songs from a debut album in this chart's history. The first was **Jewel**, who topped the list with "You Were Meant for Me" and "Foolish Games" in 1997. Both were from her *Pieces of You* CD.

KID STAYS IN THE 'PICTURE': More than one year after its release, **Kid Rock's** *Cocky* (Lava/Atlantic) reaches a new peak position on The Billboard 200. The album climbs from its previous high mark, No. 7, to No. 3. The move is fueled by the success of the commercially available single "Picture," which also achieves a new peak position this issue, rising 15-11 on The Billboard Hot 100. That's good ammunition for proponents of the single format—*Cocky* continues to sell well even with a single available at retail.

More Fred Bronson each week at www.billboard.com.



Patti LaBelle, left, with Tena R. Clark

'Way Up There': Music's Healing Hand

When our nation finds itself in need of comfort, the healing hands of music are always near. Following the Feb. 1 loss of the Columbia space shuttle and the lives of its seven astronauts, a song originally written for NASA has taken flight with its inspirational message of hope and unity.

The anthemic "Way Up There" was performed by Patti LaBelle at a memorial service for the shuttle astronauts Feb. 6 at Washington, D.C.'s National Cathedral and simultaneously telecast to millions via CNN and CSPAN.

The song was written and produced by Tena R. Clark, a 30-year music-industry veteran who has written for LaBelle and such other artists as Dionne Warwick, Gladys Knight, and CeCe Winans. Her company, Disc Marketing, also produces in-flight programming for United Airlines, Air Force One, and Air Force Two.

Clark was initially commissioned last May to write an inspirational song for NASA "as a way to try and bring awareness and emotion back into the space program."

Clark was on a cross-country flight from New York to Los Angeles when the inspiration for "Way Up There" came to her. "I'd had too much Starbucks coffee and I was trying to go to sleep, and all of a sudden, the title popped into my head," she says. "Whether you're 4 years old or 80, 'Way Up There' is a way to say, 'Look up in the sky.'" Within 30 minutes she had written the song's lyric and melody. Clark says, "Except for the bridge, not a word was altered from that early morning."

NASA officials were so pleased with the song's graceful, uplifting sentiment that several months later, Clark was told that "Way Up There" was being adopted as the theme for the Centennial of Flight, a year-long celebration beginning Dec. 17, 2002. At that point, she was trying to find the right singer to record the song: "I realized there was no one else but my friend Patti LaBelle."

Reaction from LaBelle's performance at the memorial service has been so profound that a single is now being released through Universal. LaBelle says, "Although I knew that I would perform this song for the 100th anniversary of the Wright Brothers' first flight, I never imagined it would be sung at the memorial—and it became even more touching for me at the service. I felt very sad performing on this occasion. I realize how precious life is."

The lyric reads: "Like a shooting star through endless time/We say a prayer for all mankind/If we could only see through the window of our soul/We would be reborn and we would all know/That way up there, peace remains, silence thunders, and angels sing."

"Even in the worst of times, music offers something that can make us somehow feel better," Clark says. "Throughout this process, I've felt like this little song had a higher purpose. Looking out over the faces as Patti sang at National Cathedral, there was such a feeling in the air. It means so much that my song can serve as a way of healing."

CHUCK TAYLOR



Blue Monday

The March of Dimes Sixth Annual New York Metro Achievement in Radio Awards honored WKTU PD **Frankie Blue** Feb. 10. Blue, pictured with **Mariah Carey**, was also named rhythmic top 40 PD of the year in a major market Feb. 8 at the Billboard/Airplay Monitor Radio Awards in Miami.



Piano Woman

Vanessa Carlton performs her last European concert Feb. 10 in Vredenburg, Utrecht, in the Netherlands. Carlton is currently riding the international charts as a guest background singer on **Counting Crows'** remake of "Big Yellow Taxi." (Photo: WireImage)



History In The Making

Arista Records president/CEO **Antonio "LA." Reid**, left, presented a Black History Makers Award to **Catherine L. Hughes**, founder and chairperson of radio-group owner Radio One, during the 17th annual Associated Black Charities black-tie fundraising event at the Marriott Marquis in New York. Reid and Hughes are pictured with **Rayton Gerald**, chairman of Associated Black Charities. Hughes is the first black woman to run a publicly traded company. The event raised more than \$550,000 for charities that support 26 local New York health and human-services organizations.

RIM SHOTS by Mark Parisi



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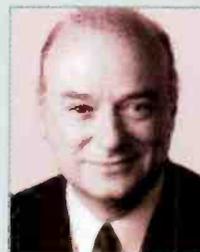
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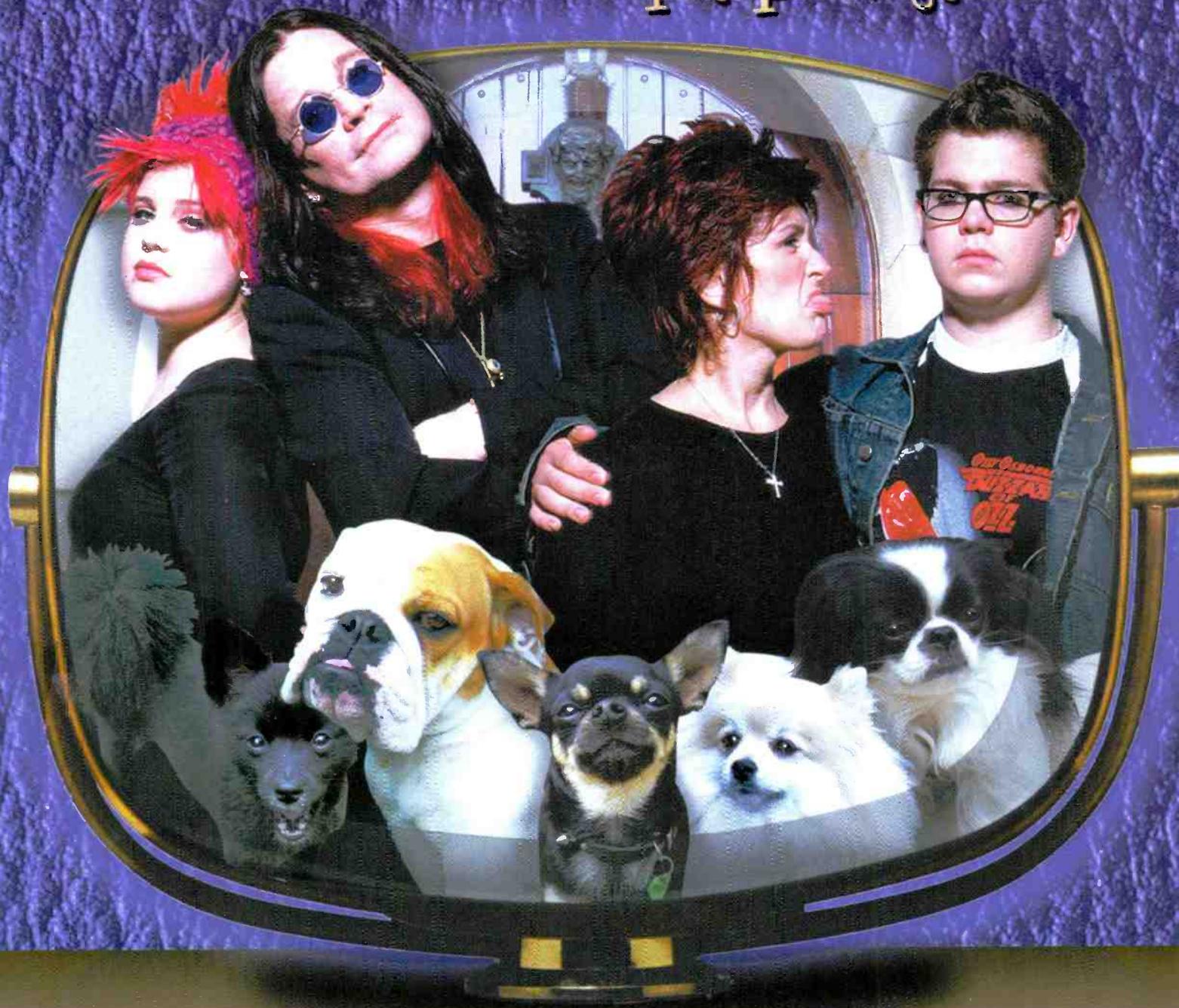


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