

Billboard

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

NEWSPAPER

#BXNCCVR ***** 3-DIGIT 982
 #98270ADR971NA006# BLBD 875 B02 B0147
 001 980 2
 TONY ANDRADE
 9711 52ND AVE NE
 MARYSVILLE WA 98270-2389

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 1, 2003



FRODO AND SAM FROM 'THE LORD OF THE RINGS: THE TWO TOWERS'

Blockbuster Sequels Ensure DVD's Sales Saga

BY JILL KIPNIS

LOS ANGELES—Sequel-mania will hit the video aisles this year, as high-profile titles coming to DVD are expected to propel sales to record numbers.

Among the sequels and franchise titles retailers expect to fly off shelves are *The Matrix Reloaded*, *The Lord of the Rings: The Two Towers*, *Harry Potter and the Chamber of Secrets*, *X-Men 2*, and *Die Another Day*.

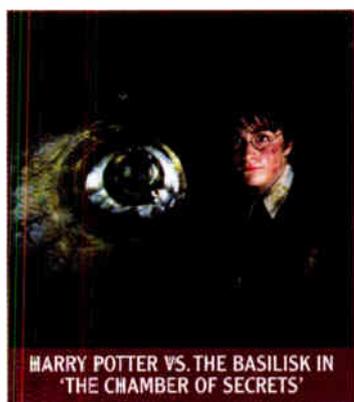
Overwhelmingly, futuristic

cyber-adventure *The Matrix Reloaded*, set for a fourth-quarter DVD release from Warner Home Video (WHV), is this year's most-anticipated release for retailers. The second in the Matrix series, it stars Keanu Reeves, Laurence Fishburne, and Carrie-Anne Moss. The film will be released in theaters May 15; a third installment—*The Matrix Revolutions*—will also hit theaters this year, on Nov. 7.

"I think it will be the year of *The Matrix*," predicts Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain. "The original movie is one of the biggest-selling DVDs of all time. We've got a large proportion of those potentially fanatic *Matrix* buyers."

Indeed, *The Matrix* DVD, released in September 1999, was the first DVD to sell more than 1 million units; it has sold more than 15 million DVD units to date, according to WHV. Theatrically, WHV says *The Matrix* has earned approximately \$172 million in the U.S.

(Continued on page 66)



HARRY POTTER VS. THE BASILISK IN 'THE CHAMBER OF SECRETS'

Biz Looks For Lift From Q2 Lineup

Labels Hope Strong Titles Can Put Muscle In Soft Retail Market

BY RASHAUN HALL and CHUCK TAYLOR

NEW YORK—Stakes are high in the upcoming second quarter, as U.S. record labels—stinging from the continuing erosion of album sales—place their bets on major releases and new-artist kick-offs to carry the ball into the summer months.

Following a well-documented soft 2002 holiday season and the traditionally light release schedule for the first quarter—in which album sales are off 12.5%, according to Nielsen SoundScan—the majors are counting on a host of holidays



BEYONCÉ KNOWLES



MADONNA

and warm weather to improve the picture. More than ever, labels are looking toward alliances that amplify their own marketing efforts, as well as such value-added perks as bonus DVDs—which are also giving new life to catalog-reissue campaigns.

"When you consider starting out with Easter and then going into Mother's Day, Father's Day, and Graduation Day, you've got solid opportunities in the second quarter, as long as the releases are there," Trans World Entertainment urban

(Continued on page 68)

East Coast Blizzard Freezes Sales

BY ED CHRISTMAN and BILL HOLLAND

With music retail in the midst of what was beginning to look like a business resurgence, a massive snowstorm threw a wrench into the proceedings as it blanketed the East Coast, shutting down stores and keeping shoppers indoors during the Presidents Day holiday weekend.

The storm, which hit the Washington, D.C., metro area the evening of Saturday, Feb. 15,

(Continued on page 3)

New Latin Markets Emerge

BY LEILA COBO

MIAMI—If you want to see a snapshot of what the Latin music market really looks like across the U.S., check out the touring itinerary of Banda Cuisillos, the Latin Grammy Award-winning, 15-member ensemble that plays traditional Mexican *banda* music.

In April, Banda Cuisillos will embark on its annual U.S. tour, with 50 scheduled stops that include Vail, Colo.; Las Vegas; Salt Lake City; Kansas City, Mo.; Tulsa, Okla.; Greensboro and Charlotte, N.C.; Greenville, S.C.; Memphis; Nashville; Oklahoma

City; Atlanta; Dalton, Ga.; Boston; St. Paul, Minn.; and Wayne, Ind.

The average audience for each show is expected to be 8,000. The average ticket price is \$40-\$50. The money to be made? A lot. Much of it will be earned in markets that have long been considered "secondary" to the traditional Latin hubs of New York, Miami, Los Angeles, Chicago, and Texas.

"What a lot of people are discovering now is something we discovered so long ago: Anywhere Hispanics are, we take events there," says John Frías,

(Continued on page 67)



JOHN FRÍAS

IFPI Initiatives On Piracy, VAT: Page 3 • McCartney Sets European Tour: Page 4 • 50 Cent Album At 1.7M After Two Weeks: Page 55

The Carolinas
 SPOTLIGHT BEGINS ON PAGE 17

\$6.95US \$8.95CAN 09>

 0 71486 02552 8

WHEN YOU NEED TO KNOW...

- WEEKLY AND ANNUAL CHART PACKAGES
- TOP 10s AND NO. 1s FOR EVERY BILLBOARD CHART
- CHART HISTORIES FOR ARTISTS, WRITERS, PRODUCERS, LABELS OR PUBLISHERS
- FULL-COLOR REPRINTS OF ARCHIVAL BILLBOARD CHARTS AND ARTICLES
- CUSTOMIZED RESEARCH SERVICES FOR BUSINESS INQUIRIES, PLUS BIRTHDAYS, ANNIVERSARIES, CLASS REUNIONS AND MORE

646-654-4633 • research@billboard.com • www.billboard.com/research

Billboard
 Research

Introduced at
Tanqueray Soul Suite.

And now, three
Grammy® nominations.
A truly distinctive group.

Congratulations, Floetry.

DISTINCTIVE SINCE 1830



Sip responsibly.

IMPORTED LONDON DRY GIN 47.3% ALC/VOL, 100% GRAIN NEUTRAL SPIRITS, SCHEFFELIN & SOMERSET CO., NEW YORK, N.Y. © 2003 GUINNESS UNITED DISTILLERS & VINTNERS AMSTERDAM B.V.

www.tanqueray.com

World Radio History

Editor in Chief (1991-2002): TIMOTHY WHITE

EDITORIAL

Managing Editor: MICHAEL ELLIS

Bureau Chiefs: Lelia Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)
Senior Editors: Ed Christman (Retail), Larry Flick (Talent), Marc Schiffman (News), Chuck Taylor (Features), Ray Waddell (Touring, Nashville)
Senior Writer: Chris Morris (L.A.)

Art Director: Jeff Nisbet

Section Editors: Jim Bessman (Music Publishing), Brian Garrity (Merchants & Marketing), Rashaun Hall (Rap), Carla Hay (Film & TV Music), Jill Klips (Home Video, L.A.), Gail Mitchell (R&B, L.A.), Michael Pasetta (Dance)
Deborah Evans Price (Country/Christian, Nashville), Christopher Walsh (Pro Audio)
Staff Writers: Susanne Ault (L.A.), Matthew Benz, Wes Orshoski

Copy Chief: Emma Warby

Copy Editors: Christa Tiltus, Chris Woods

Art Assistant: Raymond Carlson

Contributors: Bradley Bamberger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, Catherine Applefeld Olson, Matthew Robinson, Steve Smith, Steve Trainman
Assistant To Editor in Chief: Allison Farber

INTERNATIONAL (London)

International Editor: Tom Ferguson

News Editor: Gordon Masson

Bureau Chiefs: Christie Eliazar (Australia, Melbourne), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)
Contributing Editors: Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

SPECIAL SECTIONS

Director of Special Sections: GENE SCULATTI (L.A.)

International Editor: Thom Duffy

Associate Director: Dalet Brady (L.A.)

Assistant Editor: Katy Kroil

Coordinator: Margo Whitmore (L.A.)

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD (L.A.)

Chart Managers: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companien (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Marc Zubatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)

Chart Production Manager: Michael Cusson

Associate Chart Production Manager: Alex Vitouils

Administrative Assistant: Mary DeCroce (Nashville)

Archive Research: 646-654-4633

SALES

Associate Publisher/Worldwide: IRWIN KORNFELD

Group Advertising Director (East & Telemarketing): Pat Jennings

New York: Joe Maimone

Los Angeles: Aki Kaneko, Michelle Wright

Nashville: Phil Hart, Cynthia Mellow, Lee Ann Photogio

Advertising Coordinator: Eric Vitouils

Advertising Assistants: Loreta Genco (L.A.), Rosa Jaquez

Classified/Directories: Jeff Serrette

Associate Publisher/International: GENE SMITH

Advertising Director (Europe): Christine Chinetti

Northern Europe/U.K.: Frederic Fenucci, +44-207-420-6075

Asia-Pacific/Australia: Linda Match, 612-9440-7777, Fax: 612-9440-7788

Japan: Aki Kaneko, 323-525-2299

Latin America/Miami: Marcia Olival, 305-864-7578, Fax: 305-864-3227

Mexico/West Coast Latin: Daisy Ducret, 323-782-6250

Caribbean: Betty Ward, 954-929-5120

MARKETING & LICENSING

Associate Publisher: HOWARD APPELBAUM

Promotion Director: Peggy Altenpohl

Director of Rights & Clearances: Susan Kaplan

Associate Art Director: Melissa Subatch

Promotion Coordinator: Mary Ann Kim

Director of Conferences & Special Events: Michele Jacangelo

Special Events Coordinator: Kelly Peppers

Sponsorship Coordinator: Cebele Rodriguez

Circulation Director: MARIANN MOERY

Circulation Manager: Marlene Hazzard

Circulation Promotion Manager: Anastasia Wahl

Assistant Circulation Manager: Susan Couture

Circulation Coordinator: Jamie DeFour

International Circulation Marketing Director: Ben Eva (London)

International Subscriptions Marketing Manager: Karen Griffith (London)

International Circulation Marketing: Paul Bridgen (London)

PRODUCTION

Director of Production & Manufacturing: MARIE R. GOMBERT

Advertising Production Director: Lydia Mikulko

Assistant Advertising Production Manager: Chris Dexter

Advertising Production Coordinator: Jason Acosta

Editorial Production Director: Terrence C. Sanders

Editorial Production Supervisor/QPS Administrator: Anthony T. Stallings

Specials Production Editor: Marc Gualquinto

Systems/Technology Supervisor: Barry Bishin

Senior Composition Technician: Susan Chioia

Composition Technicians: Rodger Leonard, Maria Manlidic, Lellia Sivey

Directories Production Manager: Len Durham (Nashville)

Classified Production Assistant: Gene Williams

NEW MEDIA

Editorial Director: KEN SCHLAGER

Billboard Bulletin: Carolyn Horwitz (Managing Editor)

Erik Gruenewald (News Editor, L.A.), Lars Brandle (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)

Billboard.com: Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Enid Maran (Product Manager), Evan Kramer (Advertising Account Executive)

ADMINISTRATION

Business Manager: JOELLEN SOMMER

Distribution Director: Lou Bradford

Business Development Manager: Barbara Grieninger

Billing: Mirna Gomez

Credit: Shawn Norton

Assistant to the Publisher: Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES

New York 770 Broadway New York, NY 10003 646-654-4400 Edit fax: 646-654-4681 Advertising fax: 646-654-4799	Washington, D.C. 910 17th Street N.W. Suite 215 Washington, DC 20006 202-833-8692 Fax: 202-833-8672	London Endeavour House 189 Shaftesbury Avenue London WC2H 8TJ +44 (0) 20 7 420-6003 Fax: +44 (0) 20 7 420-6014
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 Fax: 323-525-2394/2395	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 Fax: 615-320-0454	

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1795414297
International: 815-734-1216

BILLBOARD.COM: <http://www.billboard.com>
1-800-449-1402, info@billboard.com

BILLBOARD MUSIC GROUP

PRESIDENT: Howard Lander
Vice Presidents: Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer
Director of Research: Michael Ellis

IFPI Launches Initiatives On Piracy, VAT

BY GORDON MASSON

LONDON—In a bid to breathe life into the ailing recorded-music market, the International Federation of the Phonographic Industry (IFPI) is stepping up its campaign to reduce sales tax on CDs, as well as educating business leaders about the dangers of allowing piracy in the workplace.

Urging corporations to make sure their computer systems are not used for music piracy, the IFPI is undertaking a global mailing of its "Copyright Use and Security Guide," which calls on companies and governments to advise employees against copyright misuse, in particular copying and uploading copyrighted material to the Internet without permission from the rights owner.

The IFPI's guide prompts employers to set up strict rules warning staff that unauthorized copying is illegal and could put their careers at risk. The document also warns that companies could face substantial penalties if convicted of this kind of copyright infringement, citing an April 2002 judgment where Arizona-based Integrated Information Systems paid a \$1 million settlement in such a case.

In Germany alone, more than 1,000 companies and public institutions were sent copies of the guide. German Phonographic Assn. chairman Gerd Gebhardt explains, "This is increasingly becoming a problem for companies and public institutions.

"The copyright infringements primarily harm creative people and exploiters," he continues. "However, the misuse of company computer systems also hurts the companies themselves as fire walls are undermined, allowing unauthorized access to data and heightening susceptibility to hidden viruses. It also involves the unauthorized use of system resources and may possibly also result in civil or criminal prosecution on account of copyright breaches."

Gebhardt suggests that companies nominate a representative responsible for preventing the theft of intellectual property. This person, he contends, must have sufficient powers to insist on compliance with the company's rules and to ensure that illegal material is deleted,

warnings are issued, and disciplinary measures are taken.

IFPI general counsel/executive director Allen Dixon says, "We have been surprised to find that otherwise respectable companies are allowing employees to exchange music files with half a billion Internet users. Most of these companies have policies on software and would never dream of copying software without a license. Our message is that this music copying is just the same."

Meanwhile, a five-country survey commissioned by the IFPI indicates that a valued-added tax (VAT), or sales tax, reduction on sound recordings would give a huge boost to the recorded-music market in Europe. The survey—carried out in Germany, Italy, Spain, Sweden, and the U.K.—suggests increased sales would compensate governments for any loss of revenue resulting from a VAT reduction on sound recordings within a period of one to two years. Because pirates don't pay VAT, the survey concludes that a measure that leads to a rise in sales of legitimate recordings would also bring in more tax revenue for governments.

On average, nearly 60% of consumers older than 16 claimed they would buy more CDs at a substantially lower VAT rate. CD-album sales could double across the five countries, with potential increases of 160% in Italy, 130% in Spain, 130% in Sweden, 110% in the U.K., and 95% in Germany.

Around one-third of people who do not currently buy music said a VAT cut would encourage them to buy an average of five CDs per year each—a potential 150 million discs.

VAT on sound recordings in Europe is currently set at between 16% and 25%, while other cultural products such as books, magazines, and entrance tickets to cinemas, museums, and zoos have rates upwards of 5%. The European Commission is currently reviewing the sixth VAT Directive, and the IFPI is lobbying for sound recordings to be treated as cultural products.

Additional reporting by Leo Cendrowicz in Brussels and Wolfgang Spahr in Hamburg.



DIXON

East Coast Blizzard Freezes Music Sales

Continued from page 1

made its way to the Northeast through Monday, Feb. 17, cutting a wide swath with a snowfall that rivaled the blizzard of 1978 (when *Billboard* reported extensive multi-day closings) and neared snowfalls from the blizzard of 1996.

Album sales had been in the midst of an upswing: They were down only 4.2% last week—thanks to the 50 Cent album *Get Rich or Die Tryin'*, which debuted Feb. 6—compared with the 12.5% decline in album sales the industry suffered in the first five weeks of the year.

In Elizabeth, N.J., Luis Zalar, assistant manager for the Alwik store on Brush Street, reports that all three stores in the Alwik chain, based in Elizabeth, were closed Feb. 17. "It was very bad . . . We had a couple of good days

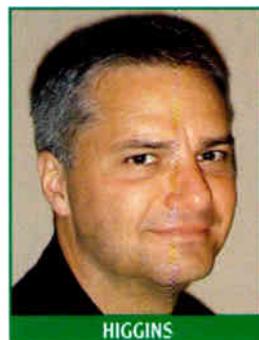
the weekend and we thought things were finally getting back to normal, and then the snowstorm completely killed us."

But, like other merchants, he says, "The new R. Kelly album is just out (see A Look Ahead, page 6), so people somehow are coming out." Retailers say they hope they can recapture the upward momentum.

Back on the storm front, National Assn. of Recording Merchandisers president Pam Horowitz says she does not yet have reported numbers from members, but estimates

that closings in Maryland, Delaware, Pennsylvania, New Jersey, New York, and Massachusetts "certainly resulted in millions lost, especially when you consider that Monday was to be a holiday shopping day. Some northern chains factor in snow in their projections for some stores, but the range of this one was extensive."

The majority of the heavy snow that crippled the Washington, D.C., area didn't fall until after store closings the night of Feb. 15, but more than 12 inches of the total 24-inch average had fallen by the morning of Feb. 16, enough to cause vir-



HIGGINS



DREESE

tion first on clearing main arteries. As of Feb. 19, side streets in many Washington, D.C., neighborhoods and suburban communities were still unplowed.

Mike Dreese, CEO of the 25-unit, Brighton, Mass., Newbury Comics chain, called it "a disaster," saying sales were down for the chain 75% during the snowstorm. Making matters worse, he adds, "a lot of new releases didn't get into the store until midday Tuesday, due to shipping issues."

Trans World Entertainment senior VP/CFO John Sullivan reports that the chain closed stores from the Mid-Atlantic all the way up through New England. "It affects business, but you can't do anything about it."

In New York, the Virgin Entertainment Group's Megastores were all affected by the snow, with the Long Island outlet in Westbury closed Feb. 17, and in Manhattan, the Union Square store closed in the middle of the afternoon, while the Times Square store closed at 6 p.m.

Virgin Megastores VP of operations Bob Higgins reports that things were not so bad for the Los Angeles-based chain. "Without giving you numbers, we had an

amazing day in Times Square, especially after watching it on TV from here and seeing what was going on in Times Square. We were open seven hours less than normal, and we made over 50% of plan."

What's more, he says that all three stores had a great weekend, leading up to the storm. "We had a conference call, and the regional people were telling us that they saw people stocking up on bread and groceries, and then [they] came into us and stocked up on DVDs and music in the same way."

actually all retail stores in the area to shutter, some of them by local government mandate. Employees at Borders Books & Music and Tower Records locations throughout the Washington, D.C., metro area, along with such indie shops as CD Depot in College Park, Md., were closed Feb. 16 and Feb. 17. Most area-wide store operations resumed Tuesday, Feb. 18, with all locations reporting good traffic.

Retailers report that customers told them they were "stir-crazy" from being stuck at home. Area plow trucks focused their atten-

Top Albums

ARTIST	ALBUM	PAGE	
THE BILLBOARD 200			
50 CENT	Get Rich Or Die Tryin'	26	
BLUEGRASS			
ALISON KRAUSS + UNION STATION	Live	33	
BLUES			
SUSAN TEDESCHI	Wait For Me	16	
CONTEMPORARY CHRISTIAN			
STEVEN CURTIS CHAPMAN	All About Love	18	
COUNTRY			
DIXIE CHICKS	Home	34	
ELECTRONIC			
MASSIVE ATTACK	100th Window	32	
GOSPEL			
VARIOUS ARTISTS	WOW Gospel 2003	56	
HEATSEEKERS			
FURTHER SEEMS FOREVER	How To Start A Fire	58	
INDEPENDENT			
MANNHEIM STEAMROLLER	Romantic Melodies	38	
INTERNET			
NORAH JONES	Come Away With Me	60	
POP CATALOG			
DIXIE CHICKS	Wide Open Spaces	38	
LATIN			
INTOCABLE	La Historia	28	
R&B/HIP-HOP			
50 CENT	Get Rich Or Die Tryin'	26	
REGGAE			
SEAN PAUL	Dutty Rock	38	
SOUNDTRACK			
	Chicago	40	
WORLD MUSIC			
RY COODER	MANUEL GALBAN	Mambo Sinuendo	31

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
JENNIFER LOPEZ FEAT. LL COOL J	All I Have	45
ADULT CONTEMPORARY		
DIXIE CHICKS	Landslide	42
ADULT TOP 40		
AVRIL LAVIGNE	I'm With You	42
COUNTRY		
BLAKE SHELTON	The Baby	38
DANCE/CLUB PLAY		
BOOMKAT	The Wreckoning	22
DANCE/MAXI-SINGLES SALES		
MARIAH CAREY	Through The Rain	38
HOT LATIN TRACKS		
SHAKIRA	Que Me Quedes Tu	30
HOT R&B/HIP-HOP		
50 CENT	In Da Club	34
RAP TRACKS		
50 CENT	In Da Club	34
ROCK/ALTERNATE		
3 DOORS DOWN	When I'm Gone	62
ROCK/MODERN		
QUEENS OF THE STONE AGE	No One Knows	62
TOP 40 TRACKS		
JENNIFER LOPEZ FEAT. LL COOL J	All I Have	45

Videos

TITLE	PAGE
VHS SALES	
SWEET HOME ALABAMA	43
DVD SALES	
SWEET HOME ALABAMA	43
HEALTH & FITNESS	
LESLIE SANSONE: HIGH CALORIE BURN	43
KID VIDEO	
101 DALMATIANS II	49
MUSIC VIDEO SALES	
DIXIE CHICKS: AN EVENING WITH THE DIXIE CHICKS	43
RECREATIONAL SPORTS	
ULTIMATE X	42
VHS RENTALS	
SWEET HOME ALABAMA	43
DVD RENTALS	
SWEET HOME ALABAMA	43

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL Crossover	
JOSH GROBAN	Josh Groban
JAZZ	
TONY BENNETT & K.D. LANG	A Wonderful World
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
MID AUDIO	
VARIOUS ARTISTS	Disneymania
NEW AGE	
YANNI	Ethnicity

Top of the News

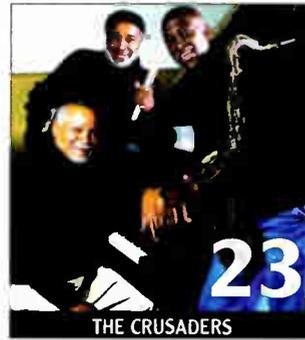
6 Johnny Paycheck is remembered for his colorful life and a substantial body of work.
7 Executive Turntable: Ross Zapin is promoted to head of rock, modern rock, and video promotion at DreamWorks Records.

Artists & Music

9 The Beat: *Billboard* Los Angeles bureau chief Melinda Newman makes her Grammy Award predictions.
9 Joe Jackson celebrates the 25th anniversary of his debut set with a new album and tour.
10 The Classical Score: Deutsche Grammophon bulks up its artist roster with the signings of Anna Netrebko, Hilary Hahn, and Lang Lang.
13 Soundtracks: Miramax Films looks set to dominate the music categories at this year's Academy Awards.



9 JOE JACKSON



23 THE CRUSADERS

14 Touring: Concert promoters wonder if the time is right for a new female-themed festival.
16 Boxscore: Jimmy Buffett grosses almost \$2 million from two shows in the Carolinas.
23 R&B: The Crusaders return with *Rural Renewal*, their first studio album in 20 years.
25 Words & Deeds: DMX enlists his friends for the *Cradle 2 the Grave* soundtrack.
27 Latin Notas: ASCAP highlights up-and-coming Latin acts with its latest compilation, *Los Sonidos de ASCAP, Escúchalos*.
31 Beat Box: The dance community comes together to record a benefit album for LIFEbeat.
33 Country: The Kendalls' Jeannie Kendall makes her solo debut on Rounder.
36 Reviews & Previews: Linda Eder, Paul Van Dyk, and Amaral are in the spotlight.
44 Studio Monitor: The Library of Congress' recorded-sound division begins its migration toward digital archiving.

50 Songwriters & Publishers: Omnibus aims to set its clients' moods with music.

Merchants & Marketing

39 Victory Records uses alternative promotional efforts to propel Taking Back Sunday's debut.
40 Declarations of Independents: The Austin Music Foundation draws interest in other markets.
41 Retail Track: The Abbey Road one-stop in Los Angeles closes its doors.
42 Home Video: DEJ Productions branches out into distribution and theatrical releases.



39 TAKING BACK SUNDAY

latest release from French act Air is a distinctly highbrow affair.

Programming

52 Tuned In: Radio: A recap of the 2003 *Billboard*/Airplay Monitor Radio Seminar and Awards.
53 Is there any end in sight to the rising cost of getting country airplay?

Features

6 Market Watch
51 Classifieds
55 Between the Bullets: 50 Cent's *Get Rich or Die Tryin'* remains atop *The Billboard* 200 for a second consecutive week.
69 Update
70 The *Billboard* BackBeat



36 PAUL VAN DYK

International

45 Indigenous Australian acts and executives lobby for more support from the country's music industry.
46 Hits of the World: Massive Attack's *100th Window* debuts in the top 10 of 10 international albums charts.
47 Global Music Pulse: The

World To See McCartney Again

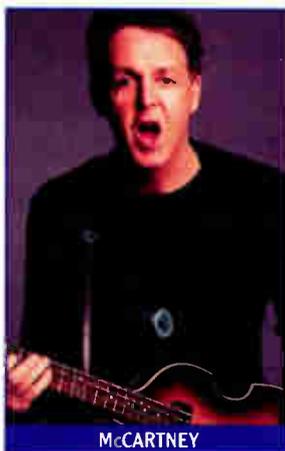
BY RAY WADDELL
 NASHVILLE—Riding a wave of momentum from a hugely successful touring year in 2002, Paul McCartney will play his first European dates in 10 years with his 17-date *Back in the World* tour, which begins March 25 at Bercy in Paris.

The arena tour will play Palau St. Jordi in Barcelona (28), Hallam FM Arena in Sheffield, England (April 5-6), Manchester Evening News Arena in Manchester, England (9), NI Arena in Birmingham, England (13-14), Earl's Court in London (18-19), Gelredome in Arnhem, Holland (25), Kolnarena in Koln, Germany (27-28), Preussag Arena in Hanover, Germany (30), Stadthalle in Vienna (May 14), Koenigsplatz in Munich (17), AOL Stadium in Hamburg (21), and RDS Stadium in Dublin (27).

Longtime touring director Barrie Marshall will again oversee McCartney's touring efforts, and his London-based Marshall Arts will promote dates in England. Parent company Deutsche Entertainment AG in Berlin will promote the German dates, and Clear Channel Entertainment

Europe will promote shows in Belgium, the Nordic region, and Holland.

According to *Billboard* Boxscores, McCartney was the top touring artist in the world for 2002, raking in \$126.1 million from spring and fall North American legs that brought in \$98.8 million and dates in Mexico and Japan that grossed an additional \$27.5 million. North American dates were promoted primarily by Clear Channel Entertainment, with Concerts West nailing down several dates and House of Blues Concerts promoting one.



McCartney

McCartney's *Back in the U.S.* concert DVD set records for the top-selling debut of a DVD music video and highest single-week music-DVD sales (*Billboard*, Dec. 14, 2002). The DVD-only document of McCartney's 2002 U.S. tour sold 61,000 units in its first week, according to Nielsen SoundScan, and bowed at No. 1 on the *Billboard* Top Music Videos chart. Capitol also issued a live CD, and ABC television aired a two-hour special of tour highlights Nov. 27, which garnered a 5.3 rating or 5.65 million households, according to Nielsen Media Research.

EMI Unlikely Suitor For WMG

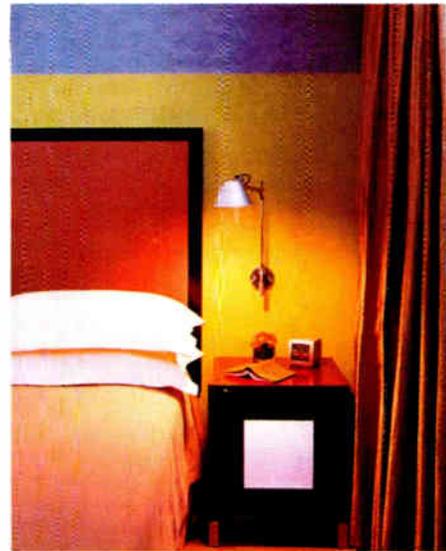
BY MATTHEW BENZ

In a twist on talk of AOL Time Warner (AOL TW) buying EMI, (*Billboard*, Sept. 21, 2002) came a short-lived rumor reported in the *New York Post* Feb. 14 that EMI would buy Warner Music Group (WGM).

One music attorney with experience in entertainment deals went so far as to call the idea "crazy," given EMI's financial state. The U.K. major reported net debt of £1.08 billion (\$1.75 billion) and cash and liquid investments of £112 million (\$181 million) as of Sept. 30. It also recently saw its debt downgraded to one level above "junk" status. Moreover, EMI's Feb. 14 share price of 117.75 pence (\$1.88)—off more than 70% from its one-year high of 394.75 pence (\$6.31)—would make it difficult for it to issue stock to finance a deal.

Meanwhile, although AOL TW is reportedly considering selling WGM in order to cut its own debt, analysts question the wisdom of selling during a down period for the industry, when valuations for music companies would be low.

An EMI spokeswoman would only say, "We do not comment on speculation." An AOL TW spokesman could not be reached.



If you know where it is, you know where it's at.

SUNSET MARQUIS

H O T E L A N D V I L L A S

1200 Alta Loma Road, West Hollywood, CA 90069  310-657-1333  310-652-5300  www.sunsetmarquishotel.com

Johnny PayCheck Dead At 64

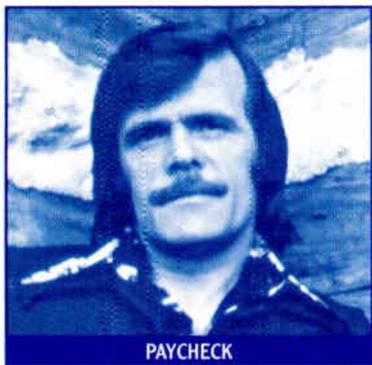
'Outlaw' Artist Is Best-Known For His No. 1 Hit, 'Take This Job And Shove It'

BY PHYLLIS STARK

NASHVILLE—Despite a substantial body of work amassed throughout the course of his four-decade recording career, Johnny PayCheck will always be best-known and -loved for "Take This Job and Shove It," his 1977 hit that became an anthem for disgruntled workers everywhere.

PayCheck died in a Nashville nursing home Feb. 18 at the age of 64. In his last years, he was plagued with a number of medical problems, including emphysema and diabetes.

PayCheck was a colorful character who lived hard. He spent two years in prison on aggravated-assault charges for shooting a man in a barroom brawl, was once convicted of check forgery, and battled drug and alcohol problems, as well as a bankruptcy and the Inter-



PAYCHECK

nal Revenue Service. Although he scored 11 top 10 country singles, "Take This Job and Shove It," written by David Allan Coe, was PayCheck's only No. 1. Other big hits included "She's All I Got" and "Mr. Lovemaker."

Born Donald Eugene Lytle on May 31, 1938, he first recorded for Decca under the name Donny Young. He went on to impact the *Billboard* charts as Johnny Paycheck (he changed the spelling of his surname in the mid-1990s), beginning in 1965 with "A-11." His last charting single was "Scars" in 1990.

He had four top 10 albums, the most successful of which was 1977's *Take This Job and Shove It*, which peaked at No. 2 on the *Billboard* Top Country

Albums chart. During the course of his career, he recorded for Hilltop, Little Darlin', Epic, A.M.I., Mercury, and Lucky Dog, among other labels.

Before launching a solo career, PayCheck performed in bands with such country music luminaries as Porter Wagoner, Faron Young, Ray Price, and George Jones. As a songwriter, his hits included Tammy Wynette's "Apartment No. 9" and Price's "Touch My Heart," both in 1966. He joined the cast of the Grand Ole Opry in 1997.

On April 30, 2002, Columbia/Legacy issued *The Soul & the Edge: The Best of Johnny PayCheck*. His last known recording was a recitation of his 1986 hit "Old Violin," recorded from his hospital room for Daryle Singletary's *That's Why I Sing This Way*, released last May.

In one of his last interviews, PayCheck told *Billboard* in March 2002 that the "outlaw" label that was hung on him in his career was well-earned. "To me, an 'outlaw' is a man that did things his own way, whether you liked him or not," he said. "I did things my way." Summing up his career, PayCheck also told *Billboard*, "If I had it to do over again, I think I'd do about the same thing" (*Billboard*, March 30, 2002).

Benefit Project Spotlights Alleged Indonesian Abuses

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Artists from Australia, West Papua, and Papua New Guinea are collaborating on projects to highlight alleged human-rights abuses by Indonesia's military forces in West Papua since 1962.

The Morning Star collaborations are spearheaded by Melbourne-based songwriter/keyboardist David Bridie, with church groups, trade unions, and politicians also involved.

"There are just 100 kilometers between the coast of Australia and West Papua, yet very little attention [is] given to its problems by the Australian media," says Bridie, who is signed to EMI Music Australia.

Bridie has long championed music from the region. In 1991, his experimental band, Not Drowning Waving, recorded its Warner album *Tabaran* in New Guinea with local singer/songwriter George Telek and rock band Painim Wok; the band later undertook a tour there. Bridie also produced an album for Telek for Sydney's Origin label and plans to work with Australian-based acts Drum Drum and the Black Brothers—which include Papuan musicians in exile—and Black Paradise, a string band and traditional group based in Jayapura, Papua.

The Morning Star projects are named after the Papuan flag, which, like the language, is banned by Indonesian authorities. Proceeds will go to the New York-based Papua Resource Center so that it can lobby the United Nations to take action.

Bridie hoped to raise \$80,000 Australian (\$47,000) from a concert Friday (28) at the Melbourne Concert Hall featuring chart acts Alex Lloyd, Killing Heidi, Paulmac, and dance duo Pnau; film composer Lisa Gerrard; the indigenous Bangarra Dance Theatre; a one-off reunion by Not Drowning Waving; Telek; Black Paradise; and Black Brothers.

Bridie hopes to raise a further \$30,000 Australian (\$17,700) from a pictorial exposé of atrocities titled *West Papua—Follow the Morning Star* and a double-CD, *West Papua—Music of the Morning Star*, on his label, Blunt, through EMI. The tracks feature Paulmac, Pnau, and dance acts Biftek and SNOG reworking traditional West Papuan songs. The project's setup cost of \$20,000 Australian (\$11,970) was paid for when Bridie reluctantly allowed insurance company AMP to use for an ad campaign the track "Rompe" by his band, My Friend the Chocolate Cake.



BRIDIE

In The News

• A Los Angeles singer is suing Sony Music Entertainment and Epic Records, alleging multiple counts of invasion of privacy. In the suit—filed Feb. 18 in Los Angeles Superior Court—Debra Laws alleges that the name, voice, "signature lyrics," and melody from her 1980 album *Very Special* appear without her consent on the Jennifer Lopez/LL Cool J duet "All I Have." The track—featured on Lopez's Epic album *This Is Me... Then* and recently added to new versions of LL Cool J's *10* (Def Jam)—has been No. 1 on The *Billboard* Hot 100 for four weeks.

• Korn, Marilyn Manson, and Disturbed will headline Ozzfest 2003, which kicks off its eighth edition June 28 at the Verizon Wireless Amphitheatre in San Antonio. Fest father Ozzy Osbourne and Chevelle will also be on the main stage of the 28-date tour, booked by Creative Artists Agency and nationally promoted by Clear Channel Entertainment. Tickets are expected to average \$50 apiece, the same as last year's Ozzfest. New for 2003, however, and starting in March, a limited number of \$10 tickets will be sold at the fest's venues. Second-stage acts include Cradle of Filth, TrustCompany, and Memento.

• BMG declined to comment on reports that chairman/CEO Rolf Schmidt-Holtz may be a candidate for CEO of RTL Group, the European TV and radio company that is 90.2% owned by Bertelsmann. RTL CEO Didier Bellens was named CEO of Brussels-based telecom firm Belgacom Feb. 14. Through a spokesman, Schmidt-Holtz says only, "I have a demanding, exciting, and fulfilling task running BMG."

A LOOK AHEAD

R. Kelly Set For Sweet 1st Week

BY GEOFF MAYFIELD

LOS ANGELES—Fans of R. Kelly appear unfazed by allegations of the singer's involvement in child pornography. His new *Chocolate Factory* (Jive) is on course to start at No. 1 on next issue's *Billboard* 200 and Hot R&B/Hip-Hop Albums chart with a first-week tally exceeding 700,000 units, which would be the largest frame of his career.

His last album, co-billed with Jay-Z, *The Best of Both Worlds*, sold 223,000 units during its best week in 2002, off the pace of either artist. It shipped soon after Kelly's legal troubles made headlines.

Kelly's last solo album, *TP-2.com*, notched the biggest sales week of his career, racking up 543,000 when it bowed at No. 1 on both the big chart

and the R&B list in November 2000. His third set, *R. Kelly*, also reached No. 1 on The *Billboard* 200 in 1995.

Of *Chocolate's* fast start, Trans World Entertainment urban music buyer Jim Stella says, "I'm not surprised by his first-week sales. When you look at everything the guy has gone through—and granted it's still allegations right now—no one can touch him when it comes to writing an R&B song about a man, a woman, and being able to express the feelings between the two."

The *Cradle 2 the Grave* soundtrack (Def Jam), with film lead DMX, Eminem, 50 Cent, and others, seems on course to sell 70,000 units.

Additional reporting by Rashaun Hall in New York.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	88,359,000	77,706,000	(↘12.1%)
Albums	86,230,000	76,647,000	(↘11.1%)
Singles	2,129,000	1,059,000	(↘50.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	81,142,000	73,673,000	(↘9.2%)
Cassette	4,885,000	2,733,000	(↘44.1%)
Other	203,000	241,000	(↗18.7%)

OVERALL UNIT SALES

This Week	14,027,000	This Week 2002	14,801,000
Last Week	11,645,000	Change	↘5.2%
Change	↘20.5%		

ALBUM SALES

This Week	13,861,000	This Week 2002	14,470,000
Last Week	11,483,000	Change	↘4.2%
Change	↘20.7%		

SINGLES SALES

This Week	166,000	This Week 2002	331,000
Last Week	162,000	Change	↘49.8%
Change	↘2.5%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	45,852,000	40,065,000	(↘12.6%)
Independent	11,160,000	8,808,000	(↘21.1%)
Mass Merchant	26,276,000	25,062,000	(↘4.6%)
Nontraditional	2,942,000	2,712,000	(↘7.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	19,508,000	17,181,000	(↘11.9%)
Suburb	35,944,000	32,506,000	(↘9.6%)
Rural	30,779,000	26,960,000	(↘12.4%)

ROUNDED FIGURES

FOR WEEK ENDING 2/16/03

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

ASCAP 2002 Royalty Payments Up 15% Over 2001

BY JIM BESSMAN

ASCAP distributed royalty payments totaling \$587 million in 2002—topping last year's record sum for any performing-rights organization—according to ASCAP CEO John LoFrumento, reporting the society's 2002 financial results.

As distributions in 2001 amounted to \$511 million, the new total represents an increase of almost 15%.

The new figure includes an increase of nearly 17% in domestic distribution payments, from \$389 million in 2001 to \$454 million last year. Foreign distributions were up nearly 9%, from \$122 million in

2001 to \$133 million.

According to LoFrumento, the growth in domestic distributions resulted largely from \$79 million in "special distributions" of extra monies from settlement payments negotiated with the cable industry, mainly Viacom and HBO. The settlement came from the finalization of a rate structure between the cable providers and ASCAP.

"Over the past three years, ASCAP has distributed more than \$125 million to our members in special distributions," says LoFrumento, who notes that the society continues to keep a tight rein on operating



LOFRUMENTO

expenses: Operating expenses of \$94 million in 2002 made for a 14.8% operating ratio, compared with 14.7% on operating expenses of \$95

million in 2001. LoFrumento says the minuscule percentage increase is attributable to the greater revenue amassed in 2001.

Revenue in 2002 was \$635 million, down from \$647 million the preceding year. LoFrumento says the decline reflects lucrative settlements in 2001 with Turner Broadcasting System and Viacom, along with local cable-TV operators. "So it's a timing issue," he says, "but no matter how you see it, ASCAP distributions in both years exceeded half a billion dollars, and revenue in both years exceeded \$600 million."

LoFrumento points to its teaming

last year with interactive radio pioneer YES International to create Mediaguide, a jointly owned company designed to track music performances on radio, TV, and the Internet.

"It owns its own digital fingerprint and is establishing tracking systems for radio right now throughout the U.S.," LoFrumento says of Mediaguide. "Using this technology, we will be picking up the performances on radio on 2,500 radio stations in the 150 largest markets over the next 18 months, and with that identification, ASCAP believes it will be processing 200 million or so radio performances of its members' works."

FCC Plan Concerns Media Watchers

BY BILL HOLLAND

WASHINGTON, D.C.—Music-industry and public-interest-group representatives are skeptical of a plan by Federal Communications Commission (FCC) chairman Michael K. Powell to have commission economists develop a by-the-numbers index that would serve as the sole measure of diversity of voices when reviewing media mergers.

The FCC has been plagued for years by the manpower effort the commission staff must put into each review of a planned merger, and Powell has asked the brains at the FCC to invent a mathematical formula that can be used as a template in all merger reviews to crank out accurate information about diversity of voices in a particular market. Powell says he wants something akin to the widely accepted index used by the Depart-



ROSEN

ment of Justice to determine whether a merger creates a monopoly. The issue of an index template emerges as the FCC is studying whether to lift the remaining station cross-ownership rules left in place following the deregulation of the Communications Act in 1996. Dereg-

ulation led to a period of merger mania and consolidation in the radio industry, resulting in a majority of stations nationwide being owned by a few major companies, including Clear Channel Communications and Viacom's Infinity Broadcasting.

No magic formula has yet been offered, but some think a simple calculation would be just that and could not possibly quantify quality nor take into account a variety of issues like regional and local factors. Other hard-to-quantify issues with regard to broadcast consolidation include the needs, desires, and tastes of local listeners, as well as the impact of pay-for-play airplay promotion practices.

Recording Industry Assn. of America chairman/CEO Hilary Rosen says, "Whether or not any type of formula is adopted, the central media-consolidation issue for us is how companies operate with respect to programming and promotion. The FCC's leverage over these activities comes from both ongoing consolidation initiatives as well as the commission's existing authority."

Ann Chaitovitz, director of sound recordings for the American Federation of Television and Radio Artists, says, "If the FCC is able to develop an appropriate formula, that could perhaps be one benchmark to consider. We are concerned, however, that a strict formula not be used alone, as it will undoubtedly be unable to account for the many variables that need to be considered when examining this complex issue."

Andrew Jay Schwartzman of the Media Access Project tells *Billboard*: "We have no problem with using an appropriate formula as one element in a measurement of media power. Chairman Powell, however, wants to substitute a mechanical device for a serious analysis of media power. You can't develop a number to cover all the indices. What is the number you attach to the ability [of a broadcast station] to blackball an artist who won't do a 'free' concert? How much weight do you give to the power to decide that Peoria shouldn't hear jazz?"

ment of Justice to determine whether a merger creates a monopoly.

The issue of an index template emerges as the FCC is studying whether to lift the remaining station cross-ownership rules left in place following the deregulation of the Communications Act in 1996. Dereg-

ulation led to a period of merger mania and consolidation in the radio industry, resulting in a majority of stations nationwide being owned by a few major companies, including Clear Channel Communications and Viacom's Infinity Broadcasting.

Former CD Warehouse CEO Becomes New Owner

BY MATTHEW BENZ

Christopher Salyer has regained control of CD Warehouse, paying \$2.3 million for 29 company-owned stores and 200 franchise locations. He purchased the assets from GE Capital, CD Warehouse's largest creditor, which itself had bought them in a sale organized by the court handling the bankruptcy proceedings for the Oklahoma City-based chain.

Salyer resigned as president/CEO of CD Warehouse Dec. 23, 2002—five months after it filed for bankruptcy amid assorted financial problems—in order to bid via bankruptcy court for the company's assets (*Billboard*, Feb. 1).

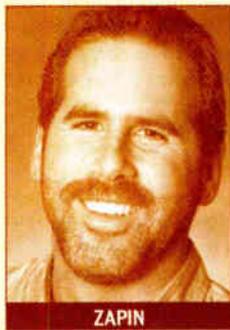
After GE Capital had received all of the company's assets in the bankruptcy sale, it sold to Salyer the company-owned stores and franchise system to recoup money, according to Kiran Phansalkar, an Oklahoma City attorney who represents GE Capital. He estimates that GE is still about \$500,000 short of a full recovery on CD Ware-

house, but he says GE may receive further payments from Salyer, depending on the chain's performance. In addition, the court is still sorting out the fate of some cash and sundry assets of CD Warehouse.

Salyer says CD Warehouse will resume a retail strategy based on used CDs, as well as movies and games. By virtue of the bankruptcy sale, he says various franchisee issues that had plagued the company have been dropped. Salyer, who financed the purchase with a loan from an Oklahoma City bank, adds that the new CD Warehouse will remain a private company. It previously was publicly traded.

According to Phansalkar, other bidders included Alan Brown, the CEO of St. Paul, Minn., retail chain Applause Music. Brown, who had owned about 14% of the outstanding stock of CD Warehouse, last July acquired the assets of bankrupt Portland, Ore., retailer djangos.com for \$1 million (*Billboard*, Aug. 3, 2002). He could not be reached for comment at press time.

Executive Turntable



ZAPIN



SMITH



JAMES

RECORD COMPANIES: Ross Zapin is promoted to head of rock, modern rock, and video promotion for DreamWorks Records in New York. He was head of modern rock and video promotion.

Jackie Marushka Smith is named VP of public relations for Provident Music Group in Nashville. She was senior director of public relations.

Nina Williams is promoted to VP of marketing for Essential

Records in Nashville. She was senior director of marketing.

Marc Block is named marketing director for Virgin Entertainment Group North America in Los Angeles. He was senior VP of Grey Direct West.

MUSIC VIDEO: Mimi James is promoted to senior VP of talent and creative development for VH1 in Los Angeles. She was VP of talent and creative development.

Publishers Sue Bertelsmann

Media Giant's Support Of Napster 'Vicarious Infringement'

BY BRIAN GARRITY

NEW YORK—A group of music publishers led by Jerry Leiber, Mike Stoller, and Peer International are suing Bertelsmann regarding its strategic relationship with Napster.

Publishers are claiming that the media giant's financial support of the unlicensed file-swapping service constituted "vicarious infringement of copyrights." The plaintiffs named in the action—filed in New York federal court—are seeking damages of more than \$150,000 per track and reportedly more than \$17 billion in total.

At the heart of the publishers' argument is the contention that had Bertelsmann not supplied Napster with a \$50 million loan in October 2000, the site "would have been shut down—and the rampant piracy on its service stopped—long before" the network was eventually shuttered under court order in July 2001.

The suit points out that Bertelsmann's own music division, BMG Entertainment, was part of a court action against Napster that identified the service as "the most egregious case of massive copyright infringement that has ever existed." Bertelsmann declined to comment.

Billboard advertising opportunities

CLOSING

Feb 25

NARM

**Dance &
Electronica #1**

call today!

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.

issue date: mar 29
ad close: mar 4

Aki Kaneko 323.525.2299 • akaneko@billboard.com

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: apr 5
ad close: mar 11

Johnna Johnson 646.654.4707 • jjohnson@airplaymonitor.com

CANADA

Canada has never been hotter! Celine Dion, Shania Twain, Avril Lavigne and Nickelback...just a few of the Canadians topping the charts. Billboard examines this thriving marketplace including its talent and touring opportunities and features an up-close look at Vancouver. Don't miss out

issue date: apr 5
ad close: mar 11

Pat Jennings 646.654.4614 • pjennings@billboard.com

UPCOMING SPECIALS

SAN FRANCISCO - Issue Date: Apr 19 • Ad Close: Mar 25
MUSIC FOR GROWN-UPS - Issue Date: Apr 26 • Ad Close: Apr 1
INDEPENDENT MUSIC - Issue Date: May 3 • Ad Close: Apr 8
PUTUMAYO 10TH ANNIVO. - Issue Date: May 3 • Ad Close: Apr 8
LATIN MUSIC 6-PACK #2 - Issue Date: May 10 • Ad Close: Apr 15
DVD-AUDIO - Issue Date: May 10 • Ad Close: Apr 15

TOURING QUARTERLY #2

Ray Waddell gives his overview of the touring business for 2003 in our Touring Quarterly 2 spotlight. We report on the new touring concept shows devised to give ticket buyers something fresh! Plus we provide a family show round-up, including what's new in family shows.

issue date: apr 12
ad close: mar 18

Lee Ann Photoglo 615.321.4294 • laphotoglo@billboard.com

New York
646.654.4696

Los Angeles
323.525.2307

Nashville
615.321.4297

London
44.207.420.6072

ARTISTS & MUSIC



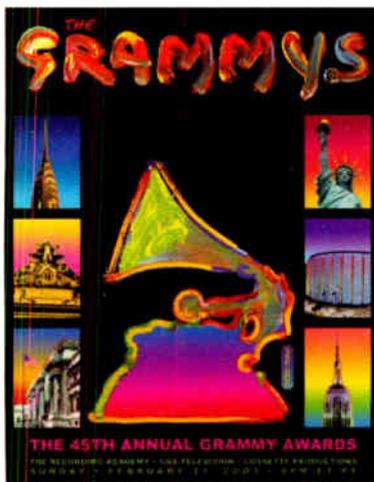
by Melinda Newman

The Beat

IT AIN'T EASY: Some people find it easy to make Grammy Award predictions. I find it excruciating because I'm laughably bad at it. For example, I got one category out of six correct last year. But throwing caution to the wind, here are my picks for the 45th annual Grammy Awards, which will be presented Feb. 23 in New York.

The ghosts of Sept. 11, 2001, haunt many of the nominations and, in many cases, songs written in its wake deserve to win, not for mawkish reasons, but because they are wonderful artistic statements.

• Album of the year: This year's contenders are all valid, but the



Grammy goes to **Bruce Springsteen** for *The Rising* for several reasons: Even though it's not Springsteen's best album, he's never won album of the year; it is by far the most gut-wrenching, artful, and effective of the albums that addressed the events of Sept. 11; and he promoted the heck out of it. **Norah Jones** could come in and snatch it from under him, but that would be wrong.

• Record of the year: This is between **Eminem's** "Without Me" and Jones' "Don't Know Why," both of which have great production. We give the nod to "Don't Know Why" because of Grammy fave **Arif Mardin's** participation (he co-produced the track with Jones and **Jay Newland**), although Eminem could win because everyone who didn't vote for him for album of the year will want him to get a big award.

• Song of the year: This could be a battle between the two Sept. 11-influenced songs: Springsteen's "The Rising" and **Alan Jackson's** "Where Were You (When the World Stopped Turning)." Jones didn't write "Don't Know Why," so that won't take home the trophy. **Avril Lavigne's** "Complicated" and **Vanessa Carlton's** "A

Thousand Miles" certainly dominated airwaves but weren't particularly strong. We pick "The Rising."

• Best new artist: All the nominees here have had a very strong year, and we imagine some will be around for years to come. Jones will likely get the nod because she will appeal to the largest segment of the voters. She's also gotten the most critical hurrahs, so she's managed to sell millions without seeming like a sellout.

• Best female pop vocal performance: Don't even bother to open the envelope: It will go to **Sheryl Crow** for "Soak Up the Sun." She's becoming like **Sting**—she just basically has to put out something to get an award. This is a good song, and people like her.

• Best male pop vocal performance: Did we mention that **Sting** is up for this award for his live version of "Fragile"? Just so the category doesn't look the same as it could have 20 years ago, both **Craig David** and **John Mayer** have been thrown in. We'd like to see Mayer win for "Your Body is a Wonderland" or **James Taylor** because his "October Road" is so beautiful, but it will be Sting. "Fragile," which always had a beautiful poignancy, takes on even more depth here, given that it was recorded in Italy on Sept. 11.

• Best female rock vocal performance: If she doesn't win best female pop vocal, Crow's "Steve McQueen" is a lock for this award. Otherwise, she could have some competition from **Lavigne**, whom we believe will go home empty-handed in the big four categories. **Bonnie Raitt's** "Gnawin' on It" is fantastic, but Crow is the new Raitt when it comes to Grammy voters.

• Best male rock vocal performance: Not that radio play is a criterion for getting a nomination, but this category is filled with fantastic artists nominated for so-so works that, with the exception of Springsteen's "The Rising," barely made a dent at radio. There simply aren't new and viable solo male rockers on the Recording Academy's radar screen. I dare anyone to hum any of these songs from memory other than Springsteen's. The winner is the Boss for "The Rising."

• Best male country vocal performance: Jackson deserves to win for "Where Were You (When the World Stopped Turning)," but the award will go to **Johnny Cash's** "Give My Love to Rose" from his fine American/Lost Highway release *American IV: The Man Comes Around*, because, well, he's Johnny Cash. We also predict that album will capture the statue for best contemporary folk album.

Joe Jackson Celebrates Milestone

Reunited 'Look Sharp' Lineup Marks Anniversary With New Album, Tour

BY BARRY A. JEKELL

After realizing that 2003 would be the 25th anniversary of the recording of his debut album, *Look Sharp!*, Joe Jackson says, "I picked myself up off the floor. I was so stunned."

Indeed, it is hard to imagine that it was as far back as 1978 that he and the Joe Jackson Band recorded such classics as "Got the Time," "Sunday Papers," and "Is She Really Going Out With Him?"

Jackson considered reuniting bassist **Graham Maby**, guitarist **Gary Sanford**, and drummer **Dave Houghton**, "but I immediately dismissed the idea. I thought it would be cheesy, you know? Too nostalgic and all that. But I had about six or seven finished songs that I wasn't quite sure what to do with, and it struck me that all of them would actually work with that band."

Such was the impetus of *Volume 4*, due March 11 from Restless/Ryko in the U.S. and simultaneously worldwide via Ryko International. Recorded late last year in England, the 11-track album features the same unit that recorded *Look Sharp!*, *I'm the Man*, and *Beat Crazy* for A&M before splitting in 1980.

ROAD-TESTED

Before recording, the group played the entirety of the new album each night during a series of sold-out U.K. club dates. It's an experience Jackson—who released four albums for Sony Classical before becoming a free agent again—says was "fantastic! People really like this band and never expected to see it again, so it's a treat. It's certainly a treat for us, and I think that feeling is infectious, because we're having a great time."

Those shows sealed the interest of Ryko Label Group president **Joe Regis**. "I was so impressed with his performance the three nights I saw him," he says. "The crowd adored him, and he responded. He's such a great performer."

"The album is better than it would have been if we'd just gone straight in the studio," Jackson says. "There's something just a bit too safe about that. I wanted to

get out there and get the adrenaline pumping and play in front of an audience. I think it makes a huge difference."

The proof is in such uptempo cuts as "Little Bit Stupid" and album closer "Bright Grey," which is driven by a staccato drumbeat reminiscent of "Got the Time." Other notables are the ballads "Blue Flame" and "Love at First

"First thing with Joe is stimulating his fanbase," he says. "Now that he's made a great record, the tour will help do that." Ticket sales have been brisk, he says, as have requests for major-market radio interviews. In addition to excited press outlets, word of the album and tour is being spread through Jackson's self-maintained and very active Web site (joejackson.com).

An online promotion with amazon.com is also in the works.

VH1 Classic will present the 18-date stateside trek, which kicks off March 14 in New Orleans and includes a performance at the South by Southwest conference in Austin, Texas. The channel is also planning to air a new half-hour special and blocks of Jackson's old videos.

A BONUS FOR FANS

Tapping into nostalgia (something Jackson describes as "sort of like a recreational drug. It's OK if you have a little bit now

and again"), Regis says initial pressings of the album will include a limited-edition bonus disc with six old favorites—"One More Time," "On Your Radio," "It's Different for Girls," "Is She Really Going Out With Him?," "Got the Time," and "I'm the Man"—recorded during the U.K. tour.

In addition to the multi-album deal, Restless/Ryko is exploring licensing a host of out-of-print albums from Jackson's A&M catalog, now under the control of Universal. Regis is also hoping to entice Hollywood to engage the artist's services for scoring and soundtrack projects, such as the acclaimed (and out-of-print) work he did for 1984's *Mike's Murder* and 1988's *Tucker: The Man and His Dream*.

As for the future of the Joe Jackson Band, "It's a one-time deal," Jackson says quickly, before conceding, "Well, I did say we would never get back together. I remember saying in 1984 that I was never going to tour again, so we'll see."

Jackson is managed by **Mike Maska** for Big Hassle Management and booked by **Marty Diamond** of Little Big Man (both are based in New York). His songs are self-published by Pokazuka administered by Sony/ATV Publishing.



'[This reunion] is a one-time deal... Well, I did say we would never get back together. I remember saying in 1984 that I was never going to tour again, so we'll see.'

—JOE JACKSON

Light," the fun blast of ska that is "Thugs Are Us," and the unabashed pop of "Take It Like a Man" and first single "Awkward Age." On Feb. 17, the latter was targeted at multiple formats, including triple-A, hot AC, AC, modern rock, and NPR. WXPX Philadelphia (88.5) helped the label by testing several new tracks on the air. "The reaction was really positive," PD **Bruce Warren** says. "Song for song, he just completely nailed it. It'll be great to see him come back with this band, because they're incredible."

That enthusiasm for upcoming U.S. and European reunion tours is something Regis is counting on in marketing *Volume 4*.

Jade Tree Blooms Out Of The Underground

BY ANDREW KATCHEN

Wilmington, Del.'s Jade Tree Records operates largely outside of the mainstream fray. Promotional hype held to a minimum, records are sold inexpensively, and profit motives are secondary to furthering the vibrant spirit of independent music. The label works within a tenacious do-it-yourself framework, and it succeeds in releasing some of today's most anticipated and treasured underground records.

Jade Tree's inception came in 1990 when hardcore punk aficionado and then-Rochester Institute of Technology photography student Tim Owen enlisted the help of friend Darren Walters, a University of Delaware English major, to embark on a new independent record label.

The two scrapped the tiny, 45s-only labels both were running individually and pooled their energy into one larger, less-genre specific outlet. Loosely modeling their fledgling label after Chicago's successful and respected Touch & Go and Washington, D.C.'s revered Dischord Records, Owen and Walters hoped Jade Tree would also become an operation recognized for quality music, anti-corporate sentiment, and distinctive record packaging.

"At the time we started Jade Tree, I was done with music altogether," Walters says. "I had decided to give up doing the label I had and concentrate on becoming an English teacher. But Tim wanted to start something new. For whatever reason, he saw music changing on the horizon and thought that he should change with it. I thought he had a great idea, and I told him I'd love to help him out."

Jade Tree's first release came in August 1991 in the form of the early-'90s hardcore template *Culture Shock*—recorded by the now-defunct Richmond, Va., outfit Four Walls Falling. The set boldly announced the label's arrival on the scene and offered Owen the chance to feature his photography.

Despite the inaugural album being a politically gripping, no-holds-barred wallop of a record, Owen and Walters committed themselves to having a diverse roster of bands and refraining from documenting one style of music or geographic location. Their only unwritten stipulation was the music had to come from the underground.

"When we started formulating our ideas, basically we both thought, 'Hey, it doesn't matter what it is; if we



WALTERS

like it, we're going to put it out,' " Walters says. "That was our major tenet, and it still is."

IDENTITY CRISIS

Naturally, it would take time for Jade Tree to truly flourish, and for several years the label would not be the full-time, seven-days-a-week operation it is today. Soon after starting Jade Tree, Owen relocated to New York to embark on a career as a band photographer and Walters was in the process of completing his degree. The label had no home headquarters and was still without a face or personality.

"I don't think we had an identity for the first 20 releases or so. I think we kind of look back at the first five years as an identity-free label. We managed our goal well, which was to put out whatever the hell we wanted. Still, people didn't know

what we were, and it was still very genre-specific at that time."

By releasing records posthumously as well as records by bands with trace amounts of underground appeal, Jade Tree floundered until September 1995. With the release of three disparate albums—*Hello Bastards* by New Jersey pop-hardcore outfit Lifetime; *No More Dreams of Happy Endings* by the Washington, D.C., metal band Damnation; and *Familiar Forgotten* by Delaware mope-rock outfit Walleye—Jade Tree's popularity increased exponentially. The label finally had a tiny roster of current bands that had made names for themselves in the underground scene with their explosive live performances.

THE PROMISE RING'S IMPACT

One year later, in September 1996, Jade Tree released a recording titled *30 Degrees Everywhere* from the fresh-faced Milwaukee outfit the Promise Ring that would enter the indie community with a bullet and would go on to help define the standard for the '90s sweater-tugging emo sound that many bands and labels lionized. As Jade Tree continued to release records by the band, both the label and the Promise Ring's popularity at the time were inextricably linked to one another.

"That was a period when we felt like we really couldn't miss," Walters says. "We liked these bands and it was even easier than ever [to release records]. Anyone we wanted would do a record with us, and we seemed to like all these bands. I mean we weren't the biggest, but it was just starting to take off and it was sort of the beginning of our dream."

The ardor and care Owen and Walters put into making a dependable and relevant label has worked in their favor and in the favor of the bands with whom they work. With more than 80 releases in its varied catalog—ranging from lo-fi acoustic records to emo to traditional punk rock—and with nearly a dozen bands currently touring the U.S., Jade Tree continues to assert itself as one of the more respected and defining current underground U.S. labels.



by Steve Smith

NEW KIDS ON THE BLOCK: At a time when the classical divisions at most major record labels are paring down their artist rosters, one label is taking the opposite approach. During the past six months, Deutsche Grammophon, which is part of the Universal Classics family of labels, has signed a number of prominent rising stars of the classical firmament, including soprano **Anna Netrebko** and violinist **Hilary Hahn**. The most recent addition to the venerable imprint's starry roster, announced Feb. 11, is 20-year-old Chinese piano phenomenon **Lang Lang**, a performer who has attracted considerable attention worldwide in only a



LANG

few short years on the public stage, furthered by his two previous recordings on the Telarc label.

Lang's first Deutsche Grammophon release will include **Tchaikovsky's** Piano Concerto No. 1 and **Mendelssohn's** Piano Concerto in G Minor, performed with the **Chicago Symphony Orchestra** under the direction of **Daniel Barenboim**. (The significance of the pianist's debut is underscored by the now-rare appearance of a major American orchestra on CD.) The disc will be issued in July to coincide with Lang's appearance during the Mostly Mozart Festival at New York's Lincoln Center.

"Deutsche Grammophon has always been a dream for classical musicians," Lang says of his new label home. "I've listened to their recordings since I was 2 years old! My dream has always been to record with the top orchestras and top conductors in the world. And now, at a time when things are hard for the recording industry, our first recording is going to be with the Chicago Symphony and Daniel Barenboim. I think they are really putting their heart into it, so I want to do my best."

Lang's five-year contract calls for three concerto recordings and two solo recital discs, with much of the repertoire still to be determined. He

chose to make his splash with the Tchaikovsky concerto because it was the work he performed in his stage debut at the Ravinia Festival, an event that launched his international career. The work is precisely the kind of virtuosic Romantic vehicle for which the pianist is best-known, which is why he chose to pair it with a more intimately scaled work by Mendelssohn. "Everybody can play this piece—students, teachers, professionals, and non-professionals," Lang explains. "I wanted to give people another view of my playing."

According to Deutsche Grammophon president/Universal Classics chairman **Chris Roberts**, Lang is precisely the kind of energetic, media-savvy artist that labels need to seek out and nurture nowadays. "He's an intriguing artist who polarizes situations to some degree—some people think he's the second coming of **Horowitz**, while others are perhaps more dubious," Roberts says. "I just find that makes him more interesting. He's also very comfortable with the media and an interesting person to talk to. And he is a truly global artist, not just someone who appeals in one part of the world. In that sense, what has so far been most developed in the U.S. we can bring around the world, which is something we do well at Universal."

HAIL AND FAREWELL: The Classical Score mourns the passing of Hyperion label founder **Ted Perry**, who succumbed to lung cancer Feb. 9. The label he founded at his kitchen table in 1980 became synonymous with innovative programming and fearless exploration. Along with Chandos and Nimbus, Hyperion was a clear leader during the golden years of independent classical labels during the early 1990s. In 1982, the label made a household name of the little-known 12th-century German abbess **Hildegard of Bingen** with *A Feather on the Breath of God* (still one of the label's strongest sellers) and has also played a primary role in the rediscovery of countless British composers.

More recently, Hyperion issued invaluable, extensive series dedicated to the complete piano music of **Franz Liszt** (95 discs and counting), the complete lieder of **Franz Schubert** (37 discs), and Romantic piano concertos, many forgotten or unknown (31 volumes so far, including **Stephen Hough's** Grammy Award-nominated survey of **Saint-Saëns' concertos**). Perry's influence and example will no doubt continue to reverberate through the classical recording industry, but his presence will be deeply missed.

Ed Germano

Powerful studio owner, loving husband and father,
influential music business personality.

You were an inspiration to us all and will be missed.

Herb and Angie Powers,
P.M. Entertainment, Inc.

U.K. Upstarts The Music Crossing The Pond

Eponymous Debut Has Already Sold Nearly 400,000 Copies In Europe

BY CATHERINE APPLEFELD OLSON

It is one hour before show time and Robert Harvey, frontman for U.K. rock quartet the Music, is the epitome of the phrase "the calm before the storm." Soft-spoken, even subdued at times, Harvey begins to audibly sizzle when the discussion turns to the night ahead.

"We get up there and freak out," he says. "We all express ourselves exactly how we want to onstage. We just like making a lot of noise and grooving. It feels good."

That "groove"—a tidal wave of guitar and drum undulation over which Harvey's occasionally unintelligible falsetto floats like the breaking sun—has brought Harvey, guitarist Adam Nutter, bassist Stuart Coleman, and drummer Phil Jordan a heap of acclaim, with comparisons ranging from the Stone Roses to Oasis to Led Zeppelin.

It was a live performance that convinced Capitol Records to sign the band for direct representation in the U.S.—Hut/Virgin has those duties in the rest of the world—and line up nearly six months of touring in support of its debut album. *The Music*

streets Tuesday (25) in the States; it was released in the U.K. and select international markets last September and has sold close to 400,000 globally, according to Capitol.

"Seeing them live is what allows a fan of music to see how phenomenal

way around five-plus minutes of solid musical jam. It is a far cry from what Harvey calls the "slightly narrow-minded" environs of Leeds, England, where the band members first got together and began to jam after school.

"The music we were exposed to growing up here was extremely boring," Harvey says. "Actually, there have only been a few bands since I've been alive that have really touched people. If I wanted to find music that interested me, I'd have to go underground, or go back 13 years in time."

To set up the project, Capitol created a 7-inch single of "Take the Long Road" to give away at select music and lifestyle stores and also sent the Music's prior three import-only EPs to various U.S. Brit-pop rock clubs, indie retail stores, and bleeding-edge radio stations. Next, 45,000 copies of a CD/DVD comprising both the audio and video of "Take the Long Road," an EPK, and the song "The Walls Get Smaller" were packaged with an edition of *Filter* magazine, an MTV2 sampler, and the recent Coldplay and Doves albums in select markets.

they are," says Ricky Ricker, Capitol senior director of marketing. "The experience is something between a rock concert and a rave. It's like nothing I've ever seen."

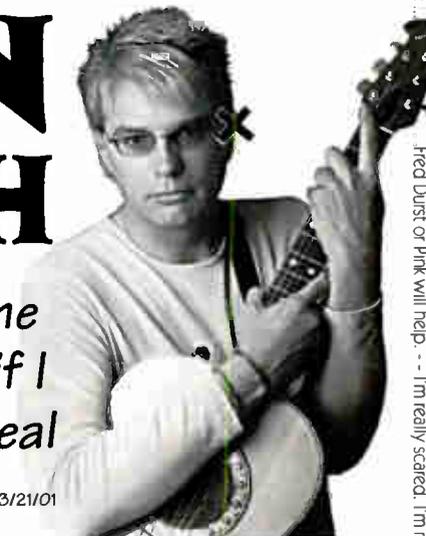
And that's not to say the album, produced by Jim Abbiss, is any watered-down affair. Most of the 10 songs, including first single "Take the Long Road and Walk It," rattle and roll their



THE MUSIC

After much silence and meditation the student replied... "It is... the Sound of Anguish"... But hey, maybe...

VAN GOGH



"I'll cut off one of my ears... if I don't get a deal in 2 years"

Began 3/21/01

Thanks to **Dr. Dre, Henry Rollins and James F. @ Universal.** I really appreciate your support. However... time has become my enemy. Would someone help save my ear (with a recommendation to a manager or label)? I'd be forever grateful.

Thank you *Van Gogh*

LISTEN: www.vangoghspeaks.com (click "music")

CONTACT: Email: vangoghinfo@aol.com

Koan #9: Nat Ching Van asks: "What is the sound of an ear being reluctantly removed from a body?"

Fred Durst or Pink will help... I'm really scared. I'm not kidding. Please help VG

PIONEERS. HIT-MAKERS. LEGENDS.

Eagle Rock Entertainment Salutes The Brothers Gibb.



www.eaglevisionusa.com

Billboard Just Got Better

Your subscription now includes...

access to the Member Services area of Billboard.com, current issues and charts with no pay-per-view charges.

Rank	Weeks on Chart	Title / Artist	Label
1	12	"Lose Your Mind, I'm Gone" / The Roots (feat. Black Thought & Common)	World Circuit/Nonesuch
2	15	"Work It" / Missy Elliott (feat. The Roots)	A&M
3	11	"Jersey from the Heart" / Jennifer Lopez (feat. Ja Rule & Lil' Kim)	A&M
4	7	"The Trillionaire" / Jay-Z (feat. Linkin Park)	Roc-A-Fella
5	9	"It's Been a Long Time" / Jay-Z (feat. Beyoncé)	Roc-A-Fella
6	17	"Underneath It All" / The Roots (feat. Common)	World Circuit/Nonesuch
7	12	"The Game of Love" / Santana (feat. The Roots)	A&M
8	20	"Don't Move With My Man" / Missy Elliott (feat. Jay-Z)	A&M
9	34	"Gimme The Light" / Sean Paul (feat. The Roots)	World Circuit/Nonesuch

In print,
online... all the time™

FOR INSTANT ACCESS: WWW.BILLBOARD.COM/SUBSCRIPTIONS

Now Celebrating Its 30th Year, AC/DC Gets Extensive Catalog Overhaul Via Epic

BY WES ORSHOSKI

AC/DC's iconic guitarist Angus Young finds himself cackling often while reflecting on his band's long history. Yet it's when he thinks back to the early '90s—when he says public opinion of the band slowly began to improve—that Young gives himself quite a roar.

He quips, "I think it was then that people began to realize, 'Hey, they didn't eat our children after all. They really didn't cook 'em.'"

The laughs no doubt come a little easier these days for Young and company. It seems like a lifetime ago that Australia's baddest boogie band was being picketed by worried mothers and being told it wouldn't last a minute by the rock press.

The group's transformation from so-called heathens and bottom-of-the-barrel rock swine to genuine rock royalty seems to be coming to a head this year—and the timing could not be better. As AC/DC celebrates its 30th year, it is to be inducted into the Rock and Roll Hall of Fame next month. What's more, Epic has launched a complete overhaul of the band's first 15 albums. The first fruits of that project arrived Feb. 18, when the label issued extensively repackaged versions of *Back in Black* ('80), *Dirty Deeds Done Dirt Cheap* ('76), *High Voltage* ('76), *Highway to Hell* ('79), and single and double-disc versions of *Live* ('92).

Another batch of five—*Who Made Who* ('86), *Let There Be Rock* ('77), *The Razors Edge* ('90), *For Those About to Rock We Salute You* ('81), and *Powerage* ('78)—arrives April 8. The final five—*If You Want Blood You've Got It* ('78), *Flick of the Switch* ('83), *Fly on the Wall* ('85), '74 *Jailbreak* ('84), and *Blow Up Your Video* ('88)—will street May 20. Epic will also release vinyl reissues later this year.

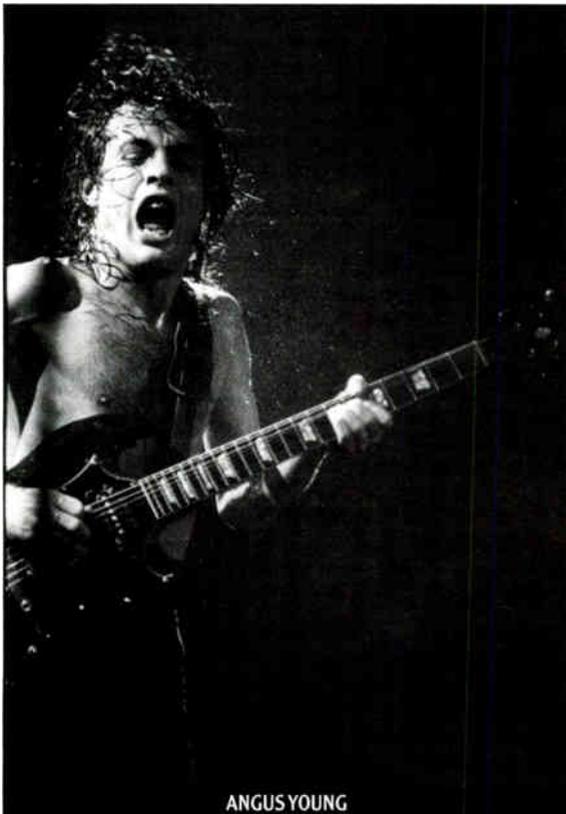
MUCH-NEEDED ATTENTION

Digitally remastered and rereleased in Digipaks sporting heaps of rare newspaper clippings, scores of previously unreleased photos, pictures of magazine covers and handwritten lyrics, and essays by such rock scribes as David Fricke and David Wild, the reissues—produced with the help of Legacy staffers—bring long overdue attention to one of the mightiest catalogs in rock history. They give a much-needed and downright impressive face lift to classic albums that have for more than a decade been packaged with rather primitive booklets.

While the band members weren't all that bothered by the condition of their

classic titles—"We always felt, really, what counts was what's inside," Young says—retailers were delighted when they learned of the project, says Bill Frohlich, Epic senior VP of sales: "Everybody was thrilled that somebody was going to give the AC/DC catalog the attention it should have had long ago. If you looked at the condition of some of these products, it was horrendous for titles that are this important for the music business."

Considering not only the band's sheer stature but its sales might, it does indeed seem rather hard to be-



ANGUS YOUNG

lieve that such titles as *Back in Black* and *Dirty Deeds Done Cheap*—a pair that in 2002 alone (a year in which the band did not tour) sold some 487,000 copies in the U.S., according to Nielsen SoundScan—have lingered for so long in inferior packages. Part of the delay was probably because AC/DC was due to retain ownership of its catalog in January.

Especially notable among the reissues is the raised lettering on the cover of *Back in Black*, making the CD version finally akin to the original vinyl release. Unfortunately, the reissues are not augmented with bonus cuts. And that's because the band simply does not have many spares lying around, explains guitarist Malcom Young (Angus' brother). When writing for a new album, the Youngs usually develop about 30 or 40 ideas, from which 10 or 12 are extracted. "What we record is what we use," Malcom says. "Once we feel we've got a good album, we stop at that."

AN EASY MOVE

AC/DC's deal with Epic also includes two studio sets, the pair that will follow its next album, which is its

last owed to Elektra. Considering Legacy's reputation as a top-notch reissue label and with Steve Barnett, a former AC/DC manager, serving as Epic's GM and David Glew—the band's longtime ally at Atlantic—on board as Epic chairman, Malcom says the move to Epic was an easy one.

"At Atlantic, Dave Glew personally took a role with our band, and ever since he moved to Sony, to be honest, we used to think, 'I wish Dave Glew was back,'" he says. With both on board, "it's not like you go in and talk to executives, and you gotta start from square one. They understand where the band is coming from."

When the brothers came to New York last year to meet with Epic and discuss the project, each was struck not only by Epic and Legacy staffers' ideas but by their enthusiasm and youth.

"Malcom and myself were really impressed with just the search that they were going through to find stuff," Angus says. "We know from the work we did on the [1997] *Bonfire* box set many years ago how difficult that is. Sometimes you would go, 'I remember, here and here and here, they had this,' and they would track the stuff down and someone would say, 'We would have that, but seven years ago, you wouldn't believe what happened.' Ya know, they had a fire or something."

THE FUTURE AND THE PAST

Now writing with Angus for the next studio set, Malcom, when asked what the key to the band's success has been, answers, "Well, I think it was our start in Australia, to be honest, because the sort of gigs we did were like pub gigs, big, big sort-of pubs that hold maybe 600 up to 1,000, mainly tough guys out there demanding a good time. And if you played a midtempo song and they wanted something fast, they let you know—they threw something at you."

"There was a lot of fights in them days, always some wise guys annoyed at maybe [original frontman Bon Scott's] style, or maybe because their girlfriends wanted to screw him. We had to cut our teeth and become tough and learned how to entertain really quickly," he says with a laugh.

"We still stick with that: When we go onstage, we want to make sure, no matter what, we're gonna make those kids who paid a lot of money to see us get the best of us."

"We get accused of doing the same material, and of course we're not an arty band or a band on a mission with a message. Our message is just to have a good time. We've just stuck to that."

Sound Tracks™

OSCAR FEVER: The Academy Award is widely considered the highest honor in film, and the common thread among the music nominees for the 75th Academy Awards is that they primarily come from critically acclaimed films, regardless of their box-office grosses (*Billboard*, Feb. 22). The awards will be presented March 23 at the Kodak Theatre in Los Angeles.

What's also notable about the 10 music nominees this year is that five of them come from Miramax Films. (*The Hours* is co-distributed by Miramax and Paramount Pictures.) That high percentage speaks to the strengths of Miramax's music team, headed by Miramax president of music Randy Spendlove. Miramax is also behind the movie musical *Chicago*, whose 13 nominations make it the year's top contender.

But since music-category Oscars are awarded to the songwriters, not the movie studios, it's important to note some other highlights. Composer Elliot Goldenthal has achieved the honor of being the only songwriter this year to be nominated in both Oscar music categories. For his work on Miramax's *Frida*, Goldenthal is up for best original score, and he received a best original song nod for co-writing "Burn It Blue" with *Frida* director Julie Taymor.

Goldenthal won the Golden Globe for his *Frida* score, which insiders consider one of the frontrunners to take the Oscar. Goldenthal says of the moment he realized he won the Golden Globe, "It was so typical that I had nothing prepared as a speech, so I just thanked as many people as I could. I've run into so many people who are elated by *Frida* winning the Golden Globe. They scream and they hoot and they holler, and I find that better than the actual moment of winning."

When Goldenthal and Taymor were guest speakers last October at the first Billboard/Hollywood Reporter Film & TV Music Conference, they talked about the making of *Frida*. At the time, Taymor said it was "the most melodic score" Goldenthal had ever composed (*Billboard*, Oct. 26, 2002).

Goldenthal now tells *Billboard* that the guitar-driven score was inspired from the fact that "throughout much of the movie, the Frida character is bedridden. I wanted the score to be like another character in the bed. The score has just a single instrument playing through much of it, and the

idea was to express something very delicately and intimately."

As for his nomination for best original song, Goldenthal says, "That was a big surprise. It was a big vindication by the music branch of the academy, which recognized that the song was organic to the movie and not designed just to sell records. The lyrics are in English and Spanish, and it creates a bridge between the two cultures. I don't remember how many days it took us to write the song, but we did it with a great deal of care."

NOMINEE ANALYSIS: For the best original song category, the academy tends to favor ballads and traditional tunes by veteran songwriters. It's no secret

that Oscar-nominee choices in this category are more conservative than the Golden Globes' picks.

Eminem's "Lose Yourself" is the exception to the academy's typical nominee choices, and the song's nomination makes it the first time a rap song is up for an Oscar. It's also the only Oscar-nominated song this year

to have been a hit on The Billboard Hot 100, where it reigned at No. 1 for several weeks.

Given the academy's current nominees and the type of songs that have won Oscars in the past, a song's lack of chart performance doesn't hinder its chances of winning.

As we predicted (Sound Tracks, *Billboard*, Jan. 18), *Chicago*'s "I Move On" was nominated for an Oscar even though it didn't receive a Golden Globe nod. The song—performed by *Chicago* stars Renée Zellweger and Catherine Zeta-Jones—was written by legendary Broadway songwriters John Kander and Fred Ebb. The academy's groundswell of support for *Chicago* makes "I Move On" a frontrunner in this category.

Sometimes veteran rockers get the prize, which may bode well for first-time Oscar nominee U2 and the band's nominated *Gangs of New York* song "The Hands That Built America," which won the Golden Globe.

For the best original score category, there were few surprises in the nominees list except that last year's winner, Howard Shore, didn't receive an Oscar nomination for *The Lord of the Rings: The Two Towers* or *Gangs of New York*. This category's race is wide open, and the winner will be anyone's guess.



by Carla Hay



GOLDENTHAL

Is The Time Right For A Next-Generation Female Fest?

BY SUSANNE AULT

LOS ANGELES—Women dominate the nominations in the 2003 Grammy Awards new-artist category. Come this summer, four years will have passed since the last Lilith Fair tour. Some live-event organizers say that could be the next untapped concert market.

Yet as the gears turn for a new-generation female festival—potentially filled with such new-artist hopefuls this year as Norah Jones, Avril Lavigne, and Michelle Branch—the wheels might not actually spin until at least summer 2004.

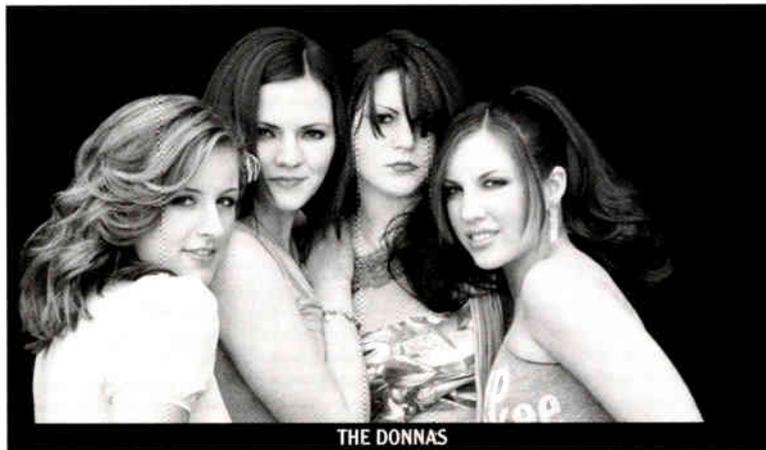
Agents, promoters and managers say what is slowing down the machine are rookie artists wanting to headline their own tours first. Others also worry that the project might be criticized as a slick, trendy package jump-started by gender rather than great music.

"Female artists are dominating on the radio—they are getting fantastic response from audiences," says Alex Hodges, executive VP of House of Blues (HOB) Concerts, noting that

established female performers like Tori Amos, Alanis Morissette, and Sheryl Crow have recently played to full houses at HOB-run venues. "So I'm not only open to [launching a new female-centric tour]—I want one. I'm hopeful that someone puts something together this year."

Immortal Entertainment—which has been involved with the long-running Van's Warped and Down From the Mountain tours—and HOB Concerts are looking to launch a female-oriented concert series titled Sweet Voices. They aim to roll out the first installment, Sweet Voices of Bluegrass, this fall. Subsequent series could center on country and soul. But at press time the bill's lineup had not been confirmed, and the tour was not a firm go. Executives at Clear Channel Entertainment, which has worked on the well-established Ozzfest, declined to comment.

Hodges feels that Lilith Fair, which ended after the 1999 summer season, broke down a lot of walls for women



THE DONNAS

because it proved that female performers can reel in huge crowds. Attracting about 500,000 fans during each of its three years, Lilith grossed approximately \$13 million, \$21 million, and \$19 million in 1997, 1998, and 1999, respectively. During the course of its final 34-show season, the fest averaged \$545,948 and 14,165 peo-

ple in attendance (comprising seven sellouts). Hodges says, "It was amazingly successful. It can be done again."

'HOMOGENIZING' FEMALE MUSIC

Even with Lilith's solid history, some of these fresh acts have reservations about diving into another women-only event. Vanessa Carlton—whose "A Thousand Miles" from her *Be Not Nobody* debut is up for song of the year, record of the year, and best instrumental arrangement accompanying vocalist(s) Grammys—feels that Lilith's gender slant overrode the music.

"It ended up hurting a lot of female singer/songwriters in the sense that it seemed to homogenize female music. Even though all of the women on the tour had their own vibe, the media and public came away with the feeling that all of the chicks were kind of the same," Carlton wrote in an e-mail to *Billboard*. "Lilith Fair seemed to capitalize on a trend that wasn't actually a trend. Female singer/songwriters have been and will be part of the musical landscape forever."

Tory Castellano, drummer for rising female band the Donnas, says the group would consider joining a female package, having been part of rock-oriented Lady Fest in the past. However, "I think it's a fine line . . . We're really proud to be girls in a band. But at the same time, when you're women making music, that can overshadow the music you're making," she explains. "If girls are always playing with girls, that would not make them integrated, not mainstream, always separate. That won't get us farther along."

AEG Live, home to Concerts West and other tour-related firms, deals more with arenas than fest-friendly sheds. Yet CEO Randy Phillips nevertheless adds to the pro-female fest argument: "As much as I hate giving my competitors ideas, they should be thinking about putting a package like this together. It would be good for them."

'FIRST-ALBUM GIRLS'

A dream lineup for Phillips would be something "done eclectically—the Donnas, Pink, Norah Jones or Diana Krall, and Avril Lavigne. And throw some legacy star in there, like Joni Mitchell; throw in one of the icons."

But Terry McBride—manager for both Lavigne and primary Lilith founder Sarah McLachlan—will not be backing an upstart all-female fest at this point. He says Lilith worked because it was headlined by veteran talent that already had a live base going into the project.

"Sarah waited four albums in. It's too early for [most of] the others. They are all first-album girls," McBride says with regard to such artists as Lavigne, Jones, Branch, and Carlton. "I'm quite sure that some of the other agents and promoters will try to repackage [Lilith]—if there's a penny to be made. But Avril is not going to be a part of that."

Lavigne will be locked into her first solo headlining tour through the spring (*Billboard*, Feb. 1) and will then finish her *Let Go* follow-up set for release later this year. Likewise, Jones will embark on her own theater tour this summer.

McBride fears that women like Lavigne will get bundled into "a cutesy-utesy marketing package" because of their gender. The primary reason why Lilith triumphed was not so much that it was all-girl but "that it had a lot of causes from day one. They were putting money back in the community."

Even Phillips concedes that "the all-women part of [Lilith] was a novelty thing, but it was a secondary consideration to what Lilith represented—women-oriented issues."

Still, he believes it would not be difficult gearing a new female tour installment around some sort of charity. Phillips notes that while it is too late to pull off the debut of a brand new concept by this spring/summer, "it's something that's very viable for next summer."

McBride says he would then be supportive if McLachlan decided to introduce a part two of Lilith Fair herself. Yet that scenario is unlikely in the near future, he says, because her current priorities are finishing her next studio album and continuing to raise her family. Other sources close to the original Lilith similarly believe that the fest will not return anytime soon.

Joe Brauner, Jones' booking agent, sees more value in a tour that has great women and men performers. "An all-female concert lineup ghettoizes, cubby-holes. It's a disservice to the artist," he explains. But he adds that if an artist backs a fest of that fashion, such as what McLachlan did with Lilith, "people would sense the organic value in it. If it were an economic or street-driven vision, I don't feel it's going to be accepted."

Susan Tedeschi recalls having a wonderful time during her 1999 Lilith Fair stint. She has had casual conversations with Crow, another Lilith alumna, about getting together on a summer festival effort. "And if it happens to be women, that's great," she says. "But all in all, it always has to be getting music that's excellent."

Trend-Setting Lollapalooza Returns This Summer

BY RAY WADDELL

NASHVILLE—In terms of its impact on the touring industry, it could be argued that Lollapalooza ranks somewhere between the growth of sheds and the advent of computerized ticketing. The groundbreaking blueprint for the modern touring festival, it spawned such now commonplace components as second stages, concourse attractions, and tour branding.

After setting the standard more than one decade ago, Lollapalooza will return for a summer run of more than 28 dates in July/August (*Billboard Bulletin*, Feb. 11). On the bill are tour founder Perry Farrell with his band Jane's Addiction, along with Incubus, Audioslave, Queens of the Stone Age, and Jurassic 5.

Co-produced by the William Morris Agency (WMA), Farrell, and Jane's Addiction manager Adam Schneider (Sanctuary Artist Management), the tour will cut promoter deals in each market. It will primarily play sheds, along with some alternative sites; the route and second-stage acts are still being finalized.

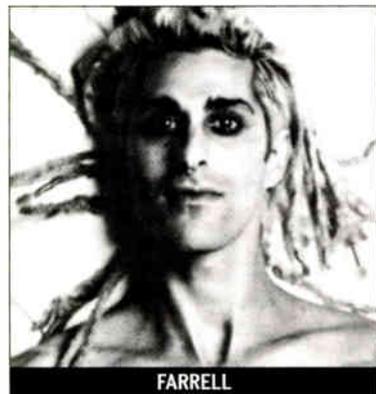
A NEW CONCEPT IN TOURING

Farrell launched Lollapalooza in 1991, with a lineup of Jane's Addiction, Nine Inch Nails, Ice-T/Body Count, Living Colour, Butthole Surfers, and Rollins Band. Schneider has been involved with Lollapalooza since its first run, when he was on the staff of Bill Graham Presents in San Francisco in the days before promoter consolidation. Schneider says the first tour gave individual promoters free rein on front-of-house attractions, a concept the late Bill Graham took to heart in a way that impacted later tours.

"Lollapalooza was always Perry Far-

rell's vision. But in a very real way there is a direct correlation between Bill Graham and the development of the Lollapalooza concept," says Schneider, adding that, despite false alarms regarding the tour's return in the past, things fell into place this time. "This is truly the first year that Perry has been full-bore committed to doing this, and Jane's Addiction is, as it was in '91, the heart and soul of the festival."

With touring festivals like Lilith Fair and H.O.R.D.E. having come and gone



FARRELL

and others like Ozzfest and Van's Warped still thriving, the time for a prototype resurgence may indeed be nigh. "We thought the timing was right," agrees Peter Grosslight, worldwide head of music for WMA. "There was a possibility [the tour] would return last year, but it didn't come to fruition for a variety of reasons—not the least of which was we may have started too late."

Grosslight, who has so far been involved with every Lollapalooza, agrees that the event spawned a new concept in touring. "Lollapalooza, in and of itself, took on a secondary meaning," he says. "And I think now there is a genuine appetite for a festival that has

this kind of purity of spirit."

According to *Billboard* Boxscores, Lollapalooza's best year was 1994, when it reported more than \$21 million in grosses. The last year, 1997, was its weakest run, with \$7.4 million reported from 24 shows with Snoop Dogg, Korn, Tool, Tricky, and others.

'A MEANINGFUL BRAND'

"It's hard to maintain the kind of momentum [Lollapalooza] had forever," Grosslight points out. "The success of Lollapalooza was always based on its credibility. It starts with the music, and [this year] we have thoroughly credible, great bands on [the bill] so far, and the rest of the bands that will round out the main stage and second stage will also be very strong. We think the promoter community is real excited."

Ticket prices have not been determined yet. "Obviously things have changed since 1997, but the motive, desire, and goal is to make this affordable," Grosslight says. He adds that while no tour sponsors have been named as yet, any that signed on would be "in the spirit of Lollapalooza. Sponsor conversations haven't taken place to a large degree. But there isn't a profit motive—rather a 'cover expenses' motive."

Fans can expect cutting-edge attractions along with the music. While details are coming together, front-of-house elements will likely be more high-tech and "wired" than ever. Asked if the Lollapalooza brand was still relevant after a five-year hiatus, Schneider says it has "great value. It has been latent for a while, but once we put this show together, it will be a meaningful brand going forward. Right now, we're focused on making this the best tour of the summer."

THANK YOU

ELTON BILLY JOHN JOEL

and Clear Channel Entertainment. Your **FACE TO FACE** tour is now **the top-grossing concert in the BJCC Arena's history.**

Thanks, from all of us at the BJCC Arena in Birmingham, Alabama.



FEBRUARY 21,
2003

1-877-THE-BJCC • www.BJCC.org

Venue Views™



by Ray Waddell

PLANTING SEEDS: Promoter/talent buyer **Marty Winsch** of Greenville, S.C.-based Mountain Entertainment is trying to help develop baby acts in the Carolina region. "The quality of available artists for talent buyers in the Carolinas has developed into something that's not quite as healthy as it used to be," says Winsch, who adds that decreased label support has added to the problem. "You don't see as much money being spent at the label level to help develop acts."



WINSCH

With some four concerts a month, the Mountain Rocks program at the 700-capacity **Handlebar** in Greenville features three local/regional bands, sponsored by local radio station WBTZ Greenville and Sam Adams Light. Winsch produces the series in conjunction with Handlebar owner **John Jeter**, and concerts are averaging 250-300 per show paid. Winsch will launch the concept in Columbia, S.C., in April at the 500-capacity **Senate Park** with club owner **Ryan Goforth** and WARQ Columbia, and plans call for a similar program in Asheville, N.C.

AEG PLAYS INDOORS: AEG Live and its subsidiary Concerts West are making more and more noise on the touring front. After nailing down tours by the **Eagles**, **Barry Manilow**, and **Britney Spears** last year, along with significant action on **Paul McCartney** and **Neil Diamond**, the company has already made announcements regarding **Fleetwood Mac** and **Justin Timberlake/Christina Aguilera** for 2003, and we're only in the first quarter. Given ties between Eagles manager **Irving Azoff** (who also manages Aguilera) and Concerts West, it stands to reason AEG will have most if not all of the upcoming Eagles tour, and one can only assume more announcements will be

forthcoming. That's good news for arena managers, as AEG Live is overwhelmingly an arena-concert touring company.

SOUNDS CHEESY: Rocky Mountain jam band **the String Cheese Incident (SCI)** has announced its U.S. spring tour dates. The pre-sale through its in-house ticketing operation is already under way at sciticketing.com. The tour begins April 16 at the **Landmark Theater** in Richmond, Va., and concludes April 27 at the **Orpheum** in Minneapolis. SCI then heads to Japan.

MacDONALD'S PLACE: Veteran facility manager and Houston man-about-town **Jerry MacDonald** has been named president/CEO of the **Cynthia Woods Mitchell Pavilion**, a 16,500-capacity amphitheater in the Woodlands, Texas (near Houston), effective March 1. The well-traveled MacDonald was most recently GM of Houston's **Compaq Center**, where he is perhaps best-remembered for a much-publicized confrontation with Texas Tech basketball coach **Bob Knight**. Prior to the stint at Compaq (which has been converted to a church), MacDonald was top man at the **Pyramid** in Memphis and before that ran the **Miami Arena**.

CREATIVE ALLIANCES: Creative Artists Agency (CAA) has hired sponsorship veteran **Kevin Gelbard** to develop corporate partnerships for CAA clients, focusing on the music area. A 10-year veteran of the entertainment and sports marketing industries, Gelbard most recently worked for Anschutz Entertainment Group's Envision subsidiary.

NORTH OF SEATTLE: Global Spectrum has hired **Kim Bedier** as GM for the new 10,000-seat, \$71.5 million **Everett (Wash.) Regional Special Events Center**, set to open in October. A member of the management team that opened **Air Canada Centre** in Toronto, Bedier was director of guest services there for three years.

GREAT SCOTS: Scottish rockers **Idlewild** will kick off a stateside club tour March 5 at **Paradise** in Boston, making a stop March 14 at the South by Southwest music conference in Austin. The band will then support **Pearl Jam** on select dates of its U.S. summer tour in late May and June.

MARCH 1
2003

Billboard®

BOXSCORE™
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JIMMY BUFFETT	RBC Center, Raleigh, N.C. Feb. 3	\$922,000 \$91/\$31	17,072 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Carolina Center, Columbia, S.C. Feb. 5	\$902,510 \$63/\$29	16,642 sellout	Clear Channel Entertainment
BON JOVI, GOO GOO DOLLS	Philips Arena, Atlanta Feb. 13	\$823,609 \$67/\$57/\$47	15,781 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	America West Arena, Phoenix Feb. 4	\$728,967 \$75.25/\$35.25	11,949 sellout	Clear Channel Entertainment, in-house
GEORGE STRAIT, TAMMY COCHRAN	The Mark of the Quad Cities, Moline, Ill. Feb. 12	\$656,698 \$59.50/\$49.50	11,016 sellout	Varnell Enterprises
CHER, TOMMY DRAKE	United Spirit Arena, Lubbock, Texas Feb. 7	\$638,920 \$69.75/\$49.75	10,416 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Tingley Coliseum, Albuquerque, N.M. Feb. 5	\$612,696 \$78.50/\$58.50	8,569 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Don Haskins Center, El Paso, Texas Feb. 2	\$594,355 \$85/\$65	7,646 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Tucson Convention Center, Tucson, Ariz. Feb. 1	\$573,950 \$78.50/\$58.50	8,169 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Carolina Center, Columbia, S.C. Feb. 14	\$507,502 \$42.50/\$29.50	13,752 sellout	Varnell Enterprises
VALENTINE'S WEEKEND CONCERT: MONCHY & ALEXANDRA, FERNANDO VILLALONA, DANNY RIVERA, ANTHONY RIOS	United Palace, New York Feb. 14-15	\$460,096 \$88/\$78/\$58	6,722 two sellouts	MCM-Mercado Cabrera Music
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Spokane Arena, Spokane, Wash. Jan. 9	\$421,015 \$44.75/\$34.75	10,420 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Von Braun Center, Huntsville, Ala. Feb. 13	\$301,250 \$42.50/\$29.50	7,456 sellout	Varnell Enterprises
GAITHER HOMECOMING	Air Canada Centre, Toronto Feb. 1	\$297,826 (\$453,140 Canadian) \$25.30/\$13.47	16,367 17,198	Clear Channel Entertainment, MLSEL
THE PRETENDERS	Beacon Theatre, New York Feb. 5-6	\$254,925 \$50/\$37.50	5,762 two sellouts	Clear Channel Entertainment
BOB MARLEY FESTIVAL: DAMIAN MARLEY, STEPHEN MARLEY, JULIAN MARLEY, CAPLETON, STEEL PULSE, & OTHERS	AT&T Amphitheater at Bayfront Park, Miami, Fla. Feb. 8	\$230,704 \$30/\$23	8,315 11,591	Bob Marley Movement
LOS 20 COCOS DE COCO: FRANK REYES, AVENTURA, ALEX BUENO, LOS HERMANOS ROSARIO	United Palace, New York Feb. 8	\$226,665 \$175/\$65/\$45/\$35	3,361 sellout	Vidal Cadeno, Latino Mix 105.9
JOHNNY MATHIS, GARY MULE DEER	Ruth Eckerd Hall, Clearwater, Fla. Jan. 23-24	\$225,471 \$100/\$49	4,193 two sellouts	in-house
BIG SHIZZO 5: EVE, JA RULE, NIVEA, AMANDA PEREZ, BONE THUGS-N-HARMONY	Allen County War Memorial Coliseum, Fort Wayne, Ind. Feb. 10	\$212,919 \$39/\$34/\$26/\$19.50	7,226 10,109	Pro Events
SCORPIONS & WHITESNAKE, DOKKEN	Cox Arena, San Diego Feb. 14	\$164,326 \$42/\$22	4,518 7,398	House of Blues Concerts
SCORPIONS & WHITESNAKE, DOKKEN	Frank Erwin Center, Austin Feb. 9	\$160,915 \$45/\$25	4,457 7,017	Stone City Attractions, in-house
SCORPIONS & WHITESNAKE, DOKKEN	St. Pete Times Forum, Tampa, Fla. Feb. 2	\$137,775 \$39.50/\$15	4,330 8,736	Clear Channel Entertainment, in-house
THE PRETENDERS, ALL MIGHTY SENATORS	Chicago Theatre, Chicago Feb. 15	\$134,000 \$43/\$38/\$33	3,430 sellout	Jam Prods.
STYX & KANSAS, JOHN WAITE	Allen County War Memorial Coliseum, Fort Wayne, Ind. Feb. 13	\$129,117 \$34.50/\$28.50	4,443 7,658	Police Prods.
COLDPLAY, RON SEXSMITH	Savvis Center, St. Louis Feb. 3	\$126,752 \$32	4,329 5,024	Clear Channel Entertainment, in-house
COLDPLAY, RON SEXSMITH	The Fillmore, Denver Feb. 6	\$108,000 \$30	3,600 sellout	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Teco Arena, Fort Myers, Fla. Feb. 1	\$104,115 \$39.50/\$29.50	3,301 6,333	Clear Channel Entertainment
COLDPLAY, RON SEXSMITH	Memorial Hall, Kansas City, Kan. Feb. 4	\$95,040 \$32	3,128 3,153	Clear Channel Entertainment
THE PRETENDERS, ALL MIGHTY SENATORS	Tower Theatre, Upper Darby, Pa. Feb. 1	\$92,699 \$39.50/\$29.50	2,422 3,027	Clear Channel Entertainment
PATTI AUSTIN, GERALD ALBRIGHT, BRIAN CULBERTSON	Terrace Theatre, Long Beach, Calif. Feb. 14	\$91,955 \$110/\$35	1,562 2,561	Rainbow Promotions
COLDPLAY	Hard Rock Live, Orlando, Fla. Jan. 21	\$90,960 \$35/\$32.50	2,800 sellout	Clear Channel Entertainment, in-house
DAVID GRAY, JENN WERTZ	Palace Theatre, Columbus, Ohio Feb. 5	\$90,860 \$35	2,701 2,715	Clear Channel Entertainment
JANE'S ADDICTION	Arlington Theatre, Santa Barbara, Calif. Feb. 7	\$90,113 \$48.50	1,965 1,973	Clear Channel Entertainment, Goldenvoice
COLDPLAY, RON SEXSMITH	BJCC Concert Hall, Birmingham, Ala. Jan. 24	\$88,864 \$32	2,915 sellout	Clear Channel Entertainment
THE RIGHTEOUS BROTHERS, TIM WILKINS	Ruth Eckerd Hall, Clearwater, Fla. Jan. 19	\$88,728 \$75/\$42.50	1,803 1,997	in-house

Copyright 2003, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville.
Phone: 615-321-9171, Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Carolinas

North Carolina Boasts A Host Of Artists, Labels And Studios That Have Gained National Attention And Hope To Attract More

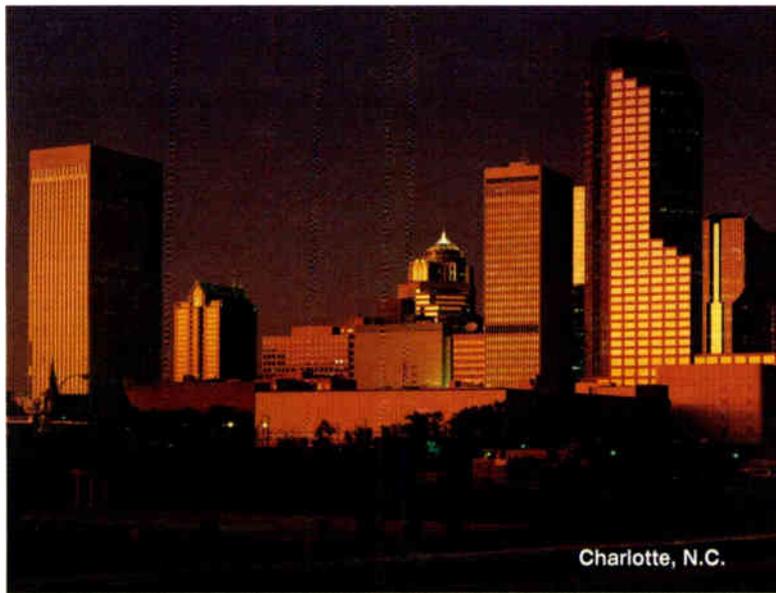
By David Menconi

In April 2000, Disney-owned Mammoth Records moved to New York City and shut down its North Carolina offices—sundering one of the state's most visible links to the major-label music business. Three years later, however, North Carolina's record industry is thriving at various levels.

The state's most high-profile label is Sugar Hill Records, the Durham-based roots-music label that has scored hit albums and Grammy awards with Dolly Parton and budding superstar trio Nickel Creek in recent years. The label's diverse roster goes beyond traditional bluegrass to include Texas singer/songwriters James McMurtry and Guy Clark, blues/rock guitarist Sonny Landreth and rising "jamgrass" acts like Charlotte's Acoustic Syndicate.

Other notable Tar Heel labels are Durham-based Merge Records, owned by members of the venerable Chapel Hill punk band Superchunk (which will release an album by even-more-venerable British punk legends the Buzzcocks on March 18); the Raleigh-based American headquarters of British label/management company Sanctuary, current recording home of everyone from the Allman Brothers to Ministry; Fairview-based High Windy Audio, which picked up a Grammy nomination for the Doc Watson/David Holt box set *Legacy*; and Lincolnton-based Gaff Music, which will unveil an intriguing music and spoken-word album by novelist Madison Smartt Bell on May 20.

No North Carolina label has expanded more aggressively than Graham-based Yep Roc Records, one of three imprints in the Redeye Distribution system. Yep Roc boasts a top-notch local roster, including ex-Whiskeytown fiddler Caitlin Cary (whose second solo album, *I'm Staying Out*, bows April 22), Squirrel Nut Zippers spinoff Countdown Quartet, alternative-country acts Two Dollar Pistols and Thad Cockrell, and Chris Stamey from North Carolina power-pop legends the dB's. Yep Roc has also made some attention-getting signings from elsewhere—



Charlotte, N.C.



Sibling success: Justincase

Minus Five, Nick Lowe, Paul Weller, the Fleshtones and Doyle Bramhall. "We're cautiously optimistic," says Redeye/Yep Roc co-owner Glenn Dicker. "We've been growing a lot over the past six years, but we haven't hit our stride yet. We're completely self-owned with no outside money, so we can only grow based on how much money we generate." Mebane-based Homegrown Music Network (www.homegrownmusic.net) has also grown significantly since forming in 1995. Homegrown began as a networking forum for acts primarily in the jam-band universe and has about 70 active

members. It also recently started a label, Harmonized Records, with four acts on the roster, including Col. Bruce Hampton's Code Talkers.

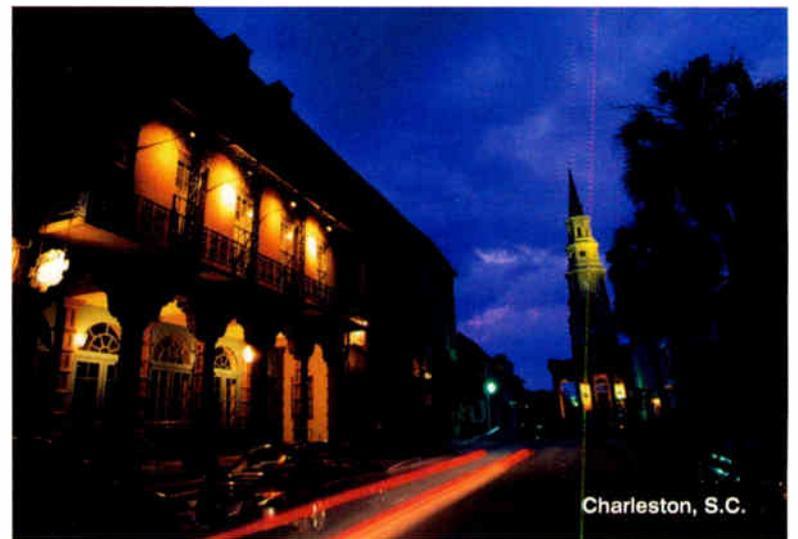
Adding a twist to the local scene are the unusual antics of Unknown Hinson. His debut album, *Rock 'N' Roll Is Straight From Hell*, was released on Capitol Records in 2002.

ONE ACT TO WATCH

Charlotte-based rising pop-rock trio Justincase consists of three clean-cut teenage siblings—Justin, Nick and Hannah Tosco (ages 19, 17 and 16, respectively)—but their debut album, *Justincase* (Maverick Records), is steeped in classic-rock verities.

The trio came to the attention of Maverick through labelmate Michelle Branch, who they met at the 2000 EATM music conference in Las Vegas. Branch arranged an audition after signing her deal and has stayed involved after Justincase joined her on Maverick's roster. Branch co-wrote Justincase's first single, "Don't Cry for Us," which garnered some MTV play but did not catch on at radio. So the next step is getting the right song onto the airwaves: the album's second single, "Without You," is due this

Continued on page 22



Charleston, S.C.

Home To An Array Of Small But Vibrant Scenes, South Carolina Has A Variety Of Regional Talent To Offer

By Kevin Oliver

It may still be regarded as the state that spawned Hootie & the Blowfish, but, eight years after that band's debut, the music scene in South Carolina has put away the coattails.

"The success of Hootie was a mixed bag for the South Carolina music scene," says Dan Cook, editor of the *Columbia Free Times* (and a musician himself, with the graceful indie-pop band Verna Cannon). "The immediate effect was to further the careers of artists with a similar sound—like Edwin McCain and Cravin' Melon—but that was short-lived."

What remains is a handful of fragmented scenes, with vibrant communities in Columbia and Charleston and smaller scenes in places like Myrtle Beach and the Greenville/Spartanburg area. Hootie hometown Columbia's music scene ranges from punk and hard rock to hip-hop and even some melodic guitar pop.

THE COLUMBIA AREA

The group Bleak sports a heavy edge on its recent CD, *Trama*, yet still maintains a distinct melodic



The next Creed?: Echo 7

groove. Isabelle's Gift has considerably less decorum in its redneck metal sound, but a solid connection with the Bloodhound Gang's Jimmy Franks' record label resulted in the CD, *Alcohol, Tobacco and Firearms*. On the punk front, the straightedge Stretch Armstrong is two albums into a relationship with Solid State Records and has toured nationally. From Safety to Where released an intense album of abrasive postpunk on indie label Radical in 2002. And newcomers such as the emo-leaning Burns Out Bright and Love Apple are popular on the live music scene.

The Columbia area still has plenty of bands with an ear for melody. Capital's Above It All references current Brit-pop and classic British

Continued on page 20

In A Tough Market, And With Some Stiff Competition All Around, Carolina Venues Vie For Local Revenue

By Ray Waddell

Once an underserved region in terms of facilities, the Carolinas are now host to a wide range of venues, creating a competitive market for buildings but offering a wider range of choices for promoters and touring entertainment in a vital area of the country.

"We're working around a lot of new competition in this market area," says Ed Rubinstein, director of the Bi-Lo Center in Greenville, S.C. "And all of the buildings down here are large, which is one of the issues when you talk to agents."

"The market's tough," admits Angie Bitting, managing director of the Dean Smith Center at the University of North Carolina in Chapel Hill. "There are a lot of buildings very close to each other competing for the same acts." Smith Center will host the Gaither Homecoming and Dragon Tales tours this spring but receded in zero concerts in 2002. Still, "we're always interested in concerts," says Bitting.

The top promoter in the Carolinas is Wilson Howard, regional VP for Clear Channel Entertainment (CCE) out of Columbia; CCE operates large amphitheaters in Raleigh and Charlotte, N.C. Other promoters in the Carolinas include C&C Concerts in Bishopville, S.C.,

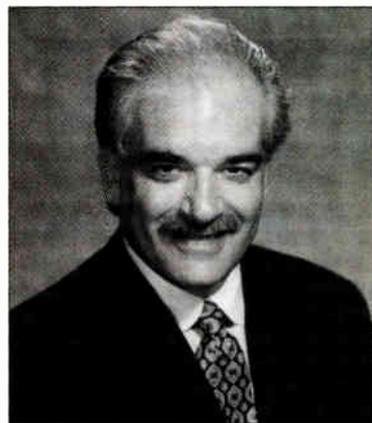
and Mountain Entertainment in Greenville, S.C. National promoters like Concerts West, Jack Utsick Presents, House of Blues Concerts, Fantasma and others also regularly come into the region.

NORTH CAROLINA

"This is a very competitive market, with a lot of good buildings and a lot of good managers," observes Matt Brown, managing director of the Greensboro Coliseum Complex, which includes the 23,500-capacity Coliseum, a 4,500-seat special events center and the 2,376-seat War Memorial Auditorium. "But we had a very busy winter, and we're looking forward to a very busy spring." Winners at the GCC include Bruce Springsteen, Phish, Kenny Chesney and a full complement



Dean Smith Center's Bitting



Bi-Lo Center's Rubinstein

of sporting events, family shows and consumer shows. The building works with several outside promoters and will promote in-house.

The state capitol of Raleigh is

home to the RVC Center, host ice for the Carolina Hurricanes of the National Hockey League. The building, which opened in October of 1999, is managed by the team, and the team's success

helped improve concert business, according to Davin Olsen, VP and GM of the RVC Center.

"We've seen a big increase in concert business; we didn't have a lot in 1999 through 2001," says Olsen. "It has really picked up this year, and I think a lot of that is definitely related to our hockey team going to the Stanley Cup Finals. It waved the flag about the discretionary income in this market, and my phone started ringing."

Last year RVC Center hosted Paul McCartney and Pavarotti, and on the books for 2003 are Elton John/Billy Joel, Jimmy Buffett, Tim McGraw, George Strait, Cher and Bon Jovi.

The 15,000-capacity Lawrence Joel Veterans Coliseum in Winston-Salem had a strong first half fiscal year, according to executive director Bucky Dame. "I wouldn't say the concert business is blowing us away, but, overall, we're having a much better year than last year, to the tune of \$418,000 better to our bottom line," says Dame. He cites Tool, Michael W. Smith and Widespread Panic as positives, along with the Blue Collar Comedy Tour, Longhorn Rodeo and Dave Matthews and Tim Reynolds.

The Cabarrus Arena and Events Center in Concord, N.C., opened

Continued on page 20

durham, nc * nashville * santa monica

contemporary music. traditional roots.

SUGAR HILL

sugarhillrecords.com



Standing Room Only

Lawrence Joel Veterans Memorial Coliseum Complex
Winston-Salem, North Carolina

For Booking Information Contact:
Gerry Duncan at 336-725-5635 Ext. 403
e-mail: gduncan@ljvm.com

LAWRENCE JOEL
VETERANS MEMORIAL



COLISEUM
COMPLEX

www.ljvm.com

Arena Network Member

The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



BAKER & TAYLOR
Information and Entertainment Services

Kickin' It From The Carolinas Since 1985!!

THE PREMIER DJ-ONLY REMIX SERVICE



PLAYING AT A CLUB/MIX SHOW NEAR YOU

ULTIMIX RECORDS
PO BOX 38548
GREENSBORO NC 27438
(336) 288-7100 PHONE
(336) 288-0060 FAX
WWW.ULTIMIX.COM

LOCAL VENUES

Continued from page 18

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.

The population within a 30-mile radius of the Center is 1.2 million; 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.

SOUTH CAROLINA

Perhaps South Carolina's most established arena is the Bi-Lo Center in Greenville, privately managed by Volume Services. Director Rubinstein says the building has managed to carve its niche in a competitive market. Bi-Lo seats 15,000 in a 360-degree configuration, such as that used by George Strait, and about 10,500 for an end-stage configuration.

"My building may not be the largest, but it's in one of the best markets," notes Rubinstein. "And being a little smaller sometimes works to our advantage. We can put on a show that really looks good for the artist and gets a pretty good gross. We're also very

competitive, from an expenses standpoint."

Recent successes in Greenville include Kenny Chesney, Cher, Elton John, Toby Keith, Poison/Cinderella, Alan Jackson, Stephen Curtis Chapman, Bow Wow, Tool and Strait. Holds for 2003 include Chesney, the Eagles, Fleetwood Mac and the Dixie Chicks. "Our market has become very diverse and, at 1.5 million people, it's big," says Rubinstein. "It's a well-kept secret."

Ninety miles down the road from Greenville, the musical world came to know Columbia, S.C., in the early '90s as the spawning ground for Hootie & the Blowfish. 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.

Tom Paquette, GM of the Carolina Center for Global Spectrum, says the response from agents and live-entertainment producers to the new building has been very positive.

At the North Charleston Coliseum and Performing Arts Center, 2003 is off to a better start than a soft 2002, according to complex director Dave Holscher. "Business is actually looking pretty good, relatively speaking," he

says. "Last year was softer than anticipated."

The 13,000-capacity Coliseum is one of several secondary market arenas under contract with CCE and the National Basketball Assn.'s development league. CCE promised 30 event days in 2002 and only delivered five, but a revised deal for 2003 promised 20 event days, eight of them concerts. "We've already got 13 on the books," says Holscher.

Upcoming shows for the Coliseum include Toby Keith, Widespread Panic, the Gaithers and Cher. "Other promoters are bringing stuff to us, as well, including Alan Jackson, Martina McBride and the Red Hot Chili Peppers," Holscher says. Other events include Professional Bull Riding, *Sesame Street Live* and *Scooby Doo Live*.

The 2,254-seat North Charleston Performing Arts Center, also under Holscher's direction, is doing well with a Broadway series anchored by *Beauty & the Beast*. Music events scheduled include Bela Fleck, John Prine, Alison Krauss and the Temptations.

In Spartanburg, the 52-year-old, recently renovated Spartanburg Memorial Auditorium fills up dry spells in concerts with corporate, community and cultural events. "I feel that managers in smaller markets with smaller venues have to be more creative," says Steve Jones, general manager of the 3,200-seat showplace. "Given market conditions, we try to spread our shows out as far as we can and give as fair a price as we can under the circumstances." ■

SOUTH CAROLINA

Continued from page 17

rock, while Captain Easy's unlikely combination of Phish and classic Elton John sounds has been heard on two eclectic CDs, including 2002's *Picture Perfect World*. Danielle Howle, both in her solo career and with her rock band the Tantrums, has attracted plenty of national attention with albums for several indie labels, including Daemon and Kill Rock Stars.

Like most of South Carolina, industry presence in Columbia is minimal, but it is there. Most prominent is the Hootie-owned label, Handpicked Records, which is readying its second AWARE-style compilation for release in late March, with distribution through Redeye. South Carolina artists to be featured are Five Way Friday, Carolyn Evans, David Dunning Quench and the Working Title from Charleston, and Patrick Davis from Columbia.

Even rap music has found a home in Columbia. The "Nonstop Hip-Hop Live" series at New Brookland Tavern has showcased a rotating cast of MCs and other prospects for over a year now,

from the Beat Junction Project and Lyrical Buddah to Al-One and IX Two.

CHARLESTON AND BEYOND

Scattered throughout the state are several prominent recording studios, including the Jam Room, Gothic Recordings, the Sound Lab, Modern Music, Strawberry Skys and the new Sit N Spin Studio, an offshoot of local label Sit N Spin, which boasts the Lackies, the Squids, the Black Lungs and Rodney Stokes on its roster. A Sit N Spin compilation album is in the works and due out this spring.

Charleston's scene is notable for bands like Five Way Friday, who is releasing its third CD, *Wrecked*, this month on the Redeye label, with production by Hootie guitarist Mark Bryan. Hazel Virtue combines pristine harmonies, muscular guitars and some pop-savvy hooks on its new CD, *The Face and the Shine*. Jump, Little Children's souped-up Celtic folk gone power pop has been a staple of the city's scene since the group's sidewalk busking days in the early '90s. It released a moderately successful album on Atlantic subsidiary Breaking in 1998 before self-

releasing 2001's adventurous *Vertigo*. Country rockers the Blue Dogs are another act that has been touted for several years now; Cracker's David Lowery produced their last studio album. Other names to watch for out of Charleston are hard rockers Quench, Beam and the Working Title.

Upstate South Carolina may be known as the most conservative area in the southeast, but there is still a liberal amount of good music there. Spartanburg's Dezeray's Hammer self-released its most recent disc last November after a one-album deal on Edel America. The Lackies, from Greenville, are turning heads with snappy, crackling Beatlesque pop and a debut CD, *Itch*.

Other notable artists not in the big cities are the hard-rock act Echo 7 and the gothic rock of Something About Vampires and Sluts, both from Myrtle Beach; the hip-hop DJ B-Lord (currently touring and recording with Petey Pablo) from Florence; and heavy rockers Headsnap from Greenwood.

"Echo 7 is positioned to be another version of the Creed success

Continued on page 22

MONEY IN THE BANK



Interest in Raleigh's RBC Center soared after the Carolina Hurricanes' visit to the Stanley Cup Finals; deposit your event here and cash in.

Different Name. Same great rate of return.



**RBC
Center**

CHECK US OUT

Booking Information

Davin Olsen, VP & GM 919.861.6173

Marianne McCullough, Booking Coordinator 919.861.6224 mariannem@caneshockey.com

RBCcenter.COM



NORTH CAROLINA
Continued from page 17

month.

Says Justin, "It was hard to find other people who would make the time to practice as much as we wanted. Since we all live in the same house and can practice whenever we want, this seemed natural. Plus, there's that connection between the three of us—musically, something happens that I don't think would with anybody else."

R&B/HIP-HOP IS HOT

Charlotte's Reflection Sound Studios remains one of the country's top recording destinations and produced two Grammy-nominated gospel albums last year (by Twinkle Clark and Donald Lawrence's Tri-City Singers). Reflection was also

where R.E.M. recorded its seminal 1983 college-radio classic *Murmur*. One of that album's co-producers, Mitch Easter, is still active and runs Fidelitorium, a state-of-the-art studio in Kernersville. Southern Culture on the Skids, Squirrel Nut Zippers, Ben Folds Five, the Butchies and Mayflies USA are among the locals to have recorded there, along with out-of-towners Alejandro Escovedo and ex-Poies guitarist Ken Stringfellow.

In the hip-hop and R&B realm, a number of North Carolina acts hope to duplicate the success of Greenville rapper Petey Pablo and Charlotte-born R&B singer Sunshine Anderson (both of whom scored gold debut albums in 2001). Already in the major-label pipeline are Elektra's Brandon D., a rapper from Greensboro, and Anthony Hamilton of Charlotte. Hamilton has a Grammy



All-country act Two Dollar Pistols

nomination to his credit for his collaboration with Nappy Roots on "Po' Folks." His own debut album is due on Atlantic later this year.

"You have a lot of hip-hop artists out of North Carolina, but a lot of them just don't think they can make it," says Eli Davis, who manages both Hamilton and Brandon D. "It has

everything any other place can offer musically—maybe even more—but you're still gonna have to go to New York or L.A. because there's no business in North Carolina. So far, it's just talent."

That won't be the case for much longer if Larry Pickett has his way. A Raleigh-based correspondent for various syndicated musical TV shows, Pickett is also a budding music entrepreneur. In addition to launching a label (LP Records, which will begin releasing albums this fall), Pickett recently put out a two-disc compilation of North Carolina hip-hop. *One Hot Minute* takes a grassroots strength-in-numbers approach, with 31 tracks by 18 artists from the state's bigger cities, as well as smaller towns like Hickory and Troy. Pickett cites Charlotte R&B singer Mashanda Favors as the album's early crowd favorite.

"There are so many artists out there," says Pickett. "One group doing this in Raleigh, another doing that in Durham; everybody promoting their own thing. So I thought if I could get them all on one album and have everyone use their manpower to promote it in their respective cities, we could get something big happening here." ■

SOUTH CAROLINA
Continued from page 20

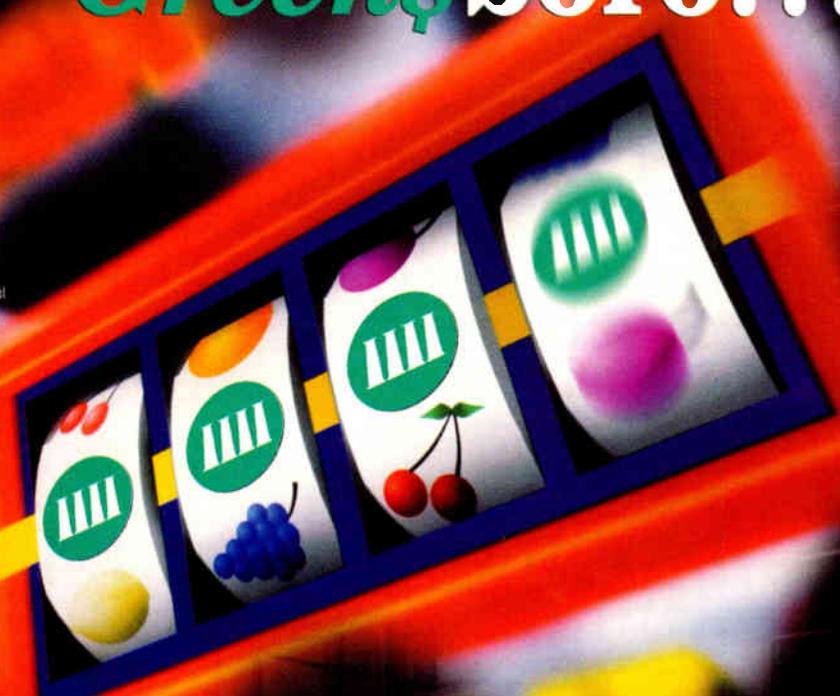
story," says Tony Couch of McGathy Promotions and Rockstar2K.com. The hard-rock quartet, which has been kicking around the Carolinas since 1995, got its break in 2000 when the band hooked up with manager Terry White, and then, in 2001, connected with McGathy Promotions. The album—tentatively titled *Another Day Another Drama*—will be the first release on McGathy's new in-house label, In De Goot Recordings. The first single, "One Step Away," is going to radio in late March or early April.

It has been a long road out of the Carolinas for Echo 7, but the band members credit good management and a tireless road ethic with giving them the possibility of putting their hometown on the musical map. "We had to work really hard from the start—on the road, playing shows—to get out of town," says vocalist Ronnie O'Brien. "Nobody from the labels was going to come to the beach to see us play." However, if Echo 7 lives up to its potential, that attitude might change. Adds O'Brien, "We hope to get real popular, real quick. But this has been a long time coming."

With no second Hootie on the horizon, the artists who live in South Carolina are working hard, playing frequently around the region and living by the attitude expressed by Hazel Virtue singer Eric Britt, who says, "Frankly, people aren't expecting bands from South Carolina to hit the big time anymore, so you have to go and prove your worth." ■

- AW, Inc.
- Atlanta Worldwide Touring
- CD Enterprises
- Gallor Door Concerts of the Carolinas
- G&D Concerts
- Clear Channel Entertainment
- Clear Channel Theatrical
- Clear Channel Motorsports
- Diamond Life Concerts
- Entertainment
- ESPN
- Fantasma Productions
- Feld Entertainment
- Harlem Globalatters International
- Haymon Entertainment
- Impact Promotions
- JS Touring
- Latham Entertainment
- Lynck Studios
- National Artists
- Outback Concerts
- PBR
- Police Productions
- Premiere Productions
- Showcase Media
- Sold-Out Shows
- Sounds Productions
- SoulCircus, Inc.
- TNA
- Tom Collins Enterprises
- Variety Entertainment
- Vee Corporation
- World Wrestling Entertainment

Play Greensboro...



Hit the Jackpot!

With over \$11,000,000 in total concert, theatrical, sports and family show gross last year, you won't need luck to win in Greensboro, North Carolina.

Greensboro Coliseum Complex

For booking information, please contact Scott Johnson at 336-373-7449 or scott.johnson@ci.greensboro.nc.us • www.greensborocoliseum.com

LEEWAY'S

HGMN

Home Grown Music Network

www.HomeGrownMusic.net

The World's Largest Distributor
of Jamband Music

What is the Home Grown Music Network?

HGMN is a network of people and organizations; independent bands, venues, reps and stores all working together sharing resources and services to make our scene stronger.

What services are provided for HGMN members?

Members are featured in our publications, web site, newsletters, compilation CDs, Home Grown Radio, Buzz A Band, in advertisements and much more. HGMN distributes their product to stores and fans around the world. Members have access to and participate in the exchange of valuable information via our online database and email lists. They're also regularly updated with new information regarding venues, radio shows, press and other contacts that help their careers.

To speak with a sales rep call (800)6LEEWAY
or email sales@homegrownmusic.net

Rhythm, Rap, and The Blues™



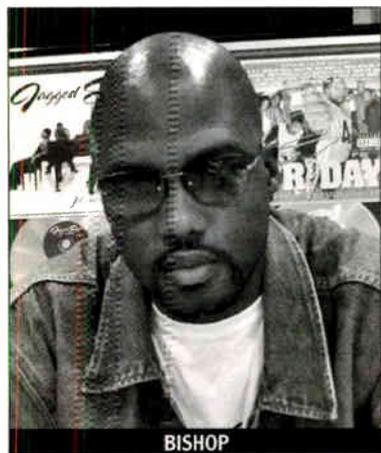
by Gail Mitchell

VIOLATOR, CAA PACT: Violator Management is now being represented by Creative Artists Agency (CAA). As part of this new association, CAA will begin repping Violator artists **Missy Elliott** and **Busta Rhymes** for motion-picture, TV, and marketing projects. At the start of the year, Violator partner **Chris Lighty** was named a senior VP in Jive Records' A&R department (*Billboard Bulletin*, Jan. 7), with the Violator label also joining the Jive fold.

JAY-Z'S TAKEOVER: Jay-Z stars in Heineken's latest installment in its It's All About the Beer ad campaign. Titled "The Takeover" and taped in January, the ad will debut during Sunday's (23) Grammy Awards telecast. The Roc-a-Fella rapper will also appear in a public-service announcement for the Heineken Music Initiative, a separate, nonprofit organization that raises funds for urban music-education programs.

In other small-screen activity: Joining the 17th annual Soul Train Awards lineup are **Jennifer Lopez**, comedian **Chris Rock**, and **Dru Hill**. The special airs live Saturday (1) from the Pasadena Civic Auditorium in California.

BISHOP HITS WITH 'MISS': Having scored a multi-week No. 1 Hot R&B/Hip-Hop Singles & Tracks chart hit with Aaliyah's "Miss You," songwriter/producer **Teddy Bishop** says he wants to change what's happening in music, especially on the R&B front. "R&B is actually somewhat in a slump due to the quality of the music," the Atlanta-based Bishop says. "It seems to be more about making money vs. quality music. I want to change that. Everyone talks about downloading, but if you give them good music, they will buy it."



BISHOP

Born in Detroit, Bishop was a member of Arista R&B group **Kiara** prior to his behind-the-board switch. Relocating to Atlanta in 1991 and signed to LaFace as a producer by mentors **Antonio "L.A." Reid** and **Babyface**, Bishop worked with **Toni Braxton** and **Usher**. With a sound he describes as "melodic, bassline-driven with nice chords," Bishop has compiled a production résumé that includes projects with **Whitney Houston**, **B2K**, **Ginuwine**, **Jagged Edge**, **Montell Jordan**, and others.

Under his Groove Factor Productions banner, Bishop plans to do more work with up-and-coming artists, producers, and songwriters. He's currently in the studio with new R&B singer **Courtney Copeland**, whom he calls his next "priority." As to whether a Bishop-helmed label is in the offing, he says, "I'd like to do a label situation but not right now. I want to stay creative. Running a label is a whole different animal."

ON THE RECORD: The **Isley Brothers'** new *DreamWorks* album is slated for a May 13 release... While in New York for the Grammy Awards, the **Trackboyz** production duo (**Nelly's** "Air Force Ones") will be shopping a deal for its latest find, R&B group **Denim**.

DJ SEARCH: **Afrika Bambaataa** and **De La Soul's Posdnuos** are among the 10 judges who will evaluate the four finalists in the national DJ search, On the 1 and 2's. Sponsored by arts-and-entertainment organization Gen Art and Eclipse Flash breath strips, the finale will be staged Wednesday (26) at New York's Supper Club. Part of the Eclipse Flash: Fresh Talent Grant Program, the competition will award \$10,000 in grants.

DINNER DATES: The National Assn. of Black Owned Broadcasters honors **LL Cool J**, **Diana Ross**, jazz saxophonist **Benny Carter**, and others during its 19th annual Communications Awards dinner. The March 27 event takes place at Washington, D.C.'s Marriott Wardman Park Hotel (646-424-9750)... The fifth annual Impact Record Pool Awards convenes Tuesday (25) at Los Angeles' Regent Beverly Wilshire Hotel. Host **George Daniels** will welcome honorees **Cecilia "CeCe" McClendon** (Arista), **Jon "Big Jon" Platt** (EMI Music Publishing), and **Kevin Black** (Interscope) (818-981-3730).

Crusaders Still On A Mission

After 20 Years, Act Returns With 'Rural Renewal' On PRA/Verve

BY GAIL MITCHELL

LOS ANGELES—"They're back." That slogan is a cornerstone of the marketing campaign behind the Crusaders' first new album in 20 years, *Rural Renewal*. Set for release worldwide March 4, the PRA/Verve set features original members **Joe Sample** (keyboards), **Wilton Felder** (sax), and **Stix Hooper** (drums).

"Our first target is the 35-plus male audience, the people who were listening to them in the '70s during their heyday," Verve senior director of marketing **John Newcott** says. "We want to reach the Crusaders' core audience and let them know the group is back."

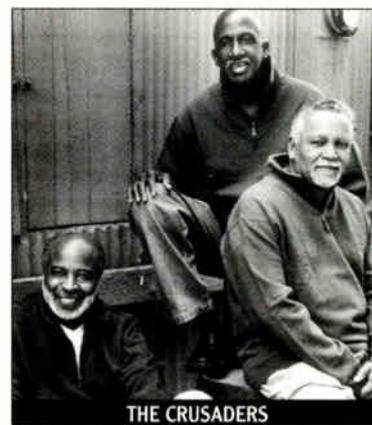
T-shirts emblazoned with the slogan and packaged with the new album, three classic Crusaders sets, and a personalized note were mailed to retail tastemakers this month. Targeting the Crusaders' earlier bastions of smooth jazz and urban radio, Verve has tagged "Viva de Funk" as the lead single. It was sent to radio Feb. 20.

That cut and the title track prove that the boys are back in town, recapturing that same old feeling with their signature horn mix, percussive piano, and body-moving melding of jazz and soul. Honorary Crusaders saddling up for the mission include **Eric Clapton**, **Ray Parker Jr.**, **Freddie Washington**, and gospel's **Donnie McClurkin** (who does a strong turn on "A Healing Coming On" with the *Sounds of Blackness*).

Sample is quick to point out that *Rural Renewal* is more about picking up where the group left off than a reunion. "The four of us [including former member **Wayne Henderson**, who left in 1975] actually met 10 years ago about doing another album," says Sample, who also records as a solo artist with PRA/GRP. "But we decided not to do it, because we were looking at it as a reunion. A reunion to me meant we were simply going to rehash what we had done, and I didn't want to do that. Ten years later, **Wilton**, **Stix**, and I realized that a lot of what prompted us to become musicians in the first place was gone, things we loved like the **Staple Singers**, **Marvin Gaye**. So we decided not to have a reunion but to do a continuation of what we loved."

Felder adds, "Like Joe, I recognized the void. The musicianship of most musicians trying to play Crusaders' music was not there. The only way we could get the real Crusaders music was to get back together and play it the way we feel it and hear it."

Hailing from southeast Texas, the Crusaders evolved from the **Swingsters** and the **Modern Jazz Sextet** in the '50s into the **Jazz Crusaders** in the '60s. Dropping "jazz" from their moniker, they hit their stride in the '70s with such fan-pleasers as "Keep That Same Old Feeling" and "Street Life" while on the **ABC/Blue Thumb** and **MCA** rosters.



THE CRUSADERS

The members also backed acts, together and individually, including **Gaye**, **Steely Dan**, and **Joni Mitchell**, and the Crusaders' rich catalog has provided the backdrop for a diverse array of contemporary artists' projects, including **2Pac**, **Queen Latifah**, **Ice Cube**, **Tyrese**, and **Destiny's Child**.

As *Rural Renewal's* release date approaches, such Crusaders performances are being lined up as a May 4 appearance at the **New Orleans Jazz and Heritage Festival** and one at the

Hollywood Bowl Aug. 17 as part of the **JVC Jazz Festival**. An ad campaign is also being launched, encompassing **Jazziz** and other publications.

Lauren Watt, director of national advertising for **Tower Records**, says, "What with **Clapton** and other guests on this album, a lot of fans will be excited. With positioning in key jazz stores and [in-store] play at listening stations, we expect to be a huge part of what happens with this CD, helping people rediscover this band."

While **Felder**, **Sample**, and **Hooper** hope the album sells well, all are busy with various solo projects: **Sample** is working on another set, **Felder** expects to release his own solo album later this year, and **Hooper** is operating his own label from his **Seattle** home base.

Whatever happens musically for the trio, it will always be about the feeling. "The music industry is now run by businessmen," **Sample** says. "Everything is manipulated; nothing is a natural flow. What we missed is music's spiritual, rhythmic, and soulful value and getting people to feel that. It has meant a lot to us to do this album."

MARCH 1 2003		Billboard™ HOT RAP TRACKS™		Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	IN DA CLUB	SHADY/AFTERMATH/INTERSCOPE	4 Weeks At Number 1 50 Cent	
2	3	GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
3	2	MESMERIZE	MURDER INC./DEF. JAM/IDJMG	Ja Rule Featuring Ashanti	
4	4	WANKSTA	G-UNIT/SHADY/INTERSCOPE	50 Cent	
5	6	SICK OF BEING LONELY	MCA	Field Mob	
6	8	EXCUSE ME MISS	ROC-A-FELLA/DEF. JAM/IDJMG	Jay-Z	
7	5	AIR FORCE ONES	FD/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee	
8	7	THUGZ MANSION	AMARU/DEATH ROW/INTERSCOPE	2Pac	
9	9	BEAUTIFUL	DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	
10	15	THE JUMP OFF	QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks	
11	10	SUPERMAN	WEB/AFTERMATH/INTERSCOPE	Eminem	
12	23	I CAN	ILL WILL/COLUMBIA	Nas	
13	19	WHAT HAPPENED TO THAT BOY	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse	
14	11	TELL ME (WHAT'S GOIN' ON)	ARTISTDIRECT	Smilez & Southstar	
15	12	'03 BONNIE & CLYDE	ROC-A-FELLA/DEF. JAM/IDJMG	Jay-Z Featuring Beyonce Knowles	
16	13	WORK IT	THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott	
17	18	MAKE IT CLAP	J/RMG	Busta Rhymes Featuring Spliff Star	
18	20	COME CLOSE TO ME	MCA	Common Featuring Mary J. Blige	
19	16	DO THAT...	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy	
20	14	SATISFACTION	HUFF RYDERS/INTERSCOPE	Eve	
21	NEW	GET BUSY	BLACK SHADOW2/HARD/VP/ATLANTIC	Sean Paul	
22	22	A.D.I.D.A.S.	AQUEMIN/COLUMBIA	Killer Mike Featuring Big Boi	
23	24	NO LETTING GO	40/40/GREENSLAVES/VP/ATLANTIC	Wayne Wonder	
24	17	PARADISE	DEF. JAM/IDJMG	LL Cool J Featuring Amerie	
25	RE-ENTRY	REALEST NIGGAZ	G-UNIT	50 Cent Featuring The Notorious B.I.G.	

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes songs like 'IN DA CLUB', 'MISS YOU', 'IGNITION', 'ALL I HAVE', 'GOSSIP FOLKS', 'HOW YOU GONNA ACT LIKE THAT', 'WANKSTA', 'MESMERIZE', 'EXCUSE ME MISS', 'SICK OF BEING LONELY', 'LOVE OF MY LIFE (AN ODE TO HIP HOP)', 'BUMP, BUMP, BUMP', 'THE JUMP OFF', 'DONTCHANGE', 'FABULOUS', 'CRY ME A RIVER', 'I SHOULD BE...', 'WHAT HAPPENED TO THAT BOY', 'AIR FORCE ONES', 'BEAUTIFUL', 'MAKE IT CLAP', 'LAUNDROMAT', 'I CAN', 'THUGZ MANSION', 'COME CLOSE TO ME', 'GET BUSY', 'EMOTIONAL ROLLERCOASTER', 'TELL ME (WHAT'S GOIN' ON)', 'THAT GIRL', 'NO LETTING GO', 'WORK IT', 'GUESS WHAT', 'REALEST NIGGAZ', 'HELL YEAH', 'MADE YOU LOOK', 'DO THAT...', 'I CARE 4 U', 'I KNOW WHAT YOU WANT', 'SATISFACTION', 'MA, I DON'T LOVE HER', 'ONE OF THOSE DAYS', 'A.D.I.D.A.S.', '03 BONNIE & CLYDE', 'PARADISE', 'GIMME THE LIGHT', 'ALL I NEED', 'X GON' GIVE IT TO YA', 'LUV U BETTER', 'SAY YES'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes songs like 'GIRLFRIEND', 'SUPERMAN', 'CAN'T LET YOU GO', 'THIS VERY MOMENT', 'I DON'T GIVE A @#&%', 'B R RIGHT', 'BREAK YOU OFF', 'DEEP', 'CHOPPA STYLE', 'WHAT WE DO', 'THUG HOLIDAY', 'WHAT WOULD YOU DO?', 'PUT THAT WOMAN FIRST', 'C'MON', 'CLOSURE', 'WHO'S THAT', 'STILL BALLIN', 'BUNNY HOP', 'CRUSH ON YOU', 'THROUGH THE RAIN', 'BOY (I NEED YOU)', 'NEVER SCARED', 'CAN'T NOBODY', 'P***YCAT', 'SYMPHONY IN X MAJOR', 'THE BATTLE IS THE LORD'S', 'YEAH YEAH U KNOW IT', 'PUMP IT UP', 'PATIENTLY WAITING', 'TAKE YOU HOME', 'LOVE IZ', 'IF I CAN'T', '8 MILE', 'THE MORNING AFTER', 'ANGEL', 'PIMP JUICE', 'GETCHYA HANDS UP', 'JAH IS MY ROCK', 'EVERYBODY', 'IMAGINE THAT', 'NO MEANS NO', 'HOW I FEEL', 'SKILLS', 'THUG LOVIN'', 'JOHN DOE', 'UP IN DA CLUB 2NITE', 'DANCE WITH ME', 'THIS IS MY PARTY', 'FLIRT', 'JUST LIKE YOU', 'FEELIN' YOU (PART II)'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Max-Single available. Cassette Single available. Vinyl Max-Single available. Vinyl Single available. Cas-

R&B/HIP-HOP

Words & Deeds



by Rashaun Hall

ROCK THE 'CRADLE': While fans eagerly await DMX's latest film, *Cradle 2 the Grave*, due to hit screens Friday (28), they can get their aural fix via the soundtrack. Released Feb. 11, the debut set from DMX's Bloodline imprint through Def Jam features tracks from **50 Cent**, **M.O.P.**, **Clipse**, **Fat Joe**, and **DMX**, among others. A number of Bloodline's acts are also featured. Among them is **Bazaar Royale**, who contributed "What's It All For?"

"All my songs are based on my emotions and feelings," Bazaar Royale says. "X gave me the opportunity to be on the set during filming, so I took those experiences and crafted 'What's It All For?'"



DRAG-ON

"It's a song that everyone can identify with," he adds. "For me, it's about feeding my family and my friends. For you, it may be different. But everyone has something that drives them."

DMX's fellow Ruff Ryder **Drag-On** does double-duty with *Cradle 2 the Grave*, both co-starring in the film and contributing to the soundtrack. He plays Miles, DMX's right-hand man in the movie. "I'm happy to be involved," Drag-On says. "DMX is my dog, so he made sure I was in there."

"I didn't really want that joint on there," a frank Drag-On says of the cut "Fireman." "They were feeling it so hard that I let them have it. It's on some real different shit—it's not what I usually do."

That said, Drag-On will follow up "Fireman" with his forthcoming solo set, *Hell and Back*. The album, which streets in April, will be one of the first releases from Ruff Ryders' recent deal with Virgin (*Billboard*, Feb. 1). Drag-On will also appear in *The Hustle*, a comedy starring **Ed Lover** and **Dr. Dre**, this spring.

MTV GETS FREESTYLE: MTV Networks will kick off this year's hip-hop week, the network's annual

celebration of the culture, with its first-ever MTV MC Battle. Some 1,000 MCs chosen from auditions will be judged by an MTV- and Def Jam-sponsored panel of label representatives and other experts.

The judges will narrow the field to 64 MCs, who will then spend the rest of the week battling it out in a tournament setting. The four finalists will then spar during a live two-hour finale that will be hosted by MTV VJs **Carson Daly**, **La La**, **Sway**, and **DJ Clue**. It airs Saturday (1).

Viewers will be asked to log on to mtv.com to vote for their favorite finalist. The battle's champion will win \$25,000 and a Def Jam recording contract and will appear as a character in EA Sports' *Def Jam Vendetta* videogame. To enter, applicants must be at least 18 years old and a U.S. citizen, possess valid ID with date of birth, and perform original lyrics; they cannot currently be distributed by a record label. Auditions begin 9 a.m. EST Monday (24) at the network's New York studio.

ALL IS FAIR IN BEATS AND WAR: Producer **Adam F** brings together the worlds of hip-hop and drum'n'bass via *Drum and Bass Warfare* (System Recordings). The double-disc set, due March 11, combines such drum'n'bass beatsmiths as **Roni Size**, **Dillinja**, and **Bad Company** with **Redman**, **M.O.P.**, and **LL Cool J**.



ADAM F

Having produced for **Missy Elliott** and **Redman** as well as remaining a staple in the U.K. drum'n'bass scene, Adam F brings together the best of both worlds.

"There are people like me who grew up, back in the day, on hip-hop," Adam F says. "I wanted to do something that would bring all the producers together from the U.K. on a project with people they all really liked—basically bringing the two sides together."

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)	27	27	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	58	58	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)
2	2	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	41	41	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	53	53	This Very Moment	K. C. & JOJO (HOLLYWOOD/DMCA)
3	3	Ignition	R. KELLY (JIVE)	28	28	Tell Me (What's Goin' On)	SMILEZ & WU/THSTAR (ARTIST/DIRECT)	51	51	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
4	4	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	30	30	That Girl	MARQUEE HOUSTON (TU G/AA/M/INTERSCOPE)	52	52	B R Right	TRINIA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
5	5	Gossip Folks	MISSY M/SIDE/ANDR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	33	33	No Letting Go	WAYNE W/UNDER (GREENSLEEVES/VP/ATLANTIC)	56	56	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
6	8	How You Gonna Act Like That	TYRESE (J/RMG)	37	37	Guess What	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	56	49	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMRG)
7	6	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	34	34	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	57	54	I Don't Give A @#&%	LL JON & THE LAST SIDE BOYZ (BME/TVT)
8	7	Mesmerize	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	25	25	Work It	MISSY M/SIDE/ANDR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	59	59	Choppa Style	CHOPPA FEAT. MURPHY (NEW NO LIMITS/UNIVERSAL/UMRG)
9	10	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	36	36	Hell Yeah	GIN/JW/NE FEAT. BABY (EPIC)	62	62	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)
10	11	Sick Of Being Lonely	FIELD MOB (MCA)	31	31	Made You Look	NAS (ILL WILL/COLUMBIA)	61	61	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)
11	9	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/WIPAC)	29	29	I Care 4 U	AALIYAH (BLACKGROUND)	66	66	Put That Woman First	JAHMEIM (DIVINE MILL/WARNER BROS.)
12	12	Bump, Bump, Bump	B2K FEAT. P. DIDDY (TU G/EPIC)	46	46	I Know What You Want	BUSTA RHYMES (J/MONARCH/RMG/UMRG)	71	71	Who's That	R. KELLY FEAT. FAT JOE (JIVE)
13	14	Fabulous	JAY-Z FEAT. THE ROYALS (DIVINE MILL/WARNER BROS.)	26	26	Satisfaction	EVE (RUFFYDERS/INTERSCOPE)	57	57	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
14	15	dontchange	LL COOL J (DEF JAM/UMRG)	38	38	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	63	63	C'mon	MARIO (3RD STREET/J/RMG)
15	19	The Jump Off	LL COOL J FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	43	43	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)	69	69	Still Ballin'	2PAC FEAT. JERICHO DADDY (AMARU/DEATH ROW/INTERSCOPE)
16	18	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	39	39	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	70	70	Crush On You	MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
17	13	I Should Be...	DRU HILL (DEF SOUL/UMRG)	45	45	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	64	64	Closure	GERALD LEVERT (ELEKTRA/VEEG)
18	23	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	40	40	One Of Those Days	WHITNEY HOUSTON (ARISTA)	60	60	P***ycat	MISSY M/SIDE/ANDR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
19	16	Air Force Ones	NELLY (F0 REEL/UNIVERSAL/UMRG)	32	32	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	68	68	Symphony In X Major	XZIBIT FEAT. DR. DRE (LOUD/COLUMBIA)
20	22	Beautiful	SNOWP DDDG (DOGGYSTYLE/PRIORITY/CAPITOL)	42	42	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	73	73	Never Scared	BONECRUSHER (BREAK EM OFF/50 DEF/ARISTA)
21	35	I Can	NAS (ILL WILL/COLUMBIA)	44	44	Luv U Better	LL COOL J (DEF JAM/UMRG)	71	67	Bunny Hop	DA ENTOURAGE (RED BOY)
22	21	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	47	47	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	71	71	Pump It Up	JOE BUDEEN (DEF JAM/UMRG)
23	17	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	50	50	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	72	72	Yeah Yeah U Know It	KEITH W/UNDER FEAT. DEF JAM/QUAD (DEF JAM/UMRG)
24	20	Laundromat	NIVEA (JIVE)	55	55	Girlfriend	B2K (TU G/EPIC)	74	74	Boy (I Need You)	MARSHAY CARREY FEAT. CAM ROM (MONARCH/ISLAND/UMRG)
25	24	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	48	48	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	75	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 Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Through The Rain	MARSHAY CARREY (MONARCH/ISLAND/UMRG)	30	30	Throw Up	RACNET CITY (447/LANOSPEED)	51	46	Blah Blah Blah Blah	702 (MCA/VEEG)
2	1	Ignition	R. KELLY (JIVE)	21	21	Star	702 FEAT. CLIPSE (MGTOWN/UMRG)	52	52	Be Easy	JASMINE (JASMIN JAI)
3	3	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	57	57	Blue Jeans	YAGI/VEEN (MAGIC JOHNSON/MCA)	53	50	B R Right	TRINIA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
4	11	Jah Is My Rock	CARIBBEAN PULSE (IRIE)	33	33	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	54	54	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)
5	4	Everybody	HAZ2 THE RIPPIN' (BODY HEAD)	24	24	Dilemma/Air Force Ones	NELLY (F0 REEL/UNIVERSAL/UMRG)	55	66	No Letting Go	WAYNE W/UNDER (GREENSLEEVES/VP/ATLANTIC)
6	5	No Means No	NELLY (F0 REEL/UNIVERSAL/UMRG)	31	31	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	56	47	Thug Lovin'	JAY-Z FEAT. BRITNEY SPEARS (ROC-A-FELLA/DEF JAM/UMRG)
7	8	How I Feel	LEAK FEAT. LL COOL J (TAKEOVER ENTERTAINMENT)	55	55	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	57	26	Drop Drop	JOE BUDEEN (DEF JAM/UMRG)
8	13	Gossip Folks	MISSY M/SIDE/ANDR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	37	37	Breathe	BLU CANTRILL (REGGON/AARISTA)	58	38	Never Scared	BONECRUSHER (BREAK EM OFF)
9	6	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	17	17	Feel'n' You (Part II)	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	59	72	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
10	7	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	36	36	Virginity	TG4 (TU G/AA/M/INTERSCOPE)	60	59	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON (JIVE)
11	10	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	27	27	Work It	MISSY M/SIDE/ANDR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	61	60	Hot In Herre (Vinyl)	NELLY (F0 REEL/UNIVERSAL/UMRG)
12	16	Dance With Me	JAMIE LEE (RIPE)	25	25	Yeah Yeah U Know It	KEITH W/UNDER FEAT. DEF JAM/QUAD (DEF JAM/UMRG)	62	53	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	20	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMRG)	65	65	Sick Of Being Lonely	FIELD MOB (MCA)	63	52	Gots To Be	B2K (TU G/EPIC)
14	9	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	35	35	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)	64	44	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)
15	23	Just Like You	G'WIZ (COMP/ANDR/EPHEUS)	68	68	Irresistible (West Side Connection)/Boy (I Need You)	MARSHAY CARREY (MONARCH/ISLAND/UMRG)	65	65	Let's Get Up	CRAIG G. (OVERNIGHT SENSATION/D&D)
16	12	Incomplete	C. LANA E (WRIGHT ENTERPRISES)	63	63	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	66	66	The ?hit	THE O.C. (SILVERBACK/RUMMI)
17	14	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	67	67	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	67	63	Don't Mess With The Radio	NIVEA (JIVE)
18	22	Faithful To	POWV BRIS (POWVWER MOVES/ORPHEUS)	67	67	Nothin' Free/I Don't Give A @#&%	DOBBIE FEAT. LL JON & THE LAST SIDE BOYZ (BME/TVT)	68	69	Can't Nobody	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
19	34	Beautiful	SNOWP DDDG (DOGGYSTYLE/PRIORITY/CAPITOL)	39	39	So Whassup	JONELL FEAT. REDMAN (DEF SOUL/UMRG)	69	75	Full Moon	BRANDY (ATLANTIC)
20	43	Bump, Bump, Bump	B2K & P. DIDDY (TU G/EPIC)	28	28	Jenny From The Block	JENNIFER LOPEZ (EPIC)	70	70	Shady	BIG C. (SOUTHPAW/KES)
21	19	Mesmerize	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	32	32	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	71	49	AKShon (Yeah!)	KILLER MIKE (AQUEMINI/COLUMBIA)
22	29	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)	48	48	React	ERIC SERMON FEAT. REDMAN (J/RMG)	72	72	Would You	BENZINO (SURRENDER/ELEKTRA/VEEG)
23	—	The Jump Off	LL COOL J FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	41	41	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	73	45	Rock The Party	BENZINO (SURRENDER/ELEKTRA/VEEG)
24	15	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	56	56	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	74	74	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)
25	18	Talkin' To Me	AMERIE (RISE/COLUMBIA)	—	—	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	75	61	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)

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 sample of sales. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MARCH 1
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	—	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12 98/18 98)	NUMBER 1 2 Weeks At Number 1 Get Rich Or Die Tryin'	1
2	2	3	TYRESE J 2004/RMG (12 98/18 98)	I Wanna Go There	2
3	—	—	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)	HOT SHOT DEBUT Things That Lovers Do	3
4	4	1	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12 98/18 98)	I Care 4 U	1
5	3	2	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	2
6	11	12	SEAN PAUL 2 HARD/VP/ATLANTIC 83620*/AG (12 98/18 98)	Dutty Rock	6
7	12	10	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	3
8	—	—	DJ ENVY DESERT STORM 86737*/EPIC (18 98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8
9	10	5	JENNIFER LOPEZ ▲ ² EPIC 86231 (18 98 EQ CD)	This Is Me...Then	5
10	9	9	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	2
11	13	11	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/JDMGM (15 98/19 98)	The Blueprint 2: The Gift And The Curse	1
12	5	38	LL COOL J DEF JAM 071021*/JDMGM (12 98/18 98)	10	1
13	6	4	JA RULE ▲ MURDER INC./DEF JAM 063487*/JDMGM (12 98/18 98)	The Last Temptation	2
14	8	7	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE (18 98/24 98)	Better Dayz	1
15	14	17	VIVIAN GREEN COLUMBIA 863573/CRG (17 98 EQ/11 98)	Love Story	14
16	7	6	NAS ▲ ILL WILL/COLUMBIA 86330*/CRG (12 98 EQ/18 98)	God's Son	1
17	15	16	EMINEM ▲ ⁷ WEB/AFTERMATH 493290*/INTERSCOPE (12 98/18 98)	The Eminem Show	1
18	17	18	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12 98/18 98)	Birdman	4
19	24	28	SOUNDTRACK HOLLYWOOD 162369 (18 98 CD)	Deliver Us From Eva	19
20	22	19	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2
21	16	15	NELLY ▲ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1
22	25	20	B2K ● T.U.G. 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	3
23	19	21	SYLEENA JOHNSON JIVE 39035/ZOMBA (11 98/17 98) [M]	Chapter 2: The Voice	19
24	23	24	SNOOP DOGG ● DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	3
25	18	8	SOUNDTRAK ▲ SHADY 493508*/INTERSCOPE (12 98/18 98)	8 Mile	1
26	20	14	WHITNEY HOUSTON ▲ ARISTA 14747 (18 98)	Just Whitney...	3
27	27	25	DRU HILL DEF SOUL 063377*/JDMGM (12 98/18 98)	Dru World Order	2
28	30	29	FIELD MOB MCA 113051* (18 98 CD)	From Tha Roota To Tha Toota	4
29	29	23	MARIAH CAREY ▲ MONARCH/ISLAND 063467*/JDMGM (12 98/18 98)	Charmbracelet	2
30	—	—	R. KELLY JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	30
31	37	—	LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	31
32	21	22	BUSTA RHYMES ● J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	12
33	35	37	HEATHER HEADLEY RCA 89376/RMG (9 98/13 98)	This Is Who I Am	14
34	34	—	KEITH SWEAT ELEKTRA 62855/EEG (18 98 CD)	Keith Sweat Live	34
35	28	26	THE ROOTS MCA 112996* (18 98 CD)	Phrenology	11
36	43	43	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	4
37	26	13	50 CENT FULL CLIP 2003* (18 98 CD) [M]	Guess Who's Back?	13
38	31	27	NEXT J 20016/RMG (12 98/18 98)	The Next Episode	27
39	36	32	COMMON MCA 113114* (18 98 CD)	Electric Circus	9
40	44	35	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12 98/18 98)	Game Time	10
41	49	48	GERALD LEVERT ELEKTRA 62795/EEG (12 98/18 98)	The G Spot	2
42	33	33	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11 98/17 98) [M]	Crash The Party	24
43	64	62	SOUNDTRACK FOX 113028*/MCA (18 98 CD)	Brown Sugar	2
44	40	31	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/JDMGM (12 98/18 98)	Paid In Full	10
45	32	30	VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12 98/18 98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10
46	39	39	LIL' FLIP ▲ SUCKAFREE/LOUJ/COLUMBIA 86521*/CRG (17 98 EQ/12 98)	Undaground Legend	4
47	38	34	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12 98/18 98)	Ballers	13
48	42	36	TONI BRAXTON ● ARISTA 14749 (12 98/18 98)	More Than A Woman	5

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
49	46	51	ASHANTI ▲ ³ MURDER INC./AJM 586830*/JDMGM (12 98/18 98)	Ashanti	1
50	41	42	CLIPSE ● STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	1
51	45	47	NIVEA JIVE 41746/ZOMBA (11 98/17 98) [M]	Nivea	43
52	58	60	INDIA.ARIE ● MOTOWN 064755/UMRG (12 98/18 98)	Voyage To India	1
53	56	53	TLC ▲ ARISTA 14780 (12 98/18 98)	3D	4
54	53	45	FAT JOE TERROR SQUAD ATLANTIC 83600*/AG (12 98/18 98)	Loyalty	11
55	52	49	AMERIE RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	7
56	51	46	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/17 98)	Diamond Princess	5
57	47	44	VARIOUS ARTISTS DEF JAM 063546/JDMGM (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	31
58	54	52	K-CI & JOJO MCA 113069* (18 98 CD)	Emotional	18
59	61	59	MUSIQ ▲ DEF SOUL 585712*/JDMGM (12 98/18 98)	Justisen (Just Listen)	1
60	48	41	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12 98/18 98)	Thug Holiday	2
61	66	68	VARIOUS ARTISTS HIDDEN BEACH 87121*/EPIC (18 98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
62	55	54	TALIB KWELI RAWKUS 113048*/MCA (18 98 CD)	Quality	6
63	50	40	SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9 98 EQ CD)	Solo Star	23
64	70	100	AL GREEN HI/THE RIGHT STUFF 80327/CAPITOL (18 98 CD)	The Love Song Collection	64
65	75	65	ANITA BAKER ATLANTIC 78209/RHINO (17 98 CD)	The Best Of Anita Baker	29
66	63	61	KIRK FRANKLIN ● GOSP CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	1
67	65	58	GZA/GENIUS MCA 113083* (15 98 CD)	Legend Of The Liquid Sword	21
68	67	67	SCARFACE RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12 98/18 98)	Greatest Hits	10
69	62	56	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12 98/18 98)	Eve-olution	1
70	69	78	SIR CHARLES JONES MARDI GRAS 1060 (10 98/16 98) [M]	Love Machine	28
71	76	64	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18882/TIME LIFE (18 98 CD)	Absolute Body + Soul	64
72	—	—	PETEY PABLO ● JIVE 41723/ZOMBA (11 98/17 98)	Diary Of A Sinner: 1st Entry	7
73	57	55	DEBORAH COX J 20014/RMG (12 98/18 98)	The Morning After	7
74	73	70	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11 98/17 98)	Watermelon, Chicken & Gritz	3
75	—	—	DOTTIE PEOPLES ATLANTA INT L 10279 (8 98/13 98)	Churchin' With Dottie	68
76	60	57	TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12 98/18 98)	One Man	4
77	72	69	40 GLOCC EMPIRE MUSICWORKS 39056 (18 98 CD) [M]	The Jakal	65
78	80	91	BONE THUGS-N-HARMONY RUTHLESS 86554*/EPIC (12 98 EQ/18 98)	Thug World Order	3
79	59	50	BENZINO SURRENDER/ELEKTRA 62827/EEG (18 98 CD)	Redemption	31
80	—	—	MUL-TY SUPERKALA/UNIVERSAL 066794/UMRG (12 98/18 98)	Made 4 Love	80
81	79	74	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516/CRG (12 98 EQ/18 98)	Simply Deep	3
82	94	94	TRIN-I-TEE 5:7 B-RITE/GOSP CENTRIC 70038/ZOMBA (11 98/17 98)	The Kiss	15
83	—	—	FRUKWAN EMPIRE MUSICWORKS 39034 (18 98 CD)	Life	83
84	96	—	AVANT ● MAGIC JOHNSON 112809/MCA (12 98/18 98)	Ecstasy	2
85	84	73	DAVE HOLLISTER MOTOWN 018747/UMRG (12 98/18 98)	Things In The Game Done Changed	3
86	77	79	MARY MARY COLUMBIA 82273/CRG (12 98 EQ/18 98)	Incredible	10
87	87	97	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY CD/VERITY (11 98/17 98) [M]	Family Affair II: Live At Radio City Music Hall	37
88	81	82	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12 98/18 98)	Believe	7
89	97	86	BRIAN MCKNIGHT MOTOWN 066114/UMRG (12 98/18 98)	1989—2002: From There To Here	21
90	68	63	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10 98/17 98)	Dat's How It Happen To'm	15
91	83	75	VARIOUS ARTISTS SPG 1513 (13 98 CD)	Slow Jams Volume 1 & 2	75
92	—	—	LUTHER VANDROSS ▲ J 20007/RMG (12 98/18 98)	Luther Vandross	2
93	—	—	BIG REN CORRUPT INMATE 2111 (18 98 CD)	Tha Streets Won't Let Me Go	93
94	—	—	ANGIE STONE ● J 20013*/RMG (12 98/18 98)	Mahogany Soul	4
95	—	—	STEVIE WONDER MOTOWN/UTV 066154/UME (18 98 CD)	The Definitive Collection	28
96	82	88	VARIOUS ARTISTS CASH MONEY/UNIVERSAL 860933/UMRG (12 98/18 98)	Cash Money Records Platinum Hits Volume One	21
97	85	81	LUDACRIS ▲ ³ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/JDMGM (12 98/18 98)	Word Of Mouf	1
98	—	—	SOULJA SLIM CUT THROAT COMMUNITY 5819 (17 98 CD)	Years Later	72
99	88	89	MARVIN SEASE JIVE 41834/ZOMBA (11 98/17 98)	I Got Beat Out	67
100	—	—	DONELL JONES UNTOUCHABLES 14760/ARISTA (12 98/18 98)	Life Goes On	2

MARCH 1
2003

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	—	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11 98/17 98)	NUMBER 1 1 Week At Number 1 (Ghetto Love)	100
2	4	EMINEM ▲ ⁸ WEB/AFTERMATH 490293*/INTERSCOPE (12 98/18 98)	The Marshall Mathers LP	104
3	2	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98)	Greatest Hits	217
4	1	2PAC ▲ ⁹ DEATH ROW 63208*/KOCH (19 98/25 98)	All Eyez On Me	358
5	5	R. KELLY ▲ ⁴ JIVE 41705*/ZOMBA (12 98/18 98)	tp-2.com	89
6	3	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12 98/17 98)	The Don Killuminati: The 7 Day Theory	244
7	8	2PAC ▲ ⁹ AMARU/JIVE 41636/ZOMBA (11 98/17 98)	Me Against The World	336
8	6	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10 98/17 98)	Greatest Hits	413
9	7	JAY-Z ▲ ³ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10 98/17 98)	Reasonable Doubt	265
10	2	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11 98/17 98) [M]	Live In London And More...	123
11	15	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 69443*/EPIC (10 98 EQ/15 98)	E. 1999 Eternal	258
12	9	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 548904/JDMGM (12 98/18 98)	Legend	328

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
13	10	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12 98/18 98)	The Slim Shady LP	151
14	14	KEITH SWEAT ▲ ³ VINTERTIME/ELEKTRA 61700/EEG (11 98/17 98)	Make It Last Forever	331
15	16	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12 98/18 98)	Dr. Dre — 2001	152
16	—	SADE ▲ ² EPIC 85287 (12 98 EQ/18 98)	The Best Of Sade	390
17	—	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11 98/18 98)	Ready To Die	380
18	—	BARRY WHITE ▲ CASABLANCA/MERCURY 822782/JDMGM (6 98/11 98)	Barry White's Greatest Hits Volume 1	111
19	—	JODECI ▲ ³ UPTOWN 110198/MCA (6 98/11 98)	Forever My Lady	144
20	—	SADE ▲ ² EPIC 85185 (12 98 EQ/18 98)	Lovers Rock	67
21	11	THE NOTORIOUS B.I.G. ▲ ¹⁰ BAD BOY 73011*/ARISTA (11 98/18 98)	Life After Death	268
22	18	R. KELLY ▲ ⁶ JIVE 41527/ZOMBA (11 98/17 98)	12 Play	192
23	—	LUTHER VANDROSS ● LEGACY/LV 60658/EPIC (10 98 EQ/15 98)	Greatest Hits	22
24	19	DR. DRE ▲ ³ DEATH		

Latin Notas™



by Leila Cobo

LISTEN!: There's a little bit of rap, a little bit of pop, and a little bit of jazz, salsa, and merengue. It's too eclectic a mix for one single act but a good mix for a sampling of writers and performers with bigger aspirations.

It is to be found in *Los Sonidos de ASCAP, Escúchalos* (The Sounds of ASCAP, Listen), a compilation



LIOUTIKOFF

disc released by ASCAP's Latin division that features tracks written and performed by members of the organization not currently signed to a record deal. ASCAP has distributed 500 copies of the sampler, which is not for sale, in the U.S. and Puerto Rico, and it is similar to—but distinct from—the organization's annual English-language sampler.

"It's the first time we [have done] an all-Spanish-language CD," ASCAP senior VP of Latin music **Alexandra Lioutikoff** says. "The notion was to give more opportunities to people who don't have a record deal or a publishing deal. This is another tool for our members to put forth their music for the decision-makers [in the industry]."

The featured acts were selected from more than 100 demos received in response to a contest on the ASCAP Web site and postcards sent out to members in the U.S. and Puerto Rico. ASCAP asked only for demos ready for inclusion on the CD, mastered the album, and designed the artwork. The final product includes tracks from names as diverse as established songwriter **Claudia Brant**, Miami pop/rock outfit **the Green Room**, Spanish singer/songwriter **Iván**, and jazz pianist **José Negroni**.

Explaining why the album isn't for sale, Lioutikoff says, "We're not in the business of selling

records. This is an added promotional tool for our members." Lioutikoff plans to make *Los Sonidos de ASCAP* an annual release and is in the process of finding sponsors for the album.

DISTRIBUTION DEALS: In an effort to increase its presence in niche markets, EMI Latin has signed distribution agreements with indie labels Arias Music—whose roster features regional Mexican and rap acts—and Max Mex, which specializes in *sonidero* music.

"I'm looking for specialists in different niche markets," says EMI Latin USA president/CEO **Jorge Pino**, who late last year signed a licensing deal with Puerto Rican indie Gogo Music, which specializes in alternative music and carries alt-rock band **Algarete**.

The deals with Arias and Max Mex, however, are strictly distribution deals. Arias is the label headed by **Luis Pisterman**, who after leaving his post as director of operations for Lideres late last year resumed control of his company and had been looking for distribution. Max Mex is headed by **Mel Carmona**, the longtime head of Max Music in Miami.

EMI Latin VP of strategic marketing and distributed labels **Guillermo Pages** says, "We're open to developing opportunities and opening up new areas in distribution."

The artists to be distributed under the new agreements, he adds, are local, "but by having our distribution, they'll have better presence in national accounts," Pages says. Already, EMI has released two Max Mex albums and plans to release more in March.

In related news, EMI regional Mexican band **Intocable** debuts at No. 1 on the *Billboard* Top Latin Albums chart with a special version of its greatest-hits album, *La Historia*, which features a DVD videoclip collection and concert footage. With nearly 30,000 copies scanned, sales of *La Historia* more than double those of the chart's No. 2, **Ry Cooder & Manuel Galban's** *Mambo Sinuendo*. A second version of *La Historia*, featuring only the CD, debuted at No. 5 on the same chart. Two other greatest-hits albums—**Los Rehenes' Historia Musical** (at No. 19) and **Los Huracanes del Norte's Huracanazos** (at No. 43)—also debuted this week.

Abril Closure Leaves Void In Brazil

BY TOM GOMES

SAO PAULO, Brazil—The imminent closure of Abril Music, Brazil's most important indie (*Billboard* *Bulletin*, Feb. 10), will leave a void in a Brazilian marketplace that only a few years ago was flush with success.

Now, facing an economic crisis compounded by the record industry's general downturn, Abril—home to such artists such as Rita Lee and Gal Costa—will close its doors Friday (28) rather than vie for a new infusion of cash.

"In order to definitely establish the company in Brazil, make it profitable, and make it a market leader, it was necessary to have another year of large investments," says Marcos Maynard, the dynamic chairman of Abril, noting that piracy was not the determining factor in Abril's closure. "However, the board of Abril Group, in order to face the crisis our country is living through, decided to focus its attention



MAYNARD

on its main commercial activity: the editorial area. This is the area they are going to invest in from now on. This is the decision of the owners of the group, and it should be respected."

The decision to close Abril was announced by Giancarlo Civita, VP of Abril Group, the biggest editorial conglomerate in Brazil and owner of *Veja* magazine and MTV Brazil, among others. The group launched Abril Music four years ago, and the label emerged as a major force in the Brazilian market under Maynard, who was previously president of the U.S. Latin division of PolyGram.

"I wanted to return to Brazil, and the challenge of creating a record company out of nowhere seduced me," Maynard says. "We had no catalog, neither Brazilian nor international. And the results we achieved were impressive."

Three of Abril's artists—Capital Inicial, Falamansa, and Bruno & Marrone (who won a Latin Grammy Award for best *sertanejo* album) sold more than 1 million copies of their albums in Brazil, while rocker Rita Lee went gold in Argentina. In the DVD market, Abril also scored big, with four titles going platinum (250,000 copies).

In July 2001, Abril topped the Brazilian sales charts; it was the first

time that an indie had bested all the majors in that country.

Now, negotiations are under way for the company's catalog and artists' contracts, with main interest coming

from Warner, EMI, BMG, and Sony. Maynard says, "The one who buys Abril will be the one who buys a company which, in a brief space of time, made history and will be missed."



Another Hero. Julio Iglesias Jr., freshly signed to a new record deal with Warner Music Latina, is preparing for the April 29 release of his pop album, *Tercera Dimension*. Pictured, from left, are Warner Music Latin America president Inigo Zabala, Iglesias, Warner Music Latina A&R director Amir Agai, and Warner Music Latina president George Zamora.

A.B. Quintanilla III Presents
Tumbina Kings
**AB QUINTANILLA III Presents
KUMBIA KINGS 4**

First studio album in 2 years!
10 new tracks.

Cat # 40514

**THALIA
Hits Remixed**

A collection of her top hits.
Contains never before released
remix tracks off all her hits.
This album is sure to be favorite
among her millions of fans.

THALIA

Cat # 81595

REYES RECORDS INC.
MUSIC DISTRIBUTORS

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS

140 N.W. 22 Avenue Miami, Florida 33125 Tel: (305) 541-6686 / Fax: (305) 642-2785
www.reyesrecords.com E-mail: reyesrecrds@reyesrecords.com

TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			NUMBER 1/HOT SHOT DEBUT INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1	1	39	32	LIBERACION DISA 727029/UG (9.98/13.98) [M]	Historia Musical	7
2	1	1	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	1	57	53	MARCO ANTONIO SOLIS FONOVISA 000527/UG (10.98/16.98) [M]	Mas De Mi Alma	1
3	2	5	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	2	58	50	CRISTIAN ARIOLA 95787/BMG LATIN (16.98 CD) [M]	Grandes Hits	13
4	4	4	GREATEST GAINER LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	4	37	42	VARIOUS ARTISTS UNIVERSAL LATINO 069842 (16.98 CD)	Radio Hits...Es Musica Vol. 2	30
5			INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	5	5	38	49	TEGO CALDERON WHITE LION 90033 (13.98 CD) [M]	El Aballarde	17
6	3	2	SHAKIRA SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	6	69	61	GILBERTO SANTA ROSA SONY DISCOS 84781 (6.98 EQ/16.98) [M]	Viceversa	2
7	5	7	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5	7	74	—	EDNITA NAZARIO SONY DISCOS 87649 (16.98 EQ CD) [M]	Acustico Vol. 2	2
8	9	8	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3	8	50	44	SOUNDTRACK ARIOLA 95037/BMG LATIN (19.98 CD)	Complices Al Rescate: El Gran Final	34
9	20	23	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3	9	41	36	VARIOUS ARTISTS FONOVISA 050702/UG (9.98/13.98)	Los Mejores Saxofones Nortenos	30
10	6	9	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	10	35	34	LOS ORIGINALES DE SAN JUAN EMI LATIN 38335 (9.98/13.98)	Todo Lo Bello Es Mio	34
11	44	—	PACESETTER JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	11	11	46	37	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
12	8	6	LAS KETCHUP SHAKETOWN/COLUMBIA 86380/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1	12	59	62	BACILOS WARNER LATINA 46640 (14.98 CD)	Caraluna	59
13	19	17	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11.98/19.98)	Quizas	1	13	53	46	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
14	7	10	INDIA SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	14	52	43	VARIOUS ARTISTS SONY DISCOS 49473/WARNER LATINA (17.98 CD)	No. 1: Un Ano De Exitos Vol. 3	34
15	11	16	LOS TEMERARIOS FONOVISA 350744/UG (10.98/13.98)	Joyas Vol. 2	11	15	63	—	DAVID BISBAL VALE 066090/UNIVERSAL LATINO (13.98 CD)	Corazon Latino	64
16	18	15	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	16	63	—	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1
17	14	47	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12	17	55	54	ELVIS CRESPO SONY DISCOS 87663 (14.98 EQ CD)	Greatest Hits	45
18	10	11	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8	18	45	52	GRUPO EXTERMINADOR/LOS ORIGINALES UNIVISION 310101/UG (9.98/13.98)	Encuentros A Toda Madre	45
19	13	13	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4	19	56	41	SOUNDTRACK ARIOLA 92579/BMG LATIN (9.98 CD)	Silvana: Complices Al Rescate	6
20			LOS REHENES DISA 727034/UG (14.98 CD) [M]	Historia Musical: 30 Pegaditas	20	20	67	70	ANGEL LOPEZ SONY DISCOS 84882 (6.98 EQ/16.98)	En Mi Soledad	37
21	15	12	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3	21	60	57	LUPILLO RIVERA SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	4
22	16	18	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1	22	54	48	LA ONDA EMI LATIN 39099 (8.98/12.98)	A Toda Onda	29
23	17	14	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	6	23	67	70	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1
24	23	35	THALIA EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1	24	61	—	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones...	8
25	29	26	OLGA TANON WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11	25	65	—	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	17
26			PESADO WEAMEX 49799/WARNER LATINA (12.98 CD)	No Te Lo Vas A Acabar	26	26	65	—	GUARDIANES DEL AMOR FONOVISA 350672/UG (9.98/13.98)	Me Enamore De Un Angel	65
27	25	19	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6	27					
28	27	21	PALOMO DISA 727032/UG (8.98/13.98) [M]	Situaciones	15	28					
29	36	31	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	27	29					
30	64	—	MILLIE ARIOLA 90366/BMG LATIN (14.98 CD)	Millie	30	30					
31	12	3	VARIOUS ARTISTS SONY DISCOS 87543 (14.98 EQ CD)	Protagonistas De La Musica	3	31					
32	48	55	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	32					
33	22	20	CONJUNTO PRIMAVERA FONOVISA 086237/UG (9.98/13.98) [M]	Perdoname Mi Amor	2	33					
34	28	22	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14	34					
35	21	33	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310097/UG (9.98/13.98) [M]	Recordando A Chalino Sanchez Vol. 2	21	35					
36	24	28	SOUNDTRACK MILAN 36005 (17.98 CD)	Talk To Her	24	36					
37	31	29	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25	37					
38	34	27	LOS TEMERARIOS AFG SIGMA/FONOVISA 080529/UG (10.98/16.98)	Una Lagrima No Basta	1	38					
39	30	24	SOUNDTRACK ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	5	39					
40	49	—	LOS YONIC'S FONOVISA 350752/UG (9.98/13.98)	20 Inolvidables	40	40					
41	43	45	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1	41					
42	32	25	EL CHICHICUILOTE LIDERES 950466 (7.98/13.98) [M]	La Fiesta Del Chichicuilote	19	42					
43	42	39	JAGUARES RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2	43					
44			LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD)	28 Huracanazos	44	44					
45	40	—	VARIOUS ARTISTS UNIVISION 310102/UG (9.98/13.98)	Sonideros USA: 15 Exitos Bailables	40	45					
46	33	38	THE LATIN ALL-STARS ST CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	33	46					
47	47	40	VICENTE FERNANDEZ SONY DISCOS 87689 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7	47					
48	26	30	VARIOUS ARTISTS UNIVISION 310021/UG (10.98/14.98)	Guerra De Estados Pesados Vol. 4	16	48					
49	51	60	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	49	49					

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	INTOCABLE LA HISTORIA (EMI LATIN)			
2	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2	LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)			
3	SHAKIRA GRANDES EXITOS (SONY DISCOS)	3	CELIA CRUZ HITS MIX (SONY DISCOS)	3	INTOCABLE LA HISTORIA (EMI LATIN)			
4	RICARDO ARJONA SANTO PECADO (SONY DISCOS)	4	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	4	INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)			
5	LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	5	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	5	VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)			
6	JOSE JOSE EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN)	6	ELVIS CRESPO GREATEST HITS (SONY DISCOS)	6	LOS TEMERARIOS JOYAS VOL. 2 (FONOVISA/UG)			
7	LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	7	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	7	LIMITE SOY ASI (UNIVERSAL LATINO)			
8	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	8	CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	8	LOS REHENES HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)			
9	MAMA REVLUCION DE AMOR (WARNER LATINA)	9	JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	9	LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)			
10	SIN BANDERA SIN BANDERA (SONY DISCOS)	10	AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	10	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION/UG)			
11	SELENA ONES (EMI LATIN)	11	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	11	PESADO NO TE LO VAS A ACABAR (WEAMEX/WARNER LATINA)			
12	KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	12	VARIOUS ARTISTS SALSAS HITS 2003 (MOCK & ROLL/SONY DISCOS)	12	ALEJANDRO FERNANDEZ BELLAS ARTES EN VIVO: UN CANTO DE MEXICO (SONY DISCOS)			
13	THALIA THALIA (EMI LATIN)	13	VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	13	PALOMO SITUACIONES (DISA/UG)			
14	OLGA TANON SOBREVIVIR (WARNER LATINA)	14	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	14	PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)			
15	MILLIE MILLIE (ARIOLA/BMG LATIN)	15	JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	15	INTOCABLE SUENOS (EMI LATIN)			
16	VARIOUS ARTISTS PROTAGONISTAS DE LA MUSICA (SONY DISCOS)	16	VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	16	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA/UG)			
17	SOUNDTRACK TALK TO HER (MILAN)	17	VARIOUS ARTISTS BAILA HITS (SONY DISCOS)	17	JOAN SEBASTIAN AFORTUNADO (MUSART/BALBOA)			
18	CHAYANNE GRANDES EXITOS (SONY DISCOS)	18	EL GENERAL EL GENERAL DE FIESTA (MOCK & ROLL/SONY DISCOS)	18	JESSIE MORALES: EL ORIGINAL DE LA SIERRA RECORDANDO A CHALINO SANCHEZ VOL. 2 (UNIVISION/UG)			
19	JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	19	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPE/AG)	19	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA/UG)			
20	THE LATIN ALL-STARS EXITOS LATINOS: LATIN HITS (ST CLAIR)	20	JHONY RAFAEL BACHATA EXITOS CRISTIANOS (UNIVISION/UG)	20	SOUNDTRACK MARIANA: COMPICES AL RESCATE (ARIOLA/BMG LATIN)			

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 (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THE WORLD'S LARGEST LATIN MUSIC EVENT

 **Heineken**[®]

PRESENTS

Billboard[®]
LATIN MUSIC
CONFERENCE & AWARDS 2003

IN ASSOCIATION WITH **GARNIER**
FRUCTIS

BILLBOARD BASH ■

HOT SHOWCASES ■

HEINEKEN LOUNGE ■

SUPERSTAR INTERVIEWS ■

STAR-STUDED PARTIES ■

BILLBOARD LATIN MUSIC ■

AWARDS ON TELEMUNDO ■

**REGISTER BY
MARCH 13**

**SAVE OVER
\$170 OFF
FULL RATE**

MAY 5 - 8 ■ **EDEN ROC RESORT** ■ **MIAMI BEACH**

FOR MORE INFO & TO REGISTER: WWW.BILLBOARD.COM OR CALL 646.654.4660

MARCH 1 2003

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
			NUMBER 1/GREATEST GAINER 1 Week At Number 1		
1	4	3	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHOA (S. MEBARAK, R. L. FOCHOA)	Shakira EPIC /SONY DISCOS	1
2	2	1	SEDUCEME INDIA I INFANTE, K. C. PORTER (INDIA R. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	1
3	3	2	ASI ES LA VIDA H. GATICA, K. O. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	1
4	1	6	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1
5	5	4	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
5	8	13	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA	6
7	10	11	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIOLA /BMG LATIN	7
8	7	8	DE UNO Y DE TODOS LOS MODOS PALOMO (I. VINEGRA)	Palomo DISA	7
9	9	7	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. CK. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	6
10	11	10	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	4
11	6	5	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	2
12	12	26	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	12
13	15	15	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	2
14	13	12	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE /UNIVISION	3
15	17	14	EN CUERPO Y ALMA R. PEREZ, B. BOTIJA (R. PEREZ, B. BOTIJA)	Millie ARIOLA /BMG LATIN	14
16	16	16	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera SONY DISCOS	3
17	19	24	NO TENGO DINERO A. B. QUINTANILLA III (J. GABRIEL)	A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio EMI LATIN	17
18	14	9	NO ME ENSENASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
19	18	21	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	18
20	29	—	MI SOLDADO LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	20
21	21	18	DIMELO A. JAEEN (I. CHESTER)	Alejandro Montaner SONY DISCOS	18
22	25	37	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	22
23	26	40	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART /BALBOA	23
24	22	30	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
25	38	50	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA, I. CANUT)	Thalia EMI LATIN	25
26	20	23	UN MONTON DE ESTRELLAS J. M. LUGO (L. INARES)	Gilberto Santa Rosa SONY DISCOS	18
27	24	19	NO ME RENDIRE A. JAEEN (J. M. VELASQUEZ)	Jaci Velasquez Y Pablo Portillo SONY DISCOS	19
28	31	41	SIN FORTUNA PRIVERA (A. GONZALEZ)	Lupillo Rivera SONY DISCOS	28
29	44	—	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	29
30	40	27	LA CHICA SEXY M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	10
31	23	28	ERES MI RELIGION FHER (A. GONZALEZ (FHER))	Mana WARNER LATINA	17
32	39	45	SIENTO V. DOTEI, V. WAILL (V. DOTEI)	Ilegales EMI LATIN	32
33	28	39	MALA GENTE G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	28
34	35	32	CORAZON CHIQUITO A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	19
35	27	22	MARCHATE R. NERIO (ESTEFANO)	Gisselle ARIOLA /BMG LATIN	17
36	32	—	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal VALE /UNIVERSAL LATINO	32
37	34	38	ESCLAVO DE TU PIEL C. DE WALDEN, C. NASI (G. CARBALLO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillo FONOVISA	34
38	37	31	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	5
39	43	47	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	23
40	46	42	TAN BUENA J. AGUIRRE, J. P. MANZANERO, A. BARROS (W. GARCIA)	Son De Cali UNIVISION	36
41	36	29	ELEGISTE PERDER A. JAEEN, A. LOPEZ E. TORRES (C. ZALLES)	Angel Lopez SONY DISCOS	27
42	30	25	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)	Cristian ARIOLA /BMG LATIN	2
43	33	34	LA SUEGRA BANDA MACHOS (E. MOGUEL DIAZ)	Banda Machos WEA/MEX /WARNER LATINA	23
44	42	36	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	26
45	45	—	MICAELA E. RODRIGUEZ (L. C. MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO /SONY DISCOS	43
46	41	33	HASTA QUE VUELVAS L. MIGUEL, B. SILVETTI (F. GARZA, B. JOJALIM, A. RAMOS MUNOZ)	Luis Miguel WARNER LATINA	16
47	48	—	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	47
48	—	—	AYUDAME L. PILOTO, M. LOPEZ (M. LOPEZ, J. L. PILOTO)	Lourdes Robles LATIN WORLD	48
49	50	—	TU NO SOSPECHAS A. JAEEN (A. JAEEN, W. PAZ, R. VERGARAJ)	Jordi SONY DISCOS	27
50	—	—	NINA AMADA MIA E. A. SANTIAGO (J. MASIAS)	Alejandro Fernandez SONY DISCOS	50

HOT SHOT DEBUT

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (39 Latin Pop, 17 Tropical/Salsa, 55 Regional/Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ♡ Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

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

TROPICAL/SALSA AIRPLAY

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
	IMPRINT/PROMOTION LABEL			IMPRINT/PROMOTION LABEL	
1	SEDUCEME SONY DISCOS	INDIA	19	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY
3	ASI ES LA VIDA WARNER LATINA	OLGA TANON	36	NOCHES DE FANTASIA KAREN /UNIVERSAL LATINO	JOSEPH FONSECA
5	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	15	MI PRIMER MILLON WARNER LATINA	BACILOS
4	HERIDA MORTAL ARIOLA /BMG LATIN	JERRY RIVERA	34	AYUDAME LATIN WORLD	LOURDES ROBLES
6	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	28	DAME SONY DISCOS	RICARDO ARJONA
9	QUE ME QUEDES TU EPIC /SONY DISCOS	SHAKIRA	—	A ESOS HOMBRES MOCK & ROLL /SONY DISCOS	EL GRINGO DE LA BACHATA
7	TAN BUENA UNIVISION	SON DE CALI	20	AMOR ETERNO HIP	NUEVA ERA
8	DOS LOCOS J&N /SONY DISCOS	MONCHY & ALEXANDRA	32	EL PROBLEMA SONY DISCOS	RICARDO ARJONA
2	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	22	DIGALE VALE /UNIVERSAL LATINO	DAVID BISBAL
17	SE NOS PERDIO EL AMDR COMBO	EL GRAN COMBO DE PUERTO RICO	38	DIME QUE SI WEACARIBE /WARNER LATINA	TITO NIEVES
10	MALA GENTE SURCO /UNIVERSAL LATINO	JUANES	33	DIMELO SONY DISCOS	ALEJANDRO MONTANER
12	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA	30	SIENTO EMI LATIN	ILEGALES
13	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON	25	ES POR TI SURCO /UNIVERSAL LATINO	JUANES
18	QUE LEVANTE LA MANO KAREN /UNIVERSAL LATINO	JOSEPH FONSECA	26	MI PRIMER MILLON WARNER LATINA	BONNY CEPEDA
14	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ Y PABLO PORTILLO	39	ME DUELE EL ALMA SONY DISCOS	MILLY QUEZADA
24	A QUIEN LE IMPORTA? EMI LATIN	THALIA	31	SIN PALABRAS FONOVISA	RABITO
11	SI NO ESTAS RPE /UNIVISION	AREA 305	29	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINONES
21	EN CUERPO Y ALMA ARIOLA /BMG LATIN	MILLIE	—	TU MANIA Y LA MIA UNIVERSAL LATINO	GRUPO MANIA
16	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	27	BREATHE CATALOGUE /CAPITOL	TELEPOP MUSIK
35	NO ME TORTURES EPIC /SONY DISCOS	DANIEL RENE	41	MAL DE AMORES UNIVERSAL LATINO	MANNY MANUEL

REGIONAL MEXICAN AIRPLAY

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

Pérez Builds On Mexico Experience

New Warner Music Spain President Hopes Former Post Gives Him Marketing Edge

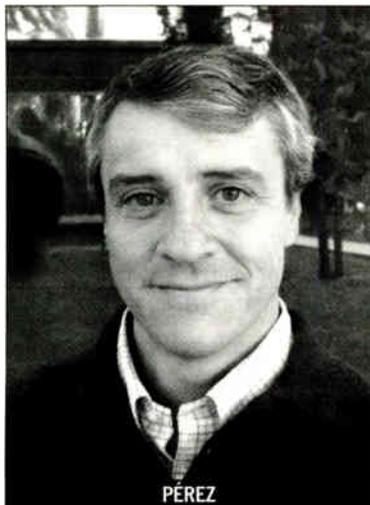
BY HOWELL LLEWELLYN

MADRID—New Warner Music Spain president Mariano Pérez is clear on what his first goal is: Sell 1 million copies in Mexico of the current album by Spanish newcomer Alex Ubago, the 21-year-old who was unknown 15 months ago but whose album, *Qué Pides Tu?* (What Are You Asking For?), has sold 900,000 units in Spain.

Pérez has just returned from three years as Warner Music Mexico president and says his experience in that country will serve him well. "Mexico is musically very similar to Spain, but the sales and marketing skills needed are very different," he says. Pérez took over at Warner's Madrid office Feb. 1.

Outgoing Warner Music Spain president Saúl Tagarro agrees. "When I sent Mariano off to Mexico three years ago, my idea was for him to get valuable experience in Latin America's most important market, to get the right Latin training, and then to take over here when I retire"—which Tagarro did Jan. 31, after 20 years at Warner Spain.

Before going to Mexico, Pérez was president of Warner Music Spain imprint DRO EastWest—which is Ubago's label. Now, his duties include taking over the DRO helm again: "Mexico is strategically a very important market for us, and my experience of how to promote Spanish artists there will be very useful. Any artist successful in Mexico can



'Mexico is a very good door for us, especially for entering the U.S. We have always used Mexico as a launch pad.'

—SAÚL TAGARRO,
OUTGOING WARNER MUSIC SPAIN PRESIDENT

sell in the U.S."

Tagarro says that Warner has been the most active of all Spain-based labels in Mexico and cites the cases of Alejandro Sanz—"probably the No. 1 artist in Mexico right now"—

Miguel Bosé, Café Quijano, and Hombres G.

"Mexico is a very good door for us, especially for entering the U.S.," Tagarro says. "We have always used Mexico as a launch pad. It's the only vibrant Spanish-language market right now. In that sense, Mariano is in a position of privilege. If I were a [Spanish] artist looking to sell in Latin America, I would sign with Warner [Music Spain]."

Pérez says the "privilege" of work experience in Spain and Mexico gives him an edge when marketing Mexican artists in Spain. "Both Maná and Pancho Céspedes have big markets in Spain," he explains. "We spoke to Maná about how to sell themselves in Spain, and Spain is now by far the group's biggest market outside Mexico and the U.S. Céspedes sold half-a-million copies of his debut album here."

When asked for the highlight during his time at Warner, Tagarro says: "It is the feeling that when I arrived here, Warner had a 4% market share and no domestic artists. Now, Warner has been market leader four times in the past six years, with a record 21.3% share in 2000 and with 30 platinum-selling artists, including DRO EastWest."

Pérez insists that Ubago can sell 1 million units of his album in Mexico. "He has three promotional visits there under his belt, and when I was there a couple of weeks ago, he was No. 1 on radio airplay in Monterrey."

Latin Music Mourns Mainstay Hauser

BY LEILA COBO

MIAMI—Concert promoter and manager Ralph Hauser, a mainstay in the Latin music world who was instrumental in taking regional Mexican music to the most prestigious stages in the U.S. and around the world, died Feb. 14 of apparent heart failure. He was 41 years old.

Hauser was CEO of Hauser/CIE Entertainment, a Los Angeles-based event-promotion company that specializes in regional Mexican tours and that represents Vicente & Alejandro Fernández and Ana Gabriel, among others.

Most recently, Hauser put together the enormously successful joint tour of the U.S. and abroad by the Fernández father and son team.

A native of Montebello, Calif., Hauser lived most of his life in the L.A. area and learned about the concert-promotion business by working with his father at the Pico Rivera Sports Arena. He created his own company in 1985 and flourished by booking shows in a



wide variety of venues.

"To be successful in any business, you have to have diversification," Hauser told *Billboard* last year. "You need to be able to produce a rodeo and a concert in Bellas Artes in Puerto Rico. You have to be able to do different venues and styles of music. And to be successful, you have to know all of them."

Although Hauser's focus was Mexican music—after all, he lived

in L.A.—he had no problem booking any act, anywhere. "My world is in Spanish," he said. "My world is Latin music."

Hauser's success led him to a partnership with concert-promotion company CIE, which in January 2001 acquired a majority stake in Hauser and created Hauser/CIE Entertainment; since then, the partnership has been promoting concerts in the U.S. and abroad.

At the time of his death, Hauser was in the midst of a much-publicized legal dispute with singer/songwriter and longtime client Juan Gabriel.

Hauser is survived by his parents, his wife, and six children. A public memorial is being planned in his memory; additional details will be released in the near future.

In lieu of flowers, donations may be sent to the Ralph Hauser III Foundation at Hauser/CIE Ent. LLC, C/O Lucy Koenke, 11003 Rooks Road, Whittier, Calif. 90601. Checks should be made payable to the Ralph Hauser III Foundation.

Beat Box™

by Michael Paoletta



PEACE, LOVE & UNITY: On a recent bitterly cold Sunday evening, all was warm inside the blue room of New York's Chung King recording studios, where a who's who of the soulful house community had gathered to lift their voices for a good cause.

Spearheaded by recording duo **Blaze** (Kevin Hedge and Josh Milan), the featured singers (Ultra Naté, Kenny Bobien, Barbara Tucker, Byron Stingily, Joi Cardwell, and Arnold Jarvis) and backing vocalists (Dawn Tallman, Charlotte Small, Gia Thide, Michelle Weeks, Darryl D'Bonneau, Keith Thompson, Sabrynaah Pope, and Joe Adams) came together in "We Are the World"-type fashion to record the power ballad "Keep Hope Alive."



MILAN (LEFT) AND HEDGE

The song is surely the high point of the upcoming full-length, the Blaze-produced/penned *Keep Hope Alive: Underground Artists United for Life*, a joint venture between West End Records and King Street Sounds that is scheduled to street in May. All proceeds from sales of the album go to LIFEbeat, the nonprofit music-industry organization dedicated to reaching America's youth with the message of HIV/AIDS prevention.

Hedge (also the president of West End) says he conceived the idea for the project two years ago. "I came up with the concept after reading an article in *National Geographic* about how AIDS was devastating Africa," Hedge recalls. "King Street loved the idea. And now that I'm part of the West End family, I thought it would be great for the labels to join forces. The co-marketing situations this presents could result in new strategies and ideas, which just might help us solve some of the problems facing the industry today."

Of course, such a project takes on added urgency in today's world. "There's no way to hide the fact that the words we're singing today go way beyond the AIDS epidemic," Naté said during the recording session. "We're singing about love, peace, and unity—about standing together as brothers and sisters. This is life as we know it today."

Keep Hope Alive: Underground Artists United for Life also features solo turns by Naté ("A Wonderful Place"), Bobien ("Hiya Luv"), Jarvis ("Make the Time"), Tucker ("I Feel It in My Soul"), Stingily ("Spread Love"), Blaze ("We Are One"), and Cardwell ("Be Yourself," co-written by the singer). The disc will be beat-mixed by DJ Jeannie Hopper.

IN THE STUDIO: BT, the man behind numerous dance/electronic hits, as well as 'N Sync's "Pop," has just completed his new album for Nettwerk. Due to street in the fall, *Emotional Technology* finds BT collaborating with Peter Gabriel, Gang Starr's Guru, the Roots, Kirsty Hawkshaw, Angela McCluskey (of Wild Colonial) and the voice of Télépopmusik's "Breathe"), 'N Sync's JC Chasez, and Rose McGowan of popular WB show *Charmed*.

Nearing completion of a new full-length is house music maestro Frankie Knuckles. The new album—tentatively titled *A New Reality*—is "very much a travelogue," Knuckles says. "It condenses the last eight years of my DJ travels into one disc, complete with club-like scenarios and interludes." Featured artists include Nicki Richards, CeCe Rogers, Will Downing, and Jamie Principle. Several labels have expressed interest in this project, which at press time was without a label.

Scheduled to arrive in time for summer is a new album from David Morales. According to Morales, the Definity Records disc is very electronic, while "touching on disco." At the same time, it will be "more song- and less track-oriented. I'm reaching back to my old Red Zone club days, when the sounds were very techy, which is what house music was then. Then, there were no musical boundaries. Now, things are too segregated. We need to change that."

CH-CH-CHANGES: Effective this issue, the *Billboard* Hot Dance Music/Maxi-Singles Sales chart will be rechristened Hot Dance Music/Dance Singles Sales. In addition to tabulating CD-maxi and 12-inch vinyl configurations, the newly amended chart will include dance CD singles. This will enable sales of lower-priced CD singles that feature dance mixes to impact the chart.

In this new light, a song like Sophie Ellis Bextor's "Murder on the Dancefloor," which is only available as a CD-single, will now be eligible for chart action. Furthermore, if a dance/electronic song is released on both maxi- and regularly priced singles, the title's chart position will reflect sales of all available configurations.

MARCH 1
2003

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		1 Week At Number 1
2	4		THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
3	6		RISE UP	STAR 69 1255	Funky Green Dogs
4	10		THE HUM MELODY	JUICY IMPORT	Robbie Rivera
1	5		EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
6	11		YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
11	14		DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
12	19		CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
13	17		WHAT I WANT	JELLYBEAN 2648	Marisa Turner
14	22		IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
7	2		THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARCI/ISLAND 063793/IDJMG	Mariah Carey
9	8		ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
5	1		HEAD	NO LABEL PROMO	Thunderpuss & Barnes
8	3		TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
22	29		GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
19	23		FREE YOUR MIND	TWISTED 17856/THE RIGHT STUFF	Sapphirecut
10	9		BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
23	27		DINOSAUR ADVENTURE 3D	JBO 2777/N2	Underworld
21	25		LET IT GO	NERVOUS 20523	Dawn Tallman
25	32		IN YOUR LIFE	LOGIC 98814	La Bouche
27	31		EMERGE	CAPITOL 77886	Fischerspooner
15	12		HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon
			POWER PICK		
32	48		I BELIEVE	PROVOCATIVE 77879/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
16	7		DANCE DANCE (THE MEXICAN) (HQ2 & RICKY CRESPO MIXES)	VIRGIN PROMO	Thalia
29	38		I DROVE ALL NIGHT (HEX HECTOR REMIX)	EPIC PROMO	Celine Dion
33	—		TRY IT ON MY OWN (THUNDERPUSS REMIXES)	ARISTA 50638	Whitney Houston
18	21		FANTASY REALITY	STAR 69 12511	CYN
20	16		MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
35	—		WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS 42496	Cher
28	26		I WANT YOU (FOR MYSELF)	YOSHITOSHI 0931/DEEP DISH	Kings Of Tomorrow
30	35		DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar
24	20		IN THIS WORLD	V2 27771	Moby
40	49		NO WAY NO HOW	NEXT PLATEAU PROMO	Jocelyn Enriquez
38	42		DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/IDJMG	Musiq
17	15		SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini
45	—		HONEY	NERVOUS 20528	Billie Ray Martin
26	13		SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
39	46		RIISING SUN	5050 IMPORT	Paradise
			HOT SHOT DEBUT		
			TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
37	30		DREAMS	JELLYBEAN 2658	Afro Medusa
48	—		I CAN'T STOP	NEUTONE 003	De-Javu
46	50		AT THE END	MADE IMPORT/MINISTRY OF SOUND	iiio
42	—		ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
42	44		EVERYONE SAYS HI (METRO REMIX)	ISO PROMO/COLUMBIA	David Bowie
34	33		AMAZING	NETTWERK 33169	Andy Hunter
			BEAUTIFUL (REMIXES)	RCA PROMO/RMG	Christina Aguilera
			WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
41	34		GATES OF MIND	PROVOCATIVE 77763/THE RIGHT STUFF	Sterbinszky & Tranzident Featuring Jewels
31	18		HE IS (REMIXES)	RCA PROMO/RMG	Heather Headley
36	24		LOVE REVOLUTION	FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
43	39		I SHOULD KNOW	CREDENCE PROMO/CAPITOL	Dirty Vegas

Dance Singles Sales

Maxi-Singles Sales and Sales Breakouts data compiled by

Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		1 Week At Number 1
1	1		THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCI/ISLAND 063793/IDJMG	Mariah Carey
1	1		DIE ANOTHER DAY (REMIXES)	WARNER BROS 42492	Madonna
2	—		WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS 42496	Cher
3	2		SOLSBURY HILL	MUTE 9200	Erasure
			NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
6	4		ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
7	10		SOMETHING	ROBBINS 72056	Lasgo
4	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
22	22		CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
10	11		L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
8	5		IN YOUR LIFE	LOGIC 98814	La Bouche
			FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
9	9		THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
12	7		TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
19	12		SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
15	18		THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
			MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
11	8		FULL MOON (DANCE MIXES)	ATLANTIC 05320/AG	Brandy
16	6		ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
14	16		DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
13	13		U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
18	19		SONG FOR THE LONELY	WARNER BROS 42422	Cher
			WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
20	17		A DIFFERENT KIND OF LOVE SONG	WARNER BROS 42455	Cher

• 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 availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively based upon availability. On Sales chart: (C) CD Single available (M) CD Maxi-Single available (V) Vinyl Maxi-Single available (S) Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by

Nielsen
SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1	1 Week At Number 1
1	1	MASSIVE ATTACK	VIRGIN 80209	100th Window
2	2	ERASURE	MUTE 9198	Other People's Songs
3	3	LOUIE DEVITO	DEE VEE 0638/MUSICRAMA	N.Y.C. Underground Party 5
4	1	PET SHOP BOYS	SANCTUARY 34595	Disco 3
5	4	THE STREETS	VICE 11181/ATLANTIC [M]	Original Pirate Material
6	7	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL [M]	Genetic World
7	—	PAUL VAN DYK	MUTE 5201 [M]	Global
8	8	KUMBIA KINGS	EMP LATIN 42526	All Mixed Up: Los Remixes
9	9	DJ SAMMY	REBEL 910 79831	Heaven
10	5	VARIOUS ARTISTS	ROBBINS 79835	Best Of Trance Volume Three
11	6	GROOVE ARMADA	JIVE ELECTRO 41058/ZIMBA [M]	Lovebox
12	10	LASGO	ROBBINS 75033 [M]	Some Things
13	11	THE HAPPY BOYS	ROBBINS 78194 [M]	Dance Party (Like It's 2003)
14	12	THIEVERY CORPORATION	EIGHT FIFTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
15	13	MOBY	V2 27127	18
16	15	OAKENFOLD	MAVERICK 48204/WARNER BROS	Bunkka
17	14	NEW ORDER	RHINO 73925	International: The Best Of New Order
18	18	DIRTY VEGAS	CREDENCE 19888/ARPTX	Dirty Vegas
19	16	DIRTY VEGAS SOUND SYSTEM	ULTRA 4175	A Night At The Tables
20	17	BJORK	ELECTRA 62787/EEG	Greatest Hits
21	14	GEORGE ACOSTA	ULTRA 4152 [M]	Touched
22	20	ZOEGIRL	SPARROW 40546 [M]	Mix Of Life
23	23	DJ KRUSH	RED 407 71862	Message At The Depth
24	23	VARIOUS ARTISTS	VIA 1110315 VARESE SARABANDE	Pure Trance
25	19	THE HAPPY BOYS	ROBBINS 75330 [M]	Trance Party (Volume Two)

• 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 multiples shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Dor). ○ Certification of 200,000 units (Platino). ○ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	WITHOUT YOU Mary Griffin CURB	1	HOLIDAY Mad'house RADIKAL
2	SHAKE IT Marascia TOMMY BOY SILVER LABEL	2	HEY BABY DJ Otzi NEXT PLATEAU/UNIVERSAL/UMRG
3	CHANGES Kings Of Tomorrow DEFECTED IMPORT	3	ROUND ROUND Sugababes UNIVERSAL/UMRG
4	CORCOVADO Everything But The Girl VIRGIN IMPORT	4	THE NIGHT Miguel Migs NAKEDMUSIC/ASTRALWERKS
5	DAVID GusGus MOONSHINE	5	FEEL YOU Marc Et Claude RADIKAL

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.

Nashville Scene™



by Phyllis Stark

BEHIND THE MIC: Country Radio Broadcasters (CRB) will induct **Bob Cole**, **Duke Hamilton**, **W. Steven Martin**, and the late **Dick Haynes** into its Country Music DJ Hall of Fame June 26 during the sixth annual Country Music DJ Hall of Fame awards ceremony, to be held at the Hilton Suites in downtown Nashville. CRB will also induct **Dan McKinnon** into its Country Radio Hall of Fame category, reserved for broadcasters who were not air personalities.



Cole is morning co-host at KVET Austin, where he has worked since 1990. Hamilton has worked at WUBE Cincinnati since 1977, where he is music director/afternoon driver and host of a weekend classic-country show.

Martin, known as "W," has been morning host at KNIX Phoenix for 23 years. Haynes began his radio career in 1941 and made career stops at K TSA San Antonio, KLAC and KFOX Los Angeles, and KRAK Sacramento, Calif. Haynes, who was honored with a star on the Hollywood Walk of Fame, passed away Nov. 24, 1980.

At the age of 28, McKinnon became the youngest major-market radio-station owner when he purchased KSON San Diego in 1962. In 1977, he was elected president of the Country Music Assn. In 1985, he sold his radio stations but continues to own TV stations, as well as operating his House of Hits publishing company and serving as president/CEO of North American Airlines.

Inductees must have served at least 25 years in country radio and contributed to country radio's growth and development and to the preservation and enhancement of country music.

WOULD-BE STARS SING STANDARDS: Columbia Records' Nashville division is readying a compilation album of tracks from the dozen final contestants of USA Networks' upcoming reality TV series *Nashville Star* (*Billboard*, Nov. 9, 2002). The eight-week-long series premieres March 8. The winner receives a recording contract from Sony Music Nashville and a debut album produced by **Clint Black**.

The compilation album, *Nashville Star: The Finalists*, streets March 25.

Each contestant was paired with a prominent Nashville producer to cut a classic country song. They include **Kyle Lehning's** production of "Blue Eyes Cryin' in the Rain," recorded by 32-year-old Georgian **Travis Howard**; the **David Malloy**-produced "Walking After Midnight," sung by 21-year-old **Brandi Gibson** of Kentucky; and **Garth Fundis'** production of "Hey Good Lookin'," recorded by 22-year-old Texan **Prentiss Varnon**.

Other producers include **Joe Scaife**, **Buddy Cannon**, and **Don Cook**. Lehning produced three of the album's tracks, including "Act Naturally" and "Son of a Preacher Man." Each of the other producers was behind the boards for two tracks with the exception of Scaife, who worked with one contestant, 22-year-old Kansas native **Kristen Kissling**, on her version of "Heartbreak Hotel."

The other songs cut by contestants are "Then You Can Tell Me Goodbye," "Two More Bottles of Wine," "Your Cheatin' Heart," "When You Say Nothing at All," "Honky Tonk Blues," and "Poor, Poor Pitiful Me."

ARTIST NEWS: **Kim Richey's** current Lost Highway CD, *Rise*, will be her last project for the label. Lost Highway continues to work *Rise*, which was released last October.

Broken Bow Records has signed **Sherrié Austin** to its roster. She previously recorded for Arista Nashville and, more recently, the Nashville-based independent WE Records.

The newest installment of the Brooks & Dunn Neon Circus & Wild West Show kicks off April 25 in Green Bay, Wis., with opening acts **Rascal Flatts**, **Brad Paisley**, **Aaron Lines**, **Jeff Bates**, and **Cledus T. Judd**.

ON THE ROW: **Adrian Michaels** joins Curb Records as South regional promotion manager, replacing **Brooks Quigley**, who resigned and is now working as an independent. Michaels spent six years as Southwest regional for RCA and most recently was managing artist **Tommy Shane Steiner**.

At Marco Promotions, **Heidi McCoun** is promoted to manager of radio promotions, and **Jonathan Gunter** joins as radio promotion assistant. At sister company AristoMedia, **Kathi Atwood** is promoted from manager of media relations to director of that department. **Mary Vyrostek** is upped to manager of administration. In the video-promotion department, **Nicole George** is promoted to manager of video projects.

Jeannie Kendall Makes Her Solo Debut On Rounder

BY DEBORAH EVANS PRICE

NASHVILLE—As half of the popular father/daughter duo the Kendalls, Jeannie Kendall was responsible for such classic country hits as "Heaven's Just a Sin Away," "Sweet Desire," "Just Like Real People," and "Thank God for the Radio." With the Tuesday (25) release of her eponymous Rounder disc, Kendall steps forward for the first time as solo artist.

She is still keeping good company. The acoustic collection includes a duet with Alan Jackson on "Timeless and True Love" and with Mountain Heart's Steve Gulley on "Jack and Lucy," as well as guest appearances by Alison Krauss, Rhonda Vincent, Allison Moorer, Darrin Vincent, and Ricky Skaggs. In addition, Rob Ickes, Stuart Duncan, Dan Tyminski, Ron Block, Adam Steffey, and Ron Stewart are among the stellar musicians contributing their talents to the project.

"It all came together very easily," says Kendall, who resides in Northern Arkansas. "It was the best of the best for singers and musicians. It was like magic in the studio. It was very enjoyable. We cut it in three different studios and did some vocals up at home too. That's the reason we ended up with Daddy on some of them."

A NEW CHAPTER

Kendall's father, Royce, passed away in 1998. Before his death, the Kendalls' longtime producer Brien Fisher had been talking to Rounder co-founder Ken Irwin about the duo recording an acoustic album. Irwin co-produced the album with Fisher and Mike Stults.

"We signed with [Rounder] and started looking for material. Daddy and I thought we'd like to do an acoustic album, because we hadn't done one yet," explains Kendall, who began working on the Rounder project before the big boom in acoustic-music popularity. "We thought our fans would enjoy that. We thought it was something different to do, and we loved acoustic music. My dad used to sing with his brother a long time ago when I was a little tiny kid, and they [sang] a lot of bluegrass and acoustic-type music. So we thought we'd go back to the roots of it a little bit."

Royce Kendall contributed

vocals to two cuts before his death, "Train of Thought" and "I Wonder Where You Are Tonight." His daughter says, "I'm really glad I got to have him on a little bit of it. I think he'd be proud of it. It took a couple of years after he passed for me to get it together and really for us—[producers] Ken and Brien and Mike—to figure out what we wanted to do."

Kendall admits recording without her father was bittersweet. "It was hard to decide what to do, but I thought Daddy would like me to do it. He loved to hear me sing. I thought he'd like for me to finish it up. I know he'd like me to keep on singing."



KENDALL

She is thrilled with the support she received from other artists wanting to be part of the project. "Alan Jackson was on top of the list, so [my husband] Mack called [his] management and asked. He said, 'Just tell me when and what studio, and I'll be there.'" Kendall says Jackson suggested "Timeless and True Love" for their duet, recalling that "he said, 'I've been singing with you for years—you just didn't know it.'"

The album includes songs by such other country/bluegrass music talents as Laurie Lewis ("Love Chooses You," "Old Friends"), Larry Cordle and Leslie Satcher ("Smoky Lonesome"), and Cathy Majeski, Sunny Russ, and Stephony Smith ("Train of Thought").

"We were looking for songs that were poetic and had more meaning, not just a catchy chorus and a filler verse," says Kendall, who is managed by Fisher and is currently negotiating a new publishing agreement. "If the song hits you and you want to

hear it again—that's my main criteria for picking songs when I'm listening to demos."

Kendall looks forward to taking the new material on the road and plans to combine it with some hits from the Kendalls' repertoire. "I'm going to take some of the older songs and put them in the show with an acoustic arrangement," says the artist, who is booked by Keith Case. "That will be an interesting and fun way to do them."

HELLO AND HELLO AGAIN

Rounder VP of national promotion Brad Paul says the label is taking a dual approach in marketing Kendall's record, both introducing her to a new audience of bluegrass/Americana consumers and reintroducing her to country fans already familiar with her previous work. "We're working the album to bluegrass specialty shows," Paul says, "and Keith Case is taking an aggressive approach to getting her booked on the bluegrass-festival circuit."

Kendall began to whet appetites for the new album with an appearance last fall at the International Bluegrass Music Assn.'s annual gathering, and she recently performed at the 15th annual Folk Alliance in Nashville and the Grand Ole Opry.

Rounder will be servicing the track "That's What Your Love Does to Me" via CDX as the first single. Key stations will be serviced the entire album. Kendall will also be featured on *This Week in Americana*, which is syndicated to more than 60 radio stations.

Plans call for print advertising in *No Depression*, *Bluegrass Now*, *Bluegrass Unlimited*, *Country Standard Time*, and *Journal of Country Music*. "We will also be aggressively promoting the album online," says Paul, noting the label will utilize amazon.com, barnesandnoble.com, milesofmusic.com, and other sites.

"It's a gorgeous album," Paul observes, citing Kendall's distinctive vocals and the song selection as prime strengths.

"I just hope [people] enjoy the album," Kendall says. "I really like playing and singing this kind of music, because it's just so relaxed. It's not too loud and wham-bam . . . It's kind of like a breath of fresh air to me. It's [like going] back to singing for your friends in the living room."

MARCH 1
2003

Billboard TOP COUNTRY ALBUMS

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	12	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 65840 (12.98 EQ/18.98)	Home	1	37	30	28	20	VARIOUS ARTISTS WARNER BROS./CURB 48233/WRN (18.98 CD)	The Songs Of Hank Williams Jr. — A Bocephus Celebration	37
2	3	2	1	GEORGE STRAIT MCA NASHVILLE 170919/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	38	35	29	17	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	3
3	4	3	1	SHANIA TWAIN MERCURY 170314/UMGN (11.98 CD)	Up!	1	39	33	35	11	ANNE MURRAY STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
4	5	3	1	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	40	36	12	7	BLAKE SHELTON ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
5	5	3	1	TIM MCGRAW ▲ CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	41	36	12	7	ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11.98/17.98)	New Favorite	3
6	8	5	1	FAITH HILL ▲ WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	42	38	33	11	GLEN CAMPBELL CAPITOL 41816 (14.98 CD)	All The Best	12
7	2	—	1	BLAKE SHELTON WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2	43	39	37	10	TRICK PONY WARNER BROS. 48239/WRN (12.98/18.98)	On A Mission	13
8	7	6	1	TOBY KEITH ▲ DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	44	39	37	10	LONESTAR ▲ BNA 6111/RLG (12.98/18.98)	I'm Already There	1
9	6	4	1	ELVIS PRESLEY ▲ RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	45	43	41	11	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
10	4	69	1	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	46	45	45	11	VARIOUS ARTISTS CAPITOL 45295 (11.98 CD)	Heart Full Of Country	46
11	9	7	1	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	47	44	48	12	TRAVIS TRITT COLUMBIA 86580/SONY (12.98 EQ/18.98)	Strong Enough	4
12	10	8	1	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	48	41	39	14	PHIL VASSAR ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
13	11	10	1	MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	49	41	39	14	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/18.98)	Totally Country	2
14	12	21	1	RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack	14	50	46	42	14	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
15	13	11	1	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339/UME (18.98 CD)	American IV: The Man Comes Around	12	51	42	40	11	DARRYL WORLEY DREAMWORKS 450251/INTERSCOPE (11.98/18.98)	I Miss My Friend	1
16	15	13	1	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	11	52	47	38	11	THE CHIEFTAINS RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
17	14	9	1	ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	53	48	47	10	STEVE AZAR WEA 4111/UMGN (11.98/17.98) [M]	Waitin' On Joe	29
18	16	16	1	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	54	49	43	11	KELLIE COFFEY BNA 67044/RLG (12.98/18.98)	When You Lie Next To Me	5
19	19	19	1	KEITH URBAN ● CAPITOL 32936 (10.98/18.98)	Golden Road	3	55	51	49	11	VARIOUS ARTISTS TIME LIFE 18661 (11.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
20	18	14	1	TRACE ADKINS ● CAPITOL 30618 (10.98/17.98)	Chrome	4	56	56	51	11	DELBERT MCCLINTON NEW WEST 6042 (17.98 CD)	Room To Breathe	12
21	21	20	1	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	9	57	53	50	11	THE NITTY GRITTY DIRT BAND CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18
22	23	24	1	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	58	52	46	11	LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
23	17	17	1	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	59	57	61	11	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
24	23	24	1	MARK WILLS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	60	50	44	11	REBECCA LYNN HOWARD MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5
25	20	15	1	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 88920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	61	59	60	11	VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
26	22	18	1	GEORGE STRAIT ● MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	62	55	54	11	STEVE EARLE E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem	7
27	25	22	1	AARON LINES RCA 67057/RLG (11.98/17.98)	Living Out Loud	9	63	63	57	11	LEE ANN WOMACK MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
28	26	25	1	MONTGOMERY GENTRY COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	64	54	52	10	TRICK PONY ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
29	24	23	1	GEORGE STRAIT The Best Of George Strait: 20th Century Masters The Millennium Collection	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	65	31	—	7	STEVE WARINER SELECTONE 11955 (13.98 CD)	Steal Another Day	31
30	27	26	1	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	18	66	60	58	11	WAYLON JENNINGS BMG HERITAGE/RCA 92782/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
31	29	31	1	TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	67	61	59	11	CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
32	28	27	1	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	68	68	66	11	WILLIE NELSON LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
33	32	32	1	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2	69	64	62	11	REBA MCENTIRE ● MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III — I'm A Survivor	1
34	37	34	1	WILLIE NELSON SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	34	70	62	56	11	BILL ENGVALL WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
35	34	30	1	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	71	69	67	11	MONTGOMERY GENTRY ● COLUMBIA 82167/SONY (11.98 EQ/17.98)	Carrying On	6
36	34	30	1	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	72	67	68	11	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
							73	65	55	11	SHANIA TWAIN MERCURY 170314/UMGN (12.98 CASSETTE)	Up! (Country Mixes)	23
							74	66	63	11	PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
							75				GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1

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

MARCH 1
2003

Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	264	13	14	TOBY KEITH ● MERCURY 558962/UMGN (11.98/18.98)	Greatest Hits Volume One	220
2	2	DIXIE CHICKS ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	181	14	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	382	
3	3	SOUNDTRACK ▲ LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	0 Brother, Where Art Thou?	115	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18850/RLG (12.98/18.98)	The Greatest Hits Collection	283	
4	4	SHANIA TWAIN ◆ MERCURY 53680/UMGN (12.98/18.98)	Come On Over	276	16	THE JUDDS ● CURB 77965 (7.98/11.98)	Number One Hits	130	
5	5	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	117	17	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	235	
6	6	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	141	18	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	104	
7	7	KENNY CHESNEY ▲ BNA 67576/RLG (12.98/18.98)	Greatest Hits	125	19	TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	237	
8	8	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	133	20	TIM MCGRAW ▲ CURB 77659 (5.98/9.98)	Not A Moment Too Soon	364	
9	9	FAITH HILL ▲ WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	171	21	NICKEL CREEK ● SUGAR HILL 3989 (17.98 CD) [M]	Nickel Creek	113	
10	10	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	202	22	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	49	
11	11	HANK WILLIAMS JR. ▲ CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	446	23	ALABAMA ▲ RCA 67633/RLG (11.98/18.98)	For The Record: 41 Number One Hits	125	
			16 Biggest Hits	232	24	GEORGE JONES ● LEGACY/EPIC 69319/UMGN (7.98 EQ/11.98)	16 Biggest Hits	112	
				232		PATSY CLINE ▲ MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	770	

● 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 on chart. * appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (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.

MARCH 1 2003

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS IN CHART	Nielsen Broadcast Data Systems			PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL						Artist	TITLE	PRODUCER (SONGWRITER)	
				NUMBER 1			2 Weeks At Number 1								
1	1	2	18	THE BABY			Blake Shelton	31	32	35	10	SPEED			Montgomery Gentry
2	3	1	22	19 SOMETHIN'			Mark Wills	32	31	33	11	THERE'S MORE TO ME THAN YOU			Jessica Andrews
3	2	3	27	I JUST WANNA BE MAD			Terri Clark	33	34	36	13	THREE WOODEN CROSSES			Randy Travis
4	5	6	22	MAN TO MAN			Gary Allan	34	33	37	10	ALMOST HOME			Craig Morgan
5	4	4	29	YOU CAN'T HIDE BEAUTIFUL			Aaron Lines	35	35	38	7	WAS THAT MY LIFE			Jo Dee Messina
6	7	10	21	TRAVELIN' SOLDIER			Dixie Chicks	36	38	39	12	LOVE WON'T LET ME			Tammy Cochran
7	6	9	18	BROKENHEARTSVILLE			Joe Nichols	37	40	43	21	PICTURE			Kid Rock Featuring Sheryl Crow Dr Allison Moorer
8	8	7	29	I WISH YOU'D STAY			Brad Paisley	38	39	42	4	COUNTRY AIN'T COUNTRY			Travis Tritt
9	11	15	11	THAT'D BE ALRIGHT			Alan Jackson	39	36	41	14	I DROVE ALL NIGHT			Pinmonkey
10	12	11	23	CHROME			Trace Adkins	40	44	45	8	I WANT MY MONEY BACK			Sammy Kershaw
11	9	5	34	FALL INTO ME			Emerson Drive	41	43	44	9	LOVE LIKE THERE'S NO TOMORROW			Aaron Tippin Featuring Thea Tippin
12	17	22	7	BIG STAR			Kenny Chesney	42	41	40	20	I'M GONNA GETCHA GOOD!			Shania Twain
13	10	8	29	SHE'LL LEAVE YOU WITH A SMILE			George Strait	43	46	53	8	STAY GONE			Jimmy Wayne
14	15	16	14	UP!			Shania Twain	44	37	31	29	FAMILY TREE			Darryl Worley
15	16	13	21	SOMEBODY LIKE YOU			Keith Urban	45	45	48	8	ROCK-A-BYE HEART			Steve Holy
16	13	12	26	THESE DAYS			Rascal Flatts	46	42	51	4	HALF A MAN			Anthony Smith
17	18	18	17	NEXT BIG THING			Vince Gill	47	58	54	3	AFTER ALL			Brett James
18	19	21	14	RAINING ON SUNDAY			Keith Urban	48	48	50	4	COUNTRY THANG			John Michael Montgomery
19	20	19	20	BEAUTIFUL GOODBYE			Jennifer Hanson	49	47	47	7	WE SHOOK HANDS (MAN TO MAN)			Tebey
20	14	14	29	WHO'S YOUR DADDY?			Toby Keith	50	50	55	1	I'M IN LOVE WITH A MARRIED WOMAN			Mark Chesnut
21	23	23	14	CONCRETE ANGEL			Martina McBride	51	49	49	11	TINY DANCER			Tim McGraw
22	21	26	7	SHE'S MY KIND OF RAIN			Tim McGraw	52	52	60	1	SNOWFALL ON THE SAND			Steve Wariner
23	22	24	19	I BELIEVE			Diamond Rio	HOT SHOT DEBUT							
24	24	25	19	THERE'S NO LIMIT			Deana Carter	53				WHEN YOU THINK OF ME			Mark Wills
25	25	28	7	ROCK YOU BABY			Toby Keith	54	53	58	1	SCARY OLD WORLD			Radney Foster Featuring Chely Wright Or Georgia Middleman
26	28	29	8	THIS IS GOD			Phil Vassar	55	55	56	1	BEER FOR MY HORSES			Toby Keith Duet With Willie Nelson
27	26	27	15	WHEN THE LIGHTS GO DOWN			Faith Hill	56				BACKSEAT OF A GREYHOUND BUS			Sara Evans
28	27	30	16	WHAT A BEAUTIFUL DAY			Chris Cagle	57	51	52	8	SOUTHERN BOY			The Charlie Daniels Band With Travis Tritt
29	29	34	8	LOVE YOU OUT LOUD			Rascal Flatts	58				WHATEVER IT TAKES			Kellie Coffey
30	30	32	9	THE LOVE SONG			Jeff Bates	59				HEY LOVE, NO FAIR			Leland Martin
								60				ONE MISSISSIPPI			Jill King

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ♫ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. Ⓢ CD Single available. Ⓣ DVD Single available. Ⓜ CD Maxi-Single available. Ⓝ Cassette Single available. Ⓟ Vinyl Maxi-Single available. Ⓠ Vinyl Single available. Ⓡ Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	15	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	2	27	NICKEL CREEK	SUGAR HILL 3941	This Side
3	3	34	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
4	4	8	VARIOUS ARTISTS	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
5	5	20	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
6	6	31	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
7	7	34	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	8	34	PATTY LOVELESS	EPIC 89651/SONY	Mountain Soul
9	9	34	SOUNDTRACK	LOST HIGHWAY 170221/UMGN	Down From The Mountain
10			VARIOUS ARTISTS	AUGIUM 8170/KOCH	The Legend Lives On: A Tribute To Bill Monroe
11	10	10	VARIOUS ARTISTS	CMH 0002	The Fantastic Pickin' On Series: Bluegrass
12	14	14	VARIOUS ARTISTS	ROUNDER 610499	O Sister! The Women's Bluegrass Collection
13	13	13	VARIOUS ARTISTS	ROUNDER 610506	D Sister 2: A Women's Bluegrass Collection
14	11	23	SOUNDTRACK	VANGUARD 79586	Songcatcher
15			THE DEL MCCOURY BAND	CELLI/LYRIC STREET 902006/HOLLYWOOD	Del And The Boys

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	14	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	17	BEAUTIFUL GOODBYE	CAPITOL 77816	Jennifer Hanson
3	3	27	GOD BLESS THE USA	CURB 73128	Lee Greenwood
4	4	11	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
5	6	29	HOW DO I LIVE	▲ ³ CURB 73022	LeAnn Rimes
6	5	28	LONG TIME GONE	MONUMENT 79790/CRG	Dixie Chicks
7	—	—	LANDSLIDE	MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
8	7	40	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241	Joe Nichols
9	8	48	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin
10	9	48	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive

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

ALBUMS

Edited by Michael Paoletta

POP

★ PATTY LARKIN

Red Luck
PRODUCERS: Patty Larkin, Bette Warner, Ben Wittman
Vanguard 79727
RELEASE DATE: Feb. 11

Patty Larkin has fashioned a mighty sequence of albums, dating back to *Tango* (1991). An absolutely stunning guitarist, easily on a par with Bonnie Raitt, Larkin matches her instrumental chops as a vocalist and songwriter, making her a true triple-threat artist. *Red Luck* isn't her edgiest work. Indeed, she seems to have reigned-in her instrumentation and arrangements a bit. Here, Larkin focuses on songwriting, with 14 tunes that showcase her capacity for capturing diverse moods and her gift for authoring thought-provoking lyrics. Larkin has always worked with superb studio players, and *Red Luck* holds that pattern. Solas members Seamus Egan, Winifred Horan, and Mick McAuley contribute to the dreamy "St. Augustine." The album is a paradigm of literate, compelling songwriting, augmented by high production values.—**PVV**

★ NICK CAVE & THE BAD SEEDS

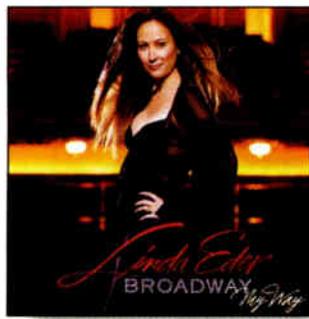
Nocturama
PRODUCERS: Nick Launay, Nick Cave & the Bad Seeds
Anti 86668
RELEASE DATE: Feb. 11

Desolation shouldn't be this much fun. Nick Cave has been waxing grim for more than two decades, and he's still the guy to go to if you need to get seriously dark. *Nocturama*, with its kaleidoscope narratives and surrealism, cuckoo's nest references is a mini-masterpiece. Apart from the expected poetic dirges, check out the theater-of-the-absurd gloom-rocker "Dead Man in My Bed" and the fabulous punked-out-soul-marathon closer "Babe, I'm on Fire," a manic wordplay that is like Dante's answer to "We Didn't Start the Fire" (in content, not just title). Throughout, Cave's crucified voice sounds as great as ever.—**AZ**

VARIOUS ARTISTS

The American Song-Poem Anthology
PRODUCERS: various
Bar/None 137
RELEASE DATE: Feb. 11

Recall seeing those "songs-poems" ads in the back pages of supermarket tabloids? Ever wonder about the quality of material submitted, and for a fee, then recorded? If so, look no further than this collection. Subtitled *Do You Know the Difference Between Big Wood and Brush*—also the title of the opening track by Gary Roberts & the Satellites—*The American Song-Poem Anthology* shines the light on what can best be described as "vanity projects," concocted by hopeful castle-builders and daydreamers—and then recorded by "studio professionals" in Hollywood,



LINDA EDER

Broadway My Way
PRODUCERS: Linda Eder, Frank Wildhorn
Atlantic 83580
RELEASE DATE: Feb. 18

Despite admirable steps into the pop domain, Linda Eder is still most at home when her material harkens from the stage. *Broadway My Way* allows the formidable diva—and Brainerd, Minn., native—to carry classic Broadway standards (way) over the top, with such stamina-defying anthems as "I Am What I Am," "What Kind of Fool Am I?" and—perhaps the set's shining moment—"The Impossible Dream"—while also investing in beautifully subtle moments like "I'll Be Seeing You" and "Edelweiss." Arrangements from Kim Scharnberg and Jeremy Roberts glisten with gracious but often booming elegance, stamping this gorgeous project with a larger-than-life luster. Despite the versatility demonstrated in tempo and gusto, fans will weaken at the knees over the no-holds-barred performances, keeping a lock on Eder's reputation as Broadway's most-gifted belter.—**CT**

Nashville, and New York. The 28 featured tracks, many of which date back to the late '60s—the bulk of which include the most unbelievable lyrics known to mankind—traverse many musical plains, encompassing country (Milford Perkins' "The Duck Egg Walk"), disco (Bill Joy's "How Long Are You Staying"), soul (Randy Rudolph's "Ho, I Got to Find You Baby"), and the unclassifiable (Ramsey Kearney's "Blind Man's Penis [Peace and Love]"). Wickedly twisted, gloriously bad fun. But at nearly 76 minutes, this may simply be too much of a "good" thing.—**MP**

ELENI MANDELL

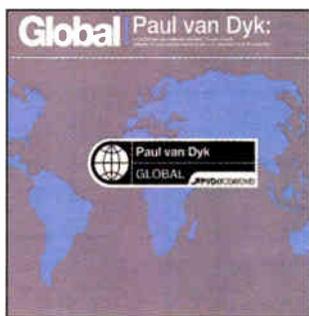
Country for True Lovers
PRODUCER: Tony Gilkyson
Zedtone 003
RELEASE DATE: Feb. 11

With three albums to her credit, Los Angeles chanteuse Eleni Mandell temporarily abandons Weill-style neonoir for a poised move into country. Mandell's slow-burning, provocative style works well on a genre-aware set of originals and interpretations of tunes penned by Merle Haggard and Hank Cochran. The collection isn't 100% country. Witness collection highlight, a cover of Irma Thomas' R&B number "It's Raining." But it's

PAUL VAN DYK

Global
PRODUCER: Paul van Dyk
Mute 9201
RELEASE DATE: Feb. 11

At the dawning of 2002, German DJ/producer Paul van Dyk received word that all rights of his own productions, which for years had been associated with German imprint MFS, had reverted back to him. With this good fortune, the in-demand international DJ decided to revisit (and re-work) impressive moments from his decade-long career. The result is the sterling, continuously mixed *Global*, which



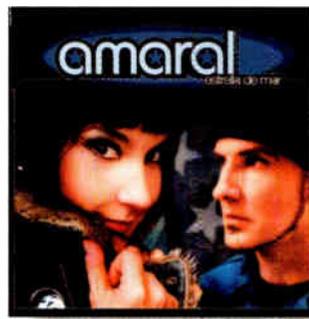
includes anthemic tracks like "We Are Alive," "Another Way," and "Tell Me Why," as well as new material ("Animation" and "My World"). A companion DVD offers a bird's eye view of the artist at work, working the turntables at events around the world. In addition to such bonus material as interviews with the artist and fans, the DVD footage is synchronized with a Dolby 5.1 surround sound live mix of the CD. An essential experience for hardcore fans and those still not convinced of van Dyk's power.—**MP**

twang-flecked tracks like "Another Lonely Heart," "Refrain," and "Tell Me Twice," sung with an absence of ironic corponne, that form the core of the set. Crisply produced by former X/ Lone Justice guitarist Tony Gilkyson, currently a leading country-rock light in Los Angeles, *Country for True Lovers* should handily broaden Mandell's appeal and audience. Distributed by Bayside.—**CM**

SOUNDTRACK

Gods and Generals
PRODUCERS: various
Sony Classical SK 87891
RELEASE DATE: Feb. 4

The main draw for this Civil War epic's soundtrack is a new track by Bob Dylan. But while "Cross the Green Mountain" is a restrained and moving number by itself, its arrangement sounds a shade too modern in this context. Vocalist Mary Fahl contributes "Going Home," a haunting melody that sounds more plausibly contemporaneous with the film's setting. The rest of the score, by John Frizzell and Randy Edelman, is emotionally rich without being melodramatic; with Mark O'Connor's violin work and the Chieftains' Paddy Maloney's contributions on Celtic pipes, the style ranges from snare-driven



AMARAL

Estrella de Mar
PRODUCER: Cameron Jenkins
EMI Latin 724381200025
RELEASE DATE: Feb. 25

Amaral, the duo of singer Eva Amaral and guitarist/instrumentalist Juan Aguirre, reels listeners in—not with the production, which is defiantly understated despite resources like the Echo String Quartet—but with Eva Amaral's tender, even ethereal vocals. Amaral is solid pop: Catchy hooks, very melodic lines, and lyrics that are disarmingly colloquial (to the point of over simplicity in a few tracks) with traces of pop culture. And yet, there's just enough of a touch of synthesizers, classically minded strings, and a rock edge to achieve a sophisticated sound. That, plus Amaral's girlish voice, adds up to an odd mix of freshness and elegance. Although other groups have mined the possibilities of similar-sounding vocals, Amaral has the benefit of mostly superb songs, notably lead single "Sin Tí No Soy Nada."—**LC**

military marches to string-laden, mournful instrumentals. A bonus DVD contains videos of Dylan and Fahl, plus pieces of recreated period music and film clips.—**WH**

R&B/HIP-HOP

★ BETTYE LAVETTE

A Woman Like Me
PRODUCERS: Dennis Walker, Bettye Lavette, Alan Mirikitani
Blues Express BE10004
RELEASE DATE: Jan. 21

Raw. Gritty. Gut-wrenching. Those are just a few of the adjectives that attempt to describe one of R&B's best-kept secrets: Bettye Lavette. The Detroit-bred singer/songwriter (néé Betty Haskin) landed a deal with Atlantic at 16, notching a 1962 top 10 hit with "My Man—He's a Lovin' Man." But that and subsequent outings with other labels showcasing her R&B-to-blues-to-Broadway-to-dance versatility failed to ignite a mainstream fire. Renewed interest, thanks in part to Dutch label Munich Records' 2000 release of a live Lavette performance, has spurred her first U.S. album in 20 years. Proof that some things only get better with time, Lavette's scorching, soul-infused vocals and eloquent phrasing leave no doubt

as to the emotional meanings behind such cuts as "Serves Him Right," "When the Blues Catch Up to You," "Salt on My Wounds," and the title cut. Better late than never.—**GM**

COUNTRY

► BLAKE SHELTON

The Dreamer
PRODUCER: Bobby Braddock
Warner Bros. 48237
RELEASE DATE: Feb. 11

In a bumper crop of male country artists that emerged last year, Blake Shelton heads into his sophomore record with as much momentum as anybody in the genre. The scruffy Okie has some chops, for sure; the muscular "Heavy Liftin'" conjures a swampy braggadocio, and on the other end of spectrum, "The Baby" is an endearing macho tearjerker rendered with impressive passion. Likewise, the Shelton-penned title cut is both atmospheric and original melodically. There are some missteps: "Asphalt Cowboy," for example, harbors contemporary production elements that don't mesh particularly well with steel guitar. But the highlights are winning, including the kickin' "My Neck of the Woods" and a confident, rowdy "Playboys of the Southwestern World" that playfully borrows from (of all people) Van Morrison. Broader than its predecessor, *The Dreamer* shows growth, confidence, and multiple singles, as well as an artist that appears to have some serious staying power.—**RW**

★ JENNIFER HANSON

Jennifer Hanson
PRODUCERS: Jennifer Hanson, Greg Droman
Capitol 72435
RELEASE DATE: Feb. 18

The parade of talented, photogenic female country singers seems to be never-ending, and they often seem to disappear from the commercial radar screen overnight. That said, Jennifer Hanson shows all the elements of longevity in an album that in total is an intriguing, versatile winner. "Beautiful Goodbye" gorgeously blends memorable lyrics, rockish guitars, B3 organ, and Hanson's honey-dew vocals, all with hooks for days. Hanson evokes everygirl angst on the ultra-contemporary "Just One of Those Days" and the rollicking "Half a Heart Tattoo." When Hanson goes after a ballad, she kills, as evidenced in the subtle "This Far Gone" and the softly percolating "All Those Yesterdays." The courageous "Travis" is quite insightful, and with its tale of abuse, hardly radio candy. Hanson wraps things up with the loungey perfection of "Simply Yours," further driving home the fact that this girl is quite something.—**RW**

LATIN

AROMA

Amor a Tres
PRODUCER: Ignacio Rodriguez
Fonovisa 50774
RELEASE DATE: March 4

Although girl group Aroma is ostensibly a regional Mexican band, its South American influences (present through Paraguayan lead singer Techí) come through in cumbias whose feel is

(Continued on next page)

CONTRIBUTORS: Troy Carpenter, Leila Cobo, Wayne Hoffman, Barry Jeckell, Joshua Klein, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Philip van Vleck, Ray Waddell, Adrian Zupp.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

more Colombianized than your usual Mexican fare. Beyond the international appeal, Aroma's trademark is an unpretentious, upbeat sound that is nevertheless polished. As gimmicky as the girl-band concept is, it's hard not to get caught up in the spirit of the music, which is well-executed and boosted by Techi's sweet soprano leading most of the 12 tracks. Aroma sticks to a formula of instrumental intro, soaring solo verse, and a harmony-infused chorus. The lone exceptions are the quite lovely "Frente a Frente," made sorrowful with a piano motif, and "Amor de Tres," which incorporates rapping that's innovative in concept but stiff in execution.—**LC**

WORLD

★ TANIA LIBERTAD

Costa Negra
PRODUCER: Jose da Silva
World Village 468014
RELEASE DATE: Feb. 11

Tania Libertad is one of the most popular singers in Latin America. Raised on the northern coast of Peru (Costa Negra), she made her singing debut at age five and has tracked 33 albums prior to this, her U.S. debut for World Village. *Costa Negra* brings together many boleros (a lyrical, often heartbroken, ballad), a style that Latin American fans would quickly associate with Libertad. Indeed, one of the most moving tunes is the bolero "Historia de un Amor," performed by Libertad and guest vocalist Césaria Évora to the sole accompaniment of drums. This collection possesses an uncomplicated elegance, thanks to the fine acoustic musicianship and Libertad's beguiling vocals. *Costa Negra* is certainly a providential U.S. debut for this renowned Peruvian chanteuse. Racked by Harmonia Mundi.—**PVV**

BLUES

KENNY BROWN

Stingray
PRODUCERS: Matthew Johnson, Bruce Watson
Fat Possum 80344
RELEASE DATE: Feb. 11

Guitarist/singer Kenny Brown is one of the last white blues performers to learn his trade at the feet of the masters: North Mississippi masters Fred McDowell and Joe Callicott taught him to play, and he has served as juke-buster R.L. Burnside's right-hand man for 20 years. This tough, soulful release, which should delight Burnside fans, throws a welcome spotlight on his formidable fret talents. Half the tracks here find Brown in an electric format (with Burnside's grandson Cedric on drums), while the others are adept acoustic performances. "Miss Maybelle" and R.L.'s standard "Goin' Down South" crackle and burn, while David Andrews' strikingly penned "All I Want" showcases the axeman's subtler side.—**CM**

JAZZ

SAMANTHA SIVA

Masquerade
PRODUCER: Samantha Siva
Genie 0608
RELEASE DATE: Feb. 11

Samantha Siva does it all: She writes the songs, sings them, accompanies herself on keyboard and bass, and then

she produces the songs and markets them on her own label. Fortunately, Siva does it all well. On *Masquerade*, Siva creates a solid set blending diverse musical elements united by her voice—breathy but rich, somewhere between Sade and Lisa Stansfield. Her funky midtempo songs are more interesting than her somewhat spare ballads, but overall the CD maintains a coherent flow. Highlights include the sultry and bass-heavy title track, the rollicking instrumental "Poquita di Paraguana" with Latin accents in percussion and acoustic guitar, and the ethereal "Clouds," which features jazz pianist David Benoit.—**WH**

CLASSICAL

▶ OPERA BABES

Beyond Imagination
PRODUCERS: various
Sony Classical SK87803
RELEASE DATE: Jan. 14

Opera purists won't be happy with this latest classical crossover. The Babes—soprano Rebecca Knight and mezzo soprano Karen England—have added lyrics to Grieg and Beethoven, syncopated Dvorak's New World Symphony, and otherwise taken liberties with revered works. But purists aren't the target audience for this sexy duo. As crossover performers, the Babes are more successful. Classically trained England and Knight have legitimate (albeit not world-class) operatic voices, which they wisely don't push over the top in every number. And they manage to create some memorable, catchy, pop-accessible songs, including their mostly traditional, well-paced Flower Duet from Lakmé and a distinctly unconventional but intriguing version of "Un Bel Di" from *Madame Butterfly* performed as a duet and layered with Japanese drums. An uneven disc, but still one of popera's more inspired offerings.—**WH**

REGGAE

▶ EASY STAR ALL-STARS

Dub Side of the Moon
PRODUCERS: Michael G, Ticklah
Easy Star 1012
RELEASE DATE: Feb. 18

The object of this musical exercise is a reggae interpretation of Pink Floyd's near-mythic 1973 album *Dark Side of the Moon*. It would be so easy to botch a project like this, given the virtually iconic nature of the material, but the Easy Star All-Stars and producers Michael G and Ticklah clearly appreciated the neo-psychedelia of *Dark Side* and did a superb job of capturing that feel in translating the music to reggae. Although all nine songs are well done, some tracks are more distinctive and catchy than others. "Time," for instance, featuring Corey Harris and Ranking Joe, has the sound of a bona fide reggae hit, whereas "Money" is so similar to the original that, for a moment, one wonders if the original was a reggae tune.—**PVV**

VITAL REISSUES

MORPHINE

The Best of Morphine 1992-1995
PRODUCERS: Mark Sandman, Paul Kolderic
Ryko RCD 10623
RELEASE DATE: Feb. 18

With five studio albums to its credit—one issued after vocalist/two-string bassist Mark Sandman's fatal onstage heart

attack in 1999—this supremely cool, bass/drums/sax trio clearly reached its creative peak while issuing three bluesy, soulful, and sometimes funny sets for Ryko. Sure, it would be nice to instead have a comprehensive best-of chipping in such tracks from its two DreamWorks albums as "Early to Bed," "Like Swimming," and "The Night," but all the really key stuff is here—most importantly, five cuts from the band's timeless masterpiece, *Cure for Pain*. Perhaps most notable is the unearthing of three previously unreleased tracks, including "Sexy Christmas Baby Mine," a delight that has this writer smiling and shaking his head: Four years since his death, Sandman is still so cool, and reminding us of that from the grave. What a grand loss.—**WO**

MOUSE ON MARS

Rost Pocks—The EP Collection
PRODUCER: not listed
Too Pure/Beggars Group PURE105
RELEASE DATE: Feb. 11

German-based experimental electronic duo Mouse on Mars (aka Andi Toma and Jan St. Werner) delivers *Rost Pocks*, an essential collection of material released as EPs during the act's tenure (1994-1997) with influential London-based indie Too Pure. The clever innovators—heavily influenced by Krautrock pioneers Can, Neu!, and Kraftwerk—are sonic craftsmen who shape unconventional musical landscapes through eccentric explorations in traditional live rock instrumentation, jazz, dub, abstract hip-hop, and unpredictable electronic manipulations. Eschewing tracks from the duo's full-length debut *Vulvaland*, this collection mines gems from the act's three EPs (*Frosch, Bib, and Tuift*), a 1997 collaboration with Stereolab (the *Cache Coeur Naif* EP), remixes of "Saturday Night World Cup Fieber," and "Maus Mobil" (taken from the compilation *Trance Europe Express 3*).—**CR**

THE FIXX

Reach the Beach—Expanded Edition
PRODUCER: Rupert Hine
MCA/UME 088113134
RELEASE DATE: Feb. 11

In 1983, synth-pop outfit the Fixx hit pay dirt with its platinum-plus selling sophomore album, *Reach the Beach*. Fronted by vocalist Cy Curnin, the London-based group artistically raised the bar on this career-defining disc. *Reach the Beach*, which followed the moody and oblique 1981 debut *Shuttered Room*, skyrocketed into the top 10, establishing the Fixx as a hit-making force in the U.S. and spawning three top 40 hits ("Saved by Zero," "The Sign of Fire," and "One Thing Leads to Another"). This digitally remastered, 20th-anniversary package features the original 10-track release plus four bonus cuts, including B-sides "Going Overboard" and "Deeper and Deeper." Two decades later, *Reach the Beach* is still relevant—a benchmark that surpasses much of the disposable culture of the '80s.—**CR**

Billboard.com

Also reviewed online this week:

- The Minus 5, *Down With Wilco* (Yep Roc)
- Freeway, *Philadelphia Freeway* (Roc-A-Fella/Def Jam)
- Ted Leo/Pharmacists, *Hearts of Oak* (Lookout!)

I N C O N C E R T

SUPERGRASS, Feb. 11 Bowery Ballroom, New York

One of England's classic rock bands may have delivered a hits-filled set in its recent New York gig, but this was no nostalgia circus; the band is Supergrass, whose fourth album, *Life on Other Planets*, was only released in North America on the day of the show.

That the young quartet's name should be discussed in a "classic rock" sense is really just a testament to its professionalism and enthusiasm: The group plays honest, original music with a nod to rock forebears. They don't play for four hours or rain confetti from the ceiling, but everyone walks out of a Supergrass show with a smile on his face.

The show started with a bang as the group pounded out the first five songs from *Life* in a row. The giddy rush of opener "Za" set the tone for the evening—uptempo, slightly out-of-control, charming pop music. For all its raw power and intensity as a live act, Supergrass never strayed too far from the blueprints of the songs' album incarnations. And rather than mix and match setlists, the group preferred album-centric blocks. After the five *Life* songs, it launched straight into "Mansize Rooster," "Sitting Up Straight," and "Lose It," three tunes in a row from its acclaimed 1995 debut, *I Should Coco*.

But the set's most satisfying—albeit shortest—chunk was the two-song breeze through 1997's *In It for the Money* album. "Richard III" was one of the most complex, balls-out rock songs ever to be hurled at an audience. And "Sun Hits the Sky" showcased a similarly convoluted web of riffs, topped by singer Gaz Coombes' melodic howling. Keyboard solos, bass jams, and enervating rock choruses all came together in a flash of rock spectacle.—**TC**

NEIL FINN, Feb. 11

House of Blues, Anaheim, Calif.

Anyone familiar with Neil Finn solely from his work in Crowded House is only getting part of the picture—one third of the picture, to be exact. Finn joined older brother Tim's band Split Enz back in 1977 and proceeded to write several of the new-wave act's best and most melodic singles. Next, Crowded House made Finn an even bigger star, beginning with America and eventually around the world.

But since disbanding the group in 1996, Finn has entered perhaps the most fruitful and intriguing stage of his career. As a solo artist, he's looser and more adventurous. At Anaheim's House of Blues, Finn gladly shared the spotlight with his tightknit, family-like band, spanning his nearly three-decade career, tackling songs from his two solo records, his tenure in Crowded House and Split Enz, and a handful of surprising cover songs that ranged from the Smiths' "There Is a Light That Never Goes Out" to Arlo Guthrie's "Coming Into Los Angeles."

Beginning with Crowded House's upbeat "Now We're Getting Somewhere," Finn soon turned to his moodier solo material, which in many senses picked up where Crowded

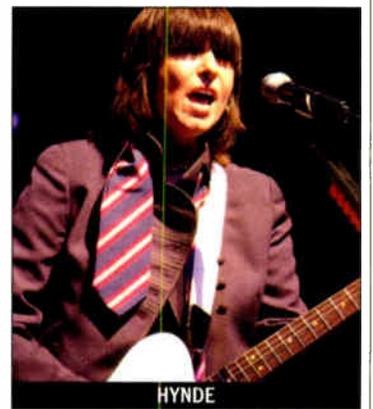
House's final album, *Together Alone*, left off. Finn stretched songs such as the gorgeous "Driving Me Mad," "Love Is All That Remains," and "Pineapple Head" into psychedelic epics.

Overall, the evening's performance was quite revelatory. Even this far along in his career, Finn keeps changing, surprising, evolving, and even improving. So many artists half his age and with half his experience would be wise to follow his lead.—**JK**

THE PRETENDERS, Feb. 6 Beacon Theatre, New York

What remains striking about the Pretenders in 2003 is that they are obviously not touring as a nostalgia act. While the band's latest material is not nearly as strong as its many classics, Chrissie Hynde simply won't let the fickle winds of pop music blow her group out to pasture.

The show started out on shaky ground, with Hynde distracted by problems with her onstage monitor during opening songs "Lie to Me" and "Time" from the current *Loose Screw* (Artemis). The technical difficulties didn't bother the crowd, which



remained on its feet until the house lights came up at the end of the night—and that's saying something, considering that audience members were more than a little gray at the temples and seemed happy to be anywhere but at home with the kids.

Not surprisingly, the best-received songs of the night were Pretenders classics, and there were plenty, from "Message of Love" and "My Baby" to the second encore finale of "Mystery Achievement" and "Brass in Pocket." Particularly incendiary was the pairing of "Night in My Veins" and "Middle of the Road" to close the main set.

Later, Hynde turned playful, stopping the band in the midst of "Don't Get Me Wrong," saying, "Let's do the jazz version. Fuck it," then purred through the final verse and chorus with a sex-kittenish vamp. In all, her voice sounded as smooth and strong as ever, nary a change noticeable from the band's self-titled debut more than two decades earlier. The effortless playing of guitarist Adam Seymour, a member of the group since the recording of 1994's *Last of the Independents*, was particularly remarkable, with a solo laid down during "My City Was Gone" earning rapturous approval from the crowd. While bassist Andy Hobson seemed bored onstage, the easily identifiable pounding of drummer Martin Chambers was more than enough to propel the bottom of the band's sound.—**BJ**

SINGLES

Edited by Chuck Taylor

POP

► **UNCLE KRACKER (FEATURING DOBIE GRAY) Drift Away (3:40)**
PRODUCER: Michael Bradford
WRITER: M. Williams
PUBLISHER: Almo Music, ASCAP
Lava 301045 (CD promo)
 With Uncle Kracker's "In a Little While" still lodged in the top 10 on Adult Top 40 Tracks after half a year, follow-up "Drift Away" hits the format with a wallop. The 1973 top five hit gets a faithful reworking here, complete with guest vocals from originator Dobie Gray, and it's an ideal fit for Kracker's easygoing frat-party appeal. Who can believe that 30 years have passed since this song first saturated airwaves—plenty of time for generations that have followed to take this one on as their own. Hopefully, it will also give Uncle Kracker's sadly overlooked *No Stranger to Shame* a deserved boost. An absolute ace in the hole.—**CT**

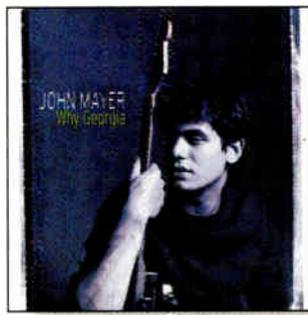
GOO GOO DOLLS Sympathy (2:58)
PRODUCERS: Rob Cavallo, Goo Goo Dolls
WRITER: J. Rzeznik
PUBLISHERS: Corner of Clark and Ken/EMI Virgin, ASCAP
Warner Bros. 101039 (CD promo)
 It looks like the Goo Goo Dolls are going to squeeze one more hit from the gold 2002 release *Gutterflower*, in the wake of frontman John Rzeznik's recent hit at adult top 40, "I'm Still Here (Jim's Theme)," from the Disney flick *Treasure Planet*. "Sympathy" delivers the familiar, polished, guitar-bred sound that has personalized many hits before, and the format seems content to showcase it as a staple of the format's diet. The band is currently working on its next effort and the word is that Rzeznik is collaborating for the first time, a hopeful hint that the band will refresh its sound and maintain its fine standing at radio.—**CT**

★ **MASSIVE ATTACK Special Cases (3:46)**
PRODUCERS: Robert Del Naja, Neil Davidge
WRITERS: R. Del Naja, N. Davidge, S. O'Connor
PUBLISHERS: Universal/Warner-Chappell
Virgin 1839 (CD promo)
 Haunting and dark, sweeping and dramatic, moody and unsettling, "Special Cases" is the type of track that British collective Massive Attack concocts in its sleep. Infused with cinematic strings, sinewy basslines, and slo-mo beats, "Special Cases" is one of few highlights on the act's new album, *100th Window*. Unlike such past glories as *Blue Lines* and *Protection*, *100th Window* rarely exhibits soul or emotion. But when it does, the result is hair-raising; witness the sublime, Sinéad O'Connor-fronted "Special Cases." (In fact, the Irish chanteuse helms the full-length's other high points: "What Your Soul Sings" and "A Prayer for England.") Here, O'Connor's voice quivers with joy as she sings of finding one of the "few good men" during a time when "you see such bad things happening." Powerful and timely stuff. Hopefully, radio will respond with arms open wide.—**MP**

SPOTLIGHTS



NORAH JONES Come Away With Me (3:18)
PRODUCER: Arif Mardin
WRITER: N. Jones
PUBLISHERS: EMI Blackwood/Muthajones Music, BMI
Blue Note 17520 (CD promo)
 Blue Note recently took out an ad that reads, "Sometimes in a room full of shouting, a whisper is the loudest voice." That's a mighty fine way to explain the appeal of critical—and now mass appeal—darling Norah Jones. The second single and title track from her four-times platinum *Come Away With Me* beautifully delivers on the singer/songwriter/musician's prowess at leaning close to the mic and subtly, quietly pouring out her heart, as if she's not more than an inch from your ear, sharing her secrets privately. On the eve of what is bound to be a triumphant Grammy Award night for her, there's no better time for stations that found previous "Don't Know Why" one by one over the past eight months to rally behind a song that is indeed so intimate that it will gently lift the bar of popular music. This is a prize we can all take home.—**CT**



JOHN MAYER Why Georgia (4:28)
PRODUCER: John Alagia
WRITER: J. Mayer
PUBLISHERS: Specific Warm Music, ASCAP
Columbia 569082 (CD promo)
 With his star rapidly ascending, Grammy Award-nominated John Mayer follows cross-format smash "Your Body Is a Wonderland" with another earthy track that is sure to thrill disciples of the Dave Matthews club. Again, Mayer's low-key acoustic approach draws the listener close to his lyric, which deals with the sort of insecurity and isolation we all feel at life's junctures: "So what, so I've got a smile on/But it's hiding the quiet superstitions in my head/Don't believe me when I say I've got it down." A live version on the promo single—from the new double concert disc *Any Given Thursday*—serves as testament that this guy has already developed a massive and dedicated following, as the audience sings along to every word, cheering as if the Berlin Wall were coming down. The mania continues: Look for Mayer on the road all summer with Counting Crows.—**CT**

COUNTRY

► **SARA EVANS Backseat of a Greyhound Bus (3:50)**
PRODUCERS: Sara Evans, Paul Worley
WRITERS: C. Lindsey, H. Lindsey, A. Mayo, T. Verges
PUBLISHERS: Nashville DreamWorks/Monkey Feel/Famous/Animal Fair, ASCAP; Careers BMG-Music/Silverkiss/Songs of Universal/Macadoo Music, BMI
RCA 82876-50606 (CD promo)
 Sara Evans' last album, *Born to Fly*, is approaching double-platinum—evidence that the country songbird has steadily built a solid career on a foundation of strong songs and great performances. This is the first single from her new RCA disc, due out this summer. A collaborative effort from the pens of Chris Lindsey, Hillary Lindsey, Aimee Mayo, and Troy Verges, "Backseat of a Greyhound Bus" is the story of an unwed mother who flees a small-minded small town and winds up giving birth—you guessed it—on the back seat of a Greyhound bus between Jackson, Miss., and Memphis. Sara's sweet, ethereal vocals bring the story vividly to life. The production effectively swirls and swells, underscoring the emotion in the lyric. A shimmering effort that should continue Evans' winning streak.—**DEP**

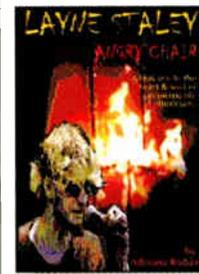
ROCK

CHEVELLE Send the Pain Below (4:12)
PRODUCER: GGGarth
WRITERS: P. Loeffler, Chevelle
PUBLISHERS: WB Music/Loeffler Music, ASCAP
Epic 59242 (CD Promo)
 Chevelle's major-label debut, *Wonder What's Next*, has just been certified gold on the strength of first single "The Red." That song built slowly and peaked well over six months after its initial release. It shouldn't take anywhere near as long for "Send the Pain Below" to gravitate toward the upper reaches of rock radio's charts. The follow-up single from the Chicago trio of brothers is more upbeat than its predecessor, and while slightly reminiscent of the Deftones' "Be Quiet and Drive (Far Away)," "Send" is strikingly more melodic. While the song has begun its ascent at rock radio already, it should do especially well at active rock, and while not a ballad, it is palatable enough for all dayparts. With a series of high-profile gigs coming up—the Music as a Weapon tour with Disturbed starts in March and the band will appear on the main stage of this summer's Ozzfest—Chevelle is certainly destined to be a driving force for the near future.—**BT**

BOOK REVIEWS

LAYNE STALEY: ANGRY CHAIR
 Written by Adrianna Rubio
 Xanadu Enterprises
 146 pages; \$19.95
 RELEASE DATE: Jan. 27

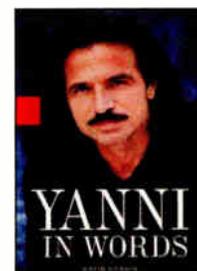
Angry Chair is at once compelling and completely irritating. The book is the result of author Adrianna Rubio's journey to Seattle to find and then tell the story of late Alice in Chains frontman Layne Staley, prior to his fatal heroin/cocaine overdose at the age of 34 last year. While Rubio fails on her initial



trip to get close to Staley himself—she does eventually speak to him by phone—she forms a revealing and strong friendship with his mother, which—in an age where our culture is so fame-obsessed—is rather astonishing. It's through her correspondence with Staley's mother that we learn much about the artist's youth, his struggles with drugs, the details concerning the crippling loss of his girlfriend (which many claim sent him on his six-year downward spiral), and about his funeral. After much interaction with his family, an irritated Staley eventually phoned Rubio, who provides most of their conversation here. Staley tells her, "I know I made a mistake when I started using this shit . . . My liver is not functioning, and I'm throwing up all the time and shitting my pants . . . I know I have no chance. It's too late." Overly sappy, *Angry Chair* is horribly underreported and written by a fan for fans—the number of times Rubio begins a paragraph "Dear readers" becomes insufferable. Yet it's these comments—in addition to the info from Staley's mother—that make the book notable. After Alice in Chains opened a few shows for Kiss in 1996, Staley pretty much vanished. Most fans heard nothing from the singer during the last six years of his life. But, here, we get a painful peak into his life and his thoughts just before he passed. Those looking for a more thorough examination of the actual details of Staley's grisly demise—and his disconnection from his former bandmates and the world in general—can find it in the moving and superbly written and reported piece printed shortly after his death by *Rolling Stone*. We learn in *Angry Chair* that Staley apparently didn't count the members of Alice in Chains as true friends; all band members rejected Rubio's requests for interviews. Including a number of early photos, a slew of his teenage doodlings, and the full copy of the speech Screaming Trees' Barrett Martin (Staley's bandmate in Mad Season) gave at Staley's funeral, *Angry Chair*—however well-intentioned—is a deeply flawed attempt to tell Staley's story. Hopefully, it will be a primer for a professional biography of the singer, which both Staley and his fans deserve.—**WO**

YANNI IN WORDS
 Written by Yanni with David Resin
 Miramax Books
 318 pages; \$24.95
 RELEASE DATE: Feb. 12

Those who dismiss composer/performer Yanni as some passive new-age enthusiast—one who is always as emotionally serene as his music—will be surprised by *Yanni in Words*. This is an autobiography of a driven, determined man, who offers plenty of observations: His music is *not* new age, he remains amused that people still refer to him as "Yawn-ee," and he doesn't expect MTV to come knocking any time soon. A Greek swimming champion at 14, who later moved to the U.S. to study psychology at the University of Minnesota, the self-taught pianist rediscovered music during a lonely adjustment period in a new country where his command of the language was minimal. Yanni paid his artistic dues by regularly depriving himself of sleep or food; instead, he would lock himself in his self-constructed, bare-bones studio for non-stop recording sessions, often for weeks on end. In his late 30s, Yanni finally garnered significant recognition when a PBS fundraiser broadcast his 1993



break-through concert at the Acropolis in Athens. Producing this show, as well as those the artist staged at the Taj Mahal and the Forbidden City, meant resolving overwhelming political and logistical complications. Scattered throughout the pages are titillating anecdotes: Yanni lost his virginity at 13 to a prostitute; and during what he labels his "rock'n'roll days" with the band Chameleon, he indulged in his share of women and illegal drugs. But Yanni never painted himself as perfect; in fact, he regularly espouses that all people are capable of great things. While that's a humanistic viewpoint, at times the book is patronizing, and the artist can be so single-minded about his purposes that at times it borders on being bullheaded. However, Yanni is not without humor, and the unabashed love and respect for his parents and loved ones—such as actress and former girlfriend Linda Evans, who is quoted here and there—somewhat balances those passages. Also of interesting consequence is the profound burnout Yanni experienced after winning international attention (he didn't touch the piano for a year) and how he healed his spirit. This tenacity is the strongest trait that surfaces in Yanni's personality, and given that he defied many unwritten rules along his road to success in the music industry, it is also his strongest life lesson.—**CLT**

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

MERCHANTS & MARKETING

Mute Gives Away CDs

Retail Promotion Rewards 'Friends Of Label'

BY TRUDI M. ROSENBLUM

New York-based Mute Records is looking to up the profile of its entire roster at retail with a new bonus program that promotes the label as a whole.

The label has started a new promotional initiative, Friends of Mute, in which consumers who buy an album by any Mute act receive a free bonus compilation CD series, called Evidence.

Targeted to knowledgeable indie-music fans and collectors, the CD is not just a collection of singles; instead, it contains rare and domestically unavailable tracks by Mute artists and is distributed at only 200 independent retailers, identified by Mute as "tastemaker" accounts.

"The expression 'he's a friend of Mute' has always been thrown around in marketing meetings to refer to a particular writer or retailer who understands what we do," Mute national sales director Tom Sladek explains. "The CD grew from that concept: Why not reward the people who have been the most amendable to working with us? . . . We wanted to reacquaint ourselves with our best supporters at retail and incentivize them to get involved with us and support our initiatives."

To that end, Mute—which is distributed through Caroline Distribution—made the promotion particularly retail-friendly, with point-of-purchase flats, cards, stickers, and posters. The label let retailers decide for themselves whether to give out the CD with all Mute purchases or just specific artists or albums that they wanted to promote more heavily.

Although the CD is free, Sladek says the goal was not to create a disposable freebie sampler. "The idea of making it special, something in a jewel box with four-color artwork, with the kind of material you'd be willing to pay for, made a lot more sense to us," he says. "If a consumer is interested in the Liars, now with this CD, they might get turned on to the Mountaineers or one of the more esoteric things we do."

The first Evidence CD giveaway took place last August, with a CD containing tracks by Mute artists

with fall releases—including the Liars, Schneider TM, Barry Adamson, Add N to X, and Tarwater, among others—as well as such catalog artists as Cabaret Voltaire. Ultimately, 6,000 copies of the CD were given away.

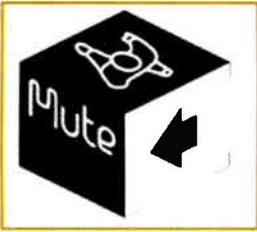
The second Friends of Mute CD was released in January. It features rare tracks by Add N to X, Barry Adamson, Schneider TM, and Luke Slater, as well as upcoming music by Paul Van Dyk, Echoboy, Mountaineers, Appliance, and Jamez.

Sladek says it is impossible to know how many new purchases were spurred by the promotional CD, but anecdotal evidence is promising. "Everybody got a box of 30 CDs initially. When after two weeks, people say, 'That went great, send me some more!,' that's really the measure of success."

Darren Blase, owner of music store Shake It in Cincinnati, agrees. "This type of promotion drives sales of both old and new albums," he says. "We gave away 60 copies of the first CD. We just got our first 30 of the second one, and already we only have eight left. I've seen people come back with the CD in their car player, and they walk in holding the jacket and ask for such-and-such artist that they liked on the CD."

Blase's customers also appreciate the rarity of the tracks. "It's intimidating here," he says with a laugh. "It's a very educated clientele. Our goal is just to keep up. With the Internet and Internet radio, there's just so much information out there. We do very well with pre-orders." Such well-informed customers, he says, are well aware of which label has which artists on its roster and have a strong sense of the "brand" name of labels and the styles of music they release.

Mute is not unique in using bonus CDs to spur sales; the trend is growing, especially among indie labels. "We have six or seven of these promotions going at the same time," Blase says. "Right now we're doing one with the 4AD group, one with Bloodshot Records, plus Mute . . . People love these giveaways."



Victory Uses Internet, Samples, Retail Marketing To Promote TBS

BY SHARON LEVINE

With little airplay, Chicago-based Victory Records has propelled emo-outfit Taking Back Sunday's (TBS) maiden effort to sales of about 110,000 units, wielding a marketing campaign that employs Internet media, sampler distribution, and buying into retail price-and-position programs.

Victory owner Tony Brummel says that when working the record, Victory "went after people who are not already in the loop" about TBS rather than focusing on airplay before shipping records to retail. "We can't control radio as an indie label, but we can control whose hands we put our music into."

Consequently, the label targeted consumers familiar with the Victory label, as well as fans of emo. In core markets like New York, Los Angeles, and Chicago, Victory gave away 200,000 samplers to promote the band's debut, *Tell All Your Friends*. That component of the marketing campaign cost roughly \$100,000, which Brummel considers to be well-spent instead of wasted by chasing radio airplay. Also, the label invested heavily in price-and-position programs to obtain facings on endcaps and sale walls offered by the major chains.

Victory clearly is backing TBS for the long haul, as the album initially came out in April 2002. So far, the company has shipped about 110,000 units, and its efforts have been rewarded with the peak positions of No. 9 on the Heatseekers chart, No. 8 on the Top Independent Albums chart, and No. 183 on The Billboard 200.

INTERNET SUCCESS

Russel Fink, director of new media for RED Distribution—which distributes Victory—explains the Internet strategy in working the act: "We knew the band was not going to get radio or video play but needed kids to listen to the music, so we spread the word through emo pages."

In addition, an e-mail online community for TBS at Yahoo Groups can be accessed through takingbackssunday.com. That site holds more than 13,000 messages to date, with a growing membership of more than 1,300 fans. Members can download MP3 demo tracks like "Bike Scene" and "Mutual Head Club," which is hoped will lead to album sales.

Also, the same tracks are available through mp3.com, which has had more than 247,000 total TBS plays to date—earning the band a No. 5 spot on the site's national charts behind Eminem, the Used, Good Charlotte, and 50 Cent. On mp3.com, the band is ranked No. 2 in New York, No. 7 in Los Angeles, and No. 8 in Chicago.

Fink stressed TBS' Internet successes to retailers to show the strength of its word-of-mouth campaign in an effort to align support for in-stores at such chains as Borders Books & Music, Tower Records, Circuit City, Musicland, Hastings, Trans World, Wal-Mart, and Wherehouse. Those stats helped the band achieve placement for *Tell All Your Friends* in the chains' artist-devel-

opment programs. In order to get pricing, the album carries a \$12.98 list price and a boxlot cost of \$8.40. Best Buy, for example, sold the album for \$8.99.

In addition, Fink says that relationships have been formed with the Target/Launch/Yahoo Group and Coalition of Music Stores' online effort, which provides fans with information about the band and streams clips of the record right next to the "Buy" button. Fink observes, "Kids will go to these artist-development pages, but they want to listen first."

Jillian Newman, the band's manager, has gathered fans at the street level, exploiting the peer-to-peer information system in place. She and her company, Fanscape/Amp Management, a Los Angeles-based artist-management and Internet-marketing firm, ensures that wherever TBS is mentioned there is also a "buy" icon present.

APPROPRIATELY TITLED

Adhering to the title *Tell All Your Friends*, TBS' fans spread the word about the record, the band, and its shows through such promotion outlets as those offered at the band's home page and fanscape.com. The latter site also provides music videos for "Great Romances of the 20th Century (2002)" and "Cute Without the 'E' (Cut From the Team)"; according to Brummel, the latter song is slated to air on MTV2 later this month. Also, fanscape.com has a fan station with links to artists similar to TBS, like Weezer, Papa Roach, and Jimmy Eat World.

Another way the site creates excitement is by sponsoring contests for the band's street team, whereby street-team winners may get to announce TBS at a show or win a pair of shoes from band sponsor Atticus. Newman explains: "Kids work for and get close to the band, not Fanscape, so they get prizes and early tickets."

Making things easy for fans, takingbackssunday.com hosts a page titled Promote—Here Are Some Tools to Help You Promote Your Favorite Band. The band offers fans a downloadable banner in support of *Tell All Your Friends*. Instead of spending advertising dollars to post this banner, TBS is letting fans host them on personal sites, which already attract friends. The band also offers 12 free one-inch-by-one-inch TBS AOL Buddy Icons, which rotate the band's name with song lyrics or graphics, for kids to add to their sites. Takingbackssunday.com even imparts promotional flyers "to help get the name out there."

Newman reports that through all of the efforts, the company has put together an e-mail list of 25,000 fan-club members/street-team members, who can get tickets to the band's show before they are available to the general public, sometimes even selling out the show, saving the promoters' advertising dollars. What's more, those 25,000 fans also get first choice at concert seats.

The marketing strategy has paid off at retail, according to Newman, who says she has "gone from having to explain who the band is to store clerks to putting this sobbing [store clerk] on the guest list who hadn't gotten tickets."



BRUMMEL



Land Of Nod Expands Its Boundaries

Children's Furnishings Retailer Offers Alternative Audio Product For Kids

BY MOIRA McCORMICK

CHICAGO—Children's music has gotten the nod from the newly expanding chain Land of Nod, a children's furnishings retailer partnered with Crate & Barrel.

According to president Scott Eirinberg, Land of Nod—which will encompass four stores by summer and “continue rolling out nationwide”—aims to be a destination store for “alternative” audio for kids.

Eirinberg says, “We don't stock Disney or Raffi. Up till now, there's been no major outlet for parents to go to in order to find new kids' audio [that is not mainstream]. We'd like to serve as that outlet. I'm the parent of three boys myself, and I know the music's out there, but it's been hard to find.”

Core artists include such critically acclaimed relative newcomers as Chicago alt-rockers Justin Roberts and Ralph Covert, Dan Zanes (formerly of the Del Fuegos), and Elizabeth Mitchell (a founding member of indie-rock act Ida), along with kids' albums by folk legends Lead Belly, Woody Guthrie, and Pete Seeger; the Beatles' *Yellow Submarine*, the Langley Schools Music Project; children's releases by Peter Himmelman; and more.

“It's a mixture of classic and contemporary children's music,” Eirinberg says. “We also sell compilations, like Bloodshot Records' *The Bottle Let Me Down*,” which features children's songs by Alejandro Escovedo, Robbie Fulks, Freakwater, Rosie Flores, and more.

The flagship Land of Nod store opened in the upscale Chicago suburb of Northbrook last November, with a second to open March 15 in Chicago proper. A Seattle loca-

tion will follow May 15, and Eirinberg says a Boston store will bow some time after that.

Eirinberg started Land of Nod in 1996 as a catalog business selling children's furnishings; Crate & Barrel president/CEO Gordon Segal approached Eirinberg with a partnership offer two years ago. “We wanted to add more to the mix than furniture and bedding,” Eirinberg says, “and that became books and music.”

The music section in Land of Nod encompasses 150 titles in an eight-foot-by-five-foot display area, with a pair of listening stations. Eirinberg says everything the store offers embodies its point of view that “parents can enjoy this as much as kids. Justin Roberts, for instance, reminds you of Nick Lowe. I play Dan Zanes' records myself when the kids aren't around.

“I play adult music for my own kids,” he notes, “and so do many other parents. But they're also looking for songs with lyrics that cover kids' interests specifically.”

All titles sell for list price. “We're providing a convenience for the customers.”

Eirinberg says. “All our employees know the music and can make recommendations.”

The flagship store has featured in-store performances from Roberts and the grande dame of children's performers, Ella Jenkins, for its grand opening, “and we're talking about doing in-store shows on a regular basis,” Eirinberg says. Also a possibility for the chain will be sampler CDs bearing the Land of Nod name, “which will give customers the chance to see and hear who's out there doing exceptional music for kids.”



EIRINBERG

Declarations Of Independents™

by Chris Morris



BUILDING A FOUNDATION: A 1-year-old nonprofit organization in Austin created to offer financial and educational support to local independent musicians is already garnering interest in other locales.

The Austin Music Foundation (AMF) was founded by executive director **Colin Kendrick** and program director **Nikki Rowling**, both Austin natives, music fans, and refugees from the technology sector. The pair saw a need for an organization that would serve the needs of the Texas capital's 1,200 artists and 1,600 music-related businesses.

Rowling says, “Everything we do is geared toward the idea of creating self-sustaining careers for [musicians].”

The AMF was designed to be self-sustaining as well: Rowling says the foundation's first-year operating budget of \$110,000 was raised through grant-writing. (An AMF membership is free to Austin musicians; a minimum \$20 contribution is asked of non-musicians.)

One of the AMF's key programs is the Austin Music Incubator, a year-long program in which three local artists or acts receive training, mentoring, and \$15,000 in grant money to produce and market a full-length album. The seed money for the incubator was provided by the local Cain Foundation.

The incubator received immediate attention when the press spread the word in January. The AMF received a total of 180 artist submissions. “We were hoping for 100,” Rowling says. “The local media picked up on it.”

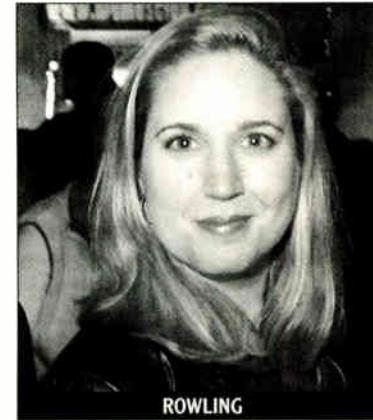
The submissions are being judged by AMF's 13-member advisory board, which includes managers **Jan Mirkin** and **Charles Attal**, New West Records executive VP **Jay Woods**, and Texas Music Office executive director **Casey Monahan**. After a Saturday (1) showcase for finalists, the winners will be announced at a party March 14 during the South by Southwest Music Conference.

Another central AMF program is its monthly educational seminar, Music Industry Boot Camp. The series, targeted at entry-level artists and professionals, has to date covered distribution, marketing, the nuts and bolts of record deals, and even filling out tax returns.

The AMF's other activities include the creation of a Web-based archive devoted to Austin music; a community awareness campaign, Buy Austin Music (BAM!); and a quarterly talent showcase.

All of this is being achieved at little expense: Kendrick and Rowling

are the only paid staffers, both operate out of offices in their homes, and 20 unpaid volunteers do much of the heavy lifting. Rowling says, “Neither one of us wanted to be involved with a nonprofit that couldn't be self-supporting.”



ROWLING

The AMF has attracted attention from parties in other locales that are interested in setting up a similar organization in their towns. People have called from Seattle, Atlanta, St. Louis, Dallas, and Albuquerque, N.M., seeking information and guidance.

“Austin is a great test market,” Rowling says. “We're learning the profile of what types of music community this will work for.”

FLEXING THEIR CLOUT: Former Southwest Wholesale staffers **Wally Farkas** and **Derrick Diggs** have formed a new Houston-based distributor, Clout Distribution. Farkas worked at Southwest on and off for 11 years as a buyer, sales rep, and art director (while serving as guitarist for the Houston metal act **Galactic Cowboys**), and Diggs was Southwest's rap, R&B, and gospel project director.

Clout plans to focus on the sale of regionally based hip-hop and urban product and has already held discussions with several of the labels Southwest was distributing before closing its doors Jan. 31 (*Billboard*, Feb. 15).

DOMINO THEORY: Domino Records U.S. has signed an exclusive manufacturing and distribution deal with Caroline Distribution. Domino, the stateside offshoot of the noted U.K. indie-rock label, was previously distributed by Revolver.

The first releases under the deal will be the **Notwit's Neon Golden**, **Manitoba's Up in Flames**, and an as-yet-untitled set from **Four Tet**. Domino's roster also includes **Clinic**, **Calexico**, **Young Gods**, and **Tobin Sprout**.

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$165

TALENT & TOURING INTERNATIONAL GUIDE: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. \$135

AUDARENA INTERNATIONAL GUIDE: Complete and detailed data on thousands of facilities worldwide—plus a Facility Buyer's Guide listing services and supplies. \$99

INTERNATIONAL LATIN MUSIC BUYER'S GUIDE: The most accurate reference source available on the Latin Music marketplace. Business-to-business contacts in 20 countries. \$109

RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. \$209

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. \$129

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. SALE \$89 \$39

MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. \$15.95 (Shipping included)

ORDER ONLINE: www.orderbillboard.com
or call 1.800.745.8922 • International: 815.734.1216 • Fax: 740.382.5866
By Mail: Send payment plus \$7 shipping (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

8DZZ3028

Executive Turntable

HOME ENTERTAINMENT: Jeff Pietrzyk is named senior VP of sales for MGM Home Entertainment Group in Santa Monica, Calif. He was VP of sales for Columbia-TriStar Home Entertainment.

Gwen Riley is promoted to senior VP of music for Artisan Entertainment in Los Angeles. She was VP of music.

MARKETING: David McLees is promoted to senior VP of A&R for Warner Strategic Marketing in Los Angeles. He was VP of A&R for Rhino Entertainment.

DISTRIBUTION: Stephanie Cohen is promoted to VP of retail marketing for Universal Music & Video Distribution in Universal City, Calif. She was senior director of retail marketing.

Mike Newman is named VP of distribution services for Provident Music Distribution in Nashville. He was director of distribution services.

MERCHANDISING: 4Kids Entertainment names **Laurie Windrow** as senior VP of sales and marketing and **Caryl Liebmann** as director of retail promotions in New York. They were, respectively, VP of international sales, marketing, and business development for the Discovery Channel and a marketing consultant.

Retail Track™

by Ed Christman



ONE DOWN: With the planned shuttering of the Abbey Road one-stop in Los Angeles, that city is losing its premier will-call one-stop. Abbey Road—which specializes in R&B and hip-hop to independents in the Los Angeles market—will close Tuesday (25). At its peak, it is believed to have generated about \$7 million, but that has slipped to \$5 million-\$6 million during the past few years, as independents have gone out of business.

A will-call one-stop, also known outside the industry as “cash-and-carry,” is a place where independent merchants can come in the morning before their stores open, pick up the product they need, pay for it then and there, and take the product right back to their stores so they are in-stock when their doors open. This type of replenishment is the true just-in-time inventory and has been around since the early days of the business, long before computers came along to help the chains try and duplicate one of the advantages that independent merchants have over them.

As part of the shuttering, about a dozen employees are expected to lose their jobs, though this does not include Sam Ginsburg, who headed the facility. Ginsburg, highly regarded among local independent merchants, is a long-time fixture in Los Angeles and will remain with Alliance Entertainment Corp. (AEC), reportedly working his customer base from his house. Ginsburg has been with the one-stop since the mid-1980s, when it was owned by the now-defunct Music Plus and was called City 1-Stop. City 1-Stop was acquired by Abbey Road in 1991, which in turn was acquired by AEC.

In addition, AEC had another small round of layoffs this week back east, letting go some of the sales representatives that sell to the independent sector and a few other staffers at the corporate headquarters.

In a statement, Ginsburg said that the “business climate didn’t warrant having two inventories when all my accounts can be serviced with one.” He added that the inventory and services at the Coral Springs, Fla., warehouse will “amaze” his customers.

One longtime customer of the facility bemoans its loss, saying that 80% of his store’s purchases were in the form of cash-and-carry from Abbey Road. In a statement, AEC said it would service the Abbey Road customers from the company’s Coral Springs headquarters. But

that merchant was not placated by the chance to enjoy the long-distance service, although he sees no alternative at this time.

But for those who want to trek south, there are a couple of one-stops down near Anaheim, Calif., that indie merchants can drive to, including Norwalk in that city and Super D in Irvine, Calif. What’s more, there are about four Latin one-stops in Los Angeles, some of which are said to be contemplating going full-line to try and fill the void that will be left by Abbey Road’s closure.

VALUE PLUS: When Linkin Park’s *Meteora* hits stores March 25, it will list for \$19.98—the first album in a while at that price, if you exclude soundtracks and greatest-hits packages. While major-label executives have responded to retail requests for lower prices on developing artists and catalog, they maintain that if you give the consumer value on something they want, they will pay the price.

In the case of the new Linkin Park album, Warner Bros. executives say the fans will get plenty of value, and all of it will be courtesy the band, which is taking advantage of its art-school background to whip up a lot of extras. First off, the enhanced album is encased in a Digipak with a 40-page booklet



and has links to Linkin Park TV, which includes a 15-minute segment on the making of the artwork for *Meteora*. There also will be a link to a screensaver designed by the band, a promo spot for Linkin Park’s fan club, and a Web site tool kit with images that can be used to create a fan site for the band. In addition, the album will arrive as a limited-edition premium priced at \$24.98 with many of the features of the regular album, as well as a separate DVD on the making of the album. Retail has high expectations for *Meteora*, which may go out the door with initial shipments in the neighborhood of 1.5 million units.

Listen Offers 49-Cent Digital Tracks

BY CAROLYN HORWITZ
and BRIAN GARRITY

Listen.com is slashing the price of tracks from its Rhapsody service via a promotion with Terra Lycos.

Under the plan, Rhapsody subscribers will be able to access and burn tracks for 49 cents each. Listen, which usually charges 99 cents apiece, says this is the lowest price ever for legal digital tracks from major record companies.

The discount is available to Rhapsody subscribers who sign up via the Lycos Music and Listen sites through March 31. Lycos will promote the offer through a mix of e-mail blasts, Web-site placements, and public-relations efforts.

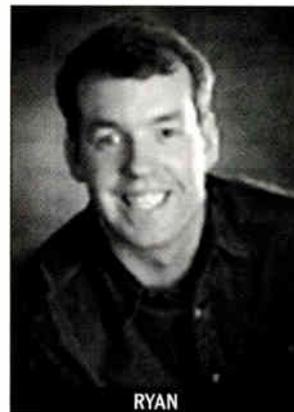
As part of the promotion, Terra Lycos and listen.com also offered a Free Access Week Feb. 13-21. During this time, consumers could try Rhapsody for free, with no credit card required; customers who subscribed during the promotional period got 50% off their first three months of service. But to access the burning offer, users must subscribe to the service.

The price cut applies to Rhapsody’s entire catalog of burnable content, including material from BMG Entertainment, EMI Recorded Music, Universal Music Group, and Warner Music Group.

Listen.com is betting that the offer will help drive subscriptions to Rhapsody. “More than 75% of people who try Rhapsody become subscribers,” listen.com VP of product management Dave Williams observes. “Offering 49-cent CD burning lets us

reward these existing subscribers and provides a great incentive for new people to try.”

Listen.com CEO Sean Ryan calls the 49-cent promotion an experiment that is part of a larger move by the company—and the larger on-demand industry—to test business models.



RYAN

Listen.com is not alone in tinkering with burning offers. Pressplay recently launched a new refer-a-friend promotion, in which users who get other people to subscribe to Pressplay receive 10 free burns.

“I think we’re all going to experiment this year,” Ryan says. “We want to see how burning drives subscriptions.”

Among the questions listen.com is trying to answer with the offer are: Just how much does burning go up at 49 cents per track? And how does cheap burning motivate potential subscribers?

Ryan says, “It may turn out you can have a higher subscription price if you’re offering cheaper burns.”

But listen.com executives caution that the company is not trying to push the envelope on pricing levels. “It’s definitely not a new price standard,” Ryan says. “This is a significant promotion by us.”

The offer is one of a host of efforts by listen.com to lure new customers. Other initiatives in effect or in the works include bundling premium radio with high-speed Internet service, giving a limited number of free burns, and offering family accounts that enable the use of Rhapsody on multiple PCs. The company is also considering tiered pricing later in the year.

Are you with the right ONE-STOP?

AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **amped** and **ambush!**
- Electronic orders with our **AMI** disc and online with **AMI**
- Our Turn-Key Retail Website Solution **Store**

New Accounts Call:

800-635-9082

Fax: 954-340-7641

or visit us on the web at:

www.aecnt.com



AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

MARCH 1 2003 Billboard TOP KID VIDEO

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
		Sales data compiled by Nielsen VideoScan		
		NUMBER 1 3 Weeks At Number 1		
1	1	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	2003	26.95
2		WIGGLES: MAGICAL ADVENTURE HIT ENTERTAINMENT 2519	2003	14.95
3	2	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
4		BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	2003	9.95
5		DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
6	3	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
7	5	RUGRATS MYSTERIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453	2003	12.95
8	4	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	2002	19.95
9	7	BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY HOME VIDEO/HIT ENTERTAINMENT 2079	2003	14.95
10	16	CLIFFORD: BE MY BIG RED VALENTINE ARTISAN HOME ENTERTAINMENT 13841	2003	12.95
11	9	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
12	11	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	2002	19.95
13	6	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95
14	12	ELMO'S WORLD: HEAD TO TOE WITH ELMO SONY WONDERS/SONY MUSIC ENTERTAINMENT 50191	2003	9.95
15	13	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.95
16	17	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
17	15	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875653	2002	12.95
18	8	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	2002	24.99
19		BE MY VALENTINE, CHARLIE BROWN PARAMOUNT HOME ENTERTAINMENT 153693	1995	14.95
20	22	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
21	18	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
22		SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000	14.95
23	25	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDERS/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
24	21	BLUE'S CLUES: MEET JOE! NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913	2002	9.95
25	19	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	2002	14.95

HOME VIDEO

DEJ Expands Business Model

BY CATHERINE APPELFELD OLSON

Film acquisition and distribution company DEJ Productions is expanding the business model upon which it was founded by parent Blockbuster in 1999. The Los Angeles-based company has evolved from an entity charged solely with acquiring direct-to-video product to one that distributes to other chains and purchases theatrical releases.

DEJ VP of acquisitions Andy Reimer says, "As DEJ has grown and time has passed, this kind of exclusivity and the model of acquiring only straight-to-video titles has been deemed a business that's probably leaving money on the table."

DEJ's more aggressive distribution strategy has attracted a number of video chains of late, most notably Wilsonville, Ore.-based Hollywood Video. Hollywood Video bought approximately 100 DEJ titles in 2002, according to Hollywood Video executive VP Bruce Giesbrecht, and expects DEJ's 2003 slate to impress its customers. "DEJ's product



REIMER

meets a need in our stores for non-theatrical titles that our customers really like," he says. "We basically buy anything they'll supply us."

Although the majority of the 75-85 movies DEJ acquires per year are direct-to-video, 10 of its titles also had limited theatrical runs last year. For example, such properties as *Crazy As Hell* (Feb. 4, \$24.99 on DVD)—which former *ER* star Eriq La Salle wrote, directed, and starred in—and *Ash Wednesday* (Feb. 18, \$24.99 on DVD)—the latest effort from Ed Burns—played in select theaters in 2002.

Also expected on video this year is *Death Train* (\$24.99 on DVD), which streets Tuesday (25) and will be co-distributed with Velocity Entertainment, and *The Wolves of Wall Street*, slated for the second or third quarter. The hip-hop Western project *Guns and Roses*, featuring Lil' Kim and Bobby Brown, will also be released by the end of the year and may play in theaters before its video debut.

"We are very willing to work with filmmakers and producers to help them understand that they can sell their movies to DEJ, and it still may be possible for them to see that movie have a theatrical release [through a separate theatrical distributor]," Reimer says.

DEJ handles up to three-quarters of its own video distribution and uses such outside distributors as Columbia Tri-Star Home Entertainment, Lion's Gate Home Entertainment, First Look Pictures, and Velocity to cover the remaining portion of the market. The company also handles its own marketing and promotion but often taps into the expertise of the Blockbuster merchandising machine.

MARCH 1 2003 Billboard TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
		Sales data compiled by Nielsen SoundScan		
		NUMBER 1 1 Week At Number 1		
1		AN EVENING WITH THE DIXIE CHICKS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 53022	Dixie Chicks	14.95/19.95
2		ANY GIVEN THURSDAY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95
3	3	JOSH GROBAN IN CONCERT ● SONY MUSIC ENTERTAINMENT 54137	Josh Groban	27.98 CD/DVD
4	4	IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK J RECORDS/BMG VIDEO 20056	Rod Stewart	14.95/19.95
5		LET'S GET LOUD EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
6	1	HEAVEN SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4466	Bill & Gloria Galtner And Their Homecoming Friends	29.95/24.95
7	2	GOING HOME SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4467	Bill & Gloria Galtner And Their Homecoming Friends	29.95/24.95
8	5	BACK IN THE U.S. LIVE 2002 ▲ CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
9	7	LIVE AT FOLSOM FIELD, BOULDER, COLORADO ▲ BMG VIDEO 65647	Dave Matthews Band	19.98/24.98
10	6	HELL FREEZES OVER ▲ GEPHEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
11	12	PLAYIN' AROUND THE WORLD COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95
12	8	DISASTERPIECES ▲ ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
13	13	PULL OVER ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
14	10	LIVE IN HAWAII ▲ EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
15	11	THE BEST OF 1990-2000 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95
16	17	THE DANCE ▲ WARNER REPRIS VIDEO 38486	Fleetwood Mac	19.95/24.97
17	14	ONE MORE CAR, ONE MORE RIDER WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
18	22	LIVE FROM AUSTIN, TEXAS ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
19	15	FEAST ON SCRAPS WARNER MUSIC VIDEO 48409	Alanis Morissette	22.98 DVD
20		THE BEST OF LYNDIA RANOLE SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44481	Lyndia Randle	19.98 VHS
21	21	LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
22	18	ONE NIGHT ONLY: LIVE ▲ EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
23	23	WOW-GOSPEL 2003 VERITY/ZOMBA VIDEO 3213	Various Artists	19.95/19.95
24	19	SUPERNATURAL LIVE ▲ ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
25	31	LIVE AT THE EL MOCAMBO ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49111	Stevie Ray Vaughan	14.95/19.97
26	20	LIVE ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54341	Korn	19.95/24.95
27	34	MORNING VIEW SESSIONS ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
28	9	LIVE FROM THE BACKYARD IN AUSTIN, TX SANCTUARY/BMG VIDEO 88331	Widespread Panic	19.95/29.95
29	28	LIVE IN PARIS ● EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
30	29	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
31	30	ONE NIGHT ONLY ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98
32	25	THE UP IN SMOKE TOUR ▲ EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
33	33	LIVE IN LAS VEGAS ELEKTRA ENTERTAINMENT 40237	Phish	24.99 DVD
34	26	BLUE WILD ANGEL LIVE AT THE ISLE OF WIGHT MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17041	Jimi Hendrix	19.95 DVD
35	27	THE REBIRTH OF KIRK FRANKLIN GOSPO CENTRIC 170037	Kirk Franklin	19.95/19.95
36		LIVE SHIT: BINGE & PURGE ▲ ELEKTRA ENTERTAINMENT 5194	Metallica	59.98 DVD
37	37	WE WILL ROCK YOU ▲ PIONEER ENTERTAINMENT 71657	Queen	19.98/24.98
38	36	GUNS, GOD AND GOVERNMENT WORLD TOUR EAGLE VISION 30014	Marilyn Manson	19.98/24.98
39	35	PLATINUM COLLECTION MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 17026	Shania Twain	24.98 DVD
40		LIVE AT BUDOKAN ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne	14.98/19.98

MARCH 1 2003 Billboard RECREATIONAL SPORTS

THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 1 Week At Number 1	
1		ULTIMATE X BUENA VISTA HOME ENTERTAINMENT 362006	22.95
2	1	WWF: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 59351	19.95
3	3	WWF: ARMAGEDDON 2002 SONY MUSIC ENTERTAINMENT 59353	16.95
4	2	AND1 MIXTAP TOUR 2002 VENTURA DISTRIBUTION 3413	14.98
5	4	WWF: DIVAS UNDERESSED SONY MUSIC ENTERTAINMENT 59345	14.95
6	5	WWF: NO MERCY SONY MUSIC ENTERTAINMENT 59325	19.95
7	6	WWF: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 59327	19.98
8	7	WWF: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
9	11	WWF: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125	19.98
10	12	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250	14.98
11	7	WWF: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617	14.95
12	8	WWF: BEST OF CONFIDENTIAL VOL. 1 SONY MUSIC ENTERTAINMENT 59377	19.95
13	13	WWF: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59339	14.95
14	10	WWF: BEFORE THEY WERE SUPERSTARS 2 SONY MUSIC ENTERTAINMENT 15937	12.95
15	9	WWF: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
16	14	WWF: REBELLION 2002 SONY MUSIC ENTERTAINMENT 59341	19.95
17	15	WWF: HELL YEAH! STONE COLD'S SAGA CONTINUES WORLD WRESTLING ENTERTAINMENT HOME VIDEO 223	14.95
18	18	WWF: BEST OF RAW VOL. 3 SONY MUSIC ENTERTAINMENT 286	19.98
19	18	WWF: UNDERTAKER -- THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288	14.95
20	15	WWF: STONE COLD SONY MUSIC ENTERTAINMENT 54129	19.98

MARCH 1 2003 Billboard HEALTH & FITNESS

THIS WEEK	LAST WEEK	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
		Sales data compiled by Nielsen VideoScan	
		NUMBER 1 2 Weeks At Number 1	
1	1	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
2	6	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114	12.95
3	2	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.95
4	5	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
5	7	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
6	9	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
7	8	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273	9.95
8	3	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 2210	9.95
9	10	METHOD: ALL IN ONE CURRENT WELLNESS 906	12.98
10	12	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
11	11	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790	24.98
12	13	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
13	4	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
14	14	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
15	15	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156	9.95
16	18	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
17	16	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294	19.98
18	20	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
19	17	BELLYDANCE FITNESS WORKOUT: HIP HOP FOR FITNESS GOLDHILL HOME VIDEO 705	14.95
20		TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368	9.95

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

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

MARCH 1 2003 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	1 Week At Number 1		
1	NEW	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
2	1	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
3	6	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
4	3	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated	G	29.95
5	2	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon	PG-13	26.95
6	4	MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG	29.95
7	5	THE BANGER SISTERS FOX VIDEO 2006573	Goldie Hawn Susan Sarandon	R	27.95
8	NEW	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson Robert Carlyle	R	27.95
9	7	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
10	8	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 60008293	Vin Diesel	PG-13	27.95
11	40	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98
12	NEW	DRAGONBALL Z-SUPER ANDROID 13 FUNIMATION 378	Animated	NR	24.95
13	10	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95
14	9	TALES FROM THE DEEP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875554	Spongebob Squarepants	NR	19.99
15	NEW	ROAD HOUSE MGM HOME ENTERTAINMENT 610042	Patrick Swayze Ben Gazzara	R	14.95
16	14	ICE AGE FOX VIDEO 2004664	Animated	PG	29.95
17	15	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
18	NEW	PRETTY WOMAN-10TH ANNIVERSARY EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 13408	Richard Gere Julia Roberts	R	19.95
19	NEW	SIX FEET UNDER-THE COMPLETE FIRST SEASON HBO HOME VIDEO/WARNER HOME VIDEO 99132	Peter Krause Rachel Griffiths	NR	99.95
20	12	BLUE CRUSH (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michele Rodriguez	PG-13	26.95
21	13	UNDERCOVER BROTHER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin Chris Kattan	PG-13	26.95
22	11	ABOUT A BOY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13	26.95
23	NEW	MARRIED WITH CHILDREN: THE MOST OUTRAGEOUS EPISODES-VOLUME #1 COLUMBIA TRISTAR HOME ENTERTAINMENT 09531	Ed O'Neill Katey Sagal	NR	19.95
24	NEW	SANFORD AND SON: THE SECOND SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 00350	Redd Foxx Demond Wilson	NR	39.95
25	24	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
26	NEW	ULTIMATE X TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 28245	Tony Hawk	PG	29.95
27	NEW	GOOD TIMES: THE FIRST SEASON COLUMBIA TRISTAR HOME ENTERTAINMENT 00343	John Amos Esther Rolle	NR	29.95
28	19	MINORITY REPORT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95
29	28	THE BOONDOCK SAINTS FOX VIDEO 2002807	Willem DaFoe	R	14.95
30	22	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
31	34	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal Meg Ryan	R	24.98
32	20	FEAR DOT COM WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	R	26.95
33	18	BLUE CRUSH (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22811	Kate Bosworth Michelle Rodriguez	PG-13	26.95
34	NEW	THELMA & LOUISE MGM HOME ENTERTAINMENT 1003245	Susan Sarandon Geena Davis	R	24.95
35	26	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95
36	27	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves Laurence Fishburne	R	24.98
37	23	UNDERCOVER BROTHER (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 21980	Eddie Griffin Chris Kattan	PG-13	26.95
38	NEW	THE PATRIOT COLUMBIA TRISTAR HOME ENTERTAINMENT 5731	Mel Gibson	R	19.95
39	NEW	AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26075	Audrey Tautou	R	29.99
40	16	BEAUTY AND THE BEAST (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95

MARCH 1 2003 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	1 Week At Number 1			
1	NEW	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
2	1	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22971	Animated	2003	G	26.95
3	2	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
4	NEW	ULTIMATE X TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 362006	Tony Hawk	2002	PG	22.95
5	3	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
6	NEW	MAGICAL ADVENTURE HIT ENTERTAINMENT 2519	The Wiggles	2003	NR	14.95
7	6	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	Spongebob Squarepants	2003	NR	12.95
8	5	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
9	NEW	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	Blue's Clues	2003	NR	9.95
10	4	ICE AGE FOX VIDEO 2004660	Animated	2002	PG	24.95
11	NEW	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	Dora The Explorer	2003	NR	12.95
12	7	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	Spongebob Squarepants	2003	NR	12.95
13	NEW	DRAGONBALL Z-SUPER ANDROID 13 (EDITED) FUNIMATION 378	Animated	2003	NR	14.95
14	NEW	DRAGONBALL Z-SUPER ANDROID 13 (UNEDITED) FUNIMATION 377	Animated	2003	NR	14.95
15	10	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
16	9	LIKE MIKE FOX VIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98
17	NEW	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
18	11	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
19	12	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
20	13	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
21	18	RUGRATS MYSTERIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453	Animated	2003	NR	12.95
22	NEW	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	2002	R	9.95
23	14	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95
24	22	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95
25	15	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	Animated	2002	NR	19.95

◆ 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.

MARCH 1 2003 Billboard TOP DVD RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
2	1	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
3	3	THE BANGER SISTERS FOX VIDEO 2006573	Goldie Hawn Susan Sarandon	R
4	2	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
5	4	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG
6	5	ABOUT A BOY UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13
7	NEW	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson Robert Carlyle	R
8	NEW	SERVING SARA PARAMOUNT HOME ENTERTAINMENT 339914	Matthew Perry Elizabeth Hurley	PG-13
9	9	MINORITY REPORT DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13
10	6	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13

MARCH 1 2003 Billboard TOP VHS RENTALS

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	1 Week At Number 1	
1	NEW	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
2	1	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
3	2	THE BANGER SISTERS FOX VIDEO 2006573	Goldie Hawn Susan Sarandon	R
4	3	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
5	4	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG
6	5	ABOUT A BOY UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13
7	10	SERVING SARA PARAMOUNT HOME ENTERTAINMENT 339913	Matthew Perry Elizabeth Hurley	PG-13
8	NEW	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson Robert Carlyle	R
9	7	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13
10	6	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	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. and Nielsen VideoScan. All rights reserved.

Guitar Center Trumpeting Surround Sound

Retailer Raising Awareness With Performance/Discussion Series

BY CHRISTOPHER WALSH

In an effort to expose audio professionals and musicians alike to surround sound, Guitar Center, a musical instrument/pro audio dealer with more than 100 locations in the U.S., is staging the Surround Sound tour in 14 cities nationwide.

Each event is being held at a Guitar Center location and comprises a 25-minute live performance by world/flamenco guitarist Romero and percussionist David Silliman, followed by a demonstration of the artists' multichannel recordings. Recording engineer and surround specialist Rich Tozzoli, whose multichannel credits include work with Blue Oyster Cult, Average White Band, and David Bowie, then provides an explanation of the techniques used in the recordings. Both of Romero's current titles, *Un Segundo Una Vida* and *Live at Trinity Church*, were captured by Tozzoli for stereo and multichannel release (333 Entertainment).

"I feel education about multichannel production is extremely important," Tozzoli says. "There is still a lot of confusion out there, not only in the public, but in the pro



ROMERO (LEFT) AND SILLIMAN

audio sector. Whether it's DVD-Video, DVD-Audio, or SACD [Super Audio CD], many of the fundamental techniques remain the same. It's the capture and delivery that may change. Just like a house, you have to build a foundation before you put the roof on and move in."

Tozzoli also discusses various surround microphone techniques with enthusiastic attendees, alternating between 2-channel and multichannel playback to magnify the impact of the demonstration. He also reflects on the use of the center channel, surround speakers, and LFE (low frequency effects) channel. "Subwoofer and LFE are two different things," he continues. "Consumer bass management typically filters 120Hz and below into the subwoofer channel from five or more satellite speakers. With good

microphones, there is a lot of information going down there. If you don't monitor with bass management, your mixes may be way too muddy when the consumer hears them."

Romero also discusses multichannel production from an artist's point of view. "After hearing my compositions in surround, stereo sounds dull to me," he notes. "Surround is an experience that you feel in your body. It's not just listening."

Silliman agrees, adding, "It's an incredible experience to be enveloped by the sound, hearing the band just as I hear it behind the kit."

Tozzoli also notes how he uses surround techniques in stereo. "By capturing ambiance, be it live or in the studio, you can 'fold them down' into the stereo mix, creating a nice, natural feel that can't be duplicated with reverbs."

Marek Stycos, Guitar Center's national pro audio sales manager, assembled the event with a group of manufacturers, including Waves, KRK, Apogee, Earthworks, and Zaola. "The vendors were hand-selected based on authenticity and relevance to the surround marketplace," Stycos says. "Each provides originality to the world of surround."

Studio Monitor



by Christopher Walsh

SAFEGUARDING, PART 2: Last week, Dr. Elizabeth Cohen of the Audio Engineering Society (AES) discussed the future of archiving with regard to the first 50 recordings recently chosen for the National Recording Registry.

As the AES is a member of the National Recording Preservation Board, the society advised Librarian of Congress James H. Billington on his selection of recordings, which range from a group of the Edison Exhibition Recordings from 1888-1889 to "The Message" by Grandmaster Flash & the Furious Five almost a century later, in 1982.

Cohen—AES past president, member of the AES Technical Committee on Archiving, Restoration and Digital Libraries, and founding chair of the AES Technical Committee on Network Audio Systems—advocates the migration to a digital format both for archiving and public access. Sam Brylawski, head of Recorded Sound at the Library of Congress, confirms that such a migration is under way. Given the magnitude of both the recordings in question and such a transition, however, a definitive preservation format has not been chosen.

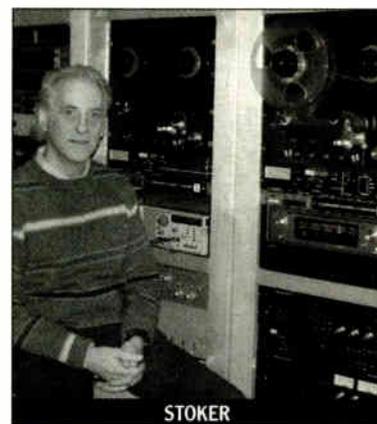
"The library hasn't endorsed a digital-audio format as yet," Brylawski says. "Right now, we need to explore how to go about making the decision. It will be interesting to see what kind of process we go through in order to do that, but I can't tell you yet what it's going to be. Everybody sees the writing on the wall in terms of digital preservation, but they're not quite ready to say, 'This is the way we're going to go forever.'"

Brylawski says that some funding is included with the National Recording Registry's announcement, a result of the National Recording Preservation Act of 2000; but the library is being conservative with regard to hiring for the work that lies ahead. "Congress has commissioned a study with this money," he says, "so we want to save some money this fiscal year for the study on preservation issues. We don't want to build a bureaucracy with it; we want to devote it to preservation."

The process is, after all, in its infancy: obtaining recordings from rights holders has just begun, and that too will present certain challenges. "In some cases, we're going to have to deal with what we get from the rights holders, because we're not going to have access to the originals," Brylawski says. "In some

cases, we're just beginning to contact the companies through names that were provided to us by the Recording Industry Assn. of America. We want to approach them and say, 'This is selected, can we work together to acquire the best copy possible?,' which, in most cases, is that copy closest to the original. Where we do the preservation, it would be 96[kHz]/24-bit files. The actual physical format is irrelevant to us, because we know that it's going to be maintained in systems and migrated as necessary."

As Brylawski notes, the preservation community looks to the Library of Congress. "I know I do," says Alan Stoker, audio/video curator at the Country Music Hall of Fame and Museum in Nashville. Stoker has continued to archive to quarter-inch tape at 15 inches-per-second, and, pending adequate funding, hopes to acquire equipment to transfer the Hall of Fame's rarest 78 rpm discs to digital files for convenient public access.



STOKER

"I have not currently changed the format here because I'm really waiting to see what they do, what standards they adopt," Stoker says. "We will probably continue to do both analog and a digital file for as long as we can physically store them and the stock is still available, but certainly, being able to store your audio on a server somewhere would be great."

"We realize the world is looking at us," Brylawski says, "and we don't want to lead people into something prematurely. We're already sort of out there by saying, 'Digital preservation is the future,' because people resisted that forever. But I'm firmly convinced that with a proper management system that migrates the data and checks on it, this is it. That's as far as we're going right now, in terms of endorsing a specific format."

MARCH 1
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 22, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	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 OA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	THE BABY Blake Shelton/ B. Braddock (Warner Bros./WRN)	IN OA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	OIE ANOTHER OAY Madonna/ 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	SONY/TREE COOL TOOLS AUDIO SOUND STAGE BLUEBERRY HILL (Nashville, TN) Ed Seay, Paul Hart	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	SARM WEST (London) Mark "Spike" Stent
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 4000 G	Sony MXP 3056, SSL 4000 E/G	SSL 4000 G	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools TOM	Pro Tools	Sony 3348/Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Quantegy 467
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Peter Wade Keusch, Bruce Swedien	ENCORE (Burbank, CA) Dr. Dre	COOL TOOLS AUDIO (Franklin, TN) Ed Seay	ENCORE (Burbank, CA) Dr. Dre	THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 4000 G	Oigidesign Pro Control	SSL 4000 G	SSL 4064 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HO	Pro Tools	Studer 3348/Pro Tools
MIX DOWN MEDIUM	Pro Tools, EMTEC 900 1/2"	Pro Tools	Pro Tools HO	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	METROPOLIS (London) Tim Young
CD/CASSETTE MANUFACTURER	SONY	UMVO	WEA	UMVO	WEA

© 2003, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

INTERNATIONAL

Tiscali Offers Free, Secure Digital Music

BY JULIANA KORANTENG

LONDON—Pan-European Internet service provider (ISP) Tiscali has become the first in the region to offer secure digital music for free, in a partnership with European online music company OD2.

The venture, which aims to encourage music fans to use paid-for digital-music services in favor of such illegal, free, peer-to-peer (P2P) operations as Kazaa and Morpheus, will use Microsoft's Windows Media 9 digital-rights-management technology. This is a six-month initiative that the partnership plans to continue if it proves to be popular.

Tiscali is offering the free music to 5 million ISP customers in five European countries: the U.K., Italy, the Netherlands, France, and Germany. The move sees the ISP bundle the Tiscali Music Club, its online-music store, with its separate Internet access service.

U.K.-based OD2, the venture co-founded by rock icon Peter Dinklage, provides the repertoire of more than 150,000 titles from labels including EMI Recorded Music, Universal Music Group, and Warner Music Group. Any potential lost revenue from the free downloads offered through the new partnership with Tiscali is covered under the terms of the labels' licensing deal with OD2.

"Our objective is to provide a great music service and introduce music fans to the legal services," says Mario Mariani, senior VP of access and media at Milan-based Tiscali.

As an ISP, Tiscali offers a narrowband Internet service for a sliding monthly charge depending on which tier of service users subscribe to. Broadband users pay a one-off connection fee, plus a monthly fee that varies based on connection speed. Until the OD2 partnership began Feb. 12, users had to register separately for the Tiscali Music Club service and pay for either "silver" membership, which allowed them 55 downloadable music files or 500 streamed tracks each month, or for "gold" membership, which offered 100 downloaded tracks or 1,000 streamed songs each month.

With the OD2 deal, separate registration to the Tiscali Music Club is not required. With an ISP user name and password, narrowband users can download five tracks per month for

free through Tiscali Music Club. Broadband customers get an extra 100 free downloads or the opportunity to burn 10 tracks to CD at home. For any additional tracks, they then subscribe to the silver or gold membership services.

Potential participants have up to May 12 to subscribe via their local Tiscali Web portal. Should the venture prove popular, Tiscali and OD2 hope to continue the bundling venture indefinitely and roll it out to Tiscali's other 10 European markets.

Mariani says, "As an ISP, Tiscali is interested in acquiring new customers and maintaining existing ones. We want more customers to experience the legal music services. We need to create habits in our customers to use these services."

Tiscali and OD2 deny that the move effectively amounts to a repeat of the controversial use by supermarkets of CDs as loss leaders to attract more customers to their stores. OD2 managing director Charles Grimdale says, "If you are prepared to pay for a quality access service, you are going to get some music as part of that package.

This approach will improve a lot of the customers' experience."

Mariani compares the formula to the payment systems of cable-TV services that require a basic tier fee, followed by extra payment for additional premium programs. He also says that Tiscali is currently no longer advertising its broadband services on Kazaa, the illegal P2P service currently being sued by the Recording Industry Assn. of America in the U.S. for copyright infringement. Mariani argues that as illegal song swapping is one of several offers on Kazaa, including the exchange of other legitimate content, the ad campaign was designed to encourage Kazaa users to turn to Tiscali for quality digital music. He does not, however, discount advertising on Kazaa again.

Jay Berman, chairman/CEO of the International Federation of the Phonographic Industry, says, "We welcome the introduction of legitimate online music services, including the Tiscali/OD2 venture. We hope this also means that Tiscali has decided to stop supporting services like Kazaa, which only undermines deals like this in which the music is authorized and paid for."



MARIANI

Oz Panel Highlights Indigenous Issues

Music Week Seminars Call For More Support From Radio And Record Labels

BY CHRISTIE ELIEZER

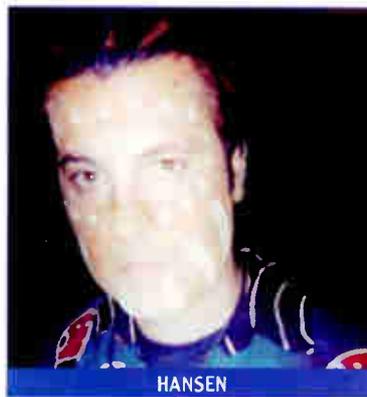
MELBOURNE, Australia—Claiming that indigenous Australian acts still face resistance in getting their music onto record labels and radio here, a group of indigenous executives have issued a challenge to the music business: Down Under: Change your mindset, start employing indigenous people, and provide indigenous acts with more opening slots at live shows.

The execs made that call to the domestic industry during a series of Australian Music Week seminars (Feb. 4-7). Grant Hansen, CEO of Songlines, told attendees at the Melbourne Exhibition Centre, "There's racism in the music industry—we're kidding ourselves if we don't acknowledge it."

Songlines, which is funded from the state and commercial sectors, aims "to connect with industry and to provide employment and training opportunities to maximize Aboriginal peoples' and Torres Strait Islanders' development within the music industry." Hansen told delegates: "There's a lack of commitment from A&Rs to sign Aborigine acts or even go out and see them play. Radio won't play our acts singing about land rights because it is [deemed] political but will play [white acts] Midnight Oil and Paul Kelly singing about land rights."

Also on the panel was session drummer Cam Goold, founder and managing director of the IndigiNet Web site; that site's aims include facilitating access to the Internet by indigenous community organizations and individuals and assisting community organizations in maintaining ownership of their cultural property. Goold suggests one problem is that the music industry shares main-

stream Australian society's limited perception of what indigenous music is. "Not every Aborigine plays the didgeridoo," he says. "Our music is



HANSEN



stream Australian society's limited perception of what indigenous music is. "Not every Aborigine plays the didgeridoo," he says. "Our music is

diverse, from country to hip-hop to heavy metal." The unique sound that indigenous acts have—a mix of traditional and modern—has proved attractive to the touring markets in Europe and the Asia-Pacific region. But during the past 50 years, few artists—including Yothu Yindi, Christine Anu, Jimmy Little, Nokturnl, Archie Roach, and Troy Casar-Daley—have made the charts here. Such acts largely have to rely on the patronage of white managers and producers, who often feel obliged to "airbrush" out some indigenous elements from their music in order to make it more marketable to consumers.

Opportunities to reach out to a wider audience via radio are limited to shows on college-style radio stations around the country, as well as weekly national radio show Deadly Sounds, which is carried by almost 200 community radio stations across Australia and organizes an annual Deadly Sounds awards event for indigenous acts in Sydney.

And there is a sense that indigenous acts are isolated in physical terms. For example, indigenous music's sole record company and recording studio, CAAMAA, is situated in the heart of the continent, in Alice Springs, away from the main music centers.

Midnight Oil drummer Rob Hirst was also a panelist. He acknowledged the difficulties facing indigenous musicians: most live in "outback" communities that are thousands of miles from touring circuits, recording studios, and musical-skills workshops. "It's hard when you come from a poor community wracked with social disintegration, don't know the language, and don't have the contacts," he said. "Keeping up the momentum is against all odds." Hirst suggests that government funding bodies should be made more aware of the conditions confronting indigenous acts.

Hansen tells *Billboard* that the major challenge facing the indigenous music business is gaining a national profile for its acts. One step, he says, would be a proposed directory of indigenous artists and organizations. Long-term, Hansen plans to extend Songlines to be "like Motown, with a record label and studio, and hopefully [it will] get a major label involved. We need to create a new generation of record producers, technicians, and entrepreneurs."

HOLLAND ROCKS NL

Everything you always wanted to know
about music from Holland (but were afraid to ask)

WWW.HOLLANDROCKS.COM



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 02/19/03		(OFFICIAL UK CHARTS CO.) 02/17/03		(MEDIA CONTROL) 02/19/03		(SNEP//FOP/TITE-LIVE) 02/18/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	1	1	2	1	1
	TSUKI NO SHIZUKU RUI UNIVERSAL		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		LE FRUNKP ALPHONSE BROWN UP MUSIC/WEA
2	TOMADOINAGARA ARASHI J-STORM	2	I CAN'T BREAK DOWN SINEAD QUINN MERCURY	2	WE HAVE A DREAM VARIOUS ARTISTS DEU HANSA	2	ENTRE NOUS CHIMENE BADI UNIVERSAL
3	1	3	2	3	4	3	4
	COLORS HIKARU UTADA TOSHIBA/EMI		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
4	ASUENO TOBIRA I WISH SONY	4	4	4	5	4	NEW
5	KOKYU YUZU SENHA & CD	5	STOLE KELLY ROWLAND COLUMBIA	5	DESENCHANTEE KATE RYAN EMI	5	CAN'T STOP LOVING YOU PHIL COLLINS WEA
6	5	6	3	6	6	6	6
	CHIJO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS		DON'T WORRY APPLETON POLYDOR		LOSE YOURSELF EMINEM INTERSCOPE		PARIS LATINO STAR ACADEMY 2 MERCURY
7	6	7	12	7	8	7	12
	JE T'AIME, JE T'AIME TOMMY FERRUARY DEFSTAR		SONGBIRD OASIS BIG BROTHER		BEAUTIFUL CHRISTINA AGUILERA RCA		FEEL ROBBIE WILLIAMS CHRYSALIS
8	10	8	NEW	8	NEW	8	NEW
	ZASSOU/ASHIATO ROAD OF MAJOR TEARBRIDGE RECORDS		IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR		ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA		APRES TANT D'ANNÉES AMOUR FRANK MICHAEL UP MUSIC/WEA
9	4	9	6	9	7	9	5
	UZU PORNO GRAFFITTI SONY		REMINISCE/WHERE THE STORY ENDS BLAZIN' SQUAD EAST WEST		HYPNOTIC TANGO MASTER BLASTER EPIC		ETRE UN HOMME COMME VOUS HOUCINE MERCURY
10	17	10	8	10	9	10	7
	NANDEDARO—KOCHIKAMEVERSION TETSURO & TOMO PONY CANYON		LOSE YOURSELF EMINEM INTERSCOPE		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM		REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE/VIRGIN
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	NEW	11	NEW	12	19	12	16
	WHITE OUT—MEMORY OF A COLOR TETSU 69 WARNER MUSIC JAP		AUTOMATIC SARAH WHATMORE RCA		BEAT OF LIFE DJ TONEK FEATURING S. NASIC & ICE-T ARIOLA		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
14	18	12	11	13	18	13	NEW
	TAISETSUNAMONO ROAD OF MAJOR AVEX TRAX		PARADISE LL COOL J FEATURING AMERIE DEF JAM		TU ES FOUTU (TU M'AS PROMIS) IN GRID ZYX		THE CHEEKY SONG (TOUCH MY BUM) THE CHEEKY GIRLS MULTIPLY/WEA
15	24	13	22	15	22	15	28
	OKURUKOTOBA FLOW FUN CITY		CAN'T STOP RED HOT CHILI PEPPERS WARNER BROS.		STOLE KELLY ROWLAND COLUMBIA		GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS BEKTOR POLYDOR
16	19	14	23	17	NEW	17	NEW
	NADA SOUSOU RIMI NATSUKAWA VICTOR		THUGZ MANSION 2PAC INTERSCOPE		FLASH QUEEN VS. VANGUARD VIRGIN		L'AMOUR N'A PAS DE LOI WHAT 4 AZ RECORDS/UNIVERSAL
20	NEW	15	NEW	18	21	18	73
	MANHATTAN, NY TOSHINORI YONEKURA WARNER MUSIC JAP		A MODERN WAY OF LETTING GO IDLEWILD PARLOPHONE		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE		LAST NIGHT CHRIS ANDERSON & DJ ROBBIE ODEON/EMI
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
	EXILE STYLES OF BEYOND RHYTHM ZONE		MASSIVE ATTACK 100TH WINDOW VIRGIN		VARIOUS ARTISTS DEU UNITED HANSA		MASSIVE ATTACK 100TH WINDOW VIRGIN
2	3	2	2	2	2	2	1
	BOA VALENTI AVEX TRAX		JUSTIN TIMBERLAKE JUSTIFIED JIVE		NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING		CARLA BRUNI QUELQU'UN M'A DIT NAIVE
3	7	3	1	3	NEW	3	2
	KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHUJI TEICHIKU		KELLY ROWLAND SIMPLY DEEP COLUMBIA		MASSIVE ATTACK 100TH WINDOW VIRGIN		PHIL COLLINS TESTIFY WEA
4	5	4	6	4	4	4	3
	CHEMISTRY SECOND TO NONE DEFSTAR		CHRISTINA AGUILERA STRIPPED RCA		T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
5	4	5	5	5	1	5	6
	KEN HIRAI LIFE IS... DEFSTAR		AVRIL LAVIGNE LET GO ARISTA		GUANO APES WALKING ON A THIN LINE SUPERSONIC/GUN/BMG		PATRICK BRUEL ENTRE-DEUX RCA
6	NEW	6	3	6	6	6	5
	JANNE DA ARC ANOTHER STORY AVEX TRAX		LISA STANSFIELD BIOGRAPHY—THE GREATEST HITS ARISTA		HERBERT GRONEMEYER MENSCH EMI		STAR ACADEMY STAR ACADEMY CHANTE LES TUBES ANNEES 80 MERCURY
7	1	7	9	7	2	7	10
	GLAY GLAY RARE COLLECTIVES VOL. 2 UNLIMITED		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		AALIYAH I CARE 4 U EDEL		INDOCHINE PARADISE COLUMBIA
8	NEW	8	4	8	7	8	4
	VARIOUS ARTISTS IMAGE 3 (TROIS) SONY		AALIYAH I CARE 4 U BLACKGROUND		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		AALIYAH I CARE 4 U BLACKGROUND/WEA
9	NEW	9	10	9	5	9	14
	BUCK-TICK MONA LISA OVERDRIVE BMG FUNHOUSE		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		SOUNDTRACK 8 MILE INTERSCOPE		JOHNNY HALLYDAY A LA VIE A LA MORTI MERCURY
10	2	10	22	10	NEW	10	7
	GLAY GLAY RARE COLLECTIVES VOL. 1 UNLIMITED		NORAH JONES COME AWAY WITH ME BLUE NOTE		CALEXICO FEAST OF WIRE VIRGIN		SHAKIRA LAUNDRY SERVICE EPIC

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 03/01/03		(AFYVE) 02/19/03		(ARIA) 02/17/03		(FIMI) 02/17/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC		LOSE YOURSELF EMINEM INTERSCOPE		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC EPIC
2	NEW	2	2	2	NEW	2	3
	SONGBIRD OASIS EPIC/SONY		UN HOMBRE ASI TONY SANTOS VALE MUSIC		BEAUTIFUL CHRISTINA AGUILERA RCA		LOSE YOURSELF EMINEM INTERSCOPE
3	3	3	3	3	2	3	2
	JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC/SONY		EL TEMPLO DE TU CUERPO HUGO VALE MUSIC		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM		FEEL ROBBIE WILLIAMS CHRYSALIS
4	2	4	4	4	4	4	5
	LANDSLIDE DIXIE CHICKS MONUMENT/COLUMBIA/SONY		VE, PRUEBA Y VERAS JOAQUÍN TENA VALE MUSIC		BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFEN		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
5	4	5	5	5	3	5	4
	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA/BMG		QUIERO SER TU VEGA VALE MUSIC		STOLE KELLY ROWLAND COLUMBIA		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC
6	11	6	7	6	5	6	10
	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL		BESAME DANNI URBEDA VALE MUSIC		HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA		VIENI A VEDERE PERCHE CESARE CREMONINI & BALLO WEA
7	6	7	6	7	7	7	7
	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM/UNIVERSAL		TRAMPA DE CRIST L NIKA VALE MUSIC		BORN TO TRY DELTA GOODREM EPIC		RAGAZZE ACIDELLE FLAMINIO MAFIA EXTRA LABELS
8	5	8	8	8	6	8	8
	DIE ANOTHER DAY MADONNA WARNER		ES POR TI ELENA GADEL VALE MUSIC		WORK IT MISSY "MISDEMEANDR" ELLIOTT ELEKTRA		SURRENDER LAURA PAUSINI ATLANTIC
9	7	9	9	9	8	9	11
	DIRTTY CHRISTINA AGUILERA FEATURING REDMAN RCA/BMG		NO QUIERO SUFRIR CRISTIE VALE MUSIC		THUG LOVIN' JA RULE FEATURING BOBBY BROWN DEF JAM		NOT GONNA GET US T.A.T.U. INTERSCOPE
10	9	10	11	10	9	10	9
	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL		TU VOLVERAS TESSA VALE MUSIC		NAUGHTY GIRL HOLLY VALANCE LONDON		OBJECTION (TANGO) SHAKIRA EPIC
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	17	18	NEW	11	20	11	17
	LOSE YOURSELF EMINEM SHADY/INTERSCOPE/UNIVERSAL		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN		NU FLOW BIG BROVAZ EPIC		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM
20	23	20	NEW	12	15	12	16
	ELECTRICAL STORM (IMPORT) U2 ISLAND/UNIVERSAL		NOT GONNA GET US T.A.T.U. INTERSCOPE		CAN I GO NOW JENNIFER LOVE HEWITT JIVE		DIE ANOTHER DAY MADONNA WARNER BROS.
29	RE			14	18	16	20
	MAKE IT CLAP BUSTA RHYMES FEATURING SPLIFF STAR J/BMG				SHE HATES ME PUDDLE OF MUDD GEFEN		IF EVERYBODY IN THE WORLD LOVED EVERYBODY STYLOPHONIC VIRGIN
				18	21	8	NEW
					IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR		HONESTLY ZWAN REPRISE
				25	NEW	9	26
					I MISS YOU DARRÉN HAYES COLUMBIA		STOLE KELLY ROWLAND COLUMBIA
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	NEW	1	1	1	1
	SO CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		OPERACIÓN TRIUNFO II GENERACION OT JUNTOS VALE MUSIC		NORAH JONES COME AWAY WITH ME BLUE NOTE		GIORGIO GABER IO NON MI SENTO ITALIANO CGO
2	2	2	1	2	2	2	NEW
	SHANIA TWAIN UP! MERCURY/UMGN		CAMELA POR SIEMPRE TÚ Y YO CAPITOL		AVRIL LAVIGNE LET GO ARISTA		MASSIVE ATTACK 100TH WINDOW VIRGIN
3	3	3	8	3	3	3	NEW
	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		VARIOUS ARTISTS ESP VOY A PASARMELO BIEN TRIBUTO A HOMBRES G DRD		SOUNDTRACK 8 MILE INTERSCOPE		IVANO FOSSATI LAMPO VIAGGIATORE COLUMBIA
4	NEW	4	13	4	NEW	4	NEW
	VARIOUS ARTISTS GRAMMY NOMINEES 2003 GRAMMY/WARNER STRATEGIC/WARNER		SOUNDTRACK 8 MILE INTERSCOPE		MASSIVE ATTACK 100TH WINDOW VIRGIN		SUBSONICA CONTROLLO DEL LIVELLO DI ROMBO MESCAL/UNIVERSAL
5	4	5	5	5	5	5	NEW
	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		ALEX UBAGO QUE PIDES TÚ? DRD		EMINEM THE EMINEM SHOW INTERSCOPE		MARLENE KUNTZ SENZA PESO VIRGIN
6	5	6	4	6	NEW	6	2
	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY		UPA UN PASO ADELANTE GLOBOMEDIA		THE JOHN BUTLER TRIO LIVING 2001-2002 JARRAH RECORDS/MGM		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
7	6	7	9	7	4	7	3
	SOUNDTRACK CHICAGO EPIC/SONY		QUEEN GREATEST HITS I, II & III PARLOPHONE		SOUNDTRACK CHICAGO EPIC		LAURA PAUSINI FROM THE INSIDE ATLANTIC
8	NEW	8	3	8	6	8	4
	MASSIVE ATTACK 100TH WINDOW VIRGIN/EMI		OPERACIÓN TRIUNFO II GALA 14 VALE MUSIC		FOO FIGHTERS ONE BY ONE RCA		VASCO ROSSI VASCO ROSSI TRACKS EMI
9	7	9	11	9	7	9	10
	JENNIFER LOPEZ THIS IS ME... THEN EPIC/SONY		EMINEM THE EMINEM SHOW INTERSCOPE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		MINA MINA IN DUO EMI
10	RE	10	20	10	9	10	6
	ROD STEWART IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK J/BMG		LUIS MIGUEL MIS BOLEROS FAVORITOS WEA LATINA		THE WAIFS UP ALL NIGHT JARRAH RECORDS/MGM		QUEEN GREATEST HITS I, II & III PARLOPHONE

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 02/19/03
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
4	4	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE
5	7	LE FRUNKP ALPHONSE BROWN UP MUSIC/WEA
6	5	FEEL ROBBIE WILLIAMS CHRYSALIS
7	8	STOLE KELLY ROWLAND COLUMBIA
8	6	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES '03-A-FELLA/DEF JAM
9	10	MUNDAN TO BACH KE (BEWARE OF THE BOY) PAULIABI MC SUPERSTAR RECORDINGS/SHOWBIZ
10	NEW	I CAN'T BREAK DOWN SINEAD QUINN MERCURY
HOT MOVER SINGLES		
11	14	ENTRE NOUS CHIMENE BADI AZ RECORDS/UNIVERSAL
13	71	CAN'T STOP LOVING YOU PHIL COLLINS WEA
15	22	BEAUTIFUL CHRISTINA AGUILERA RCA
16	19	DESENCHANTEE KATE RYAN ANTLER-SUBWAY
18	NEW	DON'T WORRY APPLETON POLYDOR
ALBUMS		
1	NEW	MASSIVE ATTACK 100TH WINDOW VIRGIN
2	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	3	SOUNDTRACK 8 MILE INTERSCOPE
4	4	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE
5	10	KELLY ROWLAND SIMPLY DEEP COLUMBIA
6	5	JUSTIN TIMBERLAKE JUSTIFIED JIVE
7	11	NORAH JONES COME AWAY WITH ME BLUE NOTE
8	2	AALIYAH I CARE 4 U BLACKGROUND
9	12	CHRISTINA AGUILERA STRIPPED RCA
10	NEW	VARIOUS ARTISTS UNITED HANSA

THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 02/17/03
1	1	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
3	3	ALLES BASTIAAN RAGAS & T. BREUGEM UNIVERSAL
2	2	NU FLOW BIG BROVAZ EPIC
4	4	LOSE YOURSELF EMINEM INTERSCOPE
20	20	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	2	SOUNDTRACK 8 MILE INTERSCOPE
4	4	WESTLIFE UNBREAKABLE—THE GREATEST HITS VOL. 1 RCA
3	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
6	6	PHIL COLLINS TESTIFY WEA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 02/13/03
1	1	LOSE YOURSELF EMINEM INTERSCOPE
3	3	TU ES FOUTU (TU M'AS PROMIS) IN-GRID MEDLEY/EMI
2	2	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
10	10	NAGOT SOM KAN HANDA MATHIAS HOLMGREN MARIAN
5	5	FAMILY PORTRAIT PINK ARISTA
ALBUMS		
1	1	KENT VAPEN & AMMUNITION RCA
3	3	NORAH JONES COME AWAY WITH ME EMI
5	5	SOUNDS LIVING IN AMERICA METRONOME/WEA
15	15	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL TV
8	8	ARETHA FRANKLIN RESPECT—THE VERY BEST OF WARNER STRATEGIC MARKETING

DENMARK

THIS WEEK	LAST WEEK	(IFP/NIELSEN MARKETING RESEARCH) 02/18/03
1	1	SUPERSTAR CHRISTINE MILTON RCA
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	3	EVERY LITTLE PART OF ME JULIE CAPITOL
4	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
6	6	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
ALBUMS		
1	NEW	CARPARK NORTH CARPARK NORTH VIRGIN
2	NEW	MASSIVE ATTACK 100TH WINDOW VIRGIN
3	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
4	3	SOUNDTRACK 8 MILE INTERSCOPE
5	5	NIK & JAY NIK & JAY CAPITOL

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 02/17/03
1	1	NU FLOW BIG BROVAZ EPIC
3	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
2	2	GIRL LIKE YOU BERTINE ZETLITZ EMI
9	9	UTADASJALAPPELVESE FOLK OG ROVERE EMI
5	5	TU ES FOUTU (TU M'AS PROMIS) IN-GRID EMI
ALBUMS		
1	1	KAIZERS ORCHESTRA EVIG PINT BRØILER FARM
NEW	NEW	MIDNIGHT CHOIR WAITING FOR THE BRICKS TO FALL S2/UNIVERSAL
NEW	NEW	ERLAND OYE UNREST VIRGIN
NEW	NEW	MASSIVE ATTACK 100TH WINDOW VIRGIN
NEW	NEW	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 02/17/03
1	2	NU FLOW BIG BROVAZ EPIC
2	1	LOSE YOURSELF EMINEM INTERSCOPE
3	3	STOLE KELLY ROWLAND COLUMBIA
4	4	LIFE GOES ON LEANN RIMES CURB
6	6	FOR THE PEOPLE NESIAN MYSTIK BOUNCE
ALBUMS		
1	1	SOUNDTRACK 8 MILE INTERSCOPE
2	2	JACK JOHNSON BRUSHFIRE FAIRTALES CAPITOL
4	4	NORAH JONES COME AWAY WITH ME BLUE NOTE
3	3	EMINEM THE EMINEM SHOW INTERSCOPE
8	8	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/AFPI) 02/18/03
1	1	LOSE YOURSELF EMINEM INTERSCOPE
4	4	ASEREJÉ/THE KETCHUP SONG LAS KETCHUP COLUMBIA
2	2	FEEL ROBBIE WILLIAMS CHRYSALIS
9	9	HERE I AM BRYAN ADAMS A&M
11	11	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
NEW	NEW	MASSIVE ATTACK 100TH WINDOW VIRGIN
6	6	PEDRO ABRUNHOSA MOMENTO POLYDOR
3	3	MARC ANTHONY MENDOZO COLUMBIA
2	2	SOUNDTRACK 8 MILE INTERSCOPE

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 02/08/03
1	1	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
2	2	RICARDO ARJONA SANTO PECADO COLUMBIA
3	3	DIEGO TORRES UN MUNDO DIFERENTE RCA
4	4	JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
5	5	PIAON FIJO POR LOS CHICOS... VIVO CENTRALIZA/BMG
6	6	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
7	7	LOS NOCHEROS LOS NOCHEROS EN VIVO EN EL TEATRO COLON EMI
18	18	MAMBRU MAMBRU BMG
9	9	SHAKIRA GRANDES EXITOS EPIC
10	10	RITA LEE BOSSA 'N BEATLES LIDERS

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

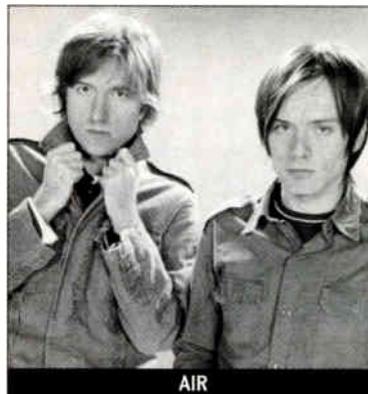
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
AALIYAH (Care 4 U (I))			8	7	8					
NORAH JONES Come Away With Me (E)	3		10			5		1		4
AVRIL LAVIGNE Let Go (B)	6		5			3		2		
MASSIVE ATTACK 100th Window (E)			1	3	1	8		4	2	9
SOUNDTRACK Chicago (S)	5					7		7		
SOUNDTRACK 8 Mile (U)				9			4	3		2
ROBBIE WILLIAMS Escapology (E)				8	4				6	1

Global Music Pulse

Edited by Nigel Williamson



AIR LINES: You can always expect the unexpected from Air, and the experimental French electronic act's latest release finds the duo improbably signing up with Europe's elite literary set. Noted Italian author **Alessandro Baricco** first contacted the group's **J.B. Dunckel** and Nico-



las Godin in summer 2002 and asked them to provide music for a live theater performance of him reading from his best-selling novel, *City*. The show premiered last November at Rome's Teatro Valle. "It was such an artistic success that everybody agreed we should try to make a record out of it," Godin says. The album, due for release on Virgin/Source in April, is called *City Reading: Tre Storie Western* and features more than one hour of original music mixed by **Radiohead** producer **Nigel Godrich**, over which Baricco recites his texts in Italian. It follows the band's last album, *10,000 Hz. Legend*, released in late 2001, and precedes a new studio album, which should be ready for release later in 2003. **NIGEL WILLIAMSON**

SOWETO SONSHINE: The South African record market is so heavily dominated by *kwaito* and gospel that it's not easy to steer a musical course that falls outside of either. Yet in recent years, the duo **Blk Sunshine**—led by Soweto-born **Neo Muyanga**—has done just that. Now *Muyanga* releases a solo album, *The Listening Room* (Mudra No. 28) through BMG Africa imprint Colossal, that combines roots, jazz, pop, folk, traditional, and trip-hop music, as well as a plethora of experimental sounds that *Muyanga* has created in his Cape Town home studio. The album's profile has been aided by the use of one track, "My World," as the theme tune to the SABC reality-TV series *All You Need Is Love*. But *Muyanga* is not chasing a hit single and insists he is merely happy to have created an album that is true to his musical vision. He says, "In the end, the thread that ties it all together is free expression." **DIANE COETZER**

DANISH ALTERNATIVE: Niels Skousen, who had not made a record in 20

years until 2002, walked off with three of the 10 Steppeulv Awards Jan. 31 at Copenhagen venue Vega. The prize was established one year ago by 15 leading Danish music critics—collectively known as FDM—as an alternative to the Danish Music Awards, which they have condemned as "commercial and self-serving." The new awards, which organizers hope will become an annual event, are open to domestic acts that show originality and musical credibility. Umbrella labor organization LO provided funding for this year's event. In addition, LO presented a check for 50,000 kroner (\$6,600) to **Mikael Simpson**, whose recordings are distributed by Playground. He nabbed the Year's Hopeful Award, which guarantees him a slot at the Roskilde Festival in June. BMG urban act **Malk de Koijn** took two prizes, and the **Raveonettes'** frontman, **Sune Wagner**, won musician of the year. **CHARLES FERRO**

FAR FROM EMPTY: When south London melodic rock craftsmen the **Vessels** played at Nashville's third annual Americana Music Festival last autumn, local patrons tasted both acoustic roots and **Beatles** ingredients in the group's fresh musical blend. Its eponymous album for Gravity/BMG in the U.K. needed only wider exposure to bring it a degree of commercial appreciation, and new single "Hang On to Your Love" has delivered that by cracking the airplay combination. AC network BBC Radio 2 has A-listed the breezy, melodic track, released Feb. 17, and national commercial rock outlet Virgin Radio is also spreading the word. The **Vessels** formed in Kingston-upon-Thames, west London, around the songs of chief writer/frontman **Paul Cook**. "We'd rather be in the 'Americana' category than labeled 'an indie band,'" he says. "We've got a light sound, but it's not just plain pop." **PAUL SEXTON**

TYCHO TYROS: Irish trio the **Tycho Brahe** (pronounced "Ty-ko Bray") has been winning over critics with its eclectic blend of ambient electronica and traditional songwriting values. Debut set *This Is the Tycho Brahe* was released late last year on the band's own Konstantin Records label (distributed by Ritz Music Group) and has since received steady support from Irish radio and TV shows. Named after an ancient astronomer, the group comprises vocalist **Carol Keogh** and backing musicians **Donal O'Mahony** and **Diarmuid MacDiarmada**. Influences range from **Burt Bacharach** to **Brian Eno** via **Fleetwood Mac**, and live shows are multimedia events, with specially commissioned visuals from cult Irish DJ **Donal Dineen**. **NICK KELLY**

Sony Russia Looks Local For Future Stars

BY ALEKSEY KRUZIN
and VADIM YURCHENKOV

MOSCOW—Sony Music Entertainment Russia's focus on domestic repertoire has paid off in the past 18 months, not least because of the performance of a "local" artist who hails from a state rarely seen as an outpost of the Russian empire: Texas.

"In the current market situation, working with local repertoire is definitely the top priority for us," says Sony Russia managing director Andrei Sumin, who identifies Texas-born, Moscow-residing teenage vocalist Ariana as the company's brightest hope for an international breakthrough.

"We had very impressive results in autumn 2002 with Ariana," Sumin notes. During that period, while racking up substantial sales in Russia and collecting domestic music awards, the 17-year-old singer was a nominee in the best Russian artist category at the MTV Europe Music Awards (EMAs), held Nov. 14 in Barcelona.

Sumin says Ariana's debut album, *I'll Do It All Again*, has shipped 250,000 units in Russia since its October 2002 release. It features Russian- and English-language versions of the title track (a huge radio-only single in March 2002) and her 2001 Russian hit, "Under the Spanish Sky."

SONGS FROM THE SHOWS

"Everyone is really looking forward to Ariana's new single, 'Ya Tebya Nikogda Ne Zabudu' [I Won't Ever Forget You]," Sumin says. "We let some key radio people preview it, and the reaction was fantastic." The track is currently being serviced to radio.

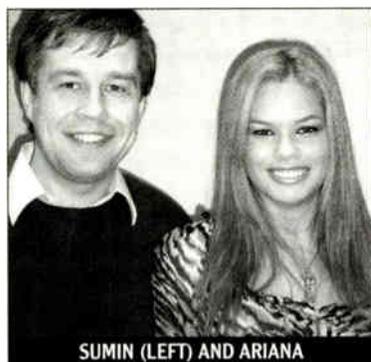
The song—which features in *Juno and Avos*, a successful Soviet musical from the early '80s—is a duet with Alexander Marshal of rock band Gorky Park. An English-language version will be recorded later this year, when a decision will be made on whether to release the single to retail. Ariana comments: "I search through this culture for the very best elements of Russian music, and I think I might have found it in Russia's classic musicals."

Another musical of more recent vintage, the international hit *Notre Dame de Paris*, provided Sony Russia with its biggest single of 2002, a Russian-language version of the show's key song, "Belle," featuring members of the Moscow cast; it shipped more than 100,000 singles in the first five months after its May 2002 release—"and it still keeps selling," according to Sumin.

Ariana was born to a Russian family in Texas and raised there; the family returned to Moscow three years ago. Her Moscow-based manager, Gregory Grinblat, is her father. He says, "Just as she's presenting American music to Russian audiences in a way [that is] adapted to Russian tastes, it may work just as well the other way around. We are getting so much interest and support from Sony Music International, especially after meeting a lot of people at the EMAs." International plans for Ariana are

still in development, but she says, "When I make my international debut, I want to prove myself as a distinct performer so that I'm not confused with other teen artists. I want to show the essence of Russia in my work."

"Our biggest challenge right now is to pick the right songs and producers to match her vocal talent, which is simply fantastic," Sumin adds. "She's got all the makings of a diva and is firmly established here, so interna-



SUMIN (LEFT) AND ARIANA

tional A&R help is essential in taking her success to another level."

THINKING LOCAL

The International Federation of the Phonographic Industry estimates that Russian-language repertoire accounts for around 75% of all music product sold in Russia. Sumin says, "If we want to truly be a major, we need to focus on finding and developing local talent."

Accordingly, when Sony launched here in December 1999, it primarily signed acts with career-development potential. Its first signing, rock group B-2, has shipped more than 400,000 copies of its 2000 eponymous debut album and another 300,000 of *Miow Kiss Me* (2001). Another domestic

rock act, Splean, has shipped more than 200,000 units of *25th Frame* (2001). The label has also shipped more than 300,000 copies of Ukrainian female pop trio Via GRA's 2001 debut album, *Attempt #5*, Sumin says, adding, "They got good response from other Eastern European territories, like Poland and Slovakia."

Of Sony's international repertoire, Sumin says the leaders to date are Shakira and Bomfunk MC's, both of whom have shipped more than 100,000 copies of their latest albums, mainly in lower-priced, locally packaged "cyrillic" versions. Sade and Jennifer Lopez follow the French *Notre Dame de Paris* cast recording as big sellers on full-price CDs.

Sumin says he is encouraged by recent developments in the local market. "During 2002, visible changes started to happen to the retail system here, with international hypermarket chains opening like France's Auchan, and—from the U.S.—Metro and Wal-Mart, plus the expansion of [major local player] Soyuz's music retail outlets." Auchan currently has three stores, as does Metro Cash & Carry, while Wal-Mart has one, all on Moscow's outskirts. "These stores," Sumin says, "with no pirate product on the racks, are accounting for a more and more substantial share of sales."

"Russia is a very special market," Sumin concludes. "Most of the population have been accustomed to hearing music in their native language for most of their life. Only the newer generation has a different mentality. So the situation in which we have to conduct our business is very hard—but we remain optimistic."

Malaysia Steps Up Piracy Fight

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—In response to music piracy's increasing links to syndicated crime networks here, enforcement officers from Malaysia's Domestic Trade and Consumer Affairs Ministry are to be armed when taking part in anti-piracy raids.

Domestic Trade and Consumer Affairs Minister Muhyiddin Yassin has confirmed that some 400 enforcement officers from the ministry have undergone training with the police on firearms handling.

Yassin says that from now on, the ministry will join forces with police and customs officers when conducting raids. Recent intelligence reports have warned of the ever-strengthening ties between pirates and organized crime in Malaysia. The minister also confirmed that record companies and distributors will now be required to buy holographic identification stickers and affix them to their products.

The ministry's deputy secretary general, Syed Mestaddin, tells *Billboard* the holograms will contain the serial numbers of the appropriate official

Malaysian product. Individuals convicted of dealing in non-stickered product will be liable to a maximum fine of 100,000 ringitt (\$26,322) or a three-year jail term or both; organizations face a maximum fine of 250,000 ringitt (\$65,806).

Companies have six months from Jan. 15 to comply with the ruling; the ministry will administer the stickering scheme. Although Mestaddin claims stickering is not "a tedious process" and that record companies are "agreeable" to the plan, others have questioned its practicality. "Each record company here has about 10,000 titles, and we'll have to put a sticker on all of them," one industry source comments, adding that he had not seen the stickers at press time. "I don't see how it's going to work logistically. It's very labor-intensive—plus, the stickers will cost us 10 sen [0.026 cents] each."

But at local labels body the Recording Industry Assn. of Malaysia, chairman Darren Choy applauds the efforts of the government to fight piracy with the sticker ID scheme, adding: "We will just have to see how effective it is six months down the road."

NEWSLINE...



TOMITSUKA

Some of the most popular acts in Japan are lending their support to a high-profile anti-piracy campaign by the country's music industry. Japan's Utada Hikaru, BoA, and Ayumi Hamasaki, as well as Aerosmith, the Rolling Stones, and Eminem, are among 122 acts whose names appeared in newspaper ads that ran for the first time Feb. 18 as part of the industry's ongoing Respect Our Music campaign. The campaign, which also includes TV spots, was launched last September by labels body the Recording Industry Assn. of Japan (RIAJ) and the Japanese Society for Rights of Authors, Composers and Publishers (JAS-RAC). The ads ask the public to help stop illegal copying/downloading that "far oversteps the bounds of personal use." RIAJ chairman Isamu Tomitsuka says, "If many music fans are willing to listen to the messages from the artists and are willing to accept their love of music with a warm heart, I believe that the future of music can be a brighter one." **STEVE McCURE**

Universal Music International (UMI) is stepping up its interests in the burgeoning mobile-music sector by becoming the sole owner of Vivendi Universal (VU) Net for Mobile, the Paris-based former joint venture that will now be known as Universal Mobile. The move sees UMI acquire the 50% of VU Net for Mobile that it did not previously own from sister company VU Net. London-based UMI and Paris-based VU Net are both subsidiaries of media and entertainment group Vivendi Universal (VU). The newly named Universal Mobile develops and distributes such personalized wireless entertainment as ring tones, voice-mail messaging using UMI artists, and multimedia messaging. Universal Mobile president/CEO Cedric Ponsot says the company will use UMI's catalog, as well as material from other VU divisions, to develop content aimed at the 350 million mobile-phone subscribers in Europe. **JULIANA KORANTENG**

German media conglomerate Bertelsmann is in talks to sell its Sonopress operation, the world's second-largest producer of CDs and DVDs, to Canada's Cinram. It is understood that Bertelsmann plans to take a stake in Cinram, which is a publicly listed company, in a related move. Sonopress' main facility in Gütersloh, Germany, employs 1,200 people. The company also has seven production plants in North and South America, five in Europe, four in Asia, and one in Africa. **WOLFGANG SPAHR**

Debt-laden U.K. music company Boosey & Hawkes has struck an agreement to sell its instrument-manufacturing division for £33.2 million (\$53 million) in cash to the Music Group, a new firm formed by Rutland Fund Management. The move follows a drawn-out disposal process by London-based Boosey & Hawkes that dates back to October 2001 (*Billboard Bulletin*, Oct. 10, 2001). A special general meeting will be held Feb. 27 to seek shareholders' approval. In 2001, the brass and woodwind instrument manufacturing division reported a revenue of £71 million (\$113 million) and an underlying profit of £6.5 million (\$10.3 million). But a recent review suggests the division, which has 1,500 staffers, has net liabilities of £10 million (\$16 million). The rest of Boosey & Hawkes, including its music-publishing division, is still on the block. Founded in 1930, Boosey & Hawkes' publishing catalog includes the works of such composers as Bartók, Prokofiev, Rachmaninoff, and Stravinsky, plus more recent names H.M. Górecki and Steve Reich. The company's board expects an offer for the remaining divisions before Dec. 31; its banking facilities expire on that date. **LARS BRANDLE**

Universal Music (Hong Kong) has signed a deal with local mobile-phone operator CSL to provide Hong Kong's first mobile-phone subscription service that allows users to replace the "connecting" tones on their mobiles with music segments or recorded greetings from pop stars. The CSL Ringmaster service enables subscribers to choose music or voice-overs by selected local Universal artists as connecting tones for their mobiles. Callers to subscribed mobiles will hear a specific segment rather than the usual connecting tone. Subscribing to the service will cost between \$178 Hong Kong (\$22.84) for 800 minutes' air time and \$238 Hong Kong (\$30.53) for 1,500 minutes. According to Universal Music Southeast Asia president Harry Hui, in the future, the company will position itself to work with "mobile operators, content providers, and handset manufacturers to develop tailor-made products and services for their business." **CLARENCE TSUI**

Massimo Giuliano has been promoted to chairman of Warner Music Italy. He had been president since March 2002. With the promotion, Giuliano assumes the Italian responsibilities formerly handled by London-based Warner Music Europe executive VP Gero Caccia, namely the WEA Italy and CGD East West Italy labels, Warner Strategic Marketing (Italy), and publisher Warner/Chappell Music Italy. Giuliano reports to Caccia; Warner/Chappell Italy managing director Roberto Razzini now reports to Giuliano and Warner/Chappell Music chairman/CEO Les Bider. **MARK WORDEN**

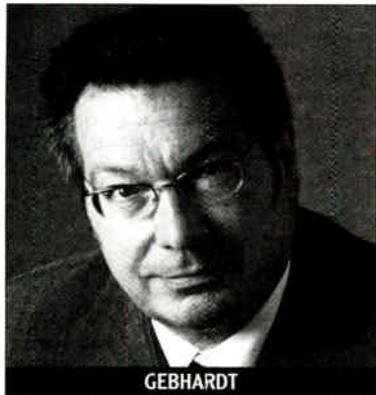
Appeal For Piracy Legislation Opens Germany's Echo Record Awards

BY WOLFGANG SPAHR

BERLIN—"Outside, hundreds of thousands of people are demonstrating in favor of peace, and in here we are demonstrating in favor of the fascination of music."

With these words, Gerd Gebhardt, chairman of German label organizations Deutsche Phono Akademie and BPW, welcomed more than 4,000 attendees to the domestic record industry's 12th annual Echo German Record Awards ceremony, held Feb. 15 at Berlin's International Congress Center. Outside, on the streets of the German capital, an estimated half-million people were marching against the imminent possibility of war against Iraq on a day of global anti-war protest.

In his speech, Gebhardt appealed to German politicians to pass legislation that he said was needed to protect music. "Illicit downloading from the Internet [and] CD burners, with which millions of people are copying



GEBHARDT

music without paying a cent—all this has cost thousands of jobs in the music industry in the past few years," he said. "It has to come to a stop once and for all."

Figures for 2002 are not yet available, but they are expected to show a double-digit decline in the German record market. Gebhardt insisted it

is now up to the political parties to finally act by ratifying the European Union Copyright Directive and to take further measures, such as establishing a music-export office, implementing radio quotas for domestic repertoire and new artists, and reducing the rate of value-added tax (sales tax) on records.

Broadcast live by RTL-TV, the Echos attracted viewer ratings of up to 8.18 million, with an average of 6.34 million. The three-hour show, presented by TV personalities Frauke Ludwig and Oliver Geissen, featured a string of performances by German and international artists. British singer Robbie Williams (EMI), who was awarded the Echo for best international vocalist, received standing ovations after performing two songs, and U.S. band Red Hot Chili Peppers (Warner Bros.) also performed live; the latter act received the Echo for best international group.

EMI Germany singer/songwriter Herbert Grönemeyer also received standing ovations after winning two Echos, one as national rock/pop artist and the other for best national rock single for "Mensch" (Person). A long-time favorite here, Grönemeyer stormed back to the top of the charts last year with his comeback after a several-year break following the death of his wife. His album *Mensch* racked up domestic shipments of more than 3 million units, earning EMI the Echo for best marketing of the year.

Further domestic awards went to JKP/EastWest punk veterans Die Toten Hosen, who collected the Echo for best national rock/pop group, and Warner's Nena, who was named best female artist.

Key international awards went to Shakira (Epic) for best international artist, Avril Lavigne (Arista) for best international newcomer, Las Ketchup (Columbia) for best international rock/pop single ("The Ketchup Song [Aserejé]"), Norah Jones (EMI) for best jazz act, and Eminem (Intonation/Universal) for best international hip-hop/R&B act. The awards are organized by the Deutsche Phono Akademie; winners are determined by domestic chart positions or by the votes of an industry panel.

FOR THE RECORD

An Asia Pacific Quarterly spotlight story in the Feb. 8 issue ("K-Rock, Hip-Hop Making Noise in South Korea") misspelled the name of former H.O.T. band member Mun Hee-jun and misidentified the Korean artist who obtained U.S. citizenship rather than serve Korea's term of mandatory military service. The artist is Yoo Seung-joon.

Canadian Majors Increase Special Marketing Activity

BY LARRY LeBLANC

TORONTO—Seeking additional catalog revenue in a declining music market, major labels here are increasingly seeking to expand the reach of their products through different channels.

Universal Music Canada and Sony Music Canada—the two longtime leaders in strategic marketing in this country—are spearheading the industry's attempts to move in new directions. Those include seeking out nontraditional accounts to sell not only back catalog but front-line releases and working with corporate sponsors on back-catalog promotions.

"People are starting to listen to music again, because it's so readily available," Universal Music Canada director of special markets Heidi Knobovitch says. "Our [premium] business is growing, and there's also been a huge growth in [setting up] private labels for clients like the Liquor Control Board of Ontario [LCBO]. People want to take home the music they listen to in stores. At the same time, we are trying to sell our artists in retail places where they haven't been."

Sony Music Canada VP of partnership marketing Therese Garnett says, "We're looking for



KNOBOVITCH

additional reach for our artists. We have products that can touch any demographic, and we can create products specific to a demographic."

"The LCBO catalog packages reach an audience that doesn't usually go into music retail," Warner Music Canada director of strategic projects Paul St.-Germain says. "It's been a great way to target a demographic that otherwise is pretty difficult to find."

Canadian-based majors have traditionally balked at selling new releases to nontraditional outlets on a large scale because of competition with the music industry's traditional buyers. But both Universal and Sony began selling selected new titles in November 2002 to Shoppers Drug Mart, which has 789 stores nationally.

"The sell-through was great, and we have since put in more titles there," says Knobovitch, who broke ground selling back catalog to Shoppers in the mid-'90s, when she was sales manager at Sony Music Special Products. "Currently, Shoppers is racking new Universal titles by Diana Krall, Andrea Bocelli, and U2."

"In order to do the best job for our artists," she explains, "we have to go to places where these demographics shop. We can't just rely on our regular retailers. I'd like to believe we are growing the market because ultimately, we're getting more people to buy music that weren't buying music before."

An angered Tim Baker, buyer for

Sunrise Records—which has 30 stores in Ontario—retorts, "That's absolute crap. We are there all year for the record companies, supporting their work projects. If they want us to continue doing so, don't put our best-selling records in drug stores and gas stations. If they want to do that with mid-priced catalog, fine, but don't take our No. 1 seller, Shania Twain."

Lane Orr, VP of purchasing at the A&B Sound chain—which has 22 stores in Western Canada—adds, "Labels can sell to Shoppers, but [they should not then] come here expecting me to buy 10,000 or 20,000 units of something."

BMG Music Canada director of TV marketing Dan Andrews acknowledges that there are ample opportunities for music sales at nontraditional accounts

but cautions, "You are dancing on fire when you go into nontraditional; you can upset your traditional retail base. Also, those nontraditional retailers can use your product as a loss leader and devalue it in the marketplace."

Garnett downplays the role of nontraditional retail in labels' overall business at this point. She says, "We're looking at various out-

lets, but our core business is still traditional retail, especially with catalog." St.-Germain indicates that the labels' "premium" business is robust, because "premiums offer advertisers an association with a big act without having to pay millions of dollars for it."

Knobovitch says the focus for premium packages has moved from being hit-styled toward more lifestyle-oriented packages. "It's not just having the hits anymore," she says. "It's concept- or feel-driven. We do a lot of jazz-styled packages. It seems whenever clients are trying to reach a more upscale or older demographic, they seem to go to jazz. Granted, if they are trying to reach 18- to 24- [year-olds], they want hip hop."

Garnett says clients usually rely on labels to provide a concept and tracking for such packages. "What we try to do is work in the best interests of both companies," she says. "This is a partnership, and we want to make sure it's not a one-off-type program. We have a lot of repeat customers with third-party [licensing]."

Andrews adds, "We try to find the best match between their brand, their target, and the artists we have that we think might be a fit with that brand."

Despite the increased special-product business, Knobovitch argues that Canadian labels are still not doing enough to promote such activity. "It's still a secondary business to many companies," she says. "I'm not sure why that is."

INTERNATIONAL EDITOR

Tom Ferguson

(tferguson@eu.billboard.com)

INTERNATIONAL NEWS EDITOR

Gordon Masson

(gmasson@eu.billboard.com)

INTERNATIONAL SPECIAL SECTIONS

EDITOR

Thom Duffy (tduffy@billboard.com)

Billboard London, Endeavour House, 5th Floor, 189 Shaftesbury Ave., London WC2H 8TJ, United Kingdom. Phone: 44 207 420 6003; Fax: 44 207 420 6014.

ASIA BUREAU CHIEF

Steve McClure, 5-12-13 Higashi Oizumi, Nerima-Ku, Tokyo, Japan, 178; Phone: 813 3867 0617; novalis@twics.com.

GERMAN BUREAU CHIEF

Wolfgang Spahr, P.O. Box 1150, 23795 Bad Segeberg; Phone: 49 4551 81428; 100407.1133@compuserve.com.

AUSTRALASIA BUREAU CHIEF

Christie Eliezer, Ace Media International, 32 Eaglemont Crescent, Eaglemont, Victoria, Australia 3084; Phone: 61 39 459 3188; 100566.3372@compuserve.com.

INTERNATIONAL CORRESPONDENTS

ARGENTINA—Marcelo Fernandez Bitar, Charcas 3397, 6 "A" Buenos Aires, 1425; Phone: 54 11 4772 9494; mfb@usa.net.

BELGIUM—Marc Maes, Kapelstraat 41, 2040 Antwerp; Phone: 32 3 568 8082; maesant@yucm.be.

BRAZIL—Tom Gomes, Rua Cleide No. 55, Sao Paulo, 04616-010; Phone: 55 11 5531 2155.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario, M1K 3R7; Phone: 416 265 3277; LLE@aoi.com.

CHILE—Sergio Fortuño, Eliodoro Yáñez 1783, Providencia, Santiago de Chile; Phone: 562 737 880; sfortuno@iarc.cl.

CHINA—Steven Schwankert, 6-2-22 Jianguomenwai Diplomatic Compound, Beijing, 100600; Phone: 8610 8779 4751; stevenschwankert@yahoo.com.

COLOMBIA—Gustavo Gomez, Calle 105 No. 30-67, Bogota; Phone: 011 57 1 3387045; gomezcd@hotmail.com.

CZECH REPUBLIC—Mark Andress, Katerinska 13, Praha 2, 120 00 Czech Republic; Phone: 42 02 9620 0891.

DENMARK—Charles Ferro, Hardangergade 4, 1th, DK 2100 Copenhagen; Phone: 45 3369 0701; ferro@post.tele.dk.

FINLAND—Jonathan Mander, Nylandsgata 33B, 14, FI-00120 Helsinki; Phone: 35 8 9612 3008; jm@paperjam.to.

FRANCE—Millané Kang, 52 Rue de la Verrerie, 75004 Paris; Phone: 33 1 48 87 15 99; bourru@club-internet.fr.

GERMANY—Elie Weinert, Will.-Dull Strasse 9, 80638 Munich; Phone: 49 89 157 3250; elie@songswanted.com.

GREECE—Maria Paravantes, 6 Karyotaki St, Athens 11141; Phone: 30 210 223 3366; voudaspara@hotmail.com.

HONG KONG—Clarence Tsui, 15d Tung Hoi Mansion, Taiiko Shing; Phone: 85 2 2567 5993;

clarencetsui@hotmail.com.

ICELAND—Birgir Örn Steinarrson, Langahlid 25, IS-105 Reykjavik; biggi@mbi.is.

INDIA—Nyay Bhushan, e-2 Greater Kailash Part II, New Delhi, 110048; Phone: 91 11 641 6666; mail@connectmagazine.com.

IRELAND—Ken Stewart, 75 Sydney Parade Ave., Dublin 4; Phone/Fax: 35 31 283 7695.

Nick Kelly, 4 Cowper Village, Rathmines, Dublin 6; Phone: 35 31 496 0397; nkelly@indigo.ie.

ISRAEL—Sasha Levy, 40/2 Nahal Zohar St., Modi'in 71700; Phone: 972 8 972 0804; sashi@012.net.il.

ITALY—Mark Worden, Via San Michele Del Carso 5, 20144 Milano; Phone: 39 02 4802 4127; markworden@libero.it.

JAMAICA—Elena Oumano, 51 MacDougal St., Suite 180, New York, N.Y. 10012, USA; Phone: 1 212 477 0222; Fax: 1 212 533 3862.

MALAYSIA—Steven Patrick, No. 7, SS 3/26, Petaling Jaya, Selangor 47300; Phone: 60 12 2930102; steven@thetax.com.my.

MEXICO—Teresa Aguilera, Providencia #1111-1, Col. Del Valle, 03100 Mexico D.F.; Phone: 011 525 559 2627; tereaguilera_2000@yahoo.com.mx.

NETHERLANDS—Jennifer Dempsey, Korte Leidsdwarstraat 35-C, Amsterdam; Phone: 0031 20 421 2065; jfxdempsey@hotmail.com.

NEW ZEALAND—David McNickle, P.O. Box 10, 266 Dominion Road, Auckland; Phone: 64 9 634 8969; david.mcnickle@xtra.co.nz.

John Ferguson, Apartment 1A, 11 Charlotte Street, Eden Terrace, Auckland 1003; Phone: 0064 9379 3389; jaferguson@xtra.co.nz.

PANAMA—Anastacio Puertas Caicedo, San Miguelito Paraiso, calle h casa 8-20, Panama; Phone: 50 7 267 19 36; anastaciopuerta@terra.com.ar.

PORTUGAL—Chris Graeme, Rua Arnaldo Gama 7, Lisboa 1000-023; Phone: 351 21 840 1458; ip215869@ip.pt.

PUERTO RICO—Randy Luna, Calle Cristobal Colon #1 Interior Caguas, PR 00725; Phone: 787-636-7717; luna_r@hotmail.com.

RUSSIA—Aleksy Krugin, 35 Arbat Street, Office 565 Moscow, 121 835; Phone: 7 902 140-4765; fax: 7 095 248-9156; alekruz@online.ru.

SINGAPORE—Nazir Husain, Block 7, Everton Park, No. 03-23, 080007 Singapore; Phone: 65 224 2217; keshvani@singnet.com.sg.

SOUTH AFRICA—Diane Coetzer, Suite 217, Postnet X11, Craighall 2024, Gauteng; Phone/Fax: 27 11 442 7954; dcoetzer@africa.com.

SOUTH KOREA—Mark Russell, 56-98 Cheongundong, Jongo-gu, Seoul; Phone: 82 11 9736 1788; mrussell@kornet.net.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, 5A, 28010 Madrid; Phone/Fax: 34 91 593 2429; howell@retemail.es.

SWEDEN—Jeffrey de Hart, Mörbygården 63, SE-186 32 Vallentuna; Phone: 46 70 405 1030; jeffrey.dehart@telia.com.

TAIWAN—Tim Culpán, 147-1, 1F, Lane 600, Alley 76, Wu-hsing Street, Taipei. Phone: 88 692 218 0935; journalist@timculpan.com.

THAILAND—Andrew Hirasombon, 904/23 SV City Rama III Road, Yannawa, Bangkok, 10120. Phone: 66 02 240 3700; andhiran@yahoo.com.

Omni Is For All The People, All The Time

Music Publisher Aims To Strike The Right Chord For Clients' Audience

BY JIM BESSMAN

If music itself isn't the message at Omnimusic, it functions as the medium for the Port Washington, N.Y., music-publishing house's specialty.

"Omni provides music that immediately establishes a time, a place, a mood—and that's really what our clients are looking for," Omnimusic president/senior music producer Doug Wood says. He characterizes his "music-centric" company, whose executive offices surround its recording studio facility, as "kind of a cross between music publisher and record company."

Omnimusic's clientele includes music users involved in broadcast media, cable and satellite TV, Web sites, corporate communications, and "millions of other places where people need the specialized kinds of music we provide," Wood says. "They have some sort of message that they want to deliver, and we wrap it around music to make the message clearer by cluing the audience into what the producer is trying to say."

Wood likens his activities to those of "a film producer who uses music to help propel the message, [using] the same technique on a different scale." Omnimusic, he explains, finds talent, develops it, and creates CDs from original-music compilations covering everything from classical music to rock-'n'-roll "and lots of other genres specific to our clients, like high-tech music, sports music, and other genres where the music is defined more by its application."

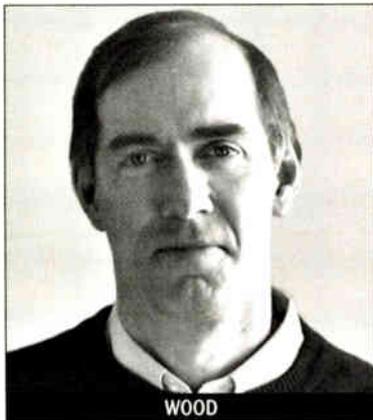
CHOOSING THE MOOD

Wood notes the company's extensive production-music-library holdings in jazz and lush, middle-of-the-road string arrangements, which work well with banks or real-estate firms seeking "something pleasant

[that is] not quite classified as 'elevator music.'" The objective, he says, is "not to try to calm people down but get them to listen and say, 'Oh, that sounds like a police drama, or sports show, or Internet commercial.'"

Omnimusic is thereby "tapping into the public consciousness that every human being in the Western world has been conditioned to throughout their lives to hear music in a certain way," Wood continues. "It's like when you hear trumpets and trombones, you go back to 'The king is coming!' So we use that now for sports dynasties, tapping into that consciousness everybody has, which is what good producers understand about how to reach audiences through music."

Now boasting 75 composers, Omnimusic had only one composer—Wood—when he and his wife, Patti, founded it in 1976. "At the core, I'm a composer of music," he says. "I put up with the other stuff because I have to [in order to] sit in my control room."



WOOD

Wood studied composition at the Manhattan School of Music and has written piano concertos as well as flute music, as Patti Wood is a flutist. "Like many composers, I was fascinated with the synergy between film and music," he continues. "Even if it's a silly film, when it's the right piece of music and the right visual, it's like a hydrofoil coming out of the water or an airplane taking off: It just clicks, and everybody knows it."

Luckily for Wood, his father-in-law was a film producer and afforded him the opportunity to learn about film. He says, "I became a film editor for a while and gained a good understanding of how to create music that would help editors and producers get their point across."

O M N I M U S I C
P r o d u c t i o n M u s i c L i b r a r y

Omnimusic, which originated in the Woods' living room, was "in the right place at the right time," Wood notes. "Just when the video business was getting started and a lot of small companies were popping up across the country looking for good music, we were right there."

The company grew rapidly in the 1980s, and in 1985 it became the first to issue production music on CDs, Wood says, adding that it now distributes its CD compilations globally through its sub-publishers and distributors.

"We issue synchronization and mechanical licenses like a traditional music publisher, except that we offer synch licenses for a set fee," Wood explains. "So you don't need

to negotiate if you're using a piece in only two scenes."

Synch fees for a theatrical film, then, are a flat \$750. "We say, 'Here's our library, here's what it costs,'" Wood says. "Those who think it's cheap—great, and if it's expensive—sorry. But it's important for our clients to have a predictable fee that they know going in."

CUSTOM SERVICE

Omnimusic has "quite a wide variety of distribution," Wood notes, citing occasional usage of dramatic music by *Saturday Night Live* for drama spoofs and a recent placement in Michael Moore's lauded *Bowling for Columbine* documentary, as Moore utilized video from Omnimusic client Lockheed.

"We have clients who come back year after year for over 20 years," Wood says. "We never know when or where our music is going to be used."

As "there's a lot of good music out there," Wood cites customer service in distinguishing Omnimusic—which, he says, has more than 4,000 clients—from the competition. "Anyone can call me directly about a piece of music, and we do a lot of custom mixes. So we're not just a sales or licensing organization."

With "the explosion of needs for music on the Internet, as more and more companies move to more sophisticated Web sites," that aspect of Omnimusic's business is increasing. Wood says, "They need music to immediately set them apart and create an image, and that's what our music is really good at doing."

Meanwhile, Wood is seeking reelection to the ASCAP board of directors, where he continues to crusade

for improved identification of music uses. "For many years, I received no performance royalties on compositions that I heard played on TV and radio, and I finally discovered that there was no mechanism to identify uses that go on TV without a cue sheet," Wood says. "So I became a performing-rights activist."

Wood seeks the immediate utilization of passive detection technologies to allow instant detection and identification of every broadcast performance of every song or composition anywhere in the world.

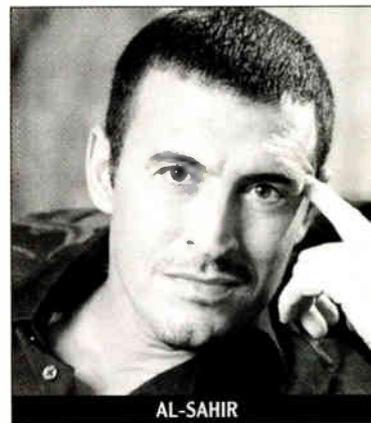
He also opposes the "coercion of all or part of the writer's share of performing royalties out of composers and songwriters" by non-writers: "If you didn't have anything to do with the creation of the music, you shouldn't get the writer's share of royalties."

Words & Music

by Jim Bessman



FROM IRAQ WITH LOVE: With war looming ever larger, renowned Iraqi singer **Kazem Al-Sahir** has embarked on a musical-friendship tour of the U.S., involving concerts in five cities from Feb. 28 through March 8. A high point of the performances is bound to be a new song, "The War Is Over," which Al-Sahir has just recorded with **Sarah Brightman**; it will be included on both artists' forthcoming albums.



AL-SAHIR

Al-Sahir, who began composing at 12, has long been considered among the top Middle Eastern composers, vocalists, and performers. His blend of Arabic classical music with international pop—marked typically by the unique Iraqi wood percussion *hashba*—was recently rewarded when his love song "Ana Wa Laila" (Me and Laila) was voted sixth-most-popular song in a worldwide BBC listeners' poll.

Most of Al-Sahir's songs are poetic love songs, but he has broached political themes: "Ladghat el Hayya" (The Snake Bite), a defiant song written after losing many friends during the Iran-Iraq war, was banned by Iraqi censors. Busy since the Gulf War at benefits for child victims of war and oppression, Al-Sahir now seeks to transcend politics by presenting a positive picture of Iraq to U.S. audiences.

"At a time like this, it's important that an artist use music to unite people," Al-Sahir says. "I need to be in America now, because nothing should stop the music or stop the people from continuing their lives."

Al-Sahir will be accompanied by 15 of the top Middle Eastern musicians living in the U.S., including **Bassam Saba**, who is a master of the *nye* flute and a member of Palestinian *oud*/violin virtuoso **Simon Shaheen's** genre-breaking ensemble, **Qantara**. Long-time Brooklyn, N.Y., resident Shaheen, meanwhile, is preparing to tour his other group, the classical **Arabic Near Eastern Music Ensemble**, in a program of songs by Egypt-

ian music pillars **Mohamed Abdel Wahab** and **Umm Kulthum**.

Shaheen, who paid tribute to the legendary Abdel Wahab on his 1990 *The Music of Mohamed Abdel Wahab* album, notes that Abdel Wahab's music progressed from "very traditionalist" singing and performing in the classical Arabic style—influenced heavily by *tajwid* Koranic chanting and the traditional Arabic *maqam* music mode—to the more contemporary composing genius of his later film-associated music.

Vocalist Kulthum emerged from a similar traditional music background, infusing it with the *qasida* classical Arabic poetry form in monumental, improvisational live performances where single songs could last up to an hour.

So influential were these deceased Arabic music giants that their music remains dominant in the Arab world, says Shaheen, who aims to record performances on his upcoming World Music Institute-organized tour for a future album release. Like Al-Sahir, he feels his concerts can play a pivotal role in promoting cultural understanding in a time of world crisis.

BROADWAY DANNY FIELDS: Renaissance man **Danny Fields**, who managed the **Ramones** from 1975 through 1980, will begin work on *Ramona!*, a fictional musical based entirely on Ramones songs, as soon as he finishes *I Wanna Be Your Boyfriend*, a book about the late **Joey Ramone** slated for publication next year by Crown that is named after the band's classic ballad.

"I'm imagining a *Bikini Beach-Iliad*, but we'll see," proclaims Fields, who previously authored a bio of his friend **Linda McCartney** but is also famed for his associations with legions of '60s and '70s rock luminaries during stints as publicist for Elektra and editor of *Sixteen*. He has wanted to stage a Ramones musical for years, he says, and he believes that the project, a collaboration with his associate **Mara Hennessey**, is propitiously timed.

Pointing to early radio and retail activity surrounding the new Ramones tribute album *We're a Happy Family*, Fields observes, "We know the songs are viable as rock covers, but I'm convinced they're also potentially pop hits." He adds that the surviving Ramones and the heirs of the late **Joey** and **Dee Dee Ramone**—who control the copyrights—are solidly behind his effort and notes that he may launch the project in London, where the band's international debut made history in 1976.

Connect with the music industry's most important decision makers in **Billboard Classified**

Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on billboard.com

over 17 million page views a month
www.billboard.com

DUPLICATION/REPLICATION

COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL! "ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE & DISC CORPORATION

1110 48th Ave. North - Nashville, TN 37209

1-800-874-4174

Digital Mastering Services - Digital Audio Duplication - Computer Graphics

SAME DAY SERVICE!
(on short run CD & Cassette copies)

www.ntdc.com

DUPLICATION/REPLICATION

46 PRODUCTIONS

25 CDRs - \$45.00 / 50 CDRs - \$88.00
100 CDRs - \$150.00 / 200 CDRs - \$290.00

ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!

From CD or CDR master
Includes CDR jewel box w/text printing on CD label
Add \$35 for other digital master, \$55 for analog master

Orders must be prepaid. Shipping not included.

42 W 557 Hawk Circle, St. Charles, IL 60175

Tel (800) 850-5423 Email: info@46p.com

Visit our Web Page at <http://www.46p.com>

PUBLICATIONS

In the Studio?

FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353

www.discmakers.com/bb
info@discmakers.com

DISC MAKERS

FOR LEASE

54th St. Bway/8th Ave RECORDING STUDIO

For Long Term Lease
Approx 4,415 SF
Private bathroom
Street level entrance
Brokers Protected

Exclusive Agent, M. Wayne (516) 599-7979

BROWSER® DISPLAY SYSTEMS

400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays



Browser®
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.

Phone: 312-822/0822 - Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879

PUBLICATIONS

The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 19TH EDITION OF THE Musician's Guide to Touring and Promotion



Includes:

- City by city club directory
- Tapelisc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only \$15.95 - \$18.95 overseas. (includes shipping)

Order by phone **800-745-8922** or on our website www.musiciansguide.com

Mention code TGBB when ordering!

TALENT

Looking for a record deal ??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000 800-499-6396

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000. Fax (609) 890-0247 or write

Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

FOR SALE

SHOP VINTAGE

From Rad to Designer Chic
Pucci, Dior, Field, Gucci etc.

www.annicreamcheese.com

REAL ESTATE



FENG JIANG
REALTOR-ASSOCIATE*
(310) 278-4100 X233 BUSINESS
(310) 859-6033, (310) 441-9668 DIRECT LINE
(310) 273-0690 FAX
feng.jiang@themls.com



RESIDENTIAL BROKERAGE
9388 Santa Monica Blvd
Beverly Hills CA 90210

www.fengjiang.com

Independently Owned And Operated
By NRT Incorporated

BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager 661-270-0798 - Fax: 323-525-2395

Billboard@musician.org 1-800-223-7524

Reach all the movers & shakers every week through the pages of **Billboard** - a force in the music/entertainment industry for over 100 years

HELP WANTED

CONTROLLER / VP of FINANCE

Victory Records, located in Chicago, IL., seeks a qualified candidate to serve as Controller/VP of Finance. Will report directly to President/Owner and work with Accounting Manager and Clerk. Strong music industry experience desired.

RESPONSIBILITIES: monthly/quarterly financial reporting requirements, tax & cash flow projection; projection preparation; receivable/collections; inventory; general ledger; various balance sheet account analysis; quarterly royalty accounting and generation of statements. Capable of handling accounting issues related to domestic and foreign distribution. **SKILLS:** Excellent communication, management and computer skills (we use SBT accounting software and Excel proficiency is a must), ability to perform in a fast-paced, very casual environment. **EXPERIENCE:** Four-year accounting degree, CPA (preferably), MBA+ (not required) and 5 years, corporate accounting experience. Excellent benefits. If you are interested in joining an exciting, vibrant, growing and entrepreneurial business submit a cover letter and resume, along with salary history, to : 1.312.873.3889. Position is in Chicago, relocation required. www.victoryrecords.com

SPOTLIGHT ON MEDIA REPLICATION

March 29th Issue -
Deadline - March 14, 2003

This is a DON'T MISS issue for company's offering professional services to the music industry. From CD's and DVD Video and Audio to Data play discs, the world of replication is now working with a host of potential new formats.

The annual Billboard Spotlight, formerly known as "Disc Replication," looks at the players and explores their visions.

This is a HOT issue to be represented in with your classified advertising message - Call Jeff Serrette today! 1-800-223-7524 - Reserved your spot on the page

BILLBOARD CLASSIFIEDS

www.billboard.com

for more info call: 800-223-7524

Cost Of Country Airplay: 'Stupid Money' Still Flows

BY PHYLLIS STARK
Airplay Monitor

Could there finally be an end in sight to the rising cost of getting country airplay? Last May, *Billboard* sister publication *Airplay Monitor* reported that some country labels were spending as much money to get a song on a given station as their pop counterparts. While label execs say that pressure from above is forcing many to scrutinize their expenditures more, no one says the "stupid money" has stopped flowing yet.

Last spring, many country record executives cited a proliferation of new labels, and specifically the entry of New York-based Republic/Universal, as one of the labels driving up the cost of airplay, with \$1,500-\$2,000 time buys to support new artist Gabbie Nolen. Republic has since exited the country scene, but label execs say that costs haven't immediately come back down for other labels that were trying to compete.

"The costs are still there if you want to participate," says Bryan Switzer, VP of promotion for sister label Universal South. "You can probably still go spend that money, but why? If you have a legitimate hit record, you're going to get a sense of it from radio." Ultimately, Switzer believes, the costs are going to be "kept in check. There is no way we can avoid it. We're going to have to get back to really making music that matters."

For that reason, the days of promotionally supporting a station giving a record five spins a week in overnights may finally be over. "From [the label] side, there are just fewer people willing to do it," Switzer says. "One, you can't afford to. And two, it doesn't make sense. There are more people just saying no. You can't continue to spend that money for no return on investment."

SAME CAST OF CHARACTERS

"There is still a lot of stupid money out there," Lyric Street VP of promotion Kevin Herring says. "It seems to be the same cast of [radio] characters that require the stupid money." But Lyric Street is among the labels, Herring says, that are "definitely trying to watch our costs. We're cutting corners every possible way we can."

At DreamWorks Records, senior executive for promotion and artist development Scott Borchetta says, "We've definitely been asked to be more aware than ever of how we're spending."

That's not easy in an environment where "more people [at radio] are openly looking for more and giving less," Borchetta says. "That's got to change. As we continue to shrink and consolidate, you have these cluster managers saying [to their stations], 'You've got to get more money,' and there isn't any more money."

"One good thing is there is less money going through the indie system on the pop side, and that's good news because it will trickle down," Borchetta continues. "We're getting closer to getting some of these things fixed because of the pop labels' lead on this. When these [radio] cluster managers realize this is coming from all sides, some of the understanding is going to be a bit more universal . . . At some point, radio has to take responsibility for their own marketing budget."

Label execs say what's really driving up the cost of doing business is the time it takes to make a record into a hit. "When we're working a record for six months at a time, it's killing us," Switzer says. "So I'm 100% open to working with some of these stations to increase the familiarity of these artists quicker."

"Songs are taking even longer [to become hits] in this 12-month period than the prior 12-month period, and there is nothing good about that," Borchetta says, adding that "it takes away from the excitement at the listener and the retail level" and drives up the costs "all down the line," including continuing promotion of the single to radio and continuing positioning of the album at retail.

"I've had two very successful Emerson Drive singles now that have been very solid [in] testing and took 30-plus weeks to get to their peak position," Borchetta says. "So now I'm not even getting two singles a year anymore." With the Emerson Drive album, he says, "we're building up to 18 months just to get three singles, and we lose on that . . . The longer it is out there, the more it costs."

SMART MONEY

When it makes sense, labels say they are still willing to spend money with radio, particularly "if it's about establishing an artist and they believe in the record," Switzer says. If the programmers are not passionate about a record,

he says, "you're probably just throwing good money after bad."

Herring says, "If I go into a market and do a time buy that's a win/win for the station and us, we do have budgets to advertise. If there's a promotion that makes sense, I'm all about it. If it's a daypart add for a time buy for a multi-platinum act, [I say], 'Rub a lamp, I'm not going to do that.' That's going to put us out of business."

Borchetta says, "There are still a couple of labels doing some pretty stupid things. There's a handful of stations and independents that have tried to hold on to that stupid money, and you occasionally have desperate labels that are doing similar stupid-money promotions."

Switzer says that "the worst culprits are the small-market stations, by far. They tend to be the worst at looking for promotional dollars."

Broken Bow Records VP of national promotion Rick Baumgartner says, "There are people out there who have their hand out, but there are an awful lot of people out there who are concerned about the music and want to make sure the music they play is good." Baumgartner has managed to chart Craig Morgan with "1% of what a major label spends." That's evidence that it is still possible to work a record on its merits.

But Herring says, "There are so many instances where it is just not about music, and radio stations are doing themselves a disservice doing things for a time buy if the music is not there." And it's not just time buys. "Radio stations are still looking to record companies for their promotion budgets, because their companies have cut their budgets to smithereens." That, he thinks, has to stop. "The economy is not going to allow it to continue. We work for entertainment companies that are not doing so well right now."



SWITZER

Can Rock Radio Learn Anything From Top 40?

BY BRAM TEITELMAN
Airplay Monitor

During the rock sessions at the *Billboard/Airplay Monitor Radio Seminar* held Feb. 5 in Miami Beach, active rock WAAF Boston PD Keith Hastings expressed concern not only about top 40 doing a better job than rock radio of entertaining listeners but also about rock's willingness to let top 40 take ownership of crossover songs. While it might seem like an odd time to be conscious about top 40—which has problems of its own at the moment—other rock radio PDs, particularly those who worked in pop radio, say rock radio can learn from top 40.

Modern KRBZ (the Buzz) Kansas City operations manager/PD Mike Kaplan, who came from top 40 and adult top 40, says that the most important thing rock can take from top 40 is "the focus. Musically, it's important to not be that esoteric and avant garde. In the modern format, we really sometimes have a tendency to try to be too cool for the room and too many steps above the trendsetters. While you do need to recognize that, you've also got to focus on the larger-than-life attitude. I was reading an interview where a modern rock programmer said that they just wanted their station to be the average Joe and not larger than life. You've got to be kidding me—not in this format. This audience is not about being passive, so neither should your station [be]."



HASTINGS

For modern WZZN (the Zone) Chicago PD Bill Gamble, who transitioned to rock radio when crosstown WKQX evolved from adult top 40, "there are things that are common in top 40 radio that all stations can learn, and that's tight rotations. As we compete more for people's time, it's critical that we give them the best of the best when they tune in. The only way to accomplish that is [with] heavy rotations. It exposes new music quicker so you can find out what's going to be a hit."

Active KCAL San Bernardino, Calif., PD Steve Hoffman agrees. "We might carry some of the tightest rotations in rock radio," he says. "There's a great old cliché that if you don't have a repetition problem, you have a problem."

Kaplan says, "The intrusion of different media forms is proliferating at every moment. We really need to hit listeners with what's hot."

Sometimes, the respect is begrudging. "To me, seeing 100 spins a week on a power record can get a little gross," active KAZR Des Moines, Iowa, PD Sean Elliott says. "But you have to give it to them for having a tight playlist. I try to keep that in mind in my library. If you've got 300 titles in your library, that's max. I guess most top 40s are under 200, probably under 150. There's certainly nothing wrong with focusing on the hits."

Hastings says, "The 'price of entry' for the listener at top 40 is lower than active and modern rock because of the high spin counts that get songs familiar very quickly. If I'm well into a double-digit sharing percentage with a top 40, I'd be stupid not to look under the hood of that station and find out what they're doing that causes listeners to punch me out and punch them in. And this is not to say that I need to start cloning their playlist, [but rather] looking at the lifestyle of the station, being aware of shared titles, and not backing off if I broke them in the market."

"When a track researches with 30% burn, you should look at the inverse, and that's the 70% who didn't give it a burn score," Hastings says. "This is a 'give it to me now/if you don't entertain me I'll find someone else who will' kind of world, and in some cases, top 40 does a better job of that 'instant' fulfillment by programming to a wider audience."

THAT'S SHOWBIZ

Hoffman says that one thing rock can learn from top 40 competition is "packaging your radio station and appreciating the fact that what we're doing is showbiz. Top 40 radio has always understood entertainment value. Rock radio, because of where it came from, has always had an 'above all that' attitude—where we were the alternative to

top 40 and we were laid back—and that changed a long time ago. But it seems like a lot of rock stations haven't entirely figured out that they can do things that seemingly contradict the rock world but work great with the showbiz world."

"The overall presentation of top 40 is more appealing in a lot of ways than rock is right now," Elliott says. "Top 40 understands that often, less is more. I've been known to quote that to my talent. Top 40 jocks are focused; they get in and out and don't waste a lot of time. If we're guilty of anything in rock, it's that we've been known to waste some time on our live presentation."

"Coming from my background, I thought that top 40 jocks needed to be very simplistic with their approach," Kaplan says. "That doesn't mean taking away creativity but focusing on keeping it simple. [At rock], your listeners are a bit more educated and in tune, so you're able to expand a bit while keeping the principles of the basics down."

"Everything on top 40 happens so quickly," heritage rock WDHA Morristown, N.J., PD Terrie Carr responds. "I don't think there's a chance to get adjusted to what's really going on." She worries that "selling the music to our listeners and artist development have fallen by the wayside. All of these elements that used to be at rock radio aren't necessarily [there] now, because you're looking to get in and out of a break so quickly."

BETWEEN THE RECORDS

But Elliott says that "top 40 does well in between the records." The format's production "is pretty quick in between the records and has a lot of forward momentum. If you're not focused on freshening production consistently, you'll be in trouble. If in your production you don't have what we call an 'attitude' or fun category, you're really missing out."

Carr says that constant turnover on production and imaging is something that WDHA shares with top 40. "Our production changes a lot. I don't want that to burn at all. We look at that 35-year-old man we're talking to and image for [him]." Carr says that some of the music imaging is re-cut every three weeks, while the station positioners are re-adjusted about every five weeks.

"Production needs to be fast-paced, [in] forward motion, and aggressive," Kaplan says. "We need to make it exciting and bigger than life. If we can almost disguise it, while still remaining cool and not overhyped, we've done our job."

First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.



For your four-week FREE trial, call: 646-654-5865 or email: mhazard@billboard.com www.billboardbulletin.com



Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

Listen Links With Electronics Firms

Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics.

Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners the Good Guys or Circuit City. Listen.com will feature the products on its site. *Brian Garrity, N.Y.*

Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altshul, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source.

Cooper tells Bulletin, "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. But I always my intention to go forward with the bill."

Melinda Newman, L.A.

U.S. Sh... U...

Kevin namec created executiv and sale. Strategic (WSM), eft Monday. Gt relocate fro to Los Angel report to Scot Pascucci, pres WSM, the catak sion of Warner M Group.

Melinda Newman

Tonos Names C...

Tonos Entertainment the online musician network founded by Carole Bayer Sager, David Foster, and Kenneth "Baby Face" Edmonds.

ST DEVELOPMENTS

Trans World

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

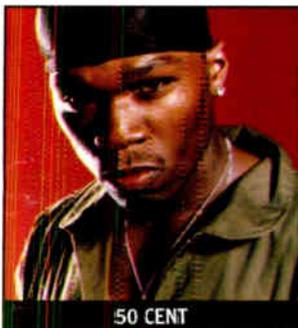
Over The Counter™



by Geoff Mayfield

WORTH MORE THAN A DOLLAR: The new math of The Billboard 200 dictates that half a dollar, multiplied by two, equals 1.7 million copies. That's the impressive Nielsen SoundScan sum that 50 Cent's *Get Rich or Die Tryin'* moves in its first two weeks, an accomplishment that is all the more impressive when you realize that the initial frame was an abbreviated one.

That's a larger two-week total than 50 Cent mentor **Eminem** managed last year, when *The Eminem Show* was also rushed to an off-cycle street date. In what was essentially a 10-day sales window, that album scanned a little more than 1.6 million, about 5.5% less than *Get Rich* totals in its initial 11 days. 50 Cent's two-week frame



50 CENT

is also the largest by any title since the summer of 2001, when *N Sync* rallied 2.3 million in the first two weeks that *Celebrity* was on sale, with close to 1.9 million of that in the first week alone.

Of the 16 titles that have bowed with first-week tallies in excess of 800,000 units, 50 Cent's 5.7% decline is the smallest ever. That accomplishment comes with a footnote, however, because his first-week total likely would have been larger had its release not been accelerated. Prior to *Get Rich*, the smallest drop after an 800,000-plus start belonged to **Shania Twain's** recent *Up!*, which saw a second-week decline of 28% after its 874,000-unit launch.

TUNED IN: One of the elementary lessons of Music Marketing 101 would be that TV exposure helps generate sales, proved on last issue's sales charts by spikes for Latin acts that played the Feb. 6 awards telecast on Univision of the Premios Lo Nuestro presentation. Performers who bulleted on Top Latin Albums include **Juanes** (5-2, up 94%) and **Sin Bandera** (47-14, 152%), which won that chart's Greatest Gainer and Pacesetter awards, respectively, while **Thalía** (35-23, 56%) and **Marc Anthony** (a re-entry at No. 63, up 45%) also bulleted. Lifted by Valentine-shopping traffic, all four acts have gains of at least 25% this week, even though they each fall to lower ranks on this issue's list. **Luis Miguel**, who received a special award, saw a 26% gain in the previous issue when he rose to No. 20 and returns to the top 10 this issue with an 81% gain, with the latter spike flowing from a Valentine's Day campaign at Kmart.

Curiously, the most-watched show that ran during the week of Premios Lo Nuestro had far less of an effect on sales. **Michael Jackson's** latest, *Invincible*, and his 1995 hits package, *HISTORY*, had gains of 31% and 67%, respectively, the week after ABC aired the *Living With Michael Jackson* documentary, but each sold less than 1,000 units in that frame. Both move to small increases this week, but the most active item in his catalog appears to be the giant seller *Thriller*, which moved from 2,000 units the week of the special to 3,000 the following week and to 3,500 this week.

Next issue's chart will show the impact of the week that saw NBC and Fox devote specials to Jackson in the week that ABC repeated its Feb. 6 show (as did VH1). Jackson hasn't appeared on Top Pop Catalog Albums since the March 16, 2002, issue of *Billboard*.

CUPID, DRAW BACK YOUR BOW: Next to Christmas, Valentine's Day is a music dealer's second-favorite holiday, with the traffic of Presidents Day weekend adding icing to the cake. In that high tide, **Shania Twain** (12-9, up 51%) and **Rod Stewart** (26-10, up 87.5%) return to The Billboard 200's top 10. It looks like Cupid also drew shoppers to **Josh Groban** (30-11, up 90% and 130-110, up 57%), **Lionel Richie** (21-19, up 35%), **Elton John** (46-28, up 98%), and **Andrea Bocelli** (94-54, up 159%), among others.

Christmas champ **Mannheim Steamroller** targeted Valentine's Day with its new *Romantic Melodies*, to great effect.

The album's 311% spike is the largest percentage by any Pacesetter winner in that chart award's 10-year history, exceeding the 305% gain **Bob Dylan's** *Time Out of Mind* had after the 1998 Grammy Awards. This is the highest Billboard 200 rank (No. 41) for any of Mannheim's non-Christmas albums.

Also fishing Valentine's current are new arrivals by **Yanni** (No. 27, 50,000 units) and husband-and-wife team **Kenny Lattimore & Chanté Moore** (No. 31, 47,000); the latter ties Moore's best-ever rank on the big chart and sets a career high for Lattimore.

The timing is also right for 143/Reprise rookie **Michael Buble** (No. 134), who Warner Bros. is grooming as its next Groban. A Valentine's Day duet with **Katie Couric** on *Today* paves Buble's bow. If he grows next week, thank a Feb. 17 performance on soap opera *Days of Our Lives*.

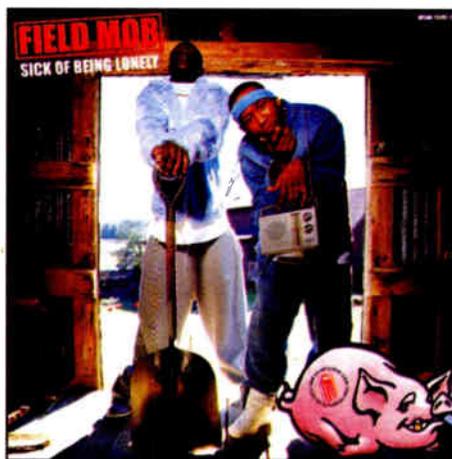


Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

SLOW RIDE: **Field Mob** earns its first top 10 on the Hot R&B/Hip-Hop Singles & Tracks chart with "Sick of Being Lonely." The track advances 11-10 in its 24th week on the chart, becoming the fifth title since the R&B singles chart began using Nielsen Broadcast Data Systems and Nielsen SoundScan data in 1992 to need that many weeks to reach the chart's top 10. "Lonely" continues a recent trend of songs taking almost six months to reach the upper portion of the chart. Each of the other four instances have occurred since 2000.



"Feelin' On Yo Booty" by **R. Kelly** holds the modern-day mark, with a 32-week hike to the top 10 in October 2001, followed by "Gimme the Light" by **Sean Paul** (27 weeks, October 2002), "Open My Heart" by **Yolanda Adams** (26 weeks, October 2000), and "More Than a Woman" by **Aaliyah** (24 weeks, March 2002).

"Sick of Being Lonely" bowed at No. 96 in the Sept. 21, 2002, issue. The gradual climb toward the top was stunted somewhat earlier in the year, when it stalled in the 20s (for seven weeks), bypassed by such established artists as **Missy Elliott** and **Ja Rule**.

MONKEY WRENCH: **Terri Clark's** hopes of becoming the first solo female artist in almost one year to dominate Hot Country Singles & Tracks are dashed, as her "I Just Wanna Be Mad" declines 235 plays and dips 2-3 while a resurgent "19 Somethin'" by **Mark Wills** rebounds 3-2. Both songs trail **Blake Shelton's** "The Baby," which maintains its No. 1 perch for a second week.

Shelton's poignant ballad posts 5,558 detections, a drop of 94 from last week, while Wills rebounds with an increase of 160 spins to 5,315. After spending six weeks at No. 1, some programmers temporarily pulled "Somethin'" in deference to the victims of the Feb. 1 space shuttle Columbia disaster, as the song includes a reference to the 1986 explosion of space shuttle Challenger. The

increase this issue reflects a return to regular rotation at some of those stations.

If Clark's run for No. 1 has indeed ended, the next likely solo female candidate for top ink is **Shania Twain**, whose "Up!" gains 69 plays and steps 15-14. Twain has seven No. 1 country singles under her belt but hasn't hit the top since "You're Still the One" ruled in the May 2, 1998, issue. No solo female has led the chart since **Martina McBride's** "Blessed" spent two weeks at No. 1, starting in the March 30, 2002, issue.

'ALL THAT: "All I Have" by **Jennifer Lopez** Featuring **LL Cool J** holds at No. 1 on The Billboard Hot 100 for a fourth consecutive week, increasing its audience total to 146.3 million. That is Lopez's highest one-week audience tally to date, as well as the high-water mark for her label, Epic Records. The previous high for both artist and label was "I'm Real," featuring vocals by **Ja Rule**, which hit 146 million last October.

50 Cent's "In Da Club" earns Greatest Gainer/Airplay honors for a third consecutive week and is making a strong bid to overtake "All" next issue. "Club" holds at No. 2 with an audience total of 143 million (up 19 million listeners). "All" gains, too, up 10 million listener impressions, but a lead of 3 million will be hard to maintain should "Club" continue its impressive growth.

"All" also makes the climb to No. 1 on Top 40 Tracks, giving Lopez five No. 1s—the most by any artist—in the four-plus years of the chart's existence. Until this issue, Lopez and **Christina Aguilera** shared the lead, with four No. 1s each.

SALES STORY: **Pearl Jam** debuts at No. 4 on Hot 100 Singles Sales with "Save You," scanning 4,000 units. The band's commitment to retail singles is certainly commendable, as this is its 11th charting single and its fourth to reach the top 10.

Dixie Chicks debut at No. 7 on Hot Country Singles Sales a week earlier than anticipated because of street-date violations. **Justin Timberlake's** "Cry Me a River" also makes a premature appearance on Hot 100 Singles Sales, at No. 60.

The revision to the Dance Singles Sales chart brings on three songs that previously would have been excluded. Prior to this issue, only maxi-singles sales were tallied. Now any single with a dance remix is eligible to chart, allowing "Through the Rain" by **Mariah Carey** to re-enter at No. 1 (it previously charted as a 12-inch vinyl), joined by "For All Time" by **Soluna** (No. 13) and "Murder on the Dancefloor" by **Sophie Ellis Bextor** (No. 18). "Rain" is also No. 1 on Hot 100 Singles Sales, while reaching the top of Hot R&B/Hip-Hop Singles Sales.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
							THIS WEEK	LAST WEEK	2 WKS. AGO				
				NUMBER 1			2 Weeks At Number 1			BON JOVI	Bounce	2	
1	1	—	2	50 CENT SHADY/AFTERMATH 493544/INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	48	75	110	ISLAND 063055/IDJMG (12 98/18 98)			
				GREATEST GAINER						PINK	M!ssundaztood	6	
2	2	1	25	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86640*CRG (12 98 EQ/18 98)	Home	1	50	41	27	ARISTA 14718 (12 98/18 98)			
3	4	2	51	NORAH JONES ▲ ⁴ BLUE NOTE 32088 (12 98 CD) [M]	Come Away With Me	1	51	34	26	UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12 98/18 98)	Now 11	2	
4	3	7	45	KID ROCK ▲ ² LAVA/ATLANTIC 87482*AG (12 98/18 98)	Cocky	3	53	47	36	AMARU/DEATH ROW 497070/INTERSCOPE (18 98/24 98)	Better Dayz	5	
5	6	6	5	SOUNDTRACK EPIC 87018 (18 98 EQ CD)	Chicago	2	54	94	85	ILL WIL/COLUMBIA 86930*/CRG (12 98 EQ/18 98)	God's Son	12	
6	5	4	37	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (12 98 CD)	Let Go	2	55	25	—	RCA 68079*/RMG (12 98/19 98)	Elvis: 30 #1 Hits	1	
				HOT SHOT DEBUT						ANDREA BOCELLI	Sentimento	12	
7	NEW	1	1	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	7	56	15	—	PHILIPS 470400/UNIVERSAL CLASSICS GROUP (18 98 CD)	The All-American Rejects	25	
8	7	5	102	JENNIFER LOPEZ ▲ ² EPIC 86231 (18 98 EQ CD)	This Is Me...Then	2	57	NEW	1	DDGHOUSE/DREAMWORKS 450407/INTERSCOPE (18 98 CD) [M]	In The Mood: The Love Songs	15	
9	12	8	13	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1	58	27	3	ALABAMA	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	57	
10	26	21	17	ROD STEWART ▲ J 20039/RMG (12 98/18 98)	It Had To Be You... The Great American Songbook	4	59	58	48	DESERT STORM 86737*/EPIC (18 98 EQ CD)	Mary Star Of The Sea	3	
11	30	25	61	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8	60	59	48	MARtha S MUSIC/REPRISE 48436/WARNER BROS. (18 98 CD)	Still Ghetto	8	
12	10	9	14	MISSY ELLIOTT ▲ THE GOLD MIND/ELECTRA 62813*/EEG (12 98/18 98)	Under Construction	3	61	54	45	DIVINE MILL 48214/WARNER BROS. (18 98 CD)	La Historia	60	
13	13	11	10	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12 98/18 98)	I Care 4 U	3	62	NEW	1	EMI LATIN 80819 (21 98 CD)/DVD	No Shoes, No Shirt, No Problems	1	
14	NEW	1	1	VINCE GILL MCA NASHVILLE 170286/UMGN (12 98/18 98)	Next Big Thing	14	63	57	174	BNA 67038/RLG (12 98/18 98)	The Spirit Of Radio: Greatest Hits 1974 - 1987	62	
15	11	—	2	SOUNDTRACK WIND-UP 13079 (18 98 CD)	Daredevil: The Album	11	64	52	46	MERCURY CHRONICLES 063335/UME (18 98 CD)	Sweet Home Alabama	46	
16	NEW	1	1	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18 98 CD)	Grammy Nominees 2003	16	65	62	60	HDLVWOOD 162784 (18 98 CD)	Wonder What's Next	14	
17	NEW	1	1	JOHN MAYER AWARE/COLUMBIA 87199/CRG (19 98 EQ CD)	Any Given Thursday	17	66	62	60	EPIC 86157 (11 98 EQ CD)	Love Story	60	
18	18	15	11	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12 98 EQ CD)	The Young And The Hopeless	7	67	53	40	COLUMBIA 86357/CRG (12 98 EQ/11 98)	Charmbracelet	3	
19	21	—	2	LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	19	68	56	47	MONARC/ISLAND 063467*/IDJMG (12 98/18 98)	No Pads, No Helmets...Just Balls	41	
20	14	14	34	NELLY ▲ ⁵ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1	69	NEW	1	LAVA 83534 AG (7 98/11 98) [M]	WOW Gospel 2003	29	
21	24	20	25	COLDPLAY ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5	70	59	59	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18 98/21 98)	100th Window	69	
22	17	10	16	SOUNDTRACK ▲ ⁴ SHADY 493508*/INTERSCOPE (12 98/19 98)	8 Mile	1	71	61	53	WALT DISNEY 860785 (18 98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52	
23	19	19	39	EMINEM ▲ ⁷ WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98)	The Eminem Show	1	72	51	42	MEL/MCA/ATLANTIC 83612 AG (12 98/18 98)	More Than You Think You Are	6	
24	39	34	12	TIM MCGRAW ▲ ² CURB 78746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2	73	49	43	INTERSCOPE 493425 (14 98 CD)	Songs For The Deaf	17	
25	23	16	16	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12 98/18 98)	Stripped	2	74	73	61	DDGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	12	
26	16	13	10	JA RULE ▲ MURDER INC./DEF JAM 063487*/IDJMG (12 98/18 98)	The Last Temptation	4	75	73	61	WARNER BROS. 48140* (18 98 CD)	By The Way	2	
27	NEW	1	1	YANNI VIRGIN 81516 (18 98 CD)	Ethnicity	27	76	70	58	BARBRA STREISAND	Duets	38	
28	46	38	14	ELTON JOHN ▲ ROCKET/UTV 063478/UME (24 98 CD)	Greatest Hits 1970-2002	12	77	NEW	1	RASCAL FLATTS	Melt	5	
29	20	23	7	TYRESE J 20941/RMG (12 98/18 98)	I Wanna Go There	20	78	60	49	LYRIC STREET 165003/HOLLYWOOD (12 98/18 98)	DARYL HALL JOHN OATES	Do It For Love	77
30	22	17	15	JUSTIN TIMBERLAKE ▲ ² JIVE 41825*/ZOMBA (12 98/18 98)	Justified	2	79	82	74	U-WATCH 80100 (18 98 CD)	PUDDLE OF MUDD	Come Clean	9
31	NEW	1	1	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)	Things That Lovers Do	31	80	82	74	FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	MARTINA MCBRIDE	Greatest Hits	5
32	28	18	60	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) [M]	Room For Squares	15	81	NEW	1	RCA (NASHVILLE) 67012/RLG (12 98/18 98)	BABY	Birdman	24
33	50	41	18	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/WRN (12 98/18 98)	Cry	1	82	NEW	1	CASHMONEY/UNIVERSAL 060076*/UMRG (12 98/18 98)	OZZY OSBOURNE	The Essential Ozzy Osbourne	81
34	9	84	18	LL COOL J DEF JAM 077021*/IDJMG (12 98/18 98)	10	2	83	63	78	LEGACY 80812/EPIC (25 98 EQ CD)	RODNEY CARRINGTON	Nut Sack	82
35	8	—	3	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48233*/WRN (12 98/18 98)	The Dreamer	8	84	65	57	TIME LIFE 18774 (19 98 CD)	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	39
36	33	33	7	T.A.T.U. INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	33	85	84	151	BME 2370*/TVT (13 98/17 98)	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	15
37	32	29	4	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/19 98)	Away From The Sun	8	86	83	66	AMERICAN LOST HIGHWAY 063339*/UME (18 98 CD)	JOHNNY CASH	American IV: The Man Comes Around	70
38	38	37	3	AUDIOSLAVE ● INTERSCOPE/EPIC 06958* (18 98 CD)	Audioslave	7	87	91	82	EPIC 86400 (12 98 EQ/18 98)	CELINE DION	A New Day Has Come	1
39	36	39	14	SEAN PAUL 2 HARD V.P./ATLANTIC 83670*/AG (9 98/13 98)	Dutty Rock	26	88	83	66	ASHANTI	Ashanti	1	
40	35	22	17	SANTANA ▲ ² ARISTA 14737 (12 98/18 98)	Shaman	1	89	77	56	MURDER INC. A.J.M 588830*/IDJMG (12 98/18 98)	DISTURBED	Believe	1
				PACESETTER						SYSTEM OF A DOWN	Steal This Album!	15	
41	119	147	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214 (16 98 CD)	Romantic Melodies	41	91	81	72	AMERICAN/COLUMBIA 87062*/CRG (18 98 EQ CD)	THE DONNAS	Spend The Night	62
42	40	12	3	STEVEN CURTIS CHAPMAN SPARROW 41762 (18 98 CD)	All About Love	12	92	96	92	BUENA VISTA 860791/WALT DISNEY (12 98 CD)	SOUNDTRACK	Lizzie McGuire	61
43	NEW	1	1	VARIOUS ARTISTS DVB/COLUMBIA 86352/CRG (14 98 EQ CD)	We're A Happy Family: A Tribute To Ramones	43	93	88	141	HOLLYWOOD 162369 (18 98 CD)	SOUNDTRACK	Deliver Us From Eva	88
44	42	35	14	JAY-Z ▲ ³ RCA A FELLA/DEF JAM 063380*/IDJMG (15 98/19 98)	The Blueprint 2: The Gift And The Curse	1	94	45	28	FULL CLIP 2003* (16 98 CD) [M]	50 CENT	Guess Who's Back?	28
45	37	31	10	B2K ● T U G 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	10	95	67	54	DEF JAM 063546/IDJMG (12 98/18 98)	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits Vol. 6	35
46	48	44	10	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1	96	78	69	14	SALIVA	Back Into Your System	19
47	44	30	10	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29 98 CD)	Forty Licks	2	97	68	50	ISLAND 063153/IDJMG (18 98 CD)	WHITNEY HOUSTON	Just Whitney...	9
							98	114	99	15	DAVID GRAY	A New Day At Midnight	17

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	
																					IMPRINT & NUMBER/DISTRIBUTING LABEL
99	90	88	18	JOE NICHOLS	Man With A Memory	88	150	184	188	4	TRAPT							WARNER BROS. 48296 (11/28/98 CD) [M]			
100	85	65	17	FOO FIGHTERS ●	One By One	3	151	112	86	9	LIL' ROMELO	Game Tim.						NEW NO LIMIT/UNIVERSAL 060055/UMRG (12/98/18 98)			
101	97	94	17	ALAN JACKSON ▲ ³	Drive	1	152	RE-ENTRY	18		KENNY G ●	Paradise	9					ARISTA 14738 (12/98/18 98)			
102	87	113	20	VARIOUS ARTISTS	WOW Hits 2003	34	153	RE-ENTRY	16		FRANK SINATRA	Greatest Love Songs	32					REPRISE 78295/WARNER BROS. (12/98/18 98)			
103	98	87	23	VANESSA CARLTON ▲	Be Not Nobody	5	154	124	127	22	SEETHER	Disclaimer	92					A&M 493307/INTERSCOPE (11/98/18 98 CD)			
104	76	71	12	DRU HILL	Dru World Order	21	155	160	—	8	JUANES	Un Dia Normal	127					DEF SOUL 063377/IDJMG (12/98/18 98)			
105	74	68	12	THE ROOTS	Phrenology	28	156	133	126	74	SYSTEM OF A DOWN ▲ ³	Toxicity	1					MCA 112996 (11/98/18 98 CD)			
106	72	63	12	BUSTA RHYMES ●	It Ain't Safe No More...	43	157	131	119	13	MUDVAYNE	The End Of All Things To Come	17					J 20043 (11/98/18 98)			
107	80	52	7	RY COODER MANUEL GALBAN	Mambo Sinuendo	52	158	159	164	14	FLOETRY	Floetic	19					PERRO VERDE/NONESUCH 79691/AG (11/98/18 98 CD)			
108	128	112	13	TONY BENNETT & K.D. LANG ●	A Wonderful World	41	159	122	95	19	COMMON	Electric Circus	47					RPM/COLUMBIA 86734/CRG (12/98/18 98)			
109	158	—	1	SOUNDTRACK	How To Lose A Guy In 10 Days	109	160	167	168	14	PHIL COLLINS	Testify	30					VIRGIN 81522 (11/98/18 98 CD)			
110	130	129	11	JOSH GROBAN	Josh Groban In Concert	34	161	155	160	75	NICKELBACK ▲ ⁴	Silver Side Up	2					143/REPRISE 48413/WARNER BROS. (27/98/18 98 CD)			
111	111	98	18	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	162	136	101	22	BEE GEES ▲	Their Greatest Hits—The Record	49					REPRISE 73775/WARNER BROS. (24/98/18 98)			
112	64	—	2	JARS OF CLAY	Futhermore: From The Studio, From The Stage	64	163	71	—	2	THE JULIANA THEORY	Love	71					ESSENTIAL 10699/20MBA (11/98/18 98 CD)			
113	95	75	18	NIRVANA ▲	Nirvana	3	164	161	137	4	YANNI	Ultimate Yanni	74					DGC/GEFFEN 493507/INTERSCOPE (11/98/18 98 CD)			
114	100	81	22	NO DOUBT ▲ ²	Rock Steady	9	165	145	90	41	SOUNDTRACK ●	A Walk To Remember	34					INTERSCOPE 493158 (12/98/18 98)			
115	102	83	25	CREED ▲ ⁶	Weathered	1	166	171	154	14	U2	The Best Of 1990-2000	34					WIND-UP 13075 (11/98/18 98)			
116	93	70	8	TERRI CLARK	Pain To Kill	27	167	173	157	10	SUSAN TEDESCHI	Wait For Me	91					MERCURY 170325/UMGN (11/98/18 98)			
117	106	79	12	PAUL MCCARTNEY ▲ ²	Back In The U.S. Live 2002	8	168	149	120	29	SOUNDTRACK ●	XXX	9					MPL 42318/CAPITOL (11/98/18 98)			
118	104	93	16	THE USED	The Used	63	169	150	143	11	FAT JOE	Loyalty	31					REPRISE 48287/WARNER BROS. (11/98/18 98 CD) [M]			
119	86	—	2	KEITH SWEAT	Keith Sweat Live	86	170	127	109	13	TONI BRAXTON ●	More Than A Woman	13					ELEKTRA 62855/EEG (11/98/18 98 CD)			
120	120	128	19	KEITH URBAN ●	Golden Road	11	171	144	125	14	TLC ▲	3D	6					CAPITOL (NASHVILLE) 32976 (10/98/18 98)			
121	135	121	20	DIANA KRALL ●	Live In Paris	18	172	168	152	15	DAVE MATTHEWS BAND ●	Live At Folsom Field Boulder Colorado	9					VERVE 08510/1VG (12/98/18 98)			
122	89	80	10	NIVEA	Nivea	80	173	165	171	13	MARK WILLIS	Greatest Hits	140					JIVE 41746/20MBA (11/98/18 98 CD) [M]			
123	109	77	10	SOUNDTRACK	The Lord Of The Rings: The Two Towers	43	174	139	134	19	TRINA	Diamond Princess	14					WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (11/98/18 98 CD)			
124	116	100	24	KIDZ BOP KIDS ●	Kidz Bop 2	37	175	148	122	16	VARIOUS ARTISTS ●	Totally Country Vol. 2	23					RAZOR & TIE 89055 (11/98/18 98)			
125	113	131	20	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60	176	RE-ENTRY	4		LOS BUKIS	30 Invidables	169					INTEGRITY 88848/EPIC (11/98/18 98 CD)			
126	115	115	17	HEATHER HEADLEY	This Is Who I Am	38	177	154	135	42	GEORGE STRAIT ●	The Road Less Traveled	9					RCA 69376/RMG (9/98/18 98)			
127	103	76	12	SUM 41 ●	Does This Look Infected?	32	178	NEW	1		SOCIALBURN	Where You Are	178					ISLAND 063491/IDJMG (11/98/18 98 CD)			
128	110	117	11	FIELD MOB	From Tha Roota To Tha Toota	33	179	157	149	18	TAPROOT	Welcome	17					MCA 113051 (11/98/18 98 CD)			
129	101	73	7	VARIOUS ARTISTS	Absolute Body + Soul	73	180	153	132	17	KELLY ROWLAND ●	Simply Deep	12					BMG SPECIAL PRODUCTS 18882/TIME LIFE (11/98/18 98 CD)			
130	99	96	10	SMILEZ & SOUTHSTAR	Crash The Party	96	181	191	91	7	AL GREEN	The Love Song Collection	91					ARTISTDIRECT 01030 (11/98/18 98 CD) [M]			
131	125	106	24	JACK JOHNSON ▲	Brushfire Fairytales	34	182	NEW	1		NICK CAVE AND THE BAD SEEDS	Nocturama	182					ENJOY/UNIVERSAL 860994/UMRG (11/98/18 98 CD) [M]			
132	137	139	13	TRACE ADKINS ●	Chrome	59	183	177	155	21	BECK	Sea Change	8					CAPITOL (NASHVILLE) 30618 (10/98/18 98)			
133	NEW	7	1	FURTHER SEEMS FOREVER	How To Start A Fire	133	184	170	161	23	SOUNDTRACK	Spirit: Stallion Of The Cimarron	40					TOOTH & NAIL 39418 (9/98/18 98 CD) [M]			
134	NEW	1	1	MICHAEL BUBLE	Michael Buble	134	185	189	193	43	BARRY MANILOW ▲	Ultimate Manilow	3					143/REPRISE 48376/WARNER BROS. (11/98/18 98 CD) [M]			
135	126	111	17	MICHAEL W. SMITH ●	Worship Again	14	186	163	145	29	STONE SOUR	Stone Sour	46					REUNION 10074/20MBA (11/98/18 98)			
136	121	103	19	MICHELLE BRANCH ▲	The Spirit Room	28	187	190	178	10	GERALD LEVERT	The G Spot	9					MAVERICK 47985/WARNER BROS. (11/98/18 98 CD)			
137	134	114	15	ALISON KRAUSS + UNION STATION ●	Live	36	188	146	156	7	NEXT	The Next Episode	120					ROUNDER 610515 (11/98/18 98 CD)			
138	118	102	21	SOUNDTRACK ●	Disney's Lilo & Stitch	11	189	147	140	22	LIL' FLIP ▲	Underground Legend	12					WALT DISNEY 860734 (11/98/18 98 CD)			
139	107	104	9	SYLEENA JOHNSON	Chapter 2: The Voice	104	190	156	142	3	PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall	142					JIVE 39835/20MBA (11/98/18 98 CD) [M]			
140	66	—	2	CAEDMON'S CALL	Back Home	66	191	198	166	4	AARON LINES	Living Out Loud	68					ESSENTIAL 10694/20MBA (11/98/18 98 CD)			
141	123	105	16	TORI AMOS ●	Scarlet's Walk	7	192	187	—	45	ROD STEWART ●	The Very Best Of Rod Stewart	40					EPIC 85412 (11/98/18 98 CD)			
142	108	107	26	CLIPSE ●	Lord Willin'	4	193	183	179	74	MICHAEL W. SMITH ▲	Worship	20					STAR TRAK 14735 (ARISTA) (12/98/18 98)			
143	164	153	24	BRUCE SPRINGSTEEN ▲ ²	The Rising	1	194	RE-ENTRY	14		ANITA BAKER	The Best Of Anita Baker	118					COLUMBIA 86600 (12/98/18 98)			
144	151	146	20	DIAMOND RIO	Completely	23	195	NEW	1		SUPERGRASS	Life On Other Planets	195					ARISTA NASHVILLE 67046/RLG (11/98/18 98)			
145	132	130	21	INDIA.ARIE ●	Voyage To India	6	196	172	148	26	NEW FOUND GLORY ●	Sticks and Stones	4					MOTOWN 064755/UMRG (12/98/18 98)			
146	152	123	31	DAVE MATTHEWS BAND ▲ ²	Busted Stuff	1	197	192	185	13	CRAIG DAVID ●	Slicker Than Your Average	32					RCA 88117/RMG (11/98/18 98)			
147	138	150	29	AMERIE	All I Have	9	198	166	162	43	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4					RISE/COLUMBIA 85959/CRG (12/98/18 98 CD)			
148	129	133	25	GARY ALLAN ●	Alright Guy	39	199	NEW	1		INTOCABLE	La Historia	199					MCA NASHVILLE 170201/UMGN (11/98/18 98)			
149	NEW	14	1	SOUNDTRACK	Brown Sugar	16	200	142	97	4	SOLANGE	Solo Star	49					FOX 113028 (MCA) (11/98/18 98 CD)			

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

Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SUSAN TEDESCHI	TONIC CD 175114/ARTEMIS [M]	Wait For Me
13 Weeks At Number 1				
2	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
3	3	DELBERT MCCLINTON	NEW WEST 8042	Room To Breathe
4	4	JOHN HAMMOND	BACK PORCH 90599/VIRGIN	Ready For Love
5	4	SONNY LANDRETH	SUGAR HILL 3964	The Road We're On
6	7	ETTA JAMES & THE ROOTS BAND	PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House
7	6	TYRONE DAVIS	MALACO 7514	Love Line
8	5	WILLIE CLAYTON	N ZONE 2056	Last Man Standing
9	9	SHEMEKIA COPELAND	ALLIGATOR 4887	Talking To Strangers
10	12	VARIOUS ARTISTS	DTV 556176/UMRG	Pure Blues
11	8	VARIOUS ARTISTS	ALLIGATOR 114	Crucial Guitar Blues
12	10	JOE BONAMASSA	MEDALIST 60101	So It's Like That
13	14	VARIOUS ARTISTS	TELARC 83369	Now This Is What We Call Blues Vol. 420
14		DELBERT MCCLINTON	NEW WEST 8024	Nothing Personal
15		JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
3 Weeks At Number 1					
2	2	4	VARIOUS ARTISTS	TIME LIFE 1874/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
3	5	6	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003
4	3	—	JARS OF CLAY	ESSENTIAL 10688/PROVIDENT	Futhermore: From The Studio, From The Stage
5	8	8	VARIOUS ARTISTS	INTEGRITY 82338/WORD CURB	iWorship: A Total Worship Experience
HOT SHOT DEBUT					
6	—	—	FURTHER SEEMS FOREVER	TOOTH & NAIL 9418/CHORDANT [M]	How To Start A Fire
7	9	5	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship Again
8	4	—	CAEDMON'S CALL	ESSENTIAL 10694/PROVIDENT	Back Home
9	10	9	PHILLIPS, CRAIG AND DEAN	SPARROW 1979/CHORDANT [M]	Let Your Glory Fall
10	13	11	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
11	12	10	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
12	14	13	MERCYME	IND 86218/WORD CURB	Spoken For
13	11	7	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE	Songs 4 Worship — Shout To The Lord
14	15	15	MERCYME	IND 86133/WORD CURB [M]	Almost There
15	6	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven
16	17	18	RANDY TRAVIS	WORD CURB/WARNER BROS. 86236/WORD CURB	Rise And Shine
17	16	12	P.O.D.	ATLANTIC 83496/WORD CURB	Satellite
18	7	3	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2416/CHORDANT	Going Home
19	21	17	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
20	18	19	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD CURB	Incredible
21	20	21	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
22	24	16	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
23	19	20	JOHN P. KEE & NEW LIFE	VERITY 43200/PROVIDENT [M]	Blessed By Association
24	26	22	JUMPS	SPARROW 1992/CHORDANT	All The Time In The World
25	23	14	AARON NEVILLE	TELL IT/EMI GOSPEL 0381/CHORDANT	Believe
26	22	37	WOMEN OF FAITH	INTEGRITY 1876/WORD CURB	Boundless Love
27	25	23	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
28	27	24	YOLANDA ADAMS	ELEKTRA 62690/WORD CURB	Believe
29	33	27	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
30	29	30	SIXPENCE NONE THE RICHER	SQUINT CURB/REPRISE 86010/WORD CURB	Divine Discontent
31	—	—	FERNANDO ORTEGA	WORD CURB/WARNER BROS. 86247/WORD CURB [M]	Hymns Of Worship
32	30	26	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/PROVIDENT	The Kiss
33	28	25	VARIOUS ARTISTS	DEXTERITY SOUNDS/EMI GOSPEL 0385/CHORDANT	Bishop T.D. Jakes Presents: God's Leading Ladies
34	32	31	AMY GRANT	WORD CURB/WARNER BROS. 86211/WORD CURB	Legacy...Hymns & Faith
35	31	—	JOHN TESH	GARDEN CITY 34602/WORD CURB	Awesome God: The John Tesh Worship Collection
36	—	—	POINT OF GRACE	WORD CURB/WARNER BROS. 86204/WORD CURB	Girls Of Grace
37	—	—	SANDI PATTY	WORD CURB/WARNER BROS. 86210/WORD CURB	Take Hold Of Christ
38	40	36	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/PROVIDENT [M]	Dorinda Clark-Cole
39	39	28	RELIENT K	GOTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
40	38	29	STEVEN CURTIS CHAPMAN	SPARROW 1770/CHORDANT	Declaration

Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SEAN PAUL	2 HARD/VP ATLANTIC 83620/AG	Dutty Rock
14 Weeks At Number 1				
2	2	SHAGGY	BIG YAH9 113070/MCA	Lucky Day
3	3	BENIEE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
4	4	VARIOUS ARTISTS	VP 1679*	Reggae Gold 2002
5	5	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
6	6	VARIOUS ARTISTS	GREENSLEEVES 4004*	Ragga Dancehall Anthems 2002
7	7	VARIOUS ARTISTS	SANCTUARY 80293	Reggae Pulse: The Heartbeat Of Jamaica
8	8	VARIOUS ARTISTS	GREENSLEEVES 727*	Diwali: Greensleeves Rhythm Album #27
9	11	LUCIANO	VP 1657*	Serve Jah
10	10	SHAGGY	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy...Part 1)
11	15	DAMIAN "JR. GONG" MARLEY	MOTOWN 014742/UMRG	Halfway Tree
12	13	SIZZLA	VP 1649*	Da Real Thing
13	12	VARIOUS ARTISTS	VP 1660*	Strictly The Best: Vol. 30
14	—	BURNING SPEAR	BURNING 314	Live At The Montreaux Jazz Festival 2001
15	14	BUJU BANTON	HIP-07/ISLAND 586853/UME	The Best Of Buju Banton

Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	—	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43219/ZOMBA	WOW Gospel 2003
2 Weeks At Number 1					
2	2	1	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
3	4	4	MARY MARY	COLUMBIA 82273/CRG	Incredible
4	7	5	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
5	6	7	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
6	5	6	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
7	8	2	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
8	9	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
9	10	9	YOLANDA ADAMS	ELEKTRA 62690/EG	Believe
GREATEST GAINER					
10	12	11	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
11	13	12	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
12	11	10	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
13	3	3	DARWIN HOBBS	EMI GOSPEL 20359 [M]	Broken
14	17	17	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
15	14	15	GEORGIA MASS CHOIR	SAVOY 7129/MALACO [M]	I Owe You The Praise
16	19	14	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20380/EMI GOSPEL [M]	Go Get Your Life Back
17	16	13	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2
18	15	16	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
19	23	20	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
20	18	21	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
21	20	18	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
22	21	22	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA	Lost And Found
23	26	26	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT L	By His Grace
24	22	19	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
25	27	24	LUTHER BARNES	ATLANTA INT L 10278	Come Fly With Me
26	25	23	VARIOUS ARTISTS	VERITY 43215/ZOMBA	Verity Presents Gospel Greats Vol. 10: Songs of Triumph
27	29	27	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301	Total Live Experience
28	24	25	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
29	28	28	DOUG WILLIAMS	BLACKBERRY 1639/MALACO	When Mercy Found Me
30	33	30	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
31	30	32	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
32	36	37	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience
33	37	34	THE SHEPHERDS	AMEN 1504	Trilogy: Live In Augusta, GA
34	32	—	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
35	34	—	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW	CeCe Winans
36	39	39	JEFF MAJORS	NAS 87022/MUSIC ONE	Sacred 4 You
37	31	31	BISHOP T.D. JAKES	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
38	39	36	THE BLIND BOYS OF ALABAMA	REAL WORLD 50918/VIRGIN [M]	Spirit Of The Century
39	35	36	TONEX	VERITY/JIVE 43177/ZOMBA [M]	O2
40	40	40	NORMAN HUTCHINS	J01 1263 [M]	Nobody But You

Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	RY COODER MANUEL GALBAN	PERRO VERDE/INNOVATION 79691/AG	Mambo Sinoendo
3 Weeks At Number 1				
2	2	SOUNDTRACK	DECCA 474150/UNIVERSAL CLASSICS GROUP	Frida
3	3	BAHA MEN	S CURVE 42948/CAPITOL	Greatest Movie Hits
4	14	SOUNDTRACK	PLAY TONE/LEGACY/COLUMBIA 86823/CRG	My Big Fat Greek Wedding
5	5	THE CHEFTAINS	RCA VICTOR 63971	Down The Old Plank Road/The Nashville Sessions
6	4	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 93928	Varekai
7	6	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5507/MOUNTAIN APPLE COMPANY	Alone In Iz World
8	7	VARIOUS ARTISTS	SIX DEGREES 1081	Now Sounds Of Brazil
9	12	VARIOUS ARTISTS	WARNER BROS. 47019	Chill: Brazil
10	—	VARIOUS ARTISTS	PUTUMAYO 206	Global Soul
11	8	SOUNDTRACK	VIRGIN 10790	Amelie
12	10	SINEAD O'CONNOR	HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua
13	9	PILAR MONTENEGRO	UNIVISION 310026/UG [M]	Desahogo
14	11	SOUNDTRACK	MILAN 89931	Monsoon Wedding
15	—	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN	MUSIC MATTERS 9021	The Very Best Of The Irish Tenors

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for net shipment of 200,000 units (Platino). Certification for 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 1 2003
Billboard® TOP POP CATALOG™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	254	DIXIE CHICKS ♦ ¹¹	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces 4 Weeks At Number 1
2	3	6	118	THE BEATLES ♦ ⁸	APPLE 29325/CAPITOL (12.98/18.98)	1
3	2	3	177	COLDPLAY ▲	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
4	4	2	181	DIXIE CHICKS ♦ ¹⁰	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
5	12	—	36	VARIOUS ARTISTS	TIME LIFE 7397 (17.98/19.98)	Body + Soul: Love Serenade
6	6	4	112	SOUNDTRACK ▲	LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	O Brother, Where Art Thou?
7	5	7	432	BOB SEGER & THE SILVER BULLET BAND ▲	CAPITOL 30334 (10.98/15.98)	Greatest Hits
8	7	5	173	SHANIA TWAIN ♦ ¹⁹	MERCURY 536003/UMG (12.98/18.98)	Come On Over
9	13	15	117	TIM MCGRAW ▲ ³	COLUMBIA 37110 (12.98/18.98)	Greatest Hits
10	20	20	177	PHIL COLLINS ▲ ²	FACE VAL/ATLANTIC 83139/AG (10.98/17.98)	...Hits
11	11	14	100	RASCAL FLATTS ▲	LYRIC STREET 116011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
12	23	28	134	PINK FLOYD ♦ ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
13	8	13	105	EMINEM ▲ ⁸	WEB/AFTERMATH 490679/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
14	18	19	123	KENNY CHESNEY ▲ ³	BNA 67978/RIG (12.98/18.98)	Greatest Hits
15	9	10	307	KID ROCK ♦ ¹⁰	TOP DDOG/LAVA/ATLANTIC 83119/AG (12.98/18.98) [M]	Devil Without A Cause
16	16	23	178	BON JOVI ♦ ¹²	MERCURY 539889/DJMG (6.98/11.98)	Slippery When Wet
17	10	9	75	GOOD CHARLOTTE ●	DAYLIGHT 85845/EPIC (13.98 EQ/18.98)	Good Charlotte
18	29	32	141	BON JOVI ♦ ⁴	MERCURY 526013/DJMG (10.98/17.98)	Cross Road
19	14	11	121	LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
20	22	26	161	AL GREEN ▲	HIT/RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
21	17	16	145	DISTURBED ▲ ²	GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
22	—	—	—	BARRY WHITE ▲	CASABLANCA/MERCURY 822782/DJMG (9.98/11.98)	Barry White's Greatest Hits Volume 1
23	21	27	678	BOB MARLEY AND THE WAILERS ♦ ¹⁰	TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend
24	27	22	147	CELINE DION ▲ ⁶	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
25	26	24	177	CREED ♦ ¹⁰	WIND-UP 13053 (11.98/18.98)	Human Clay
26	33	30	134	JAMES TAYLOR ▲ ¹¹	WARNER BROS. 3113 (17.98/11.98)	Greatest Hits
27	19	17	134	AC/DC ♦ ¹⁹	EASTWEST 92416/EEG (11.98/17.98)	Back In Black
28	15	8	84	VARIOUS ARTISTS ▲ ²	INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord
29	24	25	194	METALLICA ♦ ¹²	ELEKTRA 61113/EEG (11.98/17.98)	Metallica
30	30	43	307	CAROLE KING ♦ ¹⁰	EPIC 65850 (7.98 EQ/11.98)	Tapestry
31	—	—	—	FRANK SINATRA	CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953—1960
32	25	21	130	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly
33	31	34	113	DEF LEPPARD ▲ ³	MERCURY 528718/DJMG (11.98/18.98)	Vault -- Greatest Hits 1980-1995
34	42	42	140	FAITH HILL ▲ ⁷	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
35	32	41	124	JOHNNY CASH ▲	LEGACY/COLUMBIA (NASHVILLE) 69738/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
36	28	31	147	EMINEM ▲ ⁴	WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP
37	44	33	150	ENYA ▲ ²	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars — The Best Of Enya
38	46	—	99	LENNY KRAVITZ ▲ ³	VIRGIN 53316 (12.98/18.98)	Greatest Hits
39	35	35	80	HANK WILLIAMS JR. ▲ ⁴	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
40	40	—	18	JOHN LENNON ●	PARLOPHONE 21954/CAPITOL (19.98/18.98)	Lennon Legend — The Very Best Of John Lennon
41	—	—	—	ORIGINAL BROADWAY CAST RECORDING ●	DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
42	—	—	—	ENYA ▲ ⁶	REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain
43	50	—	33	LYNYRD SKYNYRD ●	MCA 111941 (16.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
44	NEW	—	—	FRANK SINATRA	EMI-CAPITOL SPECIAL MARKETS 19705/MADACY (7.98 CD)	HOT SHOT DEBUT Gold
45	41	—	24	WILLIE NELSON ▲	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
46	—	—	—	THE BEATLES ♦ ¹²	APPLE 46446/CAPITOL (12.98/18.98)	Abbey Road
47	34	18	97	BEE GEES ▲	POLYDOR/UNIVERSAL 559220/UMG (12.98/18.98)	One Night Only
48	48	44	193	ABBA ▲ ⁶	POLYDOR/UNIVERSAL 517007/UMG (12.98/18.98)	Gold — Greatest Hits
49	39	36	173	AC/DC ▲ ³	EASTWEST 92215/EEG (11.98/17.98)	Live
50	—	—	—	JOURNEY ♦ ¹⁰	COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits

MARCH 1 2003
Billboard® HEATSEEKERS®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	—	—	FURTHER SEEMS FOREVER	TOOTH & NAIL 39418 (9.98 CD)	How To Start A Fire 1 Week At Number 1
2	NEW	—	—	MICHAEL BUBLE	143 REPRISE 46974/WARNER BROS. (11.98 CD)	Michael Buble
3	1	1	1	SYLEENA JOHNSON	JIVE 5094/UMBA (11.98/17.98)	Chapter 2: The Voice
4	4	4	1	TRAPT	WARNER BROS. 48296 (12.98 CD)	Trapt
5	3	15	15	JUANES ▲	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
6	11	12	11	LIS BUKIS	FONOVISIA 050691/UG (14.98 CD)	30 Inolvidables
7	NEW	—	—	SOCIALBURN	ELEKTRA 62790/EEG (12.98 CD)	Where You Are
8	NEW	—	—	NICK CAVE AND THE BAD SEEDS	MUTE 86668/ANTI- (18.98 CD)	Nocturama
9	2	2	1	PHILLIPS, CRAIG AND DEAN	SPARROW 51979 (17.98 CD)	Let Your Glory Fall
10	NEW	—	—	SUPERGRASS	ISLAND 063685/DJMG (15.98 CD)	Life On Other Planets
11	6	6	11	RA	REPUBLIC/UNIVERSAL 065093/UMG (12.98 CD)	From One
12	16	18	19	INDUSTRIA DEL AMOR	UNIVISION 310093/UG (14.98 CD)	30 Inolvidables
13	21	20	12	RICARDO ARJONA ○	SONY DISCOS 84564 (17.98 EQ CD)	Santo Pecado
14	5	3	4	THE EXIES	MELISMA 13309/VIRGIN (9.98 CD)	Inertia
15	13	11	12	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
16	12	10	3	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
17	24	33	34	FINCH	DRIVE-THRU 860991/MCA (12.98 CD)	What It Is To Burn
18	18	5	11	NICOLE NORDEMAN	SPARROW 51934 (11.98 CD)	Woven & Spun
19	14	9	9	DASHBOARD CONFSSIONAL	VAGRANT 378 (18.98 CD)	MTV Unplugged V.2.0
20	17	17	17	EMERSON DRIVE	DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
21	10	14	14	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA (11.98/17.98)	Blessed By Association
22	26	27	7	JASON MRAZ	ELEKTRA 62829/EEG (11.98 CD)	Waiting For My Rocket To Come
23	NEW	—	—	JOSE JOSE	ARIOLA 98530/BMG LATIN (14.98 CD)	El Principe Con Trio Vol. 1
24	15	13	15	BREAKING BENJAMIN	HOLLYWOOD 162356 (12.98 CD)	Saturate
25	20	23	24	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
26	19	26	5	INDIA	SONY DISCOS 87454 (16.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon
27	25	16	5	OPERA BABES	SONY CLASSICAL 87803 (13.98 EQ CD)	Beyond Imagination
28	32	31	18	SHEKINAH GLORY MINISTRY	KINGDOM 001 (11.98/17.98)	Praise Is What I Do
29	23	22	7	THE STREETS	VICE 83181/ATLANTIC (12.98 CD)	Original Pirate Material
30	31	29	9	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL (17.98 CD)	Genetic World
31	33	—	—	SIN BANDERA	SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera
32	28	25	12	KELLY OSBOURNE	EPIC 88870 (18.98 EQ CD)	Shut Up
33	27	30	12	LIMITE	UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi
34	NEW	—	—	PAUL VAN DYK	MUTE 9201 (19.98 CD)	Global
35	NEW	—	—	LOS REHENES	DISA 727034/UG (14.98 CD)	Historia Musical: 30 Pegaditas
36	34	—	—	BOWLING FOR SOUP	FFROE/SILVERTONE JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
37	29	28	28	SUGARCULT	ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
38	22	24	11	INTERPOL	MATADOR 545 (9.98 CD)	Turn On The Bright Lights
39	NEW	—	—	FERNANDO ORTEGA	WORD-CURB 86247/WARNER BROS. (17.98 CD)	Hymns Of Worship
40	NEW	—	—	DANIEL RODRIGUEZ	MANHATTAN 43889/ANGEL (18.98 CD)	From My Heart
41	9	—	—	JOHNNY MARR + THE HEALERS	IMUSIC 01074/ARTISTDIRECT (18.98 CD)	Boomslang
42	37	35	4	MAROON 5	OCTONE 50001 (11.98 CD)	Songs About Jane
43	35	32	3	KATHLEEN EDWARDS	ZOE 431035/ROUNDER (12.98 CD)	Failer
44	8	7	7	DARWIN HOBBS	EMI GOSPEL 20359 (11.98/17.98)	Broken
45	30	21	11	GROOVE ARMADA	JIVE ELECTRO 41830/ZOMBA (18.98 CD)	Lovebox
46	49	—	—	THALIA	EMI LATIN 39573 (10.98/17.98)	Thalia
47	40	34	4	STEREO FUSE	WIND UP 13073 (12.98 CD)	Stereo Fuse
48	41	43	1	LASGO	ROBBINS 75033 (18.98 CD)	Some Things
49	36	—	—	DAVE ATTELL	COMEDY CENTRAL 001 (13.98 CD)	Skanks For The Memories
50	NEW	—	—	OLGA TANON	WARNER LATINA 48933 (16.98 CD)	Sobrevivir

MARCH 1 2003
Billboard® TOP INDEPENDENT

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	3	4	4	MANNHEIM STEAMROLLER	AMERICAN GRAPHPHONE 214 (11.98 CD)	Romantic Melodies 1 Week At Number 1
2	NEW	—	—	DARYL HALL JOHN OATES	U-WAVE 40410 (18.98 CD)	HOT SHOT DEBUT Do It For Love
3	2	2	12	LIL JON & THE EAST SIDE BOYZ	BME 2370/TVT (13.98/17.98)	Kings Of Crunk
4	1	1	30	50 CENT	FULL CLIP 2003 (16.98 CD) [M]	Guess Who's Back?
5	4	5	13	SUSAN TEDESCHI	STONE COOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me
6	NEW	—	—	NICK CAVE AND THE BAD SEEDS	MUTE 86668/ANTI- (18.98 CD) [M]	Nocturama
7	5	6	17	TRANSPLANTS	HELLCAT 80448/EPITAPH (16.98 CD)	Transplants
8	7	7	7	UNWRITTEN LAW	LAVA 83632 (12.94 CD)	Music In High Places
9	14	14	12	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side
10	10	11	11	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD) [M]	Tell All Your Friends
11	NEW	—	—	WILLIE NELSON	SUGAR HILL 1073 (18.98 CD)	Crazy: The Demo Sessions
12	6	—	—	SISTER HAZEL	SIXTHMAN 61015 (18.98 CD)	Chasing Daylight
13	8	3	3	ERASURE	MUTE 9198 (17.98 CD)	Other People's Songs
14	11	10	10	DASHBOARD CONFSSIONAL	VAGRANT 378 (18.98 CD) [M]	MTV Unplugged V.2.0
15	9	8	15	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA (19.98 CD)	N.Y.C. Underground Party 5
16	21	18	20	SHEKINAH GLORY MINISTRY	KINGDOM 001 (11.98/17.98) [M]	Praise Is What I Do
17	16	15	12	THE STREETS	VICE 83181/ATLANTIC (12.98 CD) [M]	Original Pirate Material
18	41	39	24	VARIOUS ARTISTS	MADACY 6372 (18.98 CD)	Ultimate Power Of Love
19	13	12	4	JIM JOHNSTON ▲	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN/IMP 8832/KOCH (24.98 CD)	
20	NEW	—	—	PAUL VAN DYK	MUTE 9201 (19.98 CD) [M]	Global
21	17	19	19	INSANE CLOWN POSSE	PSYCHOPATH/CD3 9912/RIVERA (18.98 CD)	The Wraith: Shangri-La
22	19	17	14	SUGARCULT	ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]	Start Static
23	15	16	16	INTERPOL	MATADOR 545 (9.98 CD) [M]	Turn On The Bright Lights
24	37	46	14	PRETENDERS	ARTEMIS 751153 (17.98 CD)	Loose Screw
25	26	21	21	EVA CASSIDY	BLIX STREET 10075 (11.98 CD)	Imagine
26	24	—	—	DAVE ATTELL	COMEDY CENTRAL 001 (13.98 CD) [M]	Skanks For The Memories
27	27	28	28	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2
28	23	22	7			

Billboard TOP INTERNET ALBUM SALES™				
Sales data and internet sales reports compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	51	NORAH JONES ▲ ⁴ BLUE NOTE 32088 [M]	Come Away With Me 10 Weeks At Number 1
2	2	5	SOUNDTRACK EPIC 87018	Chicago 5
3	24	2	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Dr Die Tryin' 1
4	5	25	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG	Home 2
5	NEW		JOHN MAYER AWARE/COLUMBIA 87199/CRG	Any Given Thursday 17
6	NEW		VINCE GILL MCA NASHVILLE 170286/UMGN	Next Big Thing 14
7	6	14	BUCK HOWDY PRAIRIE 006 407 [M]	Skidaddle! -
8	17		COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head 21
9	NEW		YANNI VIRGIN 81516	Ethnicity 27
10	3	3	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79891/AG	Mambo Sinuendo 107
11	NEW		GEORGE STRAIT MCA NASHVILLE 170319/UMGN	For The Last Time: Live From The Astrodome 7
12	NEW		DARYL HALL JOHN OATES U-WATCH 80100	Do It For Love 77
13	14	17	ROD STEWART ▲ J 20039/RMG	It Had To Be You ... The Great American Songbook 10
14	13	41	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares 32
15	10	13	SHANIA TWAIN MERCURY 170314/UMGN	Up! 9
16	12	3	VARIOUS ARTISTS TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever 83
17	15	53	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban 11
18	NEW		MASSIVE ATTACK VIRGIN 81239*	100th Window 69
19	9	3	ZWAN MARTHA'S MUSIC/REPRISE 48436/WARNER BROS.	Mary Star Of The Sea 58
20	19	20	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN	Forty Licks 47
21	NEW		WILLIE NELSON SUGAR HILL 1073	Crazy: The Demo Sessions -
22	16	30	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740	Let Go 6
23	NEW		NICK CAVE AND THE BAD SEEDS MUTE 86668*/ANTI- [M]	Nocturama 182
24	NEW		RUFIO NITRO 15851	Rufio EP -
25	NEW		VARIOUS ARTISTS SUGAR HILL 1072	No Song No Supper: Sugar Hill -

Billboard TOP SOUNDTRACKS™				
Sales data compiled by Nielsen SoundScan				
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	5	CHICAGO	5 Weeks At Number 1 EPIC 87018
2	2	2	DAREDEVIL: THE ALBUM	WIND-UP 13079
3	3	16	8 MILE ▲ ¹	SHADY 493508*/INTERSCOPE
4	4	20	SWEET HOME ALABAMA	HOLLYWOOD 162364
5	6	27	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
6	5	6	DELIVER US FROM EVA	HOLLYWOOD 162369
7	13	2	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
8	7	10	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48378/WARNER BROS.
9	9	88	O BROTHER, WHERE ART THOU? ▲⁶	LAST HIGHWAY/MERCURY 17006910/JMG
10	8	36	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
11	21	21	BROWN SUGAR	FOX 113028*/MCA
12	11	49	A WALK TO REMEMBER ●	EPIC 86311
13	12	25	XXX ●	UNIVERSAL 156259/UMRG
14	14	32	SPIRIT: STALLION OF THE CIMARRON	A&M 493304*/INTERSCOPE
15	20	89	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
16	10	3	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY	CURB 78765
17	16	88	COYOTE UGLY ▲ ³	CURB 78703
18	18	54	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
19	15	12	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/JMG
20	24	80	SHREK ▲	DREAMWORKS 450305*/INTERSCOPE
21	19	10	DRUMLINE	FOX/JIVE 41810/ZOMBA
22	RE-ENTRY		THE WILD THORNBERRYS MOVIE	NICK/JIVE 48503/ZOMBA
23	17	2	GODS AND GENERALS	SONY CLASSICAL 87891
24	23	26	LIKE MIKE	SO SO OEF/COLUMBIA 86676*/CRG
25	RE-ENTRY		SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 8640210/JMG/CRG

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard ARTIST INDEX™

Chart Codes:
 -ALBUMS-
 The Billboard 200 (B200)
 Bluegrass (BG)
 Blues (BL)
 Classical (CL)
 Classical Crossover (CX)
 Contemporary Christian (CC)
 Country (CA)
 Country Catalog (CCA)
 Electronic (EA)
 Gospel (GA)
 Heatseekers (HS)
 Holiday (HOL)
 Independent (IND)
 Internet (INT)
 Jazz (JZ)
 Contemporary Jazz (CJ)
 Latin Albums (LA)
 Latin Pop (LPA)
 Latin: Regional Mexican (RMA)
 Latin: Tropical/Salsa (TSA)
 New Age (NA)
 Pop Catalog (PCA)
 R&B/Hip-Hop (RBA)
 R&B/Hip-Hop Catalog (RBC)
 Reggae (RE)
 World Music (WM)
 -SINGLES-
 Hot 100 (H100)
 Hot 100 Airplay (HA)
 Hot 100 Singles Sales (HSS)
 Adult Contemporary (AC)
 Adult Top 40 (A40)
 Country (CS)
 Country Singles Sales (CSS)
 Dance/Club Play (DC)
 Dance/Sales (DS)
 Hot Latin Tracks (LT)
 Latin: Latin Pop (LPS)
 Latin: Regional Mexican (RMS)
 Latin: Tropical/Salsa (TSS)
 R&B Hip-Hop (RBH)
 R&B Hip-Hop Airplay (RA)
 R&B Hip-Hop Singles Sales (RS)
 Rap Tracks (RP)
 Mainstream Rock (RO)
 Modern Rock (MO)
 Top 40 Tracks (T40)
 Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- 2Pac: B200 51; RBA 14; RBC 3, 4, 6, 7; H100 45; HA 44; RA 23, 65; RBH 24, 66; RP 8
- 3 Doors Down: B200 37; A40 11; H100 14; HA 15; MO 3; RO 1; T40 21
- 40 Glocc: RBA 77
- 50 Cent: B200 1, 94; IND 4; INT 3; RBA 1, 37; H100 2, 13; HA 2, 13; HSS 6; RA 1, 7, 32; RBH 1, 7, 33, 78, 81; RP 1, 4, 25; RS 3; T40 7, 30
- 504 Boyz: RBA 47
- 702: HSS 24; RS 27, 51
- 2002: NA 12
- Aaliyah: B200 13; RBA 4; H100 5; HA 4; RA 2, 36; RBH 2, 37; T40 17
- Abba: PCA 48
- AC/DC: PCA 27, 49
- George Acosta: EA 21
- Yolanda Adams: CC 28; GA 9, 32; RBA 88; RBH 75
- Trace Adkins: B200 132; CA 20; CS 10; H100 74; HA 74
- AFI: MO 24
- Afro Medusa: DC 39
- Christina Aguilera: B200 25; A40 10; AC 6; DC 45; H100 8; HA 9; HSS 5; T40 5
- AJ: HSS 27; RBH 96; RS 12
- Alabama: B200 56; CA 10; CCA 23
- ALC: GA 27
- Alcazar: DC 30
- Ali: H100 19; HA 19; RA 19; RBH 19; RP 7; T40 25
- Alison Limerick: DC 46; DS 24
- The All-American Rejects: B200 55; MO 9
- Gary Allan: B200 148; CA 23; CS 4; H100 33; HA 32
- Karrin Allyson: JZ 22
- Herb Alpert: CJ 15
- Amber: DS 20
- American Hi-Fi: MO 33
- Ameria: B200 147; RBA 55; H100 77, 98; HSS 41; RA 44; RBH 44; RP 24; RS 25, 39
- Amethystium: NA 10
- AMG: RBH 94
- Tori Amos: B200 141; A40 16
- Jessica Andrews: CS 32
- Los Angeles De Charly: RMS 23
- Marc Anthony: LA 65; TSA 5; TSS 21
- Area 305: LPS 7; LT 14; TSS 17
- Ricardo Arjona: HS 13; LA 8; LPA 4; LPS 2, 17; LT 5, 29; TSS 25, 28
- Armageddon: H100 92; HSS 70; RA 47; RBH 46; RS 32
- Aroma: RMS 34
- Ashanti: B200 88; RBA 49; H100 3; HA 3; HSS 43; RA 8; RBH 8; RP 3; RS 21; T40 3
- The Ataris: MO 36
- Dave Attell: HS 49; IND 26
- Audiostave: B200 38; H100 72, 96; HA 71; MO 5, 39; RO 9, 18
- Avant: RBA 84
- Aventura: TSA 10
- Steve Azar: CA 53
- B2K: B200 45; RBA 22; H100 4; HA 5; HSS 42, 51; RA 12, 49; RBH 12, 50; RS 20, 63; T40 4
- Baby: B200 80; RBA 18; H100 54, 57, 71; HA 52, 56, 72; HSS 49; RA 18, 34, 39; RBH 18, 34, 36; RP 13, 19; RS 31
- Baby Diva: HSS 20; RBH 90; RS 6
- Bacilos: LA 61; LPS 18; LT 19; TSS 23
- The Bad Plus: JZ 18
- Erykah Badu: H100 36; HA 34; RA 11; RBH 11; RS 74
- Becky Baeling: DC 9
- Baha Men: WM 3
- Anita Baker: B200 194; RBA 65
- Banda El Recodo: RMS 18
- Banda Machos: LT 43; RMS 14
- Buju Banton: RE 15
- Patricia Barber: JZ 24
- Barnes: DC 12
- Luther Barnes: GA 25
- Pancho Barraza: IND 32; LA 29; RMA 14; RMS 22
- Cecilia Bartoli: CL 12
- Jeff Bates: CS 30
- Beanie Sigel: HSS 46; RA 59; RBH 59; RS 22
- Walter Beasley: CJ 4; IND 48
- The Beatles: PCA 2, 46
- Beck: B200 183
- Bee Gees: B200 162; PCA 47
- Benie Man: RE 3
- Tony Bennett: B200 108; JZ 1, 23
- Benzino: RBA 79; RS 72, 73
- Sophie Ellis Bextor: DS 18
- Big Boi: H100 61; HA 60; RA 40; RBH 42; RP 22
- Big "C": RS 70
- Big Ren: RBA 93
- Fabio Biondi: CL 10
- David Bisbal: LA 64; LPS 25; LT 36; TSS 29
- Bjork: EA 20
- Clint Black: CA 67
- BLACKstreet: RA 53; RBH 57
- Mary J. Blige: RBC 25; H100 70; HA 70; RA 25; RBH 25; RP 18; RS 48
- The Blind Boys Of Alabama: GA 20, 38
- Blindside: RO 36
- Andrea Bocelli: B200 54; CL 1; CX 7
- Joe Bonamassa: BL 12
- Bond: CX 4, 11
- Bonecrusher: RA 70; RBH 71; RS 58
- Bone Thugs-N-Harmony: RBA 78; RBC 11
- Bon Jovi: B200 48; PCA 16, 18; A40 20; RO 39; T40 40
- Boomkat: DC 1
- Pat Boone: HSS 38
- The Boston Pops Orchestra: CX 14
- La Bouche: DC 19; DS 12; HSS 72
- David Bowie: DC 43
- Bowling For Soup: HS 36; T40 37
- Michelle Branch: B200 136; A40 4; AC 3; H100 20; HA 20; T40 20
- Brandy: DS 19; RS 69
- Toni Braxton: B200 170; RBA 48; DC 21; RS 64
- Breaking Benjamin: HS 24
- Jim Brickman: NA 5, 8
- Sarah Brightman: CX 12
- Garth Brooks: CA 75
- Brooks & Dunn: CA 50; CCA 15
- Bobby Brown: RBH 93; RS 56
- Norman Brown: CJ 7
- Michael Buble: B200 134; HS 2
- Joe Budden: RA 72; RBH 77; RS 57
- Los Bukis: B200 176; HS 6; LA 4; RMA 2
- Burning Brides: MO 40
- Burning Spear: RE 14
- Busta Rhymes: B200 106; RBA 32; H100 66; HA 66; HSS 32; RA 22, 37; RBH 21, 38; RP 17; RS 17
- bwb: CJ 5
- Juanita Bynum: GA 17; IND 38
- Tracy Byrd: CA 72
- Jorge Luis Cabrera: RMS 36
- Caedmon's Call: B200 140; CC 8
- Chris Cagle: CS 28
- Tego Calderon: LA 54
- The Calling: HSS 75
- Glen Campbell: CA 42
- Cam'ron: RA 74; RBH 70
- The Canton Spirituals: GA 31
- Blu Cantrell: H100 99; HSS 61; RS 33
- Mariah Carey: B200 66; RBA 29; DC 10; DS 1; H100 93; HSS 1; RA 37, 74; RBH 38, 69, 70; RS 1, 40
- Caribbean Pulse: HSS 15; RBH 87; RS 4
- Vanessa Carlton: B200 103; A40 12; AC 5; T40 38
- Jose Carreras: CL 6
- Rodney Carrington: B200 82; CA 14
- Deana Carter: CS 24
- Casa: RBH 98
- Brandon Casey: H100 18; HA 18; HSS 30; RS 60; T40 11
- Brian Casey: H100 18; HA 18; HSS 30; RS 60; T40 11
- Johnny Cash: B200 85; CA 15; CCA 10; PCA 35
- Eva Cassidy: IND 25
- Ricardo Castillo: LPS 22; LT 37; TSS 13
- Nick Cave And The Bad Seeds: B200 182; HS 8; IND 6; INT 23
- Bonny Cepeda: TSS 34
- Steven Curtis Chapman: B200 42; CC 1, 40
- JC Chasez: H100 35; HA 39; T40 18
- Chayanne: LA 41; LPA 18; LPS 14
- Cher: DC 28; DS 3, 23, 25; HSS 10
- Kenny Chesney: B200 61; CA 11; CCA 7; PCA 14; CS 12; H100 58, 94; HA 58
- Cody Chesnut: IND 47
- Mark Chesnut: CS 50
- Chevelle: B200 64; H100 62; HA 62; MO 7, 29; RO 5, 23
- El Chichicuilote: LA 42
- The Chieftains: CA 52; WM 5
- Choppa: RA 58; RBH 58
- Charlotte Church: CX 3, 13
- Suzanne Clani: NA 15
- Cirque Du Soleil: WM 6
- C-lanae: HSS 21; RS 16
- Maurette Brown Clark: GA 23
- Terril Clark: B200 116; CA 18; CS 3; H100 28; HA 26
- Dorinda Clark-Cole: CC 38; GA 14
- Karen Clark-Sheard: GA 21
- Kelly Clarkson: AC 9; HSS 18
- Willie Clayton: BL 8
- Patsy Cline: CCA 25
- Clipse: B200 142; RBA 50; H100 54, 86; HA 52; HSS 24, 47; RA 18, 42; RBH 18, 40; RP 13; RS 27, 29
- Tammy Cochran: CS 36
- Kellie Coffey: CA 54; AC 29; CS 58
- Coldplay: B200 21; INT 8; PCA 3; A40 19; H100 50; HA 50; MO 12
- Natalie Cole: JZ 4
- Nat King Cole: JZ 60
- Phil Collins: B200 160; PCA 10; AC 2; H100 82
- John Coltrane: JZ 8
- Common: B200 159; RBA 39; H100 36, 70; HA 34, 70; RA 11, 25; RBH 11, 25; RP 18; RS 48, 74
- Conjunto Primavera: LA 33; RMA 16; LT 6; RMS 1, 9
- Conjure One: DC 13
- Harry Connick, Jr.: JZ 20
- Control: RMS 28
- Ry Cooder: B200 107; INT 10; LA 2; LPA 1; WM 1
- Cooler Kids: DC 11
- Enya: NA 9; PCA 37, 42
- Counting Crows: A40 12; T40 38
- Chris Cox: DC 22
- Deborah Cox: RBA 73; RBH 83
- El Coyote Y Su Banda Tierra Santa: RMS 25, 31
- Craig-G: RS 65
- Creed: B200 115; PCA 25; A40 14; HSS 59; RO 21
- Elvis Crespo: LA 66; TSA 6
- Cristian: LA 52; LPS 28; LT 42
- Sheryl Crow: B200 87; A40 3; AC 7, 24; CS 37; CSS 1; H100 11; HA 12; HSS 2; T40 8
- Celia Cruz: LA 49, 74; TSA 3, 8
- CYN: DC 26
- Da Entourage: RA 71; RBH 67
- Da Headbussaz: IND 35; RBA 90
- The Charlie Daniels Band: CS 57
- Dashboard Confessional: HS 19; IND 14, 36
- Craig David: B200 197
- Alana Davis: HSS 65
- Tyrone Davis: BL 7
- Default: IND 28
- Def Leppard: PCA 33; RO 35
- Def Squad: HSS 55; RA 73; RBH 76; RS 37
- De-Javu: DC 40
- John Denver: CCA 17
- Louie DeVito: EA 3; IND 15
- Diamond Rio: B200 144; CA 22; CS 23
- Dido: DS 17
- Celine Dion: B200 86; PCA 24; A40 30; AC 14, 20; DC 24; H100 53; HA 55; HSS 74; T40 32
- The Dirty South Divas: IND 29
- Dirty Vegas: EA 18, 19; IND 49; DC 50
- Disturbed: B200 89; PCA 21; MO 23; RO 8, 17
- Dixie Chicks: B200 2; CA 1; CCA 1, 2; INT 4; PCA 1, 4; A40 2; AC 1; CS 6; CSS 6, 7; H100 10, 32; HA 10, 31; T40 9
- DJ Envy: B200 57; RBA 8
- DJ Krush: EA 23
- DJ Quik: RBH 94
- DJ Sammy: EA 9; AC 23; DS 14
- DMX: H100 91; HSS 23; RA 56; RBH 47; RS 13
- Do: AC 23
- The D.O.C.: HSS 48; RS 66
- Placido Domingo: CL 6
- The Donnas: B200 91; MO 17; RO 34
- Will Downing: CJ 10
- Dr. Dre: RBC 15, 24; RA 69; RBH 74
- Dream Street: HSS 67
- Dru Hill: B200 104; RBA 27; H100 56; HA 54; RA 17; RBH 17
- Dueto Voces Del Rancho: LT 45; RMS 16
- Steve Earle: CA 62
- Kathleen Edwards: HS 43
- Valentin Elizalde: RMS 32
- Missy "Misdemeanor" Elliott: B200 12; RBA 5; H100 9, 44; HA 8, 43; HSS 16, 60; RA 5, 33, 68; RBH 5, 31, 73; RP 2, 16; RS 8, 36; T40 15, 34
- Emerson Drive: CA 36; HS 20; CS 11; CSS 10; H100 60; HA 59
- Eminem: B200 23; PCA 13, 36; RBA 17; RBC 2, 13; H100 17, 34; HA 16, 40; HSS 33; RA 50; RBH 51, 78, 82; RP 11; T40 10, 28
- Bill Engvall: CA 70
- Jocelyn Enriquez: DC 32
- Enya: NA 9; PCA 37, 42
- Erasure: EA 2; IND 13; DS 4; HSS 29
- E.S.G.: RBH 86
- Evanescence: MO 11
- Faith Evans: H100 86; HSS 47; RA 42; RBH 40; RS 29
- Sara Evans: CS 56
- Eve: RBA 69; H100 73; HA 73; HSS 12; RA 38; RBH 39; RP 20; RS 24
- Everclear: MO 34
- The Exies: HS 14; MO 26; RO 28
- Fabulous: HSS 8; RA 51; RBH 52, 97; RS 14
- Fat Joe: B200 169; RBA 54; H100 92; HSS 70; RA 47, 62; RBH 46, 65; RS 32
- Alejandro Fernandez: LA 27; RMA 12; LPS 32; LT 50
- Vicente Fernandez: LA 47
- Field Mob: B200 158; RBA 28; H100 21; HA 21; RA 10; RBH 10; RP 5; RS 38; T40 36
- Craig David: B200 197
- Alana Davis: HSS 65
- Tyrone Davis: BL 7
- Default: IND 28
- Def Leppard: PCA 33; RO 35
- Def Squad: HSS 55; RA 73; RBH 76; RS 37
- De-Javu: DC 40
- John Denver: CCA 17
- Louie DeVito: EA 3; IND 15
- Diamond Rio: B200 144; CA 22; CS 23
- Dido: DS 17
- Celine Dion: B200 86; PCA 24; A40 30; AC 14, 20; DC 24; H100 53; HA 55; HSS 74; T40 32
- The Dirty South Divas: IND 29
- Dirty Vegas: EA 18, 19; IND 49; DC 50
- Disturbed: B200 89; PCA 21; MO 23; RO 8, 17
- Dixie Chicks: B200 2; CA 1; CCA 1, 2; INT 4; PCA 1, 4; A40 2; AC 1; CS 6; CSS 6, 7; H100 10, 32; HA 10, 31; T40 9
- DJ Envy: B200 57; RBA 8
- DJ Krush: EA 23
- DJ Quik: RBH 94
- DJ Sammy: EA 9; AC 23; DS 14
- DMX: H100 91; HSS 23; RA 56; RBH 47; RS 13
- Do: AC 23
- The D.O.C.: HSS 48; RS 66
- Placido Domingo: CL 6
- The Donnas: B200 91; MO 17; RO 34
- Will Downing: CJ 10
- Dr. Dre: RBC 15, 24; RA 69; RBH 74
- Dream Street: HSS 67
- Dru Hill: B200 104; RBA 27; H100 56; HA 54; RA 17; RBH 17
- Dueto Voces Del Rancho: LT 45; RMS 16
- Steve Earle: CA 62
- Kathleen Edwards: HS 43
- Valentin Elizalde: RMS 32
- Missy "Misdemeanor" Elliott: B200 12; RBA 5; H100 9, 44; HA 8, 43; HSS 16, 60; RA 5, 33, 68; RBH 5, 31, 73; RP 2, 16; RS 8, 36; T40 15, 34
- Emerson Drive: CA 36; HS 20; CS 11; CSS 10; H100 60; HA 59
- Eminem: B200 23; PCA 13, 36; RBA 17; RBC 2, 13; H100 17, 34; HA 16, 40; HSS 33; RA 50; RBH 51, 78, 82; RP 11; T40 10, 28
- Juan Gabriel: LT 17; RMS 6
- Bill & Gloria Galtner: CC 15, 18
- Europa Galante: CL 10
- Manuel Galban: B200 107; INT 10; LA 2; LPA 1; WM 1
- Gang Starr: RBH 92
- El General: TSA 18
- Georgia Mass Choir: GA 15; IND 30
- Stan Getz: JZ 13
- Ghostface Killah: HSS 50; RS 28
- Vince Gill: B200 14; CA 4; INT 6; CS 1

Amy Grant: CC 34
David Gray: B200 98; A40 39
Dobie Gray: A40 18
Macy Gray: A40 31
Al Green: B200 181; PCA 20; RBA 64; RBC 8; RBH 80
Vivian Green: B200 65; RBA 15; DC 4; H100 75; HSS 73;
RA 26; RBH 27; RS 41
Lee Greenwood: CSS 3
El Gringo De La Bachata: TSS 26
Josh Groban: B200 11, 110; CX 1, 2; INT 17; AC 15
Groove Armada: EA 11; HS 45
Grupo Exterminador: LA 67
Grupo Mania: TSS 38
Grupo Montez De Durango: RMS 35
Guardianes Del Amor: LA 75
G-Wiz: HSS 35; RBH 99; RS 15
Nee-Nee Gwynn: HSS 20; RBH 90; RS 6
GZA/Genius: RBA 67

-H-

Deitrick Haddon: GA 22
Hahz The Ripper: HSS 9; RBH 88; RS 5
Daryl Hall John Oates: B200 77; IND 2; INT 12; AC 8
Regie Ham: AC 16
Fred Hammond: CC 21; GA 5
John Hammond: BL 4
Jennifer Hanson: CS 19; CSS 2; H100 79; HSS 39
The Happy Boys: EA 13, 25
Pappy Clappers: CC 22
George Harrison: AC 27
Heather Headley: B200 126; RBA 33; DC 48; H100 97
(He)Planet Earth: RO 29
Hi-C: RBH 94
Joel Higuera: RMS 21
Faith Hill: B200 33; CA 6; CCA 9; PCA 34; A40 21; AC 4; CS
27
Darwin Hobbs: GA 13; HS 44
Pat Hodges: DC 49
Billie Holiday: JZ 17
Dave Hollister: RBA 85
Steve Holy: CS 45
John Lee Hooker: BL 15
Marques Houston: RA 29; RBH 29
Whitney Houston: B200 97; RBA 26; AC 26; DC 25; H100
90; HSS 31; RA 43; RBH 41; RS 42
Rebecca Lynn Howard: CA 60
Buck Howdy: IND 44; INT 7
Andy Hunter: DC 44
Los Huracanes Del Norte: LA 44
Norman Hutchins: GA 40

-I-

Ice Cube: HSS 48; RS 40, 66
Enrique Iglesias: LA 13; LPA 8; AC 11; LPS 3; LT 4; TSS 9
Ilo: DC 41
Ilegales: LPS 23; LT 32; TSS 32
India: HS 26; LA 14; TSA 1; LPS 4; LT 2; TSS 1
India.Arie: B200 145; RBA 52
Industria Del Amor: HS 12; LA 7; RMA 4
Insane Clown Posse: IND 21
Interpol: HS 38; IND 23
Intocable: B200 60, 199; LA 1, 5, 32; RMA 1, 3, 15; LT 11;
RMS 4
Ronald Isley: RA 60; RBH 61
The Isley Brothers: RA 60; RBH 61

-J-

Alan Jackson: B200 101; CA 17; CCA 14; CS 9; H100 47; HA
46
Jadakiss: RS 45; T40 35
Jaguars: LA 43; LPA 19
Jaheim: B200 59; RBA 7; RBC 1; H100 49; HA 48; RA 13,
61; RBH 15, 62
Jasmine Jai: RS 52
Bishop T.D. Jakes: GA 37
Bob James: CC 20
Boney James: CJ 11
Brett James: CS 47
Ett James: BL 6
Al Jarreau: CJ 8
Jars Of Clay: B200 112; CC 4
Ja Rule: B200 26; RBA 13; H100 3; HA 3; HSS 43; RA 8;
RBH 8, 93; RP 3; RS 21, 56; T40 3
Jay-Z: B200 44; RBA 11; RBC 9; H100 16, 24; HA 17, 23;
HSS 14, 46, 68; HA 4; 41, 59; RBH 9, 43, 59; RP 6, 15;
RS 9, 22, 54; T40 12
Jedi Mind Tricks: HSS 69
Waylon Jennings: CA 66
Jews: DC 47
Jimmy Eat World: MO 37
Jodeci: RBC 19
Elton John: B200 28; DC 5
Jack Johnson: B200 131; A40 40
Syleena Johnson: B200 139; HS 3; RBA 23; RA 31; RBH 32
Jim Johnston: IND 19
Jonell: RS 44
Donell Jones: RBA 100
George Jones: CCA 24
Norah Jones: B200 3; CJ 1; INT 1; A40 8; H100 41; HA 38;
T40 27
Sir Charles Jones: RBA 70
Jordi: LPS 31; LT 49
Jose Jose: HS 23; CJ 11; LPA 6
Journey: PCA 50
Juanes: B200 155; HS 5; LA 3; LPA 2; LPS 6, 8, 26; LT 10,
13, 33; TSS 11, 33
The Judds: CCA 16
The Juliana Theory: B200 163
Jumps: CC 24

-K-

Israel Kamakawiwo'ole: WM 7
Toiga Kashif: CL 11
K-Ci & JoJo: RBA 58; RA 52; RBH 53
Anthony Kearns: WM 15
John P. Kee: CC 23; GA 6; HS 21
Toby Keith: B200 46; CA 3, 31; CCA 13; CS 20, 25, 55
Kelly: RBH 79
R. Kelly: RBA 30; RBC 5, 22; H100 12; HA 11; HSS 3; RA 3,
62; RBH 3, 65; RS 2
Sammy Kershaw: CS 40
Las Ketchup: LA 12; LPA 7
Alicia Keys: HSS 12; RS 24
Khia: IND 29
Kid Rock: B200 4; PCA 15; A40 3; AC 24; CS 37; CSS 1;
H100 11; HA 12; HSS 2; T40 8
Kidz Bop Kids: B200 124
Killer Mike: H100 61; HA 60; RA 40; RBH 42; RP 22; RS 71
Carole King: PCA 30
Jill King: CS 60
Kings Of Tomorrow: DC 29
Beyonce Knowles: H100 16; HA 17; HSS 68; RA 4; RBH

43; RP 15; RS 54; T40 12
Diana Krall: B200 121; JZ 2, 3
Alison Krauss: BG 3; CA 41
Alison Krauss + Union Station: B200 137; BG 1; CA 21
Lenny Kravitz: PCA 38
Krazyie Bone: RA 57; RBH 54
Kumbia Kings: EA 8; LA 21; LPA 12; LT 17; RMS 6
Kiyuan: H100 19; HA 19; RBH 19; RP 7; T40 25

-L-

Lady Saw: A40 6; AC 30; H100 31; HA 33; T40 19
Sonny Landreth: BL 5
k.d. lang: B200 108; JZ 1
Lasgo: EA 12; HS 48; DS 7; H100 78; HSS 56; T40 31
The Latin All-Stars: LA 46; LPA 20
Kenni Lattimore: B200 31; RBA 3
Avril Lavigne: B200 6; INT 22; A40 1, 15; AC 19; H100 7; HA
7; T40 2
Donald Lawrence & The Tri-City Singers: GA 16
Jaimie Lee: HSS 27; RBH 96; RS 12
Murphy Lee: H100 19; HA 19; RA 19; RBH 19; RP 7; T40 25
Leisure World: RO 38
John Lennon: PCA 40
Ted Leo & The Pharmacists: IND 39
Lerald Levert: B200 187; RBA 41; RA 67; RBH 64
Lexx: HSS 17; RBH 91; RS 7
Liberacion: LA 50
Salvatore Licita: CL 13
Lifehouse: CC 19; A40 26
Lil' Flip: B200 189; RBA 46; HSS 17; RBH 91; RS 7
Lil Jon & The East Side Boyz: B200 84; IND 3; RBA 10; RA
57; RBH 54; RS 43
Lil' Kim: H100 43; HA 41; HSS 26; RA 15; RBH 13; RP 10; RS
23
Lil' Mo: RA 51; RBH 52
Lil' Romeo: B200 151; RBA 40
Limite: HS 33; LA 18; RMA 7; LT 9; RMS 3
Aaron Lines: B200 191; CA 27; CS 5; H100 38; HA 35
Linkin Park: PCA 19
Johannes Linstead: NA 13
Lil Cool J: B200 34; RBA 12; H100 1, 77; HA 1; RA 4, 44, 46;
RBH 4, 44, 48; RP 24; RS 39; T40 1
Keith Lockhart: CX 14
Lonestar: CA 44
Loon: DC 21; RS 64
Loona: DS 14
Loose Fur: IND 42
Angel Lopez: LA 69; LPS 27; LT 41
Jennifer Lopez: B200 8; RBA 9; DS 6; H100 1; HA 1; HSS
52; RA 4; RBH 4; RS 45; T40 1, 35
Patty Loveless: BG 8; CA 74
Luciano: RE 9
Ludacris: RBA 97; H100 9, 83; HA 8; HSS 16; RA 5, 54; RBH
5, 55; RP 2; RS 8, 53; T40 15
Bobby Lyle: CJ 17
Lynyrd Skynyrd: PCA 43

-M-

Yo-Yo Ma: CL 4
Mack 10: RS 40
Madonna: DS 2; HSS 7
Jeff Majors: GA 36
Mana: LA 16; LPA 9; LPS 21; LT 31
Barry Manilow: B200 185
Aimee Mann: IND 41
Mannheim Steamroller: B200 41; IND 1; NA 2
Manny Manuel: TSS 40
Victor Manuel: TSA 11; LPS 38; LT 22; TSS 3, 19
Mario: RA 64; RBH 63
Bob Marley: PCA 23; RBC 12; RE 5
Damian "Jr. Gong" Marley: RE 11; HSS 15; RBH 87; RS 4
Maroon 5: HS 42; MO 32
Johnny Marr + The Healers: HS 41
The Marsalis Family: JZ 6
Billie Ray Martin: DC 35
Leland Martin: CS 59
Angie Martinez: RBH 79
Mary Mary: CC 20; GA 3; RBA 86
Massive Attack: B200 69; EA 1; INT 18
Master P: RA 58; RBH 58
matchbox twenty: B200 71; A40 7, 17; H100 81; T40 33
Kelko Matsui: CJ 13
Dave Matthews Band: B200 146, 172; A40 23
John Mayer: B200 17, 32; INT 5, 14; A40 5, 22; AC 18; H100
22; HA 22; T40 13
Maysa: CJ 16
Martina McBride: B200 79; CA 13; CS 21
Paul McCartney: B200 117
Delbert McClinton: BL 3, 14; CA 56; IND 45
Donnie McClurkin: RBC 10
The Del McCoury Band: BG 15
John McDermott: WM 15
Reba McEntire: CA 69
Tim McGraw: B200 24; CA 5, 35; CCA 5, 19, 20; PCA 9; CS
22, 51; H100 76; HA 75
Brian McKnight: RBA 89
MC Rem: HSS 48; RS 66
Marion Meadows: CJ 12
MercyMe: CC 12, 14
Jo Dee Messina: CS 35
Metallica: PCA 29
Georgia Middleman: CS 54
Luis Miguel: LA 9; LPA 5; LPS 29; LT 46
Millie: LA 30; LPA 15; LPS 9; LT 15; TSS 18
Moby: EA 15; DC 31
Monchy & Alexandra: LA 73; TSA 7; TSS 8
Jane Monheit: JZ 15
Alejandro Montaner: LPS 12; LT 21; TSS 31
Pilar Montenegro: WM 13
Dr. Ed Montgomery: GA 27
John Michael Montgomery: CS 48
Montgomery Gentry: CA 28, 71; CS 31
Chante Moore: B200 31; RBA 3
Allison Moore: A40 3; AC 24; CS 37; CSS 1; H100 11; HA
12; HSS 2; T40 8
Jessie Morales: El Original De La Sierra: LA 35; RMA 18
Craig Morgan: CS 34
Jason Mraz: HS 22; A40 37
Mr. Cheeks: H100 43; HA 41; HSS 26, 57; RA 15, 66; RBH
13, 68; RP 10; RS 23, 49
Mudvayne: B200 157; MO 35; RO 13
Mul-Ty: RBA 80
Murk: DC 36; DS 9; HSS 62
Anne Murray: CA 39
Keith Murray: HSS 55; RA 73; RBH 76; RS 37
Murs: HSS 64
Musiq: RBA 59; DC 33; H100 48; HA 49; RA 14, 63; RBH 14,
56; RS 59
Mystikal: RA 57; RBH 54

-N-

Nappy Roots: RBA 74
Nas: B200 52; RBA 16; DS 6; H100 46, 85; HA 45; HSS 52;

RA 21, 35; RBH 23, 35; RP 12
Ednita Nazario: LA 56
Nelly: B200 20; RBA 21; H100 19; HA 19; HSS 37; RA 19;
RBH 19, 85; RP 7; RS 30, 61; T40 25
Willie Nelson: CA 34, 45, 68; CCA 12; IND 11; INT 21; PCA
45; CS 55
Aaron Neville: CC 25; GA 7
New Found Glory: B200 196
New Order: EA 17
Next: B200 188; RBA 38; RBH 89
Joe Nichols: B200 99; CA 16; CS 7; CSS 8; H100 39; HA 36
Nickelback: B200 161
Nickel Creek: BG 2; CA 33; CCA 21; IND 9
Tito Nieves: TSS 30
Nirvana: B200 113; H100 87; MO 20; RO 24
The Nitty Gritty Dirt Band: BG 5; CA 57
Nivea: B200 122; RBA 51; H100 18, 68; HA 18, 68; HSS 30,
54; RA 24; RBH 22; RS 60, 67; T40 11
No Doubt: B200 114; A40 6, 35; AC 30; H100 31; HA 33;
T40 19, 39
Nichole Nordeman: CC 22; HS 18
N.O.R.E.: DS 8; HSS 38; RBH 100; RS 34
Smokie Norful: GA 4; HS 16
The Notorious B.I.G.: RBC 17, 21; RA 32; RBH 33; RP 25;
RS 62, 75
Nueva Era: TSS 27

-O-

Paul Oakenfold: EA 16
Mark O'Connor's Hot Swing Trio: JZ 5
Sinead O'Connor: WM 12; DC 13; DS 15
Oleander: RO 32
Janusz Olenjczak: CL 2
La Onda: LA 71
Ooble: RS 43
Opera Babes: CX 5; HS 27
Roy Orbison: CCA 22
Los Originales De San Juan: LA 59, 67
Fernando Ortega: CC 31; HS 39
Kelly Osbourne: HS 32
Ozzy Osbourne: B200 81
Outspoken: RO 26

-P-

Pete Pablo: RBA 72
Joe Pace: GA 34
Pacifier: MO 38; RO 27
Brad Paisley: CA 32; CS 8; H100 64; HA 64
Palomero: LA 28; RMA 13; LT 8; RMS 2
Paradise: DC 37
Dolly Parton: BG 6; CA 59
Sandi Patty: CC 37
Sean Paul: B200 39; RBA 6; RE 1; H100 65; HA 69; HSS 13,
40; RA 27, 45; RBH 26, 45; RP 21; RS 11, 46
Laura Pausini: DC 34; DS 16
Luciano Pavarotti: CL 6, 9
Pay The Girl: A40 24
P. Diddy: H100 4, 71; HA 5, 72; HSS 42, 49; RA 12, 39; RBH
12, 36; RP 19; RS 20, 31; T40 4
Pearl Jam: HSS 4, 53
Jennifer Pena: LA 60; LT 47; RMS 39
Dottie Peoples: GA 19; RBA 75
Murray Perahia: CL 15
Amanda Perez: H100 40; HA 42; RBH 84; T40 24
Pescado: LA 26; RMA 11; RMS 17
Pet Shop Boys: EA 4
Phillips, Craig And Dean: B200 190; CC 9; HS 9
Pieces Of A Dream: CJ 9
Pink: B200 49; DS 21; H100 42; HA 47; T40 23
Pink Floyd: PCA 12
Pinmonkey: CS 39
P.O.D.: CC 17
El Poder Del Norte: RMS 20
Point Of Grace: CC 36
Pablo Porello: LPS 16; LT 27; TSS 15
Postal Service: HSS 36
Poww Bros.: HSS 44; RS 18
Elvis Presley: B200 53; CA 9; IND 34
Pretenders: IND 24
Puddle Of Mud: B200 78; A40 34; H100 26; HA 25; T40
22
Flora Purim: JZ 19

-Q-

Queens Of The Stone Age: B200 72; H100 51; HA 51; MO
11; RO 6
Milly Quezada: TSS 35
Domingo Quinones: TSS 37
A.B. Quintanilla III: LT 17; RMS 6
RA: HS 11; RO 16
Rabbit: TSS 36
Racket City: HSS 63; RS 26
Johnny Rafeal: TSA 20
Rascal Flatts: B200 76; CA 12; CCA 6; PCA 11; CS 16, 29
The Raveonettes: IND 40
Lisa Raye: RS 72
Red Hot Chili Peppers: B200 74; A40 32; H100 63; HA 63;
MO 2; RO 15
Redman: HSS 5; RS 44, 47
Los Rehenes: HS 35; LA 20; RMA 8
Reina: DS 5; HSS 45
Relient K: CC 39
Daniel Rene: LPS 40; TSS 20
Revenue: HSS 25; RBH 95; RS 10
Los Reyes Del Camino: RMS 29
Lionel Richie: B200 19; RBA 31
Los Rieleros Del Norte: LT 39; RMS 13
LeAnn Rimes: CA 38; AC 22; CSS 4, 5; DC 38
Jerry Rivera: TSA 15; LPS 10; LT 7; TSS 4, 12
Juan Rivera: RMS 30
Lupillo Rivera: LA 70; LT 28; RMS 10
Robbie Rivera: DC 3
Lourdes Robles: LPS 30, 39; LT 48; TSS 24
Daniel Rodriguez: CX 6; HS 40
The Rolling Stones: B200 47; INT 20
Linda Ronstadt: CA 58
The Roots: B200 105; RBA 35; RA 63; RBH 56; RS 59
Kelly Rowland: B200 180; RBA 81; HSS 37; RA 75; RBH
72; RS 30, 68
Royce Da 5'9": IND 50
Paulina Rubio: LPS 24; LT 38
Rufo: INT 24
Rush: B200 62
John Rzeznik: A40 29

-S-

Sade: RBC 16, 20
Saliva: B200 96; H100 55; HA 53; MO 4; RO 2
Adan Chalino Sanchez: RMS 27, 37
Santana: B200 40; A40 4; AC 3; H100 20; HA 20; T40 20
Gilberto Santa Rosa: LA 55; TSA 4; LPS 34; LT 26; TSS 5

Marvin Sapp: GA 28
Sapphircut: DC 15
Scarface: RBA 68
ScroLoHoFo: JZ 9
La Tocha Scott: RA 55; RBH 60
Tom Scott: CJ 24
The Sea And Cake: IND 43
Marvin Sease: RBA 99
Joan Sebastian: IND 37; LA 34; RMA 17; LT 23; RMS 8
Jon Secada: LPS 35
Secret Garden: NA 14
Seether: B200 154; H100 69; HA 67; MO 8; RO 3
Bob Seger & The Silver Bullet Band: PCA 7
Selena: LA 19; LPA 11
Erick Sermon: RBH 80; RS 47
Shade Shellef: RBH 94
Shaggy: RE 2, 10
Shakira: LA 6; LPA 3; LPS 1; LT 1; TSS 6
Duncan Sheik: DC 42
Shekinah Glory Ministry: GA 10; HS 28; IND 16
Blake Shelton: B200 35; CA 7, 40; CS 1; H100 29; HA 27
The Shepherds: GA 33
Mike Shores: RA 51; RBH 52
The Sicilians: DS 11; HSS 71
Paul Simon: AC 21
Simple Plan: B200 67; H100 52; HA 57; T40 26
Frank Sinatra: B200 153; PCA 31, 44
Sin Bandera: HS 31; LA 17; LPA 10; LPS 11, 33; LT 16
Sister Hazel: IND 12; A40 36
Sixence None The Richer: CC 30; A40 13
Six-Two: HSS 48; RS 66
Slacks: RE 12
Slim Thug: RBH 86
Smilez & Southstar: B200 130; RBA 42; H100 30; HA 30;
RA 28; RBH 28; RP 14; T40 29
Anthony Smith: CS 46
Michael W. Smith: B200 135, 193; CC 7, 10
Snoop Dogg: B200 73; RBA 24; H100 37; HA 37; HSS 28,
48; RA 20; RBH 20; RP 9; RS 19, 66
Solange: B200 178; HS 7; MO 19; RO 10
Social: B200 200; RBA 63; DS 8; HSS 58; RBH 100; RS
34
Marco Antonio Solis: LA 51; LPS 15; LT 24
Soluna: DS 13
Son De Cali: LT 40; TSS 7
Soulja Slim: RBA 98
The Spanish Harlem Orchestra: TSA 19
The Special Goodness: HSS 19
Spiff Star: H100 66; HA 66; HSS 32; RA 22; RBH 21; RP 17;
RS 17
Bruce Springsteen: B200 143
Sterbinsky & Tranzident: CC 47
Stereo Fuse: HS 47; A40 25
Stereoroom: RO 33
Rod Stewart: B200 10, 192; INT 13; AC 13
Ricky Stone: RBA 94
Stone Sour: B200 186; A40 28; H100 88; MO 27; RO 20, 31
George Strait: B200 7, 177; CA 2, 26, 29; INT 11; CS 13
The Streets: EA 5; HS 29; IND 17
Barbra Streisand: B200 75
Tadeusz Strugala: CL 2
Styles: RS 45; T40 35
Styx: RO 37
Sugarcult: HS 37; IND 22
Sum 41: B200 127; MO 15; RO 7
Tony Sunshine: H100 92; HSS 70; RA 47; RBH 46; RS 32
Supergass: B200 195; HS 10
Supreme Beings Of Leisure: DC 14
Keith Sweat: B200 119; RBA 34; RBH 14
Sweet Inspirations: DC 49
Swift: RBH 94
System Of A Down: B200 90, 156; MO 30; RO 30

-T-

Taking Back Sunday: HS 15; IND 10
Talib Kweli: RBA 62
Dawn Tallman: DC 18
Tank: RBA 76
Olga Tanon: HS 50; LA 25; LPA 14; LPS 5; LT 3; TSS 2
Taproot: B200 179; MO 15; RO 7
L.A.T.U.: B200 36; H100 23; HA 28; HSS 11; T40 14
James Taylor: PCA 26
Mark Taylor: GA 27
Tebey: CS 49
Tech N9ne: IND 46
Susan Tedeschi: B200 167; BL 1; IND 5
Telepopmusik: EA 6; HS 30; DC 16; H100 95; TSS 39
Los Temerarios: LA 15, 38, 72; RMA 6, 19; LT 44; RMS 15
Bryn Terfel: CX 10
Jacky Terrasson: JZ 21
John Tesh: CC 35; NA 11
TGA: HSS 34; RS 35
Thalia: HS 46; LA 24; LPA 13; DC 23; LPS 13, 19; LT 18, 25;
TSS 16
Tha Rayne: H100 49; HA 48; RA 13; RBH 15
Theory Of A Deadman: RO 19
Thicke: HSS 22
Thevery Corporation: EA 14; IND 33
Third Day: CC 29
Three Mo' Tenors: CX 15
Thunderpuss: DC 12
Los Tigres Del Norte: LA 22; RMA 9; LT 20; RMS 7, 19
Justin Timberlake: B200 30; RBA 20; DC 7; DS 10; H100 6;
HA 6; HSS 66; RA 16; RBH 16; RS 50; T40 6
Aaron Tippin: CS 41; CSS 9
Thea Tilly: B200 171; RBA 53
Tonex: GA 39
Tower Of Power: CJ 22
Transplants: IND 7; MO 25
Trap: B200 150; HS 4; MO 22; RO 11
Randy Travis: CA 30; CC 16; CS 33
Trick Daddy: RBA 60; RA 55, 65; RBH 60, 66
Trick Pony: CA 43, 64
Trina: B200 174; RBA 56; H100 83; RA 54; RBH 55; RS 53
Trin-i-tee 5:7: CC 32; GA 11; RBA 82
Triny Y La Leyenda: RMS 24
Travis Tritt: CA 47; CS 38, 57
Los Tucanes De Tijuana: LT 30; RMS 11, 38
Marisa Turner: DC 8
Shania Twain: B200 9; CA 3, 73; CCA 4; INT 15; PCA 8; AC
12; CS 14, 42; H100 67, 89; HA 65
Ronan Tynan: WM 15
Steve Tyrell: JZ 12
Tyrese: B200 29; RBA 2; H100 15; HA 14; RA 6; RBH 6

-U-

U2: B200 166
Mitsuko Uchida: CL 8
Uncle Kracker: A40 9, 18; AC 28; H100 84
Underworld: DC 17
Union Station: BG 3; CA 41
Unwritten Law: IND 8; MO 21

Keith Urban: B200 120; CA 19; CCA 18; CS 15, 18
Adolfo Urias Y Su Lobo Norteno: LT 34; RMS 12, 33
The Used: B200 118; MO 28
Usher: DS 22

-V-

Luther Vandross: IND 31; RBA 92; RBC 23; H100 100
Paul Van Dyk: EA 7; HS 34; IND 20
Vanessa-Mae: CL 14
Phil Vassar: CA 48; CS 26
Sarah Vaughan: JZ 14
Stevie Ray Vaughan And Double Trouble: BL 2
Jaci Velasquez: LPS 16; LT 27; TSS 15
Oscar Velazquez: RMS 40
Angelo Venuto: DS 11; HSS 71
Carlos Vives: TSA 14
Vonray: A40 33

-W-

Kristine W: DC 36; DS 9; HSS 62
The Wallers: PCA 23; RBC 12; RE 5
Hezekiah Walker & The Love Fellowship Crusade Choir:
CC 27; GA 8; HS 25; RBA 87
Tamara Walker: AC 25
Steve Wariner: CA 65; CS 52
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: CJ 14
Muddy Waters: BL 15
Russell Watson: CX 8
Jimmy Wayne: CS 43
WC: RBH 98; RS 40
Kirk Whalum: CJ 23
Barry White: PCA 22; RBC 18
Peter White: CJ 19
Doug Williams: GA 24, 29
Doug Williams Jr.: CCA 11; PCA 39
Melvin Williams: GA 24
Michelle Williams: GA 30
Pharrell Williams: H100 37; HA 37; HSS 28; RA 20; RBH
20; RP 9; RS 19
Mark Wills: B200 173; CA 24; CS 2, 53; H100 27; HA 24
Cassandra Wilson: JZ 25
Charlie Wilson: H100 37; HA 37; HSS 28; RA 20; RBH 20;
RP 9; RS 19
CeCe Winans: GA 35
Mario Winans: RA 66; RBH 68; RS 72
George Winston: NA 4
Lee Ann Womack: CA 63
Women Of Faith: CC 26
Steve Wonder: RBA 95
Wayne Wonder: H100 59; HA 61; RA 30; RBH 30; RP 23;
RS 55
Lucy Woodward: A40 27
Darryl Worley: CA 51; CS 44
Chely Wright: CS 54

-X-

Xzibit: RA 69; RBH 74

-Y-

Yanni: B200 27, 164; INT 9; NA 1, 3
Yanou: AC 23
Yasmeen: HSS 50; RS 28
Yos Yonic's: LA 40
Young Blaze: HSS 27; RBH 96; RS 12

-Z-

Zoegirl: EA 22
Zwan: B200 58; INT 19; MO 13; RO 25

-SOUNDTRACKS-

8 Mile: B200 22; RBA 25; STX 3
Amelie: WM 11
Brown Sugar: B200 149; RBA 43; STX 11
Chicago: B200 5; INT 2; STX 1
Complices Al Rescate: El Gran Final: LA 57
Coyote Ugly: CCA 8; PCA 32; STX 17
Coyote Ugly: More Music From Coyote Ugly: STX 16
Daredevil: The Album: B200 15; STX 2
Deliver Us From Eva: B200 93; RBA 19; STX 6
Disney's Lilo & Stitch: B200 138; STX 10
Down From The Mountain: BG 9
Drumline: STX 21
Frida: WM 2
Gods And Generals: STX 23
How To Lose A Guy In 10 Days: B200 109; STX 7
Like Mike: STX 24
Lizzie McGuire: B200 92; STX 5
The Lord Of The Rings: The Fellowship Of The Ring:
ST

MARCH 1 2003 **Billboard MODERN ROCK TRACKS™**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
2	3	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
3	2	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	4	ALWAYS	ISLAND/IDJMG	Saliva
5	10	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
6	11	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
7	5	THE RED	EPIC	Chevelle
8	6	FINE AGAIN	WIND-UP	Seether
9	13	SWING, SWING	DOGHOUSE/DREAMWORKS	The All-American Rejects
10	7	STILL WAITING	ISLAND/IDJMG	Sum 41
11	15	BRING ME TO LIFE	WIND-UP	Evanescence
12	12	CLOCKS	CAPITOL	Coldplay
13	9	HONESTLY	MARTHA S MUSIC/REPRISE	Zwan
14	8	ALL MY LIFE	ROSWELL/RCA/RMG	Foo Fighters
15	14	POEM	VELVET HAMMER/ATLANTIC	Taproot
16	17	DO THE ANTHEM	REPRISE/EPIC	Good Charlotte
17	19	TAKE IT OFF	ATLANTIC	The Donnas
18	21	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
19	18	DOWN	ELEKTRA/EEG	Socialburn
20	16	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
21	20	REST OF MY LIFE	LAVA	Unwritten Law
22	24	HEADSTRONG	WARNER BROS	Trapt
23	22	REMEMBER	REPRISE	Disturbed
24	26	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI
25	23	DIAMONDS AND GUNS	HELLCAT/EPITAPH	Transplants
26	27	MY GODDESS	MELISSA/VIRGIN	The Exies
27	28	BOTHER	ROADRUNNER/IDJMG	Stone Sour
28	29	BURIED MYSELF ALIVE	REPRISE	The Used
29	30	SEND THE PAIN BELOW	EPIC	Chevelle
30	25	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
31	35	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch
32	31	HARDER TO BREATHE	OCTONE	Maroon 5
33	33	THE ART OF LOSING	ISLAND/IDJMG	American Hi-Fi
34	32	VOLVO DRIVING SOCCER MOM	CAPITOL	Everclear
35	37	NOT FALLING	EPIC	Mudvayne
36	36	IN THIS DIARY	COLUMBIA	The Ataris
37	36	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
38	38	BULLITPROOF	HIFI/ARISTA	Pacifier
39	34	COCHISE	INTERSCOPE/EPIC	Audioslave
40	34	ARCTIC SNOW	FILE 13/2	Burning Brides

MARCH 1 2003 **Billboard MAINSTREAM ROCK TRACKS™**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
2	2	ALWAYS	ISLAND/IDJMG	Saliva
3	3	FINE AGAIN	WIND-UP	Seether
4	5	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
5	4	THE RED	EPIC	Chevelle
6	6	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
7	7	POEM	VELVET HAMMER/ATLANTIC	Taproot
8	8	REMEMBER	REPRISE	Disturbed
9	10	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
10	9	DOWN	ELEKTRA/EEG	Socialburn
11	11	HEADSTRONG	WARNER BROS	Trapt
12	14	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
13	13	NOT FALLING	EPIC	Mudvayne
14	12	ALL MY LIFE	ROSWELL/RCA/RMG	Foo Fighters
15	18	CAN'T STOP	WARNER BROS	Red Hot Chili Peppers
16	17	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
17	16	PRAYER	REPRISE	Disturbed
18	15	COCHISE	INTERSCOPE/EPIC	Audioslave
19	21	MAKE UP YOUR MIND	604-ROADRUNNER/IDJMG	Theory Of A Deadman
20	19	BOTHER	ROADRUNNER/IDJMG	Stone Sour
21	20	WEATHERED	WIND-UP	Creed
22	23	WON'T BACK DOWN	WIND-UP/EPIC	Fuel
23	27	SEND THE PAIN BELOW	EPIC	Chevelle
24	24	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
25	22	HONESTLY	MARTHA S MUSIC/REPRISE	Zwan
26	29	FARTHER	LAVA	Outspoken
27	28	BULLITPROOF	HIFI/ARISTA	Pacifier
28	26	MY GODDESS	MELISSA/VIRGIN	The Exies
29	30	BLACKOUT	VOLCANO/IVE	(hed)Planet Earth
30	25	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
31	37	INHALE	ROADRUNNER/IDJMG	Stone Sour
32	31	HANDS OFF THE WHEEL	SANCTUARY	Oleander
33	32	BREATHING	LOUIE/COLUMBIA	Stereomud
34	33	TAKE IT OFF	ATLANTIC	The Donnas
35	34	FOUR LETTER WORD	ISLAND/IDJMG	Def Leppard
36	39	SLEEPWALKING	ELEKTRA/EEG	Blindside
37	37	WAITING FOR OUR TIME	CMC INTERNATIONAL/SANCTUARY	Styx
38	38	I'M DEAD	411ART/DIRECT	Leisure World
39	39	BOUNCE	ISLAND/IDJMG	Bon Jovi
40	39	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch

MARCH 1 2003 **Billboard TOP 40 TRACKS™**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1	1 W/A At No. 1	
2	2	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	JIVE
3	3	I'M WITH YOU	AVRIL LAVIGNE	ARISTA
4	4	MESMERIZE	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/ADJMG
5	5	BUMP, BUMP, BUMP	B2K & P. DIDDY	TU G./EPIC
6	6	BEAUTIFUL	CHRISTINA AGUILERA	RCA/RMG
7	7	CRY ME A RIVER	JUSTIN TIMBERLAKE	JIVE
8	8	IN DA CLUB	50 CENT	G-UNIT/SHADY/AFTERMATH/INTERSCOPE
9	9	PICTURE	KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC
10	10	LANDSLIDE	DIXIE CHICKS	MONUMENT/COLUMBIA
11	11	SUPERMAN	EMINEM	WEB/AFTERMATH/INTERSCOPE
12	12	DON'T MESS WITH MY MAN	NVEA FEATURING BRIAN & BRANDON CASEY	JIVE
13	13	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES	ROC-A-FELLA/DEF JAM/ADJMG
14	14	YOUR BODY IS A WONDERLAND	JOHN MAYER	AWARE/COLUMBIA
15	15	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
16	16	GOSSIP FOLKS	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS	THE GOLD MIND/ELEKTRA/EEG
17	17	LIFESTYLES OF THE RICH AND FAMOUS	GOOD CHARLOTTE	DAYLIGHT/EPIC
18	18	MISS YOU	AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
19	19	BLOWIN' ME UP (WITH HER LOVE)	JC CHASEZ	FOX/JIVE
20	20	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW	INTERSCOPE
21	21	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH	ARISTA
22	22	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
23	23	SHE HATES ME	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
24	24	FAMILY PORTRAIT	PINK	ARISTA
25	25	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
26	26	AIR FORCE ONES	NELLY FEATURING KYJUAN, ALI & MURPHY LEE	107/REPUBLIC/UNIVERSAL/UMRG
27	27	I'D DO ANYTHING	SIMPLE PLAN	LAVA
28	28	DON'T KNOW WHY	NORAH JONES	BLUE NOTE/VIRGIN
29	29	LOSE YOURSELF	EMINEM	SHADY/INTERSCOPE
30	30	TELL ME (WHAT'S GOIN' ON)	SMILEZ & SOUTHSTAR	ARTISTDIRECT
31	31	WANKSTA	50 CENT	G-UNIT/SHADY/INTERSCOPE
32	32	SOMETHING	LASGO	ROBBINS
33	33	I DROVE ALL NIGHT	CELINE DION	EPIC
34	34	DISEASE	MATCHBOX TWENTY	ATLANTIC
35	35	WORK IT	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA/EEG
36	36	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING STYLES & JADAKISS	EPIC
37	37	SICK OF BEING LONELY	FIELD MOB	MCA
38	38	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP	FRDRE/SILVERTONE/JIVE
39	39	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE
40	40	RUNNING	NO DOUBT	INTERSCOPE
		MISUNDERSTOOD	BON JOVI	ISLAND/ADJMG

MARCH 1 2003 **Billboard ADULT CONTEMPORARY™**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
2	2	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
3	3	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
4	4	CRY	WARNER BROS	Faith Hill
5	5	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
6	6	BEAUTIFUL	RCA/RMG	Christina Aguilera
7	7	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	8	FOREVER FOR YOU	U-WATCH	Daryl Hall John Oates
9	9	A MOMENT LIKE THIS	RCA/RMG	Kelly Clarkson
10	10	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
11	11	HERO	INTERSCOPE	Enrique Iglesias
12	12	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
13	13	THESE FOOLISH THINGS	J/RMG	Rod Stewart
14	14	I DROVE ALL NIGHT	EPIC	Celine Dion
15	15	YOU'RE STILL YOU	143/REPRISE	Josh Groban
16	16	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
17	17	THINKING OVER	DREAMWORKS	Dana Glover
18	18	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
19	19	I'M WITH YOU	ARISTA	Avril Lavigne
20	20	AT LAST	EPIC	Celine Dion
21	21	FATHER AND DAUGHTER	WICK/JIVE	Paul Simon
22	22	LIFE GOES ON	CURB	LeAnn Rimes
23	23	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
24	24	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
25	25	IF ONLY	CURB	Tamara Walker
26	26	TRY IT ON MY OWN	ARISTA	Whitney Houston
27	27	STUCK INSIDE A CLOUD	DARK HORSE/CAPITOL	George Harrison
28	28	IN A LITTLE WHILE	LAVA	Uncle Kracker
29	29	WHEN YOU LIE NEXT TO ME	BMG	Kellie Coffey
30	30	UNDERNEATH IT ALL	WIND-UP	No Doubt

MARCH 1 2003 **Billboard ADULT TOP 40 TRACKS™**

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	I'M WITH YOU	ARISTA	Avril Lavigne
2	2	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
3	3	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
4	4	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
5	5	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
6	6	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
7	7	DISEASE	ATLANTIC	matchbox twenty
8	8	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
9	9	IN A LITTLE WHILE	LAVA	Uncle Kracker
10	10	BEAUTIFUL	RCA/RMG	Christina Aguilera
11	11	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
12	12	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
13	13	DON'T DREAM IT'S OVER	SOUND CURE/REPRISE	Sixpence None The Richer
14	14	ONE LAST BREATH	WIND-UP	Creed
15	15	COMPLICATED	ARISTA	Avril Lavigne
16	16	A SORTA FAIRYTALE	EPIC	Tori Amos
17	17	UNWELL	ATLANTIC	matchbox twenty
18	18	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
19	19	CLOCKS	CAPITOL	Coldplay
20	20	MISUNDERSTOOD	ISLAND/IDJMG	Bon Jovi
21	21	CRY	WARNER BROS	Faith Hill
22	22	WHY GEORGIA	AWARE/COLUMBIA	John Mayer
23	23	GREY STREET	RCA/RMG	Dave Matthews Band
24	24	FREEZE	LEGEND TV/T	Pay The Girl
25	25	EVERYTHING	WIND-UP	Stereo Fuse
26	26	SPIN	DREAMWORKS	Lifhouse
27	27	DUMB GIRLS	ATLANTIC	Lucy Woodward
28	28	BOTHER	ROADRUNNER/IDJMG	Stone Sour
29	29	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
30	30	I DROVE ALL NIGHT	EPIC	Celine Dion
31	31	WHEN I SEE YOU	EPIC	Macy Gray
32	32	THE ZEPHYR SONG	WARNER BROS	Red Hot Chili Peppers
33	33	INSIDE OUT	ELEKTRA/EEG	Vonray
34	34	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
35	35	RUNNING	INTERSCOPE	No Doubt
36	36	YOUR MISTAKE	SIXTHMAN	Sister Hazel
37	37	THE REMEDY (I WON'T WORRY)	ELEKTRA/EEG	Jason Mraz
38	38	LIFESTYLES OF THE RICH AND FAMOUS	DAYLIGHT/EPIC	Good Charlotte
39	39	BE MINE	AT&RCA/RMG	David Gray
40	40	BUBBLETOES	ENJOY/UNIVERSAL/UMRG	Jack Johnson

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 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video clip 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/Josha's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 16; RBH 43
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 2; H100 27
8 MILE (Eight Mile Style, BMI) RBH 82

-A-

A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 61; RBH 42
AFORTUNADO (Edimusa, ASCAP) LT 23
FTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 47
AIRFORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, H100 19; RBH 19
ALLI HAVE (Nuoyircon, 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
ALLI NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Type, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattaham, BMI), HL, H100 92; RBH 46
ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 80
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 34
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Uni-versal, ASCAP/Black Lava, ASCAP), HL, H100 55
ANGEL (Powerhouse, BMI) H100 40; RBH 84
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 3
AYI PAPAICITO (UYI DADDY) (Iron Tigga, BMI) LT 9
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 48

-B-

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 1; H100 29
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL, CS 56
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 37; RBH 20
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 8
BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 19; H100 79
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 55
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 12; H100 58
BLOWN'M UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucho, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 35
BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 88
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 95
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Hous-ing, BMI/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi-tions Bretien, SACEM), HL/WBM, H100 99
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 7; H100 39
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 83; RBH 55
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubba, ASCAP/That's What's Up, ASCAP), WBM, H100 4; RBH 12
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 67

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) RBH 52
CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, RBH 72
CAN'T STOP (Moebetoblame, BMI) H100 63
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 82
CAPRICHIO MALDITO (Arpa, BMI) LT 39
CHOPPA STYLE (LP Boyz, BMI) RBH 38
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 10; H100 74
CLOCKS (BMG Songs, ASCAP), HL, H100 50
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 64
C'MON (Nyrraw, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protocols, ASCAP) RBH 63
COCHISE (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 96
COME CLOSE TO ME (Songs Of Universal, BMI/Sense-less, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 70; RBH 25
COMER A BESOS (ADG, SESAC) LT 44
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 21
CORAZON CHIQUITO (Etaz, BMI) LT 34

COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 38
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 68
CRY ME A RIVER (Tenman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 6; RBH 16
CUANDO ME MIRAS ASI (EMI April, ASCAP) LT 42

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 29
DANCE WITH ME (Bullet, BMI/Just Gantt, ASCAP) RBH 96
DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 57
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 8
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 36
DIMELO (Telearte Florida, ASCAP) LT 21
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 13
DISEASE (EMI Blackwood, BMI/Bidris, BMI/Jagged Edge, BMI), HL, H100 81
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 24
DOTCHANGE (EMI April, ASCAP/Touch'd By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 48; RBH 14
DON'T KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 41
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 18
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 71; RBH 36

-E-

ELEGISTE PERDER (WB, ASCAP/Zalles, ASCAP) LT 41
EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 75; RBH 27
EN CUERPO Y ALMA (Elix, ASCAP) LT 15
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 16
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 47
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 31
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal Musica Unica, BMI/Fonomusic, BMI) LT 37
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 10
EVERYBODY (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 88
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 24; RBH 9

-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 49; RBH 15
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 11; H100 60
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 42
FAMILY TREE (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 44
FEELIN' YOU (PART II) (Solange MWR, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 100
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 69
FLIRT (Base Pipe, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL/WBM, RBH 98

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 20
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 65; RBH 26
GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 86
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, RBH 45
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, RBH 50
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 32

-H-

HALF A MAN (Almo, ASCAP), HL, CS 46
HASTA QUE VUELVAS (Peer Int'l., BMI) LT 46
HE IS (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 97
HELLYEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 57; RBH 34
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 7
HEY LOVE, NO FAIR (Side Car, BMI/Music Of New West, BMI) CS 69
HOW I FEEL (Baby Lexx, BMI/The Scientific Method Of Music, BMI/Lucky, BMI) RBH 91
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 15; RBH 6

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 23
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, H100 46; RBH 23

I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 37
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 52
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 100
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 53
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 39
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 Mamba, ASCAP/Universal, ASCAP), WBM, RBH 81
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 3; H100 28

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 38
IMAGINE THAT (Oh 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 89
I'M GONNA GETCHA GOOD! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 42; H100 89
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/Hollyodge, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 7
IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 84
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, 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 56; RBH 17
I WANT MY MONEY BACK (WB, ASCAP/Graviron, SESAC/Bluewater, SESAC), HL/WBM, CS 40
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 8; H100 64

-J-

JAH IS MY ROCK (BJA, ASCAP) RBH 87
JOHN DOE (Not Listed) RBH 94
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 43; RBH 13
JUST LIKE YOU (Ron J., BMI/Soul Music, BMI/Ranch Wood, BMI/Invisible Steps, BMI/B.B. Harper, BMI) RBH 99

-L-

LA CHICA SEXY (Flamingo, BMI) LT 30
LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 10
LA SUEGRA (EMI April, ASCAP/Promociones Musi-cales HR, S.A., BMI/Peermusic III, BMI) LT 43
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 68; RBH 22
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP) 21:1; ASCAP), HL, H100 25
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 72
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 34
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, H100 94
LOVE IZ (Child Support, ASCAP/Notting Dale, ASCAP/Al Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 80
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 41
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Sense-less, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 36; RBH 11
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 36
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 48

-M-

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 85; RBH 35
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 86; RBH 40
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 66; RBH 21
MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 33
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 4; H100 33
MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 35
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 3; RBH 8
MICAEALA (Copyright Control) LT 45
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 19
MI SOLDADO (TN Ediciones, BMI) LT 20

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 5; RBH 2
THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrraw, ASCAP/Naked Under My Clothes, ASCAP/Csun, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 83

-N-

NEVER SCARED (Bonecrusher, ASCAP) RBH 71
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacif-ic, BMI/Little Blue Box, ASCAP), WBM, CS 17
NINA AMADA MIA (Not Listed) LT 50
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 59; RBH 30
NO MEANS NO (Mischievous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 90
NO ME ENSEÑASTE (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 18
NO ME RENDIRE (Not Listed) LT 27
NO ONE KNOWS (Board Stiff, BMI/Rippelstick, BMI) H100 51
NO TENGO DINERO (Almo, ASCAP/BMG Songs, ASCAP) LT 17

-O-

ONE MISSISSIPPI (Famous, ASCAP/Leary's Tavern, ASCAP/Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/Song Matters, ASCAP) CS 60
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/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 90; RBH 41

-P-

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 77; RBH 44
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 78
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 37; 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
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 77
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 62
P**YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 73

-Q-

QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 1
A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 25
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 4

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 18
REALEST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 33
THE RED LOEFFER (ASCAP), WBM, H100 62
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/lesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 45
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 25

-S-

SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, H100 73; RBH 39
SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP) RBH 49
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 54
SEDECUSE (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Trife Rhythm, BMI) LT 2
SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 26
SHE'LL LEAVE YOU WITH A SMILE (Cal IV, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 13
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 22; H100 76
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Tony Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 21; RBH 10
SIENTO (BMG Songs, ASCAP) LT 32
SIN FORTUNA (Peer Int'l., BMI) LT 28
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP) 2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 14
SKILLS (III Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 92
SNOWFALL ON THE SAND (Kiddibilly, BMI/Steve Wariner, BMI), WBM, CS 52
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 15
SOMETHING (EMI Blackwood, BMI), HL, H100 78
SOUTHERN BOY (CDB, BMI/Woolley Swamp, BMI/Post Oak, BMI) CS 57
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 31
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 43
STILL BALLIN (Universal, ASCAP/Black Hispanic,

ASCAP/Anthrabil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI) RBH 66
SUENA (Ser-Ca, BMI) LT 11
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 17; RBH 51
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cypher-cliff, ASCAP/Hennessy For Everyone, BMI/Alexra, BMI), HL, RBH 74

-T-

TAKE YOU HOME (Media Noche, ASCAP/Lil Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 79
TALKIN' TO ME (Damrich, BMI/EMI Blackwood, BMI), HL, H100 98
TAN BUENA (Univision, ASCAP) LT 40
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 30; 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 9; H100 47
THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) RBH 29
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 32
THERE'S NO LIMIT (Deanaling, ASCAP/PB, ASCAP/Warner-Tamerlane, BMI), WBM, CS 24
THESE DAYS (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 16
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 26
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 33
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, H100 93; 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 60
THUG LOVIN' (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, RBH 93
THUGZ MANSION (Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 45; RBH 24
TINY DANCER (Universal-Songs Of PolyGram International, BMI), WBM, CS 51
TODDO MI AMOR (THE ONE YOU LOVE) (Songs Of Uni-versal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terecel, BMI) LT 38
EL TONTO QUE NO TE OLVIDO (V.M.R, ASCAP) LT 22
TRAVELIN' SOLDIER (Tiltwhirl, BMI/Bruce Robison, BMI), HL, CS 6; H100 32
TU NO SOSPECHAS (Ventura, ASCAP) LT 49

-U-

UNA VEZ MAS (BMG Songs, ASCAP) LT 6
UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 31
UN MONTEO DE ESTRELLAS (Lusafisca, BMI) LT 26
UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 14; H100 67
UP IN DA CLUB 2NITE (Stacko Grip, ASCAP) RBH 95

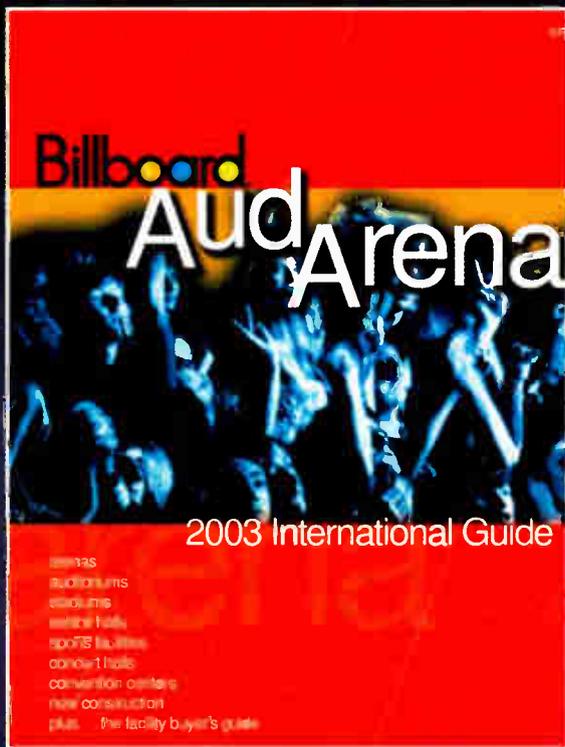
-W-

WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP) 50 Cent, ASCAP/Universal, ASCAP) H100 13; RBH 7
WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WBM, CS 35
WE SHOOK HANDS (MAN TO MAN) (Larga Vista, ASCAP/Scarlet Rain, ASCAP/BJP Administration, ASCAP/Endless Frogs, ASCAP/Bob-A-Lew, ASCAP) CS 49
WHAT A BEAUTIFUL DAY

Now from **Billboard**

The best source of venue information for promoters, producers, agents, managers and event planners.

2003 AudArena Guide



You get detailed information on the venues including:

- CONTACT INFORMATION
- CAPACITIES
- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, an entire FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

For faster service order online @ www.orderbillboard.com or call toll-free 1-800-745-8922 International: 815-734-1216

Or send payment for \$99 plus \$7 shipping & handling (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2011, Marion, OH 43306. Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

To advertise, Lee Ann Photoglo: 615-321-4294 • laphotoglo@billboard.com Cynthia Mellow: 615-321-9172 • cmellow@billboard.com

BDAA2160

MARCH 1 2003 **Billboard** HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	NUMBER 1 All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	26	26	14	I Just Wanna Be Mad	TERRI CLARK (MERCURY)	51	51	10	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
2	2	8	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	27	27	13	The Baby	BLANK & BELTON (WARNER BROS. (NASHVILLE)/WRN)	52	66	3	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
3	3	10	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	28	28	6	All The Things She Said	T.A.T.U. (INTERSCOPE)	53	53	12	Always	SALIVA (ISLAND/ROJMG)
4	5	14	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	21	12	Lifestyles Of The Rich And Famous	GOOD CHARLOTTE (DAYLIGHT/EPIC)	54	41	3	I Should Be...	DRU HILL (DEF SOUL/JMG)
5	4	14	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)	30	32	9	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	55	59	5	I Drove All Night	CELINE DION (EPIC)
6	6	1	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	31	37	5	Travelin' Soldier	DIXIE CHICKS (MONUMENT/EMN)	56	63	2	Hell Yeah	GINUWINE FEAT. BABY (EPIC)
7	8	13	I'm With You	AVRIL LAVIGNE (ARISTA)	32	36	9	Man To Man	GARY ALLAN (MCA NASHVILLE)	57	62	3	I'd Do Anything	SIMPLE PLAN (LAVA)
8	9	10	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	33	31	27	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	58	64	2	Big Star	KENNY CHESNEY (BNA)
9	7	15	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	34	29	20	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	59	47	14	Fall Into Me	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
10	10	24	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	35	38	10	You Can't Hide Beautiful	AARON LINES (RCA (NASHVILLE))	60	69	3	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMIN/COLUMBIA)
11	12	13	Ignition	R. KELLY (JIVE)	36	44	6	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	61	67	5	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
12	16	11	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	37	45	4	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	62	58	11	The Red	CHEVELLE (EPIC)
13	15	14	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	38	40	22	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	63	65	4	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
14	18	9	How You Gonna Act Like That	TYRESE (J/RMG)	39	42	5	Blowin' Me Up (With Her Love)	J.C. CHASEZ (FOX/JIVE)	64	57	7	I Wish You'd Stay	BRAD PAISLEY (ARISTA NASHVILLE)
15	19	15	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	40	34	24	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	65	73	4	Up!	SHANIA TWAIN (MERCURY)
16	17	1	Superman	EMINEM (WEBI/AFTERMATH/INTERSCOPE)	41	52	4	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	66	68	12	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
17	11	12	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	42	48	5	Angel	AMANDA PEREZ (UNIVERSAL POWERHOUSE/UMRG/VIRGIN)	67	71	10	Fine Again	SEETHER (WIND-UP)
18	13	19	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	43	30	15	Work It	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	68	70	1	Laundromat	NIVEA (JIVE)
19	14	17	Air Force Ones	NELLY (FO' REEL/UNIVERSAL/UMRG)	44	33	13	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	69	—	1	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)
20	20	27	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	45	—	1	I Can	NAS (JLL/WLL/COLUMBIA)	70	75	5	Come Close To Me	COMMON FEATURING MARY J. BLIGE (MCA)
21	24	10	Sick Of Being Lonely	FIELD MOB (MCA)	46	55	4	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)	71	—	1	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)
22	22	18	Your Body Is A Wonderland	JOHN MAYER (AWARE/COLUMBIA)	47	39	16	Family Portrait	PINK (ARISTA)	72	60	12	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
23	35	3	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	48	43	16	Fabulous	JAMIE HANSON (CAPITOL (NASHVILLE))	73	50	14	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)
24	25	15	19 Somethin'	MARK WILLIS (MERCURY)	49	46	24	dontchange	MURPHY (DEF SOUL/JMG)	74	—	1	Chrome	TRACE ADKINS (CAPITOL (NASHVILLE))
25	23	21	She Hates Me	PUDDLE OF MOOD (FLAWLESS/GEFFEN/INTERSCOPE)	50	54	5	Clocks	COLDPLAY (CAPITOL)	75	—	1	She's My Kind Of Rain	TIM MCGRAW (CURBY)

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. 942 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, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

MARCH 1 2003 **Billboard** HOT 100 SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	NUMBER 1 Through The Rain	MARIAH CAREY (MONARCH/ISLAND/ROJMG)	26	—	1	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	51	44	37	Gots To Be	B2K (T.U.G./EPIC)
2	2	14	Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	27	27	13	Dance With Me	JAMIE LEE (RIPE)	52	53	26	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
3	3	18	Ignition	R. KELLY (JIVE)	28	31	3	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	53	70	19	I Am Mine	PEARL JAM (EPIC)
4	—	1	Save You	PEARL JAM (EPIC)	29	23	8	Solsbury Hill	ERASURE (MUTE)	54	54	46	Don't Mess With The Radio	NIVEA (JIVE)
5	5	17	Dirry	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	30	26	32	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	55	43	2	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)
6	4	3	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	31	40	84	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	56	56	14	Something	LASGO (ROBBINS)
7	6	18	Die Another Day	MADONNA (WARNER BROS.)	32	28	17	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	57	58	60	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
8	9	16	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	33	33	14	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	58	38	9	Feelin' You (Part II)	SILVANCE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA/CRG)
9	10	6	Everybody	KIANZ THE RIPPA (BODY HEAD)	34	25	18	Virginity	TG4 (T.U.G./AR&M/INTERSCOPE)	59	55	17	Don't Stop Dancing	CREED (WIND-UP)
10	7	2	When The Money's Gone	CHER (WARNER BROS.)	35	41	7	Just Like You	G-VIZ (COMPOUND/GRPHEUS)	60	37	17	Work It	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
11	8	24	All The Things She Said	T.A.T.U. (INTERSCOPE)	36	24	4	Such Great Heights	POSTAL SERVICE (SUB POP)	61	71	4	Breathe	BLK CANTRELL (REDZONE/ARISTA)
12	11	14	Gangsta Lovin'	EYE FEAT. ALCIA KEYS (RUFF RYDERS/INTERSCOPE)	37	34	14	Dilemma/Air Force Ones	NELLY (FO' REEL/UNIVERSAL/UMRG)	62	39	—	Some Lovin'	MURPHY (DEF SOUL/JMG)
13	12	—	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	38	46	15	Under God	PAT BOONE (THE GOLD LABEL)	63	—	0	Throw Up	RAT:KET CITY (447/LANDSPEED)
14	14	2	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	39	35	17	Beautiful Goodbye	JENNIFER HANSON (CAPITOL (NASHVILLE))	64	—	1	God's Work	MURS (DEFNITE/JXL)
15	21	4	Jah Is My Rock	CARIBBEAN PULSE (RIPE)	40	29	26	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARO/VP/ATLANTIC)	65	42	—	Carry On	ALANA DAVIS (COLUMBIA)
16	16	6	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	41	30	2	Talkin' To Me	AMERIE (RISE/COLUMBIA)	66	—	1	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
17	13	3	How I Feel	LELOX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	42	50	12	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)	67	51	9	With All My Heart	DREAM STREET (COLUMBIA)
18	19	23	A Moment Like This	THI. SPECIAL GOODNESS (N.O.S.)	43	36	8	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	68	—	13	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)
19	—	1	Life Goes By	THE SPECIAL GOODNESS (N.O.S.)	44	62	9	Faithful To	POWHER BROS. (POWHER MOVES/GRPHEUS)	69	—	1	Animal Rap	JEDIMIND TRICKS (BABYGROUNDE)
20	18	2	No Means No	NEL-NEE GWYNN (BASE HIT)	45	—	1	No One's Gonna Change You	REINA (ROBBINS)	70	—	3	All I Need	FAT JED (TERROR SQUAD/ATLANTIC)
21	17	4	Incomplete	C. LANAE (WRIGHT ENTERPRISES)	46	48	11	What We Do	FREEMAY (ROC-A-FELLA/DEF JAM/UMRG)	71	—	11	L'Italiano	THE SICILIANS FEAT. ANGELO VENUTO (NERVOUS)
22	22	18	When I Get You Alone	THI. KE (INU AMERICA/INTERSCOPE)	47	47	10	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	72	67	5	In Your Life	LA BOUCHE (LOGIC)
23	32	5	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMRG)	48	—	—	The 7hit	THE D.O.C. (SILVERBACK/RUMM)	73	—	1	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
24	20	10	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	49	57	14	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	74	—	29	A New Day Has Come	CELINE DION (EPIC)
25	15	4	Up In Da Club 2nite	REVENUE (STAKA GRIP)	50	68	29	Blue Jeans	YASMEEN (IMAGIC JOHNSON/MCA)	75	—	42	Wherever You Will Go	THE CALLING (RCA/RMG)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

MARCH 1
2003

Billboard

HOT 100

Nielsen
Broadcast Data
Systems

The most popular singles and tracks, according to
radio audience impressions measured by Nielsen
Broadcast Data Systems, sales data compiled by
Nielsen SoundScan, and playlists from select non-
monitored radio stations.

Nielsen
SoundScan

TITLE PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL Artist PEAK POSITION

1 1 1 10 **NUMBER 1** 4 Weeks At Number 1
ALL I HAVE Jennifer Lopez Featuring LL Cool J
C. ROONEY, RON G. MCPHERSON (J. LOPEZ, M. RIDDICK, C. RICHARDSON, RON G. PETERS, W. JEFFERY) EPIC ALBUMS CUT

2 2 4 **GREATEST GAINER/AIRPLAY**
IN DA CLUB 50 Cent
DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO) G-UNIT/SHADY/AFTERMATH 497816/INTERSCOPE

3 3 2 10 **MESMERIZE** Ja Rule Featuring Ashanti
C. SANTANA, RY GOTTI, J. JATKINS, A. DOUGLAS, A. PARKER, I. LORENZO, T. BELL, L. CREED MURDER INC./DEF JAM 063773/10JMG

4 4 3 14 **BUMP, BUMP, BUMP** B2K & P. Diddy
R. KELLY (R. KELLY, V. SMITH) T.U.G. 79829/EPIC

5 8 8 14 **MISS YOU** Aaliyah
T. BISHOP (T. BISHOP, J. AUSTIN) BLACKGROUND/UNIVERSAL ALBUM CUT/UMRG

6 5 7 11 **CRY ME A RIVER** Justin Timberlake
TIMBALAND (J. TIMBERLAKE, T. MOSLEY, S. STORCH) JIVE 40073*

7 6 6 13 **I'M WITH YOU** Avril Lavigne
THE MATRIX (A. LAVIGNE, L. CHRISTY, S. SPOCK, G. EDWARDS) ARISTA ALBUM CUT

8 7 5 15 **BEAUTIFUL** Christina Aguilera
L. PERRY (L. PERRY) RCA ALBUM CUT/RMG

9 9 11 10 **GOSSIP FOLKS** Missy "Misdemeanor" Elliott Featuring Ludacris
TIMBALAND, M. ELLIOTT (M. ELLIOTT, T. MOSLEY, C. BRIDGES, F. L. SMITH, W. BLOOM) THE GOLD MIND/ELEKTRA 67340/VEG

10 10 9 24 **LANDSLIDE** Dixie Chicks
DIXIE CHICKS, L. MAINES, S. CROW, J. NICKS MONUMENT 798576/MNRG/COLUMBIA

11 15 14 **GREATEST GAINER/SALES**
PICTURE Kid Rock Featuring Sheryl Crow Or Allison Moorer
KID ROCK (R. J. RITCHIE) LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274

12 12 13 17 **IGNITION** R. Kelly
R. KELLY (R. KELLY) JIVE 40065

13 16 16 14 **WANKSTA** 50 Cent
J. FREEMAN (C. JACKSON, J. FREEMAN) G-UNIT/SHADY 497816/INTERSCOPE

14 17 18 15 **WHEN I'M GONE** 3 Doors Down
R. PARASHAR (B. ARNOLD, M. ROBERTS, T. HARRELL, HENDERSON) REPUBLIC/UNIVERSAL ALBUM CUT/UMRG

15 20 25 9 **HOW YOU GONNA ACT LIKE THAT** Tyrese
THE UNDERDOGS (T. GIBSON, H. MASON, JR., D. THOMAS, E. DAWKINS) J. ALBUM CUT/RMG

16 13 10 19 **'03 BONNIE & CLYDE** Jay-Z Featuring Beyonce Knowles
K. WEST (S. CARTER, K. WEST, PRINCE, D. HARPER, R. HOUSE, T. SHAKUR, T. WRICE) ROC-A-FELLA/DEF JAM 063843/10JMG

17 18 19 5 **SUPERMAN** Eminem
EMINEM (M. MATHERS, J. BASS, S. KING) WEB/AFTERMATH ALBUM CUT/INTERSCOPE

18 14 14 30 **DON'T MESS WITH MY MAN** Nivea Featuring Bryan & Brandon Casey
B. M. COX (B. M. COX, B. CASEY, B. CASEY) JIVE 40041

19 15 12 17 **AIR FORCE ONES** Nelly Featuring Kyjuan, Ali & Murphy Lee
THE TRACKBOYZ (NELLY, KYJUAN, ALI, M. LEE) FD REEL/UNIVERSAL (B.W. DILEMMA)/UMRG

20 19 17 22 **THE GAME OF LOVE** Santana Featuring Michelle Branch
A. ANDER, R. NOWELS (A. ANDER, R. NOWELS) ARISTA 15203

21 25 37 12 **SICK OF BEING LONELY** Field Mob
J. PHA (S. JOHNSON, D. CRAWFORD, P. ALEXANDER) MCA 113999*

22 21 18 18 **YOUR BODY IS A WONDERLAND** John Mayer
J. ALAGIA (J. MAYER) AWARE ALBUM CUT/COLUMBIA

23 23 30 9 **ALL THE THINGS SHE SAID** t.A.T.u.
T. HORN, D. AUDE (S. GALDYAN, T. HORN, M. KIERS, ENBAUM, E. KIPER, V. POLIENKO) INTERSCOPE 419354

24 35 53 3 **EXCUSE ME MISS** Jay-Z
THE NEPTUNES (S. CARTER, P. WILLIAMS, C. HUGO) ROC-A-FELLA/DEF JAM 063717/10JMG

25 21 20 12 **LIFESTYLES OF THE RICH AND FAMOUS** Good Charlotte
E. VALENTINE (BENJ, JOEL) DAYLIGHT ALBUM CUT/EPIC

26 24 22 21 **SHE HATES ME** Puddle Of Mudd
J. KURZWEIG (W. SCANTLIN, J. ALLEN) FLAWLESS/GEFFEN ALBUM CUT/INTERSCOPE

27 26 28 15 **19 SOMETHIN'** Mark Wills
C. LINDSEY (C. DUBOIS, D. LEE) MERCURY ALBUM CUT

28 27 32 17 **I JUST WANNA BE MAD** Terri Clark
B. GALLIMORE (K. LOVELACE, L. MILLER) MERCURY 172262

29 28 33 13 **THE BABY** Blake Shelton
B. BRADDOCK (H. ALLEN, M. WHITE) WARNER BROS. (NASHVILLE) ALBUM CUT/WVRN

30 33 34 9 **TELL ME (WHAT'S GOIN' ON)** Smilez & Southstar
NASTY LYM (R. BAILEY, R. CAMP, MAN, DAKARI, T. BELL, L. CREED) ARTIST DIRECT ALBUM CUT

31 32 29 27 **UNDERNEATH IT ALL** No Doubt Featuring Lady Saw
SLY & ROBBIE, NO DOUBT (G. STEFANI, D. STEWART) INTERSCOPE 497768

32 38 50 5 **TRAVELIN' SOLDIER** Dixie Chicks
DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF) MONUMENT ALBUM CUT/EMM

33 37 40 9 **MAN TO MAN** Gary Allan
T. BROWN, M. WRIGHT (J. O. HARA) MCA NASHVILLE ALBUM CUT

34 29 23 22 **LOSE YOURSELF** Eminem
EMINEM (M. MATHERS, J. BASS, L. RESTO) SHADY 497815/INTERSCOPE

35 40 45 9 **BLOWIN' ME UP (WITH HER LOVE)** JC Chasez
D. AUSTIN (D. AUSTIN, J. C. CHASEZ, J. SPICER, R. BROWN) FOX 40070*/JIVE

36 30 26 26 **LOVE OF MY LIFE (AN ODE TO HIP HOP)** Erykah Badu Featuring Common
E. BADU, R. SAADIQ (R. SAADIQ, E. BADU, J. POYSER, R. C. DZUNA, G. STANOR, D. GIE, M. CHINWAH, R. L. LYNN) FOX 113987/MCA

37 44 52 4 **BEAUTIFUL** Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
THE NEPTUNES (C. BROADBENT, P. WILLIAMS, C. HUGO) DOGGYSTYLE/PRIORITY 7787*/CAPITOL

38 39 38 10 **YOU CAN'T HIDE BEAUTIFUL** Aaron Lines
C. FARRIN (M. DILLANEY, J. SELLERS) RCA (NASHVILLE) ALBUM CUT

39 46 55 8 **BROKENHEARTSVILLE** Joe Nichols
B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS) UNIVERSAL SOUTH ALBUM CUT

40 45 54 5 **ANGEL** Amanda Perez
H. ROAD, A. PEREZ (A. PEREZ) UNIVERSAL ALBUMS CUT/POWERHOME/MNRG/VIRGIN

41 41 42 23 **DON'T KNOW WHY** Norah Jones
A. MURPHY (L. JONES, J. NEWLAND, J. HARRIS) BLUE NOTE ALBUM CUT/VIRGIN

42 36 31 16 **FAMILY PORTRAIT** Pink
S. STORCH (PINK, S. STORCH) ARISTA ALBUM CUT

43 53 60 4 **THE JUMP OFF** Lil' Kim Featuring Mr. Cheeks
TIMBALAND (K. JONES, T. MOSLEY, T. KELLY, R. ROGERS) QUEEN BEE 88036*/ATLANTIC

44 31 24 1 **WORK IT** Missy "Misdemeanor" Elliott
TIMBALAND (M. ELLIOTT, T. MOSLEY) THE GOLD MIND/ELEKTRA 67340/VEG

45 34 27 13 **THUGZ MANSION** 2Pac
T. JOHNSON, J. T. SHANNON, J. JACKSON, S. AURELIUS, A. HAMILTON) AMARU/DEATH ROW ALBUMS CUT/INTERSCOPE

46 **HOT SHOT DEBUT**
I CAN Nas
S. REMI (N. JONES, S. GIBBS, R. HAMMOND) ILL WILL ALBUM CUT/COLUMBIA

47 56 67 4 **THAT'D BE ALRIGHT** Alan Jackson
K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS) ARISTA NASHVILLE ALBUM CUT

48 47 44 26 **DONTCHANGE** Musiq
I. BARIAS, C. HAGGINS, MUSIQ SOULCHILD (MUSIQ SOULCHILD, C. HAGGINS, I. BARIAS, FROMANO) DEF SUD 063790/10JMG

TITLE PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL Artist PEAK POSITION

43 41 18 **FABULOUS** Jaheim Featuring Tha Rayne
KAYGEE, E. BERKELEY (K. GISTE, BERKELEY, B. MUHAMMAD, M. BROWN, V. CARSTARPHEN, G. MCSADDEN, J. WHITEHEAD) DIVINE MILL ALBUM CUT/WARNER BROS.

50 55 62 3 **CLOCKS** Coldplay
K. NELSON, C. COLDFPLAY (G. BERRYMAN, J. BUCKLAND, W. CHAMPION, C. MARTINI) CAPITOL ALBUM CUT

51 52 56 10 **NO ONE KNOWS** Queens Of The Stone Age
J. HOMME, E. VALENTINE (M. LANEGAN, J. HOMME) INTERSCOPE ALBUM CUT

52 58 69 3 **I'D DO ANYTHING** Simple Plan
A. LANNI (P. BOUVIER, C. COMEAU, J. STINCO, S. LEFEBURE, A. LANNI) LAVA ALBUM CUT

53 59 74 3 **I DROVE ALL NIGHT** Celine Dion
PASTROM, V. LUPRANO (B. STEINBERG, T. KELLY) EPIC ALBUM CUT

54 69 77 3 **WHAT HAPPENED TO THAT BOY** Baby Featuring Clipse
THE NEPTUNES (B. WILLIAMS, P. WILLIAMS, C. HUGO, T. THORNTON, G. THORNTON) CASH MONEY/UNIVERSAL ALBUM CUT/UMRG

55 54 51 12 **ALWAYS** Saliva
B. MARLETTE (J. SCOTT, B. MARLETTE) ISLAND ALBUM CUT/DJMG

56 42 35 12 **I SHOULD BE...** Dru Hill
ROUND TABLE, K. DROW PRODUCTIONS, S. SISO (J. FEATHERSTONE, A. JOYNER, J. ASKEW, M. FEATHERSTONE, C. FEATHERSTONE, M. ANDREWS) DEF SOUL ALBUM CUT/DJMG

57 64 1 2 **HELL YEAH** Ginuwine Featuring Baby
R. KELLY (R. KELLY, BABY) EPIC ALBUM CUT

58 65 1 2 **BIG STAR** Kenny Chesney
N. WILSON, B. CANNON, K. CHESNEY (S. SMITH) BNA ALBUM CUT

59 66 71 8 **NO LETTING GO** Wayne Wonder
S. MAARSDEN (S. CHARLES, S. MAARSDEN) 40/40 6402*/GREENSLEEVES/VP/ATLANTIC

60 48 39 14 **FALL INTO ME** Emerson Drive
R. HARRIS (D. ORTON, J. STOVER) DREAMWORKS (NASHVILLE) ALBUM CUT

61 70 76 3 **A.D.I.D.A.S.** Killer Mike Featuring Big Boi
MR. DJ, BIG BOI (M. RENDLER, D. SHEATS, A. PATTON) AQUEMINI ALBUM CUT/COLUMBIA

62 60 65 14 **THE RED** Chevelle
GGGARTH (P. LOEFFLER, CHEVELLE) EPIC ALBUM CUT

63 68 68 4 **CAN'T STOP** Red Hot Chili Peppers
R. RUBIN (A. KIEO, S. FLEA, J. PRUSCIANTE, C. SMITH) WARNER BROS. ALBUM CUT

64 57 63 7 **I WISH YOU'D STAY** Brad Paisley
F. ROGERS (C. DUBOIS, B. PAISLEY) ARISTA NASHVILLE ALBUM CUT

65 82 1 2 **GET BUSY** Sean Paul
S. MAARSDEN (S. HENRIQUES, S. MAARSDEN) BLACK SHADOW/2 HARD 88620*/VP/ATLANTIC

66 67 64 17 **MAKE IT CLAP** Busta Rhymes Featuring Spliff Star
RICK ROCK (T. SMITH, W. LEWIS, R. THOMAS) J 21236*/RMG

67 73 73 5 **UP!** Shania Twain
R. J. LANGE (S. TWAIN, R. J. LANGE) MERCURY ALBUM CUT

68 71 1 2 **LAUNDROMAT** Nivea
R. KELLY (R. KELLY) JIVE ALBUM CUT

69 72 66 10 **FINE AGAIN** Seether
J. BAUMGARDNER (S. MORGAN, O. STEWART) WIND-UP ALBUM CUT

70 75 75 11 **COME CLOSE TO ME** Common Featuring Mary J. Blige
THE NEPTUNES (L. LYNN, P. WILLIAMS) MCA 113957*

71 61 48 16 **DO THAT...** Baby Featuring P. Diddy
J. PHA (B. WILLIAMS, V. J. SMITH, P. ALEXANDER) CASH MONEY/UNIVERSAL 060079/UMRG

72 **NEW** 1 **LIKE A STONE** Audioslave
R. RUBIN (C. CORNELL, AUDIOSLAVE) INTERSCOPE ALBUM CUT/EPIC

73 51 49 14 **SATISFACTION** Eve
DR. DRE, M. ELIZONDO (E. JEFFERS, A. YOUNG) RUFF RYDERS ALBUM CUT/INTERSCOPE

74 **NEW** 1 **CHROME** Trace Adkins
D. HUFF (J. STEELE, A. SMITH) CAPITOL (NASHVILLE) ALBUM CUT

75 78 83 1 **EMOTIONAL ROLLERCOASTER** Vivian Green
J. BERWINE (V. S. GREEN, E. ROBERTSON, OSUNLADE) COLUMBIA 79858

76 **NEW** 1 **SHE'S MY KIND OF RAIN** Tim McGraw
B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER) CURB ALBUM CUT

77 63 46 12 **PARADISE** LL Cool J Featuring Amerie
POKE & TONE (J. T. SMITH, J. C. OLIVER, S. J. BARNES, M. M. ROGERS, K. BURKE, A. FELDER, N. J. WRIGHT) DEF JAM 063820*/10JMG

78 62 59 18 **SOMETHING** Lasgo
PLUT, S. D. VERVOORT (PLUT, S. D. VERVOORT) ROBBINS 72096*

79 79 79 7 **BEAUTIFUL GOODBYE** Jennifer Hanson
J. HANSON, G. DROMAN (J. HANSON, K. PATTON, JOHNSTON) CAPITOL (NASHVILLE) 77816

80 74 72 15 **ALL MY LIFE** Foo Fighters
N. RASKUTINEZ, FOO FIGHTERS (FOO FIGHTERS) RED SWELL/RCA ALBUM CUT/RMG

81 76 70 20 **DISEASE** matchbox twenty
M. SERLETIC (R. THOMAS, M. JAGGER) ATLANTIC ALBUM CUT

82 77 80 5 **CAN'T STOP LOVING YOU** Phil Collins
R. CAVALLO (B. NICHOLS) ATLANTIC ALBUM CUT

83 83 85 8 **B R RIGHT** Trina Featuring Ludacris
K. WEST (K. TAYLOR, W. ROBERTS, C. BRIDGES) SLIP-N-SLIDE 85395*/ATLANTIC

84 81 81 18 **IN A LITTLE WHILE** Uncle Kracker
M. BRADFORD (M. SHAFER, M. BRADFORD) LAVA ALBUM CUT

85 80 58 11 **MADE YOU LOOK** Nas
S. REMI (N. JONES, S. GIBBS, J. LORDANI) ILL WILL ALBUM CUT/COLUMBIA

86 90 96 3 **MA, I DON'T LOVE HER** Clipse Featuring Faith Evans
THE NEPTUNES (P. WILLIAMS, C. HUGO) STAR TRAK 15223*/ARISTA

87 85 82 20 **YOU KNOW YOU'RE RIGHT** Nirvana
A. KASPER (K. COBAIN) DGC/GEFFEN ALBUM CUT/INTERSCOPE

88 87 84 18 **BOTHER** Stone Sour
J. BARTON, C. TAYLOR (C. TAYLOR) ROADRUNNER SOUNDTRACK/ALBUM CUT/10JMG

89 88 86 20 **I'M GONNA GETCHA GOOD!** Shania Twain
R. J. LANGE (S. TWAIN, R. J. LANGE) MERCURY ALBUM CUT/10JMG

90 89 91 16 **ONE OF THOSE DAYS** Whitney Houston
SHE KSPERE, P. STEWART (K. BRIGGS, P. STEWART, D. REYNOLDS, E. J. ISLEY, M. ISLEY, K. ISLEY, R. ISLEY, J. ASPERI) ARISTA 15197*

91 91 93 4 **X GON' GIVE IT TO YA** DMX
SHATER (E. SIMMONS, S. KING) BLOODLINE/DEF JAM 163776*/10JMG

92 94 99 3 **ALL I NEED** Fat Joe Featuring Tony Sunshine & Armageddon
COOL & DRE (J. CARTER, BENA, A. LYONS, M. VALENZANO, J. EADDY, W. LOVETT, S. HARRIS, T. LEWIS) TERROR/SHAD 88013*/ATLANTIC

93 84 1 8 **THROUGH THE RAIN** Mariah Carey
J. JAMA, T. LEWIS, M. CAREY, J. WRIGHT (M. CAREY, C. COLE) MONARCO/ISLAND 063994/10JMG

94 93 89 14 **A LOT OF THINGS DIFFERENT** Kenny Chesney
N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, O. DILLON) BNA ALBUM CUT

95 86 78 19 **BREATHE** Telepopmusik
S. HAERI, M. CCLUSKEY, S. HAERI, S. DUMONT) CATALOGUE 71870*/CAPITOL

96 95 90 15 **COCHISE** Audioslave
R. RUBIN (C. CORNELL, T. MORELLO, T. COMMERFORD, B. WILKI) INTERSCOPE ALBUM CUT/EPIC

97 96 98 13 **HE IS** Heather Headley
J. NILE (THE PHANTOM, J. NILE, J. SMITH) RCA 80635*/RMG

98 100 92 13 **TALKIN' TO ME** Amerie
R. HARRISON (R. HARRISON) RISE 79849*/COLUMBIA

99 **NEW** 1 **BREATHE** Blu Cantrell
[MARTIS, A. MARTIN, M. PITTS, I. A. MARTIN, I. MATIAS, R. BEMBER, J. M. BRADFORD, S. HARRIS, A. JOYNER, M. MATHERS, C. ZANAVOURI] NEODROME 15177*/ARISTA

100 97 100 19 **I'D RATHER** Luther Vandross
S. CRAWFORD (S. CRAWFORD) J 21229/RMG

* Songs with the greatest airplay. ** Songs with the greatest sales. *** Songs with the greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases on the chart. * Videoclip availability. * Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. ** RIAA certification for net shipment of 500,000 units (Gold). *** RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. * Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. * CD Single available. * DVD Single available. * CD Maxi-Single available. * Cassette Single available. * Vinyl Maxi-Single available. * Vinyl Single available. * Cassette Maxi-Single available. Catalog number is for (M) (D) (S) (T) or (X) respectively, based on availability. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Blockbuster Sequels Ensure DVD's Sales Saga

Continued from page 1

WHV is helping build excitement for the product by releasing a number of Matrix projects prior to *The Matrix Reloaded's* in-store date, including a new \$27.95 two-disc package April 29 that reissues the movie and *The Matrix Revisited* (a collection of behind-the-scenes material and other extras that was originally released in November 2001 as a stand-alone disc). On June 3, WHV unleashes *The Animatrix*, a group of computer-generated animation and Japanese anime shorts that delve into the world of *The Matrix*. *The Animatrix* is priced at \$19.98 on VHS and \$24.98 on DVD.

"The dual theatrical release window and the video products are being released fairly rapidly," WHV executive VP of worldwide marketing Mark



ALDER

Horak says. "It helps build momentum to a super level without stringing the fans along for too long and lets retailers get behind the property and maintain their interest."

Retailers also expect great things from New Line Home Entertainment's *The Lord of the Rings: The Two Towers*. The title, which will be released in multiple versions starting this summer, is top-of-mind because of its box-office success and recent Academy Award nominations, including nods for best picture and best visual effects. According to *Billboard* sister publication *The Hollywood Reporter*, the fantasy film has earned more than \$325 million in the U.S. since its Dec. 5, 2002, opening.

Part one of the trilogy—*The Lord of the Rings: The Fellowship of the Ring*—was New Line's best-selling DVD of 2002, moving 11.3 million units, according to the company. The strategy of releasing multiple versions of the film, starting in August 2002 with the theatrical edition and ending in November with the release of an extended edition and a collector's set, will likely be mimicked with *The Two Towers*, according to New Line senior VP of marketing Matt Lasorsa. "We had

such a difficult message to communicate with our dual-release strategy, so to alter that in any kind of way will be confusing. I think consumers will still have different options this year."

Peggy Munnagle, movie merchandise manager for the Minneapolis-based Best Buy chain, says, "*The Two Towers* will be huge. It has a great buzz going for it, and it will be released right before the third one is in theaters." *The Lord of the Rings: The Return of the King*, which completes the trilogy, will debut theatrically Dec. 17.

Another WHV title, *Harry Potter and the Chamber of Secrets*, also has magical powers for retailers. WHV says it has earned more than \$260 million at the box office, and it will arrive April 11 on DVD (\$29.95) and VHS (\$24.99). The two-disc DVD includes 19 additional or extended scenes; cast interviews; a tour of the Chamber of Secrets, Dumbledore's office, and Diagon Alley; and 15 DVD-ROM-accessible extras.

Alder says, "Warner has done such a marvelous job to treating *Harry Potter [and the Chamber of Secrets]* to a full campaign" that he thinks the title should be a big draw. WHV will soon launch a broadcast, print, online, and radio advertising campaign, and spots will play in theaters.

The first *Harry Potter* film—*Harry Potter and the Sorcerer's Stone*—sold 6 million units on DVD in its first sales week last May, according to WHV. The fifth installment in the book series, *Harry Potter and the Order of the Phoenix*, is expected June 21.

MORE COMING ATTRACTIONS

There are other film sequels coming to theaters this year that retailers expect to make a splash when they are released on DVD later in 2003 or early 2004. Among those they anticipate doing well are Columbia TriStar Home Entertainment's *Charlie's Angels: Full Throttle* (hitting big screens June 27) and *Bad Boys II* (July 18), MGM Home Entertainment's *Legally Blonde 2: Red, White & Blonde* (July 2), Paramount Home Entertainment's *Lara Croft and the Cradle of Life: Tomb Raider 2* (July 25), Twentieth Century Fox Home Entertainment's *X-Men 2* (May 2), Universal Studios Home Video's *Fast 2 Furious* (June 6), and WHV's *Terminator 3: Rise of the Machines* (July 2). The latest movie in the James Bond franchise, MGM's *Die Another Day*, is slated for a second-quarter DVD release.

Munnagle says she is "interested to see how *Fast 2 Furious* does theatrically. This doesn't have Vin Diesel, but there's a lot of expectations for it."

Stefan Pepe, group merchandising manager for amazon.com's DVD/video store, says *X-Men 2* is one of his top picks. "A lot of these sequels have had very successful first releases in theaters and on DVD," he notes. "We are reintroducing customers to product that they are already interested in."



DOUBLE-FISTED ACTION IN 'THE MATRIX RELOADED'

NOT A SEQUEL? NOT A PROBLEM

Though there are fewer non-sequel titles cited by retailers as potential top-sellers this year, they note that theatrical favorites and Oscar-nominated projects from 2002 are likely to pique consumers' interest throughout the year.

For example, the just-released *My Big Fat Greek Wedding* (HBO Home Video) is expected to be a strong seller. According to *The Hollywood Reporter*, the independent

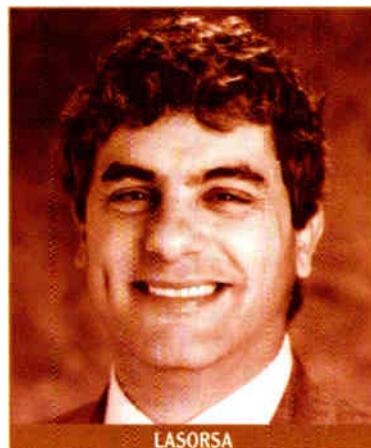


KORNBLAU

project starring Nia Vardalos has earned more than \$240 million at the box office.

"We anticipate that it will do well, given the amount of buzz surrounding the movie," Pepe says. "We think it will be big throughout the year."

Pepe also favors the outlook for *Catch Me If You Can* (DreamWorks Home Entertainment) because of its box-office strength (more than \$159 million so far, according to *The Hollywood Reporter*) and *Chicago* (Buena Vista Home Entertainment [BVHE]), because of its 13 Academy Award nominations.



LASORSA

Both are expected on DVD by the end of the year.

The Eminem vehicle *8 Mile*, set for a March 18 release by Universal, is also a favorite of retailers. The inclusion of an exclusive music video is expected to drive a lot of store traffic (*Billboard*, Feb. 15). Retailers are also banking on Universal's *The Hulk*, which will be in theaters June 20. Universal home-video president Craig Kornblau says that a massive marketing campaign, including an "event-style" launch in the fourth quarter, will support the DVD.

While studios agree with retailers' picks for 2003, they hope consumers will endorse a number of other films. For example, BVHE expects DVD customers to greet its new Pixar film, *Finding Nemo*, with great interest this fall. It will reach theaters May 30. Columbia TriStar tips *Maid in Manhattan*, set for a March 25 DVD release, as a key title this year. DreamWorks is banking on *Road to Perdition* (Feb. 25 on DVD) and *The Ring* (March 4). Fox thinks consumers will be excited by *Daredevil*, which has just been released theatrically, and the Russell Crowe project *Master and Commander: The Far Side of the World*, which will debut in theaters June 6. Both are expected on DVD this year.

Bowling for Columbine from MGM may also make an impact upon its May 13 release. New Line says *Final Destination 2* may be a top-seller by year's end. Paramount's *The Hours*, which garnered nine Academy Award nominations, and the current theatrical hit *How to Lose a Guy in 10 Days* also hold promise for 2003. Universal will also offer Jim Carrey in *Bruce Almighty*, which will be in theaters May 23, and *Seabiscuit*, debuting at the box office June 25, in the fourth quarter.

KEY CATALOG PRODUCT

A few highly anticipated catalog titles are also likely to make waves. BVHE reports that the DVD debut of *The Lion King* is expected this fall. On VHS, the title has sold 31 million units—the most individual units a video has ever sold, according to BVHE.

BVHE president Robert Chapek says that given the requests for the title on DVD, it may be "the king of

all DVDs this year." He also expects the March 25 DVD release of *Who Framed Roger Rabbit?* to pique consumers' interest as a two-disc, Vista series DVD set (\$29.99).

Cynthia Lin, spokeswoman for the Bentonville, Ark.-based Wal-Mart chain, notes that when Disney releases one of its classics on DVD, "it just flies off the shelf. These are films popular with adults and kids, and people want to keep them in their libraries."

Additionally, retailers are hopeful that the Indiana Jones trilogy (Paramount) will be released on DVD this year. On amazon.com's "most-requested DVDs" section, *Raiders of the Lost Ark* ranks third, *Indiana Jones and the Last Crusade* ranks fifth, and *Indiana Jones and the Temple of Doom* ranks seventh. *The Lion King* ranks sixth.

"The Indiana Jones titles have a lot of interest among consumers," amazon.com's Pepe says. "I anticipate that if they are made available, they will do very, very well."

Paramount would not comment on any DVD release plans for the long-awaited Indiana Jones films.

In addition to theatrical catalog product, retailers also believe that the TV-on-DVD category will



CHAPEK

grow in 2003. For example, Virgin's Alder picks *C.S.I. Crime Scene Investigation: The Complete First Season* (Paramount) as a top draw among his customers. He says, "We're going to see some growth in the category this year, with all of the interesting product coming out."

Retailers also say that *Angel: Season One* (Fox, Feb. 11), *Friends: The Complete Third Season* (WHV, April 1), *M*A*S*H*: Season Three* (Fox, Feb. 18), *The Osbournes: The First Season* (BVHE, March 4), and *Six Feet Under: The Complete First Season* (HBO, Feb. 4) could be among the year's top-selling TV sets.

With the Los Angeles-based DVD Entertainment Group predicting that DVD players will be in more than half of U.S. homes—more than 55 million—by the end of this year (*Billboard*, Jan. 18), there is reason for such optimism about this year's software offerings. "I think we'll see growth over 2002's numbers," Pepe says. "The great selection of titles, combined with the fact that DVD-player sales continue to grow at a steady pace, will lead to a healthy sales year, year over year."

New Markets Are Emerging For Latin Acts

Continued from page 1

president of event-production company Frías Entertainment, which focuses on Latin pop and rock; sister company Empresas Frías (run by Frías' father) focuses on regional Mexican.

As the number of Hispanics in the U.S. continues to grow, secondary markets have become increasingly important for the Latin music business, even as retailers and labels struggle to create cost-effective ways to capitalize on burgeoning Latin spending power.

According to the latest U.S. Census Bureau numbers, as of July 2001, Hispanics were the biggest minority in the U.S., with a population of 37 million and growing. In the latest breakdown by state, between 1990 and 2000, the Hispanic population at least tripled in seven states: Alabama, Arkansas, Georgia, Nevada, North Carolina, South Carolina, and Tennessee. The majority of Hispanics continue to be of Mexican origin, and this is reflected in Latin music sales, with regional Mexican music as the driving force in secondary markets.

While artist promotion remains virtually non-existent in these markets, touring—specifically for regional Mexican acts—is healthy, radio exposure is expanding, and sales are up or holding steady, when the product is available. And therein lies the problem.

"These are neglected markets," says Francisco Rodríguez, founder of Latin American Record Distributors, a one-stop with offices in Atlanta and Chicago. The firm services mom-and-pop stores and Atlanta music retailer Discolandia, which is run by Rodríguez's wife. "As distributors, we suffer from lack of attention, because labels rarely visit radio or us. The focus is placed on the big markets but not on those growing by leaps and bounds, like Nashville, Georgia, and the Carolinas."

KEEPING TRACK OF THE NUMBERS

Rodríguez has expanded into the Carolinas. His distribution system consists of three trucks going from town to town and door to door every week, supplying product. "It's expensive and it's risky, but it's maintained us [sales-wise], and it's what these stores are used to. It's a very personal service, and my salespeople are trained for it," Rodríguez says. "It's a completely different market," he adds with a chuckle. Most of the product is sold in the Mexican grocery shops, "where they sell food, tortillas, bread, chili, and CDs. There's a big flow of people."

According to Rodríguez, in 2002 he sold an average of 180,000 CDs and 36,000 cassettes per month, for an annual total of nearly 3 million units. The number is down steeply from the almost 6 million units (including 1.5 million cassettes) Rodríguez says he sold in 2000, a fact he attributes to Sept. 11, 2001, and rampant, unmonitored piracy in these areas. Still, Rodríguez has expanded into other areas in addition to the Carolinas to keep up with demand.

The potential of these developing markets often goes undetected because many of the retailers do not report to Nielsen SoundScan, making it difficult for labels and major distributors to get a read on sales patterns. According to myriad sources, the conventional wisdom is that for every tropical or regional Mexican CD that is scanned, three are actually sold. That is especially the case in areas where the primary Latin music retailer is a local grocer.

"It's difficult to target that kind of market in a campaign," Sony Discos VP of sales Larry Palmacci says. "And that would be the key, going in to develop those markets. We really count on stores like Kmart and Wal-Mart... who buy on a national basis, and they have a better handle, because they see the population building in their stores."

Undoubtedly, the bulk of Spanish-language albums sold in the U.S. remains concentrated in four major metro areas (New York, Los Angeles, Chicago, and Miami) and the state of Texas. But the population build-up that is seen in secondary markets is



MIZE

surprising, and a lack of competition boosts sales for the pioneers.

For the Handleman Co., which stocks all Kmart and one-third of Wal-Marts, the single best-selling store for Latin titles is in Minneapolis, according to Handleman VP of investor relations Greg Mize. And even though California and Texas locations make up the majority of Handleman's top 10 Latin stores, the second-largest outlet for the music is in Atlanta.



PALMACCI

Handleman currently stocks Latin product—an average of 2,000 titles—in about one-third of their stores, up from a "negligible" number of stores 10 years ago. This has resulted in a sales leap of 30% from 2000 to 2001 and an additional 6% growth in 2002, as the number of stores stabilized.

"I would say in the past two to three years we've expanded into other markets," Handleman Latin product manager Erica Babcock says. "As the population continues to reach critical mass, we react. You have the demographics, but there are two types of people. One is the people who live there, the other is the people who work there. The Latino population [in a secondary market] may be 2%, but the employment base is different."

Handleman can keep up with the times because it has systems in place that gauge what the market is like with a high degree of accuracy. "It's a combination of things," Handleman VP of marketing/advertising Scott Wilson says. "We have a field sales force, and they have autonomy in which to alert us to any changes of shopping patterns or if the racial or ethnic composition [of a store] changes. In addition, we work very closely with our customers, because obviously, Latin music is not the only category attached to the Latin consumer. If a customer begins to buy other Latin product, that becomes a trigger for us. And we take every one of our stores into consideration so we can understand the change in consumer makeup. And if we see that something has changed, we immediately go into

alert and make determinations based on the percent of population."

The growth of Latin pockets of population often follows the jobs. North Carolina has furniture manufacturing and tobacco, Florida has agriculture, Nevada has the hotel and restaurant business, and Georgia has construction.

Promoters say they usually go in first, and if the market keeps growing, radio follows. When a market is in its infancy, the first station to appear is an AM, usually in the corner of the dial and for a few hours a day. From then on, it takes off, and radio becomes a central part in the promotion of the music and the shows. Entravision Communications, which programs the Radio Tricolor (regional Mexican) and Superestrella (top 40) formats, has aggressively gone into emerging markets. It owns FM stations in Denver and Aspen, Colo.; Reno, Nev.; Las Vegas; and Phoenix, among other cities.

"Entravision has managed through acquisitions to enter a number of growth markets," VP of programming Haz Montana says. "Audiences histor-



WILSON

ically have reacted well to our programming, which has generated [strong] ratings, which in turn have generated revenues that have supported the station in these markets."

But even with major radio support in place in some markets, the labels, artists, and retailers have still been slow to capitalize on emerging opportunities.

"It depends on the music genre," Montana says. "Regional Mexican acts are very thorough in their touring itin-

eraries and cover a great deal of the 'emerging markets.' In fact, it seems to be a good technique to get a grassroots campaign started for up-and-coming artists. Of course, artists and promoters have a much more efficient reach when there is a station in the market catering to the Hispanic audience."

CATCHING ON

Only lately have other Latin genres started to catch on to the benefits of ancillary markets. "It's something that's been gradually happening, but it seems to be at a fairly large clip, especially in the last 18 months," says Michel Vega, an agent at William Morris whose clients include Juanes, Huey Dunbar, and Aterciopelados. "We're getting interest and offers for artists in markets that were previously not considered part of the Latin artists' touring circuit."

With Latin rock acts in particular, a foray into new markets involves building a local coalition, where the promoter—who may never have worked with a Latin act before—is introduced to local media that caters to Hispanics.

"And you have the best of both: the promoter who's used to producing a high-quality performance, coupled with a media element who can reach the Latino community in that market," Vega says. "The reason this is also working is that artists are cooperating to the extent that they realize that these secondary and tertiary markets are part of a developmental process, even though they may not pay the types of fees of a major market."

Ironically, while label tour support has decreased with the current economics of the business, sponsorships from outside sources eager for exposure in the Hispanic marketplace have increased, helping to defray costs.

Labels are still trying to determine how they can best profit from the new exposure and potential buyers. On a small scale, labels encourage acts to buy albums from them and sell directly at the venues, particularly in places where retail is not developed. By filling a venue sales form, those numbers get submitted to Nielsen SoundScan. At another level, Frías, for example, has a deal with Club Música Latina, the Latin arm of Columbia House, where-by the club signs up new members and sells CDs in venues.

Sony is increasingly working with mass merchants on a series of promotional opportunities, and Handleman does multiple promotions through the stores it services and the Spanish-language circular, *La Vida*, put out by Kmart.

Most important, in markets where radio and other promotional vehicles are scarce, TV is a major force driving sales, according to distributors like Rodríguez. All this may seem like a trickle, but when the opportunities are combined, that trickle starts to look like a healthy flow.

Universal Music Video & Distribution VP of Latin sales and marketing Gustavo Lopez says, "We need to think of marketing our records to new and developing markets, because it's the only way we can have an advantage. People in established markets are so jaded about having three or four [radio] stations. If we go to new markets, anything we can do to move the needle is the difference between night and day."

Top 15 Hispanic States By Population

State	1990			2000		
	Total Population	Hispanic Population		Total Population	Hispanic Population	
		Number	Percent of Total		Number	Percent of Total
1. California	29,760,021	7,687,938	25.8	33,871,648	10,966,556	32.4
2. Texas	16,986,510	4,339,905	25.5	20,851,820	6,669,666	32.0
3. New York	17,990,455	2,214,026	12.3	18,976,457	2,867,583	15.1
4. Florida	12,937,926	1,574,143	12.2	15,982,378	2,682,715	16.8
5. Illinois	11,430,602	904,446	7.9	12,419,293	1,530,262	12.3
6. Arizona	3,665,228	688,338	18.8	5,130,632	1,295,617	25.3
7. New Jersey	7,730,188	739,861	9.6	8,414,350	1,117,191	13.3
8. New Mexico	1,515,069	579,224	38.2	1,819,046	765,386	42.1
9. Colorado	3,294,394	424,302	12.9	4,301,261	735,601	17.1
10. Washington	4,866,692	214,570	4.4	5,894,121	441,509	7.5
11. Georgia	6,478,216	108,922	1.7	8,186,453	435,227	5.3
12. Massachusetts	6,016,425	287,549	4.8	6,349,097	428,729	6.8
13. Pennsylvania	11,881,643	232,262	2.0	12,281,054	394,088	3.2
14. Nevada	1,201,833	124,419	10.4	1,998,257	393,970	19.7
15. North Carolina	6,628,637	76,726	1.2	8,049,313	378,963	4.7

Based on most recent data available from U.S. Census Bureau. States ranked based on 2000 Hispanic population.

Biz Looks For Lift From Q2 Lineup

Continued from page 1

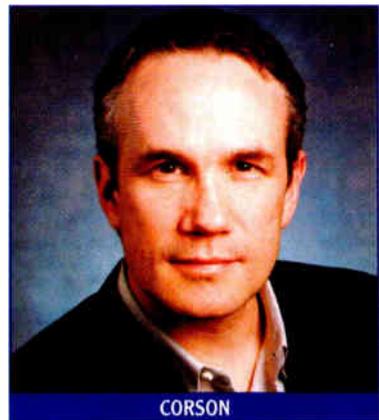
music buyer Jim Stella says. "A prime example is Ashanti: She came out last April and had a huge first week."

Virgin Entertainment Group senior director of product Vince Szydlowski adds, "It's absolutely the second-most-important new-release season, next to the fourth quarter. It sets the tone for what the summer months are going to look like and sometimes foretells what we can expect in the fall and into the holidays."

Universal Records senior VP of marketing Jackie Rhinehart suggests that the emphasis given to fourth-quarter sales is perhaps overblown: "The whole paradigm of what the fourth quarter means had a big hole in it this past year; this will be a quarter of surprises. Although it's typically viewed as soft-selling, 50 Cent proved you can bring the noise all by yourself. It also proved that if people want a record, they will go out and buy it—no matter what."

VETERAN ACTS LEAD THE WAY

A sampling of second-quarter releases reveals a variety of marketing routes and strategies to rally retail traffic.



CORSON

J Records is banking on veteran artists Luther Vandross and last year's Billboard Century Award honoree Annie Lennox, as well as the long-awaited third album from R&B songstress Monica—all due in June—to anchor its second quarter. But the label's executive VP of worldwide marketing and sales, Tom Corson, says J is less concerned about scheduling a release than ensuring it is ready for its day: "We really don't release them based on quarters. The summer is obviously a big touring season, so having albums out then is important, but we're an A&R-driven label, and it's more important to put an album out when it is ready."

Corson says the campaign for Vandross' new set will be radio- and media-driven, with a high-profile launch event. For Lennox's first album in eight years, touring, listening sessions, and print and electronic media are pegged as the major drivers. "As for Monica, we're finishing the A&R process now, but that will be music-led."

Like many labels, J Records is also considering DVDs and CD-ROM additions with new releases. Corson says,

"Sometimes we approach value-added items to deter bootlegging; other times, it may help boost sales in the second leg of a campaign."

PROMOTIONAL ALTERNATIVES

With the steady decline in album sales, Corson believes all labels must find promotional alternatives: "We are aggressive about pursuing video, retail, and online strategic partnerships."

J sister label RCA will cultivate the mania behind Fox TV's *American Idol* in the second quarter, releasing a compilation of this season's 10 finalists and debut sets from last year's winner, Kelly Clarkson, and runner-up, Justin Guarini. RCA senior VP of artist development and creative Hugh Surratt says, "Kelly will be featured three times in the current season, which is a tremendous way to reacquaint her with her audience."

The label will also work Dave Matthews' solo bow, focusing on promotion before school lets out for the summer. Surratt says, "If you have an artist or band with a college or high-school base, you want to get it out there while kids are walking down the halls of their dorms and networking more face to face and on the Internet."

ZZ Top returns with a new album April 15, with support from a direct-response TV campaign aimed at NASCAR and arena football fans. Surratt notes: "We're going after a particular lifestyle to stress the fact that one of the all-time legendary rock bands is back. And they will tour incessantly."

BACKING BABY BANDS

RCA will also back baby bands Kings of Leon and My Morning Jacket. Surratt says, "With both of them, we have to handle it right and not get caught speeding. You develop careers by letting them develop in organic fashion."

Atlantic will release new projects from established acts Jewel and Sugar Ray June 3, along with burgeoning singer/songwriter Lucy Woodward April 1.

Atlantic Records Group co-president Ron Shapiro hopes that the first singles from Jewel and Sugar Ray will expand upon their traditional demographics. "Each is coming with music that won't in any way limit them strictly to hot AC, modern AC, and top 40 mainstream," he says. "Respectively, they have both come up with a fresh surprise that should expand their base on the global front."

He stresses that in today's environment, "they know they'll be working every day for the next 12 months."

Woodward received a boost via AOL Music, where her debut single, "Dumb Girls," was streamed more than 1 million times before it hit radio early this month. She will perform at an early summer concert in New York's Central Park sponsored by Pantene, alongside A&M headliner Vanessa Carlton.

"We are looking for as many opportunities as possible, where costs are underwritten or shared," Shapiro says. "It used to just be music in films and television; now we're looking at a deal with Avon, and our act the Donnas have a Budweiser commercial. That cost us nothing, but it puts them on national television and radio."

Columbia Records' second-quarter slate is led by the solo release from Des-

tiny's Child lead Beyoncé Knowles, which streets in May. Columbia will build on the momentum of her hit duet with Jay-Z, "'03 Bonnie & Clyde," as well as a pair of high-visibility projects: Pepsi-Cola will feature her new music in their ads, and Columbia is releasing the soundtrack to Knowles' first theatrical film lead in *The Fighting Temptations*, with Cuba Gooding Jr.

In a different vein, Aerosmith lands with a blues rock album in late May, which will be supported by touring in "small venues with a more authentic blues level," according to Columbia Records Group president Will Botwin. "Then there's a big blow-out tour in the summer."

The label will rely on tour buzz to elevate new sets from Train (June 3) and Pete Dinklage (April 15) and will likely enhance a new set from Bow Wow (June 11) with a CD-ROM. In addition, "we're looking to the second quarter to break acts that we released in the first quarter," Botwin says, naming Vivian Green, the Ataris, the Raveonettes, and Killer Mike as priorities.

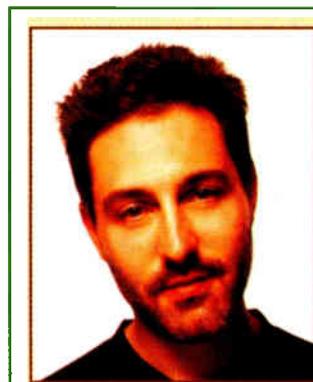
Universal/Motown will nurture releases ranging from the hard-rock anthems of Godsmack and the neo-soul leanings of Erykah Badu to newcomers like R&B singer Dani Stevenson and U.K. imports Sugababes in the second quarter.

"You usually start setting up new records for your developing artists in the first quarter in order to roll them out in the second quarter," Universal Records senior VP of marketing and artist development Kim Garner says. "For example, we laid the foundation for Godsmack six months ago and will continue an extended television campaign, as well as strategic alliances with World Wrestling Entertainment and NASCAR."

The label began its campaign for Badu's new set via her current Frustrated Artist tour of small- and medium-sized U.S. venues. "She's also received the highest [Nielsen Broadcast Data Systems] spins of her career with [the No. 1] 'Love of My Life [An Ode to Hip Hop],' " Rhinehart says. "That will serve as a great lead into this new album."

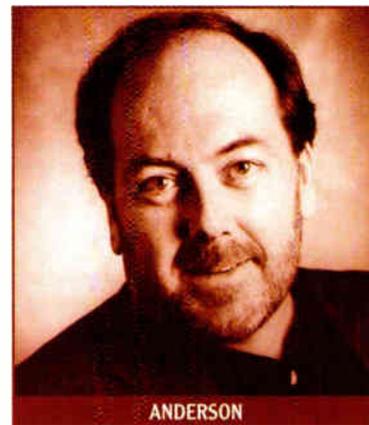
STAGGERED RELEASE SCHEDULE

At Jive, an effort is in place to stagger the year's release schedule. Zomba VP of national sales Bob Anderson notes, "We no longer want everything crammed into the fourth quarter. It's difficult for retail to deal with the sheer magnitude of all of those releases, and the consumer has only so much money. If we have great records with great artists, it doesn't matter what time of year the album comes out."



"We are looking for as many [promotional] opportunities as possible, where costs are underwritten or shared."

—RON SHAPIRO, ATLANTIC RECORDS GROUP



ANDERSON

Anderson says the label is exploring bonus CDs with all of its releases in an effort to battle piracy, as well as opportunities to cross-market artists, "using one artist to help bring another along." Jive is also sniffing out the gaming industry: "We know our audience is leaning that way, and we're looking at synergies to take advantage."

Among the records the label will work in the second quarter are its recent release from R. Kelly (which arrived Feb. 18), as well as albums from Mystikal (due in late June), Buddy Guy (June 3), 3 Days Grace (June 17), and the Violator V3 compilation (June).

According to label chairman/CEO

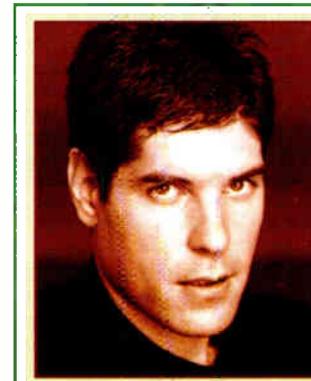
artists Robbie Williams and Ben Harper, both of whom have worldwide presence and are still developing in the U.S. "We don't expect overnight results with either one," Serletic says. "Their marketing has to seep out and feel organic. There's no such thing as 'plug-and-play' with these artists."

Virgin is also high on the idea of bonus features with an album release. "We're an ever-increasing visual medium," Serletic says. "DVD and streaming video on the Web are great ways to add to the audio element. At the right time and for certain artists, that is the way to go."

Other major releases for the second quarter include Madonna (Maverick), Linkin Park and Fleetwood Mac (Warner Bros.), Steely Dan (Reprise), Radiohead (Capitol), the White Stripes (V2), Live (MCA), Metallica (Elektra), and Limp Bizkit (Flip/Interscope). Key country releases include Dwight Yoakam (Audiom), Jessica Andrews (DreamWorks), and George Strait (MCA).

SECOND-QUARTER REISSUES

Classic rock dominates the list of reissues arriving in the second quarter. Epic's complete overhaul of the AC/DC catalog—launched Feb. 18 with the reissue of six titles—contin-



"We have the chance to do it right in terms of introducing new artists and taking the established ones to a new level."

—MATT SERLETIC, VIRGIN RECORDS AMERICA

Matt Serletic, Virgin Records America is utilizing the quarter as a launching pad for a number of new and developing artists. He says, "It's a time when we have the chance to get down and dirty and do it right in terms of introducing new artists and taking the established ones to the next level."

The label's newest act, teen Stacie Orrico, is just beginning her ascent at top 40 radio with "Stuck"; her eponymous debut album will follow at the beginning of the quarter. Virgin is working with lifestyle accounts and film companies to boost her appeal, though Serletic is proceeding with caution: "We have to grow her image and not say yes to everything. It's about making long-term choices, not a two-week blanket of promotion."

The approach is similar for Virgin

ues April 8 with the arrival of five more. The program concludes May 20 with another batch of five that includes '74 *Jailbreak* and *If You Want Blood You Got It* (see story, page 13).

Atlantic will issue an as-yet-untitled, three-disc collection of Led Zepelin's live recordings, as well as a two-disc DVD featuring rare and previously unreleased material. Capitol begins a campaign at the beginning of the quarter for the Pink Floyd classic *The Dark Side of the Moon* on Super Audio CD, celebrating the 30th anniversary of the title's release.

Columbia/Legacy marks Willie Nelson's 70th birthday March 18 with the release of *The Essential Willie Nelson* and—as the label did in 2002 to honor Johnny Cash's 70th year—will follow May 20 with a batch of Nelson reissues (including *Pancho & Lefty* and *Always on My Mind*).

Following the success of its two-disc Essential titles, Legacy will issue a slew of single-disc Essential albums April 1 that collect the best from Thelouise Monk, Cyndi Lauper, Men at Work, Fishbone, Electric Light Orchestra, and Ricky Skaggs.

Rhino delivers new reissues for Elvis Costello, Chicago, and Yes and a hits package for Cher.

Additional reporting by Wes Orshoski in New York.

UPDATE

Events Calendar

FEBRUARY

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, **Billboard Music and Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

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 11, **B.I.G. Night Out**, benefiting the Christopher Wallace Memorial Foundation, Metropolitan Pavilion, New York. 917-873-9167.

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., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-25, **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.

March 27, **19th Annual Communication Awards Dinner**, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Hotel, Washington, D.C. 646-424-9750.

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. Con-**

vention, 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.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

JUNE

June 8, **Neil Bogart Memorial Fund Racquet Rumble Tennis Tournament**, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

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

New Panelists Lined Up for Music & Money Symposium



SUKIN



McMILLAN



PULLMAN



MILLER

More top names have been added to the lineup for *Billboard's* second Music & Money Symposium, which will be held March 6 at the St. Regis Hotel in New York. The event will bring together the financial and music communities for a day of informative sessions and networking.

Attorney Michael Sukin has joined the list of participants as moderator of the opening panel, "New Economics of the Music Business." Attorney L. Londell McMillan and Jeff Price, president/GM and co-founder of independent label spinART, have joined the session,

along with the previously announced Jim Cooperman (BMG Worldwide), Nick Henry-Stolz (JP Morgan Chase), and Terri Santisi (KPMG).

Also new to the lineup are Dave Lory, chairman/CEO of Worldwide Entertainment Group, and Mike Miller, finance director of the Sanctuary Group, who will take part in "The New Entrepreneurs" session. Also, David Pullman, founder and chairman/CEO of the Pullman Group, has joined the panel titled "Finding the Funding That Fits." Additional panelists and speakers will be named in the coming weeks.

For information and registration, contact Michele Jacangelo at 646-654-4660 or visit www.billboardevents.com.

Billboard Brings Remixed '80s Hits To Japan



Billboard has partnered with B.L. Japan, a *Billboard*-affiliated company, and Teichiku/Imperial Records to produce the first *Billboard*-themed, domestic Japanese CD of its kind. *Billboard Shocking '80s-Platinum*, a trance/house re-mix of U.S. hits that topped the *Billboard* charts in the 1980s, was released in an effort to establish Teichiku/Imperial Records' place in the international music compilation CD market.

"Our generation puts high esteem on the *Billboard* name. I am very excited that we could put the name on our CD through this project. Japan is in the midst of an '80s music revival boom and many companies are releasing compilation CDs based on that theme. An even wider range of listeners will become interested as we have now put '80s music and trance music together," Junichi Yuda, A&R manager of Teichiku Entertainment says.

Teichiku, better known in the Japanese market for its domestic enka releases, purchased the music rights to produce the *Billboard Shocking '80s-Platinum* CD from a joint group comprised of Tokyo FM, TV Tokyo Music, IC Agency, and PinUps.

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

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

Life Lines

DEATHS

Pauline "Mom" Lewis, 92, of natural causes, Feb. 8 in Lincolnton, Ga. As the matriarch of Southern gospel group the Lewis Family, Lewis traveled with the act but rarely performed onstage. In 2002, Lewis was presented with the Miss Ina Award by the Southern Gospel Music Assn. for her support of the group and particularly her husband, Roy "Pop" Lewis. Memorial contributions may be made to the Lewis Family Pavilion Fund, c/o Edward McCurry, 940 Ellenboro-Henrietta Rd., Ellenboro, N.C. 28040.

BIRTHS

Boy, Guy Alexander, to **Camilla and Steve Ferrera**, Feb. 5 in New York. Father is senior VP of A&R for RCA Records.

Girl, Megan Paige, to **April and Jim Monroe**, Feb. 14 in Simi Valley, Calif. Father is president of Peach DVD.

vnu business publications
usa

vnu business media

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander
Executive Vice Presidents: Mark Dacey (Marketing, Media & Retail), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Vice President: Joanne Wheatley (Circulation)

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey;
President/VNU Expositions: Greg Farrar; Executive Vice President/eMedia & Information Marketing: Toni Nevitt;
Vice President/Business Development: John van der Valk; Vice President/Communications: Deborah Patton;
Vice President/Human Resources: Sharon Sheer; Vice President/Business Management: Joellen Sommer

©Copyright 2003 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: bbd@mail.kable.com. For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 115 Issue 9. Printed in the U.S.A.



'TIME' AND 'LOVE': Two acts return to their respective charts this issue after gaps of almost 13 years. On The Billboard 200, **Daryl Hall & John Oates** enter at No. 77 with *Do It for Love*, named after their recent No. 1 AC hit. Released on the pair's own U-Turn imprint, the album marks the duo's first appearance on this chart since *Change of Season* debuted the issue of Dec. 15, 1990.

Do It for Love extends Hall & Oates' chart span to 29 years and one week, dating back to the debut of *Abandoned Luncheonette* the week of Feb. 23, 1974. This latest set is the duo's 18th album to chart on The Billboard 200.

Making a similar return to Mainstream Rock Tracks is a rock outfit that got its start in Chicago in the early 1970s. **Styx** debuts at No. 37 with "Waiting for Our Time" (CMC International/Sanctuary). It's the first Styx song to hit the chart since "Love Is the Ritual" entered the issue of Sept. 29, 1990. "Waiting for Our Time" is only the seventh Styx song to appear on this chart, but the group's chart history goes back to 1972, when "Best Thing" was its first song to appear on the Hot 100.

THE 'THINGS' THEY DO: If they ever star in a sitcom, they could call it *Married: With Hits*. Husband-and-wife team **Kenny Lattimore & Chanté Moore** reach new career highs on Top R&B/Hip-Hop Albums, where their duets album, *Things That Lovers Do* (Arista), opens at No. 3. The new CD marks the first chart appearance of either Lattimore or Moore since they married. Lattimore's previous best ranking was the No. 15 peak of *From the Soul of Man* in November 1998. Moore reached No. 7 in June 1999 with *This Moment Is Mine*.

On The Billboard 200, *Things That Lovers Do* is new at No. 31. That surpasses Lattimore's previous high mark, the No. 63 peak of *Weekend* in October 2001. For Moore, the new album is tied with the No. 31 peak of *This Moment Is Mine* in June 1999.

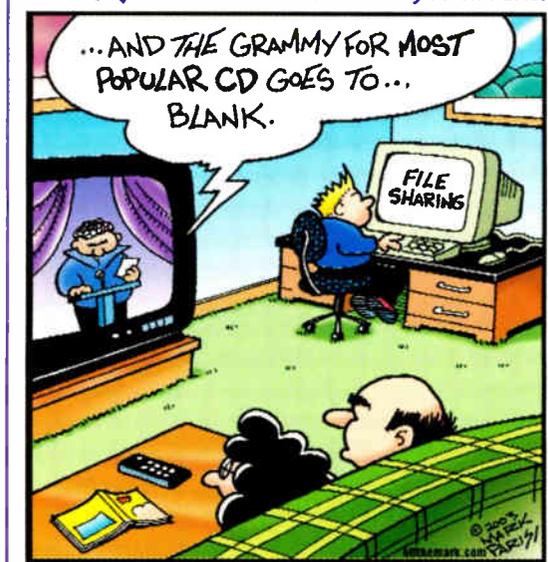
'HOLD' ON: It's not as dramatic a return as **Daryl Hall & John Oates** or **Styx**, but **Sandi Patti** is back on the Top Contemporary Christian Albums chart after a five-year gap.

Take Hold of Christ (Word-Curb/Warner Bros.) enters at No. 37. It's Patti's first appearance on this chart since *Artist of My Soul* peaked at No. 7 in November 1997.

FOURTH FRAME: Despite strong competition, "All I Have" (Epic) by **Jennifer Lopez Featuring LL Cool J** is No. 1 on the Hot 100 for a fourth week. No surprise, when you remember that Lopez has never had a No. 1 single remain on top for fewer than five weeks.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Rita Coolidge: Higher & Higher

"Are you still singing?"

That's the one question that bugs Rita Coolidge to no end. "Not only am I still doing it, but I'm doing it better than ever," she says with bemused conviction. "I'm at a point where I feel the voice of experience when I sing. It never occurred to me that I wouldn't be doing this all my life."

The refined songstress illustrates her point by opening the cabaret season at New York's Cafe Carlyle with eight shows per week Feb. 19-March 15. The supper club, which has been an urbane Manhattan landmark since the '50s, holds quite a contrast to Coolidge's early years, when she sang alongside the likes of Jimi Hendrix, George Harrison, Bob Dylan, and Eric Clapton.

"This is all part of my dream to find the depth of music and see how expansively I can reach with it," she says. "It's a challenge to go into a room that's pretty fancy; it's not really my life, but I'm looking forward to the intimacy and the audience."

The two-time Grammy Award winner will sing a selection of her hits—"Higher and Higher (Your Love Has Lifted Me)," "The Way You Do the Things You Do," and "We're

All Alone"—along with choice blues gems and standards, accompanied by John Thomas on piano and Dan Conway on stand-up bass. The repertoire is hardly a stretch for Coolidge, who recorded an album of standards, *Out of the Blues*, in the '90s and has held similar residence at London's Café Royale.

"My real hope is to get a little deeper into this music and write some songs that fall into that style while we're in New York," she says. "John Thomas is my favorite keyboard player in the world next to Barbara Carroll [with whom Coolidge performed in London], so I really hope to take advantage of the New York vibe and, if we're lucky, present a new song every week we're there and end up with an album's worth."

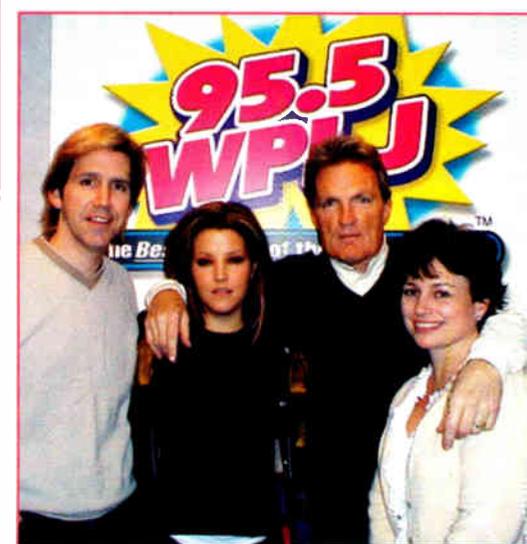
That's not to say that Coolidge doesn't still get a charge out of singing her well-traveled repertoire. "As the years go by, I feel all the more for my songs," she says. "At any time, there will be different memories and pictures that come into my mind. Sometimes I can barely sing, because I'm on the verge of emotions—and I love that—feeling the music."

CHUCK TAYLOR



The Dixie Chicks: Instrumental Help

The Dixie Chicks, Mary J. Blige, and Boyd Tinsely of **Dave Matthews Band** teamed with the Blue card from American Express to announce a new Save the Music initiative aimed at raising \$1 million this year to help restore public-school music programs. From left are Dixie Chick **Natalie Maines**, Tinsely, and Dixie Chicks **Emily Robison** and **Martie Maguire**.



Lisa Marie Presley Hits The Campaign Trail

WPLJ New York's *Scott & Todd in the Morning* show entertained a visit from Memphis royalty when **Lisa Marie Presley** joined them in the studio. She is promoting her solo debut, "Lights Out," from upcoming Capitol debut *To Whom It May Concern*, which streets April 8. From left are WPLJ's **Todd Pettengill**, Presley, WPLJ's **Scott Shannon**, and the morning show's **Patty Steele**.

Still Reaching For The Stars

Legendary entertainer **Casey Kasem** received an award for 500,000 units sold for his CD series *Casey Kasem Presents America's Top Ten*, which covers hit music from the '50s through the '90s. Released by Top Sail Productions, based in Marina del Rey, Calif., and distributed via WEA, the series currently features five titles; another three will be released in May. On hand for the presentation are, from left, Top Sail VP of product management **Michelle Meena**, WEA president **John Esposito**, Kasem, Top Sail president/CEO **Chuck Gullo**, Warner Special Products president **Tony Pipitone**, and Kids WB! executive VP **Donna Friedman Meir**. (Photo by Carol Kaelson)



MARCH 6, 2003
The St. Regis • NYC

Billboard[®] MUSIC & money

SYMPOSIUM

presented by **VOLVO**



LOEB & LOEB LLP

BREAKFAST SPONSOR

A special one-day event to connect high-level executives seeking to invest in the entertainment industry with music companies seeking financial resources.

ANNOUNCING

KEYNOTE
ADDRESS

STRAUSS ZELNICK

founder and head,
ZelnickMedia



INDUSTRY-LEADING EXPERTS WILL DISCUSS:

- the current funding climate
- valuation of music assets
- opportunities for mergers & acquisitions
- the outlook for media giants
- new business models

ATTENDEES INCLUDE:

- financial services & consulting firms
- venture capitalists & equity providers
- artist management companies
- legal firms
- accounting firms
- record labels
- publishing companies
- touring companies
- promotion companies
- new media companies
- recording studios

INFORMATION

Michele Jacangelo, 646.654.4660
bbevents@billboard.com

Registration Rate: \$950

TO REGISTER AND FOR MORE DETAILS:
www.billboard.com

PANELISTS INCLUDE:

AS OF FEBRUARY 18

- Jim Cooperman
VP of legal and business affairs, BMG Worldwide
- Michael S. Elkin
chair of the entertainment practice,
Thelen, Reid & Priest
- John Frankenheimer
co-chairman, Loeb & Loeb LLP
- Mark Levinsohn
managing partner, Epstein, Levinsohn, Bodine,
Hurwitz & Weinstein LLP
- Dave Lory
chairman/CEO, Worldwide Entertainment Group
- L. Londell McMillan
principal, L. Londell McMillan PC
- Larry Miller
CEO, Or Music
- Mike Miller
finance director, the Sanctuary Group
- Michael Nathanson
analyst, Sanford C. Bernstein & Co.
- Jeff Price
president/GM/co-founder, SpinART Records
- David Pullman
founder/chairman/CEO, The Pullman Group LLC
- John Rudolph
principal and founder, Music Analytics LLC
- Terri Santisi
global leader, Media & Entertainment Group, KPMG
- Nick Henry-Stolz
music consultant, JP Morgan Chase
- Michael Sukin
principal, Sukin Law Group PC
- Brian Williams
senior VP, SunTrust Bank
- Harold Vogel
president, Vogel Capital Management



MICHAEL S. ELKIN



JOHN FRANKENHEIMER



DAVE LORY



L. LONDELL MCMILLAN



LARRY MILLER



MIKE MILLER



JEFF PRICE



DAVID PULLMAN



TERRI SANTISI



MICHAEL SUKIN



BRIAN WILLIAMS



HAROLD VOGEL

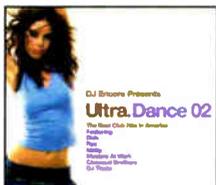
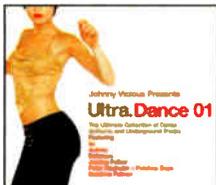
DON'T MISS THIS ONE OF A KIND HIGH-POWERED NETWORKING OPPORTUNITY!

World Radio History

Ultra Records

Music For Your Lifestyle

www.ultrarecords.com



Johnny Vicious
Presents

Ultra. Dance 03

2 CDs Of The
Hottest Dance Music
Featuring
DJ Sammy
Moby
Paulina Rubio
Cassius
Dirty Vegas
Drunkenmunky

In Stores Now



In the US, order from your Caroline Distribution sales force: NY office: 212.886.7500 / LA office: 323.468.8626. In Canada, order now from your local EMI Canada sales representative.