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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 29, 2003

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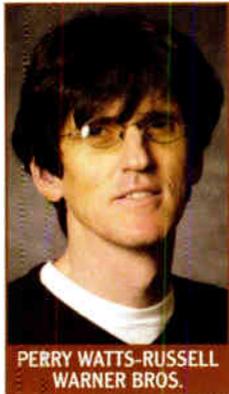
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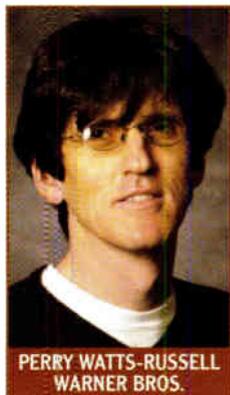
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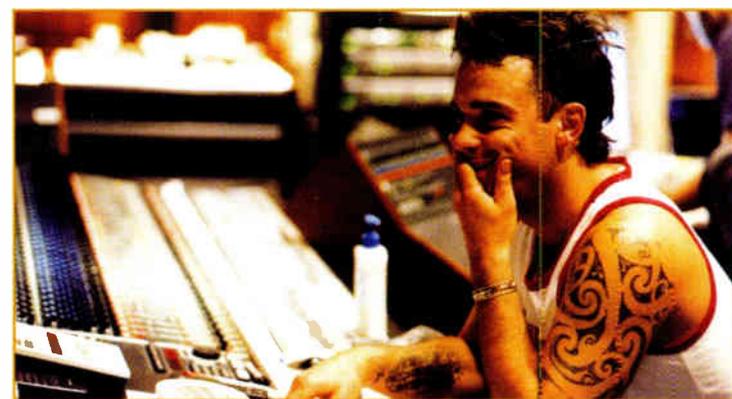
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EMI Music Marketing Bows At NARM

BY ED CHRISTMAN

ORLANDO, Fla.—The re-engineered EMI Music Distribution made its debut as EMI Music Marketing (EMM) at the National Assn. of Recording Merchandisers (NARM) annual convention here, introducing the new structure and staff to the account base.

Under the leadership of EMI Recorded Music North America executive VP Phil Quartararo, EMM has restructured to develop new revenue streams, work more efficiently with EMI's label marketing functions, and serve key market segments in traditional retail and non-traditional channels. Physical distribution now reports to Ivan Gavin, COO of EMI Recorded Music North America.

EMM's goal is "to be the ultimate conduit between the repertoire and the consumer," Quartararo told *Billboard* at NARM. "We want to be the central high-powered resource for labels to tap into to help better market the music. The concept is not new, but the mechanism is."

Moving beyond what the company did in its previous incarnation as EMD, the new

EMM will target such specialty markets as sports and lifestyle, as well as areas focusing on licensing for soundtracks and synchronization. Quartararo says he sees EMM's new responsibilities as complementary to the EMI labels' efforts. But some of what EMM will do has traditionally been the domain of the labels, and not the sales and marketing arms of the company. He says the labels will still market the way they want but now can draw on the EMM resources to help complement their efforts.

For instance, Quartararo sees opportunities in branding within the sports marketplace. "Why shouldn't we have one of our hands play at every event and have them be tied into every aspect, including logos on cars? Why shouldn't we be a branded component [with them]?"

EMM will also encompass the company's sales, catalog development, and special markets efforts. In addition, EMM will include a new area focusing on the development of music DVDs from EMI's artists.

The staffing lineup, which reports to Quar-

tararo, includes Ronn Werre, formerly senior VP of sales at EMD, as senior VP of sales and catalog marketing. Cynthia Sexton, formerly senior VP of strategic marketing at EMI's Virgin Records label, will move to EMM and hold the same title, overseeing film licensing, soundtracks, and film, TV, and radio synchronization with all the company's North American labels.

Jay Krugman, formerly senior VP of catalog development, is now senior VP of DVD product development—a new post—and will spearhead the development and marketing of DVDs from EMI's current and catalog artists. Lynne Leger, formerly VP of retail marketing, becomes VP of a newly formed consumer research group. Eli Okun will remain president of EMI special markets; Mike Mooney remains executive VP/CFO, and David Miller remains vice president of commercial services. In addition, Darren Stupak will be promoted to VP of sales, reporting to Werre and overseeing the company's major account group and vendor-managed inventory processes.

Injunction Lets Scher Re-Enter Concert Biz

Judge Orders CCE Not To 'Interfere' With MEG Founder's Plans To Promote Concerts And Tours

BY RAY WADDELL

John Scher is back in the concert business. A New Jersey Federal Court in Newark ordered a temporary injunction in favor of Scher March 14, overruling a non-compete clause held by Clear Channel Entertainment (CCE) and allowing Scher to return to promoting concerts.

On March 14, Judge Katharine Hayden issued an order "enjoining [CCE] from interfering with [Scher's] efforts to work as a promoter of musical concerts and tours." Scher immediately announced his first show, Metallica's July 8 Summer Sanitarium show at Giants Stadium, which went on sale March 15 and moved 30,000 tickets, according to Scher. The Metallica date is a co-promote between Scher's Metropolitan Talent and Ocesa Presents.

The judge further ordered CCE to appear before the court May 12 "to show cause why they should not be preliminarily and permanently enjoined from interfering with [Scher's] work as a promoter of concerts and tours."

Scher initially signed a non-compete clause in August 2001 barring him from engaging in any way in the U.S. concert or touring business until March 16, 2005, as part of his resignation from Metropolitan Entertainment Group (MEG), the entertainment company he founded. The non-compete agreement had been with MEG majority stockholder Covanta but shifted to Mitch Slater when Slater purchased much of MEG's concert division last year. Covanta subsequently filed for bankruptcy, and Slater sold Metropolitan Entertainment to CCE last December (*Billboard Bulletin*, Dec. 18, 2002). Scher filed for injunctive relief last month.

Despite the decision's "temporary" tag, the ruling could well be moot, given that it could

remain in effect until Scher's original non-compete agreement is done.

Scher will promote concerts locally, regionally, and possibly nationally under the Metropolitan Talent banner; Scher is partnered with Al Cafaro in Metropolitan, a company that includes record label Hybrid Recordings, a management division, TV and Broadway components, and, now, touring concerns. Scher and Cafaro are days away from unveiling Metropolitan's overall corporate strategy.

For now, Scher is pleased to be back in the live-music game. "This is very rewarding," he says. "A lot of agents and managers hung in there with me the last year-and-a-half. My sense is the creative community and the industry is very anxious for an alternative with a grassroots and local marketing flavor."

Agents are typically in favor of more competition in the concert promoter world and

welcome Scher's return. "We love having him back in the game," Agency Group senior VP Steve Martin says. "He brings a lot of passion and experience with him."

Scher believes the concert promotion business has become too corporate. "It is very important to be able to market entertainment events on a local level and stop using the cookie-cutter approach," he says. Scher adds that while Metropolitan may enter the national promotion game, "we're not in the business of paying acts more than they're worth in the interest of controlling entire tours."

Metropolitan will be flexible, Scher points out, and open to working with other promoters. "The art of compromise is perhaps the most significant tenet of what we need to do to reinvigorate the concert business and get it on a healthy footing going forward."

CCE executives declined to comment.

RIAA: Access Needed In China

BY BILL HOLLAND

WASHINGTON, D.C.—Speaking to federal lawmakers March 19, Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen cited lack of market access in China to foreign companies as a major reason for music piracy in that country. She urged Congress to ensure administration insistence on access at a world intellectual property summit to be held there in May.

"Present Chinese policy operates to effectively grant illegal enterprises far greater access to consumers than legitimate companies," Rosen testified. She called on Congress to help "translate this recognition of the value of copyright protection into meaningful action on the part of the Chinese government to finally address this devastating problem."

Rosen was the only witness from the U.S. copyright community at the hearing before the Subcommittee on East Asian and Pacific Affairs of the Committee on Foreign Relations. The RIAA has addressed piracy in

China for more than two decades, culminating in a threatened U.S. trade embargo in 1996. While many illegal CD plants have been closed, piracy and the lack of access to China's markets remain problematic.

Rosen's remarks underscore information the RIAA provided to the House Subcommittee on Courts, Intellectual Property and the Internet, which held a hearing March 13 on worldwide piracy and its connection to organized crime. RIAA documents described the growing pervasiveness of organized crime in international music piracy in Russia, Italy, Pakistan, Taiwan, Mexico, the Ukraine, and the Middle East, pointing to such illegal activities as money laundering, the use of undocumented workers in assembly plants and on the street, the use of fraudulent or shell companies, the transfer of illegal funds out of the country, and the use of fraudulent or misleading Customs documentation and transshipment of goods through the U.S.

Top Albums

ARTIST	ALBUM	PAGE
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50 CENT	Get Rich Or Die Tryin'	56
BLUEGRASS		
ALISON KRAUSS + UNION STATION	Live	29
BLUES		
SUSAN TEDESCHI	Wait For Me	58
CONTEMPORARY CHRISTIAN		
EVANESCENCE	Fallen	58
COUNTRY		
DIXIE CHICKS	Home	28
ELECTRONIC		
MASSIVE ATTACK	100th Window	26
GOSPEL		
DONNIE McCLURKIN	Donnie McClurkin... Again	58
HEADSTICKERS		
AMANDA PEREZ	Angel	59
INDEPENDENT		
ANI DIFRANCO	Evolve	59
INTERNET		
NORAH JONES	Come Away With Me	60
POP CATALOG		
DIXIE CHICKS	Wide Open Spaces	59
LATIN		
A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	4	22
RAI/HIPHOP		
50 CENT	Get Rich Or Die Tryin'	28
REGGAE		
SEAN PAUL	Dutty Rock	58
SOUNDTRACK		
	Chicago	60
WORLD MUSIC		
RY COODER MANUEL GALBAN	Mambo Sinuendo	58

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
50 CENT	In Da Club	65
ADULT CONTEMPORARY		
DIXIE CHICKS	Landslide	62
ADULT TROP 40		
AVRIL LAVIGNE	I'm With You	13
COUNTRY		
JOE NICHOLS	Brokenheartsville	29
DANCE/CLUB PLAY		
CHRIS COX VS. HAPPY CLAPPERS	I Believe	26
DANCE/SINGLES SALES		
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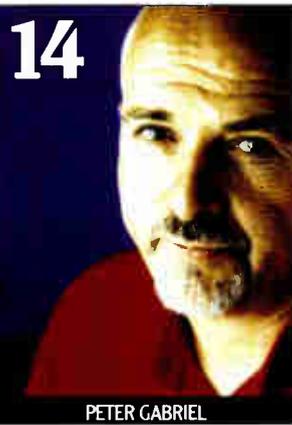
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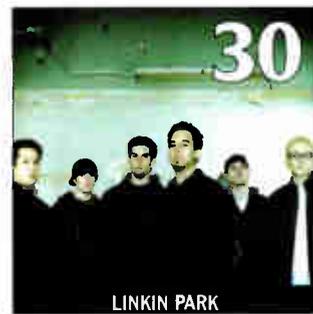
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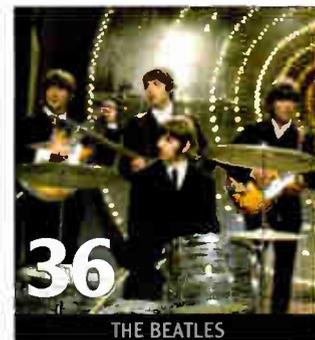
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Manzanero, El General To Be Honored

BY LEILA COBO

MIAMI—Singer/songwriter/pianist Armando Manzanero and rapper Edgardo Arias Franco, aka El General, will be the recipients of this year's Hall of Fame and Spirit of Hope Awards, respectively, to be presented at the May 8 Billboard Latin Music Awards.

Manzanero, a living icon who has written some of the most widely performed and revered standards of Latin music, will receive the Hall of Fame Award in recognition of his outstanding artistic merit and for expanding the boundaries of Latin music worldwide. His roster of songs includes "Te Extraño" (I Miss You), "Esta Tarde Vi Llover" (Today I Saw Rain), and "Somos Novios" (It's Impossible).

"A song must be done with sincerity, not written with the desire of having a hit, but simply with the desire to do it well and have it last forever," says Manzanero, who recently released a second album of his songs recorded as duets with guest stars.

El General will receive the Spirit of Hope Award for his civic and humanitarian contributions through his Panamá-based Fundación Niños Pobres Sin Fronteras (Poor Children Without Borders Foundation), which pays for the education of needy children based on academic merit.

"When I was little, I worked as a shoeshine boy; I sold newspapers," El General says. "But there were always people to help me, who supported me. And now I can do the same thing myself."

While finalists and eventual winners of the Billboard Latin Music Awards are determined by performance on the *Billboard* charts, winners of the Hall of Fame and Spirit of Hope Awards are decided by an editorial committee based solely on merit. Previous recipients of the Hall of Fame Award include Marco Antonio Solís and Mongo Santamaria, while Spirit of Hope Award recipients include Maná, Ricky Martin, and Olga Tañón.



MANZANERO



EL GENERAL

Caroline, Koch Big AFIM Winners

BY CHRIS MORRIS

ORLANDO, Fla.—The Assn. for Independent Music (AFIM) handed out its 2003 Indie Awards at a March 18 luncheon during the indie trade group's convention, held in conjunction with the National Assn. of Recording Merchandisers confab.

Awards were given in 38 categories, ranging from acoustic blues and Americana to Latin, rap, and traditional world music. Among the distributors, Caroline Distribution and Koch Entertainment Distribution both collected six trophies, Ryko Distribution won five, and Navarre Corp. won two. Among the labels, Compass, Bridge, Rounder, Definitive Jux, New West, and Green Linnet each netted two awards.

Jerry Douglas, dobro player for Alison Krauss & Union Station, co-hosted the ceremony with Newbury Comics exec Duncan Browne and played a set with his own band. Former Whiskeytown singer/songwriter Caitlin Cary also appeared.

Winners were determined by the votes of AFIM members. For a complete list of winners, log on to billboard.com/awards.

March 25, 2003



Dear Celine,

It's been too long since you've been home at the Bell Centre in Montreal.

All your friends at Gillett Entertainment Group miss you. Room #5 at the Bell Centre is empty without you!

We all admire your continued success and are proud of being a small part of your outstanding career.

Wishing you and Rene all the best in Vegas (merde!)

We love you!

Serge Fort

P.S. : Happy Birthday on March 30th!

*Doni Vicki Lise Melissa Chantal Myriam Kelly
Lucie Marianne Sandra Nick James Lynn Sergio
Katia Raphael Celine Riel Bryan*



Division of
L'Association des Canadiens inc.



In The News

- New Warner Music Group (WMG) signings will be offered a contract with more transparent royalty accounting. A WMG spokesman says the company will also improve "royalty terms for permanent digital downloads" for the company's entire roster and, for the first time, allow auditors access to all manufacturing data.

- Barry Diller is resigning as CEO of Vivendi Universal Entertainment, the Vivendi Universal unit that houses its film, TV, and theme-park businesses. Diller continues as chairman/CEO of USA Interactive.

- Viacom has struck new three-year employment agreements with COO Mel Karmazin and chairman/CEO Sumner Redstone. The two executives have been known to butt heads, and Karmazin's renewal was a long time coming. Viacom is the parent of MTV Networks and Infinity Radio.

- The Recording Industry Assn. of America this week began sending cease-and-desist letters to about 300 Fortune 1,000 companies that, the trade organization claims, unknowingly harbor pirated music on their computer networks.

- Dance-music activists are lobbying against the passage of so-called "Rave" bills recently introduced in both the Senate and the House. The bills extend current "crack house" laws to allow prosecutors to impose fines and jail sentences on promoters or club owners who host raves that allow illegal drug use.

- XM Satellite Radio and Sirius reached an agreement March 19 with SoundExchange, the digital royalty collection group comprising artists' groups and record companies, on royalty rates and terms for the public performance of copyrighted sound recordings by the satellite digital radio services. The SoundExchange digital performance fees are separate from publishing licenses.

- In a March 19 letter to Federal Communications Commission Chairman (FCC) Michael Powell, Sens. Wayne Allard, R-Colo.; Olympia Snowe, R-Maine; and Susan Collins, R-Maine, called for a full public review of proposed changes to media ownership rules before they are enacted. There has been one official public meeting.

- Questions from the FCC regarding the pending merger between Hispanic Broadcasting Corp. and Univision Communications have held up the deal beyond the anticipated March 14 closing date.

Europe Exchange Promotes Talent

BY JULIANA KORANTENG

LONDON—A new initiative designed to promote emerging talent Europe-wide at major live-music festivals outside the acts' native countries takes effect in April.

The European Talent Exchange Program (ETEP) was launched in January at Holland's Eurosonic/Noorderslag Festival in Groningen and is said to be the first of its kind. It aims to create more opportunities for up-and-coming artists and counter the dominance of Anglo-American repertoire in the region's music sales.

"It is up to each festival to select the act they want to book, as long as it isn't from their own country," explains Ruud Berends, ETEP project manager in the Dutch city of Hilversum.

ETEP is organized by the radio division of the European Broadcasting Union (EBU); Yourope, the region's association of major festivals; the Eurosonic/Noorderslag Festival; Network Europe, an organization of talent agents and promoters; and the Dutch arm of the International Music Managers Forum.

Each ETEP partner selects artists from which the promoters may

choose from showcases at the Eurosonic/Noorderslag Festival and elsewhere. To participate, each festival promoter pays about \$1,000 for every act booked. As an incentive, the \$1,000 is later returned to the promoter, along with another \$500 from the Dutch government's ministry of culture, which is funding the scheme. ETEP is also in talks with the European Union to support future initiatives.

Berends says that from April, the scheme will have more than 25 new acts booked to play at 35-plus European festivals this year.

More than 20 EBU public radio stations—including Spain's Los 40 Principales, the U.K.'s BBC Radio 1, and Sweden's P3—will promote the selected ETEP acts by covering their festival performances. That coverage can be accessed by the EBU's Euro Radio satellite network, available to radio services in 52 European, North African, and Middle Eastern countries. And with access to all EBU stations and affiliates in Canada, Australia, and the U.S., the ETEP acts could potentially reach 450 million listeners internationally.



BERENDS

UPFI Against Label Merger

BY EMMANUEL LEGRAND and GORDON MASSON

LONDON—Despite growing speculation about imminent consolidation moves between the major record labels, it would appear that European opposition to any such action is as strong as ever.

French indie labels body UPFI says it will oppose any merger affecting the current five majors. UPFI's statement comes in response to speculation about "additional horizontal consolidation" in the music industry.

Mirroring UPFI's stance, Pan-European indies body Impala reveals that it, too, would likely oppose any renewed merger activity. Impala general secretary Philippe Kern says, "It would depend on the conditions of any proposed merger, but at the moment there are no reasons why we would not behave as we did in the past. As before, we would be concerned about the consequences of concentration in the marketplace."

If the EMI Group and Warner Music Group were to merge, as has been rumored, UPFI estimates that BMG would have no option but to find a partner to follow suit. "As a

result, we could well see a context where there would only be three majors left," the body said in a statement. "UPFI will oppose, once again, the horizontal consolidation process affecting majors, just as it did with success in 2000 alongside Impala." UPFI and Impala lodged objections that year to the proposed Warner/EMI and BMG/EMI mergers (*Billboard Bulletin*, Sept. 16, 2000).

Sources tell *Billboard* that there have not as yet been any approaches to the European Union, either formal or informal, about the possibility of further mergers.

If that were to happen, UPFI says it would demonstrate to the European Union that consolidation would "affect competition in the record industry. It is not conceivable that three majors can dictate market rules," the body says, calling upon EU regulators to "make sure that competition rules will be respected."

Offering at least a glimmer of hope, Kern adds that a first step would be if the majors were to at least engage in dialogue with Impala—something they did not do in the failed EMI/Warner merger proposal.

Wiz Owner Files Ch. 11 17 Remaining Stores Should Close By June 30

BY MATTHEW BENZ

NEW YORK—TW Inc., the entity that controls the Wiz electronics/music chain, has filed for Chapter 11 protection, as parent Cablevision Systems moves to close the remaining 17 Wiz stores by June 30 (*Billboard*, Feb. 22).

According to filings in U.S. Bankruptcy Court for the District of Delaware, TW Inc. is the new name of GBO Electronics Acquisition, the "affiliate of two professional liquidation companies" to which Cablevision transferred the Wiz March 6 (*Billboard Bulletin*, March 10.) TW "commenced its Chapter 11 case in order to facilitate the continued liquidation of its assets and to implement a plan designed to maximize distributions to its creditors."

TW says in the filings that the Wiz had \$71.8 million in assets and liabilities of \$197 million as of Dec. 29, 2002. TW is seeking debtor-in-possession financing from Congress Financial.

Since acquiring the Wiz out of Chapter 11 in 1998, Cablevision has invested \$438 million in equity capital in the chain and made unsecured loans of about \$137 million, the filings say. The Bethpage, N.Y.-based chain generated a net loss in 2002 of \$203 million on \$293 million in revenue.

Apart from bankrupt Valley Media, the only major music distributor among the Wiz's 20 largest unsecured creditors is Universal Music & Video Distribution, which is owed \$390,763.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	137,511,000	125,056,000	(↘9.1%)
Albums	134,189,000	123,305,000	(↘8.1%)
Singles	3,322,000	1,751,000	(↘47.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	126,218,000	118,647,000	(↘6.0%)
Cassette	7,649,000	4,270,000	(↘44.2%)
Other	322,000	388,000	(↗20.5%)

OVERALL UNIT SALES

This Week	11,357,000	This Week 2002	12,258,000
Last Week	11,826,000	Change	↘7.4%
Change	↘4.0%		

ALBUM SALES

This Week	11,191,000	This Week 2002	11,950,000
Last Week	11,658,000	Change	↘6.4%
Change	↘4.0%		

SINGLES SALES

This Week	166,000	This Week 2002	308,000
Last Week	168,000	Change	↘46.1%
Change	↘1.2%		

CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northeast	6,661,000	6,450,000	(↘3.2%)
Middle Atlantic	16,864,000	15,364,000	(↘8.9%)
East North Central	19,079,000	17,940,000	(↘6.0%)
West North Central	7,785,000	7,457,000	(↘4.2%)
South Atlantic	24,097,000	22,838,000	(↘5.2%)
South Central	19,034,000	17,787,000	(↘6.6%)
Mountain	9,373,000	8,921,000	(↘4.8%)
Pacific	23,324,000	21,890,000	(↘6.1%)

ROUNDED FIGURES

FOR WEEK ENDING 3/16/03

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

Impact Of Iraq War

Continued from page 1

ing up to be a strong touring year. "It all depends on how long [the war] lasts," says Don Law, co-CEO of Clear Channel Entertainment's music division. "If it's brief, business will return quickly. If it is long and drawn-out, the effect will be tougher to overcome."

Rob Light, head of Creative Artists Agency's (CAA) music division, admits he is concerned about how war might affect ticket sales. "People say, 'Look back at Desert Storm in 1991'; well, that was 12 years ago, and it's a different world now," he observes. "We're also dealing with the possibility of terrorism, which is something this country didn't know about 12 years ago."

Clint Higham, manager of hard-touring BNA artist Kenny Chesney, does not think war will have too drastic an impact on country music, and history backs him up. "Country music was at an all-time high during Desert Storm . . . My gut tells me there will be an initial impact, because people may feel guilty about doing anything. But eventually people look for relief from all the bad news every day, and that's what entertainment is for."

Higham points out that "terrorism is a completely different story. If there is one bombing over here in an arena, that could really impact us."

GLOBAL CROSSING

On the international touring front, the situation could be even more dicey. Global touring by superstar artists is booming, with Paul McCartney, the Rolling Stones, Bon Jovi, and Bruce Springsteen among the artists either currently touring internationally or planning to do so soon. Others are taking a wait-and-see attitude.

"A number of artists have postponed plans to go overseas or are considering postponing," says Rob Prinz, head of music for United Talent Agency. "I had an arena tour set for an artist that was postponed. We're hoping the conflict will be resolved quickly, and we can reschedule for the fall." Light says that for CAA, it is an "artist-by-artist decision" as to whether they tour internationally in the coming months.

The World Music Awards, usually held early spring in Monte Carlo, Monaco, have been postponed until October this year because of the difficulties of persuading artists to travel during times of conflict.

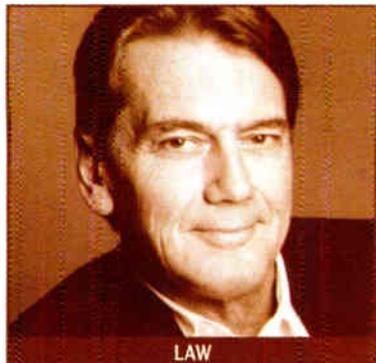
Though nothing has been confirmed, Recording Industry Assn. of America chairman/CEO Hilary Rosen says the label trade group is beginning to develop strategies to "make sure the troops have [recorded] music and get a chance to hear some live music."

RADIO AIRWAVES

Radio outlets have been preparing for war for weeks. WJMZ Greenville, S.C., PD Doug Davis told *Billboard* sister publication *Airplay Monitor* in

early March that his station had plans in place: "We're affiliated with ABC, so that's what we will run. The amount of updates will depend on what's happening in the war."

Stations servicing markets with military bases promised more extensive coverage. Adult R&B KSSM Killeen, Texas, PD Mark Raymond said, "We must remain sensitive to the



LAW

base—the community relies both economically and socially on Fort Hood."

American Urban Radio Networks promised eight hours of continuous coverage for R&B radio as the war began, followed by war reports twice per hour.

In New York, adult top 40 WPLJ ran promos on the air promising war coverage at 10 minutes before each hour.

Modern AC WTMX Chicago station manager Barry James says his station has contracted with CNN for coverage, which they will carry wall-to-wall "for at least the first two hours" after the first strike. "After that, updates will go to every 20 minutes for the first day and then two times an hour in drive time and once an hour 9 a.m.

to 3 p.m. as of the second day."

Album WTFX Louisville, Ky., operations manager Michael Lee says that once the need for full-on coverage passes, he will continue with the music. "We look at ourselves as an escape from the oversaturation [of] other media."

A modern WXRK New York internal memo states the station will play anti-war songs from Beastie Boys and System of a Down, explaining, "It is our responsibility as a matter of free speech to air these songs. You are NOT to challenge their Constitutional right to express themselves."

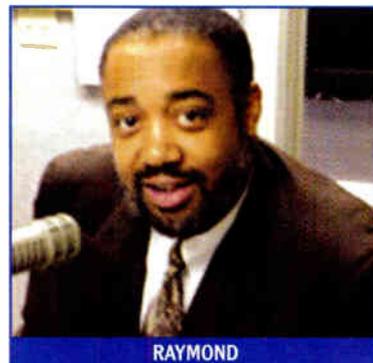
Top 40 WZPL Indianapolis has hired its own military analyst, retired U.S. Army Reserve colonel Sam Graves, to provide commentary to the *Smiley Morning Show*.

Meanwhile, radio syndication company Westwood One issued revised guidance for first-quarter and full-year 2003 before the conflict began. In a statement, Westwood One president/CEO Joel Hollander said: "In light of the extraordinary uncertainty surrounding an imminent war with Iraq, we have been experiencing a softening of advertising sales over the past four weeks."

ON TV SCREENS

U.S. music-video networks were tweaking programming even before the war started. On March 18, MTV2 began airing a one-hour program, *MTV2's Music Reacts*, featuring videos and artists' perspectives on war against Iraq. MTV2 and MTV have also been playing System of a Down's new anti-war video,

"Boom!," which the band created with documentarian Michael Moore. The clip includes footage of anti-war demonstrations held worldwide in February. On March 19, as the war began, MTV set aside its regular programming for live news coverage, featuring commentary from artists and viewers. MTV says that it will continue to be on



RAYMOND

standby to interrupt regular programming for breaking news.

On March 26, CMT will launch *Military Messages*, a video-request program that will feature dedications to and from members of the U.S. military. BET has ongoing war coverage in its regularly scheduled series *BET Nightly News*. Viacom-owned BET says that depending on the alert level and the nature of the breaking news, it might have special programming from sister network CBS.

Despite the uproar sparked by an anti-George Bush remark made by Dixie Chick lead singer Natalie Maines (see story, below), Nielsen Broadcast Data Systems reports

that CMT and Great American Country (GAC) are still playing Dixie Chicks videos at about the same rate as before Maines' comment. CMT and GAC also report that Darryl Worley's pro-U.S. military video, "Have You Forgotten?," is a popular viewer request.

If Sept. 11, 2001, and its aftermath are any guide, home video rentals will dip after war's outbreak and then surge. Blockbuster spokesman Randy Hargrove says, "When the news media was focusing on what was happening around the clock the first few days [after Sept. 11], people were staying at home and not doing much of anything. A few days later, when people were looking for diversion, video rentals gave them an option."

At least one music retailer reported softening sales in military town San Diego, as a result of the troops no longer being in the area.

Elsewhere in the industry, the spring calendar has many functions coming up, all of which representatives say will go on as planned. They include the International Assn. of Assembly Managers' regional meeting (March 22-25 in Austin), the National Assn. of Broadcasters convention (Las Vegas, April 5-10), and the Gospel Music Assn.'s annual Gospel Music Week (April 5-10, Nashville).

This story was prepared by Susanne Ault, Ed Christman, Dana Hall, Carla Hay, Jill Kipnis, Deborah Evans Price, Marc Schiffman, and Ray Waddell.

Dixie Chicks Comments Spark Country Radio Boycotts

BY PHYLLIS STARK

NASHVILLE—Days after Dixie Chicks lead singer Natalie Maines apologized for controversial comments she made about U.S. president George W. Bush, negative reaction from U.S. country stations continued to plague the band.

Maines' comments and her anti-war stance prompted highly publicized boycotts of the group's music at some country stations, although many others are supporting the group's right to free speech. She told a London concert audience that the trio is "ashamed the president of the United States is from Texas"—home to all three of the group's members.

The comment was met with such a storm of protest in the U.S. that Maines followed a March 13 public statement defending her comments with a full-out apology March 14.

In her first statement, Maines said, in part: "I feel the president is ignoring the opinions of many in the U.S. and alienating the rest of the world. My comments were made in frustration, and one of the privileges of being an American is you are free to voice your own point of view."

The next day, Maines went further: "I apologize to President Bush, because my remark was disrespectful. I feel that whoever holds

that office should be treated with the utmost respect."

Maines' initial comments prompted a Dixie Chicks-Free Friday at some stations and longer-term bans at others. The group's most recent single, "Travelin' Soldier," falls from No. 1 to No. 3 on Hot Country Singles & Tracks this issue because of a 15% drop in airplay last week, according to Nielsen Broadcast Data Systems (BDS).

Nielsen BDS data also shows that 26 of *Billboard's* 148 country reporters did not play any song by the Dixie Chicks on Monday, March 17. That same day, Cumulus Broadcasting instituted a ban on Chicks music across its 42 stations.

Cox Broadcasting canceled Jones Radio Networks' syndicated *Lia* evening show, which aired on six of its country stations, as a result of the show's initial unwillingness to stop airing Dixie Chicks music. On March 18, Jones announced that it would offer a Dixie Chicks-free version of the

Lia show beginning the following day, but at press time Cox country format coordinator Gerry McCracken said the group was standing behind its decision to cancel the show.

Protests were widespread among country stations. But some stations supported the group's right to free speech. KFKF Kansas City initially dropped the band, but PD Dale Carter, like many of his colleagues at other stations, had a change of heart. Carter posted a statement on the KFKF Web site explaining his reasons for resuming airplay of the group.

"Our soldiers, sailors, airmen, and Marines are over there fighting for our rights, and one of those is our constitutional right to express an unpopular opinion," Carter's statement said. "The longer this has gone on, the more I had visions of censorship and McCarthyism. Two wrongs don't make a right." Carter says his statement resulted in more than 1,000 e-mails from listeners calling him "a whiny lib-

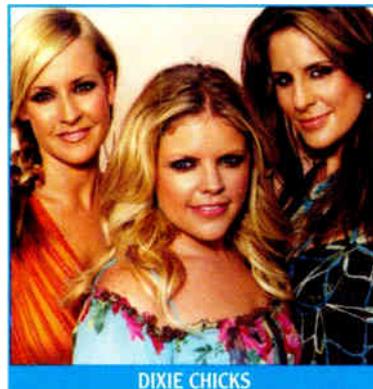
eral," "a spineless jellyfish," and worse.

The Chicks' manager, Simon Renshaw, circulated an e-mail March 17 suggesting that the band was the victim of an organized boycott by online conservative news forum freerepublic.com. His memo contends that an area of the forum's site features posts with members discussing ways to manipulate radio polls about the Chicks, including links to station Web sites and e-mail addresses of radio personnel.

Renshaw urged caution in viewing the results of online polls and e-mails. "Consider a radio station that receives 1,000 calls and e-mails from listeners demanding that they boycott the Chicks' music," Renshaw wrote. "They ignore the fact that 17,500 fans have bought tickets to a show [happening] in a couple of months and seem to think that those 1,000 calls/e-mails are somehow reflective of their audiences' wishes."

FOR THE RECORD

In the March 22 Executive Turntable, Spirit Music should have been listed as a music publishing company.



DIXIE CHICKS

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specials

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30+: MUSIC FOR GROWN-UPS

Who is the 30+ market? Billboard explores this viable market with a look at their buying trends, the labels who target them and the key players in radio and TV, including the formats and specialty shows actually impacting sales. Be a part of this timely spotlight!

issue date: apr 26 • ad close: apr 1

Michelle Wright 323.525.2302 • mwright@billboard.com

CLOSING MAR 25
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issue date: may 10
ad close: apr 15

Gene Smith 646.654.4616
gsmith@billboard.com

PUTUMAYO 10TH ANNIVERSARY

Putumayo celebrates its 10th anniversary and Billboard joins the party with a special salute to this pioneering world-music label. We turn the spotlight to Putumayo's origins, development and continuing progress. Plus we report on the label's children's line, its move into DVD production and more. Be a part of the celebration!

issue date: may 3
ad close: apr 8

Joe Maimone 646.654.4694
jmaimone@billboard.com

INDEPENDENT MUSIC

Independent music has exploded over the recent years and Billboard polls the heads of leading indie labels to find out where the sector is headed next. We check in with indie distributors, the success of their music and non-music DVD-Video sales, and provide a recap of year-to-date charts.

issue date: may 3
ad close: apr 8

Joe Maimone 646.654.4694
jmaimone@billboard.com

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

DVD-AUDIO - issue date: May 10 • ad close: Apr 15

ORANGE COUNTY - issue date: May 10 • ad close: Apr 15

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World Radio History

ARTISTS & MUSIC



by Melinda Newman

The Beat

SO MANY BANDS, SO LITTLE TIME: With more than 1,000 acts showcasing at Austin's 17th annual South by Southwest (SXSW) Music Conference March 12-16 (see story, page 1), choosing whom to see can be torturous, because you know you risk missing something else fantastic. There are roughly 50 acts playing at any given time, so I'm not ashamed to admit that I frequently resorted to just going with the most interesting name. For example, after leaving the Coral's show at Stubbs, I drifted into the Club DeVille to see Austin band **I Love You But I've Chosen Darkness** on the basis of its name. The following is a completely subjective list of my favorite acts at SXSW. These are not acts I think necessarily have the most commercial appeal or are even the most artistically appealing (although some of them I predict will have very successful careers). They are simply the acts I enjoyed seeing the most. In alphabetical order:



The Datsuns: This New Zealand band delivers a full-frontal assault that clears the sinuses. Lead singer **Dolf Datsun** could develop into a world-class singer with a howl worthy of early-day **Roger Daltrey**. For once, the hype isn't a disappointment. Before a packed audience of several hundred people, the Datsuns delivered the kind of rock'n'roll that made it impossible to concentrate on anything but the music. Thank God.

Electric Six: Lead singer **Dick Valentine** charismatically preens around stage with tongue planted firmly in cheek, while his band backs him with a solid blend of hard rock, pop, and funk with the occasional odd measure of disco thrown in. The Detroit band has already scored a No. 2 hit in the U.K. with the infectious "Danger, High Voltage." Its XL/Beggars Banquet debut arrives in May on both sides of the Atlantic. I don't know if any of it will translate onto record, but it is so refreshing to watch a frontman who knows it's no crime to be entertaining instead of so damn serious all the time.

KaitO: One of those happy accidents that is the joy of SXSW. On my way to another show, I popped into Emo's as KaitO was warming up. A co-ed quartet from England, fronted by **Nikki Colk** on lead vocals and guitar and **Gemma Cullingford** on bass, KaitO serves up a quirky new-wave blend of the **B-52's** and the **Waitresses**. The band's newest album arrives on SpinArt this summer. Fun, unpretentious stuff.

Alexi Murdoch: This Los Angeles-

based singer/songwriter—who's already getting major play for his song "Orange Sky" on noted noncommercial stations KCRW Santa Monica, Calif., WXPB Philadelphia, and WFUV New York—accomplished the nearly impossible task of getting people to shut up and not just congregate at the bar or at the free buffet. Accompanied only by a guitar, Murdoch's lyrics and vocals blend the mystery of **Nick Drake** with the warmth of a **Cat Stevens** or **Gordon Lightfoot**.

Polyphonic Spree: Such a highlight at last year's conference that SXSW brought the group back this year, for good reason. This 24-member project, conceived and led by **Tripping Daisy's Tim Delaughter**, takes the listener on a magical mystery tour made up of

symphonic pop, majestic ambition, dream-pop tunes, and so much good will you'll feel

like you're seeing **Up With People** for the new millennium crossed with a fantastic version of **Jesus Christ Superstar** (which I realize may be an oxymoron for some). There's no such thing as too much excess here. Did I mention everyone performs in white robes? And it's a sure bet that the group was the only band at SXSW that included a harpist. If you get to see Polyphonic Spree, check your cynicism at the door and just enjoy the wonderfulness of it all.

Tea Leaf Green: This San Francisco outfit's insinuating grooves literally lured me in from the street on my way back to my hotel one night. Inside was a packed dancefloor full of undulating bodies grooving to a jam band that could noodle with the best of them but also had a fine sense of melody and funk.

Trachtenburg Family Slideshow Players: Here's a concept: The family (mom and pop and 9-year-old daughter **Rachel**) goes to estate sales, buys slides of people they've never met, and writes catchy songs about them. Mom **Tina** operates a mean slide projector (which she bought at an estate sale for \$5), while dad **Jason** sings and plays guitar, and Rachel plays drums better than she probably has a right to. They are, as Jason refers to them, "comically skewed entertainers," which means they can even make a six-part rock opera based on slides from a 1977 McDonald's marketing meeting wildly entertaining. It's a cheesy one-trick pony, but what a trick. A true act for the DVD age.

White Stripes Stay Pure On 'Elephant'

Drummer Meg White Makes Vocal Debut, After Stepping Out Live

BY ANDREW KATCHEN

There is something comforting in the fact that Jack and Meg White recorded their fourth set, *Elephant* (Third Man/V2, April 1), in 10 short days at London's lo-fi Toe Rag Studios. While other major bands scramble to find the most expensive and famous producers to spend months tweaking their vision into something palatable, it is interesting that the Stripes believe that less time works in their favor.

"If you can't do it in a couple of takes," guitarist Jack White says, "then it's not a true thing; it's not honest."

"There were so many restrictions," he adds, when talking about the recording of *Elephant*. "White Blood Cells had tons of restrictions, too, like no guitar solos, no blues, no cover songs. We're always trying to limit ourselves to see what we can come up with. When you open the door and say you're going to record on Pro Tools, and you're going to use digital tricks to fix everything, and you're going to have a string section and 18 musicians are going to play on it, you've opened yourself up to such opportunity it sort of starts destroying creativity. You're trying to make it easier to create, but you're making it harder. Putting rules on yourself is really what makes it easier."

Certainly, rushed recording stints are expected of nascent bands bereft of big budgets and label backing, yet Detroit's fiery and fabulously attired duo isn't exactly in such a penniless or anonymous position. Last year was a key period for the White Stripes in terms of mainstream visibility. In 12 months, the band scored everything from three MTV Video Music Awards, two summer dates with the Rolling Stones, and a sold-out gig at the venerable Radio City Music Hall with the Strokes, to racking up 631,000 in U.S. sales for *White Blood Cells*, according to Nielsen SoundScan.

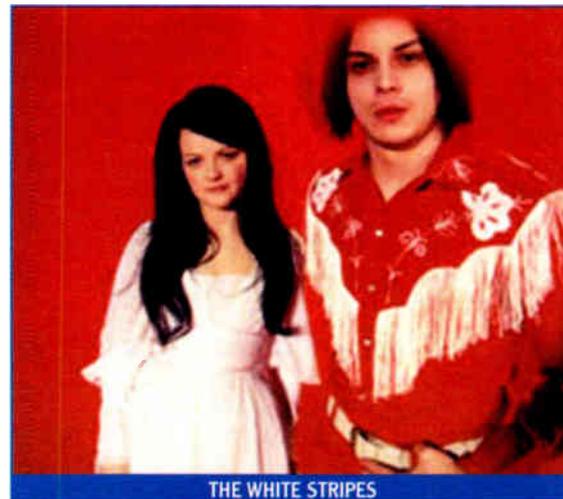
REMAINING RAW, RAGGED

The outside and internal expectations placed on subsequent recordings could have caused the band to tense up and write a diluted and lackluster record. Yet in the midst of the whirlwind, the band's aim was as simple and sharp as ever: to make a raw and ragged rock album the way they always had.

"We were completely unaffected," Jack White says. "We feel like we recorded the way we always had, which was great. Five of the songs were writ-

ten there in the studio. A lot of it was just trying to see what we could come up with under this circumstance."

The end result is the mighty and uncompromising *Elephant*. Gloriously muddy around the edges and insistently executed, the Stripes' fourth disc will reassure longtime fans who may have worried that all the pomp and circumstance had forced the band to go soft or blindly believe in its own greatness.



THE WHITE STRIPES

'We feel like we recorded the way we always had. Five of the songs were written there in the studio. A lot of it was just trying to see what we could come up with under this circumstance.'

—JACK WHITE

Given the sheer quality and confident swagger inherent in this dense batch of songs, *Elephant* will also likely win over first-time listeners. The opening "Seven Nation Army" (also the set's first single) begins with a thick guitar line played through an octave pedal, while Meg White's minimalist beats build up a charging, crashing tempo. If there was ever a doubt that Jack White's voice was equal parts Paul McCartney and Robert Plant, his performance on "Seven Nation Army" runs from wren-like cooing to caged hell-child wails, taking no prisoners in the process. When he howls, "All the words are gonna bleed from me/and I will think no more," it's his official call

to fans to get up and dance along.

Following on the song's dirty footsteps is the blistering, barn-burning "Black Math," which features perhaps the most uncompromising marriage of thrashing guitar and drums set to tape since the Stooges' "Fun House."

Because *Elephant* starts with such visceral strength and impossibly attractive force, it is easy to fear the rest of the album would come up short in offering the same dramatic impact.

Such is not the case. Following tracks like the tranquil, percussion-free "Cold Cold Night," we find Meg White approaching the microphone unaccompanied for the first time with cool resolve—serenading eager listeners with her delicate and sweet styling while a gentle organ pulses in the background.

"It was happening right then," Meg White says about recording her vocals for the song. "Jack wrote that song for me, and I've been doing more vocals live, so I gained some more confidence."

WEB LEAKS

While *Elephant* serves as an announcement of the White Stripes' evolution, the official release of the record has been met with difficulty. Third Man/V2 has stepped up the release date from April 15 to April 1 in response to the set circulating the Internet, despite the label's efforts to safeguard against online leaking.

"We knew it was going to get out there," V2 president Andy Gershon says. "There's nothing you can do to keep it from getting out there; you can try to slow it down. On one hand it's frustrating. On the other, you're thankful you have a band people want to download. You hope people want to buy it because [of its] beautiful packaging"—the album is being released with six different album covers—"and for the fact that the band delivered a brilliant record."

WBCN Boston PD Oedipus says, "[We] embraced this band when we first heard them because ['Seven Nation Army'] was so unique. The song is wonderful; it jumps off the radio."

Recently announced, the White Stripes have added eight U.S. dates in April, which will follow a brief stint in the U.K. The group will play two shows in its Detroit home before playing in California, Boston, and New York. This spring will also see the act play for one week as the house band on *Late Night With Conan O'Brien*. The dates are still to be confirmed.

Hip-Hop-Flavored 'U Turn' Marks Crossroads For McKnight

BY GAIL MITCHELL

Love ballads are still his forté, but the edgier side of singer/songwriter/producer/musician Brian McKnight claims equal time on his sixth studio album, *U Turn*. Arriving in stores March 25, the Motown/Universal release finds McKnight collaborating with rappers Nelly, Fabolous, and Six John as well as noted hip-hop producer Rockwilder.

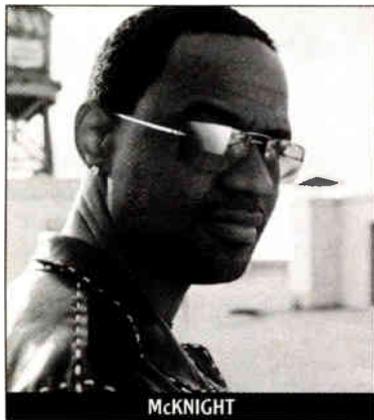
In one respect, *U Turn* picks up where McKnight's 2001 album, *Superhero*, left off. On that set, the R&B veteran laid down tracks that reflected his interest in hip-hop and other genres like rock and gospel. Along for that ride were such guests as rappers Nate Dogg and the St. Lunatics, gospel's Fred Hammond, and pop's Justin Timberlake.

Though McKnight is no stranger to stepping outside R&B's perceived boundaries—Sean "P. Diddy" Combs lent his production skills to McKnight's 1997 *Anytime*—he says people still seem surprised that "I listen to Eminem, Snoop Dogg, and Dr. Dre. I've always checked out other music and have always worked with other people. This album represents every side of me."

The artist also refers to *U Turn* as "my coming out, my reinvention. I changed management [formerly with the Trawick Group, McKnight is now managed by Silas White of Los Angeles-based McKnight Entertainment], my children are older, and I'm single now. I'm doing a lot of things I wouldn't have done before."

What he has done before—romantic ballads—is represented here by such tunes as current single

"Shoulda, Woulda, Coulda." Produced by the Underdogs (who co-wrote the song with McKnight), the song jumps to No. 54 on the Hot R&B/Hip-Hop Singles & Tracks chart



McKNIGHT

this issue. With McKnight's hip-hop side covered by the energetic "All Night Long" (with Nelly) and the Rockwilder-produced title track (with Fabolous and Six John), and his inspirational bent underscored by Kirk Franklin on "One of the Ones Who Did," McKnight's R&B/soul muse takes root in "Good Enough," which features fellow R&B crooners Joe, Carl Thomas, Tyrese, and Tank.

"I was really feeling on Quincy Jones' [1990] 'The Secret Garden,' McKnight says, citing the inspiration behind this particular pairing. "What if I came up with a song like that with younger guys and me as the elder statesman? It's a good batting lineup with Joe leading off, then Carl, Tyrese, Tank, and myself."

In marketing the reinvented McKnight, Universal plans to target his

established fan base through appearances on *Good Morning America*, *The View*, and *The Oprah Winfrey Show*; print ads in such female magazines as *Honey* and *Essence*; and release bumpers on BET, which is currently airing the "Shoulda" video, which was directed by Frank Sacramento and McKnight and stars actress Vivica A. Fox.

At the same time, notes Universal Records senior VP of marketing Jackie Rhinehart, the label is focusing on the "new" McKnight. "The fact that he has a long career is testament to his black fan base, and we're reinforcing that. By doing so, we also want to highlight the edgier, unknown aspects of Brian to a [broader consumer base]. Though he's been around a while, he seems older to many. But Brian's only in his 30s [he turns 34 this year]. He likes motorcycles and sports; he even has a basketball team he's formed. The artwork and TV spots shed light on that edgier Brian."

In addition, the label has teamed with 20th Century Television and a retail partner for a promotion that integrates *U Turn* publicity with such UPN shows as *Buffy the Vam-*

pire Slayer. Consumers will vie for the chance to attend a McKnight concert plus ancillary prizes like trips for two to a spa. Also in the offing: a summer tour and a junket

'I listen to Eminem, Snoop Dogg, and Dr. Dre. I've always checked out other music and worked with other people. This album represents every side of me.'

—BRIAN McKNIGHT

overseas where the album is also being released March 25.

Rico Brooks, Atlanta district manager for Southern record chain Peppermint Music, agrees that McKnight will have no problem attracting long-time fans. However, he cites other factors that may give *U Turn* an added boost. "Even in a market that is rap/hip-hop-focused, one cannot deny the power of great love songs,"

Brooks says. "With the country on the brink of war, love-theme albums should do well. Plus, the production here is great. McKnight has also kept his name out there, releasing the hits album *From There to Here*, doing a song on Justin Timberlake's album, and contributing to Motown's new Stevie Wonder tribute [*Conception: An Interpretation of Stevie Wonder's Songs*; released March 18]."

McKnight—whose songs are published by Cancelled Lunch Music/Universal-PolyGram International Publishing (ASCAP)—concedes rap/hip-hop's dominance. But don't count him out yet. "Ten years ago you had to take raps out to get played," McKnight says. "Now it seems like you have to put them in to get played. For those of us who sing, it's hard. But I'm still a traditional person: You have to get radio to get success. If I want to become obsolete, I'll go against what's out there."

"I try to write songs and tempos that play on radio," he continues. "I'm always cognizant of what's going on. So *U Turn* has hip-hop, it has R&B . . . it has something for everyone."

Les Nubians Switch To English On 2nd Set

BY RASHAUN HALL

Four years ago, the French duo Les Nubians put an international spin on R&B with *Princesses Nubiennes* (Nubian Princesses), their debut. Sisters Hélène and Céline Faussart return with *One Step Forward*, their sophomore set for OmTown/Higher Octave (March 25).

Princesses Nubiennes was the most successful French-language album to chart in *Billboard* in the past 16 years—selling 419,000 units, according to Nielsen SoundScan. The album's first single, "Makeda," peaked at No. 48 on the Hot R&B/Hip-Hop Singles & Tracks chart and marked the first time a French-language single had charted.

Following the success of *Princesses Nubiennes*, the group toured extensively and collaborated with a number of U.S. artists, including Black Eyed Peas, Reflection Eternal, and Jimmy Summers.

"We did a lot of [other] music and touring between albums," Hélène Faussart says. "After we wrapped the tour, we had a lot of ideas. We felt fresh and full of inspiration. We evolved as musicians, women, mothers, and humans."

"During the last few years, we grew and experienced life," she adds. "Those last five years were more about action. The new album had to be in that vein. The first album was a presentation of ideas. Now, it's about

everyday life experiences."

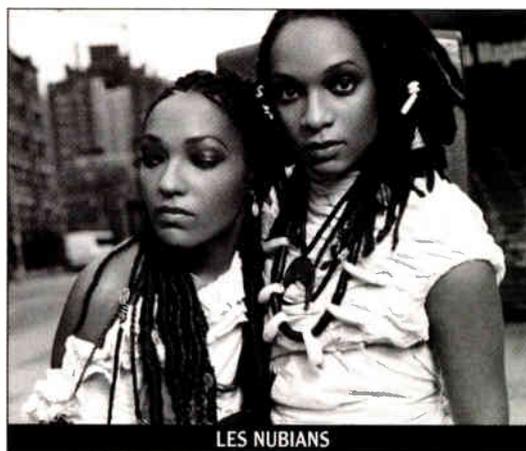
With experience comes new opportunities. The duo's time on the road allowed them to improve their English, and as a result they wrote more in English for *One Step Forward*. "Writing in English came completely natural," says Hélène, whose songs are published through Delabel in France

chance to do something with him, we do it. Every time we can give support, we do it. We're a part of the same conscious family."

The group's label hired independent lifestyle marketing firm Solid Design to spearhead the album's promotional campaign. According to Solid Design marketing director Brenda Walker, "Temperature Rising" was serviced to urban mainstream in February. The song's accompanying video clip, directed by Andrew Dosunmu, will also play a role early in the campaign. For tastemakers, the label also created mix samplers, hosted by Garth Trinidad, voice of *Chocolate City* on Santa Monica, Calif.-based noncommercial KCRW.

Booked in North America by David Zedeck and Nat Farnam for Evolution Talent in New York, Les Nubians began a tour of major U.S. markets Feb. 24. Walker notes that *Princesses Nubiennes* will be sale-priced and positioned at retail in all those respective markets.

Managed by Jérôme Ebella of Paris-based Secteur A, the duo seems much more concerned with building a legacy than sales figures: "We didn't change our style," Hélène says. "That's not the aim. We're doing music as an experience. We're creating a sound that reflects us the most. As the first album pleased fans, we hope this one will do the same."



LES NUBIANS

(administered by EMI Blackwood, and EMI in the U.S.). "When we were writing, we wanted to be understood. We speak better in English now, and our minds were able to express themselves in English. So, at that precise moment, English was a better language for expressing ourselves."

The album's lead single, "Temperature Rising," which features Talib Kweli, is one of the tracks the duo wrote in English. "Kweli is like a brother to us," Hélène says of the collaboration. "Every time we have a

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Lava Baby's Aggressive Self-Promotion Begins To Pay Off With Radio, TV Exposure

BY LARRY FLICK

Lava Baby is a band that will not give up—as evidenced by the inexhaustible energy with which the New York outfit has spent the last year promoting its sterling full-length debut, *Big Muff*.

"This is a band straight out of the old school," notes Jack Satter, head of promotion for Liquid 8 Records, which distributes the recording.

"They're not laying back and waiting for the label to make them stars. They're deep in the trenches, working harder than any band I've seen in a very long time. They're putting themselves in front of everyone and anyone they can find."

They certainly are. It has become fairly common for the band's principles and founders Robyn Banx (vocals,



LAVA BABY

guitar) and Miss Brown (drums) to spend hours calling radio programmers to either thank them for playing the band or to woo them into testing them on the air.

"It's been interesting to connect with the people who are in the thick of the industry," Banx says. "It's given us a serious education."

HEADWAY

The communal efforts of Satter and

Lava Baby are apparently starting to pay off. "Sex Junkie," the infectious, guitar-charged single from *Big Muff*, is currently airing on 25 mainstream rock stations.

"This is a record that's growing gradually," Satter says. "It's not easy to get a band that doesn't have a major-label machine behind them on the air. But there's life and

growth in this record; that gives us the energy we need to forge onward. Once we get the record on a station, it performs well—and that's what matters most."

Radio is not the only outlet of exposure the band has been enjoying lately. Several tracks from the album have been plucked for use on TV programs. The strummy "Valentine" has been featured prominently during MTV's *The Real World*, while "Sex Junkie" was heard on the E! network program *Wild On... Hollywood Nights*.

"It all adds up," Miss Brown notes. "For a band like ours, which is trying to get attention against so many others, being heard during a show on MTV, for example, is huge.

We're still enjoying that one."

WALKING THE ROCK/POP LINE

Perhaps the strongest element of Lava Baby is that they are aggressive enough to play alongside hard-edged rock bands like the Donnas while exhibiting the youthful pop flair of Avril Lavigne. For proof, the band—which includes Mr. Marc (guitar) and Peter Cole (bass)—has played Radio Disney events and has toured with rock icon Dave Davies of the Kinks.

"Hey, we're versatile," Banx says with a laugh. "Seriously, I like the fact that we're a band that wears its pop sensibilities proudly. We play as hard as any rock band, but we're also melodic and catchy. I wouldn't have it any other way."

Miss Brown adds, "We love all kinds of music, and we have a full range of influences that go from the Carpenters to punk. We want people to take us seriously, but we also want people to enjoy us. We want people to leave our shows with the songs stuck in their heads."

The material of *Big Muff* demands precisely that, whether it be the raucous, funk-flavored attack of the hit-worthy "If I Didn't Have You" or the sprawling rock balladry of "Wait 'Til the Morning." This is well-crafted music from a band that will eventually be heard on a major scale. It is just a matter of time—and energy.

"And we're not going to rest until we get there," Banx says with a determined smile. "Count on it."

Denmark's Quirky Raveonettes Coming Down Major-Label Pipeline

BY TODD MARTENS

Denmark's Raveonettes do not mind restrictions. While singer/guitarist Sune Rose Wagner wants to create nothing more than "'60s rock-out songs," the co-ed duo has a meticulous recording process that borders on conceptual art.

All the Raveonettes' songs are cut in one key, feature no more than three chords, refrain from any flashy cymbal flourishes, and stick to a strict time limit of less than 180 sec-



THE RAVEONETTES

Europe to Columbia's bid for the proverbial next big thing. But, Wagner says, the Raveonettes were never after indie cred, nor did they visit New York last November with the intent of flying home with a major-label deal.

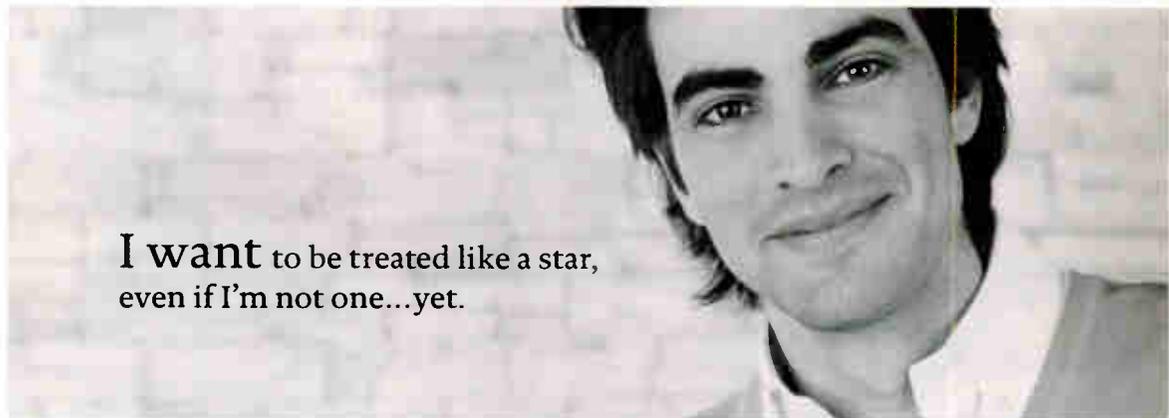
"We want to go places with this music. In order to do it on the scale that we want, we need a major label," Wagner says. "So, we went to New York with a finished product and explained that we had bigger plans for this band."

As does Columbia president Will Botwin, but he is in no hurry. A full-length set, produced by Sire Records co-founder Richard Gottehrer, is sitting on a shelf.

"The full-length album can come anytime from June to mid-September," Botwin says. "We didn't want to

put the spotlight of all of Columbia's resources on them. We wanted to treat them as an independent. We wanted 15,000-20,000 units [of the EP] across the counter and out to the right people in indie accounts before we hit chains."

With Columbia's goal achieved, thanks to some recent support dates with college-radio fave Interpol, the label moved *Whip It On* from indie-focused RED Distribution to Sony Music Distribution. The Raveonettes will then launch an MTV2-sponsored tour with the Mooney Suzuki.



I want to be treated like a star, even if I'm not one...yet.

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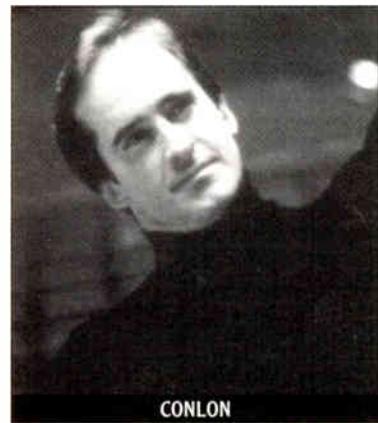
The Classical Score™



by Steve Smith

VISION REALIZED: Despite the unimaginable conditions under which they toiled, a handful of such Czech Jewish composers as **Viktor Ullmann**, **Hans Krása**, and **Pavel Haas** created an extraordinary body of music while imprisoned in the Theresienstadt internment camp during World War II, prior to their deaths at Auschwitz. By necessity, much of their surviving music was written for chamber-music forces, leaving any orchestral ambitions unrealized.

James Conlon affords listeners a valuable glimpse of what might have been, conducting the **Cologne Philharmonic** in Ullmann's Symphonies Nos. 1 and 2—orchestrated versions of the composer's Piano Sonatas Nos. 5 and 7—on a new disc issued March 4 by the German label Capriccio. The



CONLON

label has also just issued a DVD of *Estranged Passengers*, an Ullmann documentary that includes an interview with the conductor. Conlon will conduct the Symphony No. 2 in New York March 26, as the culmination of a concert series that also includes Ullmann's opera *The Emperor of Atlantis* (March 23) and a program of his chamber music and songs (March 24).

The project is typical of the neglected repertoire that Conlon has long favored on disc. "Aside from my own ego and enjoyment in conducting **Beethoven** symphonies and *The Ring*, I don't see that recording those would fill a need," Conlon quips. "I would rather put my energy into something useful." That philosophy sparked his extensive, much-lauded **Zemlinsky** cycle on EMI Classics, as well as a new Capriccio series that has paired Conlon with violinist **Vladimir Spivakov** for discs devoted to **Shostakovich** and **Hartmann**, both issued last year.

It was during the recording of his Zemlinsky series that Conlon discovered Ullmann, who had been one of Zemlinsky's assistants in Prague before the war. The fifth and seventh sonatas were among the works Ullmann composed in Theresienstadt prior to his

transfer to Auschwitz in 1944; both included notes indicating each work's planned scoring. Orchestrated by **Bernhard Wulff**, the symphonies underscore Ullmann's originality while also recalling the opposing styles of his two teachers, **Zemlinsky** and **Schoenberg**. The orchestration also clarifies the potent symbolism of the Second Symphony's finale, in which a plaintive Jewish folk song is woven into a fugue with a Czech hymn of resistance.

To Conlon, Ullmann's music suggested alternative paths that music might have followed in the 20th century, had the revolutionary Schoenberg not been the sole dominant voice to survive the war. "The younger generation was experimenting with all sorts of things and had many different viewpoints and attitudes," Conlon explains. "Had there been no Nazi Germany, there would have been a dialogue going on, as there had been in German music for the past 200 years. There would not have been only one giant who came through the whole thing—and even Schoenberg might have been different."

TAKE FIVE: Telarc bolsters its position in the competitive new market of 5.1 surround sound Super Audio CD (SACD) this month by assuming domestic distribution of the Netherlands-based PentaTone label, which was founded in 2001 by three former executives of Philips Classics. That lineage is apparent in PentaTone's initial American offering, the Remastered Quadro Recordings (RQR) series, which revisits on SACD a number of quadrasonic recordings made by Philips in the early '70s.

The first eight RQR offerings, due March 25, feature repertoire by **Handel**, **Beethoven**, **Rossini**, and others conducted by **Sir Neville Marriner**, **Seiji Ozawa**, **Jaap Schoder**, and **Sir Colin Davis**. At long last, the recordings can be heard as the engineers intended, with dramatically enhanced instrumental colors and timbres and a deep, steady, three-dimensional soundstage. (Each disc also includes a conventional stereo layer.)

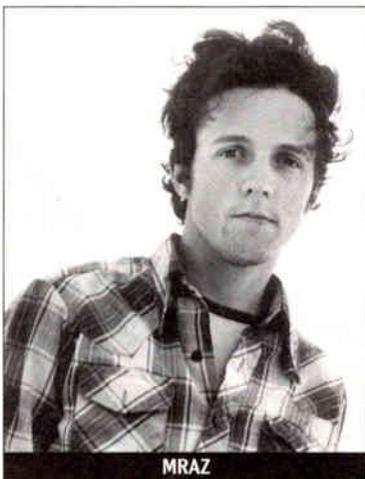
Telarc will also begin to offer new PentaTone recordings in April, including music by **Mozart**, **Mahler**, and **Franz Schmidt** performed by the **Netherlands Philharmonic**, the **Concertgebouw Chamber Orchestra**, and others. A release due in the fall finds **Kent Nagano** conducting the **Russian National Orchestra** in **Prokofiev's Peter and the Wolf**, narrated by **Sophia Loren**, and contemporary French composer **Jean-Pascal Beintus' The Wolf and Peter**, narrated by former President **Bill Clinton**. **Mikhail Gorbachev** recorded a spoken introduction.

Emerging Tunesmith Jason Mraz Gaining Ground, Eager To Test His Limits

BY LARRY FLICK

It would be easy to lump the increasingly popular Jason Mraz in with the army of male rockers forming in the wake of John Mayer's formidable, Grammy Award-graced success, but Mraz has actually been actively promoting his Elektra debut, *Waiting for My Rocket to Come*, since its October 2002 release.

"This is old-fashioned artist development," Elektra VP of marketing Dane Veneble notes. "From the start, we knew that Jason was worth investing time and care in. We're not



MRAZ

interested in a fast burn. We're interested in working with him for many years to come."

That suits the San Diego-based artist just fine, since Mraz believes his debut is the tip of his creative iceberg. "My best songs have yet to be written," he says. "I'm proud of where I am, but I'm also itchy to grow and test myself."

Mraz has spent the better part of the past four months on the road, darting between gigs opening for Jewel in the U.S. and headlining his own dates throughout the country, as well as in Australia, Canada, and various parts of Europe.

"No one sells Jason better than he does himself, onstage," Veneble says. "It's the primary means by which we're building this project."

Apparently it is working, as single "The Remedy" is gaining momentum at rock, triple-A, and hot-AC radio formats. Top 40 programmers will get the guitar-charged pop/rock track March 24.

"It's interesting to see how all of this unfolds," Mraz says. "When you are all alone, writing a song, you don't think about things like radio formats. You think about putting something honest out there for people to dig."

But now that he is dealing with the business of music, Mraz says that he is up for the challenge.

"When you love what you do, you push until you drop—then you push harder. That's me. Always."

Sound Tracks™



by Carla Hay

'GIRL' OF THE MOMENT: In an era of soundtracks "inspired by" movies that comprise songs not featured in the corresponding film, the *What a Girl Wants* soundtrack is a breath of fresh air: All 15 songs on the soundtrack are actually in the film.

The soundtrack, which Atlantic Records will release April 1, mixes pop and rock, both past and present. Artists on the album include **Craig David**, **the Clash**, **Meredith Brooks**, **Duncan Sheik**, **Holly Valance**, **the Donnas**, **Willa Ford**, **Rick Derringer**, **Lucy Woodward**, **Leslie Mills**, and **Gavin Thorpe**. **John Gregory's** "Ride of Your Life" is the soundtrack's first single.

What a Girl Wants, a movie from Warner Bros. Pictures, opens April 4 in North America. The film will have a summer release in the U.K. and other overseas markets. In the film, **Amanda Bynes** plays a young American woman named Daphne Reynolds who travels to England to meet the father she never knew. Daphne's father (played by **Colin Firth**) is an important politician whose family does not approve of her. While in London, Daphne has a romance with a local musician, played by **Oliver James**, who performs two of the soundtrack's songs: "Long Time Coming" and "Greatest Story Ever Told." The two ballads were written specifically for the film.

All of the album's songs fit the movie's theme of "following your heart and believing in yourself," says *What a Girl Wants* music supervisor **Debra Baum**, one of the soundtrack's executive producers. "When I first read the script, I thought it would be a straight-ahead teen movie, but parents are also really going to enjoy this film. Every song is used in a memorable moment in the film, so I think people will want this soundtrack as a great souvenir."

The songs performed by James—who makes his feature-film debut in *What a Girl Wants*—are two of the film's biggest musical numbers. James says, " 'Long Time Coming' is a song that my character is writing when he meets the Daphne character, and she's the inspiration for him to finish it. Acting and singing have remained my two joys in life, so it was a blessing to do both in this movie. How many actors get that opportunity?"

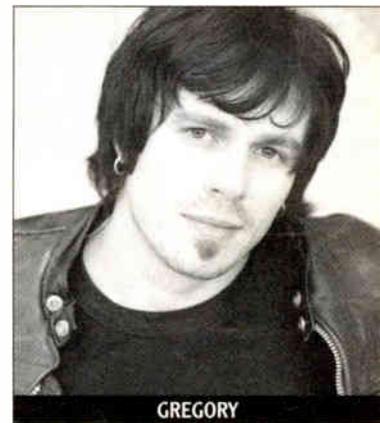
The marketing of *What a Girl Wants* is a perfect example of corporate synergy: AOL Time Warner owns Warner Bros. Pictures and Atlantic Records. In addition, Bynes is a star of the TV series *What I Like About You* on the WB network, also owned by AOL Time Warner. Not surprisingly, *What a Girl Wants* will be heavily marketed on the WB.

Atlantic senior VP of marketing

Vicky Germaise adds, "We've done a pretty significant retail campaign for the album. Soundtracks normally have a suggested retail price of \$18.98, but for *What a Girl Wants*, we have a \$15.98 suggested retail price." In addition, Atlantic will make the soundtrack available for streaming on the Internet.

Gregory's "Ride of Your Life," which is used in the end-title credits of the film, has been serviced to AC radio. Atlantic manager of product development **Chip Dorsch** explains, "This movie is really testing strongly with mothers and daughters. It's not just a teen film, so it made sense to go to more adult formats for this song."

Los Angeles-based musician Gregory, who previously had a stint in the band **California**, is stepping out as a



GREGORY

solo artist with "Ride of Your Life." The song is also the first single from his solo debut, which Atlantic expects to release this summer.

Gregory tells *Billboard*, "[Atlantic Records Group co-president] **Ron Shapiro** asked me if I there was anything I had written that could be used in the film. I had bits and pieces of the song written already. I got a plot outline from Debra Baum, and it just happened from there. The song applies to the movie but also to life in general. It's about stepping outside your boundaries and taking chances."

There are no immediate plans for a music video for "Ride of Your Life," because as Atlantic's Germaise says, "We decided to pour a lot of the money into TV and radio spots." Marketing plans for the movie and soundtrack also include actor/singer James going on a seven-city promotional tour of U.S. shopping malls, beginning March 24 in Chicago.

"A DJ will be there spinning the soundtrack," Dorsch adds. "Oliver James will also be visiting radio stations, and we're having a contest with radio stations that will have the winner flying to the premiere of the movie this summer in London."

Oleander Gets More Aggressive, Focused On Sanctuary Bow 'Joyride'

BY CHRISTA TITUS

When it comes to performance, playing live is a band's proving ground. This is becoming even more critical to an act's longevity, as groups log continuous stretches on the road to remain viable against a background of declining album sales. Oleander's gig at New York's the World in January showed it is one of those bands that relies on delivering a well-honed rock show.

"I think that in order to be respected, it's not just about selling albums; it's also [about] being a musician," guitarist/vocalist Thomas Flowers says. "We've got a long way to go, but we definitely strive to be as tight as we can and to put on as good a performance as possible."

Flowers and bandmates Doug Eldridge (bass), Ric Ivanisevich (guitar), and Scott Devours (drums) made good on that challenge with a set containing material from their new album, *Joyride* (March 4), the band's debut project for Sanctuary. The Sacramento, Calif., natives took for a spin "Hands off the Wheel"—which is No. 29 on Mainstream Rock Tracks—"Don't Break My Fall," and "Fountain and Vine," new tunes that forgo the instrumental experimentation found on 2001's *Unwind* for a blistering, head-banging sound that won the audience's approval.

On *Unwind*, the band "really wanted to stretch our tastes and try to present an album that was a little more diversified as far as instrumentation," Flowers explains. "It didn't necessarily pan out for us, so we kind of stripped that down to doing what we're good at: We're a rock band, and we decided that this album was going to be more linear, more focused, more in-your-face than either of the other two albums."

As Oleander's lyricist, Flowers wears his experiences on his sleeve. Two of *Joyride*'s most powerful cuts, "Fountain and Vine" and "30 60 90," recount his struggles with chemical dependency. "Better Luck Next Time" expresses "a moral quandary" he wrestles with because "there's a lot of things I could be doing with my time, and sometimes I feel like I'm not doing it justice."

FLOWERS' STORYBOOK

"Runaway Train" is a story from Flowers' previous marriage. He explains, "Whenever you [go on the road], you come home, you're not quite sure what's changed and you're not quite sure if you're the same or if anything's the same. So there's a lot

of keeping your fingers crossed that everything that you love is still going to be there when you return." But for all the personal challenges he has faced, Flowers is not bitter. He says, "The biggest inspiration for me right now has been [girlfriend] Lindy Gamble. The woman in my life is my inspi-



ration for my every day." This happiness most likely inspired the *Joyride* cut "Rainy Day."

Oleander wrote *Joyride* while at a career crossroads. In early 2002, it left Universal Records, home of 1999's *February Son* (which went gold, thanks to the No. 3 Mainstream Rock Tracks hit "Why I'm Here") and *Unwind* (which spawned "Are You There?," a No. 6 hit on the same chart). Flowers described the departure as a mutual decision involving mixed emotions on both sides: "For them, it was

an opportunity to save money and pursue other artists. For us, it was an opportunity to get another label while we still had clout in the business. Thankfully, they let us out of our contract, and we fulfilled our obligation to them and found a home at Sanctuary."

Having seen the way crowds react to the new material, Sanctuary product manager Nick Pirovano is enthusiastic about *Joyride*. "The one song we're starting to see some amazing reaction with is 'Fountain and Vine.' When we see the song performed live, very rarely do you see kids start singing a brand-new song back to the band that they'd never heard," he points out. "I've seen this band several times now, and it happens every time, where the kids react to this chorus and they're just singing at the top of their lungs. It's a show-stopper."

DEMOS SURFACING ON EP

Pirovano describes the promotional strategy for *Joyride* as a market-specific national campaign concentrating on having a retail presence in cities where "Hands off the Wheel" has reacted strongly, such as Dallas, Cincinnati, and Minneapolis: "We're offering a very

special EP that contains acoustic and demo tracks from the record, as well as an unreleased song, and it also contains a video for 'Runaway Train.' We're pricing the record competitively at \$13.98. It's a pretty cool value for a kid who's an Oleander fan."

On the Internet, a listening party was held for *Joyride* Feb. 28 through March 3 exclusively on budweiser.com, where fans could stream the entire album. Amazon.com offered a pre-release value-add, where fans who ordered *Joyride* ahead of street date could stream the *Runaway Train* EP.

Oleander played a half-hour acoustic concert at Tower Records in Citrus Heights, a Sacramento suburb, on street date; local radio station KRXQ (98 Rock) broadcast the event from the store.

"When their first album came out, they did an in-store that was very well-received, and they sold almost 400 copies that day," Tower operations manager Donna Rasmussen says. "They remain a strong seller here."

"The greatest rock records make you want to see the band live, and then when you see the band live, you want to listen to the record," Pirovano says. "This record makes you want to see this band live, and then when you see these songs performed live, you can't wait to go listen to this record."

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Gabriel Lowers Ticket Prices For Second Leg Of Tour

BY SUSANNE AULT

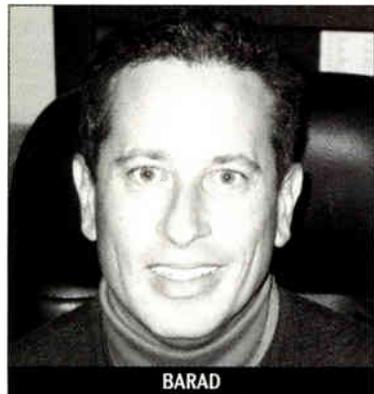
LOS ANGELES—Undeterred by weaker-than-expected business on a late 2002 tour, Peter Gabriel will hit the sheds this summer with a lower ticket price.

During Gabriel's first major U.S. tour in nine years last fall, attendance was less than expected. So concert organizers believe they have made a smart decision in lowering prices across the board by approximately 30% for the tour's second leg this June.

In contrast to the \$135 price for the high-end November and December 2002 gigs, tickets for Gabriel's 16 upcoming North American dates will peak at \$85 apiece and cost as little as \$20 in some cases; \$1.50 from each ticket will be donated to the human-rights advocacy charity Witness, similar to an arrangement from last year.

"Part of the reason [for that] is Peter wanted to make it affordable for people who maybe couldn't afford the

fall leg," Clear Channel Entertainment (CCE) VP of touring Gerry Barad says of shows tentatively set to bow June 7 at the Shoreline Amphitheatre in



Mountain View, Calif., and wrap July 2 at the Verizon Wireless Music Center in Noblesville, Ind.

CCE nationally promoted Gabriel's 2002 shows and will do so in 2003. Half

of the spring shows are repeats in primary markets, including Los Angeles and Boston; the other half are markets that last year's routing schedule did not include, such as Columbus, Ohio.

MAKING CHANGES

"I think we all agreed that not everybody was going to be able to afford the first tour—it might be pricey by some standards," says Evolution Talent agent Jonny Podell, who booked Gabriel's tour with William Morris Agency's John Marx. "We all agreed to come back and try to scale it in a way that was more attainable for [everyone]."

Another change is that this leg will stop primarily at amphitheaters, which means 2002's complicated 360-degree setup (Gabriel performed inside a bubble-like structure) will be revamped to an end-of-house production approach. This should reduce expenses, but Barad says Gabriel was drawn to sheds this time because "the weather will be good

... it will be something different to do. He never does the same things twice."

The \$135 price was within the ballpark of many recent arena headliners—equal to U2's 2001 charge and less than 2002's \$250-\$350 Rolling Stones and \$250 Paul McCartney tickets. However, of the nine shows reported to Billboard Boxscores from Gabriel's 19-show stint last year, none sold out; instead, they filled 72% of the arenas' available seats. The opening two Chicago dates at the United Center drew about 50% of its capacity. On average, each show grossed \$678,829 and attracted 10,111 in attendance.

"We're happy with the tour," Barad says of these performances. "At the end of the day you can always sell more tickets. Not everything sells out these days—we don't want to dwell on that."

Since Gabriel's fall series was a CCE-produced event, venues were essentially financially protected, regardless of attendance. But missed concession and merchandise sales could be one negative effect coinciding with weaker-than-anticipated crowds.

Ralph Marchetta, VP of entertainment at the America West Arena in Phoenix, admits, "Our [Dec. 12] date did not do all that well. I would say I definitely was surprised at the time ...



but I think it definitely appeared to be a price sensitivity issue."

Echoing managers at other participating venues in 2002, Marchetta points out that steep charges at a time when other hot-but-pricey acts were also competing in the market likely hurt his own show's ticket sales. "We did have a McCartney show in October, then the Stones at the end of January. So [Gabriel's show] fell in between. That was a factor," he says, adding that he would like Gabriel to return to his building "because he is a tremendous artist. I think that given the right situation, it could make sense."

United Center booking manager Scott Feldman says, "The same thing could probably be said for any show. It comes down to discretionary income—Rush, Rolling Stones, Bruce Springsteen: all career artists [who are out] at the same time. With our economy the way it is, maybe instead of spending \$130, you'll save [for a \$250] Stones ticket."

Likewise, Feldman maintains that Gabriel did a bang-up job, and "in no way, shape, or form were the shows unsuccessful ... he put on an amazing tour."

Another issue that may have affected attendance is that in releasing *Up* in September 2002 (his first studio, non-soundtrack album since 1992's *Us*), it took a while for people to realize Gabriel was back. According to Nielsen SoundScan, *Up* has sold 311,000 copies, compared with the 1.5 million *Us* has sold.

Plus, "Peter hadn't toured in close to 10 years. Maybe now [he is] fresh in people's minds, and he may sell additional tickets," says John Page, senior VP/GM at Comcast-Spectacor, which manages Philadelphia's 18,000-seat First Union Center. (The venue hosted Gabriel last Nov. 18, drawing 10,608 people and grossing \$854,130.)

STILL DOING GOOD BUSINESS

As far as whether the lower prices will lead to sellouts, Podell says, "I think so ... the new record has been out, he was up for a Grammy this year [for best male rock vocal performance for *Up*'s "The Barry Williams Show"], so many, many more people are conscious of Peter now than six months ago when we first put Peter on sale."

Although aware of certain attendance shortcomings last fall, House of Blues Concerts Southwest VP Dave Parks says of his June 11 Gabriel show at Dallas' Smirnoff Music Center, "When we had the opportunity to [book him], we didn't hesitate in the least. They were sensitive to pricing the show properly for the market."

The June 8 show at Los Angeles' Verizon Wireless Amphitheatre is one of the few spring concerts that are currently on sale. Still, Marx describes its progress as "very positive." He and Podell also say that more Canadian dates may be added to the June leg.

While the subject of some speculation for venue sources, Barad denies that this next batch of shows reflects an attempt by CCE to make up for any lost revenue from Gabriel's first leg. "We bought a tour that was 'X' amount of dates, and per Peter, that was the end of it. But we got a call after Christmas that he was thinking about doing more dates in America. [CCE] researched what to do, and that's how the tour [happened]," he explains, declining to discuss deal specifics for either leg.

Marx agrees, explaining that Gabriel tracked his Web site during the 2002 trek and noticed people posting complaints about prices. "That was one of the factors that motivated him to come around and do an under-priced ticket."

Most important, Marx says, is that the fall outing "reminded Peter that he really enjoys playing ... and with reaction from fans at the shows, it made sense to come back."

ILMC Discusses How To Improve Live-Music Industry

BY JULIANA KORANTENG

LONDON—Does the international live-music industry have a reputation to save among other related sectors? The conclusion at this year's International Live Music Conference (ILMC), held March 7-9 at the Royal Garden Hotel, was that things could be better.

The panel called "To See Ourselves As Others See Us" focused on touring's relationships with the record business and its status among export industries supported by governments.

Record-company executives and national music office representatives were among the non-live-music specialists invited to join concert promoters to discuss how things could be improved. One of the panel's co-chairmen—Stuart Galbraith, promotions VP at London-based Clear Channel Entertainment U.K.—noted that sales in live music were rising at a time when CD sales were plummeting, and consequently the two businesses could learn something from each other.

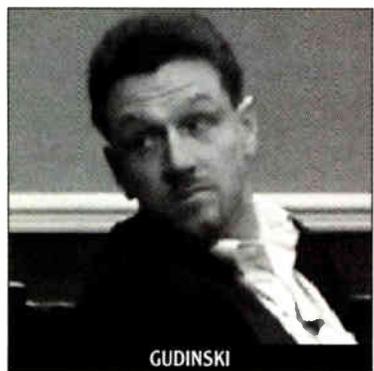
Panelist Paul Conroy, Virgin Records U.K.'s former managing director and founder of the new London-based independent management company/label Adventures in Music, said: "Relationships between the labels and live music have broken down."

He argued that the major labels had become too corporate-minded to understand how live music could contribute to sales: "There's no direct relationship with artists. The majors need to refocus themselves."

Alison Wenham, CEO of U.K. independent labels' trade body Assn. of Independent Music (AIM), defended the recording industry, saying sales might have fallen, but "the recording industry isn't dead." However, she

called for such independent financiers as bankers to step into the breach where majors have failed to financially develop certain acts. She felt the international banking industry has never understood the concept of developing acts for potential long-term profit.

Several delegates in the audience pointed to the trend of emerging and established acts opting to forgo the major labels' resources. Cited examples included British act Simply Red and Steve Winwood. Another topic of discussion throughout the weekend was U.K. star Robbie Williams' reported \$80 million deal with EMI Recorded Music, where the major planned to recoup revenue not just from selling Williams'



recordings but also from merchandise and ticket sales. But, as panelist and EMI liaison officer Alex Belmont noted, Winwood and Williams would not have such clout to become independent had the majors not helped develop them in the first place.

The panel also examined the live-music business' relationship with government bodies. Although representatives from the music export bodies for Finland, the Netherlands, France, and

the Europe-wide region said they were starting to receive funds, they noted that they still struggled to gain the governments' respect as an export sector. As Eric Morand of Paris-based Export Music France pointed out, the Swedish music industry had to remind its government that pop sensation Abba was bringing in more foreign revenue from their tours and recordings than auto giant Volvo before the Swedish export office was taken seriously.

Helsinki-based Paulina Ahokas, director of the recently launched Musex (Music Export Finland), said the country's Ministry of Trade and Industry financed 50% of her organization. But to survive, the rest of its funds had to come from the local labels' marketing budget.

The Dutch equivalent to Musex, Conamus, survives on funds from local copyright collection societies Buma and Stemra, the Noord-Holland, Hilversum-based organization's Peter Smidt said. The national government's ministry of culture and economic affairs only assists on a project-by-project basis. Smidt argued that government support is needed to promote local live acts, especially in countries like the Netherlands, where Anglo-U.S. repertoire dominates music sales.

Michael Gudinski, managing director of Australia-based promoter Frontier Touring Co., noted that when governments do take the music industry seriously, it can pay dividends, as illustrated in New Zealand. "New Zealand is very active," he said. "Any half-decent band can get a [government] grant to make an album and pay for managers and labels to travel to see New Zealand bands around the world. Even the prime minister is supporting high-level acts and local acts."

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BOXSCORE
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	Ford Center, Oklahoma City March 2	\$1,941,910 \$175/\$45	17,871 sellout	Clear Channel Entertainment
ELTON JOHN & BILLY JOEL	Conseco Fieldhouse, Indianapolis March 4	\$1,706,866 \$197/\$47	15,644 sellout	Clear Channel Entertainment
BON JOVI, GOO GOO DOLLS	First Union Center, Philadelphia March 7	\$946,895 \$75/\$55/\$35	15,217 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Blue Cross Arena, Rochester, N.Y. March 11	\$906,329 \$73.50	12,426 sellout	Magic City Prods.
PHISH	Greensboro Coliseum, Greensboro, N.C. March 1	\$880,688 \$37.50	23,642 sellout	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	Kemper Arena, Kansas City, Mo. Feb. 13	\$859,062 \$60.50/\$50.50	15,686 16,585	The Messina Group
BON JOVI, GOO GOO DOLLS	FleetCenter, Boston March 4	\$852,007 \$75/\$48.50/\$38.50	14,288 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	The Pyramid, Memphis March 4	\$755,276 \$75.25/\$36.25	12,424 15,868	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	RBC Center, Raleigh, N.C. Feb. 22	\$741,482 \$59.50/\$49.50	13,731 14,704	The Messina Group
GEORGE STRAIT, TAMMY COCHRAN	The Arena at Gwinnett Center, Duluth, Ga. Feb. 21	\$730,061 \$61.50/\$51.50	12,710 12,752	The Messina Group
CHER, TOMMY DRAKE	Thompson-Boling Arena, Knoxville, Tenn. March 2	\$706,905 \$75/\$55/\$45	10,508 11,780	Jack Utsick Presents
BON JOVI, GOO GOO DOLLS	Pepsi Arena, Albany, N.Y. March 3	\$694,280 \$75/\$45	12,502 12,718	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	MCI Center, Washington, D.C. Feb. 6	\$673,837 \$59.50/\$49.50	12,478 13,467	The Messina Group
CHER, TOMMY DRAKE	The Cajundome, Lafayette, La. March 6	\$639,958 \$79.75/\$34.75	9,836 10,001	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Rose Garden, Portland, Ore. Feb. 14	\$624,408 \$44.75/\$34.75	15,387 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Rupp Arena, Lexington, Ky. March 1	\$608,012 \$68.25/\$34.25	10,098 15,318	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Universal Amphitheatre, Universal City, Calif. Feb. 22-23	\$592,755 \$65/\$55/\$45	10,924 11,295 two shows	House of Blues Concerts
GEORGE STRAIT, TAMMY COCHRAN	Roberts Stadium, Evansville, Ind. Feb. 14	\$564,447 \$59.50/\$49.50	10,452 11,392	The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Target Center, Minneapolis March 1	\$538,012 \$46.50/\$24.75	12,229 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	The Mark of the Quad Cities, Moline, Ill. March 7	\$423,928 \$42.75/\$29.75	10,830 sellout	Clear Channel Entertainment, The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Idaho Center, Nampa, Idaho Feb. 15	\$417,972 \$46.75/\$36.75	10,098 sellout	Clear Channel Entertainment
THREE MO' TENORS	Detroit Opera House, Detroit Feb. 11, 13-14	\$394,826 \$55/\$18	8,475 three sellouts	Jam Theatricals, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Resch Center, Green Bay, Wis. March 6	\$320,862 \$39.75	8,419 sellout	Clear Channel Entertainment, The Messina Group
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Hulman Center, Terre Haute, Ind. Feb. 27	\$309,300 \$44.75/\$34.75	7,042 sellout	Clear Channel Entertainment
THE DOORS, 21ST CENTURY	Universal Amphitheatre, Universal City, Calif. Feb. 7	\$308,430 \$125/\$60/\$50/\$40	6,059 sellout	House of Blues Concerts
SCORPIONS & WHITESNAKE, DOKKEN	Bell Centre, Montreal March 14	\$301,557 (\$447,480 Canadian) \$33.36	9,040 9,631	Gillett Entertainment Group, House of Blues Canada
GAITHER HOMECOMING	Alltel Arena, North Little Rock, Ark. March 15	\$298,692 \$28/\$25/\$18	13,630 17,816	Clear Channel Entertainment
ANITA BAKER, RONNIE LONG	Trump Taj Mahal, Mark Etes Arena, Atlantic City, N.J. March 1	\$294,355 \$65/\$55	5,342 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Duluth Entertainment Convention Center, Duluth, Minn. March 2	\$289,941 \$46.25	6,269 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	U.S. Cellular Center, Cedar Rapids, Iowa Feb. 28	\$287,317 \$45.75/\$35.75	6,429 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Yakima Valley SunDome, Yakima, Wash. Feb. 13	\$272,201 \$35.25	7,722 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Mid-America Center, Council Bluffs, Iowa March 9	\$265,512 \$44.50	7,000 8,471	Police Prods., The Messina Group
LOS TIGRES DEL NORTE	Universal Amphitheatre, Universal City, Calif. Feb. 15	\$264,500 \$130/\$105/\$70/\$45	4,897 5,400	House of Blues Concerts
ALEJANDRA GUZMAN, ENANITOS VERDES	Universal Amphitheatre, Universal City, Calif. Feb. 28	\$239,410 \$79/\$64/\$54/\$44	4,794 5,150	House of Blues Concerts
COLDPLAY, THE MUSIC	The Arena at Gwinnett Center, Duluth, Ga. March 6	\$238,560 \$35	7,084 sellout	Clear Channel Entertainment

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TOURING

Venue
Views™



by Ray Waddell

NEW MEANING FOR 'EXCLUSIVE': Anschutz Entertainment Group (AEG) and Nederlander Concerts have resolved their lawsuits regarding booking rights at Los Angeles' Staples Center and Forum, which are both operated by AEG. Nederlander and AEG's Concerts West affiliate have agreed to share "exclusive" rights to book and promote concerts at Staples Center, and both will have a role in booking the Forum.

AEG filed suit last year in L.A. Superior Court, alleging breach of contract regarding Nederlander's exclusive promoter rights at both venues. The action came after AEG gave notice to Nederlander that the latter's exclusive deal was being terminated because of its failure to meet a \$2.4 million annual guarantee. Nederlander countersued, saying it was absolved of making payments to AEG because the latter had violated the exclusivity contract by booking concerts by such acts as Creed, Garth Brooks, and George Strait.

EASY MONEY: Even if his days of No. 1 hits and sold-out arenas are behind him, rocker Eddie Money continues to tour like a bandit. In 2003, Money hits a milestone many artists never see, as he notches his 25th anniversary in the entertainment business. "It's been 25



years of great rock'n'roll," says Money, whose hit singles "Take Me Home Tonight," "Two Tickets to Paradise," and "Shakin'," among others, are now part of the classic-rock canon. Money plays 150 dates a year, "and I wish it was more. I enjoy working; it's nothing but fun now."

Money says his audiences today are diverse. "I've got a lot of fans of a lot of different ages," he says, adding that he is a family man himself. "The shows are more family-oriented. I've had a lot of my fans since the late '70s, and I feel like I have a lot in common with these people."

Money's life on the road wasn't

always so family-oriented. In fact, he admits he used to be a pretty hard charger in terms of nightlife. "Back in the day, I used to knock down the [drinks], smoke pot, and that's when they told you coke was not addictive," he says. "I had a reputation for being around bars a lot, and in those days I didn't get a hangover. Plus, everything was free. If I knew how much all of that stuff cost, I probably wouldn't have done so much of it."

Despite his partying, Money maintained a reputation for professionalism in his live performances. "I always stayed pretty straight onstage," he says. "Bill Graham was my manager, and I was petrified of the guy. I didn't want to get out there like Jim Morrison and fuck up."

Now Money says his wildest days are behind him. "I've got five kids. I don't want to be in the paper for a DUI or being a pot head."

Even though he remains a staple at classic-rock radio, Money's name does not seem to come up when the Rock and Roll Hall of Fame's considerations for inductions are announced each year. "Nothing against Elvis Costello or the Clash, but I had a lot more hits than those guys," he says. "I feel like the Pete Rose of the Rock and Roll Hall of Fame. But if they don't let Bob Seger, Grand Funk Railroad, or Lynyrd Skynyrd in, don't let me in."

Money is booked by Christianne Weiss at ICM and managed by Jim Della Croce at Pathfinder Management.

BLOW YOUR TOP: Texas trio ZZ Top will join forces with Ted Nugent and Kenny Wayne Shepherd with Double Trouble for the Beer Drinkers and Hell Raisers tour, set to begin April 25 at the CenturyTel Center in Bossier City, La. The tour will pair Clear Channel Entertainment and longtime ZZ promoters Beaver Productions of New Orleans as co-producers. The 30-plus date tour will play a mix of amphitheaters and arenas, wrapping June 14 at American Airlines Arena in Dallas.

BONNAROO II: The second annual Bonnaroo Festival, set for June 13-15 on a 600-acre farm near rural Manchester, Tenn., officially sold out March 12. Produced by Superfly Productions and A.C. Entertainment, the major jam-band event went clean in 17 days at 80,000 tickets, sold strictly via its Web site. The gross is estimated to be in the \$11 million range, with tickets priced at \$119.50, \$134.50, and \$149.50. The first Bonnaroo attracted 75,000 fans and grossed close to \$9 million.

Rhythm, Rap, and The Blues™



by Gail Mitchell

ON THE MOVE: Blackground Records welcomes three acts to its roster. R&B/pop songbird **Toni Braxton** joins the fold after 10 years with Arista (*Billboard Bulletin*, March 14). A new Braxton album is tentatively slated for Sept. 16 through Blackground/Universal, preceded by a first single in June or July. Also new to the Blackground family: former Motown artist **Rasheeda** and **Playa**, previously signed to Def Jam.

"Toni is one of the most distinctive and powerful voices to come out in the last 25-30 years," says Blackground founder **Barry Hankerson**, who also manages Braxton. "With most artists you look to put out one or two albums. With Toni, you know she will have a career for decades to come."

The six-time Grammy Award winner's last Arista album is 2002's *More Than a Woman*, which has sold 379,000 units, according to Nielsen SoundScan. Signed to Arista imprint LaFace in 1991, Braxton bowed in 1993 with *Toni Braxton*.

In other news, sources say **Ron Gillyard's** last day as J Records senior VP of urban music will be March 21. That leaves the door open for his long-rumored move to Interscope Records. At press time, neither J nor Interscope executives could be reached for comment.

KEEPING THEIR WORD: *The Promise* is the title of **Earth, Wind & Fire's** (EWF) first new studio album in six years. And judging by what I heard in founding member **Maurice White's** Santa Monica, Calif., studio, the collective definitely delivers on said promise.

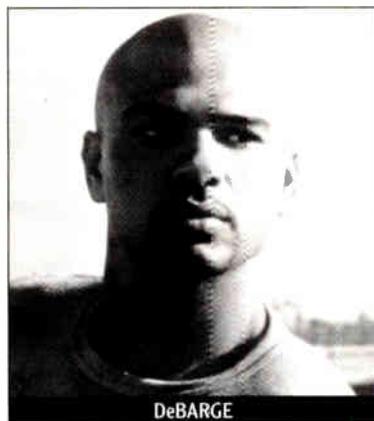
The signature EWF motif is here—love songs, **Philip Bailey's** distinctive falsetto, harmonizing horns, guest vocals by the **Emotions**. But there's also a contemporary veneer that should please old and new fans alike. The album arrives May 20 on White's RED-distributed Kalimba Records, grounding rumors of the group signing with Def Soul's proposed classic artists division. Co-produced by White, *The Promise* is being introduced via lead single "All in the Way." Additional tracks include "Wonderland" with **Angie Stone** and the raw "Dirty."

The Promise features none of the songs from the group's unreleased Columbia collaboration with **Wyclef Jean**. "That was close to rap, and that's not our cup of tea," White says. "We're not trying to sound hip-hop. We want to stick to our guns and do what we do best. This music will

speak for itself; we've got a few more records in us."

Headed by industry veteran **Ron Ellison**, Kalimba Records is planning an EWF summer U.S. tour. Future label projects include albums by the **Emotions** and **Deniece Williams**.

A 'FREE' MAN: Hitting the promo tour trail in April on behalf of his new album, *Free*, is **Chico DeBarge**. The March 25 *Alove/Kock* release is his first since his fourth album, 1999's *The Game*, on Motown. Following his amicable split with the label in 2000, DeBarge is now running his own label, *Alove Entertainment*. (Pronounced "olive," it is named for the fruit's healing properties.)



Paced by midtempo first single "Not Together" (No. 29 on the R&B Adult chart in sister publication *Airplay Montior*), *Free* reflects a recharged DeBarge who used the project "to do some soul searching and reflect who I was musically. I want to be much more passionate and sensual musically; less sexual, less contrived."

The result of that personal journey is *Free*, written and produced by DeBarge in his Grand Rapids, Mich.-based home studio. Among the set's 12 cuts are the moving ballad that is the title track and "Home Alone," an ode to single mothers.

Koch president **Alan Grunblatt** says of the label's first R&B artist, "Chico is the perfect artist to team with our roster of bangin' hip-hop artists."

With an upcoming appearance on *Soul Train* and a **Billie Woodruff**-directed video for "Not Together," DeBarge hopes to build more momentum. "Hip-hop is ruling because radio isn't giving soul music a chance. But there's an audience out there. Word-of-mouth still goes a long way."

Additional reporting by Rashaun Hall in New York.

Directors Control Robot

Film Production Entity Provides Creative Outlet For People Behind The Lens

BY RASHAUN HALL

Whether via its eye-catching, message-driven videos for Nas and the Roots or fast-moving commercials for athletic shoe manufacturer And1, Robot Films is quickly making a name for itself. Founded in 2000 by long-time video director Chris Robinson, Robot was created as an outlet for directors who felt stifled.

"Launching Robot was a reaction to wanting to be creative at whatever budget we were given by the labels," Robinson says. "We wanted to have the freedom to be inventive, to bring a vision to the screen. As Robot matured, our vision expanded," he adds. "[The company now comprises] a marketing firm, consulting, advertising, feature films, and TV."

To aid his vision, Robinson knew he needed to bring in like-minded directors. The first one he approached was **Jessy Terrero**. A former casting director, Terrero has created videos for the Roots ("Break You Off") and 50 Cent ("Wanksta").

"I was shooting a video for Prospect, one of Fat Joe's artists, while Chris was shooting one for Terror Squad [another Fat Joe act]," Terrero says. "Joe mentioned to Chris that I was shooting a video for him. Chris came to me later and wanted to see that [Prospect] video. I presented it to him with some of the other videos I'd shot. Three months later he called and said, 'I'm thinking about starting a company called 'Robot,' and I want you to be my first director.'" The rest of the Robot roster consists of **Kevin DeFreitas**, **Risa Machuca**, and **Vinny Harris**.

Among Robinson's recent videos is Snoop Dogg's "Beautiful." The clip shows the veteran rapper in a whole new light, having him leave his usual West Coast trappings for the sunny beaches of Brazil. According to the artist, it was a feat only Robinson could create.

"I chose to work with Chris because of our chemistry," Snoop says. "He brings my ideas to life while touching it with his own magic."

Snoop isn't the only one singing Robot's praises. Between Robinson and Terrero, the company has been nominated for multiple MTV Video Music Awards (VMA) and Grammy Awards. Most recently, Terrero was nominated for a 2001 VMA for Jill Scott's "Gettin' in the Way," while Robinson was nomi-

nated last year for Nas' "One Mic." That clip also earned him a Grammy nomination this year. "I never really think about it," Robinson says of the accolades. "It's really not about me but [of] making an interpretation of the music."

Robot recently branched into com-



Ready for Their Close-up. Robot Films director **Jessy Terrero**, left, and Robot Films founder **Chris Robinson** flank R&B artist **Musiq**.

mercial work with a series of Robinson-lensed And1 commercials featuring NBA all-star MVP and Minnesota Timberwolves forward **Kevin Garnett**.

"We chose to work with Chris because of the great work he's done on music videos in the past," And1 director of public relations **Errin Cecil-Smith** says. "We were looking for a 'short film' feel for the [Garnett] spot that would effectively tell the story of where he came from and who he is now. Chris condensed a long story into a visually extraordinary 30-second film."

In addition to commercials, Robinson and Terrero are working on film projects. Robinson is developing *Girl*, while Terrero aims to make his feature-film debut with *Soul Plane*. "It's an urban remake of *Airplane*," Terrero says. "It's very similar to the original, except the cast is full of people of color."

If the past two years are any indication, the future seems bright for Robot.

"We all have different life experiences, but we all love film—whatever the given format," Robinson says. "We challenge ourselves to be on point."

Terrero agrees: "We're making our own path, coming from a music video standpoint and going into features, commercials, and TV shows. We're trying to become a mini-DreamWorks."

MARCH 29 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON	TITLE IMPRINT/PROMOTION LABEL	Artist	
1	1	12	IN DA CLUB G-UNIT/SHADY/AFTERMATH/INTERSCOPE	NUMBER 1	8 Weeks At Number 1 50 Cent
2	2	7	EXCUSE ME MISS ROC-A-FELLA/DEF JAM/DJMG		Jay-Z
3	6	8	BEAUTIFUL DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	
4	10	5	GET BUSY VP/ATLANTIC		Sean Paul
5	3	14	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
6	4	23	WANKSTA G-UNIT/SHADY/INTERSCOPE		50 Cent
7	11	4	I KNOW WHAT YOU WANT J/MONARC/RMG/DJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	
8	9	6	I CAN ILL WILL/COLUMBIA		Nas
9	7	8	THE JUMP OFF QUEEN BEE/ATLANTIC		Lil' Kim Featuring Mr. Cheeks
10	5	14	MESMERIZE MURDER INC./DEF JAM/DJMG		Ja Rule Featuring Ashanti
11	12	4	CAN'T LET YOU GO DESERT STORM/ELEKTRA/EEG	Fabulous Featuring Mike Shorey & Lil' Mo	
12	8	15	SICK OF BEING LONELY NICA		Field Mob
13	13	16	WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG		Baby Featuring Clipse
14	18	2	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE		50 Cent Featuring Nate Dogg
15	16	16	NO LETTING GO GREENSLAVES/VP/ATLANTIC		Wayne Wonder
16	14	9	SUPERMAN WEB/AFTERMATH/INTERSCOPE		Eminem
17	15	15	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE		2Pac
18	17	22	AIR FORCE ONES FD/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee	
19	19	2	X GON' GIVE IT TO YA BLOODLINE/DEF JAM/DJMG		DMX
20	24	2	STILL BALLIN AMARU/DEATH ROW/INTERSCOPE		2Pac Featuring Trick Daddy
21	NEW		ALL I NEED TERROR SQUAD/ATLANTIC	Fat Joe Featuring Tony Sunshine & Armageddon	
22	21	7	A.D.I.D.A.S. AQUEMINI/COLUMBIA		Killer Mike Featuring Big Boi
23	RE-ENTRY		REALEST NIGGAZ G-UNIT		50 Cent Featuring The Notorious B.I.G.
24	23	18	MAKE IT CLAP J/RMG		Busta Rhymes Featuring Spliff Star
25	RE-ENTRY		B R RIGHT SLIP-N-SLIDE/ATLANTIC		Trina Featuring Ludacris

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 101 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. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist	PEAK POSITION
1	1	1	NUMBER 1 / GREATEST GAINER / SALES IN DA CLUB DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO)	50 Cent	1	51	67	67	NEVER SCARED A. JOHNSON (B. ONECRUSHER)	Bonecrusher Featuring Killer Mike & T.I.	51
2	2	2	IGNITION R. KELLY (R. KELLY)	R. Kelly	2	52	72	81	PIMP JUICE J. EPPERSON (N. KELLY, J. EPPERSON, B. CRUTCHER, C. SMITH)	Nelly	52
3	4	5	EXCUSE ME MISS THE NEPTUNES (S. CARTER, P. WILLIAMS, C. HUGO)	Jay-Z	3	53	73	73	YEAH YEAH U KNOW IT JUST BLAZE (K. MURRAY, S. SMITH, R. NOBLE, E. SERMON)	Keith Murray Featuring Def Squad	53
4	3	3	HOW YOU GONNA ACT LIKE THAT THE UNDERDOGS (T. GIBSON, H. MASON, JR., D. THOMAS, E. DAWKINS)	Tyrese	3	54	69	76	SHOULDA, WOULD, COULDA THE UNDERDOGS (B. MCKNIGHT, H. MASON, JR., D. THOMAS, E. DAWKINS, T. DIXON)	Brian McKnight	54
5	8	10	GREATEST GAINER/AIRPLAY BEAUTIFUL THE NEPTUNES (C. BRADY, P. WILLIAMS, C. HUGO)	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	5	55			HOT SHOT DEBUT HOOKED S. COMBS (C. JACKSON, A. YOUNG, M. ELIZONDO, M. J. BLIGE, S. COMBS)	Mary J. Blige Featuring P. Diddy	55
6	5	4	MISS YOU T. BISHOP (T. BISHOP, J. AUSTIN)	Aaliyah	1	56	52	52	I DON'T GIVE A @#&% LIL JON (J. SMITH, S. NDRIS, M. TYLER, A. HENDERSON)	Lil Jon & The East Side Boyz Featuring Mystikal & Krizzie Bone	51
7	10	16	GET BUSY S. MARSDEN (S. HENRIQUES, S. MARSDEN)	Sean Paul	7	57	57	60	CLOSURE G. LEVERT (R. BOWLAND, N. MCKINNEY)	Gerald Levert	57
8	9	8	THE JUMP OFF TIMBALAND (K. JONES, T. MOSLEY, K. KELLY, R. ROGERS)	Lil' Kim Featuring Mr. Cheeks	8	58	62	71	SNAKE R. KELLY (R. KELLY)	R. Kelly Featuring Big Tigger	58
9	7	7	GOSSIP FOLKS TIMBALAND, M. ELLIOTT (M. ELLIOTT, T. MOSLEY, C. BRIDGES, F. L. SMITH, W. BLOOM)	Missy "Misdemeanor" Elliott Featuring Ludacris	5	59	54	53	THIS VERY MOMENT D. DOBSON, T. OWENS (T. OWENS, D. DOBSON)	K-Ci & JoJo	53
10	12	17	I CAN S. REMI (N. JONES, S. GIBBS, R. HAMMOND)	Nas	10	60	60	65	HE PROPOSED D. CINTRON, B. ARRINGTON, C. SMITH (B. ARRINGTON)	Kelly Price	60
11	14	19	I KNOW WHAT YOU WANT RICK ROCK (T. SMITH, W. LEWIS, R. MCNAIRE, L. JONES, R. FISHER, R. THOMAS)	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	11	61	61	61	C'MON JUST BLAZE, W. CAMPBELL, J. CAMPBELL (W. CAMPBELL, J. SMITH, R. GINYARD, JR.)	Mario	61
12	6	6	ALL I HAVE C. ROONEY, R. G. D. MCPHERSON, J. LOPEZ, M. RIDDICK, C. RICHARDSON, R. G. D. PETERS, W. JEFFERY	Jennifer Lopez Featuring LL Cool J	4	62	70	70	TOO MUCH FOR ME DREAM TEAM (N. JONES, B. WILLIAMS, J. MARCHANT, A. M. M. ROGERS)	DJ Kayslay Featuring Nas, Foxy Brown, Baby & Amerie	62
13	15	15	EMOTIONAL ROLLERCOASTER J. BEVINE (V. S. GREEN, E. ROBERSON, O. SUNLADE)	Vivian Green	13	63	63	69	PUMP IT UP JUST BLAZE (J. BUODEN, J. SMITH, J. DAVIS, B. HIGGINS, J. JACKSON, S. MUHAMMAD, JONES, T. SMITH)	Joe Budden	63
14	20	29	CAN'T LET YOU GO JUST BLAZE, E. BASS (J. JACKSON, J. SMITH, C. LOVING, D. BRASCO)	Fabulous Featuring Mike Shorey & Lil' Mo	14	64	55	55	BREAK YOU OFF THE REDDITS (T. TROTTER, A. THOMPSON, L. HUBBARD, K. GRAY, K. JONES, B. KENNEY, JOHNSON, J. SCOTT)	The Roots Featuring Musiq	55
15	13	13	CRY ME A RIVER TIMBALAND (J. TIMBERLAKE, T. MOSLEY, S. STORCH)	Justin Timberlake	11	65	65	72	ALRIGHT THE REDDITS (L. PRIDGEN, A. ANTHONY, J. SMITH, R. FOSTER)	Freeway Featuring Allen Anthony	65
16	11	9	WANKSTA J. FREEMAN (C. JACKSON, J. FREEMAN)	50 Cent	4	66	59	59	P****YCAT M. ELLIOTT, E. MCCALLA, JR. (M. ELLIOTT, E. MCCALLA, JR.)	Missy "Misdemeanor" Elliott	59
17	21	25	HELL YEAH R. KELLY (R. KELLY, BABY)	Ginuwine Featuring Baby	17	67	71	—	LIKE A PIMP D. BANNER (L. CRUMP, W. E. BUTLER)	David Banner Featuring Lil' Flip	67
18	17	11	SICK OF BEING LONELY J. PHA (S. JOHNSON, D. CRAWFORD, PALEXANDER)	Field Mob	10	68	51	46	MA, I DON'T LOVE HER THE NEPTUNES (P. WILLIAMS, C. HUGO)	Clipse Featuring Faith Evans	40
19	18	14	WHAT HAPPENED TO THAT BOY THE NEPTUNES (B. WILLIAMS, P. WILLIAMS, C. HUGO, T. THORNTON, G. THORNTON)	Baby Featuring Clipse	14	69	76	—	I STILL LOVE YOU THE NEPTUNES (P. WILLIAMS, C. HUGO)	702	69
20	22	22	NO LETTING GO S. MARSDEN (V. CHARLES, S. MARSDEN)	Wayne Wonder	20	70	73	—	IN DA CLUB NOT LISTED (C. JACKSON, A. YOUNG, M. ELIZONDO)	Beyonce Knowles	70
21	28	36	PUT THAT WOMAN FIRST KAYCEE (B. BINGHAM, H. GIST, D. BINGHAM, B. MUHAMMAD, C. LIGHTY, M. BROWN, J. HOAGLAND, W. BELL, B. T. JONES)	Jaheim	21	71	—	—	IN LOVE WIT CHU L. HUTTON (S. HARRIS, L. HUTTON)	Da Brat Featuring Cherish	71
22	35	43	21 QUESTIONS DIRTY (M. V. JONES, C. JACKSON, K. RISTO, J. CAMERON, V. CAMERON)	50 Cent Featuring Nate Dogg	22	72	80	80	CRUSH ON YOU M. WINANS (THE HITMEN (T. KELLY, M. WINANS, J. KNIGHT)	Mr. Cheeks Featuring Mario Winans	68
23	16	18	LOVE OF MY LIFE (AN ODE TO HIP HOP) E. BATH (F. SAADIO, R. SAADIO, E. BAOU, J. POYSER, R. C. OZUNA, G. STANDRIDGE, M. CHIVWALL, R. LYNN)	Erykah Badu Featuring Common	1	73	—	—	CHOK ME, SPANK ME (PULL MY HAIR) DR. DRE (A. JOHNSON, A. YOUNG, M. ELIZONDO)	Xzibit	73
24	19	12	MESMERIZE C. SANTANA, RY GOTT (J. ATKINS, A. DOUGLAS, A. PARKER, J. LORENZ, T. BELL, C. CREED)	Ja Rule Featuring Ashanti	5	74	—	—	HOTTEST OF THE HOT NOT LISTED (NOT LISTED)	B.G.	74
25	29	35	SAY YES A. HARRIS (M. M. BRADY, S. U. STEWART, A. HARRIS)	Floetry	25	75	79	79	IF I CAN'T DR. DRE, M. ELIZONDO (C. JACKSON, A. YOUNG, M. ELIZONDO)	50 Cent	68
26	26	23	FABULOUS KAYCEE (B. BINGHAM, H. GIST, B. BERKELEY, B. MUHAMMAD, M. BROWN, V. CARSTARPHEN, G. MCFADDEN, J. WHITEHEAD)	Jaheim Featuring Tha Rayne	7	76	81	82	PATIENTLY WAITING EMINEM (C. JACKSON, M. MATHERS, L. RESTO, M. ELIZONDO)	50 Cent Featuring Eminem	65
27	23	20	LAUNDROMAT R. KELLY (R. KELLY)	Nivea	20	77	78	83	THE BATTLE IS THE LORD'S B. TANKARD, Y. ADAMS (M. MCKAY)	Yolanda Adams	75
28	39	45	WHAT WOULD YOU DO? R. KELLY (R. KELLY)	The Isley Brothers Featuring Ronald Isley	28	78	74	62	DEEP TRILEY (T. TRILEY, STANARD, C. BLACK)	BLACKstreet	51
29	31	31	GUESS WHAT R. KELLY (R. KELLY)	Syleena Johnson	29	79	56	39	TELL ME (WHAT'S GOIN' ON) NASTY (M. R. BAILEY, R. CAMPMAN, DAKARI, T. BELL, C. CREED)	Smilez & Southstar	28
30	25	21	DONTCHANGE I. BARRI (M. HAGGINS, M. MUSO, S. SOULCHILD, M. HAGGINS, I. BARRI, S. FROMANO)	Musiq	3	80	83	77	WHO'S THAT R. KELLY (R. KELLY, J. CARTAGENA)	R. Kelly Featuring Fat Joe	65
31	36	37	GIRLFRIEND R. KELLY (R. KELLY)	B2K	31	81	75	68	BOY (I NEED YOU) JUST BLAZE (M. CAREY, J. SMITH, N. WHITEFIELD)	Mariah Carey Featuring Cam'ron	68
32	32	49	X GON' GIVE IT TO YA SHATER (E. SIMMONS, S. KING)	DMX	32	82	82	78	BUNNY HOP GAME BEEN (RED BOY (P. BROWN, T. GRIFFEN, D. SPENCER, H. GUILLORY, C. MAYFIELD)	Da Entourage	67
33	24	24	THAT GIRL K. PAUL (K. PAUL, J. OUE)	Marques Houston	24	83	94	94	JOHN DOE DJ QUI (E. LAKE, J. LEWIS, C. WHIKERSON, K. MARTINI)	Shade Sheist Featuring DJ Quik, Hi-C, AMG & Swift	66
34	30	28	THUGZ MANSION 7. JOHNNY "J." (T. SHAKUR, J. JACKSON, S. AURELIUS, A. HAMILTON)	2Pac	10	84	86	95	ROLL WIT M.V.P. M.V.P. ENTERTAINMENT (R. CIVILES, E. NEWMAN, M. PEREZ, M. RIPERTON, R. RUDOLPH)	Stagga Lee	84
35	38	38	ALL I NEED CODL & DRE (J. CARTAGENA, A. LYDINS, M. VALENZANO, J. EAD, D. W. LOVETT, S. HARRIS, T. LEWIS)	Fat Joe Featuring Tony Sunshine & Armageddon	35	85	89	84	ANGEL H. R. (M. PEREZ, A. PEREZ)	Amanda Perez	57
36	40	34	MAKE IT CLAP RICK ROCK (T. SMITH, W. LEWIS, R. THOMAS)	Busta Rhymes Featuring Spliff Star	17	86	84	85	CAN'T NOBODY R. HARRISON (R. HARRISON, R. REED, T. FISHER)	Kelly Rowland	72
37	37	30	AIR FORCE ONES THE TRACKBOYZ (N. KELLY, K. YU, A. LI, M. LEE)	Nelly Featuring Kyjuan, Ali & Murphy Lee	4	87	77	63	SYMPHONY IN X MAJOR RICK ROCK (R. THOMAS, A. JINER)	Xzibit Featuring Dr. Dre	63
38	33	33	REALEST NIGGAZ DJ WHOD (K. RED SPYDA (C. WALLACE, C. JACKSON)	50 Cent Featuring The Notorious B.I.G.	33	88	85	86	8 MILE EMINEM (M. MATHERS, L. RESTO)	Eminem	54
39	43	56	4 EVER B. M. COX, C. LOVE (B. M. COX, C. LOVE, C. LOVING, J. JACKSON)	Lil' Mo Featuring Fabulous	39	89	87	87	THROUGH THE RAIN J. JAM, T. LEWIS, M. CAREY, J. WRIGHT (M. CAREY, L. C. LEI)	Mariah Carey	69
40	48	57	STILL BALLIN FRANK NITTY JOHNNY "J." (T. SHAKUR, J. JACKSON, F. PIMENTEL, M. YOUNG)	2Pac Featuring Trick Daddy	40	90	—	—	INCOMPLETE R. MARTIN, L. MARCUS (R. MARTIN, L. MARCUS)	C-lanae	90
41	27	27	COME CLOSE TO ME THE NEPTUNES (L. LYNN, P. WILLIAMS)	Common Featuring Mary J. Blige	21	91	91	88	LOVE IZ E. SCHEIDT (E. SCHEIDT, A. GREEN, D. MCDANIELS, J. SIMMONS)	Erick Sermon Featuring Al Green	80
42	42	42	A.D.I.D.A.S. MR. DJ BIG BOI (M. RENDER, D. SHEATS, A. PATTON)	Killer Mike Featuring Big Boi	42	92	100	98	GETCHYA HANDS UP Q. S. (L. MILLER, T. THOMAS)	E.S.G. & Stim Thug	80
43	34	26	I SHOULD BE... ROUND TABLE MIDDWINTER PRODUCTIONS (S. S. D. FEATHERSTONE, A. JOYNER, J. ASKEW, M. FEATHERSTONE, C. FEATHERSTONE, M. ANDREWS)	Dru Hill	6	93	93	—	JAH IS MY ROCK F. COLE (F. COLE, E. ALI, T. A. MARLEY, C. DODD)	Caribbean Pulse Featuring Damian "Jr. Gong" Marley	87
44	44	40	WORK IT TIMBALAND (M. ELLIOTT, T. MOSLEY)	Missy "Misdemeanor" Elliott	1	94	97	100	BUILT THIS CITY JUST BLAZE (C. GILES, J. HARRIS, L. JAMES, J. SMITH, M. PAGE, B. TAUPIN, P. WILF, D. LAMBERT)	The Diplomats Featuring Cam'ron, Jimmy Jones & Juelz Santana	94
45	47	41	I CARE 4 U TIMBALAND (M. ELLIOTT, T. MOSLEY, C. M. HAMPTON, H. BANKS)	Aaliyah	3	95	99	—	UP IN DA CLUB 2NITE NU SMITH (REVENUE (R. WRIGHT, T. WIDORE)	Revenue	92
46	41	32	BUMP, BUMP, BUMP R. KELLY (R. KELLY, V. SMITH)	B2K & P. Diddy	2	96	99	—	HELL IS A FLAME IDOL (M. HARRIS, T. MURRAY, M. MILLER)	Big C	96
47	64	66	GET BY K. WEST (T. K. GREENE, K. WEST, N. SIMONE)	Talib Kweli	47	97	98	91	NO MEANS NO J. CHEVIOUS, T. HARMAN, J. CHEVIOUS, T. HARMAN, J. CURETINI)	Nee-Nee Gwynn Featuring Baby Diva	89
48	46	47	SUPERMAN EMINEM (M. MATHERS, J. BASS, S. KING)	Eminem	44	98	—	—	JUST LIKE YOU BEN (M. HIG BROWDER, BENJAMIN)	G-Wiz	98
49	49	51	CHOPPA STYLE FULL PACK (CHOPPA, MASTER P)	Choppy Featuring Master P	49	99	—	—	TAKE YOU HOME COOL R. DRE (A. MARTINEZ, M. VALENZANO, A. LYDINS, K. ROGERS)	Angie Martinez Featuring Kelis	62
50	66	75	I WISH I WASN'T J. JAM, T. LEWIS (J. HARRIS, J. T. LEWIS, J. WRIGHT)	Heather Headley	50	100	88	99	STARTING WITH ME B. MOSS (SCOTT, B. MOSS, S. DITTO)	Brandy Moss-Scott	88

Songs with the greatest airplay and/or sales gains highlighted 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 (500k). RIAA certification for net shipment of 1 million units (1M) with additional million indicated by a number following the symbol. Retail Launch. Indicates first full week that retail release contributes to song's chart 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 both of the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Casette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

R&B/HIP-HOP

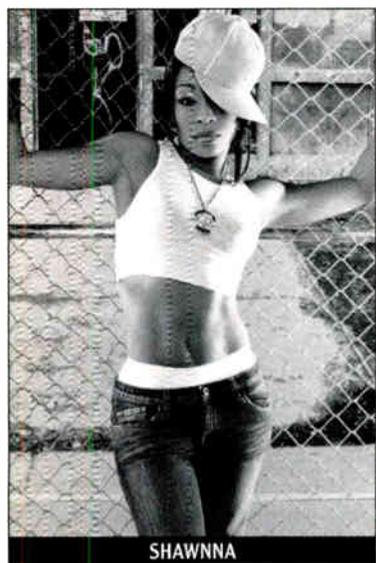


by Rashaun Hall

Words & Deeds™

SHAWNNA 'WEIGHS' IN: With so few female MCs stepping up to the plate, *Disturbing Tha Peace's* Shawanna has a chance to truly make a name for herself with her Def Jam South debut, *Worth the Weight*. It arrives April 29.

Born **Rashawna Guy**, the Chicago native has music running through her veins: Her father is blues legend and 1993 Billboard Century Award honoree **Buddy Guy**, who wasn't initially thrilled with his daughter's career choice.



SHAWNNA

"At first he said, 'What the hell?'" Shawanna recalls with a laugh. "He thought it was just a phase I was going through. Once he saw that I was serious, he became very supportive."

Shawanna made her music-career debut as one-half of **Infamous Syndicate**. Signed to Relativity Records, the duo released its debut album, *Changing the Game*, in 1999. Although the album received limited commercial attention, it did offer an opportunity to meet then-radio personality **Ludacris**.

"I met him while I was on the Lyricist Lounge tour with Infamous Syndicate," the MC says. "At the time, he was still doing radio in Atlanta. He said he liked my flow and that we should do something together. I didn't believe him, but we exchanged numbers. One day he called and said he had a song for me, 'What's Your Fantasy.'"

The success of "What's Your Fantasy," which peaked at No. 10 on the Hot R&B/Hip-Hop Singles & Tracks chart, also served as Ludacris' first single. "What's Your Fantasy" was a turning point in my career," Shawanna says. "Not too many people get that second chance, so when Chris called and provided it... I will always love him for that."

Having recorded with Infamous Syndicate, Ludacris, and Disturbing Tha Peace, Shawanna's *Worth the Weight* marks the first time she has stepped out as a solo artist. She says the experience has been liberating. "It was fun finally getting the chance to not just do 16 bars. I'm doing whole songs now—intro, hook, and three verses. I learn different things about myself and recording every day."

For Shawanna, the album's title carries a double meaning. "I'm usually not good with names. But when it came to this, it was my baby," she says. "Worth the weight" means it's worth its weight in gold. Also, people have been waiting for me to come out, so I wanted them to know it was worth the wait."

SIGNED, SEALED, DELIVERED: With such acts as **Mobb Deep**, **Toni Braxton**, and the **Ying Yang Twins**, among others, all signing with new labels, there has been more movement in R&B/hip-hop music in the past few weeks than on NBA draft day. The latest signing is at Atlantic Records, which recently inked a deal with Atlanta-based rapper **T.I.** Formerly signed to Arista, the rapper released his debut, *I'm Serious*, in 2001.

T.I. was apparently a hot commodity: Def Jam, Universal, Bad Boy, and Columbia were all interested in the rapper, who released two albums independently through Groove Hustle last year, *In Da Streets, Part 1* and *In Da Streets, Part 2*. Atlantic has tentative plans to issue a new T.I. set, titled *Trap Music*, in late August, preceded by first single "24's," which is currently receiving spins in the Southeast. T.I. is also featured on "Never Scared," the lead single from new So So Def/Arista signee **Bone Crusher**.

SUMMIT POSTPONED: The Hip-Hop Summit Action Network (HHSAN) has decided to postpone its Atlanta Hip-Hop Summit, as well as the Hip-Hop Peace Concert, after being unable to comply with the city of Atlanta's festival ordinance. The HHSAN and city officials have agreed to explore the possibility of holding the event at a later date.

"We love the people of Atlanta, and we respect Mayor **Shirley Franklin** and other city officials," HHSAN chairman **Russell Simmons** said in a statement. "We look forward to selecting a later date for convening the Atlanta Hip-Hop Summit, as well as other related concerts and events."

MARCH 29 2003				Billboard® HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	In Da Club 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	25	27	Fabulous JAY-Z (RCA/A&M/INTERSCOPE)
2	2	22	Ignition R. KELLY (JIVE)	27	23	14	Laundromat NIVEA (JIVE)
3	4	10	Excuse Me Miss JAY-Z (RCA/A&M/DEF JAM/DJMG)	28	34	7	What Would You Do? THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)
4	3	20	How You Gonna Act Like That TYRESO (JRMG)	29	24	34	dontchange MUSIQ (DEF SOUL/DJMG)
5	5	20	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	29	20	Guess What SYLEENA JOHNSON (JIVE)
6	8	10	Beautiful SNODP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	31	28	19	Thugz Mansion 2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)
7	9	7	Get Busy SEAN PAUL (VP/ATLANTIC)	32	30	10	That Girl MARGUÉS HOUSTON (T.U.G./A&M/INTERSCOPE)
8	7	15	Gossip Folks MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)	33	37	8	Girlfriend B2K (T.U.G./EPIC)
9	10	9	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	34	39	14	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)
10	11	10	I Can NAS (ILL WILL/COLUMBIA)	35	35	26	Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)
11	13	9	I Know What You Want BUSTIA RHYMES & MARIAH CAREY (JMONARCH/RMG/DJMG)	36	40	15	Realest Niggaz 50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)
12	6	16	All I Have JENNIFER LOPEZ FEAT. LIL' COOL J. (EPIC)	37	36	10	X Gon' Give It To Ya DMX (BLOODLINE/DEF JAM/DJMG)
13	21	22	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	38	41	23	Make It Clap BUSTIA RHYMES FEAT. SPLIFF STAR (JRMG)
14	17	7	Can't Let You Go FABOLOUS (DESERT STORM/ELEKTRA/VEE)	39	48	6	Still Ballin' 2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)
15	12	27	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	40	47	4	4 Ever LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEE)
16	20	10	Hell Yeah GINUVINE FEAT. BABY (EPIC)	41	31	18	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)
17	15	24	Sick Of Being Lonely FIELD MOB (MCA)	42	33	24	I Should Be... DRU HILL (DEF SOUL/DJMG)
18	16	15	What Happened To That Boy BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	43	42	8	A.D.I.D.A.S. KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)
19	32	4	21 Questions 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	44	45	44	I Care 4 U AALIYAH (BLACKGROUND)
20	26	6	Put That Woman First JAY-Z (RCA/A&M/DEF JAM/DJMG)	45	44	29	Work It MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)
21	22	24	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	46	38	20	Bump, Bump, Bump B2K FEAT. P. DIDDY (T.U.G./EPIC)
22	19	14	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	47	46	9	Superman EMINEM (WE1/AFTERMATH/INTERSCOPE)
23	14	33	Love Of My Life (An Ode To Hip Hop) ERYKAH BADU FEAT. COMMON (FOX/MCA)	48	64	3	Get By TALIB KWELI (RAWKUS/MCA)
24	18	15	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)	49	65	4	I Wish I Wasn't HEATHER HEADLEY (RCA/RMG)
25	27	8	Say Yes FLEETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	50	69	4	Never Scared BONECRUSHER (REBEL EM OFF/50 DEF/ARISTA)
51	49	12	Choppa Style CHOPPA FEAT. MASTER P. (TAKE FO' NEW NO LIMIT/UMRG)	52	71	8	Pimp Juice NELLY (FO' REEL/UNIVERSAL/UMRG)
53	67	3	Shoulda, Woulda, Coulda BRIAN MCKNIGHT (MOTOWN/UMRG)	54	—	1	Hooked MARY J. BLIGE FEAT. P. DIDDY (MCA)
55	51	16	I Don't Give A @#&% LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	56	60	3	Snake R. KELLY FEAT. BIG TIGGER (JIVE)
57	54	4	Yeah Yeah U Know It KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/DJMG)	58	53	15	This Very Moment K-CI & JOJO (HOLLYWOOD/MCA)
59	73	3	Too Much For Me DJ KAYSLAY (COLUMBIA)	60	58	6	P**ycat MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)
61	63	16	Break You Off THE ROOTS FEAT. MUSIQ (MCA)	62	61	5	Pump It Up JOE BUDDEN (DEF JAM/DJMG)
63	59	4	He Proposed KELLY PRICE (DEF SOUL/DJMG)	64	55	7	Closure FERRALD LEVERT (ELEKTRA/VEE)
65	66	3	Alright FREEWAY (RCA/A&M/DEF JAM/DJMG)	66	70	2	Like A Pella DAVID BANNER FEAT. LIL' FLIP (S.R.C./UNIVERSAL/UMRG)
67	75	2	I Still Love You 702 (MOTOWN/UMRG)	68	62	9	C'mon MARIO (3RD STREET/JRMG)
69	72	2	In Da Club BEYONCÉ KNOWLES (NOT LISTED)	70	—	1	In Love With Chu DA BRAT FEAT. CHERISH (50 DEF/ARISTA)
71	52	13	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	72	—	4	Crush On You MR. CHEEKS FEAT. MARIO WINANS (UNIVERSAL/UMRG)
73	—	1	Choke Me, Spank Me (Pull My Hair) X2BIT (LOUD/COLUMBIA)	74	—	1	Hottest Of The Hot B.G. (CHOPPA CITY/IN THE PAINT/NOCHI)
75	—	2	If I Can't 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	75	—	2	

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MARCH 29 2003				Billboard® HOT R&B/HIP-HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	26	29	4	Girlfriend B2K (T.U.G./EPIC)
2	2	5	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	27	30	3	Y'all Don't Know JOLLY GREEN (ODE POUND)
3	9	7	In Da Club 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	28	20	11	Gossip Folks MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)
4	5	6	Through The Rain MARIAH CAREY (JMONARCH/RS&A/DJMG)	29	26	18	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RIDERS/INTERSCOPE)
5	31	8	Incomplete C-LANAE (WRIGHT ENTERPRISES)	30	23	24	This Is My Party FABOLOUS (DESERT STORM/ELEKTRA/VEE)
6	14	7	Get Busy SEAN PAUL (VP/ATLANTIC)	31	—	1	Get By TALIB KWELI (RAWKUS/MCA)
7	4	7	Excuse Me Miss JAY-Z (RCA/A&M/DEF JAM/DJMG)	32	40	14	Star 702 FEAT. CLIPSE (MOTOWN/UMRG)
8	8	8	Jah Is My Rock CARIBBEAN PULSE (IRIE)	33	—	1	Life As We Know It NICK CANNON (INICK/JIVE)
9	12	8	Up In Da Club 2Nite REVENUE (STACK A GRIP)	34	16	4	Pack Ya Bags SARAI (SWEAT/EPIC)
10	7	7	Beautiful SNODP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	35	38	11	No Letting Go WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
11	15	4	Hell Is A Flame BIG C (SOUTHPAW/E.S.)	36	19	2	4 Ever LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEE)
12	3	5	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	37	32	20	Shady BIG T. (SOUTHPAW/E.S.)
13	13	6	No Means No NEE-NEE GWYN (BASE HIT)	38	75	2	Oipset Anthem THE DIPLOMATS (RCA/A&M/DEF JAM/DJMG)
14	27	11	Just Like You G-WIZ (COMPOUND/ORPHEUS)	39	66	17	Skills GANG STARR (VIRGIN)
15	21	3	Blowin' Me Up (With Her Love) JC CHASEZ (FOX/JIVE)	40	54	2	The Wreckoning BOOMKAT (DREAMWORKS/INTERSCOPE)
16	17	17	Dance With Me JAMIE LEE (RIPPE)	41	46	3	When I Get You Alone THICKE (INI AMERICA/INTERSCOPE)
17	—	4	Choppa Style CHOPPA FEAT. MASTER P. (TAKE FO' NEW NO LIMIT/UMRG)	42	—	20	Chillin' In Your Benz EXHALÉ (REAL DEAL/ORPHEUS)
18	6	4	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)	43	—	2	Animal Rap JEDI MIND TRICKS (BABYGRANDE)
19	18	22	Ignition R. KELLY (JIVE)	44	42	39	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
20	10	7	How I Feel LEXX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	45	—	1	I Know What You Want BUSTIA RHYMES & MARIAH CAREY (JMONARCH/RMG/DJMG)
21	11	10	Everybody HAHZ THE RIPPA (BODY HEAD)	46	35	17	Bump, Bump, Bump B2K & P. DIDDY (T.U.G./EPIC)
22	25	10	X Gon' Give It To Ya DMX (BLOODLINE/DEF JAM/DJMG)	47	59	14	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
23	24	22	Make It Clap BUSTIA RHYMES FEAT. SPLIFF STAR (JRMG)	48	39	13	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/DJMG)
24	22	7	Yeah Yeah U Know It KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/DJMG)	49	28	21	What We Do FREEWAY (RCA/A&M/DEF JAM/DJMG)
25	43	17	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	50	47	82	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)
51	49	13	Feelin' You (Part II) SOLANGE FEAT. N.D.R.E. (MUSIC WORLD/COLUMBIA)	52	33	10	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)
53	36	6	Talkin' To Me AMERIC (RISE/COLUMBIA)	54	—	1	Plan X SAGAT X (FAT BEATS)
55	—	30	When The Last Time CLIPSE (STAR TRAK/ARISTA)	56	44	22	Virginity TIGI (T.U.G./A&M/INTERSCOPE)
57	58	50	Grindin' CLIPSE (STAR TRAK/ARISTA)	58	71	2	Your Pops Don't Like Me (I Really Don't Like This Dude) NICK CANNON (INICK/JIVE)
59	61	33	Gots Ta Be B2K (T.U.G./EPIC)	60	50	17	Breathe BLU CANTRELL (RED ZONE/ARISTA)
61	—	1	Stompdash*toutu (Vendetta) CNN FEAT. M.O.P. (DEF JAM/DJMG)	62	37	33	Gimme The Light SEAN PAUL (VP/ATLANTIC)
63	64	3	The Horror RJD2 (DEFINITE JUX)	64	—	20	Nothins Free/I Don't Give A @#&% DOBBIE FEAT. LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
65	—	24	One Mic NAS (ILL WILL/COLUMBIA)	66	—	18	Come Close To Me COMMON FEAT. MARY J. BLIGE (MCA)
67	—	2	No Doubt JEAN GRAE (THIRD EARTH)	68	55	17	Paradise LIL' COOL J. FEAT. AMERIC (DEF JAM/DJMG)
69	34	24	Throw Up RACKET CITY (447/LANDSPEED)	70	52	21	Work It MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEE)
71	51	19	Dilemma/Air Force Ones NELLY (FO' REEL/UNIVERSAL/UMRG)	72	—	33	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)
73	—	6	Drop Drop JOE BUDDEN (DEF JAM/DJMG)	74	63	16	Jenny From The Block JENNIFER LOPEZ (EPIC)
75	41	21	Oo That... BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	75	—	2	

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MARCH 29
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS AT NO. 1	PEAK POSITION
1	1	1	5	50 CENT	SHADY/AFTERMATH 493544/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	5 Weeks At Number 1	1	49	49	49	17	TALIB KWELI	RAWKUS 113048/MCA (18.98 CD)	Quality	6	6
2	2	2	3	R. KELLY	JIVE 41812/ZOMBA (11.98/18.98)	Chocolate Factory		1	50	46	39	18	DRU HILL	DEF SOUL 063377/IDJMG (12.98/18.98)	Dru World Order		2
3	3	—	2	FABOLOUS	DESERT STORM/ELEKTRA 627911/EEG (12.98/18.98)	Street Dreams		3	51	47	51	19	SOLANGE	MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star		23
4	—	—	1	KILLER MIKE	AQUEMIN/COLUMBIA 868627/CRG (5.98 EQ/9.98)	Monster		4	52	56	50	20	LIONEL RICHIE	MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection		31
5	4	100	3	LIL' KIM	QUEEN BEE/ATLANTIC 835727/AG (12.98/18.98)	La Bella Mafia		4	53	50	54	21	GERALD LEVERT	ELEKTRA 62795/EEG (12.98/18.98)	The G Spot		2
6	6	6	18	SEAN PAUL	VP/ATLANTIC 836207/AG (9.98/13.98)	Dutty Rock		5	54	51	40	22	SOUNDTRACK	HOLLYWOOD 162369 (18.98 CD)	Deliver Us From Eva		19
7	5	3	4	FREEWAY	ROC-A-FELLA/DEF JAM 586920/IDJMG (12.98/18.98)	Philadelphia Freeway		3	55	71	75	23	AMANDA PEREZ	POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel		55
8	—	—	1	BLACKSTREET	DREAMWORKS 450392/INTERSCOPE (18.98 CD)	Level II		8	56	59	46	24	TRINA	SLIP-N-SLIDE/ATLANTIC 83517/AG (11.98/17.98)	Diamond Princess		5
9	7	5	4	SOUNDTRACK	BLOODLINE/DEF JAM 063615/IDJMG (12.98/18.98)	Cradle 2 The Grave		3	57	48	31	25	DJ ENVY	DESERT STORM 86737/EPIC (18.98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1		8
10	8	4	2	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend		4	58	52	44	26	SMILEZ & SOUTHSTAR	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party		24
11	11	9	19	JAHEIM	DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto		3	59	53	42	27	ASHANTI	MURDER INC./AJM 586830/IDJMG (12.98/18.98)	Ashanti		1
12	9	7	12	TYRESE	J 20041/RMG (12.98/18.98)	I Wanna Go There		2	60	57	48	28	CLIPSE	STAR TRAK 14735/ARISTA (12.98/18.98)	Lord Willin'		1
13	10	—	2	WAYNE WONDER	VP/ATLANTIC 83628/AG (9.98/14.98)	No Holding Back		10	61	55	45	29	TLC	ARISTA 14780 (12.98/18.98)	3D		4
14	13	12	5	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	Things That Lovers Do		3	62	54	53	30	SOUNDTRACK	ROC-A-FELLA/DEF JAM 063201/IDJMG (12.98/18.98)	Paid In Full		10
15	18	16	14	SNOOP DOGG	DOGGYSTYLE/PRIORITY 39157/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Boss		3	63	77	72	31	DJ WHOOKID	FULL CLIP 2005 (13.98 CD) [M]	Hood Radio V.1		63
16	14	8	18	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 628137/EEG (12.98/18.98)	Under Construction		2	64	61	70	32	BONE THUGS-N-HARMONY	RUTHLESS 86594/EPIC (12.98 EQ/18.98)	Thug World Order		3
17	15	14	15	VIVIAN GREEN	COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story		14	65	58	47	33	COMMON	MCA 113114 (18.98 CD)	Electric Circus		9
18	19	11	13	EMINEM	WEB/AFTERMATH 493290/INTERSCOPE (12.98/18.98)	The Eminem Show		1	66	62	52	34	LIL' FLIP	SUCKAFREED/DOD 86521/CRG (7.98 EQ/12.98)	Undaground Legend		4
19	29	32	24	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic		4	67	63	65	35	KIRK FRANKLIN	GGSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin		1
20	16	10	19	JAY-Z	ROC-A-FELLA/DEF JAM 063380/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse		1	68	60	43	36	FAT JOE	TERROR SQUAD/ATLANTIC 83600/AG (12.98/18.98)	Loyalty		11
21	21	17	21	LIL JON & THE EAST SIDE BOYZ	BME 2370/TVT (13.98/17.98)	Kings Of Crunk		2	69	64	59	37	SOUNDTRACK	FOX 113028/MCA (18.98 CD)	Brown Sugar		2
22	20	18	14	NAS	ILL WILL/COLUMBIA 869307/CRG (12.98 EQ/18.98)	God's Son		1	70	67	79	38	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2		67
23	30	—	2	SOUNDTRACK	HOLLYWOOD 162385 (18.98 CD)	Bringing Down The House		23	71	65	63	39	VARIOUS ARTISTS	DREAMWORKS 450326/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories		10
24	17	—	2	CHOPPA	TAKE FO/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.		17	72	69	58	40	TONI BRAXTON	ARISTA 14749 (12.98/18.98)	More Than A Woman		5
25	12	—	2	DONNIE MCCLURKIN	VERITY 43199/ZOMBA (12.98/18.98)	Donnie McClurkin... Again		12	73	76	61	41	VARIOUS ARTISTS	DEF JAM 063546/IDJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6		31
26	22	15	14	AALIYAH	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U		1	74	72	67	42	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker		29
27	24	19	12	LL COOL J	DEF JAM 077021/IDJMG (12.98/18.98)	10		1	75	76	68	43	MUSIQ	DEF SOUL 586772/IDJMG (12.98/18.98)	Justisen (Just Listen)		1
28	26	19	19	JUSTIN TIMBERLAKE	JIVE 41823/ZOMBA (12.98/18.98)	Justified		2	76	70	62	44	AMERIE	RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have		2
29	34	26	13	SOUNDTRACK	SHADY 493508/INTERSCOPE (12.98/18.98)	8 Mile		1	77	73	55	45	LIL' ROMEO	NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time		10
30	23	22	16	SYLEENA JOHNSON	JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice		19	78	78	87	46	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	DEF JAM 063546/IDJMG (12.98/18.98)	Family Affair II: Live At Radio City Music Hall		37
31	25	20	17	NELLY	FO REEL/UNIVERSAL 017747/UMRG (12.98/18.98)	Nellyville		1	79	68	64	47	504 BOYZ	NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers		13
32	32	28	21	FIELD MOB	MCA 113051 (18.98 CD)	From Tha Roota To Tha Toota		4	80	81	84	48	MS. DYNAMITE	POLYDOR/BIGGER BEATS 076043/INTERSCOPE (18.98 CD) [M]	A Little Deeper		80
33	31	24	17	JA RULE	MURDER INC./DEF JAM 063487/IDJMG (12.98/18.98)	The Last Temptation		2	81	91	84	49	DOTTIE PEOPLES	ATLANTA INT L 10279 (8.98/13.98)	Churchin' With Dottie		68
34	38	34	16	BUSTA RHYMES	J 20043/RMG (12.98/18.98)	It Ain't Safe No More...		12	82	83	56	50	NEXT	J 20016/RMG (12.98/18.98)	The Next Episode		27
35	28	21	14	JENNIFER LOPEZ	EPIC 86231 (18.98 EQ CD)	This Is Me...Then		5	83	85	86	51	SCARFACE	RAP-A-LOT/NOO TRYBE 12546/VIRGIN (12.98/18.98)	Greatest Hits		10
36	37	36	23	HEATHER HEADLEY	RCA 69376/RMG (9.98/13.98)	This Is Who I Am		14	84	75	66	52	K-CI & JOJO	MCA 113069 (18.98 CD)	Emotional		18
37	33	23	16	2PAC	AMARU/DEATH ROW 497070/INTERSCOPE (18.98/24.98)	Better Dayz		1	85	79	73	53	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83556/AG (12.98/18.98)	Thug Holiday		2
38	27	13	13	DIRTY	NFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta		13	86	99	91	54	DA HEADBUSSAZ	FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm		15
39	35	25	16	BABY	CASH MONEY/UNIVERSAL 060076/UMRG (12.98/18.98)	Birdman		4	87	80	60	55	KEITH SWEAT	ELEKTRA 62855/EEG (18.98 CD)	Keith Sweat Live		34
40	36	29	17	KEM	MOTOWN 067516/UMRG (9.98/12.98) [M]	Kemistry		29	88	93	88	56	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine		28
41	39	30	18	INDIA.ARIE	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India		1	89	82	76	57	50 CENT	FULL CLIP 2003 (16.98 CD) [M]	Guess Who's Back?		13
42	40	33	14	B2K	T.U.G. 86995/EPIC (12.98 EQ/18.98)	Pandemonium!		3	90	97	89	58	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe		7
43	41	35	14	NIVEA	JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea		35	91	89	82	59	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446/IDJMG (12.98/19.98)	Word Of Mouf		1
44	—	—	1	BUJU BANTON	VP/ATLANTIC 83634/AG (16.98 CD) [M]	Friends For Life		44	92	86	81	60	EVE	RUFF RYDERS 493381/INTERSCOPE (12.98/18.98)	Eve-olution		1
45	43	37	14	WHITNEY HOUSTON	ARISTA 14747 (12.98/18.98)	Just Whitney...		3	93	93	91	61	T-ROCK	CLUB MEMPHIS 3603/STREET LEVEL (17.98 CD)	Rock Solid/4.20		77
46	44	—	1	LIL' WYTE	HYPNOTIZE MINDS 3604/STREET LEVEL (17.98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now		44	94	87	90	62	MARY MARY	COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible		10
47	42	38	15	MARIAH CAREY	MONARCH/ISLAND 063467/IDJMG (12.98/18.98)	Charmbracelet		2	95	98	95	63	KELLY ROWLAND	MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep		3
48	45	41	16	THE ROOTS	MCA 112996 (18.98 CD)	Phrenology		11	96	98	95	64	NAPPY ROOTS	ATLANTIC 83524/AG (11.98/17.98)	Watermelon, Chicken & Gritz		3
									97	90	74	65	BIG REN	CORRUPT INMATE 2111 (18.98 CD)	Tha Streets Won't Let Me Go		85
									98	90	74	66	VARIOUS ARTISTS	HIDDEN BEACH 87124/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2		30
									99	99	99	67	INDIA.ARIE	MOTOWN 013770/UMRG (12.98/18.98)	Acoustic Soul		3
									100	100	100	68	STEVIE WONDER	MOTOWN/UTV 066154/UME (18.98 CD)	The Definitive Collection		28

MARCH 29
2003

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

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	EMINEM	WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	108	13	10	THE NOTORIOUS B.I.G.	▲ ¹ BAD BOY 73001/ARISTA (11.98/18.98)	Ready To Die	384
2	2	JAHEIM	▲ DIVINE MILL 47452/WARNER BROS. (11.98/17.98)	[Ghetto Love]	104	14	11	OUTKAST	▲ LAFACE 26072/ARISTA (12.98/18.98)	Stankonia	47
3	3	2PAC	▲ DEATH ROW 63008/KOCH (19.98/25.98)	All Eyez On Me	362	15	12	AL GREEN	▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	417
4	4	2PAC	▲ AMARU/DEATH ROW 490301/INTERSCOPE (18.98/24.98)	Greatest Hits	221	16	20	JAY-Z	▲ FREEZE/ROC-A-FELLA 505927/CAPITOL (10.98/16.98)	Reasonable Doubt	269
5	5	EMINEM	▲ WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP	155	17	—	ERYKAH BADU	▲ MOTOWN 153259/UNIVERSAL (12.98/18.98)	Mama's Gun	33
6	6	2PAC	▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	340	18	19	DR. DRE	▲ AFTERMATH 490486/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	156
7	7	BOB MARLEY AND THE WAILERS	▲ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	332	19	—	MASTER P	▲ NO LIMIT 53978/PRIORITY (10.98/16.98)	Ice Cream Man	164
8	8	R. KELLY	▲ JIVE 41705/ZOMBA (11.98/17.98)	tp-2.com	93	20	14	DONNIE MCCLURKIN	▲ VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	127
9	9	THE NOTORIOUS B.I.G.									

Latin Notas



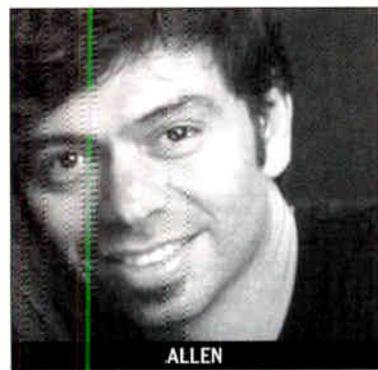
by Leila Cobo

CHRISTIAN ALLIANCES: In an effort to reach the greatest number of buyers possible, a new alliance has been forged by two of the leading Latin Christian labels in the U.S.

The deal struck between Houston-based CanZion Productions and Miami-based Vida Music will allow Vida/Zondervan to distribute CanZion's 15 top-selling albums both on the Christian Bookstore Assn. (CBA) circuit and in the general marketplace, including mass-merchant retailers.

CanZion will distribute several of Vida Music's top-selling albums throughout specialized Hispanic Christian bookstores in the U.S. A major factor in the agreement is CanZion artist **Marcos Witt**, whose upcoming album, *Dios de Pactos* (God of Covenants)—scheduled for release in April—will fall under the Vida distribution agreement.

"Marcos Witt may be the top-selling Christian artist by far in the U.S. market, but his product has never had major distribution," Vida Music director of marketing and music **Arturo Allen** says. "So we're hoping this will create more awareness for the genre, because his product will begin to show."



ALLEN

Beyond Witt, Allen says the partnership "will also further promote the continuous growth of Latin Christian music in the U.S. market." Although Latin Christian music is emerging as a force to be reckoned with in the marketplace (it will be the subject of a panel at the upcoming Billboard Latin Music Conference May 5-8), its exact impact has been hard to gauge, because much of the product is sold in Latin Christian bookstores that do not report to Nielsen SoundScan.

This affects even labels like Vida, which is distributed through Zondervan to the CBA market and the mainstream retail market, and whose 120-plus title catalog includes every genre and artists including **Roberto Orellana**, **Rene Gonzalez**, and **Marco Vidal**. Allen explains, "People are used to looking for the product in Christian bookstores."

For CanZion, whose distribution is focused on independent Spanish bookstores, the lack of Nielsen SoundScan presence is felt more acutely. "This is the kind of alliance that will result in a greater impact and presence, both in the secular and the Christian markets," CanZion VP of international marketing **Sergio Blanchet** said in a statement. Although Latin Christian music would benefit from major distribution, it involves striking a delicate balance between the marketing plans of a major and what the music is about.

This is not to say that it's impossible. Late last year, Latin Christian label Rejoice struck a distribution deal with Word Distribution, which falls under Warner's Christian division. "In my opinion, [major distribution is] the next thing we're going to see," Allen says. "That's what happened to English Christian music."

But, he adds, "like any other musical movement, you can't take away the essence of what Christian music is."

In other Latin Christian music news, Louisville, Ky., will have its first Spanish-language, Latin Christian radio station—WSOH (88.3 FM)—April 1. Former *Billboard* Latin bureau chief **John Lannert** has been appointed operations manager of the station, which was recently acquired by Word Broadcasting (no relation to the Word label). The GM is pastor **Jorge Olea**, a 20-year veteran of Christian radio who hails from Rosario, Argentina.

"It's Spanish adult contemporary Christian, which will mix praise and worship with Christian-oriented pop music," Lannert says of the format. Most of the songs will be Christian, with regional Mexican making up approximately 50% of air time, while pop will take 35% and tropical 15%.

"It's a mixture that we hope will make people cross over to the Christian station," Lannert says. Although WSOH is a 5,000-watt station, its repeaters enable it to be heard in a 200 square mile radius that reaches up to 75,000 potential listeners, according to Lannert. A contest is currently under way to name the station.

IN BRIEF: **Olga Tañon** will be presented with the ASCAP Latin Heritage Award during the upcoming ASCAP Latin Awards dinner April 29 in Beverly Hills, Calif. The event will honor ASCAP's most-performed composers and publishers of Latin music in 2002 . . . **Lynyrd Skynyrd**, **Sam Moore**, and recording engineer **Eric Schilling** will be the honorees at the 2003 Florida Heroes Awards April 14 in Coral Gables, Fla.

EMI Latin USA Signs Distribution Deal With Venevision International

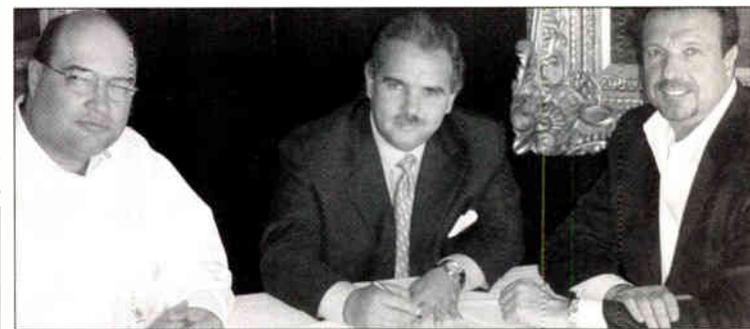
BY LEILA COBO

MIAMI—Venevision International, an entertainment company that produces and distributes film and video, has established a new music company, Venevision International Music, and a record label, Vene Music. Both will be distributed in the U.S. and Puerto Rico by EMI Latin USA.

Vene Music's first releases will be two tropical compilations, *Dúo Bachatero* (Bachata Duet) and *Dúo Merengero* (Merengue Duet). They will go to stores April 8 and will be supported by a campaign on the Univision TV network.

TV support is a key ingredient for Vene Music, which seeks to take advantage of its synergies with the Venevision TV network—the largest in Venezuela—and here in the U.S. with Univision, with which Venevision has a strategic alliance. Venevision International and the Venevision network belong to media conglomerate the Cisneros Group.

According to Venevision International president/CEO Luis Villanueva, a record label was the natural step for an entertainment company that already had interests in film, video, TV, and pay-per-view. "Our goal is to expand the existing market," says Villanueva, whose brother is Francisco



Visionary Alliance. EMI Latin USA has entered into a distribution agreement with Venevision International. Pictured, from left, are EMI Latin USA VP of strategic marketing and distributed labels Guillermo Page, Venevision International president/CEO Luis Villanueva, and EMI Latin USA president/CEO Jorge A. Pino.

Villanueva, president of the Mock & Roll indie label. "We think the market is big enough to accommodate another record label."

Villanueva, who is still in the process of recruiting label staff, will initially concentrate on existing catalog licensed through EMI or other labels and release compilations to get a footing in the market. He plans to release an average of two albums per month—"and if we do well in this first stage, we'll expand."

This is Venevision's first label, and its distribution by EMI benefits both parties, according to EMI Latin USA

president/CEO Jorge A. Pino, who calls this "the beginning of what is sure to be a fruitful relationship. They will have the advantage of our distribution, and we will benefit from the synergies offered through television. TV campaigns are an invaluable tool in generating sales in today's marketplace." Pino adds that he foresees other opportunities arising from the partnership.

This is the latest in a series of distribution deals EMI has signed in the past months, the most recent of which was a long-term licensing deal with Puerto Rican indie Gogo Music, announced in January.

García Cleans Up At Argentina's Gardel Awards

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Winning in five categories, as well as the all-important golden Gardel Award, legendary Argentine rocker Charly García was the man of the moment at the fifth edition of Argentina's Gardel Awards.

Organized by the Argentine Chamber of Record and Video Producers, this year's winners were voted on by 2,000 journalists and industry insiders.

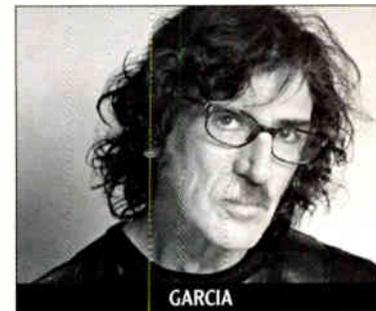
True to his indomitable spirit, García did not attend the ceremony. Right up

until the last minute, organizers were desperately calling him and scouring the 7,200-seat Luna Park arena for a sign of him. Even after the show ended, García was unavailable for comment.

García had dominated the Gardel nominations list, with nods in seven categories for *Influencia* (Influence), his first album for EMI. He won for best rock artist, best rock song, best recording, best producer, and album of the year.

Pop band Mamburú, the rock-tinged group that was formed during the second edition of *Popstars* in Argentina, was the only other contender to win more than one award. The act took home Gardels for best pop group and best new act. In keeping with the success of the *Popstars* phenomenon in Argentina, the group is in the midst of a series of sold-out performances at the Gran Rex Theater, and its members are writing material for a sophomore album. Mamburú member Emanuel says, "These last five months have been a nonstop thrill. Everything has happened so fast since we met at *Popstars*, and we have not stopped experiencing new emotions. We still cannot believe it."

Aside from Mamburú, other nominated acts suffered the consequences of García's triumph. Los Fabulosos Cadillacs frontman Vicentico was



GARCIA

nominated in six categories and won in only one, for best videoclip. Former Soda Stereo singer Gustavo Cerati was nominated in four categories but left empty-handed.

The ceremony, hosted by TV personality/rock musician Roberto Pettinato, took place March 17 and aired nationwide only a few hours later on TV network Canal 13. Featured live performances included those by Mamburú, young folk star Luciano Pereyra, Spanish troubadour Joaquin Sabina, Mimi Maura Vicentico, and popular pop/reggae outfit Los Pericos.

Other notable winners were producer Gustavo Santaolalla's electronica/dance project Bajo Fondo Tango Club, folklore giants Mercedes Sosa and Los Nocheros, kiddie TV show clown Pinon Fijo, rock band Divididos, and tango legend Atlio Stampone, who was recognized for his career achievements.

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan			ARTIST	Title	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WEEKS ON CHART			
1	1	1	3	NUMBER 1 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	3 Weeks At Number 1	4	49	49	51	LOS INVASORES DE NUEVO LEON	20 Rancheras	38
2	2	3	7	RY COODER MANUEL GALBAN	Mambo Sinuendo	1	50	47	42	OLGA TANON	Sobrevivir	11
3	3	4	3	INTOCABLE	La Historia	3	51	56	52	JAGUARES	El Primer Instinto	2
4	4	5	23	JUANES	Un Dia Normal	2	52	63	59	TEGO CALDERON	El Aballarde	17
5	5	6	18	SHAKIRA	Grandes Exitos	1	53	53	—	POLO URIAS	Para Mi Raza	53
6	6	11	7	VARIOUS ARTISTS	30 Gruperas De Coleccion	6	54	55	48	VARIOUS ARTISTS	Los 30 Corridos Mas Prohibidos	53
7	7	9	3	THALIA	Thalia's Hits Remixed	7	55	48	46	LOS REHENES	Otro Vino Otra Copa	46
HOT SHOT DEBUT							57	59	—	ANTONIO AGUILAR	Con Tambora	49
8	NEW	1	1	DADDY YANKEE	Los Homerun: Es Vol. 1	8	56	59	—	VARIOUS ARTISTS	Bachatahits 2003	25
9	12	8	16	LOS BUKIS	30 Inolvidables	1	57	50	49	SOUNDTRACK	Mariana: Complices Al Rescate	5
10	13	14	5	LOS REHENES	Historia Musical: 30 Pegaditas	10	58	52	47	PESADO	No Te Lo Vas A Acabar	26
11	8	7	4	JOSE JOSE	El Principe Con Trio Vol. 1	7	59	58	53	LOS TEMERARIOS	Una Lagrima No Basta	1
12	10	2	5	INTOCABLE	La Historia	1	60	54	57	JOAN SEBASTIAN	Afortunado	14
13	9	15	14	RICARDO ARJONA	Santo Pecado	3	61	51	45	LOS TEMERARIOS	Joyas Vol. 2	11
14	15	13	16	LIMITE	Soy Asi	8	62	43	32	JOAN SEBASTIAN	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
15	11	16	14	INDIA	Latin Songbird: Mi Alma Y Corazon	7	63	55	55	GRUPO MONTEZ DE DURANGO	El Sube Y Baja	54
16	14	10	5	LOS HURACANES DEL NORTE	28 Huracanazos	10	64	68	64	LOS INVASORES DE NUEVO LEON	Senal De Alerta	57
17	23	17	16	INTOCABLE	Suenos	1	65	57	58	BACILOS	Caraluna	59
18	19	30	3	VARIOUS ARTISTS	Historia Musical Grupera	18	66	70	74	EL TRI	Los Numero Uno 1968-2003	67
19	20	18	24	SELENA	Ones	4	67	65	63	CHAYANNE	Grandes Exitos	1
20	18	25	16	INDUSTRIA DEL AMOR	30 Inolvidables	5	68	69	—	NOELIA	Natural	69
21	16	21	3	VARIOUS ARTISTS	Premio Lo Nuestro: 15 Anos De Exitos	16	69	70	64	LOS ORIGINALES DE SAN JUAN	20 Grandes Exitos	18
22	17	12	24	ENRIQUE IGLESIAS	Quizas	1	70	64	56	RAPHY LEAVITT Y LA SELECTA	En Vivo 30 Aniversario	71
23	NEW	1	1	ALEJANDRO FERNANDEZ	Nina Amada Mia	23	71	60	62	AVENTURA	We Broke The Rules	56
24	21	19	3	MOLOTOV	Dance & Dense Denso	19	72	61	61	VICENTE FERNANDEZ	35 Aniversario...Lo Mejor De Lara	7
25	29	29	12	THALIA	Thalia	1	73	61	61	GRACIELA BELTRAN	No Me Arrepiento De Nada	74
26	22	23	24	LIBERACION	Historia Musical	7	74	60	62	VARIOUS ARTISTS	Duelo De Gigantes Vol. 2	51
27	28	26	20	MANA	Revolucion De Amor	1	75	60	62			
28	24	31	31	SIN BANDERA	Sin Bandera	12						
29	25	27	11	SOUNDTRACK	Talk To Her	24						
30	34	44	19	PANCHO BARRAZA	Las Romanticas De Pancho Barraza	27						
PACESETTER							31					
31	44	43	12	CELIA CRUZ	Hits Mix	31						
32	36	54	3	LOS ANGELES AZULES	En Vivo Al Azul Vivo	32						
33	30	20	20	KUMBIA KINGS	All Mixed Up: Los Remixes	3						
34	27	22	34	VARIOUS ARTISTS	Arcoiris Musical Mexicano	2						
35	26	36	17	PALOMO	Situaciones	15						
36	33	28	21	LOS TIGRES DEL NORTE	La Reina Del Sur	1						
37	31	33	3	VARIOUS ARTISTS	30 Inolvidables Con Banda	31						
38	38	40	6	VARIOUS ARTISTS	Sonideros USA: 15 Exitos Bailables	37						
39	37	34	4	PABLO MONTERO	Gracias: Homenaje A Javier Solis	26						
GREATEST GAINER							40					
40	67	—	2	GILBERTO SANTA ROSA	Solo Bolero	40						
41	32	24	24	LAS KETCHUP	Las Ketchup	1						
42	40	39	17	ALEJANDRO FERNANDEZ	Bellas Artes En Vivo: Un Canto De Mexico	6						
43	41	41	19	VARIOUS ARTISTS	Arcoiris Musical Mexicano Vol. 2	6						
44	39	38	18	LOS BUKIS	Greatest Hits	30						
45	45	35	6	LOS YONIC'S	20 Inolvidables	35						
46	42	37	22	LUIS MIGUEL	Mis Boleros Favoritos	3						
47	35	—	3	VARIOUS ARTISTS	Protagonistas De La Musica Vol. 2	35						
48	46	50	4	ANA GABRIEL	Personalidad: 20 Exitos	40						

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS (EMI LATIN)	1 INDIA (SONY DISCOS)	1 INTOCABLE (EMI LATIN)
2 RY COODER MANUEL GALBAN (PERRO VERDE/ONDENESUCH/AG)	2 CELIA CRUZ (SONY DISCOS)	2 VARIOUS ARTISTS (UNIVISION/UG)
3 JUANES (SURCO/UNIVERSAL LATIN)	3 VARIOUS ARTISTS (J&N/SONY DISCOS)	3 LOS BUKIS (FONDISA/UG)
4 SHAKIRA (SONY DISCOS)	4 RAPHY LEAVITT Y LA SELECTA (VJ)	4 LOS REHENES (DISA/UG)
5 THALIA (EMI LATIN)	5 AVENTURA (PREMIUM LATIN/J&N)	5 INTOCABLE (EMI LATIN)
6 DADDY YANKEE (VJ)	6 CELIA CRUZ (SONY DISCOS)	6 LIMITE (UNIVERSAL LATIN)
7 JOSE JOSE (ARIDLA/BMG LATIN)	7 MARC ANTHONY (COLUMBIA/SONY DISCOS)	7 LOS HURACANES DEL NORTE (UNIVISION/UG)
8 RICARDO ARJONA (SONY DISCOS)	8 ELVIS CRESPO (SONY DISCOS)	8 INTOCABLE (EMI LATIN)
9 SELENA (EMI LATIN)	9 MONCHY & ALEXANDRA (SONY DISCOS)	9 VARIOUS ARTISTS (DISA/UG)
10 ENRIQUE IGLESIAS (UNIVERSAL LATIN)	10 GILBERTO SANTA ROSA (SONY DISCOS)	10 INDUSTRIA DEL AMOR (UNIVISION/UG)
11 MOLOTOV (SURCO/UNIVERSAL LATIN)	11 VARIOUS ARTISTS (J&N/SONY DISCOS)	11 VARIOUS ARTISTS (FONDISA/UG)
12 THALIA (EMI LATIN)	12 VICTOR MANUELLE (SONY DISCOS)	12 ALEJANDRO FERNANDEZ (SONY DISCOS)
13 MANA (WARNER LATINA)	13 JERRY RIVERA (ARIDLA/BMG LATIN)	13 LIBERACION (DISA/UG)
14 SIN BANDERA (SONY DISCOS)	14 TITO ROJAS (M.P.)	14 PANCHO BARRAZA (MUSART/BALBOA)
15 SOUNDTRACK (MILAN)	15 JOSEPH FONSECA (KAREN/UNIVERSAL LATIN)	15 LOS ANGELES AZULES (DISA/UG)
16 KUMBIA KINGS (EMI LATIN)	16 CARLOS VIVES (EMI LATIN)	16 VARIOUS ARTISTS (UNIVISION/UG)
17 GILBERTO SANTA ROSA (SONY DISCOS)	17 VARIOUS ARTISTS (J&N/SONY DISCOS)	17 PALOMO (DISA/UG)
18 LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	18 THE SPANISH HARLEM ORCHESTRA (IROPEAD/PE/AG)	18 LOS TIGRES DEL NORTE (FONDISA/UG)
19 LUIS MIGUEL (WARNER LATINA)	19 VARIOUS ARTISTS (MOCK & ROLL/SONY DISCOS)	19 VARIOUS ARTISTS (UNIVISION/UG)
20 VARIOUS ARTISTS (LA MUSICA VOL. 2) (SONY DISCOS)	20 VARIOUS ARTISTS (SONY DISCOS)	20 VARIOUS ARTISTS (SONY DISCOS)

Albums with the most sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platin). Certification of 400,000 units (Multi-Platin). *Astisk 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.

MAY 5 - 8

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LATIN MUSIC
CONFERENCE & AWARDS 2003

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Highlights

of Billboard's Latin Music Week

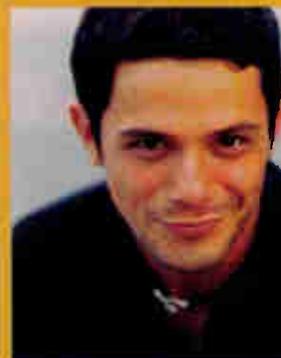
- **BILLBOARD BASH**
Star-studded pre-awards presentation and performances by Latin Music Awards finalists
- **HOT SHOWCASES**
Performances by today's hottest Latin artists presented by Sony Music, ASCAP, and others
- **BMI LATIN AWARDS**
Recognizing the songwriters and publishers of BMI's most performed Latin songs of the year by BMI invitation only
- **ASCAP DEMO LISTENING PANEL**
Popular recording artists listen and evaluate songwriters' demos
- **HEINEKEN HAPPY HOUR**
DJ, complimentary Heineken and networking
- **EXCLUSIVE AWARDS AFTER PARTY**
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- Regional Mexican
- President's Panel
- Strategic Marketing
- Piracy
- Touring
- Rap/Reggaeton
- Christian

The Billboard Q&A



Latin Pop Album Finalist
"MTV Unplugged"

A one-on-one
interview with

**ALEJANDRO
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World Radio History



MARCH 29 2003 Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
			WEEKS IN CHART	WEEKS ON CHART			
1	1	2	1	1	UNA VEZ MAS J. MILLIE / S. GARRALI FONOVISA	Conjunto Primavera	1
2	2	1	17	1	SEDUCEME INDIA I. INFANTE, K. C. PORTER, HINDIA R. CONTRERAS, J. GRECO, S. MARTEI SONY DISCOS	India	1
3	5	5	1	1	EN CUERPO Y ALMA R. PEREZ BOTIJA / R. PEREZ BOTIJA ARIOLA / BMG LATIN	Millie	3
4	3	3	17	1	ASI ES LA VIDA H. GATICA, K. O. BRIEN, M. BENITO, A. CAMPOS, J. DAVIO WARNER LATINA	Olga Tanon	1
5	28	—	1	1	AMAME E. RUFFINENGO, I. C. NILSON, O. MOSCATELLI RCA / BMG LATIN	Alexandre Pires	5
6	4	4	18	1	QUE ME QUEDES TU S. MEBARAK, R. L. FOCHDA, J. MEBARAK, R. L. FOCHDA SONY DISCOS	Shakira	1
7	9	6	13	1	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VINIEGRA) DISA	Palomo	6
8	6	8	19	1	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. CK, MARTINEZ G. PADILLA (A. B. QUINTANILLA III), A. VILLARREAL UNIVERSAL LATINO	Limite	6
9	7	10	10	1	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ) SONY DISCOS	Fabian Gomez	7
10	8	14	8	1	NO TENGO DINERO A. B. QUINTANILLA III, J. GABRIEL EMI LATIN	A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio	8
11	18	22	7	1	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA), C. CANUTI EMI LATIN	Thalia	11
12	21	20	7	1	MALA GENTE G. SANTAOLALLA, JUANES (JUANES) SURCO / UNIVERSAL LATINO	Juanes	12
13	26	32	4	1	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER), G. SANTANDER UNIVISION	Jennifer Pena	13
14	15	11	23	1	ES POR TI G. SANTAOLALLA, JUANES (JUANES) SURCO / UNIVERSAL LATINO	Juanes	4
15	12	17	4	1	DAME R. ARJONA (R. ARJONA) SONY DISCOS	Ricardo Arjona	12
16	11	9	24	1	SUENA R. MUÑOZ, R. MARTINEZ (L. PAOILLAI) EMI LATIN	Intocable	2
17	10	13	16	1	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES) SURCO / UNIVERSAL LATINO	Juanes	2
18	17	18	5	1	NINA AMADA MIA G. A. SANTIAGO (J. MASSIAS) SONY DISCOS	Alejandro Fernandez	17
19	16	16	6	1	MI SOLDADO LOS TIGRES DEL NORTE (E. VALENCIA) FONOVISA	Los Tigres Del Norte	16
20	13	15	8	1	HERIDA MORTAL J. REYES (ESTEFANO J. REYES) ARIOLA / BMG LATIN	Jerry Rivera	7
21	14	7	22	1	EL PROBLEMA R. ARJONA (R. ARJONA) SONY DISCOS	Ricardo Arjona	1
22	19	19	11	1	KILOMETROS A. BAQUEIRO (L. JARCE), N. SCHAURIS SONY DISCOS	Sin Bandera	16
23	38	38	9	1	ALUCINADO M. CANOVA, A. SALERNO, M. MAJONCHI (T. FERRO), I. BALLESTEROS EMI LATIN	Tiziano Ferro	23
24	22	26	6	1	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEZZI) VALE / UNIVERSAL LATINO	David Bisbal	22
25	27	45	4	1	CLAVAME TU AMOR J. GAVIRIA (J. L. ARROYAVE), O. SANCHEZ FONOVISA	Noelia	25
26	23	24	22	1	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI) RPE / UNIVISION	Area 305	3
27	20	12	18	1	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ) UNIVERSAL LATINO	Enrique Iglesias	1
28	42	—	1	1	MUY A TU MANERA R. MUÑOZ, R. MARTINEZ (R. MUÑOZ, J. E. CONTRERAS) EMI LATIN	Intocable	28
29	25	27	8	1	SIN FORTUNA PRIVERA (A. GONZALEZ) SONY DISCOS	Lupillo Rivera	23
30	34	46	4	1	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA) EMI LATIN	El Coyote Y Su Banda Tierra Santa	30
31	24	31	21	1	CORAZON CHIQUITO A. URIAS (I. URIAS) PLATINO / FONOVISA	Adolfo Urias Y Su Lobo Norteno	19
32	36	29	7	1	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUZ) SONY DISCOS	Victor Manuelle	22
33	29	21	14	1	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN) MUSART / BALBOA	Joan Sebastian	21
34	33	33	13	1	MI PRIMER MILLON S. GEORGE (J. VILLANIZAR), S. GEORGE WARNER LATINA	Bacilos	18
35	30	41	3	1	SERENATA HUASTECA A. A. DE LUNA (J. A. JIMENEZ) COSTAROLA / SONY DISCOS	Adan Chalino Sanchez	30
36	—	—	1	1	PARA QUE LA VIDA E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO), L. MENDEZ UNIVERSAL LATINO	Enrique Iglesias	36
37	31	28	7	1	MICAELA E. NI (MIGUEL), T. C. MEYER DUETO VOCES DEL RANCHO CINTAS ACUARIO / SONY DISCOS	Dueto Voces Del Rancho	28
38	43	35	16	1	ESCLAVO DE TU PIEL C. DE WALDEN, C. NASTI (G. CARBALLI, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO) FONOVISA	Ricardo Castillon	34
39	37	44	9	1	AYUDAME J. C. PILOTO, M. LOPEZ (M. LOPEZ, J. L. PILOTO) LATIN WORLD	Lourdes Robles	37
40	44	39	10	1	TAN BUENA J. AGUIRRE, J. P. MANZANERO, A. BARRIOS (W. GARCIA) UNIVISION	Son De Cali	36
41	35	25	22	1	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS) FONOVISA	Marco Antonio Solis	22
42	39	36	20	1	ERES MI RELIGION F. HERA (GONZALEZ), F. HERA WARNER LATINA	Mana	17
43	41	—	2	1	CHAPARRITA DE MI VIDA M. MORALES (J. RIVERA) FONOVISA	Los Rieleros Del Norte	41
44	46	43	9	1	QUIERO QUE SEAMOS NOVIOS M. QUINTERO LARA (M. QUINTERO LARA) UNIVERSAL LATINO	Los Tucanes De Tijuana	43
45	49	—	2	1	QUE LEVANTE LA MANO J. QUEROL (A. VEZZANI) KAREN / UNIVERSAL LATINO	Joseph Fonseca	45
46	32	30	19	1	NO ME RENDIRE A. JAEEN E. ESTEFAN JR., J. SOMEILLAN (J. M. VELASQUEZ) SONY DISCOS	Jaci Velasquez & Pablo Portillo	19
47	45	42	14	1	DIMELO A. JAEEN (I. CHESTER) SONY DISCOS	Alejandro Montaner	18
48	47	—	2	1	QUEDATE CALLADA P. CABRERA (G. FLORES) DISA	Jorge Luis Cabrera	47
49	—	—	1	1	FRIO DE AUSENCIA F. RODRIGUEZ (G. GALEANDI) VIVA / UNIVERSAL LATINO	Banda Pelillos	49
50	—	—	1	1	COMER A BESOS A. A. ALBA (A. A. ALBA) FONOVISA	Los Temerarios	26

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (38 Latin Pop, 17 Tropical/Salsa, 55 Regional/Mexican) are electronically monitored 24 hrs a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		WEEKS IN CHART	WEEKS ON CHART					
1	5	1	1	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE	23	CLAVAME TU AMOR FONOVISA	NOELIA
2	1	1	1	QUE ME QUEDES TU SONY DISCOS	SHAKIRA	24	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
3	19	1	1	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	23	AYUDAME LATIN WORLD	LOURDES ROBLES
4	4	1	1	DAME SONY DISCOS	RICARDO ARJONA	24	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA
5	8	1	1	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	25	MI PRIMER MILLON WARNER LATINA	BACILOS
6	11	1	1	A QUIEN LE IMPORTA? EMI LATIN	THALIA	26	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
7	2	1	1	SEDUCEME SONY DISCOS	INDIA	27	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
8	16	1	1	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	28	ERES MI RELIGION WARNER LATINA	MANA
9	6	1	1	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	29	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ & PABLO PORTILLO
10	7	1	1	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	30	DIMELO SONY DISCOS	ALEJANDRO MONTANER
11	10	1	1	KILOMETROS SONY DISCOS	SIN BANDERA	31	POR AMOR CRESCENT MOON / SONY DISCOS	JON SECADA
12	9	1	1	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	29	MARCHATE ARIOLA / BMG LATIN	GISSELLE
13	3	1	1	ASI ES LA VIDA WARNER LATINA	OLGA TANON	36	MARIPOSA TRACIONERA WARNER LATINA	MANA
14	12	1	1	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	34	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
15	28	1	1	ALUCINADO EMI LATIN	TIZIANO FERRO	35	BARRIO VIEJO MUSART / BALBOA	JOAN SEBASTIAN
16	15	1	1	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL	35	TU NO SOSPECHAS SONY DISCOS	JOROI
17	17	1	1	SI NO ESTAS RPE / UNIVISION	AREA 305	37	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
18	14	1	1	Y TU TE VAS SONY DISCOS	CHAYANNE	38	SIENTO EMI LATIN	ILEGAL ES
19	13	1	1	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	39	SIRENA SONY DISCOS	SIN BANDERA
20	30	1	1	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA	40	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		WEEKS IN CHART	WEEKS ON CHART					
1	1	1	1	SEDUCEME SONY DISCOS	INDIA	11	SITE DIJERON SONY DISCOS	GILBERTO SANTA ROSA
2	3	1	1	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	22	DIGALE VALE / UNIVERSAL LATINO	DAVID BISBAL
3	4	1	1	TAN BUENA UNIVISION	SON DE CALI	23	BARCO A LA OERIVA SONY DISCOS	MARC ANTHONY
4	2	1	1	ASI ES LA VIDA WARNER LATINA	OLGA TANON	24	AMOR ETERNO HUP	NUEVA ERA
5	6	1	1	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	25	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J
6	7	1	1	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	—	PARA QUE LA VIDA UNIVERSAL LATINO	ENRIQUE IGLESIAS
7	36	1	1	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	21	TE VAS WEACARIBE / WARNER LATINA	TITO NIEVES
8	5	1	1	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	38	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
9	18	1	1	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	32	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
10	8	1	1	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE	34	AYUDAME LATIN WORLD	LOURDES ROBLES
11	11	1	1	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	—	ALUCINADO EMI LATIN	TIZIANO FERRO
12	10	1	1	NOCHES DE FANTASIA FONOVISA	JOSEPH FONSECA	26	A ESOS HOMBRES MICK & ROLL / SONY DISCOS	EL GRINGO DE LA BACHATA
13	12	1	1	DOS LOCOS J&N / SONY DISCOS	MONCHY & ALEXANDRA	29	ES POR TI SURCO / UNIVERSAL LATINO	JUANES
14	22	1	1	MI PRIMER MILLON WARNER LATINA	BACILOS	34	EL PRINCIPE CON TRIO MEDLEY ARIOLA / BMG LATIN	JOSE JOSE
15	13	1	1	A QUIEN LE IMPORTA? EMI LATIN	THALIA	30	UNDERNEATH YOUR CLOTHES EPIC	SHAKIRA
16	27	1	1	MALA MALA M.P.	PEDRO JESUS	—	TU MANIA Y LA MIA UNIVERSAL LATINO	GRUPO MANIA
17	15	1	1	CLAVAME TU AMOR FONOVISA	NOELIA	—	EL IDIOTA J&N / SONY DISCOS	EDDY HERRERA
18	—	1	1	SUBE Y BAJA KAREN / UNIVERSAL LATINO	LOS HERMANOS ROSARIO	—	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
19	16	1	1	EN NOMBRE DE LOS DDS SONY DISCOS	VICTOR MANUELLE	—	HAY DE MI, HAY DE TI PLATINO / UNIVERSAL LATINO	ANTONY SANTOS
20	28	1	1	ALL THE THINGS SHE SAID INTERSCAPE	TATU	—	NINA UNIVERSAL LATINO	GRUPO MANIA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems		TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
		WEEKS IN CHART	WEEKS ON CHART					
1	1	1	1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	21	NO VALGO NADA WEAMEX / WARNER LATINA	PESADO
2	3	1	1	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	22	COMER A BESOS FONOVISA	LOS TEMERARIOS
3	2	1	1	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	23	MARGARITA MARGARITA PLATINO / FONOVISA	CANDIDO Y SU HUELLA NORTENA
4	4	1	1	SUENA EMI LATIN	INTOCABLE	20	DONDE VAYAS DISA	GERMAN LIZARRAGA
5	5	1	1	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	25	LA LAMPARA SONY DISCOS	JUAN RIVERA
6	6	1	1	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	26	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
7	7	1	1	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	27	MI AMANTE UNIVERSAL LATINO	VALENTIN ELIZALDE
8	17	1	1	MUY A TU MANERA EMI LATIN	INTOCABLE	15	UNA ORACION MUSART / BALBOA	PANCHO BARRAZA
9	9	1	1	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	29	SERAN SUS OJOS SONY DISCOS	ADOLFO URIAS Y SU LOBO NORTENO
10	14	1	1	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	30	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
11	8	1	1	CORAZON CHIQUITO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	31	NOCHES ETERNAS RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
12	11	1	1	AFORTUNADO MUSART / BALBOA	JOAN SEBASTIAN	32	EL AMOR DE MI VIDA MUSIMEX / UNIVERSAL LATINO	

BY RAMIRO BURR

SAN ANTONIO—Veteran acts Bobby Pulido, Jennifer Peña, and Jimmy Gonzalez y Mazz garnered multiple nominations for the 2003 Tejano Music Awards (TMA), but newcomers also made an impressive showing in the finalist countdown. Among those were Big Circo and Siggno, both nominated for most promising band; Conjunto Oro, nominated for best album (*24 K*); and Tejano Boys, nominated for best conjunto album (*No Seas Mala* [Don't Be Mean]).

Jimmy Gonzalez y Mazz grabbed nominations for best male vocalist, best male entertainer, best showband, best crossover song ("Ahora Que Hago Sin Ti" [Now What Do I Do Without You]), best album (*Si Me Faltas Tú* [If You're Not There]), and best song ("Yo Te Voy a Amar" [I'm Going to Love You]).

Peña garnered nominations for best album (*Libre* [Free]), best female vocalist, best female entertainer, and best song and crossover song ("El Dolor de Tu Presencia" [The Pain of Your Presence]).

Pulido was nominated for best Tejano/norteño album (*Bobby*), best male vocalist, and best song and best crossover song ("Vanidosa" [Vain]).

San Antonio natives Emilio y Grupo Rio, consistent winners at the TMAs, were shut out of the nominations this year. But Emilio has reason to celebrate anyway: Last month, he won a Grammy

Vets And Newcomers Nab Tejano Music Award Nominations



PULIDO

Award for best Tejano album with the 2002 release *Acuérdate* (Remember) that marked a reunion with his brother, Raul Navaira.

The Chris Perez Band, fronted by the widower of fallen Tejano star Selena, was nominated for most promising band and best album for *Una Noche Mas* (One More Night).

Elida Reyna was nominated in the best female vocalist, best female entertainer, and (with Shelly Lares) in the best vocal duo categories, even though she hasn't toured for almost two years. Former members of her group went on to form Frijoles Románticos, which plays a fusion of rock-flavored Tejano ballads and *cumbias* and recently scored a hit at radio with the single "No Me Asustan" (They Don't Scare Me).

For the first time in the history of the awards, TMA officials increased the number of nominees from three to five in the 14 categories. TMA winners are decided by a public vote collected from Hispanic households in the Southwest via mail-in ballots and the Internet.

The 2003 TMAs are scheduled to take place in San Antonio April 5 at Freeman Coliseum, a new venue for the ceremonies. Since 1994, the awards had been held in the Alamodome, also in San Antonio.

As part of the TMA weekend, a three-day Tejano Fanfair has been scheduled for April 4-6 at the Market Square complex in downtown San Antonio. Officials plan to showcase more than 100 bands on a half-dozen stages. Fanfair admission is free.

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

América Latina...

In Argentina: Giant retailer Musimundo, which filed for Chapter 11 in December 2001, has reached an agreement with its creditors. The new agreement includes a 60% pardon of its 152 million peso debt (\$49 million) and a 15-year payment of the remaining debt in installments with an annual interest rate of 3%-5%. This agreement was approved by the majority of the creditors, a necessary condition of Chapter 11 in Argentina. Next steps include a court certification of the deal and the evaluation of several offers from local companies that are willing to invest in the retailer, which controls more than 60% of the Argentine retail market. Musimundo is owned by investment group Exxel, but its stock was held by creditors, led by Citibank. Last year, former Warner Music Argentina president Luis Mendes was appointed president of the retailer . . . The creators of Argentine reality-TV music show *Popstars* (which spawned multi-platinum pop acts Bandana and Mambrú) are searching for male and female solo singers. New show *Escalera a la Fama* (Stairway to Fame) attracted more than 10,000 to the castings; 18 will reach the finals. The show will debut in late March on TV network Canal 13, and the finalists will record albums on Sony Music, BMG, and EMI. The show will compete for ratings with the Argentine version of Spain's *Operación Triunfo* (Operation Triumph). Scheduled to air on competing network Telefe, *Triunfo's* grand prize is a record deal with Universal Music. More than 40,000 aspiring singers attended those castings, which took place in January around the country.

MARCELO FERNANDEZ BITAR

In Brazil: Teenage singer Luiza Possi is set to co-host TV show *Jovens Tardes* (Young Afternoons) on the Globo network. The show also features other Brazilian teen-

pop stars as hosts, including singer Wanessa Camargo and group KLB. Possi has also recently signed a contract with the Elite Models agency.

TOM GOMES

In Chile: Paula Narea, GM of the Chilean arm of the International Federation of the Phonographic Industry, announced that record sales in 2002 rose by 29% in units and 15% in value terms, compared with 2001. "There were excellent sales of premium products, and it was a great year for Chilean artists," she explains, noting that lenient law enforcement means that piracy is still rampant.

MARCELO FERNANDEZ BITAR

In Mexico: After five years spent working on separate projects, the former members of Bronco, at one point Mexico's most successful *grupo*, have decided to reunite for a new project, for which they will be known as El Gigante de América (America's Giant). José Guadalupe Esparza, Ramiro Delgado, and Javier and José Luis Villareal are working on a new album that will be released via BMG—their longtime record company—in May. Though the band had to change its name because the rights belong to former manager Oscar Flores, its style will remain the same. A tour will also be announced shortly . . . José José, best-known as el Príncipe de la Canción (the Prince of Song), will celebrate 40 years in the music business with a concert next June at Mexico City's Auditorio Nacional. His label, BMG, is in the process of releasing three CDs featuring his biggest hits rerecorded in bolero format. *El Príncipe Con Trío Vol. 1* (The Prince With Trio, Vol. 1) was released Feb. 14; the second volume is scheduled for May 10 and the third for Sept. 15. The full compilation was produced by Spaniard Rafael Pérez Botija.

TERESA AGUILERA

Beat Box™



by Michael Paoletta

MAKING WAVES: Revered label Wave Music will soon debut CD Twelves, an innovative new series that compiles DJ-friendly 12-inch vinyl singles on consumer-friendly CDs. Each non-mixed and unedited volume will feature three Wave Music releases, including each title's various remixes. On occasion, bonus tracks of previously unavailable mixes will also be spotlighted.

CD Twelves will give consumers access to a lot of vinyl-only releases that are the secret weapons of many a DJ. At the same time, it also addresses the issue of making singles available in the CD format. CD Twelves will also appeal to club DJs, who are increasingly incorporating CDs into their sets. In fact, some material on CD Twelves will street at the same time as its vinyl counterpart. Now, retailers will finally be able to carry Wave's club tracks on CD.

The first three volumes (*CD Twelves No. 1*, *CD Twelves No. 2*, and *CD Twelves No. 3*) street April 29. Included are tracks by **Matthias "Matty" Heilbronn Presents Terrence Russell** (a cover of **Stevie Wonder's** "That Girl"), **Nathan Haines Featuring Verna Francis** ("Earth Is the Place"), and **François K.** ("The Relix").

Each volume of CD Twelves will carry a list price of \$10.98. After the initial three, expect a new CD Twelves volume to arrive approximately every other month.

THE SUN RISING: Producer **Chris Brann** works under a handful of aliases, including **Wamdue Project**, **Ananda Project**, and **P'Taah**. Fans



BRANN

of Brann's recordings appreciate his decidedly abstract—and classical—approach to making music, which encompasses future jazz, leftfield house, and cosmic soul. His rhythmic landscapes are about limitless possibilities, not musical apartheid. This is very evident on P'Taah's sublime new full-length, *Staring at the Sun* (Ubiquity Rec-

ords), which arrived March 18.

Brann says the new album, which follows the act's *Compressed Light* (and its remixed successor, *Decompressed Light*), offered new challenges. "With *Compressed Light*, I was intellectually charged to see if I could break all the rules that I had set for myself with my more house-related projects," he explains. "With *Staring at the Sun*, I've reached a different paradigm. I've turned off that action/reaction mechanism. I'm now able to cultivate things in a more honest way."

To fully understand his words, listen to tracks like "Become Who You Are" and "Hold You Close" (both featuring **Terrance Downs**), as well as "Nobody Knows" and the title track (both featuring **Sylvia Gordon**). Each is a lush, moving, multi-layered landscape.

"It took a long time to cultivate the songs for this album," Brann acknowledges. "When I record, I take a pool of ideas and then look for a thread to follow. I went through a lot of self-trickery with this album, thinking to myself that none of the songs could relate to each other. But then everything clicked in a very unconscious, very intuitive way."

FRESH AND NEW: It's not common for a dance/electronic label to embrace a wide variety of sounds, so when one comes along that does, we feel compelled to share the news. Welcome to the world of new U.K. label Free2air, which is helmed by **Craig Dimech**, formerly A&R director of Incentive Music, where he was responsible for signing such acts as **Santos**, **Matt Dairey**, and **Mario Piu**.

According to Dimech, the best form of defense in an industry climate of doom and gloom is through musical diversity. "Free2air will be nurturing artists and records regardless of genre and providing the necessary platform to take them to a wider audience," he says. Incredibly excited about the challenges that lie ahead with such an endeavor, Dimech is confident that "along with some great records, we have everything in place to make it work."

Free2air officially debuts April 21 with the release of "Change the World" by **Dino Lenny Vs. the Housemartins**. **Pete Tong** has already championed the track on his weekly Essential Selection BBC Radio 1 show. Not a bad start, eh?

Staying with Tong, Trust the DJ Records will issue his new compilation, *Essential Collection*, also on April 21. (The disc can be pre-ordered at trustthedj.com.)

MARCH 29
2003

Billboard HOT DANCE MUSIC

Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

NUMBER 1 1 Week At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	5	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
2	3	3	CRY ME A RIVER (REMIXES)	JIVE 40073	Justin Timberlake
3	4	4	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
4	6	12	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS. 42496	Cher
5	5	7	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
6	9	16	TRY IT ON MY OWN (REMIXES)	ARISTA 50538	Whitney Houston
7	7	10	DINOSAUR ADVENTURE 3D	JBD 27778/V2	Underworld
8	11	15	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
9	12	14	IN YOUR LIFE	LOGIC 98814	La Bouche
10	1	2	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	FriBum & Urik
11	14	19	HONEY	NERVOUS 20528	Billie Ray Martin
12	8	1	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
13	18	24	BEAUTIFUL (REMIXES)	RCA PROMO/RMG	Christina Aguilera
14	17	22	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
15	13	6	RISE UP	STAR 69 1255	Funky Green Dogs
16	10	9	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
17	21	21	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
18	23	25	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
19	20	8	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
20	26	38	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono
21	16	13	LET IT GO	NERVOUS 20523	Dawn Tallman
22	29	—	GOSSIP FOLKS (FATBOY SLIM MIXES)	THE GOLD MIND/ELEKTRA PROMO/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
23	27	34	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
24	25	31	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
25	28	35	WITHOUT YOU	CURB 77101	Mary Griffin
26	15	11	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
27	22	18	EMERGE	CAPITOL 77896	Fischerspooner
28	39	—	I'LL BE THERE	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Flyers
29	32	40	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-D	Seiko
30	19	17	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS 450780	Boomkat
31	33	45	JANEIRO	RADIKAL 99163	Solid Sessions Feat. Pronti & Kalmani
32	37	47	S'CREAM	NERVOUS 20529	Barry Harris
33	31	32	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/10JMG	Musiq
34	24	20	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
35	—	—	LOVE IS A CRIME	DAYLIGHT PROMO/EPIC	Anastacia
36	—	—	MONTANA	MCA PROMO	Venus Hum
37	38	37	I CAN'T STOP	NEUTONE 003	De-Javu
38	36	42	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES)	DMTOWN PROMO/HIGHER OCTAVE	Rose Moore
39	—	—	SEXY NORTHERNER	SANCTUARY PROMO	Pet Shop Boys
40	—	—	GUIDE ME GOD	TOMMY BOY SILVER LABEL 2396/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
41	42	33	DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar
42	—	—	BOTTLES & CANS	J PROMO/RMG	Angie Stone
43	41	41	AT THE END	MADE IMPORT/MINISTRY OF SOUND	io
44	34	26	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
45	35	28	FANTASY REALITY	STAR 69 12511	CYN
46	—	—	RAINY DAY	ROBBINS 72094	Renee Stacey
47	46	48	THE DRIVE	STATRAX 34001/STATRA	Victor Calderone
48	30	23	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS 450782	Cooler Kids
49	40	27	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
50	43	39	I WANT YOU (FOR MYSELF)	YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow

POWER PICK

HOT SHOT DEBUT

Dance Singles Sales and Sales Breakouts data compiled by

Nielsen SoundScan

Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

NUMBER 1 4 Weeks At Number 1

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
2	2	2	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARCA/ISLAND 063793/10JMG	Mariah Carey
3	3	3	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
4	4	4	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
5	5	5	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496	Cher
6	7	6	SOLSBURY HILL	MUTE 9200	Erasure
7	6	8	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
8	11	12	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
9	9	13	IN YOUR LIFE	LOGIC 98814	La Bouche
10	17	9	SOMETHING	ROBBINS 72056	Lasgo
11	8	7	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
12	15	11	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
13	10	16	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six
14	12	10	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 79831/CRG	Solange
15	18	15	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
16	13	14	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
17	19	—	COME...(INTO MY DREAM)	ROBBINS 72083	Foggy
18	16	19	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
19	14	21	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
20	21	18	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
21	—	—	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS 450782	Cooler Kids
22	—	—	RAINY DAY	ROBBINS 72094	Renee Stacey
23	23	22	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
24	20	17	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
25	—	—	AGAIN	TVI 91010	Boris & Beck Present Fantasy

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: Video clip availability. CD Single available. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by

Nielsen SoundScan

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

Title

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	5	MASSIVE ATTACK	VIRGIN 81239*	100th Window
2	2	—	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra. Dance 03
3	4	—	THE STREETS	WIFE 93011/ATLANTIC [M]	Original Pirate Material
4	3	—	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
5	NEW	—	EVERYTHING BUT THE GIRL	SIRE/ATLANTIC 73838/WARNER STRATEGIC MARKETING	Like The Deserts Miss The Rain
6	9	—	ERASURE	MUTE 9138*	Other People's Songs
7	6	—	VARIOUS ARTISTS	RAZOR & TIE 89061	The Power
8	8	—	TOSCA	G STONE 14071/K7	Dehl19
9	12	—	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 060* [M]	The Richest Man In Babylon
10	14	—	DJ SAMMY	ROBBINS 73001	Heaven
11	7	—	PAUL VAN DYK	MUTE 9201 [M]	Global
12	11	—	VARIOUS ARTISTS	ROBBINS 75035	Best Of Trance Volume Three
13	NEW	—	JODY WATLEY	AV-TONE 5748/HANACHIE	Midnight Lounge
14	19	—	VARIOUS ARTISTS	WATER 89006	Pure Trance
15	10	—	FISCHERSPOONER	CAPITOL 42838 [M]	#1
16	15	—	KUMBIA KINGS	EMI/LATIN 42525	All Mixed Up: Los Remixes
17	5	—	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL [M]	Genetic World
18	17	—	LASGO	ROBBINS 75033 [M]	Some Things
19	NEW	—	DJ ICEY	ZONE 1011/SYSTEM	Different Day
20	13	—	DIRTY VEGAS	CREDENCE 39986/CAPITOL	Dirty Vegas
21	16	—	PET SHOP BOYS	SANCTUARY 84595	Disco 3
22	21	—	MOBY	V2 21127	18
23	20	—	VARIOUS ARTISTS	UNIVERSAL 067515/UMRG	Global Hits 2003
24	18	—	THE HAPPY BOYS	ROBBINS 75034 [M]	Dance Party (Like It's 2003)
25	23	—	GROOVE ARMADA	JIVE ELECTRO 41830/ZOMBA [M]	Lovebox

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

Dance Singles Sales

1	SEDUCE ME NOW India SDNY DISCOS/JELLYBEAN
2	I AM READY Size Queen STAR 69
3	PEOPLE ARE PEOPLE 30 Dirty Junkies TOPAZ IMPORT
4	HEAVENLY LIGHT Dawn Tallman SLAAG
5	WHO IS IT? Chopstick & Spoiled INTRA IMPORT

1	OVERLOAD (BREATHLESS) Voodoo & Serano RADIKAL
2	LOST IN LOVE Marc Maris Vs. Ramone RADIKAL
3	ATTENZIONE Flashrider RADIKAL
4	UBIQUITOUS DJ Hype GROOVE ATTACK
5	IT'S YOU, IT'S ME Kaskade OM

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

by Phyllis Stark



Scene™

INFORMAL REUNION: Grammy Award-winning group the Mavericks have reunited and inked a new recording deal with New York-based Sanctuary Records.

While the group never formally split up, its members haven't recorded or performed together in three years. The Mavericks previously recorded four albums for MCA Nashville, including the platinum-selling *What a Crying Shame* in 1994 and the gold-selling *Music for All Occasions* in 1995. As it began to evolve away from country music, the group briefly switched from MCA to Mercury Records, which released their greatest-hits album in 1999.

Original members Raul Malo, Robert Reynolds, and Paul Deakin are planning an international tour in the fall to support their first Sanctuary album, due in September. They will perform at the Nashville River Stages festival May 2.

Since the group last recorded together, Malo released a solo album on Higher Octave Records and produced albums for K.T. Oslin and Rick Trevino. Reynolds, Deakin, and former Mavericks sideman Jerry Dale McFadden formed the band Swag, which recorded one album for Yep Roc Records.

HOUSEWORK: Gaylord Entertainment is undertaking a \$7.5 million refurbishment of its Grand Ole Opry House in Nashville. The renovations, which began earlier this month, are expected to be finished by October and will include a new front-of-house audio system, an automated mixing console, and other sound enhancements. Structurally, the Opry House will get two large additions, which will house a 2,000-square-foot box office and a 2,400-square-foot gift shop, as well as new rest rooms, concession facilities, a new elevator, and new lobby lighting.

ON THE ROW: Marc Dottore exits Titley-Spalding and Associates, the management arm of TBA Entertainment where he has worked since 1994, to form Nashville-based MAD Management. His initial clients are Kathy Mattea and Celtic group Cherish the Ladies. He previously worked with Mattea at Titley-Spalding.

The Country Music Hall of Fame and Museum's board of directors has re-elected retired Gaylord Entertainment executive E.W. "Bud" Wendell as chairman and re-elected Vince Gill to a second one-year term as president. Legendary singer

Donna Summer was appointed to a one-year term on the board.

SIGNINGS: Prominent country songwriter Dean Dillon has inked a songwriting deal with Sony/ATV Tree. He had been signed for the past 15 years to Acuff-Rose, which was acquired by Sony/ATV last year.

Ronnie McDowell has signed with the Bobby Roberts Co. for booking.

Combustion Music has signed drummer/songwriter Pete Sallis to its publishing roster.

NEW AND NOTEWORTHY: Organizers of the annual MerleFest event enter the record business with the April 22 release of *MerleFest Live! The 15th Anniversary Jam* on CD, DVD, and VHS. The project includes performances from Doc Watson, Earl Scruggs, Patty Loveless, Alison Krauss, Chris Thile, Tim O'Brien, and others that were recorded at last year's festival on the Wilkes Community College campus in Wilkesboro, N.C.

In addition to *Live!*, MerleFest is marketing the compilation CD *Fresh Faces at MerleFest 2003* featuring new Americana artists who will be playing at this year's event, set for April 24-27, as well as acts that haven't played the festival for many years. *Fresh Faces* includes tracks from Mountain Heart, Hot Rize, Doyle Lawson & Quicksilver, and Dale Ann Bradley. Both releases will be available at mfstore.org and through a toll-free telephone number.

GOOD WORKS: Tim McGraw is donating some funds from the sale of tickets and select tour merchandise to local chapters of the American Red Cross in the more than 50 cities where his current tour will play. McGraw is kicking in 50 cents from the sale of each concert ticket sold on his Web site and 100% of the proceeds from the sale of a Tim McGraw/American Red Cross T-shirt that is being sold at all of his shows.

Clay Walker has launched the charity Band Against MS Foundation to raise money for research into a cure for multiple sclerosis and programs for those diagnosed with the disease, which includes Walker. He is selling special Band Against MS merchandise on his tour and is also seeking donations for the foundation from corporations and individuals.



MERLEFEST LOGO

IBMA Is Helping More People Discover Bluegrass

BY DEBORAH EVANS PRICE

NASHVILLE—With its relocation to Nashville and the implementation of the Discover Bluegrass campaign, the International Bluegrass Music Assn. (IBMA) is looking to further propel interest in the bluegrass genre among both consumers and music business professionals.

Utilizing brochures, a new promotional Web site, public-service announcements (PSAs), and a heightened presence at the recent National Assn. of Recording Merchandisers (NARM) convention, IBMA is out to increase awareness of what makes bluegrass so unique.

"What we are trying to do is to capitalize on a surge of interest in bluegrass and roots music in general that has really been going on for the last five to 10 years," IBMA president Dan Hays says. "We are all aware of what's been happening with the whole *O Brother* development, but it's much broader than *O Brother*," he says, referring to the runaway success of the *O Brother, Where Art Thou?* soundtrack that was released in 2000 and went on to win the Grammy Award for album of the year. "It actually preceded all that."

According to IBMA marketing/public-relations director Shari Lacy, the Discover Bluegrass campaign "was created to inform the bluegrass consumer about the music and where to find it and to help broadcasters and retailers identify those consumers and convey the values of the genre."

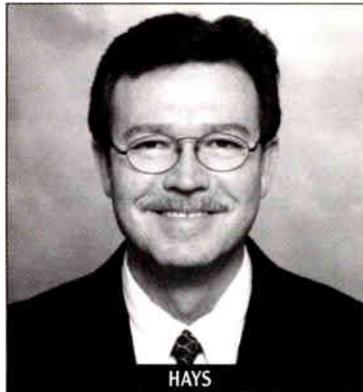
To educate both consumers and industry professionals, IBMA launched a Web site, discoverbluegrass.com. The organization also produced PSAs for TV that featured Patty Loveless, Ralph Stanley, Ricky Skaggs, Alison Krauss, Dan Tyminski, and others. The spots began running on Country Music Television last summer, and IBMA is targeting other TV outlets in addition to issuing PSAs for radio broadcast.

Hays says that those radio spots "will be mailed not only to bluegrass broadcasters but other roots-oriented broadcasters as well as mainstream country, rock, and pop stations that may want to include it and direct people toward the bluegrass and roots programming that they are doing."

The PSAs feature bluegrass artists talking about why they chose to play the music and what makes it so special. "The beauty of it is we haven't given them a script," explains Hays, who says the artists' only directive was "be yourself. Tell us why it's important to you, why you like this music and want to play this music." The spots are natural, not pre-scripted or homogenized.

Hays expects the spots to find a

welcome home on many stations, in large part because bluegrass music is being heard more frequently on the radio. "The number of hours of [bluegrass] radio broadcasting that are going on has increased over the last five years and continues to grow," Hays says. "Now it's five or six hours per week on over 800 stations [on which] the music is being carried. That's certainly not a comparable



HAYS

number to 2,500 country stations broadcasting 24/7, but for the bluegrass world and specialty programming, that number has more than doubled over the last five years. That's the kind of steady rise we are seeing."

WORD-OF-MOUTH

In addition to the radio and TV spots, one of the key components of Discover Bluegrass is artists taking the message out on the road, distributing brochures, directing fans to the Web site, and using tools provided by the IBMA to elevate the music's profile.



Discover BLUEGRASS.

"We don't have the resources as an organization to spend millions of dollars on a public-relations blitz," Hays admits, "but we do have something we feel is much stronger than money: We have members and thousands of people involved in the business. We are supplying them with the tools to [spread] the message."

Hays says the IBMA is not telling people what to say but is encouraging everyone in the bluegrass community—including artists, label personnel, broadcasters, and event producers—to find their own way of communicating "what it is about

bluegrass that attracts people."

Beyond garnering new music fans and enlisting the support of radio, retail, and promoters, Hays says IBMA is also looking to increase awareness of bluegrass in corporate America. "The next phase of our campaign is to push harder on it this fall and then in 2004 to take it to the corporate level and spur more capital investment into the music, whether that's linking a corporation with an artist for tour sponsorship or a series of events or festival sponsorship. We are having and always do have a number of conversations going on with folks in the corporate world relative to events that are happening and helping to link them, but we'll have more of an assertive push at the end of this year and into 2004."

WHO CONSUMES BLUEGRASS?

A necessary part of engaging corporate America is identifying the bluegrass consumer. According to the Simmons Market Research Bureau, bluegrass music consumers have increased by 30% since 2000.

IBMA is using the Simmons research as an integral part of the Discover Bluegrass campaign, relaying such statistics as the finding that the No. 1 leisure activity for bluegrass lovers is listening to music. Fifty-eight percent are between the ages of 18 and 49, and 41.8% earn more than \$30,000 per year. Bluegrass consumers are 115% more likely to play a musical instrument than non-bluegrass fans. They are "nonconformists" when they shop and are less interested in buying what their neighbors buy.

According to Hays, retailers have become much more supportive of bluegrass, an attitude he hopes will continue to warm now that NARM attendees have had the opportunity to see such acts as the Del McCoury Band, Jerry Douglas, Railroad Earth, Marty Raybon, and Krauss.

"Labels like Sugar Hill, Rounder, and Rebel indicate that there is more of an open door at retail," Hays says. "NARM is just a prime example that there are new opportunities and growth there; otherwise we wouldn't be invited to come."

Although the IBMA staff moved to new offices in Nashville this month from the organization's previous home in Owensboro, Ky., its World of Bluegrass trade show, awards show, and fan fest will continue to be held in Louisville, Ky., in October, at least through 2004. The International Bluegrass Music Museum (a separate institution from the association) which houses the IBMA Bluegrass Hall of Honor, will remain in Owensboro.

MARCH 29
2003

Billboard TOP COUNTRY ALBUMS™

THIS WEEK		LAST WEEK		2 WKS. AGO		SALES DATA		Nielsen SoundScan		TITLE		PEAK POSITION			
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	37	DIXIE CHICKS ▲ ⁶	MONUMENT/COLOMBIA 86840/CRG (12.98/18.98)	Home	1	37	40	40	16	TIM MCGRAW ▲ ²	CURB 78711 (12.98/18.98)	Set This Circus Down	1
2	2	2	17	SHANIA TWAIN	MERCURY 170314/UMGN (11.98/18.98)	Up!	1	39	34	34	9	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495 (11.98/17.98)	New Favorite	3
3	5	4	16	TIM MCGRAW ▲ ²	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancemall Doctors	2	40	43	48	38	AARON LINES	RCA 67957/RLG (11.98/17.98)	Living Out Loud	9
4	4	5	19	JOHNNY CASH	AMERICAN/LOST HIGHWAY 063339*/JME (18.98 CD)	American IV: The Man Comes Around	4	41	37	36	14	DARRYL WORLEY	DREAMWORKS 450254/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
5	6	7	34	TOBY KEITH ▲ ²	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	42	33	32	1	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3
6	3	3	3	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	43	39	43	24	WILLIE NELSON	SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32
7	7	9	27	KENNY CHESNEY ▲ ²	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	44	41	44	21	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3
8	8	8	4	BLAKE SHELTON	WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2	45	42	37	1	ANNE MURRAY	STRAIGHTWAY 29779 (19.98/19.98)	Country Croonin'	13
9	14	18	20	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	46	45	42	37	VARIOUS ARTISTS	LTV 064091/JME (18.98 CD)	Pure Country Classics: The #1 Hits	37
10	10	13	18	MARTINA MCBRIDE ▲ ²	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	47	49	47	93	BLAKE SHELTON ●	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
11	11	15	22	ELVIS PRESLEY ▲ ³	RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	48	46	45	43	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
12	12	10	34	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	10	49	50	50	19	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
13	9	6	22	FAITH HILL ▲ ²	WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	50	51	53	23	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170338/UMGN (18.98 CD)	Stars & Guitars	18
14	13	11	3	VINCE GILL	MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	51	54	55	100	KELLIE COFFEY	BNA 67048/RLG (10.98/16.98)	When You Lie Next To Me	5
15	15	12	11	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67008/RLG (12.98/18.98)	Drive	1	52	50	50	19	GLEN CAMPBELL	CAPITOL 41816 (18.98 CD)	All The Best	12
16	16	14	19	ALISON KRAUSS + UNION STATION ●	ROUNDER 610515 (11.98 CD)	Live	9	53	51	53	23	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Dn A Mission	13
17	17	21	30	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	54	52	54	18	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Strong Enough	4
18	20	20	27	KEITH URBAN ●	CAPITOL 32306 (10.98/18.98)	Golden Road	3	55	53	55	100	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Steers & Stripes	1
19	21	19	3	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14	56	56	56	24	THE NITTY GRITTY DIRT BAND	CAPITOL 40177 (19.98 CD)	Totally Country	2
20	22	22	74	GARY ALLAN ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	57	61	64	7	CLINT BLACK	RCA 67075/RLG (9.98 CD)	Will The Circle Be Unbroken, Volume III	18
21	19	16	7	ALABAMA	RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	58	64	—	7	THE COUNTDOWN SINGERS	MADACY 6816 (9.98 CD)	Super Hits	53
22	25	27	22	RANDY TRAVIS	WORD-CURB 95236/WARNER BROS. (11.98/18.98)	Rise And Shine	18	59	60	60	23	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	Today's Country	58
23	23	23	18	TRACE ADKINS ●	CAPITOL 30618 (10.98/17.98)	Chrome	4	60	57	51	61	WILLIE NELSON	LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Very Best Of Linda Ronstadt	19
24	26	29	29	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	61	58	58	23	DELBERT MCCLINTON	NEW WEST 6042 (17.98 CD)	The Great Divide	5
25	18	17	3	BERING STRAIT	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17	62	55	49	24	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Room To Breathe	12
26	24	24	10	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	63	62	65	10	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	Halos & Horns	4
27	27	26	19	MARK WILLIS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	64	62	65	10	VARIOUS ARTISTS	TIME LIFE 18661 (19.98 CD)	Cheap Drunk: An Autobiography	37
28	29	28	20	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	65	59	62	34	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
29	—	—	1	CRAIG MORGAN	BROKEN BOW 77567 (12.98 CD) [M]	I Love It	29	66	66	63	10	VARIOUS ARTISTS	TIME LIFE 18661 (19.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
30	31	33	31	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	67	65	66	23	REBA MCENTIRE ●	MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
31	28	25	4	JENNIFER HANSON	CAPITOL 35247 (18.98 CD) [M]	Jennifer Hanson	20	68	69	70	34	PAT GREEN	REPUBLIC/UNIVERSAL D16018/UMRG (8.98/14.98)	Three Days	7
32	30	31	11	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2	69	69	70	34	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
33	36	38	11	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	70	73	75	25	AARON TIPPIN	LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10
34	38	39	19	PHIL VASSAR	ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4	71	70	70	34	CROSS CANADIAN RAGWEED	UNIVERSAL SOUTH 06414 (14.98 CD) [M]	Cross Canadian Ragweed	70
35	32	35	11	GEORGE STRAIT ▲	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	72	71	73	21	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
36	44	52	22	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Did Plank Road/The Nashville Sessions	21	73	67	61	9	VARIOUS ARTISTS	WARNER BROS./CURB 48233/WRN (18.98 CD)	The Songs Of Hank Williams Jr. - A Bocephus Celebration	37
								74	72	71	30	LEE ANN WOMACK	MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
								75	71	73	31	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
								75	75	74	27	REBECCA LYNN HOWARD	MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5

● 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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. 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 29
2003

Billboard TOP COUNTRY CATALOG ALBUMS™

THIS WEEK		LAST WEEK		2 WKS. AGO		SALES DATA		Nielsen SoundScan		TITLE		TOTAL CHART WKS			
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	1	90	DIXIE CHICKS ◆ ¹²	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	268	13	13	13	13	TOBY KEITH ▲	MERCURY 55896/UMGN (11.98/17.98)	Greatest Hits Volume Dne	224
2	2	2	10	DIXIE CHICKS ◆ ¹⁰	MONUMENT 68678/SONY (12.98 EQ/18.98)	Fly	185	14	14	14	14	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	386
3	3	3	10	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	D Brother, Where Art Thou?	119	15	15	15	15	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	287
4	4	4	10	TIM MCGRAW ▲ ³	CURB 72978 (12.98/18.98)	Greatest Hits	121	16	16	16	16	TIM MCGRAW ▲ ⁴	CURB 77886 (7.98/11.98)	Everywhere	241
5	5	5	10	SHANIA TWAIN ◆ ³	MERCURY 535003/UMGN (12.98/18.98)	Come On Over	280	17	17	17	17	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	239
6	6	6	10	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	129	18	18	18	18	THE JUDDS ●	CURB 77365 (7.98/11.98)	Number One Hits	134
7	7	7	10	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	145	19	19	19	19	TIM MCGRAW ▲ ⁵	CURB 77659 (5.98/9.98)	Not A Moment Too Soon	368
8	8	8	10	JOHNNY CASH ▲	LEGACY/COLUMBIA 89239/SONY (7.98 EQ/11.98)	16 Biggest Hits	206	20	20	20	20	GEORGE JONES ●	LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	116
9	9	9	10	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	137	21	21	21	21	NICKEL CREEK ●	SUGAR HILL 3909 (11.98 CD) [M]	Nickel Creek	117
10	10	10	10	HANK WILLIAMS JR. ▲ ⁴	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	450	22	22	22	22	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	53
11	11	11	10	WILLIE NELSON ▲	LEGACY/COLUMBIA 89322/SONY (7.98 EQ/11.98)	16 Biggest Hits	236	23	23	23	23	KEITH URBAN ●	CAPITOL 97591 (16.98/16.98) [M]	Keith Urban	108
12	12	12	10	FAITH HILL ▲ ⁷	WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	175	24	24	24	24	PATSY CLINE ▲ ³	MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	772
								25	—	—	—	TOBY KEITH ▲	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	146

● 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 both 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). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 29 2003

Billboard® HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORED	DETECTIONS	AUDIENCE								MONITORED	DETECTIONS	AUDIENCE			
				1 Week At Number 1			NUMBER 1			31	35	48	3	MY FRONT PORCH LOOKING IN D.HUFF (R.MCDONALD,F.MYERS,D.PFRIMMER)			Lonestar BNA ALBUM CUT	31	
1	3	4	22				BROKENHEARTSVILLE B.ROMAN (R.BIUDREAUX,C.DAVIDS,D.KEES,B.MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	1	32	32	35	14	LOVE WON'T LET ME B.J.WALKER,JR. (J.DEERE,F.GOLDE,K.LIVINGSTON)			Tammy Cochran Epic 79865/EMN	32	
2	9	22	4				HAVE YOU FORGOTTEN? F.ROGERS,J.STROUD (D.WORLEY,W.VARBLE)	Darryl Worley DREAMWORKS ALBUM CUT	2	33	34	37	10	I WANT MY MONEY BACK R.LANDIS (D.BERG,S.TATE,A.TATE)			Sammy Kershaw AUDIUM ALBUM CUT	33	
3	1	2	23				TRAVELIN' SOLDIER DIXIE CHICKS L.MAINE (B.ROBISON,F.BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	1	34	39	55	3	THE TRUTH ABOUT MEN B.J.WALKER,JR. (T.JOHNSON,R.LEE,P.OVERSTREET)			Tracy Byrd RCA ALBUM CUT	34	
4	2	1	24				MAN TO MAN T.BROWN,M.WRIGHT (J.D'HARA)	Gary Allan MCA NASHVILLE 172256	1	35	36	40	12	LOVE LIKE THERE'S NO TOMORROW A.TIPPIN,B.WATSON,M.BRADLEY (A.TIPPIN,T.TIPPIN)			Aaron Tippin Featuring Thea Tippin LYRIC STREET ALBUM CUT	35	
5	4	9	17				BIG STAR N.WILSON,B.CANNON,K.CHESENEY (S.SMITH)	Kenny Chesney BNA ALBUM CUT	4	36	42	45	3	BACKSEAT OF A GREYHOUND BUS S.EVANS,P.WORLEY (C.LINDSEY,M.LINDSEY,A.MAYO,T.VERGES)			Sara Evans RCA ALBUM CUT	36	
6	5	6	13				THAT'D BE ALRIGHT K.STEGALL (T.NICHOLS,M.D.SANDERS,T.SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	5	37	37	41	8	ROCK-A-BYE HEART G.HUNT,G.LEACH,S.HOLY (D.MATKOSKY,A.ROMAN)			Steve Holy CURB ALBUM CUT	37	
7	8	10	11				SHE'S MY KIND OF RAIN B.GALLIMORE,T.MCGRAW,D.SMITH (T.L.JAMES,R.LERNER)	Tim McGraw CURB ALBUM CUT	7	38	29	28	19	WHEN THE LIGHTS GO DOWN D.HUFF,F.HILL (C.WISEMAN,J.STEELE,R.RUTHERFORD)			Faith Hill WAFNER BROS. ALBUM CUT/WRN	26	
8	7	5	24				19 SOMETHIN' C.LINDSEY (C.DUBOIS,D.LEE)	Mark Wills MERCURY 172267	1	39	40	43	7	AFTER ALL D.HUFF,B.JAMES (B.JAMES,C.K.DAVIS)			Brett James ARISTA NASHVILLE ALBUM CUT	39	
9	11	11	12				CONCRETE ANGEL M.MCBRIDE,P.WORLEY (S.BENTLEY,R.CROSSBY)	Martina McBride RCA 69173	9	40	41	42	8	HALF A MAN B.TERRY (A.SMITH)			Anthony Smith MERCURY ALBUM CUT	40	
10	12	13	15				RAINING ON SUNDAY D.HUFF,K.URBAN (D.BROWN,R.FOSTER)	Keith Urban CAPITOL ALBUM CUT	10	41	43	44	5	WHEN YOU THINK OF ME C.LINDSEY,M.WILLS (T.VERGES,B.JAMES)			Mark Wills MERCURY 172267	41	
11	6	3	22				THE BABY B.BRADDOCK (H.ALLEN,M.WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	1	42	46	51	4	99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L.REYNOLDS (B.AUSTIN,G.BARNHILL)			Brian McComas LYRIC STREET ALBUM CUT	42	
12	14	17	19				I BELIEVE M.D.CLUTE (S.ewing,K.KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	12	43	47	52	3	THEN THEY DO S.HENDRICKS,T.BRUCE (J.COLLINS,S.RUSS)			Trace Adkins CAPITOL ALBUM CUT	43	
13	15	18	11				ROCK YOU BABY J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith DREAMWORKS 450785	13	44	38	39	20	I DROVE ALL NIGHT P.WORLEY (B.STEINBERG,T.KELLY)			Pinmonkey BNA ALBUM CUT	36	
14	10	7	31				I JUST WANNA BE MAD B.GALLIMORE (K.LOVEFACE,L.T.MILLER)	Terri Clark MERCURY 172262	2	45	45	54	4	LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L.MILLER (A.DALLEY,T.MILLER,B.BAKER)			Amy Dalley CURB ALBUM CUT	45	
15	19	24	20				WHAT A BEAUTIFUL DAY R.WRIGHT (C.CAGLE,M.POWELL)	Chris Cagle CAPITOL ALBUM CUT	15	46	53	—	2	ONE LAST TIME B.CRAIN,C.SCHLEICHER,P.WORLEY (P.J.MATTHEWS,K.K.PHILLIPS)			Dusty Drake WARNER BROS. ALBUM CUT/WRN	46	
16	18	21	23				THERE'S NO LIMIT D.HUFF,D.CARTER (D.CARTER,R.SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	16	47	44	47	5	WHATEVER IT TAKES D.HUFF (K.COFFEY,G.D.BRIAN)			Kellie Coffey BNA ALBUM CUT	44	
17	20	25	10				LOVE YOU OUT LOUD M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (B.JAMES,L.WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	17	48	48	50	8	THE LUCKY ONE A.KRAUSS + UNION STATION (R.L.CASTLEMAN)			Alison Krauss + Union Station ROUNDER ALBUM CUT	46	
18	21	26	12				THIS IS GOD D.HUFF,P.VASSAR (P.VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	18	49	50	49	7	I'M IN LOVE WITH A MARRIED WOMAN B.J.WALKER,JR. (T.JOHNSON,M.BEESON)			Mark Chesnutt COLUMBIA ALBUM CUT	48	
19	17	15	31				SOMEBODY LIKE YOU D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	50	56	—	2	CELEBRITY FROGERS (B.PAISLEY)			Brad Paisley ARISTA NASHVILLE ALBUM CUT	50	
20	22	29	17	◀ AIRPOWER ▶			THREE WOODEN CROSSES K.LEHNING (D.JOHNSON,K.WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	20	51	57	—	2	THREE MISSISSIPPI B.GALLIMORE (H.LINDSEY,T.VERGES,ANGEL)			Terri Clark MERCURY 172262	51	
21	16	14	18				UP! R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY 172278	12	52	49	56	4	OLD WEAKNESS (COMING ON STRONG) B.BECKETT,J.LASETER (G.NICHOLSON,D.DIPIERO)			Tanya Tucker TUCKERTIME ALBUM CUT	49	
22	23	27	13				THE LOVE SONG K.BEARD,S.HENDRICKS (J.BATE,S.K.BEARD,C.BEATHARD)	Jeff Bates RCA ALBUM CUT	22	53	58	—	3	SUDDENLY D.CHILD,PAMATO G.PAGANI (D.CHILD,A.CARLSSON)			LeAnn Rimes CURB-ASYLUM ALBUM & SOUNDTRACK CUT	53	
23	24	30	14				SPEED B.CHANCEY (J.STEELE,C.WALLIN)	Montgomery Gentry COLUMBIA 79864	23	HOT SHOT DEBUT									
24	25	31	17				THERE'S MORE TO ME THAN YOU B.GALLIMORE (J.ANDREWS,J.T.SLATER,M.CHAGNON)	Jessica Andrews DREAMWORKS 450798	24				54	NEW	1	SOMEDAY V.GILL (V.GILL,R.MARK)			Vince Gill MCA NASHVILLE ALBUM CUT
25	26	21	21				ALMOST HOME C.MORGAN,P.O'DONNELL (C.MORGAN,K.K.PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	25	55	NEW	1	I RAQ AND ROLL C.BLACK (C.BLACK,M.NICHOLAS)			Clint Black CLINTBLACK.COM DOWNLOAD TRACK	55		
26	28	33	25				PICTURE KID ROCK (R.J.RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA/ATLANTIC ALBUM CUT/WRN OR UNIVERSAL SOUTH 172274	26	56	52	53	7	SCARY OLD WORLD R.FOSTER (R.FOSTER,H.HOWARD)			Radney Foster Featuring Chely Wright Or Georgia Middleman DUALTONE ALBUM CUT OR PROMO SINGLE	52	
27	27	32	11				WAS THAT MY LIFE B.GALLIMORE,T.MCGRAW (M.GREEN,B.LUTHER)	Jo Dee Messina CURB ALBUM & SOUNDTRACK CUT	27	57	59	—	11	BEER FOR MY HORSES J.STROUD,T.KEITH (T.KEITH,S.EMERICK)			Toby Keith Duet With Willie Nelson DREAMWORKS 450785	54	
28	30	36	8				STAY GONE C.LINDSEY,J.STROUD (J.WAYNE,B.KIRSCH)	Jimmy Wayne DREAMWORKS 450789	28	58	55	—	14	TINY DANCER B.GALLIMORE,T.MCGRAW,D.SMITH (E.JOHN,B.TAUPIN)			Tim McGraw CURB ALBUM CUT	49	
29	31	34	10				COUNTRY AIN'T COUNTRY B.J.WALKER,JR.,T.TRITT (C.BEATHARD,T.BOAZ,C.CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	29	59	51	46	8	COUNTRY THANG S.HENDRICKS,J.M.MONTGOMERY (K.BEARD,L.WILSON,J.YEAR)			John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	45	
30	33	38	4				WHY AIN'T I RUNNING A.REYNOLDS (K.BLAZY,T.ARATA,G.BROOKS)	Garth Brooks CAPITOL ALBUM CUT	30	50	NEW	2	THAT WAS US B.TERRY (T.LANE,C.WISEMAN)			Chad Brock BROKEN BOW ALBUM CUT	58		

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

MARCH 29 2003 Billboard® TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORED	DETECTIONS	AUDIENCE		
1	1	19	19 Weeks At Number 1			ALISON KRAUSS + UNION STATION ROUNDER 610515	Live
2	2	31				NICKEL CREEK SUGAR HILL 2941	This Side
3	3	18				ALISON KRAUSS + UNION STATION ROUNDER 610495	New Favorite
4	5	24				THE NITTY GRITTY DIRT BAND CAPITOL 40177	Will The Circle Be Unbroken, Volume III
5	4	13				DOLLY PARTON BLUE EYE 2946/SUGAR HILL	Halos & Horns
6	6	10				VARIOUS ARTISTS TIME LIFE 18961	The Time-Life Treasury Of Bluegrass: America's Music
7	7	19				VARIOUS ARTISTS TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	8	1				HAYSEED DIXIE DUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
9	9	3				PATTY LOVELESS EPIC 85651/SONY	Mountain Soul
10	10	3				VARIOUS ARTISTS AUDIUM 8170/KOCH	The Legend Lives On: A Tribute To Bill Monroe
11	11	18				SOUNDTRACK LOST HIGHWAY 170221/UMGN	Down From The Mountain
12	13	14				VARIOUS ARTISTS CMH 0002	The Fantastic Pickin' On Series: Bluegrass
13	12	4				VARIOUS ARTISTS KING 318	Legends Of The Fiddle: 2 nd Bluegrass Classics
14	15	27				SOUNDTRACK VANGUARD 79586	Songcatcher
15	14	8				HAYSEED DIXIE DUALTONE 1104/RAZOR & TIE	A Hillbilly Tribute To AC/DC

MARCH 29 2003 Billboard® TOP COUNTRY SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORED	DETECTIONS	AUDIENCE		
1	1	14	18 Weeks At Number 1			PICTURE UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	5				LANDSLIDE MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	6	7				SPEED COLUMBIA 79864/SONY	Montgomery Gentry
4	3	21				BEAUTIFUL GOODBYE CAPITOL 77816	Jennifer Hanson
5	5	13				CAN'T FIGHT THE MOONLIGHT CURB 73116	LeAnn Rimes
6	4	7				GOD BLESS THE USA CURB 73128	Lee Greenwood
7	—	45				AMERICA WILL ALWAYS STAND RELENTLESS NASHVILLE 51377/MADACY	Randy Travis
8	9	3				HOW DO I LIVE CURB 73022	LeAnn Rimes
9	7	44				THE IMPOSSIBLE UNIVERSAL SOUTH 172241	Joe Nichols
10	8	32				LONG TIME GONE MONUMENT/COLUMBIA 79790/CRG	Dixie Chicks

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. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

ALBUMS

Edited by Michael Paoletta

POP

★ THE RAVEONETTES

Whip It On
PRODUCERS: Sharin Foo, Sune Rose Wagner
Columbia 87028
RELEASE DATE: March 18

It gets tagged "noise pop" and "new garage," but basically what Danish duo Sharin Foo and Sune Rose Wagner, aka the Raveonettes, do on *Whip It On* is rehash '60s guitar pop—from California surf music to swingin' London to Stooges-era Detroit—and overlay it with a translucent sheet of new millennium emotional asphyxia. It's right there in the Searchers-meet-electro-discordance of the opening track "Attack of the Ghost Riders," the Ron Asheton-like guitar and distortion haze of "Veronica Fever," and the perfect-for-a-David-Lynch-movie morbidity of "Bowels of the Beast." But make no mistake, this exercise in sonic anachronism is exciting rock'n'roll in its own razor-blade-smile kind of way. And the vacant boy-girl dual vox would make Lou Reed smile. The Raveonettes will get you dancing and brooding at the same time.—**AZ**

★ UTE LEMPER

but one day...
PRODUCERS: Ute Lemper, Robert Ziegler, Peter Scherer, Todd Turkisher
Decca 470-279
RELEASE DATE: March 11

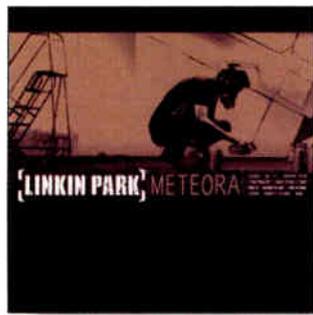
Ute Lemper's last Decca album—*Punishing Kiss*, in 2000, featuring songs by Tom Waits, Elvis Costello, Nick Cave, and Scott Walker—was a brave, artful attempt to break out of her avant-cabaret world into something wider and wilder. This new, thoughtfully produced collection is perhaps even braver, as it sees the theatrical German chanteuse developing a new, more personal pop sensibility; along with updated arrangements of classics by Bertolt Brecht/Kurt Weill, Brecht/Hanns Eisler, Astor Piazzolla, and Jacques Brel, there are four songs written by Lemper herself. The highlights here include Brecht/Eisler's "Ballad of Marie Sanders," from 1938, and Lemper's captivatingly melodious "Lena" (featuring violin *obbligato* by Laurie Anderson), each songs of souls damaged by the past century yet sounding beautifully, if also terribly, contemporary.—**BB**

BEN HARPER

Diamonds on the Inside
PRODUCER: Ben Harper
Virgin 83003
RELEASE DATE: March 11

Ben Harper's newest disc, *Diamonds on the Inside*, begins with the distant voices of musicians and producers bantering before the control room announces the recording process has begun. With a relaxed vibe established from the onset, Harper promptly launches into the sunny, optimistic reggae number "With My Own Two Hands." In the tradition of Bob Marley or Jimmy Cliff, the message here is to act on one's personal politics. The

SPOTLIGHTS



LINKIN PARK

Meteora
PRODUCERS: Don Gilmore, Linkin Park
Warner Bros. 2-48186
RELEASE DATE: March 25

Not unlike a blockbuster Hollywood sequel, the anticipated follow-up to Linkin Park's 2000 set, *Hybrid Theory*, isn't so much a revelation as it is a ready-made crowd pleaser that delivers on the familiar. All the elements that made the SoCal sextet a multi-platinum phenomenon then are present again: the alt-metal guitar riffs, the turntable virtuosity, the electronic beats, and the juxtaposing melodies and rhymes from the vocal tandem of singer Chester Bennington and MC Mike Shinoda. Though the formula is well-established at this point, it remains an effective one. Standout tracks include the lead single "Somewhere I Belong" and the ambitious "Breaking the Habit," which ditches the usual power chords and rapping for strings and piano elements. Ultimately, *Meteora* finds Linkin Park honing its signature sound rather than breaking new ground, but that should keeps fans happy.—**BG**

floorboard-stomping Delta blues anthem "When It's Good" heats up and then collapses into the dusty, gentle, Southern, rocking title track. Harper's delicate voice, a blend of Al Green with Cat Stevens, rests at the forefront of the song without overstepping the record's tight musicianship. Throughout *Diamonds on the Inside*, Harper's astounding vocal versatility and willingness to mine every style, from arena-sized guitar rock to Calypso, is both his greatest gift and his occasional weakness. Yet when the shuffling, pastoral Big Easy-inspired "When She Believes" hits your ears, it's easy to understand that Harper knows how to wring aching beauty from absolute simplicity.—**AK**

DRESSY BESSY

Little Music
PRODUCERS: J. Hill, Dressy Bessy
Kindercore KC80
RELEASE DATE: March 11

Dressy Bessy follows up 2002 gem *Sound Go Round* with this collection of old singles, unreleased songs, and material from compilations and EPs. Dating back to 1997, these 13 tracks show how a garage band stringing together fuzzy guitars evolved into a low-fi, high-energy band with a coherent, playful style. Earlier selections

IBRAHIM FERRER
Buenos Hermanos
PRODUCER: Ry Cooder
World Circuit/Nonesuch 79650
RELEASE DATE: March 18

The 70-something Cuban singer Ibrahim Ferrer caught the world's ear thanks to his delightful presence on the Buena Vista Social Club and Afro-Cuban All-Stars projects. He followed those albums with a solo effort that sold 1.5 million copies worldwide and solidified his standing as a global icon. On his latest endeavor, he is backed by a cast of stars, many of whom he has



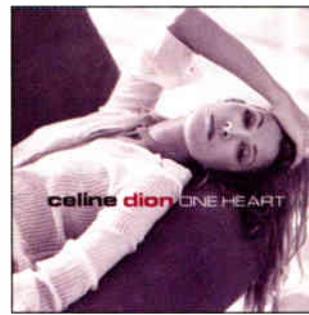
worked with in the past: producer Ry Cooder on electric guitar, Manuel Galbán on guitar and keyboards, Cachafito López on bass, Miguel "Angá" Díaz on congas, and Jim Keltner and Joaquim Cooder on drums and percussion. A testament to Ferrer's versatility as a singer and band leader, the material spans a wide stylistic range. A wonderful album by an artist who richly deserves the success he has found late in life.—**PV**

demonstrate the act's overall sound, but the exuberant, sunny disposition has yet to gel; Tammy Ealom's slightly flat vocals also get lost in the mix. But by 1999, all the pieces are in place. On the bubbly "Lipstick," Ealom's breathy voice glides over lively percussion. Album opener "Live to Tell All" jams with a '60s vibe, while bass-driven "Instead" lazily strikes a laid-back chord. All in all, hard to resist.—**WH**

BEANS

Tomorrow Right Now
PRODUCER: Beans
Warp 103
RELEASE DATE: March 11

The Antipop Consortium always seemed a tad ahead of its time, so it was sad when they disbanded last summer, before the hip-hop world could catch up to them. The good news is that on his first solo, post-Consortium disc, Beans continues his former group's progressive style. His lyrics are literate to a fault, laced with science-fiction metaphors, social commentary, and very dark humor. The New York area MC declaims in a style that is closer to slam poetry than old school hip-hop, unless your old school includes the Hieroglyphics Crew, Definition of Sound, and Kool Keith. Beans soundscapes range all over the map from



CELINE DION

One Heart
PRODUCERS: various
Epic 32380
RELEASE DATE: March 25

This is the album that Celine Dion should have offered upon emerging from her extended recording hiatus last year. The relaxed, almost unassuming *One Heart* offers a well-measured blend of the contemporary pop that will keep Dion commercially relevant and also provides her signature grand balladry. She loses a few points for retreading a couple of songs from last year's *A New Day Has Come*, but she compensates by performing the set's new material with more soul and natural passion than ever before. Dion is particularly strong on the percolating title cut (a vibrant, infectious future hit helmed by Kara DioGuardi and John Shanks), as well as on the gently percussive, deliciously romantic "In His Touch." *One Heart* may not crackle with the noise of an "event" record, but it succeeds at something far more important: It is a fine piece of music.—**LF**

pre-old-school hip-hop to intelligent dance music. *Tomorrow Right Now* is a compelling and surprisingly concise package that makes most mainstream hip-hop look somewhat lazy by comparison.—**MJ**

R&B/HIP-HOP

► **BRIAN MCKNIGHT**
U Turn

PRODUCERS: various
Motown 7315
RELEASE DATE: March 25

With his fifth Motown set, *U Turn*, Brian McKnight attempts to reel in the hip-hop crowd that has eluded him time and again. Easily one of the most recognizable voices in contemporary R&B, McKnight has long been known for his moving ballads. With *U Turn*, McKnight looks to move beyond these smooth sounds. Opening track "All Night Long," which features Nelly, does just that; the uptempo track is both melodic and hypnotic. He also teams with Fabolous and newcomer Six John on the equally catchy title track. That said, McKnight hasn't forgotten his roots. Lead single "Shoulda, Woulda, Coulda" is a return to the tried and true formula that made him a star. McKnight also plays a modern-day

Marvin Gaye on "Back Seat (Gettin' Down)" and teams with contemporaries Joe, Carl Thomas, Tyrese, and Tank on "Good Enough." *U Turn* provides familiarity for hardcore fans, and enough twists and turns to make new ones.—**RH**

MR. CHEEKS

Back Again
PRODUCERS: various
Universal 7615
RELEASE DATE: March 18

Mr. Cheeks walks the fine line between R&B and hip-hop with sophomore solo effort *Back Again*. The Lost Boyz frontman kicks things off with lead single "Crush on You" (featuring Mario Winans), a catchy, midtempo jaunt that may remind fans of the Lost Boyz's "Renee." "Reminisce" is an able cover of the Pete Rock & CL Smooth classic "They Reminisce Over You (T.R.O.Y.)" by Mr. Cheeks with a little help from the duo and Journalist. While not as moving as the original, this version may introduce the classic tune to younger generations of hip-hop fans. Mr. Cheeks has no problem expressing his emotions, as evidenced on "I Apologize," which features Glenn Lewis and shows a maturity rarely heard in rap music. Such maturity sets *Back Again* apart from the rest of the pack.—**RH**

COUNTRY

★ JEFF BLACK

B-Sides and Confessions Volume One
PRODUCER: Jeff Black
Dualtone 80302
RELEASE DATE: March 18

Singer/songwriter Jeff Black offers a Dualtone set here that at the very least lives up to the latter part of its title, with vivid spiritual/metaphysical imagery, passionate vocals, and big-picture themes. Black conjures a Randy Newman vibe on stark piano ballads like the inspirational "Slip" and recalls a youthful Springsteen on the biting "Bastard." The softly percolating "To Be With You" is naked in its romanticism, while the understated "Cakewalk" finds its hope and beauty in subtle nuance and life experience. A thinking-man's balladeer with farflung perspective, Black's "Same Old River" is all point of view, while "Holy Roller" is fiercely observational funk, and the stoic fatalism of "Sunday Best" and newfound optimism of "Higher Ground" are nothing short of brilliant. Top to bottom, this stuff is special. Black is an artist of substance.—**RW**

LATIN

MANOLÍN

Manolin
PRODUCER: LMG Productions
BMG U.S. Latin 7432198648
RELEASE DATE: Feb. 11

Cuban singer/songwriter Manolín has long been known as "El Médico de la Salsa" (The Salsa Doctor). But salsa is not part of the recipe for the artist's eponymous BMG U.S. Latin debut. Instead, Manolín shows us his other face: That of the more introspective singer/songwriter, in the tradition of countryman Amaury Gutiérrez. Like Gutiérrez,

(Continued on next page)

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Gordon Ely, Larry Flick, Brian Garrity, Rashaun Hall, Wayne Hoffman, Barry Jeckell, Martin Johnson, Andrew Katchen, Gail Mitchell, Paul Verna, 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)

Manolín sticks to singing mostly about love but in an eloquent, more literary style. The overall effect is mellow and organic and quite beautiful, even if some songs are very similar. But it doesn't transcend much beyond the intimacy of a coffee house ambience. This may be because we're used to the timbaling Manolín, or it may be because he's still finding his new voice.—**LC**

VARIOUS ARTISTS

Artistas Originales de la Salsa Cubana
PRODUCERS: various
Empire Musicwerks 80269-39071
RELEASE DATE: March 18

More than a mere Cuban music compilation, this collection, as its name indicates, is a catalog of some of the most revered recordings of Cuban standards, many dating back to the 1950s. The musical and historical appeal is undeniable, especially with classic performances by the likes of Bola de Nieve ("Ausencia") and Maria Teresa Vera ("Veinte Años"). Except for a couple of tracks, namely Willy Chirino's "No Bailo con Lola" and Orquesta Suprema's "Bacunayagua," there is an absence of contemporary interpreters, which steeps this collection too deep in nostalgia. Still, anyone who is remotely a fan of Cuban music will find something here, from standards to more forgotten tracks, including Velia Martínez's "Qué Linda mi Habana" and the beautiful "Ya Ves Así Pienso Yo."—**LC**

WORLD

► GIGI

Illuminated Audio
PRODUCER: Bill Laswell
Palm Pictures 2100
RELEASE DATE: Feb. 25

The inspiration for this project is Ethiopian singer/songwriter Gigi's eponymous 2001 debut album. *Illuminated Audio* is producer/mix guru Bill Laswell's mix translation of Gigi's songs from that album, and it's a masterpiece. Laswell produced and performed on *Gigi*, so he has been here before. The most brilliant aspect of his work here is how organic it is relative to the source material. He pulls together acoustic and electronic sounds and lets loose his jazz vibe, yet his soundscape flows seamlessly from the rhythmic soul of *Gigi*, and the rich melodicism of *Gigi's* beautiful songs is ever-present. Laswell hasn't re-imagined these songs—he's making love to them, and he's doing it with an abundance of finesse and a very hip awareness.—**PVV**

★ SEVARA NAZARKHAN

Yol Bolsin
PRODUCER: Hector Zazou
RealWorld 7243 543206
RELEASE DATE: Feb. 25

Sevara Nazarkhan is an Uzbek singer/songwriter who possesses a repertoire of beautiful original songs and a voice that is nothing if not spellbinding. Her music evokes the timeless vistas of the Silk Road and, like the Silk Road, her music bears the traces of cultures from North Africa, Central Asia, and India. Nazarkhan comes from what is essentially an ancient soloist tradition—a young woman, her songs and her *doutar* (two-stringed lute, plucked, not strummed). For this recording, however, Nazarkhan was joined by several very talented players, in particular multi-instrumentalist Toir Kuziyev. Her music, inspired by traditional

and Sufi songs, was tweaked in the studio with just enough electronic elements to expand the sonic palette without compromising the uncluttered grace of her sound. Without question, this is one of the most artistically real world-music titles of 2003. Racked by Narada World.—**PVV**

BLUES

► ROOMFUL OF BLUES

That's Right!
PRODUCER: Chris Vachon
Alligator 4889
RELEASE DATE: March 11

This disc is the 17th album for Roomful of Blues (ROB). That in itself is quite an accomplishment, as is the fact that the band has been in continuous existence since Duke Robillard and Al Copley founded the group in 1967. The key to ROB's success is that these cats have always known what their music is about. In a business where a band is only as good as its last album, ROB's answer is *That's Right!*—14 in-the-pocket tunes, powered by a new rhythm section and ROB's legendary horn section. Singer/harmonica man Mark DuFresne shines in his new gig, while longtime Roomful vet Chris Vachon's lead guitar has never sounded sharper. From the elegant swing of "You're Driving Me Crazy" to the hard boogie of "Stranger Blues," ROB has tracked another winner.—**PVV**

JAZZ

► PETER CINCOTTI

Peter Cincotti
PRODUCER: Phil Ramone
Concord 2159
RELEASE DATE: March 11

This is Peter Cincotti's debut album, though his reputation—earned primarily while performing in Manhattan nightclubs—does precede him. Still in his late teens, this pianist/vocalist will remind listeners of Harry Connick Jr., and, in fact, he is something of a Connick protégé. Cincotti is a throwback to the era of songwriters like Cole Porter and vocalists/pianists Nat King Cole. While he's a stylish singer, it is difficult to declare he's fully into his voice at 19. Few singers are. Cincotti is also an adept pianist and a budding songwriter (his mother collaborates with him, penning lyrics). To sample Cincotti at his best, try "Rainbow Connection" and "Sway." Early comparisons between Cincotti and Diana Krall fail to apprehend Krall's style and jazz temperament, though Cincotti may well be on the cusp of Krall-like stardom.—**PVV**

★ JOHN TAYLOR

Rossllyn
PRODUCER: Manfred Eicher
ECM 1751/012-159-924
RELEASE DATE: Feb. 25

A frequent foil to trumpet/flugelhorn poet Kenny Wheeler and the musical prime mover in the erstwhile Peter Erskine Trio, veteran English pianist John Taylor rarely takes the spotlight under his own name. *Rossllyn*, his ECM debut as a leader, points out why this is such a shame; the album features some of the most atmospheric and subtly probing piano-trio jazz in years. The rich, scene-setting opener, "The Bowl Song," and the incantatory title track are standouts, as is the soulful Wheeler gem "Ma Bel." Through-

out, Taylor's avant-garde and classical touches are tempered by a humane care for melody, and his world-class partners—bassist Marc Johnson and drummer Joey Baron—stimulate the pianist and the listener at every turn. This is a class act.—**BB**

GOSPEL

► VARIOUS ARTISTS

Spirit Rising, Volume 1: Praise & Worship
PRODUCERS: various
Music World Music/Columbia 86832
RELEASE DATE: March 4

The debut of what promises to be a new brand in gospel anthologies does an admirable job of melding traditional and modern gospel, performed by artists with careers based in both secular and gospel music. Israel & New Breed's funky, rocking "Who Is Like the Lord" stands just fine next to Keith "Wonderboy" Johnson's "Send a Revival" and Bishop Clarence E. McClendon's "May the Lord Bless You Real Good," both Sunday-morning foot-tappers of the first order. The simultaneously released second volume of the series, subtitled *Inspirational*, gels even better, with mostly young, hip-hop influenced artists carrying the bulk of the collection's 15 songs. Mary, Mary; Dawkins & Dawkins; and particularly Destiny's Child all shine in what promises to be a concept with great depth, as well as a wealth of material and artists from which to draw.—**GE**

VITAL REISSUES

SLY & THE FAMILY STONE

The Essential Sly & the Family Stone
ORIGINAL PRODUCER: Sly Stone
COMPILATION PRODUCERS: Bob Irwin, Jerry Goldstein

Epic/Legacy E2K/E2T 86867
RELEASE DATE: March 11

For too many years, Sly & the Family Stone fans have had to content themselves with the landmark group's 1970 greatest-hits compilation. This two-CD, 35-song anthology finally rights that travesty. Featuring digital remasters of every chart hit (from 1968 anthem "Dance to the Music" to the 1975 classic "I Get High on You"), key B-sides ("Everybody Is a Star"), and early outtings ("Underdog" from 1967), this chronological compilation also includes such album gems as the race-relations treatise "Don't Call Me Nigger, Whitey" and "Thank You for Talkin' Me to Africa." Whether partyin' hard or politically discoursing, the prolific Sylvester Stewart ("different strokes for different folks") and his colorful crew pumped out an enduring mix of rock, R&B/soul, gospel, pop, jazz, and funk that unfortunately ended with Stewart's self-imposed retreat. While aficionados will no doubt decry the missing *Fresh* track "Que Sera, Sera," *The Essential Sly* remains hot fun, indeed.—**GM**

Billboard.com

Also reviewed online this week:

- The Allman Brothers Band, *Hittin' the Note* (Peach/Sanctuary)
- Tony Allen, *Home Cooking* (Comet)
- Bettie Serveert, *Log 22* (Hidden Agenda)

I N C O N C E R T

BRUCE SPRINGSTEEN & THE E STREET BAND, March 7

Boardwalk Hall, Atlantic City, N.J.
 Bruce Springsteen returned to his home state of New Jersey March 7 for the first time since kicking off his tour in support of *The Rising* exactly seven months earlier. And what a difference seven months has made.

From the moment the house lights went down and the strains of "Miss America Theme" wafted through Atlantic City's historic Boardwalk Hall (former home of the "Miss America" pageant), it seemed like a special night was about to unfold. Such an enthusiastic welcome ensued that it was hard to hear the opening lines of appropriate show opener "Atlantic City" amidst the thunderous ovation.

The touchstones of the show remain the somber messages of such songs as "The Rising," "You're Missing," "My City of Ruins," and "Empty Sky," the performances of which have emerged as standouts. The emotions that bore



these mostly post-Sept. 11 songs still run high in this area of the country, so when some cheered the "Empty Sky" lyric "I want an eye for an eye," the artist obviously understood but felt the need to clarify.

"One thing that bothers me, as a songwriter you always write to be understood," Springsteen said after completing the song. "I wrote that as an expression of the character's confusion and grief, never as a call for blind revenge or bloodlust. We can't be too careful about these things these days. We're living in a time when there are real lives on the line. [I] had to make sure that line was clearly understood."

And while this tour is built around the largely serious songs from *The Rising*, a playful attitude kept spirits high onstage and folks on their feet. Perhaps it was the ghosts of the venue—Springsteen noted the Beatles, the Rolling Stones, Chubby Checker, and "all the bands that played in this room that inspired us" in AC's heyday.

Or maybe it was just being home again that brought out this stellar show. The band was on fire and the atmosphere befitted the glitzy-good-time-gambling town on the beach. Treats included rarities "Does This Bus Stop at 82nd Street" and "It's Hard to Be a Saint in the City," the latter offering the all-too-infrequent showcase of Roy Bittan's piano skills.

Later, Boardwalk Hall erupted as the Boss offered his uncommon cover of Tom Waits' "Jersey Girl" solo at the piano. Similar welcomes were afforded

the back-to-back pairing of "Badlands" and "Out in the Streets," and his own classic, "Born to Run." Along with a trio of *Born in the U.S.A.* songs, the encores also brought out a cover of the Beatles' "Tell Me Why" and the apropos show closer, "Roll of the Dice."

Seven months earlier the band leader nervously presented the majority of the new album and a prerequisite handful of hits to a tentative audience. Conversely, Atlantic City found Springsteen confident his latest material stands solidly among a broader collection of career highlights. And while opinions vary on the songs that make up *The Rising*, it was that confidence that made all the difference.—**BJ**

TORI AMOS, March 6

Radio City Music Hall, New York
 Tori Amos' last trip to New York saw her full theater production sandwiched into the nontraditional and striking, but cold and unbending walls of Riverside Church. This time around, the



passionate pianist took residence inside the famed Radio City Music Hall, a warmer, more acoustically sound room that allowed her to soar.

For Amos' first of three shows at Radio City March 6, she brought out her "A" game. From older favorites "Precious Things" and "Cornflake Girl" to "A Sorta Fairytale" and "I Can't See New York" from her latest album, *Scarlet's Walk* (Epic), she boldly performed as if she owned the stage.

With Amos on piano and keyboards and only bassist John Evans and drummer Matt Chamberlain backing, the room swelled with sound. Amos' confident and sexy vocals demanded rapt attention, although at times her enunciation and idiosyncratic phrasing—most noticeably during "Winter"—seemed silly.

Mid-set found Amos alone at the piano underneath a lit "Roadside Cafe" sign for several songs, including a stunning rendition of "Icicle" and a less necessary version of Fleetwood Mac's "Landslide." Rejoined by Evans and Chamberlain, her take on Lloyd Cole's "Rattlesnakes" stood out, as did newer songs "Strange" and "Taxi Ride," both of which came alive in a concert setting.

Few are the artists who strike a chord inside their audience as Amos does with hers. With her effortless keyboard skills and telling, sometimes jaw-dropping lyrics, she seems to personally touch fans through her performance, allowing each to be empowered, comforted, or understood but never alone. This is Amos' gift, and in concert it is given freely.—**BJ**

SINGLES

Edited by Chuck Taylor

POP

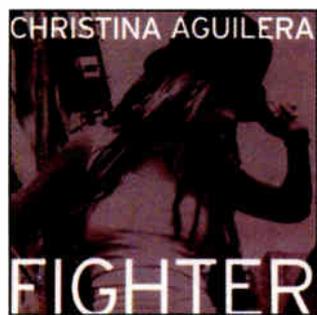
★ **THE ANDROIDS** *Do It with Madonna* (3:49)
PRODUCERS: Pete Dacy, Adrian Hannan
WRITERS: Henwood, McKenzie
PUBLISHERS: Festival/Mushroom
Universal 20969 (CD promo)
 The world at large has always maintained a sense of humor and irony when it comes to pop music—one reason why top 40 elsewhere continues to possess a versatility now absent from the one-dimensional airwaves stateside. It's not surprising, then, that Universal had to venture to Australia to find the Androids and their inventive first single, "Do It With Madonna." The midtempo pop rocker makes campy references to four fellow pop culture heroines—Christina Aguilera, Pink, Britney Spears, and Kylie Minogue—concluding that none of the above young ones quite holds the enduring panache of Lady Madonna. Melodically, the track slices a sharp path right to the day's love affair with frat rock, with a hook that would make all aforementioned singers swoon. "Madonna" is pure energy for the airwaves, an indulgence that listeners will adore.—*CT*

VI3 *Eyes Closed So Tight* (3:24)
PRODUCERS: Rob Williams, Justin Roman
WRITERS: J. Roman, R. Williams
PUBLISHER: not listed
MCA 25905 (CD promo)
 Since last November, Chicago-based urban trio Vi3 has methodically worked its way into radio's favor one station at a time. Debut "Eyes Closed So Tight" is at last reaching critical mass, with more than 100 mainstream top 40 stations now spinning the smooth track. In another day, this could be the latest single from 98°, with its buttery harmonies, gentle pacing, and lovesick lyric—and it's a nice change of pace from hip-hop's hold on the airwaves. Interesting side note: The group's executive producer is Erik Bradley, longtime music director of rhythm top 40 WBBM (B96) Chicago and a proven master at picking hits.—*CT*

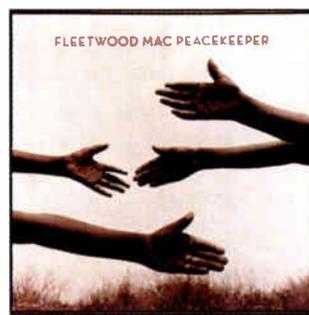
COUNTRY

► **BRAD PAISLEY** *Celebrity* (3:37)
PRODUCER: Frank Rogers
WRITER: B. Paisley
PUBLISHERS: EMI April Music/Sea Gayle Music, ASCAP
Arista 8287651220 (CD promo)
 From the days of Merle Haggard's "Okie From Muskogee" to more recent fare served up by current acts like Toby Keith, country songs have often ventured into social commentary. Offering up choice insights on America's cultural climate has long been a country music tradition, and Paisley is the latest country singer/songwriter to aim a critical eye at national shenanigans. In this well-crafted lyric, Paisley pokes fun at America's obsession with reality shows, fascination with celebrity behavior, and the way 15 minutes of fame becomes a license for public stu-

SPOTLIGHTS



CHRISTINA AGUILERA *Fighter* (4:03)
PRODUCERS: Scott Storch, Christina Aguilera, E. Dawk
WRITERS: C. Aguilera, S. Storch
PUBLISHERS: Xtina Music, BMI; Scott Storch Music/TVT Music, ASCAP
RCA 82876 50959 (CD promo)
 After an abrupt about-face from "Dirty" to "Beautiful," Christina Aguilera further tips off the versatility that pervades current *Stripped* with her turn as a rocker chick, à la Janet Jackson's "Black Cat." Written and produced with Scott Storch (Pink, Eve, Justin Timberlake, Jay-Z), "Fighter" puts up its dukes with a scorching parade of electric guitars courtesy of Jane's Addiction's Dave Navarro, a(n)other lyric about the strength of a woman ("Made me learn a little bit faster/Made my skin a little bit thicker/Makes me that much smarter/So thanks for making me a fighter"), and a tornado of a vocal from the talented songstress. With music this good, it's a shame that Aguilera insists on courting such a raunchy visual image. She's got the goods to rise above what so many lesser acts depend on for celebrity.—*CT*



FLEETWOOD MAC *Peacekeeper* (3:42)
PRODUCERS: Lindsay Buckingham, John Shanks
WRITER: L. Buckingham
PUBLISHER: Now Sounds, ASCAP
Reprise 101067 (CD promo)
 With Dixie Chicks' smash "Landslide" raising consciousness for Fleetwood Mac, the timing couldn't be better for the release of new material from the evergreen act (sans Christine McVie). "Peacekeeper," written by Lindsay Buckingham with lead vocals shared by Stevie Nicks, is vintage-quality Mac, familiar in its style and structure, and yet fresh and spirited enough to maintain appeal after countless spins. Support for the new project is reaching manic proportions: The single was showcased on NBC's *Third Watch* last month, a mega-tour is in the wings, *Dateline* has a profile planned, and the single is being offered as a download for \$1.49 at the Reprise Web site. AC will have a field day, but there's no reason the grade-A "Peacekeeper" won't be sampled at radio across the board. A grand return and a hands-down hit.—*CT*

pidity. In the bridge, he speaks of hitching the wagons to head out West and become "real-world bachelor jackass millionaires." It's cute, clever, and the guy has a good point.—*DEP*

ROCK

► **THE WHITE STRIPES** *Seven Nation Army* (3:54)
PRODUCER: Jack White
WRITER: J. White
PUBLISHER: Peppermint Stripe, BMI
V2 27780 (CD Promo)
 Along with the Strokes, the Hives, and the Vines, Detroit duo the White Stripes helped form what trendspotters and the media quickly termed the "garage rock" revival. If the first taste from the duo's forthcoming *Elephant* is any indication, the band seems eager to defy categorization. "Seven Nation Army" is a sparse affair led by a simple bassline (actually played on guitar, with an octave effect), and is much more of a straightforward rock song than two-minute breakthrough rave-up "Fell in Love With a Girl" from last year's *White Blood Cells*. In reality, while the song is being eagerly embraced by modern rock, the combination of Jack White's ragged guitar and raspy vocals and drummer Meg White's simple but effective drumming make

"Army" sound like an unreleased AC/DC song. While active and mainstream rock radio have let modern own the White Stripes, adventurous rock programmers might want to join the "Army."—*BT*

NEW & NOTEWORTHY

★ **YOHANY** *7 Digits* (3:26)
PRODUCER: Lewis Martineé
WRITERS: L. Martineé, J. Ponder, J. Ross
PUBLISHERS: Mardur Music/Warner/Chappell, ASCAP
Durmar Records (CD promo)
 Yohany has already given Latin aficionados a major buzz with "Descontrolate" (Lose Control), which is nominated for dance maxi-single of the year at the Latin Billboard Awards. Now the R&B-hued siren aims her charms at the mainstream with the sexy, playful "7 Digits," a party jam that the J.Lo camp should eye with envy. Along with biz whiz Jeff Durand, Yohany (Joe-Ha-Nee) is commandeered by legendary producer Lewis Martineé, who master-minded Exposé and has worked with Vanessa Williams, Pet Shop Boys, and Ricky Martin. There are no fewer than 11 remixes of "7 Digits," and all the more potential on the full-length, 15-track *Yohany*. Looks like she's armed and ready to go the distance. Contact 925-431-5990.—*CT*

DVD REVIEWS

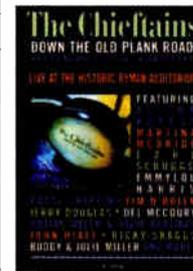
MAID IN MANHATTAN
Revolution/Columbia TriStar 9748
RELEASE DATE: March 25

What consumers will enjoy about this DVD is that it is becoming available in video stores so quickly. The Jennifer Lopez/Ralph Fiennes romantic comedy, which earned approximately \$100 million at the box office, according to Columbia, only debuted in theaters in mid-December. But fans of the film will not find any special features of note on this disc. The only extras are an English or French subtitle option; a group of trailers including such upcoming Sony films as *Charlie's Angels: Full Throttle* and *Daddy Day Care*; and a link to a Revolution Studios Web site. Viewers can also choose to watch the film in widescreen or full screen. Although the project's mainly female audience is less likely to be interested in extensive filmmaking extras, a behind-the-scenes documentary or interviews with cast and crew would have been welcome additions to the disc.—*JK*



THE CHIEFTAINS
Down the Old Plank Road: The Nashville Sessions in Concert
RCA Victor 09026-64022-9
RELEASE DATE: March 4

First there was *Down From the Mountain*, the bluegrass-heavy all-star concert at Nashville's Ryman Auditorium deriving from the *O Brother, Where Art Thou?* soundtrack. Then, last September, the Chieftains employed the venue in hosting Alison Krauss, Martina McBride, Earl Scruggs, Emmylou Harris, Patty Griffin, Tim O'Brien, Jerry Douglas, Del McCoury, Gillian Welch & David Rawlings, John Hiatt, Ricky Skaggs, and Buddy & Julie Miller. The goal? To bring to life the venerable Irish group's current bluegrass album *Down the Old Plank Road: The Nashville Sessions*. The program mixes concert performance with backstage interviews: Harris, who delivers a lovely "Lams on the Green Hills," notes the connection between Celtic music and bluegrass, and is seconded by chief Chieftain Paddy Moloney's "bluegrass/green-grass" musical correlation. The title highlights traditional American fare like Scruggs' "Sally Goodin" and Irish trad tunes like Krauss' "Molly Ban," with bonus material including a pair of "making of" featurettes. Sadly, the disc also documents the final performance of



Chieftain Derek Bell, who died unexpectedly a few weeks after.—*JB*

WHO FRAMED ROGER RABBIT?
Touchstone 24398
RELEASE DATE: March 25

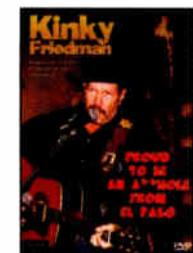
This Vista Series two-disc release is a highly collectible set filled with fun bonus material. On disc one, viewers can watch three Roger Rabbit shorts—"Tummy Trouble," "Roller Coaster Rabbit," and "Trail Mix-Up"—and can also play the "Trouble in Toontown" game with their DVD remote. The voice of Roger, Charles Fleischer, also hosts "Who Made Roger Rabbit," which provides an overview of the film's animation process. A more detailed behind-the-scenes segment is found on disc two; "Behind the Ears" discusses the



project's early live-action/animation tests and shows how the actors worked with rubber-teen stand-ins on set. Disc two also features a deleted scene that saw Bob Hoskins punished by the toons; a before-and-after segment featuring scenes with and without animation; photo galleries; and an audio commentary option.—*JK*

KINKY FRIEDMAN—PROUD TO BE AN AHOLE FROM EL PASO**
White Star/Kultur D3092
RELEASE DATE: Mar. 11

Best-known now for his series of hilarious murder mysteries and a recent sleeper at the White House, Kinky Friedman, who formerly fronted a band called the Texas Jewboys, remains one of the most colorful and controversial characters ever to come out of country music. But this Simone de Vries-lensed documentary shows Friedman, who was politically incorrect when being politically incorrect wasn't cool, as a true humanitarian, not to mention animal lover (one sacrilegious scene has him invoking the Lord in imploring his dog to return a ball). The insightful program includes archival performances by Friedman, readings from his novels, and interviews with former Jewboys, family members, fellow Texans Willie Nelson and Lyle Lovett, and former president Bill Clinton. Additionally, the disc includes 11 song videos, most notably a mesmerizing acoustic take by Friedman and Nelson on the classic "Sold American," and the concept clip to the post-feminist "Get Your Biscuits in the Oven and Your Buns in the Bed" starring Ruth Buzzi.—*JB*



MERCHANTS & MARKETING

EA, Def Jam Release Label-Branded Game 'Vendetta'

BY STEVE TRAIMAN

In the first initiative under a previously announced alliance between videogame maker Electronic Arts (EA) and Def Jam Records, the two companies are releasing a new Def Jam-branded game that features a dozen of the label's artists in caricature roles and previews music from upcoming albums.

The title, *Def Jam Vendetta*, is a fighting game in which players tour 12 highly detailed underground hip-hop venues that double as hardcore fight clubs and encounter an array of characters. Def Jam artists DMX, Ludacris, Method Man, Redman, N.O.R.E., Scarface, Ghostface Killah, Capone, Keith Murray, Joe Budden, and WC are all part of the storyline.

Although Def Jam acts have contributed individual tracks to earlier EA games—most recently, Budden provided music for *NBA Live 2003*—and titles by other labels, Def Jam senior director of sales Mignon Espy says, "This is the first time we've ever done a project like this with a gaming company."

The label will use the game to preview new material from its roster and highlight catalog tracks. Among the artists showcasing new material is Murray, who contributed "Oh My Goodness" and "Yeah Yeah You Know It" from his upcoming album, *He's Keith Murray*.

Other songs on the soundtrack include DMX's "Party Up," "Intro," and "X Gon' Give It to Ya"; Method Man's "Bring the Pain" and "Uh Huh"; N.O.R.E.'s "Nothin'"; Redman's "Smash Sumthin'"; WC Featuring Nate Dogg's "The

Streets"; Budden's "Focus"; Onyx's "Throw Ya Guns"; Public Enemy's "Fight the Power"; Scarface's "In Cold Blood"; CNN Featuring MOP's "Stomp"; and Ghostface Killah Featuring Buck 50, Cappadonna, Method Man and Redman's "Do Sumptin'."

Def Jam Vendetta—which streets April 1—kicks off a pact the two companies inked last year to jointly produce a series of hip-hop-infused videogames (*Billboard*, Sept. 7, 2002). By having *Vendetta* and other games focus entirely on its identity, Def Jam has snagged a financially meatier deal than the standard videogame licensing pact. Sources say EA will pay Def Jam parent Universal Music Group (UMG) a licensing fee for the music



LILES

titles it uses, as well as a royalty rate to Def Jam for utilizing the label's brand name.

"Def Jam is the only label that could do a title like this with its global lifestyle culture," EA worldwide executive of music Steve Schnur says. "We believe that Def Jam the brand extends itself worldwide, and the marriage is quite perfect with our brand reputation."

Def Jam/Def Soul president Kevin Liles adds, "The marriage of our two brands has provided the

unique opportunity to build an incredible game that focuses on great game play and stays true to the nuances of the hip-hop lifestyle."

EA was responsible for the pre-sell to traditional game outlets as well as some major music and video retailers that are rapidly expanding their gaming sections. Schnur emphasizes that both street teams hit approximately 50 markets with an active pre-sell program that saw very good pre-orders at \$49.99 for GameCube- and PlayStation 2-compatible versions of the game. Special programs for Wal-Mart, Best Buy, and Electronics Boutique, among others, involved rewarding demo discs, T-shirts, and other premiums with orders.

Meanwhile, Def Jam is focused on phase two of the marketing program, which is geared to drive synergies between the game and new music from the acts it features. That effort begins when *He's Keith Murray* hits stores April 29. Murray calls his participation in the game "a great chance for me to show off," both in terms of new music and his virtual fighting skills.

Espy says, "He'll do a mini promo tour with the game and consoles at key retail outlets, where consumers can 'play Keith Murray' in the game."

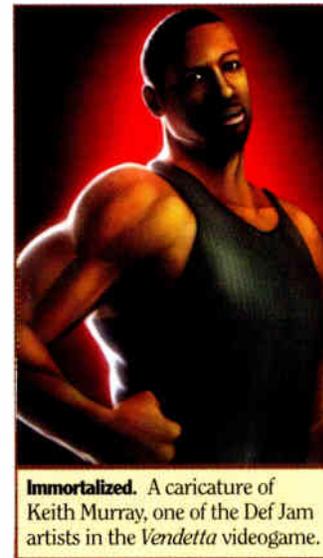
Universal Music & Video Distribution is helping to get the game in more traditional outlets. Trans World and Virgin are committed to creating end caps in key locations featuring Def Jam artists' CDs and the videogames, with Virgin also planning a staggered series of *Vendetta Nights* in its 22 Megastores. Hastings is using floor talkers and game caricature bin cards for all participating artists' CDs. Best Buy is offering a \$5 discount on any music CD purchase with every *Def Jam Vendetta* sale.

Espy emphasizes, "We look at this as a Def Jam branding experience."

The UMG label is the first to partner with a major game publisher to develop a console videogame built around a total label culture and featuring a dozen artists in caricature roles.

EA launched the defjamvendetta.com Web site in January so that fans could experience the "fight club meets hip-hop" action the game promises

to deliver. The site features character bios, the 12 fight venue descriptions, an artist gallery with bios and screenshots as they appear in the game, new music clips from most of the track contributors, downloadable wallpaper and screen shots, and a behind-the-scenes look at the making of the game.



Immortalized. A caricature of Keith Murray, one of the Def Jam artists in the *Vendetta* videogame.

Tenacity, Grassroots Strategies Boost Simple Plan's Sales, Profile

BY AMY WAN

A year after its release, Atlantic Records, Lava Records, and WEA Distribution have found a new top seller: Simple Plan. According to Nielsen SoundScan, the band has scanned 412,000 records to date, thanks to a long-term vision and grassroots marketing perseverance.

The sales staffs are credited by Lava with playing an integral role in breaking the Canadian punk-pop band, whose March 19, 2002, release, *No Pads, No Helmets... Just Balls*, initially saw little in terms of radio support. So the sales teams played off the band's heavy touring schedule and employed other strategies to keep Simple Plan an active project.

MARKET-BY-MARKET APPROACH

For a developing act, the band's first shipment of less than 14,000 units and first-week sales of 1,700 were a respectable start. But instead of declining after the first week, sales averaged 2,000 units per week through the spring and summer.

In light of limited support for first single "I'm Just a Kid," the challenge for Atlantic, Lava, and WEA was to determine how to keep the record in stores until Simple Plan reached its

breaking point. Radio support was evident in Phoenix; Portland, Ore.; and Detroit, so the sales staffs focused on these markets, as well as touring, which consisted of more than 300 shows in 2002, including opening gigs for Good Charlotte and last year's Pop Disaster tour with Green Day and Blink-182.

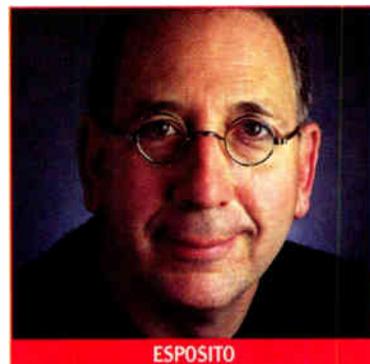
Atlantic senior director of sales Adam Abramson recalls, "We would focus on these markets one at a time, but simultaneously, we were doing tons of little promotions and trying to keep the band visible at retail all across the country, whether it was doing contests or [putting value-added materials on the album]."

"We were [also] doing a lot of local print, a lot of listening stations, and a lot of advertising with regional chains and independent stores," he adds. "When we did do things with the bigger chains, it was on the regional level, chasing airplay or a tour, rather than going national. There were tons of little things like that that went on."

With a ceaseless schedule of post-show signings, walk-throughs, in-store promotions, and local advertising, the goal was to keep Simple Plan on the minds of accounts that are inundated with a large number of releases in a competitive marketplace. This com-

mitment to the band was in part a result of consistent album sales.

"The fact that it was just selling so steadily for so long let us know that we couldn't give up on the band," Abramson says. "They were obviously connecting with a fan base out there, and people were finding out about the band in a very organic manner. When we saw there was this constant flow of sales, we knew that we had to keep



ESPOSITO

fighting, micromarketing, and doing all of the grassroots promotions and all of the things that you need to do to keep a band visible."

Low list price was another key factor in the marketing campaign. WEA and Atlantic originally gave the

album an \$11.99 list and, on Jan. 21, raised it to \$13.98. Abramson explains, "We didn't suddenly want to go up and be a full list record. With price points being such a tentative issue with consumers these days, we didn't want to risk it and send this record all the way up to \$18.98 while we felt that it was still developing."

PHOENIX RESURRECTS SALES

The band's success can also be attributed to WEA, who used Simple Plan as its inaugural act for the Phoenix program, a new, aggressive retail tool designed for albums that have been on the market for a while. The program is intended to "red flag" albums that are on the verge of breaking and redirect retail's attention to the release.

WEA president John Esposito explains of the burgeoning program, "Phoenix titles come with a sizable discount, extra dating, and are exempted from minimum shipping charges typically associated with small orders drop-shipped to individual stores, thus making it as easy on accounts to order the goods with the lowest financial risk."

When the Phoenix program kicked in last November, Simple Plan had

sold more than 76,000 units. Soon after, its weekly sales started to far exceed its usual 2,000 units per week, pushing to 15,000, then 23,000, then 30,000 per week by year's end.

In October, radio and MTV came in with support on the second single, "I'll Do Anything," and the sales staffs were poised to take advantage of the added awareness and utilize the visibility the band had started to gain on a national scale. Esposito says, "I think that with the Phoenix program, we helped put a good number of records out in the marketplace so that we got ahead of the record. And it allowed the album, when all of that activity was taking place, to not run out in stores."

The album peaked at No. 36 on The *Billboard* 200 in the March 8 issue. Simple Plan continues to grow in other areas, building on the legwork done at retail. Its latest single, "Addicted," gained an early add from KROQ Los Angeles. The band was also one of five featured acts on MTV's "Spankin' New Bands" week and logged appearances earlier this year on *Late Night With Conan O'Brien* and the *Jimmy Kimmel Live* show. This summer, Simple Plan will return on the Vans Warped tour.

Muze Nurtures Body, Mind, Spirit

Service Enables New-Age-Themed Web Sites To Create Customized E-Commerce Centers

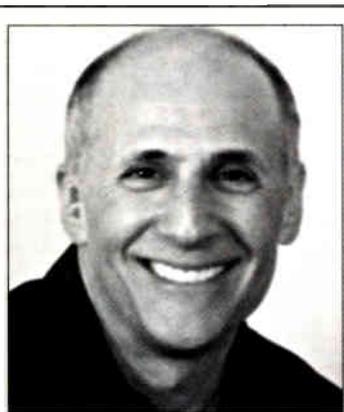
BY TRUDI M. ROSENBLUM

With an eye toward capitalizing on a growing market for wellness-oriented products and services, Muze has launched a new database/e-commerce product that enables everything from health food stores and yoga studios to new-age-themed Web sites to preview and sell on the Web a comprehensive selection of related music, videos, and books—a category the company calls “body/mind/spirit.”

Muze president/CEO Paul Zullo says, “It was clear to us a year-and-a-half ago that the body/mind/spirit area was a wave that would grow into a tsunami, and it has.”

The service—Muze Store-Plus for Body, Mind, Spirit—features a database of 35,000 to 40,000 products, including 11,000 CDs. Participating Web sites pay Muze \$100 per month. In return, the database is customized with the Web site’s logo and style. For an extra fee, the site can also have fulfillment handled through Baker & Taylor, making the service a turnkey solution.

“The environment is branded to look and feel like the client’s home page, so the customer feels an intimacy with the site,” Zullo explains. “The



‘The environment is branded to look and feel like the client’s home page, so the customer feels an intimacy with the site.’

—PAUL ZULLO, MUZE

customer stays on our client’s site; they’re not sent to a different place.” The database features what Muze

calls a “category tree” that breaks each brand down into smaller, more specific subcategories. For example, in the music category, a search for “new age” creates a list of subcategories that includes instrumental, voice, flute, and piano, enabling the customer to find exactly what he or she is looking for. Likewise, in video, a search for “yoga” brings up such subcategories as hatha yoga, chakra yoga, kripalu yoga, and yogacise. As a result, the service gives a small, independent Web site the appearance of a much larger business with an inventory of tens of thousands of products.

Muze did a beta launch of the product Jan. 4 and rolled it out at the end of that month. Zullo says Muze Store-Plus currently has a half-dozen clients.

He adds that Muze Store-Plus represents one way that new-age music labels can branch out beyond traditional music stores. “A health food store or a yoga studio might carry a few CDs or videos but couldn’t really stock a big selection or sell it efficiently,” he says. “With this service, they can offer their customers thousands of products virtually.”

Among those making use of the service is author/teacher/spiritual healer Shirley Knapp, who sells books, tapes, and services through her one-woman Web site. In January, she added Muze Store-Plus to it. “It gives me the appearance of having a huge store. I’m getting a lot more visitors to my site every day,” Knapp says. “It’s great not just to get more orders but to be able to share all this information with visitors. I can offer my clients thousands of body/mind/spirit products that they might never have found otherwise.”

The service is a good fit for this genre, Knapp says, because “most people in this industry are small—a little shop with two or three people” and thus would not be able to offer such a comprehensive selection without help. She adds that for these non-traditional outlets, music is a natural product to offer: “We use music so much: for healing, for relaxation, for meditating.”

Barbara Smalley, assistant executive director of Ladieslipper—a women’s music label based in Durham, N.C.—sees an opportunity to increase sales through nontraditional outlets with the service. She says, “[Specialty] shop owners have seen sales through [music] marketing.”

Robert Ansell, CEO of Raven Recordings in New York, says Muze Store-Plus is “a way for retailers to expand their catalog and inventory without really expanding their catalog or inventory.”

He adds that “gift shops, new-age-type stores, health food stores, [and] yoga studios are all tremendous outlets for music. More and more of them are carrying it now.”

Declarations Of Independents™

by Chris Morris



WHERE’S AFIM? Commenting on the visibly and drastically reduced attendance at the 2003 National Assn. of Recording Merchandisers (NARM) convention, one veteran attendee noted tartly, “This used to be known as ‘NARM.’ Last year, you could have called it ‘NA.’ This year, it’s just ‘N.’”

The same could be said of the Assn. for Independent Music (AFIM) convention, which ran concurrently with the NARM show at the Orlando (Fla.) World Center Marriott March 16-19. The conferences were linked for the second consecutive year, and the drop in attendance at the AFIM event appeared to be even more precipitous than that experienced by NARM.

AFIM executive director **Courtney Proffitt** said that registrants at the indie trade group’s 2003 conference totaled a mere 60. (That is not a misprint.) Another 200 joint AFIM/NARM attendees were also in the house.

In light of the current business swoon, and given that AFIM’s national membership now totals 400—up from 200 in the nine months of Proffitt’s tenure as executive director—the numbers were not dispiriting to the organization’s board. However, when one takes into consideration the sheer mass of the independent universe, the tally is a somewhat dire reflection of AFIM’s current status.

Proffitt says, “Obviously, I do need to set some goals for higher attendance.”

Several factors conspired to seriously erode attendance at what was once a crowded, stand-alone event. One was the location of the combined NARM/ AFIM at the Orlando Marriott, an expensive hotel whose remote location offered few low-cost options to budget-minded indies. As Proffitt and some AFIM board members pointed out, NARM had already secured the Marriott well before the two trade organizations partnered in 2002. The venue, Proffitt now admits candidly, was “offputting to the independent music community.”

Of possibly greater importance was the schedule offered to AFIM conventioners this year. Most of the indie action took place on the first day of the show, which featured a round of modest genre-specific focus workshops and an AFIM general membership meeting. Attendance at the latter totaled only 40 souls. The only other panel specifically addressing indie concerns was a March 17 seminar in which Proffitt co-moderated a session heavily laden with Recording Industry Assn. of America reps.

Perhaps more significantly, AFIM ’03 did not include the traditional “crash course” for new labels. The trade group could always count on 100 to 200 neophyte attendees at this day-long session. However, with the crash courses now being held on a regional basis at events like the Americana Music Assn. Convention in Nashville and the South by Southwest Music Convention in Austin, the newbies no longer venture forth to the big AFIM show, and their absence was palpable this year.

In the cavernous halls of the Orlando Marriott resort, the AFIM ’03 experience was not unlike attending the meeting of a secret society. Distributors remained cloistered in their meetings with accounts (except for some distributors who chose to work the lobby without badges, a phenomenon that continued to burgeon this year). Indie label representation was largely restricted to long-time members; reps from urban and hip-hop labels went virtually unseen.

Proffitt acknowledges that the 2004 convention—currently set to run with NARM’s confab, which will take place in San Diego in August (rather than March as in years past)—will have to bring more to the table for its constituents: “We need to offer specialized and educational events, something that would be valuable to the independent community.” She adds that next year’s show will probably mark the return of the crash courses—and hopefully the new blood that the event brings to the convention. Proffitt says, “I am optimistic that [attendance] will increase next year.”

We can only hope so. This year’s AFIM was a peculiarly invisible event, and one hardly reflective of the great vitality of the business sector that the trade group serves.

IDN MOVES: Innovative Distribution Network (IDN), the New York-based indie distribution firm operated by wholesale giant Alliance Entertainment, will apparently move forward without a president, sources say. IDN founding president **Todd Van Gorp** recently exited the company for a regional position at WEA (*Billboard*, Feb. 22). **Lou DeBiase**, who has served as VP of sales and marketing at the distributor since day one, will continue in that position. He will now be joined at IDN by **David Fritz**, co-president of Alliance Entertainment Special Products. Fritz will be charged with heading the distributor’s business affairs and label relations and will be the point man for the acquisition of new labels.

Billboard

DIRECTORIES

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Retail Track™



by Ed Christman

NARMED: The National Assn. of Recording Merchandisers (NARM) convention, held in Orlando, Fla., March 16-19, kicked off with participants in an optimistic mood, eager to get down to work on settling industry problems. All issues, big and small, were discussed. For the big issues, like the evolution of business models and the transformation to a digital distribution model, see story, page 1. For the small but certainly important issues, read on.

The first thing I heard upon hitting the convention was a discussion about the growing use of Digipaks with O-cards (a cardboard sleeve into which the CD is fitted) that do not maintain the standard CD packaging size, which creates difficulties at the racked accounts that use keepers to merchandise music and at those accounts that have overhang fixtures. They can also create problems in automated warehouses, where scanning and sorting equipment is designed for the standard CD size.

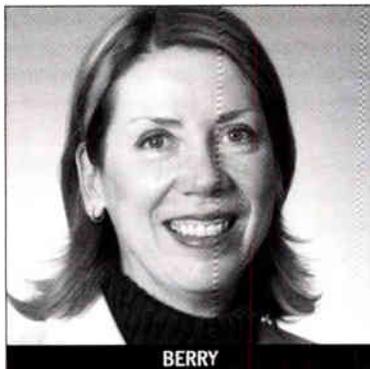
Handleman estimates that "odd-size" packaging now comprises more than 10% of its business, up from 5% last year, according to **Pete Cline**, president with the Troy, Mich.-based rackjobber. But he says the problem can be avoided if labels provide plenty of lead time for them to deal with the issue. That way it allows them time to manually prepare the product for the shelf, even if it adds a little cost to the process.

One label executive whose company has used O-cards on its CDs, resulting in odd-size packaging, explains, "We have stepped up our packaging because of file sharing and CD burning in an attempt to get the consumer to buy the albums." More elaborate packaging appeals to hardcore fans.

DOUBLING UP FOR DVD: As I headed out for NARM, I learned that Interscope is running a promotion that will give customers at participating retailers the chance to get a free DVD—*Eminem's All Access Europe*—if they purchase two Eminem titles. The campaign, which obviously is a move to stimulate Eminem's catalog sales, is in conjunction with the March 18 video release of the Eminem movie *8 Mile*. But the movie will not qualify toward the required purchase of two Eminem titles.

Interscope head of sales **Candace Berry** says, "We know there will be a lot of traffic in stores that Tuesday," which will be fueled by a TV

advertising campaign initiated by Universal Home Video. Consequently, Berry notes that the Inter-



BERRY

scope promotion will be "a terrific event for all retailers to boost overall sales."

Berry says she offered the promotion to all direct accounts. Among the merchants participating are Trans World Entertainment, Warehouse, and Circuit City. Interscope is offering a display for the Eminem catalog as well as point-of-purchase promotional material.

FOR SALE: Prior to NARM, the press reported that AOL Time Warner was shopping the Warner Music Group's (WMG) manufacturing and printing facilities, and sources confirm that the company hopes to use the sale of these assets to pay down debt. It is speculated that such a sale would raise \$1 billion.

WMG owns two CD/DVD manufacturing plants and four printing plants. The latter was formerly a separate unit known as Ivy Hill but has been integrated into manufacturing in the WEA Inc. restructuring recently completed by new WEA CEO **Jim Caparro**. In the past, WMG has contemplated selling its manufacturing and/or merging its manufacturing and distribution fulfillment back rooms with another major. AOL Time Warner did not return a call for comment.

BRIGHT SPOT: One of the great happenings at NARM this year was the presence of a large contingent of Anderson Merchandisers staff. The Amarillo, Texas-based company used the confab to hold internal meetings for about 150 members of its field sales staff. President **Bill Larie** said that Anderson's presence at NARM was designed to help fuel passion for what the company does. In other words, hard work always feels good when it is done in conjunction with enjoying the benefits provided by working in the music and video industry.

RIAA Certifications For February

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

MULTI-PLATINUM ALBUMS
Dixie Chicks, *Wide Open Spaces*, Monument/Sony, 12 million.
Dixie Chicks, *Home*, Monument/Columbia, 5 million.
 Various artists, *Now That's What I Call Christmas!*, UTV, 5 million.
Norah Jones, *Come Away With Me*, Blue Note, 4 million.
Kid Rock, *Cocky*, Lava/Atlantic, 3 million.



PLATINUM ALBUMS (1 million units)
Fabulous, *Ghetto Fabulous*, Elektra, his first.
Neal McCoy, *Greatest Hits*, Warner Bros., his third.
George Strait, *The Road Less Traveled*, MCA Nashville, his 26th.
 Various artists, *Toddler Favorites*, Music for Little People.
 Soundtrack, *Chicago*, Epic.
"Weird Al" Yankovic, *Dare to Be Stupid*, Volcano, his fifth.

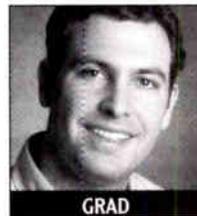
GOLD ALBUMS (500,000 units)
Marvin Gaye, *The Very Best of Marvin Gaye*, UTV, his fifth.
Trace Adkins, *Chrome*, Capitol

Nashville, his third.
Cake, *Comfort Eagle*, Columbia, its third.
Dave Koz, *The Dance*, Capitol, his second.
Josh Groban, *Live in Concert*, Reprise/Warner Bros., his second.
John Michael Montgomery, *Leave a Mark*, Warner Bros., his seventh.
 Various artists, *Kids Fun: Games, Songs, & Sing-a-Longs*, Turn Up the Music.
Tyrese, *I Wanna Go There*, J Records, his third.
Rebecca St. James, *God*, Forefront Communications, her first.
 Soundtrack, *Chicago*, Epic.
Eazy-E, *Eternal E*, Priority, his third.
 Various artists, *Disneymania!*, Walt Disney.
Sean Paul, *Dutty Rock*, 2 Hard/VP/Atlantic, his first.
"Weird Al" Yankovic, "Weird Al" Yankovic, Volcano, his eighth.
Simple Plan, *No Pads, No Helmets... Just Balls*, Lava, its first.
 Soundtrack, *Daredevil: The Album*, Wind-up Records.

Executive Turntable

NEW MEDIA:

Benjamin Grad is promoted to associate director of business development for Universal Music Group's eLabs in New York. He was manager of business development.



GRAD

Strategic Marketing in Los Angeles. He was president of JSB Marketing.

Amy Heller is promoted to VP of planning and business development for Paramount Home Entertainment in Los Angeles. She was executive director of planning and business development.

Kavita Smith is promoted to manager of worldwide publicity for Columbia TriStar Home Entertainment in Los Angeles. She was senior publicity coordinator.

HOME VIDEO: **Jeff Baker** is named senior VP of home video for Warner

FOR THE RECORD

The Retail Track column in the March 15 issue of *Billboard* should have reported that according to Trans World chairman/CEO Bob Higgins, nearly 25,000 new releases sold fewer than 100 pieces nationally last year. The piece count was inaccurate in the column.

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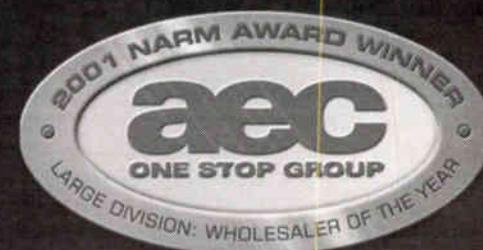
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MARCH 29 2003 Billboard TOP KID VIDEO

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1 1 Week At Number 1			
1		SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003	19.95
2	1	101 DALMATIANS II: PATCH'S LONDON ADVENTURE	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	2003	26.95
3	2	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH	ARCHER BROTHER ENTERTAINMENT 13291	2003	12.95
4		SPONGEBOB: THE SPONGE WHO COULD FLY	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875603	2003	12.95
5	3	DAREDEVIL VS. SPIDER-MAN	BUENA VISTA HOME ENTERTAINMENT 26510	2003	14.95
6		SPONGEBOB: ANCHORS AWAY	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879183	2003	12.95
7	4	BIKINI BOTTOM BASH	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
8	5	DORA'S MAP ADVENTURES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
9	6	DEEP SEA SILLIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003	12.95
10	10	SCOOBY-DOO MEETS BATMAN	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
11	7	BLUE'S BIG BAND	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	2003	9.95
12	8	THE WIGGLES: MAGICAL ADVENTURE	HIT ENTERTAINMENT 2519	2003	14.95
13	19	DORA THE EXPLORER: WISH ON A STAR	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
14	11	SCOOBY-DOO'S ORIGINAL MYSTERIES	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000	14.95
15	18	ELMO'S WORLD: HEAD TO TOE WITH ELMO	SONY WONDER/SONY MUSIC ENTERTAINMENT 50191	2003	9.95
16	13	SEA STORIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95
17	9	THE LAND BEFORE TIME: JOURNEY TO BIG WATER	UNIVERSAL STUDIOS HOME VIDEO 60161	2002	19.95
18	14	BABY MOZART	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
19	12	RAPUNZEL	ARTISAN HOME ENTERTAINMENT 12948	2002	19.95
20		SESAME STREET: KIDS' FAVORITE SONGS	SONY WONDER 55431	2001	9.98
21	20	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN	BUENA VISTA HOME ENTERTAINMENT 28126	2002	14.99
22	15	RUGRATS MYSTERIES	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453	2003	12.95
23	16	DORA'S BACKPACK ADVENTURE	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
24	23	BLUE'S CLUES: ABC'S AND 123'S	NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
25	25	ELMO'S WORLD: WAKE UP WITH ELMO	SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98

MARCH 29 2003 Billboard RECREATIONAL SPORTS

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
		NUMBER 1 4 Weeks At Number 1			
3		ULTIMATE X	BUENA VISTA HOME ENTERTAINMENT 362006	22.95	
2		SUPER BOWL XXXVII	WARNER HOME VIDEO 37895	19.95	
4	4	WWE: SURVIVOR SERIES 2002	SONY MUSIC ENTERTAINMENT 59351	19.95	
5		ENTERTAINERS BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON	VENTURA DISTRIBUTION 1416	14.95	
6	5	AND1 MIXTAPE TOUR 2002	VENTURA DISTRIBUTION 3413	14.98	
7	7	WWE: DIVAS UNDERESSED	SONY MUSIC ENTERTAINMENT 59345	14.95	
8	1	STUPID LITTLE GOLF VIDEO	FOX LOBBER VIDEO 71027	9.98	
9	6	WWE: ARMAGEDDON 2002	SONY MUSIC ENTERTAINMENT 59353	16.95	
10	9	AND1 MIXTAPE VOLUME 5	VENTURA DISTRIBUTION 311250	14.98	
11	10	WWE: SUMMERSLAM 2002	SONY MUSIC ENTERTAINMENT 59321	19.98	
12	11	WWE: NO MERCY	SONY MUSIC ENTERTAINMENT 59325	19.95	
13	12	TONY HAWK: GSTP 2001	REDLINE ENTERTAINMENT 77035	14.98	
14	8	WWE: HITS & DISSES	SONY MUSIC ENTERTAINMENT 10843	19.95	
15	14	WWE: GLOBAL WARNING TOUR	SONY MUSIC ENTERTAINMENT 59375	19.95	
16	13	WWE: HOLLYWOOD HULK HOGAN	SONY MUSIC ENTERTAINMENT 59339	14.95	
17	15	WWE: WRESTLEMANIA X-FIGHT	SONY MUSIC ENTERTAINMENT 54175	19.98	
18	16	WWE: SUMMERSLAM 2001	SONY MUSIC ENTERTAINMENT 54932	19.98	
19	17	TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1	REDLINE ENTERTAINMENT 77002	15.95	
20	19	WWE: BEFORE THEY WERE SUPERSTARS 2	SONY MUSIC ENTERTAINMENT 15937	12.95	
		TONY HAWK'S TRICK TIPS: VOL. II	REDLINE ENTERTAINMENT 77020	14.98	

MARCH 29 2003 Billboard HEALTH & FITNESS

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE	
		NUMBER 1 6 Weeks At Number 1			
1		LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95	
2	5	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	7	CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12273	9.95	
5	3	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99	
6	4	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98	
7	6	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95	
8	8	METHOD-ALL IN ONE	CURRENT WELLNESS 906	12.98	
9	10	LESLIE SANSONE: WALK THE WALK	GOODTIMES HOME VIDEO 1790	24.98	
10	9	FIRM: BODY SCULPTING SYSTEM	GOODTIMES HOME VIDEO 2210	9.95	
11	11	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98	
12	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98	
13	16	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS	GOODTIMES HOME VIDEO 20195	9.95	
14	15	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98	
15	13	PILATES: BEGINNING MAT WORKOUT	GAJAM VIDEO 1231	14.98	
16	14	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98	
17	17	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95	
18	18	PILATES YOGA TWO-PACK	ARTISAN HOME ENTERTAINMENT 61294	19.95	
19	19	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98	
20	19	LESLIE SANSONE: WALK THE WALK-FIRM WALK	GOODTIMES HOME VIDEO 1791	9.95	

HOME VIDEO

Beatles 'Anthology' Released On DVD

BY JIM BESSMAN
NEW YORK—Eight years after the ABC broadcast of *The Beatles Anthology* launched a hugely successful round of Beatles product that includes three two-disc CDs, a VHS boxed set, and hardcover and paperback editions of *Anthology*, the acclaimed 1995 documentary is being released as a five-disc DVD boxed set (EMI Music Distribution, \$79.98).

The project boasts regraded picture quality, new audio mastering, and a new stereo soundtrack. It includes the entire eight-episode original series, which recounts the history of the Beatles with archival and interview footage.

The fifth disc contains an additional 81 minutes of rare material, including reflections by Paul McCartney, George Harrison, Ringo Starr, and producer George Martin. The Beatles recordings of John Lennon's then-newly discovered songs "Free As a Bird" and "Real Love," as well as their music videos, are also highlighted.

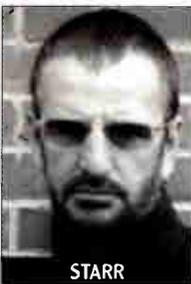
"There's more of us talking and playing at George [Harrison's] and a great section with ["Free As a Bird" director] Joe Pytka explaining the video," Starr says of the bonus disc. "There's so much more information than in the video-cassettes.

"It's really weird: You put out an anthology, and several years later you put out another one," he continues. "I think the Beatles and their lives are still of great interest to the public, and the fifth disc is something of real interest. But past the personalities, it's the music that's holding it all together and carrying the Beatles on."

Capitol Records senior director of marketing Rick Camino says anticipation for the DVDs has been building since the 2000 release of the Beatles' 1 (Apple/Capitol). According to Nielsen SoundScan, the CD sold 8.7 million units. It was No. 1 on The Billboard 200 for eight weeks and No. 1 on the 2001 Top Billboard 200 Albums year-end chart.

Camino says, "Our goal is to let everyone in America know this product is available." Though marketing plans are still coming together, he notes that DVD sales will be fueled by TV and co-op advertising and by a major press push, which commenced with a March 11 press event at the New York Public Library for the Performing Arts.

Fred Fox, executive VP of merchandise and marketing for the Albany, N.Y.-based Trans World chain, predicts "a relatively big release," even with the high price point. "It's a good value. We'll put it in our listening and viewing stations and have a fairly aggressive in-store campaign with signage and storefront exposure, so we'll definitely make an event out of it."



STARR

MARCH 29 2003 Billboard TOP MUSIC VIDEOS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	Principal Performers	TARE/DVD PRICE	
		NUMBER 1 3 Weeks At Number 1				
1	1	LIVE IN NEW ORLEANS	BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD	
2	2	AN EVENING WITH THE DIXIE CHICKS	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks	14.95/19.95	
3	4	JOSH GROBAN IN CONCERT	WARNER REPRISE VIDEO 48413	Josh Groban	27.98 CD/DVD	
4	3	ANY GIVEN THURSDAY	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95	
5	5	FOR THE LAST TIME-LIVE FROM THE ASTRODOME	MCA/SHAWNEE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 170261	George Strait	19.95 DVD	
6	NEW	SECRET WORLD LIVE	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493594	Peter Gabriel	24.95/19.95	
7	12	HEAVEN	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4465	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95	
8	14	GOING HOME	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4467	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95	
9	6	LA HISTORIA	EMI LATIN VIDEO 80819	Intocable	14.98 CD/DVD	
10	9	LET'S GET LOUD	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95	
11	7	GLOBAL	MUTE 9201	Paul Van Dyk	19.98 CD/DVD	
12	NEW	MTV UNPLUGGED V2.0	VAGRANT 378	Dashboard Confessional	18.99 CD/DVD	
13	11	HELL FREEZES OVER	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99	
14	10	BACK IN THE U.S. LIVE 2002	CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98	
15	20	ONE NIGHT ONLY: LIVE	EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99	
16	16	LIVE AT FOLSOM FIELD, BOULDER, COLORADO	BMG VIDEO 85042	Dave Matthews Band	19.98/24.98	
17	15	IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK	J RECORDS/BMG VIDEO 20266	Rod Stewart	14.95/19.95	
18	18	DISASTERPIECES	ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98	
19	17	PLAYIN' AROUND THE WORLD	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95	
20	22	THE BEST OF 1990-2000	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95	
21	23	THE DANCE	WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97	
22	NEW	I'M WITH YOU/SK8ER BOI	ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD	
23	21	ONE MORE CAR, ONE MORE RIDER	WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD	
24	28	DRIVE-THRU RECORDS	DRIVE-THRU VIDEO 60080	Various Artists	16.95 DVD	
25	34	THE UP IN SMOKE TOUR	EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97	
26	19	PULL OVER	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98	
27	26	LIVE IN HAWAII	EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janel Jackson	19.98/24.98	
28	25	PUNK-O-RAMA: VOL. 1	EPITAPH VIDEO 86649	Various Artists	14.95 DVD	
29	30	SUPERNATURAL LIVE	ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97	
30	31	LIVE FROM AUSTIN, TEXAS	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Steve Ray Vaughan And Double Trouble	14.95/19.97	
31	32	LOVERS LIVE	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98	
32	27	SPEAK THOSE THINGS: LIVE IN CHICAGO	VERITY/ZOMBA VIDEO 43197	Fred Hammond	19.95/19.95	
33	33	LIVE AT THE EL MOCAMBO	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49111	Steve Ray Vaughan	14.95/19.97	
34	RE-ENTRY	BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT	WCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17051	Jimi Hendrix	19.95 DVD	
35	RE-ENTRY	ONE NIGHT ONLY	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John	16.98/24.98	
36	36	VIDEO GREATEST HITS: HISTORY	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98	
37	8	NO LIGHT	HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 169010	3rd Strike	9.98 DVD	
38	35	LIVE IN PARIS	EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98	
39	29	WOW-GOSPEL 2003	VERITY/ZOMBA VIDEO 3213	Various Artists	19.95/19.95	
40		THE DEFINITIVE COLLECTION	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD	

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

MARCH 29 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	THE RING (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13	26.95
2	NEW	THE RING (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90402	Naomi Watts	PG-13	26.95
3	NEW	THE OSBOURNES: THE FIRST SEASON (UNCENSORED) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30020	The Osbournes	NR	29.99
4	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91953	Nia Vardalos John Corbett	PG	27.95
5	NEW	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13	26.95
6	NEW	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 34005	Animated	G	24.95
7	2	ROAD TO PERDITION (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 89978	Tom Hanks Paul Newman	R	26.95
8	4	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG	29.95
9	9	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
10	6	ROAD TO PERDITION (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 290147	Tom Hanks Paul Newman	R	26.95
11	5	KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5410	Vin Diesel	R	26.95
12	7	THE TUXEDO (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
13	8	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62057	Alexis Bledel Sissy Spacek	PG	29.95
14	3	ROAD TO PERDITION (WIDESCREEN & DTS) DREAMWORKS HOME ENTERTAINMENT 90364	Tom Hanks Paul Newman	R	26.95
15	NEW	STAR TREK IV: THE VOYAGE HOME (COLLECTOR'S EDITION) PARAMOUNT HOME ENTERTAINMENT 087714	William Shatner Leonard Nimoy	PG	24.95
16	NEW	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1331	Scooby-Doo	NR	24.95
17	NEW	LOST AT SEA NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879194	Spongebob Squarepants	NR	19.99
18	11	BROWN SUGAR FOXVIDEO 2006549	Taye Diggs Sanaa Lathan	PG-13	27.95
19	10	ONE HOUR PHOTO (WIDESCREEN) FOXVIDEO 2006216	Robin Williams	R	27.98
20	15	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
21	12	THE TUXEDO (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90218	Jackie Chan Jennifer Love Hewitt	PG-13	26.95
22	14	BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 262018	Animated	G	29.99
23	18	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
24	NEW	RINGU UNIVERSAL STUDIOS HOME VIDEO 90395	Nanako Matsushimo	NR	29.95
25	16	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
26	19	RULES OF ATTRACTION LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8227	James Van Der Beek	R	24.95
27	21	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon	PG-13	26.95
28	17	CITY BY THE SEA (WIDESCREEN) WARNER HOME VIDEO 22082	Robert De Niro James Franco	R	27.95
29	20	THE FOUR FEATHERS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 337234	Heath Ledger Kate Hudson	PG-13	29.95
30	24	HANGMEN PLATINUM DISC CORP 102	Rick Washburn Sandra Bullock	R	4.98
31	NEW	GOING OVERBOARD TRIMARK HOME VIDEO 7017	Adam Sandler	R	14.95
32	34	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
33	NEW	THE DAY THE EARTH STOOD STILL FOXVIDEO 530900	Michael Rennie Patricia Neal	NR	19.95
34	NEW	FRANK AND JESSE TRIMARK HOME VIDEO 8917	Rob Lowe Bill Paxton	R	9.95
35	25	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6008293	Vin Diesel	PG-13	27.95
36	37	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
37	NEW	THE OSBOURNES: THE FIRST SEASON (CENSORED) MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29165	The Osbournes	NR	29.95
38	NEW	THE FOX AND THE HOUND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19453	Animated	G	29.99
39	NEW	THE BOONDOCK SAINTS FOXVIDEO 2002907	Willem DaFoe	R	14.95
40	29	ICE AGE FOXVIDEO 2006654	Animated	PG	29.95

MARCH 29 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	THE RING DREAMWORKS HOME ENTERTAINMENT 89979	Naomi Watts	2002	PG-13	22.95
2	1	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
3	NEW	JONAH-A VEGGIEALES MOVIE ARTISAN HOME ENTERTAINMENT 13452	Animated	2002	G	19.95
4	2	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91953	Nia Vardalos John Corbett	2002	PG	22.95
5	NEW	SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1300	Scooby-Doo	2003	NR	19.95
6	3	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99
7	4	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
8	5	BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99
9	6	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
10	7	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH AMERICAN FAMILY ENTERTAINMENT 13291	Thomas & Friends	2003	NR	12.95
11	8	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
12	9	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
13	NEW	SPONGEBOB: THE SPONGE WHO COULD FLY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879193	Spongebob Squarepants	2003	NR	12.95
14	NEW	BAYWATCH - RIVER OF NO RETURN UAV ENTERTAINMENT 60027	David Hasselhoff	1992	NR	9.99
15	11	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
16	10	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
17	NEW	SPONGEBOB: ANCHORS AWAY NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879183	Spongebob Squarepants	2003	NR	12.95
18	12	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879443	Spongebob Squarepants	2003	NR	12.95
19	14	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
20	19	LESLIE SANSONE: HIGH CALORIE BURN WARNER HOME VIDEO 22082	Leslie Sansone	2002	NR	9.95
21	17	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95
22	15	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	Oora The Explorer	2003	NR	12.95
23	NEW	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114	Leslie Sansone	2002	NR	12.95
24	20	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
25	18	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879543	Spongebob Squarepants	2003	NR	12.95

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MARCH 29 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	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
2	1	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R
3	NEW	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13
4	3	ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R
5	2	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91953	Nia Vardalos John Corbett	PG
6	5	THE TUXEDO DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13
7	4	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
8	6	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	R
9	8	KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Vin Diesel	R
10	7	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13

MARCH 29 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	THE RING DREAMWORKS HOME ENTERTAINMENT 89980	Naomi Watts	PG-13
2	1	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R
3	2	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91953	Nia Vardalos John Corbett	PG
4	3	ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R
5	4	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
6	NEW	HALF PAST DEAD COLUMBIA TRISTAR HOME ENTERTAINMENT 608784	Steven Seagal	PG-13
7	5	THE TUXEDO DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13
8	6	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	R
9	8	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
10	9	THE BANGER SISTERS FOXVIDEO 2003593	Goldie Hawn Susan Sarandon	R

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Record Plant Founder Stone Teaches USC Students How To Survive, Thrive In Today's Biz

BY CHRISTOPHER WALSH

As the pace of change accelerates throughout every facet of the music business, education is more important than ever for aspiring audio professionals.

While Boston's Berklee College of Music has launched an online initiative with berkleemusic.com (*Billboard*, March 15), a veteran of the business is providing a more traditional approach in Los Angeles. "The Business and Economics of the Recording Industry" is

Stone, founder of Record Plant Studios in 1968 and author of *Audio Recording for Profit—The Sound of Money*, the popular course focuses on real-world topics students will face in the recording, post-production, and touring industries.

Students, Stone explains, are interested in practical knowledge and advice regarding a rapidly evolving industry: "A lot of them are musicians who came to USC to get into the Thornton School of Music and have decided, 'I'm really not a good enough musician, but I love music and want to get into the industry; what do I do?' They have this very particular major that shows them there are alternatives."

Areas of interest cover the entire entertainment industry spectrum, Stone adds, but a thorough understanding of the recording studio is essential to all disciplines. "A lot of them are [interested in] A&R. 'We've always had management, touring, people who want to be recording

engineers and producers. The newest breed is the musician, many of whom already have their own band and are playing in bars, who want to manage themselves and want to know, 'If I want to market my own record, how do I do that?' What I always tell them is, no matter where you wind up in this industry, you're going to have to deal with studios. You're going to have to know how studios operate, how they interface with labels, management, and touring companies. You'll be much more at ease and successful for understanding how the different facets of the industry work."

"Chris Stone has set the standard for all of us to follow," says Richard McIlvery, chair of the music industry department at the Thornton School. "He brings the same real-world experience, solid business principles, and a creative mind to the classroom that made him the leader in an incredibly competitive field."

Given the dramatic changes in audio recording technology and the music business, even a four-year degree may not suffice, Stone summarizes. "It's getting to the point where if you don't understand [sound for film, TV, and DVD], if you're not a musician, and if you can't read music—in addition to having had the training on how to push a fader and balance an EQ—you're dead. You've got to know it all."



Control Room to the Class Room. Chris Stone, center, and Richard McIlvery, right, with students of Stone's class, "The Business and Economics of the Recording Industry," at USC.

a course offering within the music industry program at the University of Southern California's (USC) Thornton School of Music. Taught by Chris

Studio Monitor

by Christopher Walsh



DIG IT: There's a scene among the bonus material on the fifth disc of *The Beatles Anthology*, due April 1 on DVD (see story, page 36), that neatly summarizes the advantages of the format. **Paul McCartney, George Harrison, Ringo Starr,** and producer **George Martin** are seated at the console in Studio 2 at Abbey Road Studios—the site of most of the Beatles' recordings—listening to the original multitrack tape of **John Lennon's** groundbreaking "Tomorrow Never Knows," from the *Revolver* album.

Sliding faders up and down on the Neve VRP console, the participants raise and lower the level of individual tracks. For the viewer, isolating those tracks (a technique known as "soloing") is a revelation, a glimpse into the creative decisions made by the Beatles and Martin and the ingenuity they brought to every session.

The 4.7-gigabyte DVD allows just the sort of bonus material that serious fans crave. How many Beatles fans have been permitted into Studio 2's control room? With the bonus disc included in the DVD version of *The Beatles Anthology*, one can virtually experience the inner sanctum of the group.

Further, the surround-sound mix carried on DVD (and the six discrete sound sources of home theater) provide listeners just the sort of detail one can hear when soloing tracks, as seen on the bonus disc. For such a body of work, the notion is tantalizing.

When the Beatles and their production company, Apple Corps, decided to remix *Anthology* in 5.1 for DVD release, Abbey Road senior recording engineer **Peter Cobbin** was once again chosen to lead the effort. Cobbin created the first multichannel mixes of Beatles music, for the 1999 DVD release of the band's 1968 animated feature, *Yellow Submarine*.

"The good thing about having

done *Yellow Submarine* was it established a team," Cobbin says. "Being the chief mixer for the project, I would basically set out how I think it would be and do various playbacks. The team would discuss it and say what we think is appropriate for the particular song, the period, the time, how they would have done it if they could have. It was a team discussion, but very driven by what I instinctively thought would work in the first place."

As with *Yellow Submarine*, Cobbin primarily mixed in Studio 3; given the magnitude of the project, that meant a Solid State Logic (SSL) G Series console for most of it, and an SSL J Series for the latter part, when the facility upgraded to the newer console. "We had the J Series customized with specific modifications," Cobbin explains, "having learned a lot having done so much surround work on the G Series." Studio 3's B&W 801N surround monitoring array was again utilized for the *Anthology* remixes.

Abbey Road engineers **Paul Hicks** and **Guy Massey**, Cobbin adds, remixed dialog, effects, and additional music, largely in Studio 2. "Often," he says, "we had two studios going at the same time. We used Studio 1, where they did their large orchestral recording, as an [echo] chamber."

Loyalty to the acoustic spaces in which the music was created extended to the equipment, to a great degree. "On a project like this," Cobbin says, "I'm an adamant believer in using the best of both analog and digital technologies. The idea of the surround mixes is, it's got to sound like the Beatles as it did 30, 40 years ago, but obviously, with the new format. Part of achieving that is the signal processing, the coloration. I would employ the same things that they did when they were mixing and recording back in the '60s. Very fortunately, we have things like our original Fairchild compressors, Pultec equalizers, and EMT plates. And I've got some old EMI desks, tape machines, and delays as well. All that classic, vintage equipment which they used, I could use to help color the sound."

Digital gear included Prism A/D converters, Sony 3348HR multitrack tape machines, and Pro Tools workstations, "along with a work surface like the SSL and high-end professional monitoring," Cobbin says. "It's really a hybrid of both state-of-the-art and old analog."



COBBIN

MARCH 29
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 22, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	LANDSLIDE Dixie Chicks/ Dixie Chicks, L. Maines, S. Crow (Monument/EMN/ Columbia)	WHEN I'M GONE 3 Doors Down/ R. Parashar (Republic/Universal)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	CEDAR CREEK (Austin, TX) Gary Paczosa	LONDON BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Custom Neve	Neve 8048	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Nuendo 24/96 Workstation	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Nuendo 24/96 Workstation	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	EMERALD (Nashville, TN) Gary Paczosa	ARMOURY (Vancouver, British Columbia, Canada) Randy Staub	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Euphonix System 5-M	SSL 4000 G+	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Euphonix R-1	Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Euphonix R-1	Pro Tools	Pro Tools
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERING LAB (Nashville, TN) Doug Sax, Robert Hadley	STERLING SOUND (New York) George Marino	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	SONY	UMVD	UMVD

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MEDIA REPLICATION

It seemed ironic on its face: In fiscally strapped New York City, as a battered music industry concluded the year with one of the worst-ever holiday shopping seasons, speakers at the International Recording Media Assn.'s (IRMA) annual marketing summit applauded the success and endurance of physical media. Citing statistic after detailed statistic, a period marked by declining demand for legitimately acquired music was nonetheless cast in an optimistic light by the media-replication industry.

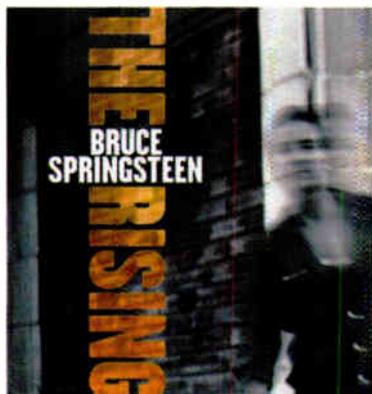
In the recorded-music sector, high-resolution, multichannel formats are expected to once again promote a wave of catalog reissues. In recent months, more facilities have added infrastructure for Super Audio CD (SACD) replication as the schedule of high-profile titles and multi-disc sets accelerates. In adding backward compatibility to the SACD with a standard CD layer, the hybrid SACD, as it is known, has experienced deeper market penetration, while Sony and Philips, co-developers of the format, offer a diverse range of SACD/DVD-Video hardware.

Of more immediate significance, a second year of triple-digit growth in DVD-Video—a format that continues to reach and surpass standards of successful consumer electronics products—has kept replicators occupied, adding more manufacturing lines to meet demand. While the five major record labels continue to battle file-sharing and CD-burning, replicators say, the thriving DVD-Video format demonstrates the continued popularity of physical media and the innate desire to shop, to collect, to own.

"It's been an exciting year," says Jim Frische, president of Sony Disc Manufacturing. "We honestly never have years that are like last year.

The future Of Physical Goods: Rumors of the disc's demise are premature.

by CHRISTOPHER WALSH



There's been some real progress on the DVD side, specifically." Columbia TriStar Home Entertainment, the home-entertainment arm of Sony, has enjoyed such recent DVD-Video blockbusters as *Spider-Man* and *Men in Black II*. "The success of our studios has been phenomenal," says Frische. "Twelve months ago, we were making four or five hundred thousand [DVDs] a day. This past fall, we were routinely making a million a day, for months at a time. Over the last two years, it went up 100% from the year prior."

"Up, up, up" is how director of marketing Deirdre Kurnett describes the replication division of Deluxe Media Services. "We've really grown our DVD capacity

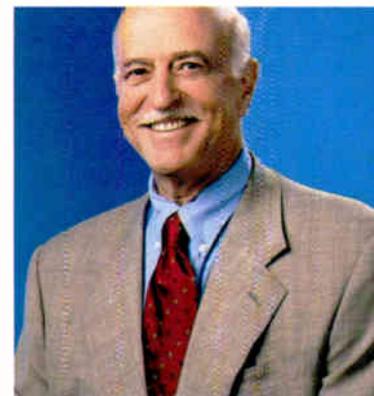
through a joint venture with Ritek, one of the world's largest replicators of blank media. This year, we replicated the *Star Wars: Episode II—Attack of the Clones* worldwide release, as well as a significant amount of *Spider-Man*—Columbia TriStar Home Entertainment is one of our contract clients. We're also significantly building out and adding capacity to one of our major plants in Little Rock, Ark., which has traditionally been a VHS plant."

VALUE-ADDED ITEMS

DVD-Video has even been employed in the battle against rampant file-sharing and CD-burning, as several recent CD releases have been bundled with a value-adding bonus disc of visual content, such as music videos, live-performance or in-the-studio footage. "We have seen a strong increase in music DVDs for promotional purposes, together with the release of new albums," says Per Save, VP of sales and marketing at Bertelsmann-owned replicator Sonopress.

"A lot of record labels are looking at it for a value-added item," agrees Sean Smith, senior VP of sales and marketing, JVC Disc America, "to have the kids buy the full album at retail versus downloading, which

seems to be really successful. We're also seeing a huge uptick in DVD music videos. That seems to really be driving that genre of the business, whereas VHS never really took off for music video. DVD seems to have a nice niche carved out. It's a market really starting to take place that never existed to the degree that it does now."



Disc Makers' Ballen

While the games industry continues to spur demand for DVD for replicators of Sony PlayStation 2 and Microsoft Xbox software, Sony's Frische notes that it has even continued to maintain CD-ROM replication. "We're going to make more CDs this fiscal year than we did in

the prior fiscal year," he says. "Production has held up very well; we've even done more PlayStation CDs this year than we thought we would. The only thing that has tipped it down a little is music."

HUGE CAPACITIES

Fortunately, the media-replication industry fulfills demand for more than music. Without DVD's runaway success, the persistence of online file-sharing and piracy (each a global phenomenon despite continued litigation and confiscation of counterfeit-CD operations) would leave little room for optimism. "If you look at CD over the last year," says JVC's Smith, "the free downloading and CD-R business really hurt us again. My personal opinion is, I don't care what the pundits say about offering the customer an easy way to download music. I believe they're used to getting it for free, and they're not going to pay for it. There's a huge capacity out there in CD. Nobody's installing any new lines, thank God, and I think we've seen the price on optical replication for CD probably get as low as it can get without forcing everybody out of business."

At Disc Makers, president Morris Ballen notes that DVD business has seen a big increase, along with the CD- and DVD-duplicating equipment the company markets. But CD demand has fallen in both the music and ROM categories. "The ROM replication is down more, if that's possible, than the music," says Ballen. "There are a number of reasons for that. The marketing and advertising industry has been impacted by the recession and the dot-com bust. Also, people are putting these things on the Web and having people download stuff. Certain programs that were big

Continued on page 44

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Time Out Of Mind • Love And Theft • Street Legal

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An expanded line of SACD players from Sony and others.

Sony offers more than a dozen SACD-compatible products from players to complete home entertainment systems (such as the AVD-C70ES pictured here). They are part of a growing group of approximately one million SACD products that have been sold in the U.S. by a variety of manufacturers.



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For more information on SACD replication contact Sony Disc Manufacturing at 1-800-358-7316 or visit our website: <http://sdm.sony.com>

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World Radio History

Picking A Fight With Pirates: Behind IRMA's Tough Certification Program

by STEVE TRAIMAN

The staggering—and increasing—totals of global piracy stemming from illegal replication of optical music, video and entertainment software (CDs, DVDs, CD-ROMs and DVD-ROMs) in pressing plants around the world led directly to the launch of the International Recording Media Assn. (IRMA) Anti-Piracy Compliance Program (APCP) in 1999.

"The program was developed with input and support from the IRMA Anti-Piracy Coalition, comprised of optical media replicators and major industry associations," notes IRMA president Charles Van Horn. Included are RIAA, the Motion Picture Assn. (MPA), the International Federation of Phonographic Industries (IFPI), the Interactive Digital Software Assn. (IDSA), the Business Software Alliance (BSA) and the Software Information Industry Assn. (SIIA).

As of press time, 47 plants worldwide had completed the stringent certification process, which includes continual annual auditing of all practices, and 24 more were enrolled in the certification process, according to Tony Perez, APCP worldwide director. "With 71 plants enrolled worldwide, the IRMA program is well recognized as an effective weapon for replicators and duplicators to combat piracy," he observes. "With this program in

place, content-holders are able to identify manufacturers that are protecting their interests by complying with stringent manufacturing and operational procedures.

"Total annual worldwide capacity of the 71 plants in the program, based on replicator estimates for 2003, is more than 6 billion CDs and over 1.3 billion DVDs," Perez emphasizes.

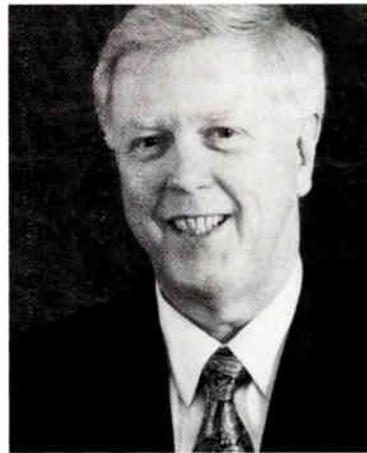
GLOBAL INDUSTRY IMPACT

Music: The total value of global music piracy was \$4.3 billion in 2001, the most recent figures available from IFPI, exclusive of Internet [download] piracy or "backyard" CD burning. For the first time, discs made up the majority of pirate sales, with IFPI estimating that, in 2001, 28% of all CDs sold were pirate, up from 20% the year before. Worldwide sales of plant-replicated pirate CDs were 500 million units, up from 475 million in 2000.

"The Anti-Piracy Compliance Program has made an important contribution to ensuring that optical-disc plants that wish to respect intellectual-property rights can do so in practice," observes Geoff Taylor, IFPI director of litigation and regulatory affairs. "IFPI will continue its work with IRMA in making the program as robust as possible, and we strongly encourage reputable plants to adhere to it, in their own interest and in the common interest of maintaining thriving replication and intellectual-property industries."

In the U.S., SoundScan estimates for 2002 indicate a sharp 11% drop in unit sales for CD albums and singles—to 661.7 million from 743.4 million in 2001—and an estimated dip in retail dollars, to \$11.7 billion from \$13 billion the prior year.

Frank Creighton, RIAA executive VP, anti-piracy, says, "IRMA has initiated an important anti-piracy program, and we encourage all CD-



IRMA's Van Horn

replication plants to join. The program, if followed properly, imposes a minimal burden while offering plants the opportunity to save a lot more by eliminating or reducing legal exposure. This potential legal exposure should be a strong incentive for CD-replication plants to be vigilant about preventing copyright

infringement. Regardless of whether a plant's operators knowingly infringe upon a copyright or trademark, U.S. law can still hold them liable for significant monetary damages."

RIAA 2002 year-end anti-piracy seizures included 246,451 counterfeit/pirate CDs (more than double the prior year's 121,939) and nearly 5.3 million CD-Rs, an 89% increase from the nearly 2.8 million in 2001.

Video: In 2002, U.S. DVD sales increased 61% to \$8.7 billion, with more than 685 million unit shipments, surpassing the previous five years combined, according to the DVD Entertainment Group (Billboard, Jan. 18 issue). Ken Jacobsen, MPA senior VP and director, worldwide anti-piracy, notes, "One of the priorities of the MPA worldwide anti-piracy program is protecting the movies owned by our member companies [and their home-video divisions] against unauthorized duplication into optical-disc format, with our primary focus on DVD." MPA estimates that more than 75 million pirated DVDs were replicated worldwide in 2002, about 96% in the Asia Pacific region, representing over \$1 billion in losses to its members.

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PHYSICAL GOODS

Continued from page 39

and complex have moved over to DVDs. And the industry is maturing. It's not a happy situation."

PAINFUL CONTRACTIONS

Like the beleaguered audio recording industry, replicators have responded to a contracting market by offering a greater array of services to attract and retain clients. "Lower general demand for CDs has led to overcapacity and strong price pressure," says Sonopress' Save. "We have increased our focus on customer service and operations, offering clients shorter turn times and more automated packaging solutions of the highest quality. We are also seeing an increased demand for our digital services, such as electronic-master transfer and archiving."

"We've diversified and offer a variety of value-added services," explains Smith. "Distribution, assembly, print procurement, print design. Once you dump a master, we have the capability to do everything under one roof, where you're not having to send it to another place for distribution."

In addition to bundling DVDs with music-CD releases, labels are eager to add value to music software with elaborate packaging con-

tent that can't be obtained via downloading. Richard Roth, executive VP of sales and marketing at AGI Media Packaging, points to his company's limited-edition package of Bruce Springsteen's *The Rising* to illustrate the value of special packaging to physical media as file-sharing and piracy continue to depress music sales. "The interesting thing there," says Roth, "was that there was a really decent, six-figure number on the special edition, which had more pages, a higher retail, a different size and was just a more exciting package. It was going to be a single-shot, custom release, and it sold so well that they came back and went for another round of it. You could argue that Springsteen has a certain core following that will probably want to buy anything unique that he comes up with, but, in a way, that's the challenge of the business: finding ways to appeal to people so that whatever is out there is something that they perceive they want. That package was, as far as I can see, a complete success that exceeded the expectations of Sony."

"The music industry obviously has a lot of issues to work out," Roth adds, "and they really came to the fore last year. The music industry could, in some ways, benefit by taking a lesson from the

packaging approaches the video and DVD-Video producers have adopted."

Beyond DVD-Video's market success, there are signs that the SACD and DVD-Audio formats, characterized as an "underground hit" by IRMA president Charles Van Horn at the annual marketing summit, will finally emerge in the mainstream as hard- and software providers continue to promote high-resolution and multichannel formats. "We see new formats invigorating the industry," says Ronald Stein, president/CEO of Crest National.

REPURPOSING MEDIA

In December, Crest became the first replicator in North America to install a hybrid SACD line. "With any new, viable format, whether it's DVD-Video or now, hopefully, SACD, it gives you the ability to resell existing media once again to a new marketplace in a new format, potentially at a greatly enhanced quality," says Stein. "I think it's important that the formats provide something to consumers, besides providing content owners with another way of getting their content out into the marketplace. That's where SACD really shines—the opportunity to enjoy this at a much higher level than you've ever been able to enjoy music before is awe-

some. Really, for the first time, you're immersed into this 'mastering suite' environment in your home, where you can appreciate the subtleties and what really goes into making a recording."

With the January announcement by EMI that Pink Floyd's *Dark Side of the Moon* would be released, with a new 5.1-channel mix, on SACD, the format gained substantial visibility. "If ever there was an evergreen title," says Stein, "certainly *Dark Side of the Moon* is it. It's great to have the ability to take those old library titles, remix them and introduce a whole new sound that you've never heard in that same music you've loved all your life."

Sonopress also replicates SACD, as well as DVD-Audio. "We see a slowly increasing demand for SACD," says Save, "and are confident that the format will become significant in the future."

The major that has made, to date, the strongest commitment to DVD-Audio, the Warner Music Group, has been silent with regard to its future plans for the format. However, forthcoming major announcements are likely.

Along with the Band's *Music From Big Pink* and the Beach Boys' *Pet Sounds*, both slated for DVD-Audio release, supporters of the format have been discussing development

of a dual-layer, CD/DVD-Audio hybrid. With that, DVD-Audio would enjoy the same backward compatibility as the SACD, almost surely reaching consumers who have yet to purchase home-theater equipment.

DVD-VIDEO STRENGTH

In the absence of a solution to file-sharing and piracy and no clear front-runner among the competing next-generation formats of SACD and DVD-Audio, replicators can at least depend on another strong year for DVD-Video, though few expect growth to continue at quite the same pace. "A lot of capacity was installed over this past year," says JVC's Smith. "I think that you're not going to see the growth in DVD that you've seen prior to this point. A lot of catalog, at this point, is transferred to DVD."

"For the optical-replication industry," says Disc Makers' Ballen, "there are two salient situations. It's contracting, and capacity is contracting, but, on the other hand, the format is a lot longer-lived than anyone anticipated."

"Every year is different," concludes Sony's Frische. "We don't know how different it's going to be until we talk about it as history, but it would appear that media has a long life." ■



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PIRACY FIGHT

Continued from page 42

"MPA has been involved with IRMA in its anti-piracy plant-certification program from the inception," says Jacobsen. "We fully support the goals of the program, believing that any steps taken by plants to prevent illegal replication benefit our members."

Games: The U.S. video and computer game industry had a record year in 2002, with optical (CD-ROM and DVD-ROM) disc sales at retail up 6% to 169 million units, and dollars up 20% to nearly \$6.8 billion, based on tracking by the NPD Group.

Doug Lowenstein, president of the IDSA, whose members represent about 85% of U.S. video and computer-game sales, observes, "Although we have not formally endorsed the IRMA program, to the extent it seeks to instill, on a voluntary basis, a greater degree of accountability among replicators, that's obviously positive. In the end, the most decisive steps that can be taken against the rampant [illegal game] factory overproduction we see throughout Southeast Asia and in Russia is [the] enactment of strong optical-media laws, backed by an effective system of inspections and enforcement and containing meaningful criminal penalties for violations."

Although IDSA has no estimate of entertainment-software industry losses due to illegal replication in U.S. plants, the staggering estimates of U.S. trade losses due to copyright piracy are based on figures from each country submitted annually to the International Intellectual Property Alliance (IIPA). For 2001, the most recent data available, biggest losses from illegal plant replication were estimated at \$487.7 million from South Korea, 63% pirate production; \$202 million, Mexico, 83%; \$173.6 million, Russian Federation, 90%; \$119.7 million, Taiwan, 70%; and \$115.7 million, Saudi Arabia, 83%.

Business: Bob Kruger, VP of enforcement for BSA, whose members cross all sectors of CD-ROM and DVD-ROM productivity, education and entertainment titles, notes that, "Industry and law-enforcement findings indicate that illegal replication of software takes a tremendous toll on the software industry." In 2001, the U.S. had an estimated retail revenue loss of \$1.8 billion to piracy, a 25% rate, according to the global study conducted for BSA by International Planning and Research Corp. "The IRMA plant-certification program's standards help provide a base for protecting the technology used to deliver digital content," he observes. "They also provide another barrier to criminals who produce high-quality counterfeits that can fool consumers." ■

Your Assets • Our Word



NO PIRACY

IRMA Anti-Piracy Compliance Program Certified Plants

- **Americ Disc** - Drummondville, Quebec, Canada
- **Americ Disc** - Miami, Florida, USA
- **CD Linja DCM OY** - Helsinki, Finland
- **Cinram International** - Huntsville, Alabama, USA
- **Cinram International** - Richmond, Indiana, USA
- **Cinram International** - Scarborough, Ontario, Canada
- **CMC Magnetics Hong Kong** - Hong Kong, SAR
- **DCM AB** - Kista, Sweden
- **DCM Tri Data Sverige ApS** - Malmö, Sweden
- **DCM Tri Data ApS** - Copenhagen, Denmark
- **The Dering Corporation** - Lancaster, Pennsylvania, USA
- **Digitalfabriken DCM Logos AB** - Göteborg, Sweden
- **Disc Makers** - Pennsauken, New Jersey, USA
- **Disctronics** - Albi, France
- **Disctronics** - Milan, Italy
- **Disctronics** - Plano, Texas, USA
- **Disctronics** - Southwater, United Kingdom
- **Disctronics UK** - Blackburn, United Kingdom
- **DOCdata Benelux** - Tilburg, The Netherlands
- **EMI Compact Disc (Holland) Bv** - Uden, The Netherlands
- **EMI Music Distribution** - Jacksonville, Illinois, USA
- **GZ Digital Media AS** - Lodencej, Czech Republic
- **L&M Optical Disc LLC** - Brooklyn, New York, USA
- **Optimal Media Production GmbH** - Röbel, Germany
- **Plasmon OMS Sarl France** - Caen, France
- **PT Dynamitra Tarra** - Jakarta, Indonesia
- **Q-Media Solutions Corp.** - Richmond, British Columbia, Canada
- **Q-Media Solutions Inc.** - Austin, Texas, USA
- **Q-Media Solutions Inc.** - Fife, Washington, USA
- **Q-Media Solutions Inc.** - Irvine, California, USA
- **Sanyo Laser Products, Inc.** - Richmond, Indiana, USA
- **Sonopress GmbH** - Gütersloh, Germany
- **Sonopress LLC** - Weaverville, North Carolina, USA
- **Sony DADC AG** - Anif, Austria
- **Summit CD Manufacturing PTE Ltd.** - Singapore, Republic of Singapore
- **Technicolor** - Charlottesville, Virginia, USA
- **Technicolor** - Gwent, United Kingdom
- **Technicolor** - Schifflange, Luxembourg
- **Technicolor** - County York, Ireland
- **United Record Pressing** - Nashville, Tennessee, USA
- **Universal Manufacturing & Logistics** - Grover, North Carolina, USA
- **Universal Manufacturing & Logistics** - Hannover, Germany
- **U-Tech Media Corp.** - Taiwan, ROC
- **Vigobyte de Mexico** - Tijuana, Mexico
- **Vogue Trading Video** - Kuurne, Belgium
- **Warner Music Manufacturing Europe** - Alsdorf, Germany
- **WEA Manufacturing Inc.** - Olyphant, Pennsylvania, USA

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Asian Office, Tel: +852-2810-0101 (Hong Kong) • E-mail: spayne@recordingmedia.org

Go to www.recordingmedia.org/antipiracy for more information and an up-to-date listing of certified plants.

Galdston Is Focused On Theater Work, Activism

BY JIM BESSMAN

NEW YORK—Heavily involved politically as president of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS), Phil Galdston nevertheless remains an active songwriter.

But Galdston—who clefled Vanessa Williams' "Save the Best for Last" (which was nominated for a Grammy Award for song of the year in 1993), as well as cuts that appeared on Grammy-cited albums, including Celine Dion's "Fly," Brandy's "One Voice," Regina Belle's "From Now On," and Mikki Howard's "Nobody"—is pursuing new songwriting opportunities, particularly musical theater.

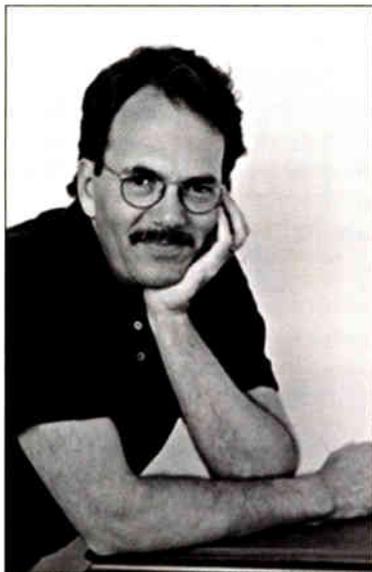
"Since I was a little kid, I've wanted to take a shot at writing a musical," Galdston says, recalling how his parents took him to such Broadway musicals as *Oklahoma!*, *Annie Get Your Gun*, and *The Music Man* starting at age 6. His goal now, he states, is to "resynthesize" Broadway and pop music.

"Pop music and Broadway evolved in different directions," Galdston explains. "Those of us who pursued pop music—as I did—came to look at Broadway as an entirely different animal. But when I go back and look at it historically, I see that wasn't the case—that Broadway and pop used to be related, if they weren't the same: Big songs from the hit Broadway shows were big hit pop songs, like 'People' from *Funny Girl* or 'Maria' from *West Side Story*. With very few alternatives since then, it hasn't happened in a long time. But imagine if it could. If you can have a hit song from a movie, why not a show?"

ENTERTAINING STORYTELLING

Using a hit movie as a source, Galdston—in collaboration with fellow songwriter Brock Walsh—has completed the score to a musical based on the 2001 film *Save the Last Dance*, which concerned an interracial high-school romance and boasted a multi-platinum urban album soundtrack. The score, to a book by playwrights Paul Blake and Hunt Holman, combines hip-hop and Broadway sensibilities, according to Galdston.

"Certainly, the songs have to serve the story," Galdston notes. "But Brock and I both grew up in a hit-driven world, and we don't see any reason to turn away from that just because this is a theater piece. The best hit songs simulta-



'If you can have a hit song from a movie, why not a show?'

—PHIL GALDSTON

neously entertain and move an audience, while telling a great story. That's what we've tried to do in our score."

What Galdston likes best in pop music, he adds, are "songs that take you on a trip—that start in one place and end in another while moving your heart and head and feet with great emotion. These qualities should be in theatrical music as well, and that's what a pop songwriter can bring to Broadway work. Our goal is not to leave our pop sensibilities at the theater door."

Galdston says the team is currently in discussions with major theatrical producers. Meanwhile, he has been testing new types of traditional songwriting collaborations. "I always write both music and lyrics in my song collaborations, but I just wrote a lyric for a song on an album by Kurt Elling and the lyric to a piece of music by Ennio Morricone for the new album by Portuguese singer Dulce Pontes," he says. "All of this helps me keep growing as a songwriter."

POLITICALLY CONCERNED

As for Galdston's political activities, his chief concern is that songwriters must speak out for their rights. Last September, he testified before a House subcommittee on intellectual property.

"I reminded the congress-people that the songwriter's role and

economic position is not only unique, it's almost always misunderstood—to everyone's detriment," he says. "Many of those who indulge in unauthorized downloading believe that they're punishing what they think of as greedy record companies or rich performers. But every download hurts a songwriter: We not only lose income to which we're entitled by law, [but] we lose the right to control our work—an essential part of the concept of private property." Galdston made the same case on a recent CBS-TV network news broadcast; at last year's Future of Music conference in Washington, D.C.; and in statements posted all over the Internet.

Publishing through Kazzoom Music, Galdston is an active ASCAP member and a current candidate for a writer's seat on the ASCAP board. "In these challenging times, the most important step the owner members of ASCAP can [take] is let their voice be heard," he says. "If we don't speak out now, it may [soon] be too late."

As president of NARAS' New York chapter, Galdston recently led the planning and production of Songs of the City, the free concert across the street from Ground Zero that inaugurated the first New York GRAMMYFest and starred Shawn Colvin, Living Colour, Julie Gold, the Sugar Hill Gang, Hugh Masekela, Chris Botti, Amel Larrieux, Tom Wopat, and Melissa Errico. "The focus was on the song," Galdston says, "because it all starts there."

His NARAS involvement also aids Galdston in understanding the connection between songwriters and the other sectors of the music business. "Songwriting tends to be a pretty solitary and insular existence," Galdston says. "By meeting colleagues from all different walks of music, I'm much better informed."

Clearly, then, Galdston is well-positioned to assess the precarious present state of songwriters. "These are really challenging times for songwriting because of the general contraction of the music business," he says. "I've always said that songwriters are people who are at the top of the food chain creatively—because records do not exist without our work—and at the bottom, because we get the smallest percentage of the credit and the royalties. So any time there are diminished opportunities within the industry, the people at the bottom suffer the most."

Words & Music

by Jim Bessman



VEGA'S 'MAVERICKS': Suzanne Vega is set to host *American Mavericks*, a Web-accessible 13-part series for public radio commencing next month via Minnesota Public Radio in association with the San Francisco Symphony and its music director, Michael Tilson Thomas.

Based on the symphony's concert festival of the same name, the weekly one-hour series features the music and stories of visionary composers who influenced the development of American music, including Charles Ives, Aaron Copland, and John Adams.



VEGA

"It covers American classical composers from the late 1700s up to Philip Glass, Laurie Anderson, and Frank Zappa," Vega says. "I'm considered a folk musician, but at the same time I have my own maverick qualities in terms of pushing the envelope with ideas not usually found in folk music and crossing over to a broader audience. I also represent a person who doesn't know a lot about classical music, but wants to."

Vega—who studied dance for 10 years prior to embarking on her music career—says that her dance background and the quality of her speaking voice appealed to series producer Tom Voegeli.

"I started as a ballet dancer and switched to modern dance—especially Martha Graham's technique," she says. "But I gave up when I felt the limits of my talent and realized I'd never be a star. I thought I'd have more of a shot in songwriting, but at the time nobody was particularly encouraging in that direction."

She was 18 then. She recalls, "People saw I didn't have a pop star personality, but I had faith in myself."

Vega's dance training surfaced when she inserted an anecdote about composer/choreographer Meredith Monk into one of the scripted programs. "She was at the [Manhattan] High School for the Performing Arts when I was in school there, and she gave us a talk about movement and sound and how

they were connected," says Vega, who recounted the experience on tape. "They also used an interview I did with Philip Glass in 1989 for NPR."

Meanwhile, the Warner/Chappell (ASCAP) writer has completed the 21-track *Retrospective: The Best of Suzanne Vega*, which A&M/UME issues April 22. The set covers her entire catalog, from her 1985 debut to her 2001 album *Songs in Red and Grey*. It includes rare material, as well as liner notes from Lenny Kaye, who produced her first two albums. The disc ends her contract at A&M, which has spanned her entire career so far.

"I've enjoyed working with a large record company," says Vega, saluting A&M co-founder Jerry Moss' original vision when she signed there. "I felt very sheltered—that I could make the music I wanted and still be sure of getting paid." She'll "take stock" of future moves in the fall, after touring in support of *Retrospective*.

"I write slowly—even at my best," she says. "I'd like to write more, but it's hard to write and be on the road, so I'll dig in and put down some roots in the fall."

CSHF SELECTS SCOTCHMER: The Canadian Songwriters Hall of Fame (CSHF) has named Jody Scotchmer its first executive director. She joins the Toronto-based organization after serving as a communications consultant for Corus Entertainment and Red Apple Entertainment.

"Most Canadians don't realize that behind some of the greatest hit recordings in popular music are Canadian songwriters," says CSHF founder and chairman Frank Davies. He cites Scotchmer's communications and marketing background when noting, "[She will] help the CSHF ensure that the public is aware of the incredible wealth of songwriting artistry that this country has produced over many generations."

The nonprofit CSHF, created to commemorate the accomplishments of Canadian popular music songwriters, was launched in 1999 by two member organizations, the Canadian Music Publishers Assn. and the Songwriters Assn. of Canada, with funding from Canada's music publishers. BMG Music Canada, EMI Music Canada, the Foundation to Assist Canadian Talent on Records, Sony Music Canada, Vivendi Universal Music, and Warner Music Canada recently boarded as founding patrons.

CSHF now looks to create a "significant Web presence," Scotchmer says, and will select its first inductees while seeking "a prominent physical space" to house Canada's songwriting archives.

INTERNATIONAL

Sanremo Survives Amid Controversy

Though Still High-Profile, Event Attracts Lower Ratings And Criticism

BY MARK WORDEN

MILAN—At the age of 53, the annual Sanremo Festival of the Italian Song has been accused of showing its age. But the latest edition proved that it is still capable of attracting TV viewers—and no small amount of controversy—as the key event in the Italian musical calendar.

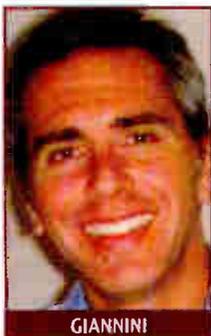
The issue at this year's event, which ran March 4-8, centered on allegations made by a satirical TV program here that the identity of the festival's winner was known several months before it was revealed "for the first time" March 8. The judging process at Sanremo combines votes from the public with those from a jury of industry professionals during the five nights of the competition.

The claim that the show's winner was known ahead of the final voting was made on *Striscia la Notizia* (Slippery News), on the national Canale 5 TV channel. Although the furor swiftly died down, it may still be the subject of legal action by Sanremo's veteran presenter/artistic director, Pippo Baudo, and all parties concerned are accordingly wary of commenting on the matter. But the hefty media attention the claim generated emphasizes the event's perceived importance here, and a nightly TV audience that can exceed 10 million viewers on state-owned channel RAI Uno gives it enduring appeal for the music industry.

The main competition's winner was Alexia (Epic/Sony), who sang a gospel/soul number, "Per Dire di No" (To Say No); Alex Britti (Universal) won second place with the bluesy "7000 Caffè" (7,000 Cups of Coffee); jazz pianist Sergio Cammariere (EMI

Capitol) won third place, with "Tutto Quello Che un Uomo" (All That a Man). A total of 20 artists were featured in the main competition.

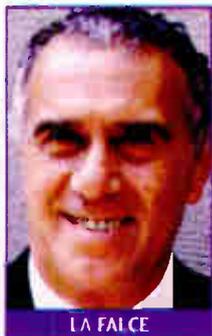
The 16-artist "Youngsters" competition for new acts was won by BMG Ricordi's Dolcenera, with "Siamo Tutti là Fuori" (We're All out There). But many insiders judged the standard of entries in this year's competition to be below par.



GIANNINI



ZERBI



LA FALCE

Each year, a string of international names perform as guests during the festival; this year's lineup included Peter Gabriel, Diana Krall, and actress Sharon Stone. But despite its high profile, the 25-plus hours of TV airtime generated during the five nights attracted some of the show's lowest viewer ratings in years. The audience share for the final night was a disappointing 54.2% of TV viewers, down from 57% in 2002, prompting some to predict the demise of what has become an Italian institution. One observer, Milan-based RTL 102.5 Hit Radio presenter Grant Benson, says, "This surely spells the end for Sanremo." But label executives are reluctant to write it off just yet.

Fabrizio Giannini, head of A&R at EMI Capitol, concedes that "this year's edition didn't go well." But, he insists, "that wasn't the fault of the industry. The show is too long, [and] there are too many participants. Run-

ning it over three nights, rather than five, would suffice. The fact that this year's three main winners all had distinct artistic identities shows that audiences are tiring of the old formula and are ready for change."

The festival still has a purpose, Giannini suggests: "Sergio Cammariere, who was unknown a year ago, got more exposure in a week than he would normally get in 10 years. Here's a guy who's finally made it at the age of 42. It makes you wonder how many undiscovered talents are out there."

Sony Music Italy senior director of A&R Rudy Zerbi adds, "Everybody likes to knock Sanremo, but I'm sure that it will bounce back. As an event it's still useful: Last year, we managed to transform Alexia [who came second in 2002] from a dance artist with a limited life-cycle into something more profound. The festival also worked wonders [in 2002] for [Epic artist] Daniele Silvestri."

The festival is organized by the city of Sanremo and RAI TV. Universal president/CEO Piero La Falce—who has led recent efforts to make the industry's role in the festival less subservient to that of broadcaster RAI TV and the city of Sanremo's administration—says, "The Sanremo locomotive is now having to pull too many carriages. You've got comedians, *haute couture*-clad presenters, and now poets [a reference to a lengthy piece recited by Stone]. We have to get back to Sanremo's original *raison d'être*: a festival of song, instead of a show involving artists who often don't have a decent song."

Labels body FIMI estimates that this year, around 3% of all releases by Italian artists will be by acts featured at Sanremo; previously, that figure had been much higher. In recent years, however, the industry has attempted to use the event to bring public and political attention to its problems, particularly that of music piracy. This year, presenters made continual references to the evils of piracy during the show.

This year's festival also provided the setting for the signing of an agreement between FIMI and the Ministry of Productive Activities' Department of Internationalisation. Under the deal, the government will provide 50% of the funding for a number of promotional events, such as sending delegations to—and organizing showcases at—selected trade fairs. The Italian government, at least, seems to feel that Sanremo is still the right place to declare its support for the music industry.

French Export Office Opens In Sydney

BY CHRISTIE ELIEZER

SYDNEY—The French Export Office, a nonprofit organization set up 10 years ago as a joint initiative by the French government and the French music industry to increase overseas sales, opened its seventh international office March 9 in Sydney.

The Paris-based organization already has offices in London, Los Angeles, Berlin, Tokyo, Barcelona, and Mexico City. The Sydney office will work with labels, retailers, media, and concert promoters and will issue a promotional compilation of new tracks every two months.

"There's definitely interest in French music here," Sydney office manager Juliette Bouquerel says, "but we need to address getting wider distribution and making people aware of its diversity."

The local tour circuit has long been healthy for French dance, world music, and jazz acts, while St. Germaine, Air, Deep Forest, and Daft Punk have all been chart acts in recent years. Such French dance/electronica acts as Dimitri From Paris, Laurent Garnier, Bob Sinclar, and Cassius found early international success on club tours here, and Rachid Taha and Sally Lyolo were recognized as being among the highlights of the WOM-Adelaide world music festival held March 7-9 in Adelaide.

Labels and distributors report that the language barrier is unlikely to be a problem when it comes to selling French music Down Under; the French Embassy estimates that 500,000 of Australia's 20 million-strong population speak the language. "Australians see the French as taste-makers; they appreciate the style even if they don't always know

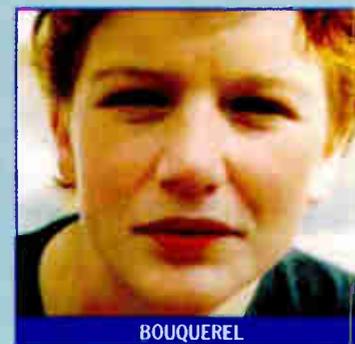
what the artists are singing," says Huw Ellis, head of promotions at Sydney-based Creative Vibes, which distributes French labels F Communications and Wagran.

"The chic, romance, and *joie de vivre*—or the anger that comes out of its rap ghettos—along with the quality of its music, have given France a unique positioning in Australians' record collections," says Jean François Ponthieux, music director of Sydney independent Petrol Records, which has released compilations featuring contemporary French acts across a range of genres.

Underlining his point, Ponthieux notes that tracks from a 1999 Petrol sampler, *The French Revolution*, received airplay on government-owned national youth radio network Triple J, while shipments of *France: The Greatest Songs Ever* (2002) are nearing gold status (25,000 units).

Another compilation, *Paris—The Sex the City the Music*, is imminent. Petrol managing director Chris M. Murphy says, "This is only the tip of the iceberg."

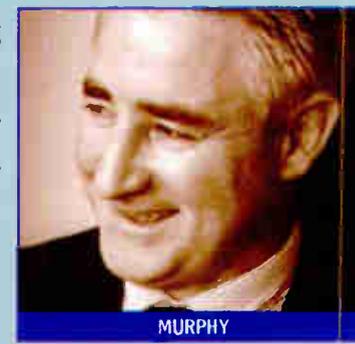
The Sydney French Export Office also oversees New Zealand and the South Pacific; Bouquerel says the latter accounted for 3.8% of the 39 million units of overseas French recorded-music shipments in 2001. (Australia accounted for slightly less than 2.5%.) She says she wants French acts that currently play former French colonies in the South Pacific, like Vanuatu and New Caledonia, to extend their tours to Australia and New Zealand: "Touring is expensive, but many of these acts have the potential to break into these markets."



BOUQUEREL

'We need to address getting wider distribution and making people aware of [French music's] diversity.'

—JULIETTE BOUQUEREL, FRENCH EXPORT OFFICE



MURPHY



Meeting at McDonald's. Universal Music International's (UMI) Asia-Pacific marketing conference in Tokyo saw company execs from across the region and beyond gathered in the Japanese capital. Pictured following a March 5 showcase by Michael McDonald at the city's Club Cay venue, from left, are Universal Music K.K. president Kei Ishizaka, UMI senior VP of marketing and A&R Max Hole, McDonald, UMI VP of marketing for international repertoire Kate Farmer, and Universal Music K.K. international VP Kazu Koike.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(Dempa Publications Inc.) 03/19/03		(Official UK Charts Co.) 03/17/03		(Media Control) 03/19/03		(SNEP/FDP/TITE-LIVE) 03/18/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
SEKAI NI HITOTSUDAKE NO HANA SMAP VICTOR		SPIRIT IN THE SKY GARETH GATES & THE KUMARS RCA		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		LE FRUNKP ALPHONSE BROWN UP MUSIC	
2	NEW	2	NEW	2	3	2	2
LOSTMAN/SAILING DAY BUMP OF CHICKEN VICTOR		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		DESENCHANTEE KATE RYAN EMI		ENTRE NOUS CHIMENE BADI UNIVERSAL	
3	NEW	3	NEW	3	2	3	3
NE-E? AYA MATSUURA ZETIMA		BORN TO TRY DELTA GOODREM EPIC		TV MAKES THE SUPERSTAR MODERN TALKING HANSA		LOSE YOURSELF EMINEM INTERSCOPE	
4	2	4	NEW	4	4	4	5
ASUENO TOBIRA I WISH SONY		IN DA CLUB 50 CENT INTERSCOPE		KEIN ZURUCK WOLFSHEIM ISLAND		J'EN AI MARRE! ALIZEE POLYDOR	
5	3	5	1	5	5	5	4
TSUKI NO SHIZUKU RUI UNIVERSAL		BEAUTIFUL CHRISTINA AGUILERA RCA		WEEKEND SCOOTER EDEL		CAN'T STOP LOVING YOU PHIL COLLINS WEA	
6	5	6	3	6	7	6	10
ALWAYS RYOTA MITSUNAGA PONY CANYON		MOVE YOUR FEET JUNIOR SENIOR MERCURY		ANYONE OF US (STUPID MISTAKE) GARETH GATES S/RCA		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN	
7	NEW	7	2	7	9	7	8
GRIP! EVERY LITTLE THING AVEX TRAX		I BEGIN TO WONDER DANNI MINOGUE LONDON		KA-CHING SHANIA TWAIN MERCURY		AU JOUR LE JOUR EMMA DALUMIS MERCURY	
8	NEW	8	NEW	8	8	8	6
JUSTIC'S ISSA AVEX TRAX		KA-CHING SHANIA TWAIN MERCURY		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN		EMBRASSE GEORGES-ALAIN JONES MERCURY	
9	4	9	NEW	9	10	9	11
TIME AFTER TIME MAI KURAKI GIZA STUDIO		GOSSIP FOLKS MISSY ELLIOTT FEATURING LUDACRIS ELEKTRA		TU ES FOUTU (TU M'AS PROMIS) IN-GRID ZYX		LE GRAND SECRET INDOCHINE COLUMBIA	
10	9	10	4	10	NEW	10	7
REAL EMOTION/1000 NO KOTOBA KUMI KODA RHYTHM ZONE		BOYS OF SUMMER DJ SAMMY & YANOU FEATURING DD DATA/MINISTRY OF SOUND		LIVIN' MY LIFE SYLVER UNIVERSAL		ETRE UN HOMME COMME VOUS HOUCINE MERCURY	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
21	NEW	11	NEW	12	17	12	10
OYAKOBUNE ICHIRO TOBA NIPPON CROWN		SHAPE SUGABABES ISLAND		SNEAK PREVIEW ASD (AFRDB FEATURING SAMMY DELUXE) CAPITOL		ON N' SAIT JAMAIS DANS LA VIE LESLIE & MAGIC SYSTEM M6 INT.	
22	NEW	12	NEW	13	NEW	15	21
SLOW VIEW ACIDMAN TOSHIBA/EMI		BITTER END PLACEBO HUT/VIRGIN		YOU'RE MY ANGEL B3 HANSA		REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE	
23	NEW	18	NEW	14	NEW	17	NEW
SAKURA (DOKUSYO) NAOTARO MORIYAMA UNIVERSAL		ONE HORSE TOWN THE THRILLS VIRGIN		SUNRISE SIMPLY RED SPV		J'AI PLUS DE TUNES JE SUIS LE 6-9 ULM	
24	NEW	21	NEW	19	NEW	19	NEW
MAKE-UP SHADOW TAKAKO UEHARA AVEX TRAX		GET OVER IT OK GO CAPITOL		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY JIVE	
26	NEW	28	NEW	22	NEW	21	NEW
JE T'AIME JE T'AIME TOMMY FEBRUARY OEFSTAR		SHAKE YA SHIMMY PORN KINGS VS. FLIP & FILL ALL AROUND THE WORLD		I DROVE ALL NIGHT CELINE DION EPIC		QUITTE OU DOUBLE AURELIE KONATE MERCURY	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	NEW
AYUMI HAMASAKI BALLADS AVEX TRAX		NORAH JONES COME AWAY WITH ME BLUE NOTE		VARIOUS ARTISTS DEU UNITED HANSA		HELENE SEGARA HUMAINE ORLANO	
2	3	2	3	2	2	2	1
T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE		COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE		NORAH JONES COME AWAY WITH ME EMI		LEROY NOLWENN NOLWENN MERCURY	
3	2	3	2	3	3	3	2
TOKYO SKA PARADISE ORCHESTRA HIGH NUMBERS CUTTING EDGE		CHRISTINA AGUILERA STRIPPED RCA		NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING		LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA	
4	6	4	7	4	4	4	WITH
SOULHEAD OH MY SISTER SONY MUSIC ASSOCIATED RECORDS		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		HERBERT GRONEMEYER MENSCH EMI		CHIMENE BADI ENTRE NOUS UNIVERSAL	
5	9	5	NEW	5	10	5	4
KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHU! TEICHIKU		MELANIE C. REASON VIRGIN		50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		ERA THE MASS MERCURY	
6	1	6	NEW	6	7	6	3
RINGO SHENA KALK SAMEN KURI NO HANA TOSHIBA/EMI		DANIEL O'DONNELL DANIEL IN BLUE JEANS OMG TV		SHANIA TWAIN UPI MERCURY		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	
7	7	7	8	7	5	7	5
NORAH JONES NORAH JONES TOSHIBA/EMI		JUSTIN TIMBERLAKE JUSTIFIED JIVE		AVRIL LAVIGNE LET GO ARISTA		CARLA BRUNI OUELOU'N M'A DIT NAIVE	
8	12	8	9	8	8	8	6
M-FLO THE INTERGALACTIC COLLECTION—GALACOLLE RHYTHM ZONE		AVRIL LAVIGNE LET GO ARISTA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		SOUNDTRACK 8 MILE INTERSCOPE	
9	NEW	9	5	9	NEW	9	8
MELON KINENBI 1ST ANNIVERSARY ZETIMA		TOM JONES GREATEST HITS UNIVERSAL TV		SUBWAY TO SALLY ENGELSKREGER UNIVERSAL		FRANK MICHAEL ENTRE NOUS UP MUSIC	
10	14	10	8	10	NEW	10	13
AVRIL LAVIGNE LET GO ARISTA		50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		GARETH GATES WHAT MY HEART WANTS TO SAY HANSA		NORAH JONES COME AWAY WITH ME BLUE NOTE	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 03/29/03		(AFYVE) 03/12/03		(ARIA) 03/17/03		(FIM) 03/17/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	NEW	1	1
I DROVE ALL NIGHT CELINE DION COLUMBIA/SONY		AMIGA SOLEDAD MIGUEL NANDEZ VALE MUSIC		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		ALMENO TU NELL'UNIVERSO ELISA SUGAR	
2	NEW	2	2	2	1	2	2
UP! SHANIA TWAIN MERCURY/UNIVERSAL		UN HOMBRE ASI TONY SANTOS VALE MUSIC		LOST WITHOUT YOU DELTA GOODREM EPIC		DEDICATO A TE LE VIBRAZIONI RICORDI	
3	2	3	3	3	NEW	3	4
BEAUTIFUL CHRISTINA AGUILERA RCA/BMG		EL TEMPLO DE TU CUERPO HUGO VALE MUSIC		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC		LOSE YOURSELF EMINEM INTERSCOPE	
4	6	4	4	4	4	4	NEW
ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE/UNIVERSAL		QUIERO SER TU VEGA VALE MUSIC		NU FLOW BIG BROVAZ EPIC		SUNRISE SIMPLY RED NUN	
5	NEW	5	6	5	3	5	NEW
IN A WORLD CALLED CATASTROPHE MATTHEW GOOD DARKTOWN/UNIVERSAL		BESAME DANNI UBEDA VALE MUSIC		BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFEN		QUELLI CHE NON HANNO ETA' EIFFEL 65 UNIVERSAL STRATEGIC MARKETING	
6	3	6	5	6	2	6	NEW
SHOOK SHAWN DESMAN VIK/BMG		VE, PRUEBA Y VERAS JOAN TENA VALE MUSIC		BEAUTIFUL CHRISTINA AGUILERA RCA		TUTTO QUELLO CHE UN UOMO SERGIO CAMMERIERE CAPITOL	
7	NEW	7	8	7	NEW	7	3
CLOCKS COLDPLAY PARLOPHONE/CAPITOL/EMI		ES POR TI ELENA GADEL VALE MUSIC		MESMERIZE JA RULE FEATURING ASHANTI RAL		MUNDIANO TO BACH KE (BEWARE OF THE BOY) PANJABI MC EPIC	
8	5	8	7	8	8	8	6
ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		TRAMPA DE CRISTAL NIKA VALE MUSIC		DON'T KNOW WHY NORAH JONES BLUE NOTE		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN	
9	4	9	10	9	5	9	5
'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM/UNIVERSAL		TU VOLVERAS TESSA VALE MUSIC		SING FOR THE MOMENT EMINEM INTERSCOPE		BLACK BETTY TOM JONES V2	
10	8	10	9	10	6	10	NEW
THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA/BMG		NO QUIERO SUFRIR CRISTIE VALE MUSIC		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE		MORIRO D'AMORE GIUNI RUSSO COLUMBIA	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
15	NEW	15	NEW	11	NEW	11	NEW
WORK IT NELLY FEATURING JUSTIN TIMBERLAKE FO REEL/UNIVERSAL		MUNDIANO TO BACH KE (BEWARE OF THE BOY) PANJABI MC BLANCO Y NEGRO		TU ES FOUTU (TU M'AS PROMIS) IN-GRID TMS		PER DIRE DI NO ALEXIA COLUMBIA	
20	NEW	16	NEW	13	NEW	13	NEW
HONESTLY ZWAN MARTHA'S MUSIC/REPRISE/WARNER		I DROVE ALL NIGHT CELINE DION EPIC		LOVESONG AMIEL FESTIVAL		ALL I HAVE JENNIFER LOPEZ & LL COOL J EPIC	
25	NEW			15	8	15	NEW
SPECIAL CASES MASSIVE ATTACK VIRGIN/EMI				HERE SHE COMES THE ANDROIDS FESTIVAL		7000 CAFFE' ALEX BRITTI UNIVERSAL	
				26	NEW	16	BEV
				THUGZ MANSION 2PAC INTERSCOPE		THE BITTER END PLACEBO VIRGIN	
				29	NEW	18	NEW
				UP! SHANIA TWAIN UNIVERSAL		CAMBIERO' ANNA OXA QUAZIM	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	30
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		OPERACION TRIUNFO II GENERACION OT JUNTOS VALE MUSIC		NORAH JONES COME AWAY WITH ME BLUE NOTE		ERA THE MASS MERCURY	
2	3	2	NEW	2	2	2	1
50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL		SERGIO DALMA DE OTRO COLOR MERCURY		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN		BEN HARPER DIAMONDS ON THE INSIDE VIRGIN	
3	4	3	8	3	3	3	NEW
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		CAMELA POR SIEMPRE TU Y YO CAPITOL		AVRIL LAVIGNE LET GO ARISTA		SERGIO CAMMERIERE DALLA PACE OEL MARE LONTANO EMI	
4	6	4	3	4	7	4	7
SHANIA TWAIN UPI MERCURY/JMG		SOUNDTRACK 8 MILE INTERSCOPE		50 CENT GET RICH OR DIE TRYIN' INTERSCOPE		CARLA BRUNI OUELOU'N M'A DIT SK-EYE/NAIVE	
5	7	5	9	5	4	5	NEW
DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY		ANTONIO OROZCO SEMILLA DEL SILENCIO MUXXIC		EMINEM THE EMINEM SHOW INTERSCOPE		NEGRITA EMI/NEGRITA MERCURY	
6	5	6	13	6	5	6	6
VARIOUS ARTISTS GRAMMY NOMINEES 2003 GRAMMY/WARNER STRATEGIC MARKETING/WARNER		NORAH JONES COME AWAY WITH ME CAPITOL		SOUNDTRACK CHICAGO EPIC		ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO	
7	8	7	5	7	8	7	NEW
ISABELLE BOULAY AU MOMENT D'ETRE A VOUS GAM/SELECT		EMINEM THE EMINEM SHOW UNIVERSAL		JOHN MAYER ROOM FOR SQUARES COLUMBIA		ANNA OXA HO UN SGGND COLUMBIA	
8	NEW	8	6	8	6	8	5
BEN HARPER DIAMONDS ON THE INSIDE VIRGIN/EMI		QUEEN THE PLATINUM COLLECTION EMI		SOUNDTRACK 8 MILE INTERSCOPE		SUBSONICA CONTROLLO DEL LIVELLO DI ROMBO MESCAL	
9	2	9	4	9	9	9	2
MATTHEW GOOD AVALANCHE DARKTOWN/UNIVERSAL		LA CABRA MECANICA NI JAULAS NI PECERAS DRO		CHRISTINA AGUILERA STRIPPED RCA		GIORGIO GABER IO NON MI SENTO ITALIANO CGD	
10	NEW	10	7	10	NEW	10	13
AFI SING THE SORROW NITRO/DREAMWORKS/UNIVERSAL		UPADANCE UN PASO ADELANTE UNIVERSAL		ELTON JOHN THE GREATEST HITS 1970-2002 MERCURY		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	

Hits of the World is compiled at Billboard/London. FOR THE RECORD: Due to a holiday, there are no new Spanish charts this week. Because of a production problem, some incorrect album information appeared in the Spanish album chart in the March 22 issue. This week the information has been corrected.

NEW = New Entry RE = Re-Entry

EUROCHART

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

(MUSIC & MEDIA) 03/19/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	LOSE YOURSELF	EMINEM	INTERSCOPE
2	2	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
3	4	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN	INNOCENT/VIRGIN
4	NEW	ALL I HAVE	JENNIFER LOPEZ & LL COOL J	EPIC
5	5	LE FRUNKP	ALPHONSE BROWN	UP MUSIC
6	NEW	SPIRIT IN THE SKY	GARETH GATES & THE KUMARS	RCA
7	3	BEAUTIFUL	CHRISTINA AGUILERA	RCA
8	6	ENTRE NOUS	CHIMENE BADI	AZ RECORDS
9	10	DESENCHANTEE	KATE RYAN	ANTLER-SUBWAY
10	35	KA-CHING	SHANIA TWAIN	MERCURY

HOT MOVER SINGLES

11	NEW	BORN TO TRY	DELTA GOODREM	EPIC
12	23	J'EN AI MARRE!	ALIZEE	POLYDOR
13	NEW	IN DA CLUB	50 CENT	INTERSCOPE
17	21	ANYONE OF US (STUPID MISTAKE)	GARETH GATES	RCA
20	NEW	GOSSIP FOLKS	MISSY ELLIOTT FEATURING LUOACRIS	ELEKTRA

ALBUMS

1	1	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
2	6	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	PARLOPHONE
3	4	CHRISTINA AGUILERA	STRIPPED	RCA
4	2	AVRIL LAVIGNE	LET GO	ARISTA
5	8	SO CENT	GET RICH OR DIE TRYIN'	INTERSCOPE
6	7	ROBBIE WILLIAMS	ESCAPOLOGY	CHRYSALIS
7	12	RED HOT CHILI PEPPERS	BY THE WAY	WARNER BROS.
8	5	SOUNDTRACK	8 MILE	INTERSCOPE
9	11	VARIOUS ARTISTS	UNITED	HANSA
10	10	EMINEM	THE EMINEM SHOW	INTERSCOPE

THE NETHERLANDS

(MEGA CHARTS BV) 03/17/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	ANYONE OF US (STUPID MISTAKE)	GARETH GATES	RCA
2	2	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN	VIRGIN
3	46	MY BEST WASN'T GOOD ENOUGH	KANE	RCA
4	5	HEAVEN	SIR	BMG
5	NEW	ALL I HAVE	JENNIFER LOPEZ & LL COOL J	EPIC

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
2	3	ROBBIE WILLIAMS	ESCAPOLOGY	CHRYSALIS
3	5	CHRISTINA AGUILERA	STRIPPED	RCA
4	2	GOLDEN EARRING	MILLBROOK U.S.A.	UNIVERSAL
5	4	ROXETTE	THE BALLAD HITS	CAPITOL

SWEDEN

(GLF) 03/13/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	LOSE YOURSELF	EMINEM	INTERSCOPE
2	4	NAGOT SOM KAN HANDA	MATHIAS HOLMGREN	MARIANN
3	2	NU FLOW	BIG BROVAZ	EPIC
4	3	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN	INNOCENT/VIRGIN
5	5	BEAUTIFUL	CHRISTINA AGUILERA	RCA

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	NEW	LARS WINNERBACK OCH HOVET	SONDERMARKEN	SONET
2	1	NORAH JONES	COME AWAY WITH ME	EMI
3	NEW	LIZA NILSSON	SAMLADE SANGER 1992-2003	OIESEL
4	7	OZZY OSBOURNE	THE ESSENTIAL	EPIC
5	10	CORNELIS VREESWIJK	CORNELIS VREESWIJKS BASTA	METRONOME

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 03/18/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	SUPERSTAR	CHRISTINE MILTON	RCA
2	2	I DROVE ALL NIGHT	CELINE DION	EPIC
3	5	TU ES FOUTU (TU M'AS PROMIS)	IN-GRID	EMI
4	3	NU FLOW	BIG BROVAZ	EPIC
5	8	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN	VIRGIN

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	NEW	LARS LILHOLT	NEFERITTI	RECARAT
2	2	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
3	3	JULIE	HOME	CAPITOL
4	4	RAZZ	KAST OINE H'NOER OP	UNIVERSAL
5	1	KASHMIR	ZITLITES	COLUMBIA

NORWAY

(VERDENS GANG NORWAY) 03/17/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	IN LOVE WITH AN ANGEL	MARIA ARREDONDO	GROOV
2	2	NU FLOW	BIG BROVAZ	EPIC
3	4	UTADAESJAEAPPLEVESE	FOLK OG ROVERE	EMI
4	3	SORRY SEEMS TO BE THE HARDEST WORD	BLUE & ELTON JOHN	VIRGIN
5	7	IF YOU'RE NOT THE ONE	DANIEL BEDINGFIELD	POLYDOR

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	BERTINE ZETLITZ	SWEET INJECTIONS	EMI
2	2	RALPH MEYERZ & THE JACK HERR	A SPECIAL ALBUM	TUBA
3	4	EPHEMERA	AIR	EPHEMERA RECORDINGS
4	5	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
5	18	ARETHA FRANKLIN	RESPECT—THE VERY BEST OF	WARNER STRATEGIC MARKETING

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 03/17/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
2	3	BEAUTIFUL	CHRISTINA AGUILERA	RCA
3	2	NU FLOW	BIG BROVAZ	EPIC
4	4	LOSE YOURSELF	EMINEM	INTERSCOPE
5	5	I'M WITH YOU	AVRIL LAVIGNE	ARISTA

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
2	4	AVRIL LAVIGNE	LET GO	ARISTA
3	3	BEE GEES	THEIR GREATEST HITS—THE RECORD	POLYDOR
4	6	SO CENT	GET RICH OR DIE TRYIN'	INTERSCOPE
5	5	SOUNDTRACK	8 MILE	INTERSCOPE

PORTUGAL

(PORTUGAL/AFP) 03/19/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	NEW	THE BITTER END	PLACIDO	VIRGIN
2	1	FEEL	ROBBIE WILLIAMS	CHRYSALIS
3	12	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL	RCA
4	6	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE
5	3	YOU CAN'T STOP ME	GUANO APES	SUPERSONIC/GUN

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	1	ADIAFA	ADIAFA	COLUMBIA
2	NEW	VARIOUS ARTISTS	OPERACAO TRIUNFO GALA 3	ARIOLA
3	2	ROBBIE WILLIAMS	ESCAPOLOGY	CHRYSALIS
4	13	VARIOUS ARTISTS PRT	OPERACAO TRIUNFO	ARIOLA
5	3	SOUNDTRACK	8 MILE	INTERSCOPE

ARGENTINA

(CAPIF) 03/05/03

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORD LABEL
1	5	MANA	REVOLUCION DE AMOR	WEA LATINA
2	2	PINON FIJO	POR LOS CHICOS...VIVO	CENTRALIZA/BMG
3	3	BERSUIT VERGARABAT	DE LA CABEZA CON BERSUIT	UNIVERSAL
4	NEW	NORAH JONES	COME AWAY WITH ME	BLUE NOTE
5	4	KATRASK/LA BANDA CANTANINO	KATRASK/LA BANDA DE CANTANINO	WEA
6	9	KEVIN JOHANSEN	SUR O NO SUR	LOS ANOS LUZ DISCOS
7	1	RICARDO ARJONA	SANTO PECADO	COLUMBIA
8	NEW	ALEX UBAGO	QUE PODES TU?	WARNER BROS.
9	6	DIEGO TORRES	UN MUNDO DIFERENTE	RCA
10	NEW	VARIOUS ARTISTS	TANGOS	UNIVERSAL

Global Music Pulse

Edited by Nigel Williamson



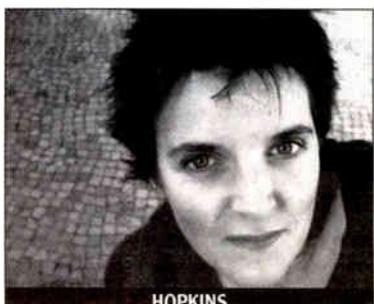
ABOUT A MOVER: Danish duo **Junior Senior** is on a roll with debut single "Move Your Feet." The track has been in the top 10 of the U.K. singles chart for a month, logging 100,000 units since its Feb. 24 release. The week of March 12, the duo was introduced to the U.S. market via an appearance at the South by Southwest Music Conference in Austin. "We haven't rushed things, and everything seems to be going perfectly," Universal Denmark international exploitation manager **Gareth Carter** says. Debut album *D-d-don't Stop the Beat* was released in the U.K. this month. Other territories are also showing interest, Carter reports. "Move Your Feet" goes to retail April 15 in France and is already garnering radio play there. Universal Spain is planning an Easter release, and the track is playlisted at most Italian stations. This month, Junior Senior also makes its first live appearance in Germany, where a top 10 chart placing is anticipated. Carter notes, "It's the biggest Danish hit since *Aqua*."

CHARLES FERRO

ARID BUT NOT LIFELESS: "This single has found a life of its own based on public demand," **Jasper Steverlinck** says of his acoustic rendition of **David Bowie's** "Life on Mars" (PIAS), on which he is backed by pianists **Steven and Stijn Kolacny**. Steverlinck, singer with Belgian rockers **Arid**, met the Kolacny brothers at the 2001 Werchter Festival, where he performed the song with his band and a children's choir. Almost two years later, the Kolacnys and Steverlinck united to record the song in a stripped-down voice-and-piano version for the soundtrack to Belgian movie *Science Fiction*. Arid's label, Columbia, was not interested in releasing the song as a single. But it entered the airplay charts without a commercial release, and PIAS Belgium swiftly picked it up. It topped the Belgian sales chart for seven weeks. Steverlinck says, "The fact that the song went to No. 1 with minimal effort from the record company is a rare phenomenon in today's market."

MARC MAES

SMILES IN THE FAMILY: If **Abigail Hopkins** was going to trade on her father's name, she'd probably be some pop wanna-be and not an intriguingly



HOPKINS

alternative-jazz discovery. She is the daughter of Welsh-born Hollywood staple **Anthony Hopkins** and has acted alongside him in supporting roles in *Shadowlands* and *The Remains of the Day*. But **Abigail**, born in 1968 and raised in London, displayed musical talent from an early age, studying classical guitar, and she has formed her own label, **Possessed Records**, for her debut album, *Smile Road*. After securing a U.K. distribution deal with **Nova/Pinnacle**, Hopkins will release this intriguingly shadowy jazz set with blues and folk inflections March 31. "The album's about marginalized people," she says. "There are issues of homelessness. The title song is about a woman who's down on her luck. On another album, perhaps I should be more cheerful, but this is just how it came out."

PAUL SEXTON

DOWN UNDER DELIVERY: The current international love affair with any Antipodean act toting an electric guitar has been a boon for **You Am I** (BMG Australia). Hot new acts **the Vines**, **Jet**, **the Sleepy Jackson**, and **the Datsuns** have all cited the four piece as the Australian band most important to them. That has raised the stakes for the upcoming international release of new album *Deliverance*. Through May and June, the band tours the U.K. alongside the Vines. Guitarist/frontman **Tim Rogers** says, "We're in that perfect position where the people who come to see us do it because they actually like the band, not because they like one song. I live to play. Even when I'm at home, my wife complains that at 10 p.m., when we usually go onstage, I'm starting to fidget and reaching for a guitar that isn't there."

CHRISTIE ELIEZER

HEART OF JAZZ: The champagne was flowing at Paris jazz venue **Le Duc des Lombards** for the international launch of **Motéma Music**, a new independent focusing on jazz and world beat. Showcasing **Motéma's** first releases was the **Lynne Arriale Trio** playing from its eighth album, *Arise*. The piano trio's previous release, *Inspiration*, achieved considerable success on U.S. jazz radio stations. Also promoting new double-CD *Soul Pools* was percussionist/composer **Babatunde Lea** and his quintet. **Motéma** founder and CEO **Jana Herzen** explains that the label's name comes from a central African word meaning "heart." He says, "The label is about music based on a life philosophy which gets to the heart of the matter and is bound to be transformative." **Motéma** is distributed in the U.S. and Canada by **City Hall Records** and in Europe through U.K.-based **New Note Distribution**.

MILLANÉ KANG

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CHRISTINA AGUILERA <i>Stripped</i> (B)			3					9		3
50 CENT <i>Get Rich or Die Tryin'</i> (U)	1		10	5		2		4		
BEN HARPER <i>Diamonds on the Inside</i> (E)					6	8		2	2	
NORAH JONES <i>Come Away With Me</i> (E)	2	7	1	2	10	1	6	1		1
AVRIL LAVIGNE <i>Let Go</i> (B)		10	8	7		3		3		
SOUNDTRACK <i>8 Mile</i> (U)					8		4	8		
ROBBIE WILLIAMS <i>Escapology</i> (E)				8					10	2

Cottars Build On Folk Foundations

Cape Breton Musical Teens Gain Support At Home And Abroad

BY LARRY LeBLANC

TORONTO—Eastern Canadian act the Cottars—two sets of teenage siblings from musical families—is making significant strides seven months after the release of its debut album, *Made in Cape Breton*.

Released Sept. 24, 2002, in Canada on Canadian singer John McDermott's Toronto-based independent label Bunnygee Music and distributed nationally by Warner Music Canada, the album is anchored in traditional Cape Breton and contemporary Celtic music.

To sizable industry surprise, the Cottars waltzed away with best new artist honors Feb. 16 at the annual East Coast Music Awards (ECMA) in Halifax, Nova Scotia, beating out a competitive field including regional bluesman Charlie A'Court, as well as highly touted singer/songwriters Mark Bragg and Nathan Wiley.

The Cottars stole the show by performing Tom Waits' "The Briar and the Rose." Highlighted by the affecting lead vocal of 13-year-old Fiona MacGillivray, it drew a standing ovation from the audience.

"Sales picked up following the show," Warner Music Canada president/CEO Garry Newman reports. "We're up to 7,000 units and building slowly. We're now servicing the video [of the ECMA show] to AC programmers to put pressure on them to play the song."

RAISED ON TRADITIONAL MUSIC

The Cottars comprise two brother/sister duos from the island of Cape Breton in Nova Scotia: Fiona and her 15-year-old brother, Ciaran, on vocals/piano and *bodhran*, both hailing from Marion Bridge; and 14-year-old fiddle player Roseanne MacKenzie and her guitarist brother Jimmy, 16, from nearby Bedeck.

Both sets of siblings have grown

up immersed in traditional Cape Breton music, with its fiddling repertoire from the 18th and 19th centuries; their families continue to host informal *ceilidhs*, where neighbors and musicians of all ages play and sing. "There are a lot of house parties, with Gaelic singing," Jimmy says. "You grow up with that kind of



THE COTTARS

atmosphere in Cape Breton."

The band's name evolved from a history project that Fiona worked on which dealt with the arrival in Canada—particularly in Nova Scotia—of 30,000 Scots between 1793 and the 1840s. They had been forced to leave the Highlands and Western Isles of Scotland en masse as a result of the Highland Clearances. In Scots dialect, "cottar" is the archaic term for a peasant or laborer who lives in a cottage as a tenant; the people of Nova Scotia called the new arrivals "cots."

The quartet is guided by songwriter/folklorist Allister MacGillivray, Ciaran and Fiona's father. An acclaimed folk music figure for three decades and the author of folk classic "Song for the Mira," Allister has worked as an accompanist for Cape Breton's John Allan Cameron, Irish duo Tommy Makem & Liam Clancy, and Canada-residing Irish act Ryan's Fancy.

The two families met while the duos were performing on the same

bill at a festival in Iona in Cape Breton in 2000. When Allister MacGillivray heard Roseanne play, he recalls saying to his wife, "Mother of God, listen to that young violinist. That is possibly the best 10-year-old Cape Breton fiddler I've ever heard. She's magnificent."

Six months later, the two acts were performing at a club in Iona, and a DJ suggested they jam. "That's where they made the real bond," Allister says. "We then worked up a show I wrote in December 2000 called *A Child's Celtic Christmas*, which included readings of Dylan Thomas and the kids playing. It was a huge success."

A few weeks later, the Cottars were invited to join renowned Cape Breton fiddler Natalie MacMaster and others on a festival-style bill in nearby Sydney and perform in front of 3,000 people. "I don't think anybody was too scared about doing that show," Jimmy says. "We knew what to expect onstage."

A TIME TO RECORD

The Cottars caught McDermott's attention in summer 2001, while he was in Cape Breton filming for the PBS TV special *A Time to Remember* (*Billboard*, March 2, 2002). He was performing "Song for the Mira" and wanted some local kids to join him; Allister suggested the Cottars.

"Within a second of hearing them play, I knew I wanted to help them," McDermott says. "I had a tour in the U.S. coming up and asked them to come out for three shows. They stole the show every night."

Made in Cape Breton was recorded at Lakewind Sound in Port Alconi in Cape Breton in February 2002 and co-produced by Allister MacGillivray and Brigham Phillips, McDermott's longtime arranger. Much of the album's repertoire was drawn from Allister's library of traditional music, which occupies every corner of his home.

"We looked forward to recording, because we had never been in a recording studio before," Jimmy says. "We had a really good time."

Phillips says, "We didn't have to do a lot of work with them. Allister knew what he wanted. He knew Fiona's voice better than I did. If I thought she'd done a great take, he'd say, 'There's a little dirt in her voice. She can do better.'"

The act is managed by Pamela McDermott of McDermott Entertainment in Boston, and live bookings are handled by Jensen Music International in Charlottetown, Prince Edward Island. "The group is going to tour heavily this summer," Newman says. "They are being invited to all kinds of festivals. Their off-stage sales are going through the roof."

NEWSLINE...

Female singer/songwriter Utada Hikaru (Eastworld/Toshiba-EMI) was named domestic artist of the year at the annual Recording Industry Assn. of Japan Gold Disc Awards ceremony March 12 in Tokyo. The awards were based on net shipments for the period of Feb. 1, 2002-Jan. 31, 2003; Utada shipped 6.4 million units (albums and singles) in that time frame. Avril Lavigne (Arista/BMG Funhouse) won international artist of the year on the strength of total Japanese shipments of 894,000 units. The 10 winners in the best new domestic artist category included Kishidan (Toshiba-EMI), Minmi (Victor Entertainment), and Chitose Hajime (Epic Records Japan). Utada and female vocalist Ayumi Hamasaki each won three awards in the domestic song of the year category. Awards also went to a total of 25 albums in the best rock album of the year category, including Utada's *Deep River*, male singer/songwriter Keisuke Kuwata's *Rock and Roll Hero* and *Top of the Pops* (both on Taishita/Victor Entertainment), and Lavigne's *Let Go*. The ceremony was broadcast live nationwide on satellite TV channel NHK.

STEVE McCLURE



The International Federation of the Phonographic Industry's Platinum Europe Awards

welcomed a lower-profile but critical favorite to February's list of winners, when the late Jeff Buckley received a posthumous award for his 1995 debut album,

Grace (Columbia). That was not the only award given to a departed rock musician: John Lennon's *Lennon Legend* (Parlophone) ascended to 2 million shipments. Curb Records was represented by the soundtrack album to *Coyote Ugly*, which features LeAnn Rimes' U.K. No. 1 single "Can't Fight the Moonlight"; it turned platinum alongside current albums by Craig David, Justin Timberlake, Sugababes, and Star Academy 2. Norah Jones' all-conquering *Come Away With Me* (Blue Note/Parlophone) reached 2 million shipments, while still-charting releases by Pink, Kylie Minogue, and Red Hot Chili Peppers moved up to 3 million. Robbie Williams' *Escapology* (EMI) was the top winner, reaching a European shipments total of 4 million.

PAUL SEXTON

Universal Music Malaysia (UMM) has announced a distribution deal with Kuala Lumpur, Malaysia-based label Broadway Entertainment (BE). Female vocalist Dayang Nurfaizah is the biggest-selling act on the label, which was previously distributed by EMI Malaysia. Her song "Seandainya Masih Ada Cinta" (If There Is Still Love) won for song of the year at Malaysia's AIM 2002 music industry awards. UMM managing director Sandy Monteiro describes the two-year deal as "a distribution deal with a likelihood of becoming more. We intend to develop a local marketing department by year-end, where we will be able to market Broadway Entertainment's acts, among others." Monteiro says he expects BE to boost UMM's annual revenue by 3% by the end of 2003.

STEVEN PATRICK

The Russian parliament (the Duma) has agreed to changes in the country's copyright and neighboring-rights legislation. The existing Criminal Code had long presented a problem regarding enforceability because it required injured parties to prove in court that damage caused to them as rights-holders was "substantial." But the code failed to provide a definition of what would be considered substantial damage. The proposed changes had been a major focus of attention for the International Federation of the Phonographic Industry's regional office in Russia. The amended law bases its definition of substantial damages upon a multiple of Russia's statutory monthly wage. At current levels, that means that incurred damages of \$1,500 or more would lead to minimum fines of \$3,000-\$6,000, or up to two years' imprisonment. Repeat offenders face prison terms of between two and five years and possible confiscation of property.

ALEKSEY KRUZIN

Veteran male vocalist Keisuke Kutawa's hit single "Tokyo" (Taishita/Victor Entertainment) won the video of the year award during the seventh annual Space Shower Music Video Awards March 8 at the Nippon Budokan Hall in central Tokyo. Some 10,000 people attended the 2½-hour show, broadcast live on the Tokyo-based Space Shower channel, which reaches some 5 million Japanese households, mainly via cable. Awards are decided by Space Shower staff, based on the number of listener requests received in the past year. The one exception is the viewer-voted "best your choice" award; that award went to the video for Organon/Warner Music Japan rap group RIP Slyme's "Rakuen Baby" (Paradise Baby). Best international video was Red Hot Chili Peppers' "By the Way" (Warner Music Japan). A total of 25 awards were presented; music videos released in Japan during calendar year 2002 were eligible for consideration.

STEVE McCLURE



Lavigne's European March. On the German leg of her European tour this month before she headed back across the Atlantic for 30 North American dates, Arista artist Avril Lavigne played Munich's Zenith venue. After the show, Lavigne collected a platinum disc marking 400,000 units shipped in Germany of her album *Let Go*. BMG Germany/Switzerland/Austria president Thomas Stein, left, and BMG Germany senior VP of international Frank Briegmann, right, were on hand to present the award to Lavigne.

Soundbuzz Hopes Switch To Wireless Content Heralds Break-Even Year

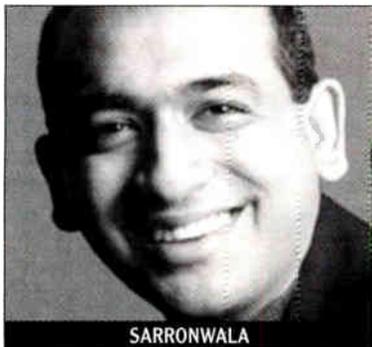
BY STEVEN PATRICK

SINGAPORE—Singapore-based digital-music service provider Soundbuzz hopes to move out of the red for the first time by the end of 2003, with the help of such wireless content as ring tones and streaming video or audio clips.

Soundbuzz CEO Sudhanshu Sarronwala says, "We expect this to be the company's break-even year. We're not totally abandoning the digital distribution of music, but ring tones will now be our main focus. Digital music providing a retail model is still in question."

Although Sarronwala declines to give revenue figures, he says he expects wireless content to contribute 60% of Soundbuzz's revenue this year, up 10% on 2002. The ring tones on offer feature music by international and domestic acts.

In February, Soundbuzz launched a new service with the Channel V



SARRONWALA

music channel in Malaysia. When the channel plays a music video of a track for which a particular ring tone is available, an on-screen message directs viewers to a Web site from which they can download the ring tone. Sarronwala says that downloads resulting from the Channel V initiative were "well into four-digit numbers" during its first month of operation.

Sarronwala says Soundbuzz is using Channel V Malaysia as a test market before the company considers extending the service to other national Channel V strands in the Asia-Pacific region in the next few months.

Soundbuzz has had a strategic partnership with Nokia for the past two years to develop music services for mobile-phone users across 10 markets in the Asia-Pacific region; among the companies it provides ring-tone services for are Microsoft Network Singapore, China-based portal sina.com, and Taiwanese telecommunications firm Fitel.

Soundbuzz, which began online operations in early 2000 (*Billboard*, Jan. 8, 2000), announced March 6 that it was entering into new partnerships to provide wireless content for several other company Web sites and telecommunications companies across the Asia-Pacific region.

World Music Labels Meet At Strictly Mundial

BY GARY SMITH

MARSEILLES, France—The Mediterranean basin's status as a culturally rich, musically varied region was emphasized during the Strictly Mundial trade fair, which attracted some 2,100 professionals from the world-music community to the southern French city of Marseilles for four days of seminars, concerts, and deal-making.

Strictly Mundial is an initiative of the Brussels-based European Forum of Worldwide Music Festivals, which groups 40 music festival organizers from around the globe. The 2003 installment, which ran Feb. 26-March 1, was the third

edition of the peripatetic trade fair; it launched in 2001 in the Spanish city of Zaragoza and took place in



Salvador de Bahia, Brazil, last year. Delegates from 50 countries and a 250-strong press contingent attended this year's event.

This year's seminars and trade fair,

organized by Marseilles-based festival organizer Latinissimo, was held in the city's Dock des Suds conference center/concert space, while the associated concert element saw 550 artists performing at 70 concerts in four city venues. All the concerts were open to the public. Latinissimo event coordinator Lucie Taurines says that most delegates agreed that the majority of the stand-out performances were by acts drawn from around the Mediterranean region.

"Probably the best-received concert was by Massilia Sound System [signed to World Village/Wagram]," Taurines suggests, "but that was to be expected, as they were [playing] in front of a home crowd. Strictly Mundial 2003 did confirm that [different] ethnic music [styles] drawn from around the Mediterranean are a rich and relatively untapped source in world music."

Delegate Jutta Jaakkola, Helsinki-based head of popular music at the Finnish Music Information Centre, agrees that Marseilles was an ideal place to focus on Mediterranean music because of its rich ethnic mix. "It is a region that has not had much attention," she says, "so from that point of view it was a good idea, although it did mean that the programming favored singer/songwriters over groups."

Strictly Mundial moves to Istanbul, Turkey, in 2004; it will be held in Canada in 2005. Taurines says Latinissimo has proposed that the event return to Marseilles in 2006. She adds, "I believe that this type of highly focused, specialized event is increasingly relevant to the business of music. We would like to do more events like this."



Nas and Easy. Ill Will/Columbia artist Nas took time out after his recent sold-out London shows in support of his album *God's Son* to collect a special award from Sony Music. The plaque marked combined European album shipments to date in excess of 1.5 million units. Pictured, from left, are Sony Music Europe VP of marketing Matthew Ross, Columbia senior director of international Nadir Contractor, Nas, Sony Music U.K. managing director of international repertoire Robbie McIntosh, Sony Music Europe president Paul Burger, and Sony Music Europe senior VP Julie Borchard.

MTV Pacts With OD2 In Downloads Deal

BY LARS BRANDLE

LONDON—European online music company OD2 has followed its recent digital-delivery deal with Pan-European Internet service provider Tiscali (*Billboard*, March 1) by collaborating with MTV Networks Europe (MTVNE) in a move that sees the broadcaster enter the digital download arena for the first time.

MTVNE claims that the deal with U.K.-based OD2—to forge the MTV Digital Downloads service—is the first music subscription initiative anywhere by a TV network. It plans a staggered rollout across the network's European Web sites starting in late March.

For a monthly fee of 6.99 euros (\$7.80), subscribers will be able to access up to 70 downloads, 500 streams, or five tracks to burn to CD. The service will go live initially on

MTV's Web site in France, followed by Italy and the Netherlands, the U.K., Germany, and Spain. Once registered, users can choose from OD2's catalog of more than 150,000 tracks from some 7,000 acts. Universal, EMI, BMG, Warner, and indies



HANSEN

Mushroom, Telstar, and V2 are among the record companies supplying content to the service.

"We are fully aware of the devastating effect illegal downloading has had on the labels," MTVNE president/CEO Brent Hansen says. "We are committed to supporting the industry by working with OD2 and the labels to offer

a solution that will benefit both our users and the industry."

OD2 CEO Charles Grimdale comments: "It's fantastic to have the biggest music TV network in Europe on board and backing our drive to promote legal digital music."

APM Show Unites Malay Markets In SE Asia

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The third annual Planet Muzik Awards (APM) show, held here March 15, has been hailed as a major step in encouraging links among the Malay-language music markets in Southeast Asia.

The APMs were conceived to honor and consolidate the three Malay-language markets, in Malaysia, Singapore, and Indonesia; it has been staged in Singapore for the past two years. This year's event, which lasted nearly three hours, took place at the Putra Bukit Jalil Stadium in Kuala Lumpur. The event's big winners were rock band Sheila on 7 (Sony Music Indonesia) and pop singers Siti Nurhaliza (SRC Malaysia) and Jai (Jam Records Singapore), who walked away with three major awards each.

Sheila on 7 won best group, most popular group, and best album awards for its *07 Des* release. Nurhaliza was named best female artist and most popular female artist and collected a special achievement award. Jai won in the best new male artist category and picked up two out of three Singapore-specific awards—best album for *Biru* (Blue) and best song for the album's title track. There were no specific Malaysia or Indonesia awards.

Prolific singer/songwriter Melly (PT Aquarius Musikindo Indonesia) took both the best song and most popular song honors for "Ada Apa Degan

Cinta" (What's Up With Love). Although the singer was unable to attend the ceremony, her award was accepted by Rudy Ramawy, managing director of Indonesian label Forte Records, his joint venture with PT Aquarius Musikindo. Ramawy complimented the APM awards in Malay, saying that the awards show would speed up the progress of Malay music regionally.

Aziz Bakar, chairman of Akademi Industri Muzik Malaysia (the judging body of Malaysia's premier AIM music industry awards), attended the APMs. He says that the concept of the APMs is solid and that the show "will encourage collaboration between artists in these three separate markets. It will [help] bring trade barriers down."

The APMs are organized by Mediacorp Radio Singapore, the largest radio broadcaster in the city state. More than 200 nominations were received from across the region for 16 categories. A panel of industry professionals from the three countries judged the majority of the categories. The four "most popular" categories were voted for by the public, through magazines in Malaysia, Singapore, and Indonesia.

The APM show was telecast live via satellite channel RIA in Malaysia only. Mediacorp is in talks with Indonesian and Singapore TV stations about screening delayed telecasts of the show.

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OBITUARIES

Bill Carlisle, 94

BY PHYLLIS STARK

NASHVILLE—Bill Carlisle, a Grand Ole Opry cast member who was inducted into the Country Music Hall of Fame last fall, died at his Nashville home March 17 of complications from a stroke he suffered March 12. Carlisle, who was 94, enjoyed a career that spanned seven decades.

Carlisle and his brother Cliff, who recorded as the Carlises, had scored seven top 10 hits since *Billboard* began charting country music in 1944. Their biggest hit was "No Help Wanted," which went to No. 1 in 1953. Other big hits included "Is Zat You, Myrtle," "Knothole," "Rainbow at Midnight," and "Too Old to Cut the Mustard."

An accomplished songwriter/guitar player/yodeler, Bill Carlisle also recorded as a solo artist. His last charted hit was "What Kinda Deal Is This" in 1965. In the 1960s Bill Carlisle's children, Sheila and Billy, joined their father's band. Cliff Carlisle died in 1983, and Sheila died in 1991.

Known as "Jumpin' Bill Carlisle" as a result of his hopping stage antics, the singer was born Dec. 19, 1908, in Wakefield, Ky., and became a member of the Grand Ole Opry in 1953. He made his last appearance at the Opry 10 days before his death.

In addition to his son, Carlisle is also survived by three grandchildren.

G.C. Harned, 72

BY CHRISTOPHER WALSH

G.C. "Jeep" Harned, founder of recording equipment manufacturer MCI and a greatly influential figure in the professional audio industry, died of pneumonia March 12 at age 72.

Harned was operating Fort Lauderdale, Fla., hi-fi shop Music Centers, Inc., in 1959 when he began an association with Mack Emerman, who had recently established Criteria Studios in Miami. Emerman recalls, "He was making these speakers that were incredible. That was the start of it. He redesigned everything I had and rebuilt it, [and] everybody made a big fuss over it. Before we knew it, he started a large factory that became huge."

Renamed MCI in 1964, Harned's company developed and marketed professional-quality tape recorders and consoles at a price that fostered the explosive growth of the commercial recording business, transforming a cottage industry into a global enterprise. Sony Corp. of America acquired MCI in 1982.

Harned helped establish the Society of Professional Audio Recording Services in 1979. In 2002, Harned was presented with a Heroes Award by the National Academy of Recording Arts and Science's Florida chapter.

A memorial service will be held March 30 at 1 p.m. at the Westin Hall in Fort Lauderdale. Harned is survived by his wife, Carla; two sons; a daughter; and six grandchildren.

Additional obituaries on page 69.

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- 5 B2K, GIRLFRIEND
- 6 SEAN PAUL, GET BUSY
- 7 GINUWINE, HELL YEAH
- 8 MARIO, C'MON
- 9 WAYNE WONDER, NO LETTING GO
- 10 JAY-Z, EXCUSE ME MISS
- 11 JUSTIN TIMBERLAKE, CRY ME A RIVER
- 12 BONE THUGS-N-HARMONY, HOME
- 13 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 14 NAS, I CAN
- 15 R. KELLY, IGNITION
- 16 JA RULE, MESMERIZE
- 17 CHOPPA, CHOPPA STYLE
- 18 TLC, HANDS UP
- 19 NIVEA, LAUNDROMAT
- 20 FABOLOUS, CAN'T LET YOU GO
- 21 KILLER MIKE, A.D.I.O.A.S
- 22 INOALARIE, THE TRUTH
- 23 MARQUESS HOUSTON, THAT GIRL
- 24 EMINEM, SING FOR THE MOMENT
- 25 ONX, X.GON' GIVE IT TO YA
- 26 THE ISLEY BROTHERS, WHAT WOULD YOU DO
- 27 JAHMI, PUT THAT WOMAN FIRST
- 28 MISSY ELLIOTT, GOSSIP FOLKS
- 29 BRIAN MCKNIGHT, SHOULD A WOULD A COULDA
- 30 BLACKSTREET, DEEP
- 31 NICK CANNON, YOUR POPS DON'T LIKE ME
- 32 CLIPSE, MA, I DON'T LOVE HER
- 33 FAT JOE, ALL I NEED
- 34 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
- 35 KELLY PRICE, HE PROPOSED
- 36 MARIAH CAREY, BOY II NEED YOU
- 37 KELLY ROWLAND, CAN'T NOBODY
- 38 FIELD MOB, SICK OF BEING LONELY
- 39 B2K & P. DIDDY, BUMP, BUMP, BUMP
- 40 DRU HILL, I SHOULD BE

- NEW ONS**
- HEATHER HEADLEY, I WISH I WASN'T
 - JA RULE, REIGN
 - BONE CRUSHER, NEVER SCARED
 - FREEWAY, ALRIGHT
 - JUSTIN TIMBERLAKE, ROCK YOUR BODY
 - THE DIPLOMATS, DIPSET ANTHEM
 - BENZINO, WOULD YOU
 - K-OS, SUPERSTAR PT ZERO

- 1 KENNY CHESNEY, BIG STAR
- 2 KID ROCK, PICTURE
- 3 JOHNNY CASH, HURT
- 4 DIXIE CHICKS, TRAVELIN' SOLDIER
- 5 VINCE GILL, NEXT BIG THING
- 6 MARTINA MCBRIDE, CONCRETE ANGEL
- 7 BLAKE SHELTON, THE BABY
- 8 TIM MCGRAW, SHE'S MY KIND OF RAIN
- 9 MONTGOMERY GENTRY, SPEED
- 10 NICKEL CREEK, SPEAK
- 11 SHANIA TWAIN, UP!
- 12 JOE NICHOLS, BROKENHEARTSVILLE
- 13 KEITH URBAN, RAINING ON SUNDAY
- 14 ALAN JACKSON, THAT'D BE ALRIGHT
- 15 DARRYL WORLEY, HAVE YOU FORGOTTEN
- 16 KELLIE COFFEY, WHATEVER IT TAKES
- 17 BERING STRAIT, BEARING STRAIGHT
- 18 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- 19 FAITH HILL, WHEN THE LIGHTS GO DOWN
- 20 LISA MARIE PRESLEY, LIGHTS OUT
- 21 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 22 DIAMOND RIO, I BELIEVE
- 23 DEANA CARTER, THERE'S NO LIMIT
- 24 TRACE ADKINS, CHROME
- 25 JENNIFER HANSON, BEAUTIFUL GOODBYE
- 26 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- 27 TERRI CLARK, I JUST WANNA BE MAD
- 28 JIMMY WAYNE, STAY GONE
- 29 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
- 30 RASCAL FLATTS, I'M MOVIN' ON
- 31 EMERSON DRIVE, FALL INTO ME
- 32 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 33 DIXIE CHICKS, LONG TIME GONE
- 34 ALISON KRAUSS & UNION STATION, NEW FAVORITE
- 35 KEITH URBAN, SOMEBODY LIKE YOU
- 36 TOBY KEITH, WHO'S YOUR DADDY
- 37 MARK WILLIS, 19 SOMETHIN'
- 38 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
- 39 TIM MCGRAW, THE COWBOY IN ME
- 40 MONTGOMERY GENTRY, MY TOWN

- NEW ONS**
- MARCEL TENNESSEE
 - BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE!
 - LEANN RIMES, SUDDENLY

- 1 EMINEM, SING FOR THE MOMENT
- 2 50 CENT, IN DA CLUB
- 3 JAY-Z, EXCUSE ME MISS
- 4 SNOOP DOGG, BEAUTIFUL
- 5 GOOD CHARLOTTE, THE ANTHEM
- 6 LINKIN PARK, SOMEBODY I BELONG
- 7 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 8 AUOOSLAVE, LIKE A STONE
- 9 MISSY ELLIOTT, GOSSIP FOLKS
- 10 COLDPLAY, CLOCKS
- 11 NAS, I CAN
- 12 LIL' KIM, THE JUMP OFF
- 13 KEITH URBAN, ADDICTED
- 14 ALL AMERICAN REJECTS, SWING SWING
- 15 SEAN PAUL, GET BUSY
- 16 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 17 NO DOUBT, RUNNING
- 18 USED, BURIED MYSELF ALIVE
- 19 KILLER MIKE, A.D.I.O.A.S
- 20 FABOLOUS, CAN'T LET YOU GO
- 21 GINUWINE, HELL YEAH
- 22 RED HOT CHILI PEPPERS, CAN'T STOP
- 23 BABY, WHAT HAPPENED TO THAT BOY
- 24 ATARIS, IN THIS DIARY
- 25 AALIYAH, MISS YOU
- 26 FIELD MOB, SICK OF BEING LONELY
- 27 R. KELLY, IGNITION
- 28 MS. DYNAMITE, IT TAKES MORE
- 29 T.A.T.U., ALL THE THINGS SHE SAID
- 30 AMANDA PEREZ, ANGEL
- 31 GODSMACK, STRAIGHT OUT OF LINE
- 32 SUM 41, HELL SONG
- 33 JENNIFER LOPEZ, ALL I HAVE
- 34 LISA MARIE PRESLEY, LIGHTS OUT
- 35 B2K, GIRLFRIEND
- 36 O!STURBED, REMEMBER
- 37 PACIFER, BULLITPROOF
- 38 BON JOVI, MISUNDERSTOOD
- 39 UNWRITTEN LAW, REST OF MY LIFE
- 40 NEW FOUND GLORY, HEAD ON COLLISION

- NEW ONS**
- SYSTEM OF A DOWN, BOOM!
 - SUM 41, THE HELL SONG
 - FOO FIGHTERS, TIMES LIKE THESE
 - BOWLING FOR SOUP, GIRLS ALL THE BAD GUYS WANT
 - KELLY OSBORNE, COME DIG ME OUT
 - 3 DOORS DOWWN, WHEN I'M GONE

- 1 KID ROCK, PICTURE
- 2 AVRIL LAVIGNE, I'M WITH YOU
- 3 JENNIFER LOPEZ, ALL I HAVE
- 4 3 DOORS DOWWN, WHEN I'M GONE
- 5 LISA MARIE PRESLEY, LIGHTS OUT
- 6 NORAH JONES, COME AWAY WITH ME
- 7 CATHERINE ZETA-JONES, AND ALL THAT JAZZ
- 8 NO DOUBT, RUNNING
- 9 JOHN MAYER, WHY GEORGIA
- 10 BON JOVI, MISUNDERSTOOD
- 11 CELINE DION, I DROVE ALL NIGHT
- 12 COLDPLAY, CLOCKS
- 13 RED HOT CHILI PEPPERS, CAN'T STOP
- 14 FAITH HILL, CRY
- 15 JOHNNY CASH, HURT
- 16 SHANIA TWAIN, UP!
- 17 TLC, HANDS UP
- 18 MARIAH CAREY, THROUGH THE RAIN
- 19 PINK, FAMILY PORTRAIT
- 20 DIXIE CHICKS, LANDSLIDE
- 21 MATCHBOX TWENTY, DISEASE
- 22 COUNTING CROWS, BIG YELLOW TAXI
- 23 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 24 SHERYL CROW, SOAK UP THE SUN
- 25 SANTANA, THE GAME OF LOVE
- 26 PINK, DON'T LET ME GET ME
- 27 AALIYAH, MISS YOU
- 28 MADONNA, DIE ANOTHER DAY
- 29 INOALARIE, CAN I WALK WITH YOU
- 30 KELLY ROWLAND, CAN'T NOBODY
- 31 NELLY, DILEMMA
- 32 JENNIFER LOPEZ, JENNY FROM THE BLOCK
- 33 AUOOSLAVE, LIKE A STONE
- 34 SANTANA, NOTHING AT ALL
- 35 TLC, GIRL TALK
- 36 CREEO, ONE LAST BREATH
- 37 TORI AMOS, A SORTA FAIRYTALE
- 38 SNOOP DOGG, FROM THE CHUUCHU TO DA PALACE
- 39 JAY-Z, 03 BONNIE & CLYDE
- 40 NO DOUBT, UNDERNEATH IT ALL

- NEW ONS**
- EMINEM, SING FOR THE MOMENT
 - MATCHBOX TWENTY, UNWELL
 - FRANKY PEREZ, SOMETHING CRAZY
 - SYSTEM OF A DOWN, BOOM!

THE CLIP LIST

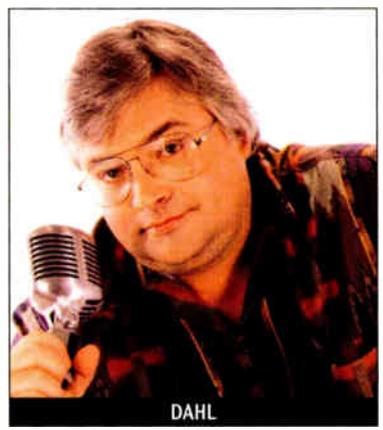
<p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p>	<p>Continuous programming Hevelly Crescent, London NW18T</p>	<p>Continuous programming 9897 E. Mineral Ave., Englewood, CO 80112</p>
<p>COLD, STUPID GIRL (NEW)</p> <p>[OVEN FRESH]</p> <p>THE DONNAS, WHO INVITED YOU 30 SECONDS TO MARS, EDGE OF THE EARTH THE SUN, LOVE AND DEATH SWITCHFOOT, MEANT TO LIVE BONMKAAT, THE WRECKONING ANDROID, DOIN' IT WITH MADONNA LEMON JELLY, NICE WEATHER FOR DUCKS LIVE ON RELEASE, EMOTIONAL GRIPPAE</p>	<p>NEW</p> <p>SYSTEM OF A DOWN, BOOM! TRAPT, HEADSTRONG HOT HOT HEAT, BANDAGES QUEENS OF THE STONE AGE, GO WITH THE FLOW KINKY, MIRANDE DE LAOD LIAM LYNCH, UNITED STATES OF WHATEVER FREEWAY, ALRIGHT</p>	<p>SUGABABES, SHAPE CHRISTINA AGUILERA, BEAUTIFUL JUSTIN TIMBERLAKE, CRY ME A RIVER EMINEM, SING FOR THE MOMENT RED HOT CHILI PEPPERS, CAN'T STOP AVRIL LAVIGNE, I'M WITH YOU PINK, FAMILY PORTRAIT LINKIN PARK, SOMEBODY I BELONG COLDPLAY, CLOCKS BLUE & ELLIOT JONES, SORRY SEEMS TO BE THE HARDEST WORD MISSY "MISDEEMANOR" ELLIOTT, WORK IT JENNIFER LOPEZ, ALL I HAVE 50 CENT, IN DA CLUB THOMAS RUSIAK, UNICORN KELLY ROWLAND, STOLE THE CARDIGANS, FOR WHAT IT'S WORTH SHANIA TWAIN, KA-CHING! CRAZY TOWN, HURT YOU SO BAD ZWAN, HONESTLY MASSIVE ATTACK, SPECIAL CASES</p>	<p>VINCE GILL, NEXT BIG THING KENNY CHESNEY, BIG STAR KETH URBAN, RAINING ON SUNDAY JOE NICHOLS, BROKENHEARTSVILLE ALAN JACKSON, THAT'D BE ALRIGHT BLAKE SHELTON, THE BABY DIXIE CHICKS, TRAVELIN' SOLDIER DEANA CARTER, THERE'S NO LIMIT DARRYL WORLEY, HAVE YOU FORGOTTEN? AARON LINES, LOVE LIKE THERE'S NO TOMORROW CHRIS CAGLE, WHAT A BEAUTIFUL DAY AARON LINES, YOU CAN'T HIDE BEAUTIFUL JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU TRACE ADKINS, CHROME LEANN RIMES, SUDDENLY THE CHARLIE DANIELS BAND, SOUTHERN BOY MARK WILLIS, 19 SOMETHIN' MONTGOMERY GENTRY, SPEED</p>
<p>Continuous programming 404 Washington Ave., Miami Beach, FL 33139</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p>	<p>Three hours weekly 216 W Ohio, Chicago, IL 60610</p>	<p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p>
<p>RICARDO ARJONA, EL PROBLEMA SHAKIRA, QUE ME DUEDES TU JUANES, ES POR TI ENRIQUE IGLESIAS, QUIZAS THALIA, A QUIEN LE IMPORTA? INDIA, SEDUCEME OLGA TANON, ASI ES EL AMOR ALEX UBAGO, A GRITOS DE ESPERANZA MANA, ERES MI RELIGION PAULINA RUBIO, CASANOVA/BAILA CASANOVA</p>	<p>IN ESSENCE, IE (NEW)</p> <p>BISHOP, THAT'S THE WAY (NEW) EVANESCENCE, BRING ME TO LIFE (NEW) FOO FIGHTERS, TIMES LIKE THESE (NEW) JOHN MAYER, WHY GEORGIA (NEW) LIVE ON RELEASE, LET'S GO (NEW) BROKEN SOCIAL SCENE, STARS AND SONS (NEW) BUCK 65, PHIL (NEW) BUCKET TRUCK, YOU WALK BEHIND (NEW) LIL' KIM, THE JUMP OFF (NEW) SAM ROBERTS, DON'T WALK AWAY EILEEN MISSY "MISDEEMANOR" ELLIOTT, GOSSIP FOLKS 50 CENT, IN DA CLUB SHAWN DESIMAN, SHOOK (JOMO REMIX) SWOLLEN MEMBERS, BREATH JENNIFER LOPEZ, ALL I HAVE CHRISTINA AGUILERA, BEAUTIFUL THEORY OF A DEADMAN, MAKE UP YOUR MIND NOT BY CHOICE, NOW THAT YOU'RE LEAVING GOOD CHARLOTTE, THE ANTHEM</p>	<p>THE SUN, CARRY IT ALL LINKIN PARK, SOMEBODY I BELONG CHEVELLE, SEND THE PAIN BELOW THE OATSUNS, IN LOVE THE LES CLAYPOOL FROG BRIGADE, BUZZARDS OF GREEN HILL SIMPLE PLAN, ADDICTED BRAND NEW, A SEMESTER ABROAD JOHNNY CASH, HURT SHANIA TWAIN, UP! THE CHARLIE DANIELS BAND, SOUTHERN BOY FISCHERSPOONER, EMERGE THE BENJAMIN GATE, LIFE ME UP ZWAN, HONESTLY</p>	<p>ONX, X.GON' GIVE IT TO YA LIZZIE WEST, SOMETIME JOHNNY CASH, HURT THE RAVEDNETTES, ATTACK OF THE GHOST RIDERS CROSS CANADIAN RAGWEED, DON'T NEED YOU ZWAN, HONESTLY SNAPCASE, COAGULATE EMINEM, SING FOR THE MOMENT KELLY ROWLAND, CAN'T NOBODY MARTINA MCBRIDE, CONCRETE ANGEL BABY, WHAT HAPPENED TO THAT BOY FROU FROU, BREATHE IN THE ROOTS, THE SEED 2 NORAH JONES, COME AWAY WITH ME EVERCLEAR, VOLVO DRIVING SOCCER MOM BRIAN MCKNIGHT, SHOULD A WOULD A COULDA IRON AND WINE, SOUTHERN ANTHEM GODSMACK, STRAIGHT OUT OF LINE FURTHER SEEMS FOREVER, THE SOUND LIL' KIM, THE JUMP OFF</p>

Tuned In: Radio

by Marc Schiffman



DAHL'S CAREER TURNS 25: Steve Dahl is a Chicago radio legend who found a way to balance strong personality radio with music. The 1979 Disco Demolition stunt-turned-riot put Dahl on the map nationally, but he got just as much attention among radio people for his apparent disregard for format "rules" and his need to wedge in 10 songs per hour between bits. **Bram Teitelman**, rock managing editor of *Billboard* sister publication *Airplay Monitor*, spoke with Dahl on the occasion of his 25th anniversary in radio.



Although now a host on talk **WCKG**, Dahl still has plenty of opinions on music radio. "You see the whole music side kind of shutting down and becoming ultra-conservative," he says. "They seem to be afraid of their own shadow. There are fewer risk-takers, because once these people get into this corporate mentality... they just want to go along and not be noticed, it seems."

Dahl says radio consolidation has engendered this conservatism. "When we were at [WLUP Chicago] the Loop [under owner] Cecil Hefel in the late '70s, it was important to do new things, and you would do whatever you could to attract an audience. These days, it seems to me that people go out of their way to over-research things and give themselves a ton of ways out of it, like, 'It's not me, it's the research.' It's kind of ridiculous; you don't hear anything new anymore. You could blame the record companies for that, partly, too. Everyone has gone into this 'duck and cover' mentality. They don't want to be the guy that comes up with the next big fuck-up, so they keep passing things along."

It is at the point that while in the car, Dahl doesn't get his music fix from traditional radio. "There aren't many stations that are playing what I want to hear in the right sequence," he says. "A few years ago, when the modern AC format first got big, I liked it, but as those bands dried up, the format dried up. It's probably heresy, but I do end up listen-

ing to XM a lot." Dahl says he prefers the satcaster's progressive station the Loft, which he calls "triple-A on crack." And while Chicago triple-A **WXRT** is on his radio presets, his alma mater **WLUP**—now a hard classic rocker—is not. "I can't hear [Rush's] 'The Spirit of Radio' again," he says. "Every once in a while, it's fun to hear **Lynyrd Skynyrd**, but a steady diet of it is not for me."

WHERE ARE WOMEN PDs? Only 10% of radio programmers are women, barely up from 8% eight years ago, according to a new study conducted by trade group the Most Influential Women in Radio. Women are much less represented in the programming ranks than they are among GMs, where 17% are women. Among the companies that own 50 or more stations, Entercom has the highest percentage of female PDs, at 20%. Of ABC Radio's 41 PDs, 14% are female. The study was based on data from Clear Channel-owned M Street Publications. Most station groups with 50 or more stations, however, are below the norm. Only 8% of Clear Channel's 824 PDs are women, according to the study. Seven percent of Cumulus' 175 PDs are women. At Infinity, 8% of its 146 PDs are female. Among companies with fewer than 50 stations, Multicultural has one of the highest percentages of female PDs, with 17%, followed by Emmis (14%), HBC (13%), and Greater Media (13%).

COX INDIE DEALS LAPSE: Last fall, Cox Radio announced it was ending its handful of deals with independent promoters. Those deals include rhythmic top 40 **WHZT** (Hot 98.1) Greenville, S.C., where PD **Fisher** reports that station's deal with Jeff McClusky & Associates ended March 15. R&B **WBHJ** (95.7 Jamz) Birmingham, Ala., ended its indie deal last month.

NEWSLINE: Former **KIIS** Los Angeles PD **Dan Kieley** returns to top 40 programming at the helm of **KRBV** (Wild 100) Dallas... Top 40 **KPWR** (Power 106) Los Angeles regional VP of programming **Jimmy Steal** becomes VP of programming for all of parent Emmis' 21 stations... Infinity top 40 **KMXV/AC KSRC** Kansas City operations manager **Jon Zellner** becomes VP of programming of the cluster... R&B consultant **Tony Gray**, who had been working with **WBL** New York, is now consulting adult R&B rival **WRKS**... New L.A. dance outlet **KDL/DKLE** (103.1 KDL) gets a new operations manager in **Robert Isaac**, who had been imaging director, mixer, and morning producer at the group.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

AND ALL THAT JAZZ: The *Chicago* soundtrack grows for the second consecutive week, earning the Greatest Gainer award (9-6, up 11,000), mostly as a result the Oscar buzz surrounding the film. Also aiding sales is an hour-long VH1 *Behind the Movie* special that began airing March 12 and has been repeated on an almost-daily basis. The network is also



getting radio airplay; KFMB San Diego and KLLC San Francisco both spun the track more than 10 times last week.

The *New Broadway Cast Recording of Chicago* debuts on the Top Pop Catalog chart (No. 34, 4,500). Its sales have steadily increased since the December 2002 release of the new film. Previously, it had been selling less than 500 units per week. The album last charted in February 1997, when it reached No. 131 on The Billboard 200, selling 7,000.

ANOTHER WEEK IN THE PENTHOUSE: Make it a fourth week at No. 1 on The Billboard 200 for rapper **50 Cent**. His 22% drop from the prior week in his sixth chart stanza yields a still-healthy 279,000 units, enough to maintain a 15% lead over Grammy queen **Norah Jones** at No. 2 (243,000, down 28%). The chart-topper's first major-label album has now piled up a Nielsen SoundScan tally of almost 3.3 million albums in less than two months.

The *8 Mile* soundtrack, featuring both 50 Cent and his mentor and the film's star, **Eminem**, also rebounds, thanks to pre-release promotion on the part of that movie's home-video bow (34-29, up 6%). Hip-hop's vitality is further underscored by two of the big chart's top three debuts, with rapper **Killer Mike** entering at No. 10 (79,500 units) and vocal group **Blackstreet** opening at No. 14 (53,000). The latter's previous album started at No. 9 with 80,000 in April 1999. Its Billboard 200 peaks occurred with second album *Another Level*, which rose to No. 3 in September 1996 and sold 134,000 in its fattest week.

The biggest of the new arrivals, though, is the major-label debut of rock band **AFI**, which digs in at No. 5 with 96,000 units—a larger sum than its first-day sales had suggested.

STANDARD TIME: Pop vocalist **Michael Bublé** snares the Pacesetter trophy, climbing to No. 89 (up from No. 121 last issue, a 43% gain). Concurrently, he earns the Heatseeker Impact award and graduates from that chart, because his album moves into the top 100. His 4,000-unit gain was driven by tracking-week performances on *Extra* and *Entertainment Tonight*.

Singer/pianist **Peter Cincotti** is the Hot Shot Debut on Heatseekers (No. 5, 6,000; No. 175

on the big chart) and opens at No. 2 on Top Jazz Albums. The 19-year-old has been making the media rounds: He has appeared on CNN, A&E, and NPR, and he performed on *The Caroline Rhea Show* on the album's street date, March 11. Later that day, he did an in-store at a New York Virgin Megastore. On March 31, he'll perform and chat on *The Today Show*.



BENNY AND THE BRITS: **Ben Harper** earns career-high sales this week, with the debut of his *Diamonds on the Inside* (No. 19, 46,000). His previous biggest week was with his *Live From Mars* album in 2001, which sold 23,000 at its peak. *Diamonds* is also his highest-charting album—his previous high rank was with 1999's *Burn to Shine*, which debuted and peaked at No. 67. TV helped Harper's banner week, as the singer/songwriter performed March 10 on *Late Show With David Letterman*.

U.K. garage hip hop act **the Streets** skips 23-19 (up 16%) on Top Independent Albums, mostly thanks to a March 12 performance on *The Tonight Show With Jay Leno*. Fellow Brit **Ms. Dynamite** debuts at No. 8 on Heatseekers (No. 179 on The Billboard 200; 6,000 units). The critically adored artist was the musical guest on the March 8 edition of *Saturday Night Live*.

POLICE RAID: **The Police's** *Every Breath You Take: The Classics* is the Greatest Gainer on the Top Pop Catalog chart (45-27, up 1,000). The album is part of Universal's reissue series for the group, and this particular set is a Super Audio CD Hybrid disc. Its sales are not being merged with the album's previous CD album incarnation, which has been discontinued.

This column was prepared by Keith Caulfield with additional reporting by Geoff Mayfield in Orlando, Fla.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

EXCHANGE RATE: "In Da Club" by **50 Cent** breaks the Hot 100 audience record, as it rises to 170.2 million listener impressions in its fourth week atop the chart. "Club" bests the mark set by **Nelly Featuring Kelly Rowland's** "Dilemma," which hit 167.7 million listeners in the Sept. 7, 2002, issue. "Club" also set the Hot R&B/Hip-Hop Singles & Tracks record in the Feb. 22 issue, topping **Missy Elliott's** "Work It." "Club" went on to peak at 88.6 million on that chart two weeks later and continues to hold at No. 1 (for a seventh week) this issue.

JUKE JOINT JOE: Newcomer **Joe Nichols** lands his first No. 1 on Hot Country Singles & Tracks with "Brokenheartsville," a beer-can-crushing, honky-tonk lament of lost love that replaces

Dixie Chicks' "Travelin' Soldier" atop the chart. The trio's song dips 907 detections (15%) and falls 1-3 amid the controversy surrounding lead singer **Natalie Maines'** anti-war comments (see story, page 7). "Soldier" also loses 35% of its overall audience and falls 25-52 on the Hot 100.

Nichols' single gains 542 spins to finish with 5,711 detections, but he will need to fortify his lead next issue to fend off **Darryl Worley's** pro-war song "Have You Forgotten?"—which takes the chart's biggest gain of 1,074 spins and shoots 9-2. Worley's single lags 620 detections behind "Brokenheartsville" this issue but has gained an average of 1,277 plays during its four chart weeks. With the country on the brink of war with Iraq at press time, Worley is likely to top this chart next issue.

Meanwhile, **Craig Morgan's** "Almost Home" re-enters Hot Country Singles & Tracks at No. 25. Under the chart's recurrent rule that removes songs after 20 weeks below No. 20, Morgan's song was shifted to the recurrent chart in the March 8 issue. Subsequent to its removal, "Home" posted three consecutive weeks of airplay increases (gaining 283 this week) and rose above its prior peak of No. 33, thus prompting us to relax the policy and allow it to reappear.

MAC ATTACK: Last issue we mentioned that **Madonna's** upcoming "American Life" was poised to become the first paid download track to debut on Hot 100 Singles Sales when transmissions are sent to customers via her Web site later this month. We overlooked the popularity of

Madonna's labelmate **Fleetwood Mac**, which has been offering downloads for "Peacekeeper" at fleetwoodmac.com for \$1.49. The digital transmissions were sent out last week, and the final tally is 1,500 paid downloads—good enough for a No. 11 debut on the sales chart. "Peacekeeper" also debuts at No. 93 on the Hot 100 with an additional audience of 10.8 million listener impressions.



Elsewhere on the singles sales chart, Arista's DVD releases, mentioned here last issue, bow at Nos. 14, 43, and 50. **Avril Lavigne's** "I'm With You/Sk8er Boi" leads the way, with 1,100 units scanned.

KNOW HOW: **Norah Jones'** "Don't Know Why" moves 11-10 on the Adult Contemporary chart, reaching the top 10 for the first time in its 31st chart week. Only two songs needed longer to reach the top 10 at AC: **Sarah McLachlan's** "I Will Remember You" got there in 32 weeks, and **Train's** "Drops of Jupiter (Tell Me)" patiently waited for 49 weeks. Of the three tracks, only "Jupiter" logged all of its weeks in one chart run. It debuted in July 2001 and finally made the top 10 in June 2002. The first chart run of "Remember" spanned 1995 and 1996, peaking at No. 21 during its 26 weeks on the chart. It re-entered in 1999 as a live version that had its detections and chart history combined with the original studio recording. Jones' "Know," in contrast, was only absent from the chart for four weeks before it returned.

Billboard amended its policy on live versions shortly after the run of "Remember"; we now exclude a rerecorded track from being merged with a previously charted studio version.

SEPARATE WAYS: Two weeks ago, the original and remixed versions of **Common's** "Come Close to Me" were merged, and the artist listing on the charts was changed to reflect this pairing. Although the songs are similar enough to warrant a merge under *Billboard* policy, the tracks were split this issue at the discretion of the label and artist management. "Come Close to Me" by **Common Featuring Mary J. Blige** slips 27-41 on Hot R&B/Hip-Hop Singles & Tracks, losing slightly more than 500,000 in audience, as "Come Close (Closer)" by **Common Featuring Erykah Badu, Pharrell & Q-Tip** picks up the slack, with 1.9 million listeners in its first week as its own entity.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST			Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL									IMPRINT & NUMBER/DISTRIBUTING LABEL				
				NUMBER 1			4 Weeks At Number 1		49	45	52	15	JOHNNY CASH			American IV: The Man Comes Around	45
1	1	2	6	50 CENT			Get Rich Or Die Tryin'	1	50	61	57	34	TOBY KEITH			Unleashed	1
2	2	1	55	NORAH JONES			Come Away With Me	1	51	32	23	5	JOHN MAYER			Any Given Thursday	17
3	4	3	4	R. KELLY			Chocolate Factory	1	52	44	35	5	GEORGE STRAIT			For The Last Time: Live From The Astrodome	7
4	6	4	29	DIXIE CHICKS			Home	1	53	48	50	14	NAS			God's Son	12
5	NW	1	1	HOT SHOT DEBUT			Sing The Sorrow	5	54	43	34	18	JAY-Z			The Blueprint 2: The Gift And The Curse	1
6	9	11	9	GREATEST GAINER			Chicago	2	55	38	21	3	B.G.			Livin' Legend	21
7	3	—	2	FABOLOUS			Street Dreams	3	56	31	—	2	DONNIE MCCLURKIN			Donnie McClurkin... Again	31
8	8	7	18	KID ROCK			Cocky	3	57	52	46	15	JAHEIM			Still Ghetto	8
9	7	—	2	EVANESCENCE			Fallen	7	58	47	37	11	LL COOL J			10	2
10	NEW	1	1	KILLER MIKE			Monster	10	59	51	56	9	VARIOUS ARTISTS			Worship Together: I Could Sing Of Your Love Forever	39
11	5	—	2	LIL' KIM			La Bella Mafia	5	60	49	36	17	JA RULE			The Last Temptation	4
12	13	15	18	SEAN PAUL			Dutty Rock	12	61	67	64	17	MATCHBOX TWENTY			More Than You Think You Are	6
13	11	9	41	AVRIL LAVIGNE			Let Go	2	62	63	55	23	CHEVELLE			Wonder What's Next	14
14	NEW	1	1	BLACKSTREET			Level II	14	63	55	59	13	VIVIAN GREEN			Love Story	51
15	16	13	15	COLDPLAY			A Rush Of Blood To The Head	5	64	58	40	21	SANTANA			Shaman	1
16	10	10	4	SOUNDTRACK			Cradle 2 The Grave	6	65	53	39	6	LIONEL RICHIE			The Definitive Collection	19
17	15	8	52	JOHN MAYER			Room For Squares	8	66	68	60	28	RED HOT CHILI PEPPERS			By The Way	2
18	21	12	43	EMINEM			The Eminem Show	1	67	60	48	7	KENNY LATTIMORE & CHANTE MOORE			Things That Lovers Do	31
19	NW	1	1	BEN HARPER			Diamonds On The Inside	19	68	72	71	41	KENNY CHESNEY			No Shoes, No Shirt, No Problems	1
20	14	6	9	VARIOUS ARTISTS			Grammy Nominees 2003	6	69	57	43	17	VARIOUS ARTISTS			Now 11	2
21	27	26	17	AUDIOSLAVE			Audioslave	7	70	65	53	18	ELTON JOHN			Greatest Hits 1970-2002	12
22	23	19	24	GOOD CHARLOTTE			The Young And The Hopeless	7	71	64	44	20	PINK			M!ssundaztood	6
23	17	—	2	KIDZ BOP KIDS			Kidz Bop 3	17	72	66	58	14	B2K			Pandemonium!	10
24	22	16	18	MISSY ELLIOTT			Under Construction	3	73	46	—	2	HOOTIE & THE BLOWFISH			Hootie & The Blowfish	46
25	25	20	11	T.A.T.U.			200 KM/H In The Wrong Lane	13	74	73	47	21	FOO FIGHTERS			One By One	3
26	20	17	14	JENNIFER LOPEZ			This Is Me...Then	2	75	69	62	4	VARIOUS ARTISTS			WOW Gospel 2003	29
27	19	41	66	JOSH GROBAN			Josh Groban	8	76	84	102	1	TRAPT			Trapt	76
28	12	5	3	FREEWAY			Philadelphia Freeway	5	77	82	83	6	VARIOUS ARTISTS			Disneymania: Superstar Artists Sing Disney ...Their Way!	52
29	34	22	20	SOUNDTRACK			8 Mile	1	78	71	65	3	YANNI			Ethnicity	27
30	NEW	1	1	ANI DIFRANCO			Evolve	30	79	54	—	2	CHOPPA			Straight From The N.O.	54
31	21	30	19	JUSTIN TIMBERLAKE			Justified	2	80	52	81	31	SOUNDTRACK			Lizzie McGuire	61
32	30	18	38	NELLY			Nellyville	1	81	76	61	6	BLAKE SHELTON			The Dreamer	8
33	NEW	1	1	EVERCLEAR			Slow Motion Daydream	33	82	99	99	20	RASCAL FLATTS			Melt	5
34	26	14	4	SOUNDTRACK			Daredevil: The Album	9	83	79	77	7	MARTINA MCBRIDE			Greatest Hits	5
35	35	32	20	CHRISTINA AGUILERA			Stripped	2	84	85	92	25	ELVIS PRESLEY			Elvis: 30 #1 Hits	1
36	33	24	11	TYRESE			I Wanna Go There	16	85	112	140	18	FLOETRY			Floetic	19
37	37	33	18	3 DOORS DOWN			Away From The Sun	8	86	88	72	19	JOE NICHOLS			Man With A Memory	72
38	NEW	1	1	RELIENT K			Two Lefts Don't Make A Right...But Three Do	38	87	81	70	24	THE ROLLING STONES			Forty Licks	2
39	39	45	16	SNOOP DOGG			Paid Tha Cost To Be Da Bo\$\$	12	88	75	67	16	2PAC			Better Dayz	5
40	41	38	6	THE ALL-AMERICAN REJECTS			The All-American Rejects	25	89	121	114	9	PACESETTER/HEATSEEKER IMPACT			Michael Buble	89
41	36	25	17	SHANIA TWAIN			Up!	1	90	59	27	27	BRUCE SPRINGSTEEN			The Rising	1
42	18	—	2	THIRD DAY			Offerings II: All I Have To Give	18	91	86	89	20	LIL JON & THE EAST SIDE BOYZ			Kings Of Crunk	15
43	40	28	21	ROD STEWART			It Had To Be You ... The Great American Songbook	4	92	80	91	26	DISTURBED			Believe	1
44	50	42	10	SIMPLE PLAN			No Pads, No Helmets...Just Balls	36	93	74	108	11	FIELD MOB			From Tha Roota To Tha Toota	33
45	29	—	2	WAYNE WONDER			No Holding Back	29	94	91	68	64	NO DOUBT			Rock Steady	9
46	56	49	16	TIM MCGRAW			Tim McGraw And The Dancehall Doctors	2	95	83	51	29	QUEENS OF THE STONE AGE			Songs For The Deaf	17
47	42	29	14	AALIYAH			I Care 4 U	3	96	78	54	22	FAITH HILL			Cry	1
48	24	—	2	THE ATARIS			So Long, Astoria	24	97	100	130	28	BEE GEES			Their Greatest Hits—The Record	49
				SOUNDTRACK			Smallville [The Talon Mix]	31	98	70	31	3	SOUNDTRACK			Smallville [The Talon Mix]	31

THIS WEEK	LAST WEEK	2 WKS AGO	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
99	NEW	1	THE CLASH LEGACY 80056/EPIC (25 98 EQ CD)	The Essential Clash	99	150	156	152	3	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	39
100	77	78	MARIAH CAREY ▲ MONARCH/ISLAND 063657/IDJMG (12.98/18.98)	Charmbracelet	3	151	135	94	6	ALABAMA RCA 67052/RIG (18.98 CD)	In The Mood: The Love Songs	15
101	133	144	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	101	152	137	85	1	SWITCHFOOT COLUMBIA 71063/RED INK (9.98 CD)	The Beautiful Letdown	85
102	90	74	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	14	153	116	122	5	OZZY OSBOURNE LEGACY 86812/EPIC (25.98 EQ CD)	The Essential Ozzy Osbourne	81
103	92	73	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	154	151	148	17	MUDVAYNE EPIC 86457 (18.98 EQ CD)	The End Of All Things To Come	17
104	104	104	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	43	155	153	137	4	DAR WILLIAMS RAZOR & TIE 8286 (18.98 CD) [M]	The Beauty Of The Rain	120
105	94	97	THE DONNAS ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	62	156	146	154	20	TORI AMOS ● EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7
106	93	79	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46	157	154	141	9	DAVID GRAY ● ATLANTIC 83567*/AG (11.98 CD)	A New Day At Midnight	17
107	115	87	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	158	163	160	35	SOUNDTRACK ● WALT DISNEY 850734 (18.98 CD)	Disney's Lilo & Stitch	11
108	107	111	SALIVA ISLAND 063153/IDJMG (18.98 CD)	Back Into Your System	19	159	143	116	1	AUDIO ADRENALINE FOREFRONT 40877 (18.98 CD)	Worldwide	116
109	102	109	CELINE DION ▲ ³ EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	160	159	146	9	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1
110	87	75	INDIA ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6	161	186	—	3	RANDY TRAVIS WORLDCURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	127
111	147	—	SOUNDTRACK HOLLYWOOD 162386 (18.98 CD)	Bringing Down The House	111	162	169	—	2	JOHNNY VICIOUS ULTRA 1155 (19.98 CD) [M]	Ultra. Dance 03	162
112	95	88	NIVEA JIVE 41746/ZDMBA (11.98/17.98) [M]	Nivea	80	163	RE-ENTRY	14	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	21	
113	114	132	VARIOUS ARTISTS ● INTEGRITY 88846/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	164	148	119	7	RY COODER MANUEL GALBAN PERRO VERDE/NDNESUCH 7963*/AG (18.98 CD)	Mambo Sinuendo	52
114	89	69	ASHANTI ▲ ³ MURDER INC./A&M 586330*/IDJMG (12.98/18.98)	Ashanti	1	165	136	106	3	LYLE LOVETT CURB 113184/MCA (16.98 CD)	Smile: Songs From The Movies	106
115	101	96	PUDDLE OF MUDD ▲ ³ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9	166	155	118	6	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
116	96	107	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	28	167	191	—	30	LINKIN PARK ▲ WARNER BROS. 48326* (18.98 CD)	[Reanimation]	2
117	98	84	ZWAN MARTHA S MUSIC/REPRISE 48436/WARNER BROS. (18.98 CD)	Mary Star Of The Sea	3	168	152	151	18	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	6
118	120	127	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	38	169	178	161	5	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	161
119	109	135	JARS OF CLAY ESSENTIAL 10689/ZDMBA (18.98 CD)	Futherford: From The Studio, From The Stage	64	170	158	145	0	KIDZ BOP KIDS ● RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37
120	105	76	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67029/RIG (12.98/18.98)	Drive	1	171	185	198	77	MICHAEL W. SMITH ▲ REUNION 10025/ZDMBA (11.98/17.98)	Worship	20
121	131	126	THE USED REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	63	172	166	155	20	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4
122	128	158	MICHAEL W. SMITH ● REUNION 10074/ZDMBA (11.98/17.98)	Worship Again	14	173	175	134	45	SOUNDTRACK ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
123	106	95	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	24	174	174	—	2	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	12
124	108	100	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)	Steal This Album!	15	175	NEW	1	PETER CINCOTTI CONCORD 2159 (18.98 CD) [M]	Peter Cincotti	175	
125	110	82	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (18.98 CD)	Live	36	176	149	129	1	DARYL HALL JOHN OATES U-WATCH 80100 (18.98 CD)	Do It For Love	77
126	142	150	SUM 41 ● ISLAND 063491/IDJMG (18.98 CD)	Does This Look Infected?	32	177	164	153	17	TRACE ADKINS ● CAPITOL (NASHVILLE) 30618 (10.98/17.98)	Chrome	59
127	123	115	STEVEN CURTIS CHAPMAN SPARROW 41762 (18.98 CD)	All About Love	12	178	141	139	14	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	91
128	122	185	JOSH GROBAN 143/REPRISE 48413/WARNER BROS. (27.98 CD)	Josh Groban In Concert	34	179	NEW	1	MS. DYNAMITE POLYDOR/BIGGER BEATS 076043*/INTERSCOPE (18.98 CD) [M]	A Little Deeper	179	
129	138	136	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 82240*/CRG (12.98 EQ/18.98)	Toxicity	1	180	170	149	14	SOUNDTRACK WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Two Towers	43
130	144	138	VARIOUS ARTISTS ▲ EMI CMG/PROVIDENT/WORL 3976/SPARROW (21.98 CD)	WOW Hits 2003	34	181	173	147	9	NICKELBACK ▲ ⁴ ROADRUNNER 618485/IDJMG (12.98/18.98)	Silver Side Up	2
131	118	86	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)		4	182	187	175	3	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	175
132	124	133	DIAMOND RIO ARISTA NASHVILLE 67046/RIG (11.98/17.98)	Completely	23	183	177	163	23	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14
133	111	121	SYLEENA JOHNSON JIVE 39835/ZDMBA (11.98/17.98) [M]	Chapter 2: The Voice	104	184	RE-ENTRY	5	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42415 (11.98/16.98)	Heaven	55	
134	119	105	SOUNDTRACK VIRGIN 81522 (18.98 CD)	How To Lose A Guy In 10 Days	96	185	161	—	2	CHRIS RICE ROCKETOWN 20001/ZDMBA (18.98 CD) [M]	Run The Earth, Watch The Sky	161
135	103	66	VANESSA CARLTON ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	186	RE-ENTRY	4	ROD STEWART ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40	
136	117	101	RUSH MERCURY/CHRONICLES 063335/UMG (18.98 CD)	The Spirit Of Radio: Greatest Hits 1974 - 1987	62	187	182	172	16	SEETHER WIND-UP 13068 (9.98 CD)	Disclaimer	92
137	134	112	NIRVANA ▲ DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)	Nirvana	3	188	160	143	16	DRU HILL DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	21
138	139	131	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	189	RE-ENTRY	5	MERCYME ● INO 85133/CURB (16.98 CD) [M]	Almost There	67	
139	167	—	FINCH DRIVE THRU 860991/MCA (12.98 CD) [M]	What It Is To Burn	139	190	172	156	25	BECK DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8
140	145	142	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	191	165	169	4	LINDA EDER ATLANTIC 83580/AG (18.98 CD) [M]	Broadway My Way	115
141	126	110	VARIOUS ARTISTS DEF JAM 063546/IDJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	35	192	192	176	12	JUANES △ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	127
142	113	90	VARIOUS ARTISTS DVB/COLUMBIA 86352/CRG (14.98 EQ CD)	We're A Happy Family: A Tribute To Ramones	43	193	180	157	19	ANDREA BOCELLI ▲ PHILIPS 470400/UNIVERSAL CLASSICS GROUP (18.98 CD)	Sentimento	12
143	127	103	MASSIVE ATTACK VIRGIN 81239* (18.98 CD)	100th Window	69	194	RE-ENTRY	19	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26	
144	97	63	DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	63	195	188	167	3	DAVE MATTHEWS BAND ▲ ² RCA 68117/RMG (11.98/18.98)	Busted Stuff	1
145	162	173	BOWLING FOR SOUP SILVERTONE/JIVE 41819/ZDMBA (13.98 CD) [M]	Drunk Enough To Dance	145	196	179	159	4	CAT POWER MATAOZR 427*/BEGGARS GROUP (17.98 CD) [M]	You Are Free	105
146	129	124	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	9	197	181	174	47	KIRK FRANKLIN ● GSPD CENTRIC 70037/ZDMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
147	140	125	RODNEY CARRINGTON CAPITOL (NASHVILLE) 36579 (18.98 CD)	Nut Sack	82	198	NEW	1	BUJU BANTON VP/ATLANTIC 83634*/AG (16.98 CD) [M]	Friends For Life	198	
148	125	117	BON JOVI ● ISLAND 063055/IDJMG (12.98/18.98)	Bounce	2	199	199	—	3	SMOKIE NORFUL EMI GOSPEL 20374 (9.98/16.98) [M]	I Need You Now	196
149	132	113	DIANA KRALL ● VERVE 065108/AG (12.98/18.98)	Live In Paris	18	200	130	98	3	BERING STRAIT UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	98

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. 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 29 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	17	SUSAN TEDESCHI	NUMBER 1	Wait For Me
2	2	1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE		The Essential Stevie Ray Vaughan And Double Trouble
3	4	1	JOHN HAMMOND		Ready For Love
4	3	1	DELBERT MCCLINTON		Room To Breathe
5	5	1	SONNY LANDRETH		The Road We're On
6	NEW	1	KELLY JOE PHELPS		Slingshot Professionals
7	NEW	1	ROOMFUL OF BLUES		That's Right!
8	NEW	1	BOBBY "BLUE" BLAND		Blues At Midnight
9	7	1	DOYLE BRAMHALL		Fitchburg Street
10	15	1	VARIOUS ARTISTS		Crucial Guitar Blues
11	9	1	VARIOUS ARTISTS		Pure Blues
12	6	1	HOWLIN' WOLF		The London Howlin' Wolf Sessions - Deluxe Edition
13	8	1	WILLIE CLAYTON		The Last Man Standing
14	11	1	ETTA JAMES & THE ROOTS BAND		Burnin' Down The House
15	NEW	1	VARIOUS ARTISTS		Crucial Chicago Blues

MARCH 29 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	SEAN PAUL	NUMBER 1	Dutty Rock
2	2	1	WAYNE WONDER		No Holding Back
3	NEW	1	BUJU BANTON		Friends For Life
4	3	1	SHAGGY		Lucky Day
5	8	1	EASY STAR ALL-STARS		Dub Side Of The Moon
6	4	1	BEENIE MAN		Tropical Storm
7	NEW	1	MAD CADDIES		Just One More
8	6	1	VARIOUS ARTISTS		Reggae Gold 2002
9	5	1	CARIBBEAN PULSE		Stand Up
10	7	1	BOB MARLEY AND THE WAILERS		Legend (Deluxe Edition)
11	9	1	VARIOUS ARTISTS		Reggae Dancehall Anthems 2002
12	12	1	SHAGGY		Mr. Lover Lover (The Best Of Shaggy... Part 1)
13	11	1	VARIOUS ARTISTS		Reggae Pulse: The Heartbeat Of Jamaica
14	10	1	LUCIANO		Serve Jah
15	NEW	1	DAMIAN "JR. GONG" MARLEY		Halfway Tree

MARCH 29 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	7	RY COODER MANUEL GALBAN	NUMBER 1	Mambo Sinuendo
2	3	1	THE CHIEFTAINS		Down The Old Plank Road/The Nashville Sessions
3	4	1	DANIEL O'DONNELL		The Daniel O'Donnell Show
4	2	1	SOUNDTRACK		Frida
5	7	1	DANIEL O'DONNELL		Greatest Hits
6	10	1	SOUNDTRACK		Amandla! The Soundtrack
7	6	1	BAHA MEN		Greatest Movie Hits
8	12	1	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN		The Very Best Of The Irish Tenors
9	8	1	ISRAEL KAMAKAWIWO'OLE		Alone In Iz World
10	15	1	DANIEL O'DONNELL		Live Laugh Love
11	14	1	THE CHIEFTAINS		The Wide World Over: A 40 Year Celebration
12	11	1	SINEAD O'CONNOR		Sean-Nos Nua
13	NEW	1	EILEEN IVERS		Eileen Ivers & Immigrant Soul
14	9	1	SOUNDTRACK		My Big Fat Greek Wedding
15	NEW	1	THE CHIEFTAINS		The Best Of The Chieftains

MARCH 29 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	EVANESCENCE	NUMBER 1	Fallen
2	NEW	1	RELIENT K	HOT SHOT DEBUT	Two Lefts Don't Make A Right...But Three Do
3	2	1	THIRD DAY		Offerings II: All I Have To Give
4	3	1	DONNIE MCCLURKIN		Donnie McClurkin... Again
5	4	1	VARIOUS ARTISTS		Worship Together: I Could Sing Of Your Love Forever
6	5	1	VARIOUS ARTISTS		iWorship: A Total Worship Experience
7	5	1	JARS OF CLAY		Futhermore: From The Studio, From The Stage
8	8	1	MICHAEL W. SMITH		Worship Again
9	7	1	STEVEN CURTIS CHAPMAN		All About Love
10	11	1	VARIOUS ARTISTS		WOW Hits 2003
11	9	1	SWITCHFOOT		The Beautiful Letdown
12	10	1	AUDIO ADRENALINE		Worldwide
13	15	1	RANDY TRAVIS		Rise And Shine
14	14	1	MICHAEL W. SMITH		Worship
15	22	10	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	\$ GREATEST GAINER \$	Heaven
16	12	1	CHRIS RICE		Run The Earth, Watch The Sky
17	16	1	MERCYME		Almost There
18	13	1	KIRK FRANKLIN		The Rebirth Of Kirk Franklin
19	19	1	SONIC FLOOD		Cry Holy
20	17	1	CAEDMON'S CALL		Back Home
21	19	1	PHILLIPS, CRAIG AND DEAN		Let Your Glory Fall
22	21	1	MERCYME		Spoken For
23	33	1	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		Going Home
24	20	1	P.O.D.		Satellite
25	NEW	1	VARIOUS ARTISTS		Hillsong Worship Series: Amazing Love
26	23	1	MARY MARY		Incredible
27	18	1	DETRICK HADDON		Lost And Found
28	29	1	TWILA PARIS		House Of Worship
29	29	1	JUMPS		All The Time In The World
30	25	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall
31	28	1	FRED HAMMOND		Speak Those Things: POL Chapter 3
32	24	1	FURTHER SEEMS FOREVER		How To Start A Fire
33	26	1	BYRON CAGE		Byron Cage
34	36	1	NICHOLE NORDEMAN		Woven & Spun
35	32	1	JOHN P. KEE & NEW LIFE		Blessed By Association
36	27	1	AARON NEVILLE		Believe
37	31	1	YOLANDA ADAMS		Believe
38	38	1	RELIENT K		The Anatomy Of The Tongue In Cheek
39	39	1	SIXPENCE NONE THE RICHER		Divine Discontent
40	40	1	LIFEHOUSE		Stanley Climbfall

MARCH 29 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	2	DONNIE MCCLURKIN	NUMBER 1	Donnie McClurkin... Again
2	2	1	VARIOUS ARTISTS		WOW Gospel 2003
3	3	1	KIRK FRANKLIN		The Rebirth Of Kirk Franklin
4	4	1	SMOKIE NORFUL		I Need You Now
5	14	15	SHEKINAH GLORY MINISTRY	\$ GREATEST GAINER \$	Praise Is What I Do
6	6	1	MARY MARY		Incredible
7	5	1	DETRICK HADDON		Lost And Found
8	7	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall
9	10	1	FRED HAMMOND		Speak Those Things: POL Chapter 3
10	8	1	BYRON CAGE		Byron Cage
11	12	1	JOHN P. KEE & NEW LIFE		Blessed By Association
12	9	1	AARON NEVILLE		Believe
13	11	1	YOLANDA ADAMS		Believe
14	21	1	JUANITA BYNUM		Behind The Veil: Morning Glory 2
15	18	1	GEORGIA MASS CHOIR		I Owe You The Praise
16	16	1	VARIOUS ARTISTS		Songs 4 Worship Gospel: God Is In The House
17	17	1	VARIOUS ARTISTS		Bishop T.D. Jakes Presents: God's Leading Ladies
18	13	1	TRIN-I-TEE 5:7		The Kiss
19	15	1	DARWIN HOBBS		Broken
20	22	1	DOTTIE PEOPLES		Churchin' With Dottie
21	20	1	DONALD LAWRENCE & THE TRI-CITY SINGERS		Go Get Your Life Back
22	23	1	DOUG & MELVIN WILLIAMS		Duets
23	27	1	MAURETTE BROWN CLARK		By His Grace
24	24	1	KAREN CLARK-SHEARD		2nd Chance
25	19	1	DORINDA CLARK-COLE		Dorinda Clark-Cole
26	25	1	VARIOUS ARTISTS		WOW Gospel 2002
27	29	1	LUTHER BARNES		Come Fly With Me
28	35	1	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC		Total Life Experience
29	30	1	POOH AND THE YOUNG INSPIRATIONS		It's About Time
30	37	1	THE SHEPHERDS		Trilogy: Live In Augusta, GA
31	28	1	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY		Celebrate
32	31	1	MARVIN SAPP		I Believe
33	26	1	THE BLIND BOYS OF ALABAMA		Higher Ground
34	34	1	CHICAGO MASS CHOIR		Live In Nashville
35	33	1	BISHOP CARLTON PEARSON		Bishop Carlton Pearson Presents The Best Of Azusa... Yet Holdin' On
36	NEW	1	JOE PACE		Shake The Foundation
37	32	1	VARIOUS ARTISTS		Verity Presents Gospel Greats Vol. 10: Songs of Triumph
38	39	1	BEN TANKARD		Play A Lil' Song 4 Me
39	NEW	1	ISRAEL AND NEW BREED		Real
40	36	1	DOUG WILLIAMS		When Mercy Found Me

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

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	ALBUM	SALES	WEEKS AT NO. 1
1	1	1	34	DIXIE CHICKS	Wide Open Spaces	10,981	8
2	2	3	91	COLDPLAY	Parachutes	10,981	0
3	3	2	101	DIXIE CHICKS	Fly	10,981	0
4	5	10	125	LINKIN PARK	[Hybrid Theory]	10,981	0
5	4	5	112	EMINEM	The Marshall Mathers LP	10,981	0
6	6	7	122	THE BEATLES	1	10,981	0
7	9	24	191	CELINE DION	All The Way...A Decade Of Song	10,981	0
8	7	6	116	SOUNDTRACK	O Brother, Where Art Thou?	10,981	0
9	10	8	136	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	10,981	0
10	8	4	140	JAMES TAYLOR	Greatest Hits	10,981	0
11	19	20	702	BOB MARLEY AND THE WAILERS	Legend	10,981	0
12	18	17	140	AC/DC	Back In Black	10,981	0
13	20	21	149	DISTURBED	The Sickness	10,981	0
14	15	14	158	METALLICA	Metallica	10,981	0
15	13	12	118	KID ROCK	Devil Without A Cause	10,981	0
16	16	15	151	EMINEM	The Slim Shady LP	10,981	0
17	14	18	171	TIM MCGRAW	Greatest Hits	10,981	0
18	12	13	279	SHANIA TWAIN	Come On Over	10,981	0
19	17	19	79	GOOD CHARLOTTE	Good Charlotte	10,981	0
20	21	26	132	PINK FLOYD	Dark Side Of The Moon	10,981	0
21	31	27	70	BEE GEES	One Night Only	10,981	0
22	24	23	123	KENNY CHESNEY	Greatest Hits	10,981	0
23	26	25	104	RASCAL FLATTS	Rascal Flatts	10,981	0
24	34	34	90	VARIOUS ARTISTS	Songs 4 Worship - Shout To The Lord	10,981	0
25	22	11	181	PHIL COLLINS	...Hits	10,981	0
26	23	32	117	DEF LEPPARD	Vault - Greatest Hits 1980-1995	10,981	0
\$ GREATEST GAINER \$							
27	45	—	3	THE POLICE	Every Breath You Take: The Classics	10,981	0
28	29	22	102	BON JOVI	Slippery When Wet	10,981	0
29	35	39	111	CAROLE KING	Tapestry	10,981	0
30	27	30	112	ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!	10,981	0
31	28	28	165	AL GREEN	Greatest Hits	10,981	0
32	25	9	180	SIMON & GARFUNKEL	Greatest Hits	10,981	0
33	32	33	145	BON JOVI	Cross Road	10,981	0
HOT SHOT DEBUT							
34	NEW	3	3	THE NEW BROADWAY CAST RECORDING	Chicago The Musical	10,981	0
35	36	36	24	JOHNNY CASH	16 Biggest Hits	10,981	0
36	33	31	134	SOUNDTRACK	Coyote Ugly	10,981	0
37	37	35	181	CREED	Human Clay	10,981	0
38	39	45	297	ABBA	Gold - Greatest Hits	10,981	0
39	38	29	87	AC/DC	Highway To Hell	10,981	0
40	30	16	111	BRUCE SPRINGSTEEN	Greatest Hits	10,981	0
41	44	—	16	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960	10,981	0
42	41	—	81	THE BEACH BOYS	The Greatest Hits Volume 1: 20 Good Vibrations	10,981	0
43	43	40	103	AEROSMITH	Aerosmith's Greatest Hits	10,981	0
44	44	—	187	THE BEATLES	Abbey Road	10,981	0
45	42	—	270	QUEEN	Greatest Hits	10,981	0
46	49	44	177	AC/DC	Live	10,981	0
47	43	—	34	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	10,981	0
48	48	—	115	ENYA	A Day Without Rain	10,981	0
49	46	48	154	ENYA	Paint The Sky With Stars - The Best Of Enya	10,981	0
50	40	40	144	HANK WILLIAMS JR.	Greatest Hits, Vol. 1	10,981	0

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	ALBUM	SALES	WEEKS AT NO. 1
1	3	6	4	AMANDA PEREZ	Angel	10,981	1
2	1	3	16	SYLEENA JOHNSON	Chapter 2: The Voice	10,981	0
3	8	16	20	FINCH	What It Is To Burn	10,981	0
4	6	10	6	BOWLING FOR SOUP	Drunk Enough To Dance	10,981	0
5	4	5	5	DAR WILLIAMS	The Beauty Of The Rain	10,981	0
6	9	17	3	JOHNNY VICIOUS	Ultra. Dance 03	10,981	0
HOT SHOT DEBUT							
7	NEW	1	1	PETER CINCOTTI	Peter Cincotti	10,981	0
8	NEW	1	1	MS. DYNAMITE	A Little Deeper	10,981	0
9	12	11	7	KEM	Kemistry	10,981	0
10	5	—	2	CHRIS RICE	Run The Earth, Watch The Sky	10,981	0
11	7	9	4	LINDA EDER	Broadway My Way	10,981	0
12	14	12	2	JUANES	Un Dia Normal	10,981	0
13	10	7	4	CAT POWER	You Are Free	10,981	0
14	NEW	1	1	BUJU BANTON	Friends For Life	10,981	0
15	16	15	12	SMOKIE NORFUL	I Need You Now	10,981	0
16	17	13	11	RA	From One	10,981	0
17	11	4	3	THE MUSIC	The Music	10,981	0
18	NEW	1	1	SONICFLOOD	Cry Holy	10,981	0
19	23	18	7	PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall	10,981	0
20	21	21	16	TAKING BACK SUNDAY	Tell All Your Friends	10,981	0
21	15	—	2	LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now	10,981	0
22	24	28	11	JASON MRAZ	Waiting For My Rocket To Come	10,981	0
23	22	22	3	SOCIALBURN	Where You Are	10,981	0
24	NEW	1	1	SHEKINAH GLORY MINISTRY	Praise Is What I Do	10,981	0
25	NEW	1	1	CRAIG MORGAN	I Love It	10,981	0
26	38	—	7	CODY CHESNUTT	Headphone Masterpiece	10,981	0
27	18	14	14	JENNIFER HANSON	Jennifer Hanson	10,981	0
28	30	27	7	DJ WHOOKID	Hood Radio V.1	10,981	0
29	25	20	10	THE EXIES	Inertia	10,981	0
30	26	29	9	THALIA	Thalia's Hits Remixed	10,981	0
31	20	49	3	DETRICK HADDON	Lost And Found	10,981	0
32	47	42	12	THE STREETS	Original Pirate Material	10,981	0
33	NEW	1	1	DADDY YANKEE	Los Homerun: Es Vol. 1	10,981	0
34	29	34	10	MAROON 5	Songs About Jane	10,981	0
35	39	26	18	LOS BUKIS	30 Inolvidables	10,981	0
36	43	44	10	LOS REHENES	Historia Musical: 30 Pegaditas	10,981	0
37	32	31	20	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair: Live At Radio City Music Hall	10,981	0
38	37	36	11	INTERPOL	Turn On The Bright Lights	10,981	0
39	31	25	8	JOSE JOSE	El Principe Con Trio Vol. 1	10,981	0
40	NEW	1	1	THE BE GOOD TANYAS	Chinatown	10,981	0
41	NEW	1	1	WALTER BEASLEY	Go With The Flow	10,981	0
42	28	23	10	FURTHER SEEMS FOREVER	How To Start A Fire	10,981	0
43	27	8	3	THE MOVIELIFE	Forty Hour Train Back To Penn	10,981	0
44	13	—	2	THE CORAL	The Coral	10,981	0
45	34	32	7	BYRON CAGE	Byron Cage	10,981	0
46	33	45	14	RICARDO ARJONA	Santo Pecado	10,981	0
47	NEW	1	1	NICHOLE NORDEMAN	Woven & Spun	10,981	0
48	50	38	18	JOHN P. KEE & NEW LIFE	Blessed By Association	10,981	0
49	41	24	11	THE MINUS 5	Down With Wilco	10,981	0
50	45	39	11	KATHLEEN EDWARDS	Failer	10,981	0

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	ALBUM	SALES	WEEKS AT NO. 1
1	NEW	1	1	ANI DIFRANCO	Evolve	10,981	0
2	1	1	3	B.G.	Livin' Legend	10,981	0
3	2	2	21	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	10,981	0
4	4	8	3	JOHNNY VICIOUS	Ultra. Dance 03	10,981	0
5	NEW	1	1	PETER CINCOTTI	Peter Cincotti	10,981	0
6	3	3	1	DARYL HALL JOHN OATES	Do It For Love	10,981	0
7	5	4	1	CAT POWER	You Are Free	10,981	0
8	NEW	1	1	JOE JACKSON BAND	Volume 4	10,981	0
9	7	10	21	TRANSPLANTS	Transplants	10,981	0
10	10	12	25	TAKING BACK SUNDAY	Tell All Your Friends	10,981	0
11	8	5	17	SUSAN TEDESCHI	Wait For Me	10,981	0
12	6	—	1	LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now	10,981	0
\$ GREATEST GAINER \$							
13	28	31	3	SHEKINAH GLORY MINISTRY	Praise Is What I Do	10,981	0
14	NEW	1	1	CRAIG MORGAN	I Love It	10,981	0
15	18	39	3	CODY CHESNUTT	Headphone Masterpiece	10,981	0
16	15	16	3	DJ WHOOKID	Hood Radio V.1	10,981	0
17	11	11	11	NICKEL CREEK	This Side	10,981	0
18	14	9	38	50 CENT	Guess Who's Back?	10,981	0
19	23	21	14	THE STREETS	Original Pirate Material	10,981	0
20	NEW	1	1	DADDY YANKEE	Los Homerun: Es Vol. 1	10,981	0
21	17	18	10	INTERPOL	Turn On The Bright Lights	10,981	0
22	12	7	20	MANNHEIM STEAMROLLER	Romantic Melodies	10,981	0
23	NEW	1	1	WALTER BEASLEY	Go With The Flow	10,981	0
24	22	20	19	LOUIE DEVITO	N.Y.C. Underground Party 5	10,981	0
25	20	13	20	THE MINUS 5	Down With Wilco	10,981	0
26	9	—	2	CURSIVE	The Ugly Organ	10,981	0
27	19	14	14	UNWRITTEN LAW	Music In High Places	10,981	0
28	16	15	15	WILLIE NELSON	Crazy: The Demo Sessions	10,981	0
29	13	6	28	THE D.O.C.	Deuce	10,981	0
30	24	22	18	SUGARCULT	Start Static	10,981	0
31	32	44	4	THE BEN TAYLOR BAND	Famous Among The Barns	10,981	0
32	33	26	7	ERASURE	Other People's Songs	10,981	0
33	43	—	3	DANIEL O'DONNELL	The Daniel O'Donnell Show	10,981	0
34	29	30	7	SISTER HAZEL	Chasing Daylight	10,981	0
35	25	25	10	EVA CASSIDY	Imagine	10,981	0
36	27	36	6	VARIOUS ARTISTS	Slow Jams Volume 1 & 2	10,98	

Sales data and internet sales reports compiled by



THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	NORAH JONES ▲ ⁵	BLUE NOTE 32088 [M]	Come Away With Me	2
2	2	DIXIE CHICKS ▲ ⁶	MONUMENT/COLUMBIA 86840*/CRG	Home	4
3	5	SOUNDTRACK ▲	EPIC 87018	Chicago	6
4	18	JOSH GROBAN ▲ ³	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	27
5	6	COLDPLAY ▲	CAPITOL 40504*	A Rush Of Blood To The Head	15
6	8	BUCK HOWDY	PRAIRIE DOG 407 [M]	Skidaddle!	-
7	4	JOHN MAYER ▲ ²	AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	17
8	7	EVANESCENCE	WIND-UP 13063	Fallen	9
9	10	BEN HARPER	VIRGIN 80640	Diamonds On The Inside	19
10	4	CODY CHESNUTT	READY SET GO! 001 [M]	Headphone Masterpiece	-
11	11	PETER CINCOTTI	CONCORD 2159 [M]	Peter Cincotti	175
12	13	VARIOUS ARTISTS	TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	59
13	10	AFI	NITRO/DREAMWORKS 450380/INTERSCOPE	Sing The Sorrow	5
14	10	SO CENT	SHADY/AFTERMATH 49354*/INTERSCOPE	Get Rich Or Die Tryin'	1
15	3	ANI DIFRANCO	RIGHTeous BABE 030	Evolve	30
16	3	BERING STRAIT	UNIVERSAL SOUTH 170218	Bering Strait	200
17	22	RY COODER MANUEL GALBAN	PERRO VERDE/NDNESUCH 79691/AG	Mambo Sinuendo	164
18	11	BRUCE SPRINGSTEEN ▲ ²	COLUMBIA 86600*/CRG	The Rising	90
19	25	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. [M]	Michael Buble	89
20	20	JOHNNY CASH	AMERICAN/LOST HIGHWAY 06339*/JME	American IV: The Man Comes Around	49
21	9	HOOTIE & THE BLOWFISH	ATLANTIC 83564/AG	Hootie & The Blowfish	73
22	9	VARIOUS ARTISTS	GRAMMY 73843/WARNER STRATEGIC MARKETING	Grammy Nominees 2003	20
23	21	DAR WILLIAMS	RAZOR & TIE 82886 [M]	The Beauty Of The Rain	155
24	21	ROD STEWART ▲	J 2003/RMG	It Had To Be You... The Great American Songbook	43
25	16	LYLE LOVETT	CURB 113184/MCA	Smile: Songs From The Movies	165

Top Internet Album Sales reflects physical albums ordered through Internet retailers, 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.

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	CHICAGO ▲	EPIC 87018
2	2	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/DJMG
3	4	8 MILE ▲ ⁴	SHADY 493508*/INTERSCOPE
4	3	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
5	5	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
6	6	SMALLVILLE [THE TALON MIX]	ELEKTRA 62792/EEG
7	7	SWEET HOME ALABAMA	HOLLYWOOD 162364
8	10	BRINGING DOWN THE HOUSE	HOLLYWOOD 162386
9	8	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
10	9	O BROTHER, WHERE ART THOU? ▲⁶	LOST HIGHWAY/MERCURY 170069/IDJMG
11	11	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
12	13	A WALK TO REMEMBER ●	EPIC 86311
13	12	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
14	14	XXX ●	UNIVERSAL 156259/UMRG
15	15	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.
16	15	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
17	16	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
18	18	COYOTE UGLY ▲ ³	CURB 87803
19	23	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
20	21	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
21	17	BROWN SUGAR	FOX 113028*/MCA
22	20	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY	CURB 87865
23	19	DELIVER US FROM EVA	HOLLYWOOD 162369
24	21	THE HOURS	NDNESUCH 79693/AG
25	22	GODS AND GENERALS	SDNY CLASSICAL 87891

Billboard ARTIST INDEX™

Chart Codes: —ALBUMS— The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin: Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) 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) Modern Rock (MO) Latin: Latin Tracks (LT) 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 88; RBA 37; RBC 3, 4, 5, 7; H100 73; HA 70; RA 31, 39; RBH 34, 40; RP 17, 20
 - 3 Doors Down: B200 37; A40 6; H100 12; HA 12; MO 9; RO 4; T40 7
 - 50 Cent: B200 1; IND 18; INT 14; RBA 1, 89; H100 1, 22, 47; HA 1, 20, 44; HSS 8; RA 1, 15, 19, 36, 75; RBH 1, 16, 22, 38, 75, 76; RP 1, 6, 14, 23; RS 3; T40 1, 30
 - 504 Boyz: RBA 79
 - 702: HSS 37; RA 67; RBH 69; RS 32
 - 2002: NA 12
- A-**
- Aaliyah: B200 47; RBA 26; H100 4; HA 4; RA 5, 44; RBH 6, 45; T40 9
 - Mindi Abair: C 5
 - Abba: PCA 38
 - AC/DC: PCA 12, 39, 46
 - Yolanda Adams: CC 37; GA 13; RBA 90; RBH 77
 - Trace Adkins: B200 177; CA 23; CS 43
 - Aerosmith: PCA 43
 - AFI: B200 5; INT 13; MO 13; RO 37
 - Antonio Aguilar: LA 56
 - Christina Aguilera: B200 35; A40 14; AC 4; DC 13; H100 15; HA 14; HSS 7; T40 8
 - AJ: HSS 42; RS 16
 - Alabama: B200 151; CA 21
 - ALC: GA 28
 - Alcazar: DC 41
 - Ali: RA 35; RBH 37; RP 18
 - The All-American Rejects: B200 40; MO 8
 - Gary Allan: B200 150; CA 20; CS 4; H100 42; HA 41
 - Karrin Allyson: JZ 18
 - Herb Alpert: C 16
 - Amen: RBA 76; RA 59; RBH 62; RS 53, 68
 - Amethystium: NA 7
 - AMG: RBH 83
 - Tori Amos: B200 156; A40 26
 - Anastacia: DC 35
 - Jessica Andrews: CS 24
 - Los Angeles Azules: LA 32; RMA 15
 - Los Angeles De Charly: RMS 30
 - Allen Anthony: RA 65; RBH 65
 - Marc Anthony: TSA 7; TSS 23
 - Area 305: LPS 17; LT 26
 - Ricardo Arjona: HS 46; LA 13; LPA 8; LPS 4, 9; LT 15, 21
 - Armageddon: H100 86; RA 34; RBH 35; RP 21; RS 52
 - Ashanti: B200 114; RBA 59; H100 6; HA 5; RA 24; RBH 24; RP 10; RS 48; T40 4
 - The Ataris: B200 48; MO 26
 - Atlanta Symphony Orchestra: CL 12
 - Natacha Atlas: DC 40
 - Audio Adrenaline: B200 159; CC 12
 - Audioslave: B200 21; H100 50; HA 49; MO 4; RO 3, 25
 - Aventura: LA 72; TSA 5
- B-**
- B2K: B200 72; RBA 42; H100 17, 55; HA 17, 53; HSS 53, 68; RA 33, 46; RBH 31, 46; RS 26, 46, 59; T40 10
 - Baby: B200 123; RBA 39; H100 20, 48, 95; HA 21, 48; RA 26, 18, 59; RBH 17, 19, 62; RP 13; RS 75; T40 29
 - Baby Diva: HSS 31; RBH 97; RS 13
 - Bacilos: LA 66; LPS 25; LT 34; TSS 14
 - The Bad Plus: JZ 8
 - Erykah Badu: RBC 17; RA 23; RBH 23
 - Becky Baeling: DC 3
 - Baha Men: WM 7
 - Anita Baker: RBA 74
 - Banda Pelillos: LT 49; RMS 20
 - David Banner: RA 66; RBH 67
 - Buju Banton: B200 198; HS 14; RBA 44; RE 3
 - Barnes: DC 49
 - Luther Barnes: GA 27
 - Pancho Barraza: IND 47; LA 30; RMA 14; RMS 28
 - Jeff Bates: CS 22
 - The Beach Boys: PCA 42
 - Beanie Sigel: RS 49
 - Walter Beasley: C 4, 9; HS 41; IND 23
 - The Beattles: PCA 6, 44
 - Beck: B200 190
 - Daniel Bedingfield: T40 33
 - Bee Gees: B200 97; PCA 21
 - Benie Man: RE 6
 - The Be Good Tanyas: HS 40
 - Graciela Beltran: LA 74
 - Tony Bennett: JZ 3, 19
 - Bering Strait: B200 200; CA 25; INT 16
 - Sophie Ellis Bextor: DS 16
 - B.G.: B200 55; IND 2; RBA 10; RA 74; RBH 74
 - Big Boi: H100 84; RA 43; RBH 42; RP 22
 - Big "C": HSS 41, 67; RBH 96; RS 11, 37
 - Big Ren: RBA 97
 - Big Tigger: RA 56; RBH 58
 - David Bisbal: LPS 16; LT 24; TSS 22
 - Clint Black: CA 57, 74; CS 55
 - BLACKstreet: B200 14; RBA 8; RBH 78
 - Bobby "Blue" Bland: BL 8
 - Mary J. Blige: H100 96; RA 41, 54; RBH 41, 55; RS 66
 - The Blind Boys Of Alabama: GA 33
 - Blindside: RO 33
 - Blur: MO 35
 - Andrea Bocelli: B200 193; CL 1; CX 12
 - Bond: CX 5
 - Bonecrusher: RA 50; RBH 51
 - Bone Thugs-N-Harmony: B200 174; RBA 64; RBC 12
 - Bon Jovi: B200 148; PCA 28, 33; A40 16; T40 37
 - Boomkat: DC 30; H100 88; HSS 9; RS 40
 - Boris & Beck: DS 25
 - La Bouche: DC 9; DS 9; HSS 70
 - Bowling For Soup: B200 145; HS 4; H100 68; HA 73; T40 32
 - Doyle Bramhall: BL 9
 - Michelle Branch: B200 166; A40 4; AC 2; H100 26; HA 25; T40 23
 - Brandy: DS 19
 - Toni Braxton: RBA 72
 - Breaking Benjamin: RO 29
 - Michael Brecker: JZ 25
 - Jim Brickman: MA 5, 11
 - Sarah Brightman: CX 13
 - Chad Brock: CS 60
 - Garth Brooks: CS 30
 - Brooks & Dunn: CA 54; CCA 15
 - Norman Brown: C 15
 - Michael Buble: B200 89; INT 19
 - Joe Budden: RA 62; RBH 63; RS 73
 - Los Bukis: HS 35; LA 9, 44; RMA 3
 - Burning Brides: MO 32
 - Busta Rhymes: B200 104; RBA 34; H100 18; HA 19; HSS 51, 73; RA 11, 38; RBH 11, 36; RP 7, 24; RS 23, 45
 - bwb: C 10
 - Juanita Bynum: GA 14; IND 40
 - Tracy Byrd: CS 34
- C-**
- Jorge Luis Cabrera: LT 48; RMS 19
 - Caedmon's Call: CC 20
 - Byron Cage: CC 33; GA 10; HS 45
 - Chris Cagle: CS 15; H100 71; HA 67
 - Tego Calderon: LA 52
 - Victor Calderone: DC 47
 - Calexico: IND 48
 - The Calling: HSS 75
 - Glen Campbell: CA 51
 - Cam'ron: RBH 81, 94; RS 38
 - Candido Y Su Huella Nortena: RMS 23
 - Nick Cannon: HSS 33; RS 58
 - Blu Cantrell: RS 60
 - Capone -N- Noreaga: RS 61
 - Cardenales De Nuevo Leon: RMS 40
 - Mariah Carey: B200 100; RBA 47; DS 2; H100 18; HA 19; HSS 4, 73; RA 11; RBH 11, 81, 89; RP 7; RS 4, 45
 - Caribbean Pulse: RE 9; HSS 24; RBH 93; RS 8
 - Vanessa Carlton: B200 135; A40 9; AC 6; H100 63; HA 65; T40 34
 - Jose Carreras: CL 6
 - Rodney Carrington: B200 147; CA 19
 - Deana Carter: CS 16
 - Brandon Casey: H100 33; HA 33; T40 18
 - Brian Casey: H100 33; HA 33; T40 18
 - Johnny Cash: B200 49; CA 4, 71; CCA 8; INT 20; PCA 35
 - Eva Cassidy: IND 35
 - Ricardo Castillo: LPS 22; LT 38; TSS 28
 - Clay Aiken: HSS 40; HS 13; IND 7
 - Nick Cave And The Bad Seeds: IND 50
 - Steven Curtis Chapman: B200 127; CC 9
 - JC Chasez: H100 58; HA 71; HSS 6; RS 15; T40 27
 - Chayanne: LA 68; LPS 18
 - Cher: DC 4, DS 5, 23; HSS 30
 - Cherish: RA 70; RBH 71
 - Kenny Chesney: B200 68; CA 7; CCA 6; PCA 22; CS 5; H100 35; HA 34
 - Cody Chesnutt: HS 26; IND 15; INT 10
 - Mark Chesnutt: CS 49
 - Chevelle: B200 62; H100 81; MO 15, 16; RO 13, 15
 - Chicago Mass Choir: GA 34
 - The Chieftains: CA 36; WM 2, 11, 15
 - Choppa: B200 79; RBA 24; H100 100; HSS 64; RA 51; RBH 49; RS 17
 - Charlotte Church: CX 3, 14
 - Peter Cincotti: B200 175; HS 7; IND 5; INT 11; JZ 2
 - C-lanae: HSS 21; RBH 90; RS 5
 - Maurette Brown Clark: GA 23
 - Terri Clark: CA 26; CS 14, 51
 - Dorinda Clark-Cole: GA 25
 - Karen Clark-Sheard: GA 24
 - Kelly Clarkson: AC 14; HSS 25
 - The Clash: B200 99
 - Willie Clayton: BL 13
 - Patsy Cline: CCA 24
 - Clipse: B200 172; RBA 60; H100 48; HA 48; HSS 29, 37, 57; RA 18, 71; RBH 19, 68; RP 13; RS 25, 32, 55, 57
 - Tammy Cochran: CS 32
 - Kellie Coffey: CA 50; CS 47
 - Cold: MO 40; RO 27
 - Coldplay: B200 151; INT 5; PCA 2; A40 3; H100 44; HA 43; MO 12; T40 39
 - Natalie Cole: JZ 7
 - Nat King Cole: JZ 9
 - Phil Collins: PCA 25; AC 3, 23; H100 82
 - John Coltrane: JZ 14
 - Common: RBA 65; H100 96; RA 23, 41; RBH 23, 41; RS 66
 - Conjunto Primavera: LT 1; RMS 1, 15
 - Harry Connick, Jr.: JZ 24
 - Ry Cooder: B200 164; INT 17; LA 2; LPA 2; WM 1
- D-**
- Cooler Kids: DC 48; DS 21
 - The Corals: HS 44
 - Counting Down: A40 9; H100 63; HA 65; T40 34
 - Chris Cox: DC 1
 - El Coyote Y Su Banda Tierra Santa: LT 30; RMS 10
 - Creed: B200 160; PCA 37; RO 28
 - Elvis Crespo: TSA 8
 - Cross Canadian Ragweed: CA 70
 - Sheryl Crow: B200 103; A40 2; AC 9, 22; CS 26; CSS 1; H100 5; HA 7; HSS 1; T40 5
 - The Crusaders: C 2
 - Celia Cruz: LA 31; TSA 2, 6
 - Cuisillos De Arturo Macias: RMS 34
 - Cursive: IND 26
 - CYN: DC 45
- E-**
- Da Brat: RA 70; RBH 71
 - Daddy Yankee: HS 33; IND 20; LA 8; LPA 6
 - Da Entourage: RBH 82
 - Da Headbussaz: RBA 86
 - Amy Dallen: CS 45
 - Dashboard Confessional: IND 41
 - Spencer Day: HSS 18
 - Def Leppard: PCA 26
 - Def Squad: HSS 40; RA 57; RBH 53; RS 24
 - De-Javu: DC 37
 - John Denver: CCA 17
 - Louis DeVito: EA 4; IND 24
 - Diamanda Rio: B200 132; CA 17; CS 12; H100 65; HA 62
 - Mike Diaz: RMS 38
 - Dido: DS 18
 - Ani DiFranco: B200 30; IND 1; INT 15
 - Celine Dion: B200 109; PCA 7; A40 23; AC 8; DC 8; H100 45; HA 46; T40 40
 - The Diplomats: RBH 94; RS 38
 - Dirty: B200 144; RBA 38
 - Dirty Vegas: EA 20
 - Disturbed: B200 92; PCA 13; MO 22; RO 9, 16
 - Dixie Chicks: B200 4; CA 1; CCA 1, 2; INT 2; PCA 1, 3; A40 3; AC 1; CS 3; CSS 2, 10; H100 10, 52; HA 13, 50; HSS 3; T40 12
 - DJ Envy: RBA 57
 - DJ Ikey: EA 19
 - DJ KaySlay: RA 59; RBH 62
 - DJ Quik: RBH 83
 - DJ Sammy: EA 10; DS 24
 - DJ WhooKid: HS 28; IND 16; RBA 63
 - DMX: H100 67; HA 74; HSS 39; RA 37; RBH 32; RP 19; RS 22
 - The D.O.C.: IND 29
 - Placido Domingo: CL 6
 - The Donnas: B200 105; MO 38
 - Dusty Drake: CS 46
 - Dr. Dre: RBC 18, 21; RBH 87
 - Dru Hill: B200 188; RBA 50; H100 98; RA 42; RBH 43
 - Dudeman: RS 33
 - Duelo: RMS 36
 - Dueto Voces Del Rancho: LT 37; RMS 14
- F-**
- Fabulous: B200 7; RBA 3; H100 29, 91; HA 29; HSS 20, 47; RA 14, 40; RBH 14, 39; RP 11; RS 30, 36
 - Fantasy: DS 25
 - Fat Joe: RBA 68; H100 86; RA 34; RBH 35, 80; RP 21; RS 52
 - Alejandro Fernandez: LA 23, 42; RMA 12; LPS 12; LT 18
 - Vicente Fernandez: LA 73
 - Tiziano Ferro: LPS 15; LT 23; TSS 31
 - Field Mob: B200 93; RBA 32; H100 25; HA 24; RA 17; RBH 18; RP 12; T40 35
 - Finch: B200 139; HS 3; MO 25; RO 36
 - Fischer-Spooner: EA 15; DC 27
 - Five For Fighting: AC 11
 - Flower Power: B200 107; A40 34; AC 24; H100 93; HSS 11
 - Renee Fleming: CL 4; CX 6
 - The FlipMode Squad: H100 18; HA 19; HSS 73; RA 11; RBH 11; RP 7; RS 45
 - Floetry: B200 85; RBA 19; H100 72; HA 69; RA 25; RBH 25
 - Flogging Molly: IND 45
 - Nico Flores Y Su Banda Puro Mazatlan: RMS 31
 - Foggy: DS 17
 - Joseph Fonseca: TSA 15; LT 45; TSS 6, 12
 - Foo Fighters: B200 74; H100 69; HA 64; MO 5, 20; RO 8, 17
 - Radney Foster: CS 56
 - Fourplay: C 12
 - Foxy Brown: RA 59; RBH 62
 - Mario Frangoulis: CX 10
 - Kirk Franklin: B200 197; CC 18; GA 3; RBA 67
 - Freeway: B200 28; RBA 7; RA 65; RBH 65; RS 49
 - FriBum & Urik: DC 10
 - Funky Green Dogs: CC 32; HSS 42
 - Further Seems Forever: CC 32; HSS 42
- G-**
- Kenny G: C 3
 - Ana Gabriel: LA 48
 - Juan Gabriel: LPS 34; LT 10; RMS 7; TSS 29
 - Bill & Gloria Gaither: B200 184; CC 15, 23
 - Manuel Galban: B200 164; INT 17; LA 2; LPA 2; WM 1
 - Gang Starr: HSS 56; RS 39
 - Lilian Garcia: HSS 62
 - Kenny Garrett: JZ 11
 - Georgia Mass Choir: GA 15; IND 44

Ghostface Killah: HSS 74; RS 72
Ghostland: DC 40
Astrud Gilberto: JZ 22
Vince Gill: B200 102; CA 14; CS 54
Gunwине: H100 20; HA 21; RA 16; RBH 17; T40 29
Gisselle: LPS 32
Dana Glover: AC 20
Godsmack: MO 11; RO 1
Fabian Gomez: LT 9; RMS 3
Good Charlotte: B200 22; PCA 19; H100 56, 87; HA 55; MO 10; T40 38
Goo Goo Dolls: A40 20
Glenn Gould: CL 5
Jean Grae: RS 67
El Gran Combo De Puerto Rico: TSS 11
Nathan Granner: CX 8
El Gran Silencio: LPS 34; LT 10; RMS 7; TSS 29
Natalie Grant: AC 30
David Gray: B200 157; A40 32
Dobie Gray: A40 8; AC 27; H100 75; HA 75
Macy Gray: A40 21
Al Green: PCA 31; RBC 15; RBH 91
Pat Green: CA 67
Vivian Green: B200 63; RBA 17; DC 26; DS 4; H100 39; HA 45; HSS 5; RA 13; RBH 13; RS 2

Lee Greenwood: CSS 6
Mary Griffin: DC 25
El Gringo De La Bachata: TSS 32
Josh Groban: B200 27, 128; CX 1, 2; INT 4; AC 13
Groove Armada: EA 25
Grupo Mania: TSS 36, 40
Grupo Montez De Durango: LA 64
G-Wiz: HSS 45; RBH 98; RS 14
Nee-Nee Gwynn: HSS 31; RBH 97; RS 13

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Deitrick Haddon: CC 27; GA 7; HS 31
Hahz The Rippra: HSS 36; RS 21
Daryl Hall John Oates: B200 176; IND 6; AC 7
Regie Hamm: AC 25
Fred Hammond: CC 31; GA 9
John Hammond: BL 3
Herbie Hancock: JZ 25
Jennifer Hanson: CA 31; HS 27; CSS 4; HSS 61
The Happy Boys: EA 24
Happy Clappers: DC 1
Ray Hargrove: JZ 25
Nikolaus Harmoncourt: CL 13
Ben Harper: B200 19; INT 9
Barry Harris: DC 32
Stefon Harris: JZ 21
Hayseed Dixie: BG 8, 15
Heather Headley: B200 118; RBA 36; RA 49; RBH 50
(hed)Planet Earth: MO 34; RO 21
Los Hermanos Rosario: TSS 18
Eddy Herrera: TSS 37
Hi-C: RBH 83
Joel Higuera: RMS 37
Faith Hill: B200 96; CA 13; CCA 12; A40 27; AC 5; CS 38
Darwin Hobbs: GA 19
Dave Holland Big Band: JZ 23
Steve Holy: CS 37
Hootie & The Blowfish: B200 73; INT 21; A40 36; AC 28
Marques Houston: H100 74; HA 72; RA 32; RBH 33
Whitney Houston: B200 146; RBA 45; AC 15; DC 6; HSS 22; RS 44
Rebecca Lynn Howard: CA 75
Buck Howdy: INT 6
Howlin' Wolf: BL 12
Los Huracanes Del Norte: LA 16; RMA 7

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Enrique Iglesias: LA 22; LPA 10; AC 12; LPS 19, 26; LT 27, 36; TSS 26
iiO: DC 43
Ilegales: LPS 38
India: LA 15; TSA 1; LPS 7; LT 2; TSS 1
India.Arie: B200 110; RBA 41, 99
Industria Del Amor: LA 20; RMA 10
Insane Clown Posse: IND 42
Interpol: HS 38; IND 21
Intocable: B200 169; LA 3, 12, 17; RMA 1, 5, 8; LT 16, 28; RMS 4, 8
Los Invasores de Nuevo Leon: LA 49, 65; RMS 33
Ronald Isley: RA 28; RBH 28
The Isley Brothers: RA 28; RBH 28
Israel And New Breed: GA 39
Eileen Ivers: WM 13

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Alan Jackson: B200 120; CA 15; CCA 14; CS 6; H100 36; HA 35
Joe Jackson Band: IND 8
Jadakiss: RS 74
Jaguars: LA 51
Jaheim: B200 57; RBA 11; RBC 2; H100 57, 76; HA 56; RA 20, 26; RBH 21, 26
Boney James: CJ 14
Brett James: CS 39
Etta James: BL 14
Al Jarreau: CJ 13
Jars Of Clay: B200 119; CC 7
Ja Rule: B200 60; RBA 33; H100 6; HA 5; RA 24; RBH 24; RP 10; RS 48; T40 4
Jay-Z: B200 54; RBA 20; RBC 16; H100 11, 46; HA 10, 47; HSS 17, 72; RA 3; RBH 3; RP 2; RS 7, 49; T40 24
Jedi Mind Tricks: HSS 63; RS 43
Waylon Jennings: CA 64
Pedro Jesus: TSS 16
Elton John: B200 70; DC 34
Jack Johnson: B200 140
Syleena Johnson: B200 133; HS 2; RBA 30; RA 30; RBH 29
Jolly Green: HSS 46; RS 27
George Jones: CCA 20
Jimmy Jones: RBH 94
Norah Jones: B200 2; CJ 1; INT 1; A40 12, 33; AC 10; H100 34; HA 32; T40 25
Sir Charles Jones: RBA 88
Jordi: LPS 36
Jose Jose: HS 39; LA 11; LPA 7; TSS 34
Juanes: B200 192; HS 12; LA 4; LPA 3; LPS 5, 8, 10; LT 12, 14, 17; TSS 9, 33
The Judds: CCA 18
Jump5: CC 29

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Kalmani: DC 31
Israel Kamakawiwo'ole: WM 9
K-Ci & JoJo: RBA 84; RA 58; RBH 59
Anthony Kearns: WM 8
John P. Kee: CC 35; GA 11; HS 48
Toby Keith: B200 50; CA 5, 33; CCA 13, 25; CS 13, 57; H100 66; HA 63
Kelis: RBH 99
R. Kelly: B200 3; RBA 2; RBC 9, 23; H100 2; HA 2; HSS 13; RA 2, 56; RBH 2, 58, 80; RS 19; T40 6

Kem: B200 182; HS 9; RBA 40
Sammy Kershaw: CS 33
Las Ketchup: LA 41; LPA 18
Alia Keys: HSS 23; RS 29
Kid Rock: B200 8; PCA 15; A40 2; AC 22; CS 26; CSS 1; H100 5; HA 7; HSS 1; T40 5
Kidz Bop Kids: B200 23, 170
Killer Mike: B200 10; RBA 4; H100 84; RA 43, 50; RBH 42, 51; RP 22
Carole King: PCA 29
Kings Of Tomorrow: DC 50
Beyonce Knowles: H100 46; HA 47; HSS 72; RA 69; RBH 70; T40 24
Kool G Rap: HSS 63; RS 43
Diana Krall: B200 149; JZ 4
Alison Krauss: BG 3; CA 38; CS 48
Alison Krauss + Union Station: B200 125; BG 1; CA 16
Krazyie Bone: RA 55; RBH 56
Gidon Kremer: CL 8
Chantal Kreviazuk: A40 28
Kumbia Kings: B200 131; EA 16; LA 1, 2; LPA 1, 16; LPS 34; LT 10; RMS 7; TSS 29
Kyjuan: RA 35; RBH 37; RP 18

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Lady Saw: A40 10
Sonny Landreth: BL 5
k.d. lang: JZ 3
Lasgo: EA 18; DS 10
Kenny Lattimore: B200 67; RBA 14
Avril Lavigne: B200 13; A40 1; AC 21; H100 9; HA 9; HSS 14; T40 3
Donald Lawrence & The Tri-City Singers: GA 21
Raphy Leavitt Y La Selecta: LA 71; TSA 4
LeAnn Rimes: HSS 42; RS 16
Murphy Lee: RA 35; RBH 37; RP 18
Stagga Lee: RBH 84
Gerald Levert: RBA 53; RA 64; RBH 57
Lexx: HSS 48; RS 20
Liberacion: LA 26; RMA 13
Salvatore Licita: CL 14
Ottmar Liebert: NA 10
Lifeshouse: CC 40
Li'l Flip: RBA 66; HSS 48; RA 66; RBH 67; RS 20
Li'l Jon & The East Side Boyz: B200 91; IND 3; RBA 21; RA 55; RBH 56; RS 64
Li'l Klm: B200 11; RBA 5; H100 21; HA 22; HSS 12; RA 9; RBH 8; RP 9; RS 12
Li'l Mo: H100 29, 91; HA 29; HSS 47; RA 24, 40; RBH 14, 39; RP 11; RS 36
Li'l Romeo: RBA 77
Li'l Wytte: HS 21; IND 12; RBA 46
Alison Limerick: DC 24
Limite: LA 14; RMA 6; LPS 40; LT 8; RMS 6
Aaron Lines: CA 39; H100 85
Larkin Park: B200 167; PCA 4; H100 38; HA 38; MO 2; RO 2
Johannes Linstead: NA 8
German Lizaraga: RMS 24
LL Cool J: B200 58; RBA 27; H100 3; HA 3; RA 12; RBH 12; RS 68; T40 2; TSS 25
Lonestar: CA 47; CS 31
Loona: DS 24
Angel Lopez: LPS 37
Jennifer Lopez: B200 26; RBA 35; DS 11; H100 3; HA 3; RA 12; RBH 12; RS 74; T40 2; TSS 25
Jeff Lorber: CJ 7
Patty Loveless: BG 9
Lyle Lovett: B200 165; INT 25
Luciano: RE 14
Ludacris: RBA 91; DC 22; H100 8, 92; HA 8; HSS 26; RA 8; RBH 9; RP 5, 25; RS 28; T40 13
Bobby Lyle: CJ 11
Liam Lynch: MO 37
Lynyrd Skynyrd: PCA 47

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Yo-Yo Ma: CL 3
Mad Caddies: RE 7
Madonna: DS 3; HSS 10
Mama: LA 27; LPA 13; LPS 28, 33; LT 42
Mannheim Steamroller: IND 22; NA 3
Victor Manuel: TSA 12; LT 32; TSS 2, 19
Marsacia: DC 23
Mario: RA 68; RBH 61
Bob Marley: PCA 11; RBC 8; RE 10
Damian "Jr. Gong" Marley: RE 15; HSS 24; RBH 93; RS 8
Maroon 5: HS 34
The Marsalis Family: JZ 10
Billie Ray Martin: DC 11
Angie Martinez: RBH 99
Mary Mary: CC 26; GA 6; RBA 94; RBC 22
Massive Attack: B200 143; EA 1
Master P: RBC 19; H100 100; HSS 64; RA 51; RBH 49; RS 17
matchbox twenty: B200 61; A40 7, 17; H100 49; HA 52; T40 22
Keiko Matsui: CJ 25
Dave Matthews Band: B200 195; A40 37
John Mayer: B200 17, 51; INT 7; A40 5, 19; AC 19; H100 32; HA 31; T40 19
Maysa: CJ 19
Christian McBride Band: JZ 17
Martina McBride: B200 83; CA 10; CS 9; H100 53; HA 51
Delbert McClinton: BL 4; CA 61
Donnie McClurkin: B200 56; CC 4; GA 1; RBA 25; RBC 20
Brian McComas: CS 42
Paul McCoy: H100 43; HA 42; MO 1; RO 35
John McDermott: WM 8
Reba McEntire: CA 66
Tim McGraw: B200 46; CA 3, 37; CCA 4, 16, 19; PCA 17; CS 7, 58; H100 40; HA 39
Brian McKnight: RA 53; RBH 54
MercyMe: B200 189; CC 17, 22
Jo Dee Messina: CS 27
Metallica: PCA 14
Georgia Middleman: CS 56
Luis Miguel: LA 46; LPA 19
Glenn Miller: JZ 5
Millie LPS 1; LT 3; TSS 10
The Minus 5: HS 49; IND 25
Moby: EA 22
Molotov: LA 24; LPA 11
Monchy & Alexandra: TSA 9; TSS 13
Jane Monheit: JZ 15
Alejandro Montaner: LPS 30; LT 47
Daniel Montenegro: CX 8
Pablo Montero: LA 39
Dr. Ed Montgomery: GA 28
John Michael Montgomery: CS 59
Montgomery Gentry: B200 194; CA 24; CS 23; CSS 3; H100 94; HSS 32
Chante Moore: B200 67; RBA 14
Rose Moore: DC 38
Allison Moore: A40 2; AC 22; CS 26; CSS 1; H100 5; HA 7; HSS 1; T40 5

M.O.P.: RS 61
Craig Morgan: CA 29; HS 25; IND 14; CS 25
Brandy Moss-Scott: HSS 38; RBH 100; RS 18
The Moviellife: HS 43
Jason Mraz: HS 22; A40 18
Mr. Cheeks: H100 21; HA 22; HSS 12, 52; RA 9, 72; RBH 8, 72; RP 9; RS 12, 50
Ms. Dynamite: B200 179; HS 8; RBA 80
Mudvayne: B200 154; MO 28; RO 12
Murk: DS 12
Anne Murray: CA 44
Keith Murray: HSS 40; RA 57; RBH 53; RS 24
The Music: HS 17
MusiQ: RBA 75; DC 33; RA 29, 61; RBH 30, 64
Mystikal: RA 55; RBH 56

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Nappy Roots: RBA 96
Nas: B200 53; RBA 22; RBC 11, 25; DS 11; H100 19; HA 18; RA 10, 59; RBH 10, 62; RP 8; RS 65
Nate Dogg: H100 47; HA 44; RA 19; RBH 22; RP 14
Luna Negra: NA 10
Nelly: B200 32; RBA 31; RBC 24; RA 35, 52; RBH 37, 52; RP 18; RS 71
Willie Nelson: CA 42, 49, 60; CCA 11; IND 28; CS 57
Aaron Neville: CC 36; GA 12
Next: RBA 82
Joe Nichols: B200 86; CA 12; CS 1; CSS 9; H100 27; HA 26
Nickelback: B200 181
Nickel Creek: BG 2; CA 32; CCA 21; IND 17
Tito Nieves: TSS 27
Nirvana: B200 137; MO 27; RO 32
The Nitty Gritty Dirt Band: BG 4; CA 56
Nivea: B200 112; RBA 43; H100 33, 77; HA 33; RA 27; RBH 27; T40 18
No Doubt: B200 94; A40 10, 24; H100 62; HA 68; T40 28
Noelia: LA 69; LPS 21; LT 25; TSS 17
Nichole Nordeman: CC 34; HS 47
N.O.R.E.: DS 14; RS 51
Smokie Norful: B200 199; GA 4; HS 15
The Notorious B.I.G.: RBC 10, 13; HSS 66; RA 36; RBH 38; RP 23; RS 47
Nueva Era: TSS 24

-O-

Mark O'Connor's Hot Swing Trio: JZ 6
Sinead O'Connor: WM 12; DC 40; DS 15
Daniel O'Donnell: IND 33, 46; WM 3, 5, 10
Oleander: RO 26
Janusz Olenjczak: CL 2
Ono: DC 20
Oobie: RS 64
Opera Babes: CX 4
Roy Orbison: CCA 22
Mauricio O'Reilly: CX 8
Los Originales De San Juan: LA 70
Ozzy Osbourne: B200 153
OutKast: RBC 14
Outspoken: RO 31

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Joe Pace: GA 36
Brad Paisley: CA 41; CS 50
Palomo: LA 35; RMA 17; LT 7; RMS 2
Twila Paris: CC 28
Dolly Parton: BG 5; CA 62
Sean Paul: B200 12; RBA 6; RE 1; H100 16; HA 15; HSS 16, 69; RA 7; RBH 7; RP 4; RS 6, 62; T40 36
Luciano Pavarotti: CL 6, 9
Pay The Girl: A40 29
P. Diddy: H100 17, 95; HA 17; RA 46, 54; RBH 46, 55; RS 46, 75; T40 10
Pearl Jam: HSS 15
Bishop Carlton Pearson: GA 35
Jennifer Pena: LPS 20; LT 13; RMS 39; TSS 38
Dottie Peoples: GA 20; RBA 81
Murray Perahia: CL 15
Amanda Perez: B200 101; HS 1; RBA 55; H100 24; HA 28; RBH 85; T40 11
Pesado: LA 59; RMS 21
Pet Shop Boys: EA 21; DC 39
Kelley Jo Phelps: BL 6
Phillips, Craig And Dean: CC 21; HS 19
Pieces Of A Dream: CJ 22
Pink: B200 71; H100 90; HSS 43
Pink Floyd: PCA 20
Pinmonkey: CS 44
Alexandre Pires: LPS 3; LT 5; TSS 7
Planets: CX 7
P.O.D.: CC 24
El Poder Del Norte: RMS 26
The Police: PCA 27
Poo And The Young Inspirations: GA 29
Paul Portillo: LPS 29; LT 46
The Postal Service: IND 43; HSS 60
Elvis Presley: B200 84; CA 11
Lisa Marie Presley: A40 25
Kelly Price: RA 63; RBH 60
Project 86: RO 40
Pronti: DC 31
Prosperity: GA 31
Puddle Of Mudd: B200 115; A40 35
Flora Purim: JZ 20

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Queen: PCA 45
Queens Of The Stone Age: B200 95; H100 64; HA 61; MO 6; RO 10
A.B. Quintanilla III: B200 131; LA 1; LPA 1; LPS 34; LT 10; RMS 7; TSS 29

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RA: HS 16; RO 24
Racket City: RS 69
Bonnie Raitt: AC 29
Rascal Flatts: B200 82; CA 9; CCA 7; PCA 23; CS 17
Red Hot Chili Peppers: B200 66; H100 61; HA 59; MO 3; RO 19
Redman: HSS 7
Los Rehenes: HS 36; LA 10, 55; RMA 4
Reina: DS 8; HSS 65
Relient K: B200 38; CC 2, 38
Revenue: HSS 27; RBH 95; RS 9
Revis: MO 36; RO 23
Chris Rice: B200 185; CC 16; HS 10
Lionel Richie: B200 65; RBA 52
Los Rieleros Del Norte: LT 43; RMS 16, 18
LeAnn Rimes: CA 43; CS 53; CSS 5, 8; DC 18
Jerry Rivera: TSA 13; LPS 24; LT 20; TSS 5
Juan Rivera: RMS 25
Lupillo Rivera: LT 29; RMS 9
Robbie Rivera: DC 12
RJD2: RS 63
Lourdes Robles: LPS 23; LT 39; TSS 30
Daniel Rodriguez: CX 11
Tito Rojas: TSA 14

The Rolling Stones: B200 87
Linda Ronstadt: CA 59
Roomful Of Blues: BL 7
The Roots: B200 116; RBA 48; RA 61; RBH 64
Kelly Rowland: RBA 95; H100 97; RBH 86; RS 71
Rush: B200 136
John Rzeznik: A40 38

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Sadat X: RS 54
Saliva: B200 108; H100 80; MO 14, 30; RO 5, 22
Adan Chalino Sanchez: LT 35; RMS 13
Santana: B200 64; A40 4; AC 2; H100 26; HA 25; T40 23
Juelz Santana: RBH 94; RS 38
Gilberto Santa Rosa: LA 40; LPA 17; TSA 10; TSS 8, 21
Antony Santos: TSS 39
Marvin Sapp: GA 32
Sapphircut: DC 16
Sarah: HSS 34; RS 34
Scarface: RBA 83
ScroLoHoFo: JZ 12
John Sebastian: LA 61, 63; LPS 35; LT 33; RMS 12
Jon Secada: LPS 31
Secret Garden: NA 15
Seether: B200 187; H100 78; MO 17, 31; RO 6, 34
Bob Seger & The Silver Bullet Band: PCA 9
Selko: DC 29
Selena: LA 19; LPA 9
Erick Sermon: RBH 91
Shade Sheist: RBH 83
Shaggy: RE 4, 12
Shakira: LA 5; LPA 4; LPS 2; LT 6; TSS 35
Duncan Sheik: DC 14
Shekinah Glory Ministry: GA 5; HS 24; IND 13
Blake Shelton: B200 81; CA 8, 46; CS 11; H100 70; HA 66
The Shepherds: GA 30
Mike Shorey: H100 29; HA 29; RA 14; RBH 14; RP 11
The Sicilians: DS 20
Simon & Garfunkel: PCA 32
Simple Plan: B200 44; H100 51; HA 57; T40 20
Frank Sinatra: PCA 41
Sin Bandera: LA 28; LPA 14; LPS 11, 14, 39; LT 22
Sister Hazel: IND 34; A40 31
Sixpence None The Richer: CC 39; A40 11; AC 17; H100 79; HSS 54
Slim Thug: RBH 92
Smiley & Southstar: B200 178; RBA 58; H100 54; HA 54; RBH 79; T40 26
Anthony Smith: CS 40
Michael W. Smith: B200 122, 171; CC 8, 14
Snoop Dogg: B200 39; RBA 15; H100 13; HA 11; HSS 19; RA 6; RBH 5; RP 3; RS 10
Socialbun: HS 23; MO 18; RO 11
Solange: RBA 51; DS 14; RS 51
Solid Sessions: DC 31
Marco Antonio Solis: LPS 27; LT 41
Soluna: DS 7; HSS 49
Son De Calli: LT 40; TSS 3
Sonicflood: CC 19; HS 18
The Spanish Harlem Orchestra: TSA 18
Robert Spano: CL 12
Renee Spearman And Prez: GA 31
Spiff Starr: HSS 51; RA 38; RBH 36; RP 24; RS 23
Bruce Springsteen: B200 90; INT 18; PCA 40
Spyro Gyra: CJ 8
Renee Stacey: DC 46; DS 22
Stereo Fuse: A40 30
Stereomud: RO 30
Red Stewart: B200 43, 186; INT 24; AC 16
Angie Stone: DC 42
Stone Sour: A40 40; RO 20
George Strait: B200 52; CA 6, 30, 35
The Streets: EA 3; HS 32; IND 19
Tadeusz Strugala: CL 2
Styles: RS 74
Sugarcult: IND 30
Sum 41: B200 126; MO 23, 29
Tony Sunshine: H100 86; RA 34; RBH 35; RP 21; RS 52
Supreme Beings Of Leisure: DC 5
Keith Sweat: RBA 87
Swift: RBH 83
Switchfoot: B200 152; CC 11
System Of A Down: B200 124, 129

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Taking Back Sunday: HS 20; IND 10
Talib Kweli: B200 163; RBA 49; H100 99; HSS 55; RA 48; RBH 47; RS 31
Dawn Tallman: DC 21
Ben Tankard: GA 38
Olga Tanon: LA 50; LPS 13; LT 4; TSS 4
Taproot: MO 24; RO 18, 38
L.A.T.U.: B200 25; H100 30; HA 36; HSS 35; T40 17; TSS 20
The Ben Taylor Band: IND 31
James Taylor: PCA 10; AC 26
Mark Taylor: GA 28
Susan Tedeschi: BL 1; IND 11
Telepopmusik: EA 17; DC 44
Los Temerarios: LA 60, 62; LT 50; RMS 22
Bryn Terfel: CX 6
John Tesh: NA 13
TG4: HSS 58; RS 56
Thalia: HS 30; LA 7, 25; LPA 5, 12; LPS 6; LT 11; TSS 15
Tha Rayne: H100 76; RA 26; RBH 26
Theory Of A Deadman: MO 39; RO 14
Thicke: HSS 28; RS 41
Theivery Corporation: EA 9; IND 38
Third Day: B200 42; CC 3
Thunderpuss: DC 49
T.I.: RA 50; RBH 51
Los Tigres Del Norte: LA 36; RMA 18; LT 19; RMS 5
Justin Timberlake: B200 31; RBA 28; DC 2; DS 1; H100 14, 37; HA 16, 37; HSS 2; RA 22; RBH 15; RS 1; T40 15, 16
Aaron

MARCH 29 2003 **Billboard MODERN ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLES IN	TITLES OUT	TITLE	IMPRINT/PROMOTION LABEL	Artist
				Airplay monitored by Nielsen Broadcast Data Systems		
				TITLE IMPRINT/PROMOTION LABEL Artist		
1	3	16	1	BRING ME TO LIFE WIND UP	NUMBER 1	1 Week At Number 1 Evanescence Featuring Paul McCoy ↔
2	2	1	0	SOMEWHERE I BELONG WARNER BROS		Linkin Park ↔
3	1	1	0	CAN'T STOP WARNER BROS		Red Hot Chili Peppers ↔
4	4	1	0	LIKE A STONE INTERSCOPE		Audioslave ↔
5	6	1	0	TIMES LIKE THESE ROSWELL/RCA/RMG		Foo Fighters ↔
6	5	1	0	NO ONE KNOWS INTERSCOPE		Queens Of The Stone Age ↔
7	9	1	0	HEADSTRONG WARNER BROS		Trapt ↔
8	8	1	0	SWING, SWING DOGHOUSE/DREAMWORKS		The All-American Rejects ↔
9	7	1	0	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG		3 Doors Down ↔
10	13	1	0	THE ANTHEM DAYLIGHT/EPIC		Good Charlotte ↔
11	15	1	0	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG		Godsmack ↔
12	10	1	0	CLOCKS CAPITOL		Coldplay ↔
13	16	1	0	GIRL'S NOT GREY NITRO/DREAMWORKS		AFI ↔
14	11	1	0	ALWAYS ISLAND/IDJMG		Saliva ↔
15	12	1	0	THE RED EPIC		Chevelle ↔
16	19	1	0	SEND THE PAIN BELOW EPIC		Chevelle ↔
17	14	1	0	FINE AGAIN WIND UP		Seether ↔
18	17	1	0	DOWN ELEKTRA/EEG		Socialburn ↔
19	20	1	0	SEVEN NATION ARMY THIRD MAN/V2		The White Stripes ↔
20	18	1	0	ALL MY LIFE ROSWELL/RCA/RMG		Foo Fighters ↔
21	22	1	0	BURIED MYSELF ALIVE REPRISE		The Used ↔
22	23	1	0	REMEMBER REPRISE		Disturbed ↔
23	21	1	0	STILL WAITING ISLAND/IDJMG		Sum 41 ↔
24	24	1	0	POEM VELVET HAMMER/ATLANTIC		Taproot ↔
25	26	1	0	WHAT IS TO BURN DRIVE THRU/MCA		Finch ↔
26	27	1	0	IN THIS DIARY COLUMBIA		The Ataris ↔
27	25	1	0	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE		Nirvana ↔
28	29	1	0	NOT FALLING EPIC		Mudvayne ↔
29	32	1	0	THE HELL SONG ISLAND/IDJMG		Sum 41 ↔
30	34	1	0	REST IN PIECES ISLAND/IDJMG		Saliva ↔
31	37	1	0	DRIVEN UNDER WIND UP		Seether ↔
32	31	1	0	ARCTIC SNOW FILE 13/92		Burning Brides ↔
33	30	1	0	HONESTLY MARTINA'S MUSIC/REPRISE		Zwan ↔
34	35	1	0	BLACKOUT VOLCANO/JIVE		(hed)Planet Earth ↔
35	NEW	1	0	CRAZY BEAT FOOD/PARLOPHONE/VIRGIN		Blur ↔
36	40	1	0	CAUGHT IN THE RAIN EPIC		Revis ↔
37	NEW	1	0	UNITED STATES OF WHATEVER S CURVE		Liam Lynch ↔
38	28	1	0	TAKE IT OFF ATLANTIC		The Donnas ↔
39	38	1	0	MAKE UP YOUR MIND 604/ROADRUNNER/IDJMG		Theory Of A Deadman ↔
40	39	1	0	STUPID GIRL FLUP/GEFFEN/INTERSCOPE		Cold ↔

MARCH 29 2003 **Billboard MAINSTREAM ROCK TRACKS**™

THIS WEEK	LAST WEEK	TITLES IN	TITLES OUT	TITLE	IMPRINT/PROMOTION LABEL	Artist
				Airplay monitored by Nielsen Broadcast Data Systems		
				TITLE IMPRINT/PROMOTION LABEL Artist		
1	3	7	0	STRAIGHT OUT OF LINE REPUBLIC/UNIVERSAL/UMRG	NUMBER 1	1 Week At Number 1 Godsmack ↔
2	5	1	0	SOMEWHERE I BELONG WARNER BROS		Linkin Park ↔
3	6	1	0	LIKE A STONE INTERSCOPE		Audioslave ↔
4	1	1	0	WHEN I'M GONE REPUBLIC/UNIVERSAL/UMRG		3 Doors Down ↔
5	2	1	0	ALWAYS ISLAND/IDJMG		Saliva ↔
6	4	1	0	FINE AGAIN WIND UP		Seether ↔
7	9	1	0	HEADSTRONG WARNER BROS		Trapt ↔
8	10	1	0	TIMES LIKE THESE ROSWELL/RCA/RMG		Foo Fighters ↔
9	7	1	0	REMEMBER REPRISE		Disturbed ↔
10	8	1	0	NO ONE KNOWS INTERSCOPE		Queens Of The Stone Age ↔
11	12	1	0	DOWN ELEKTRA/EEG		Godsmack ↔
12	11	1	0	NOT FALLING EPIC		Mudvayne ↔
13	13	1	0	THE RED EPIC		Chevelle ↔
14	14	1	0	MAKE UP YOUR MIND 604/ROADRUNNER/IDJMG		Theory Of A Deadman ↔
15	16	1	0	SEND THE PAIN BELOW EPIC		Chevelle ↔
16	15	1	0	PRAYER REPRISE		Disturbed ↔
17	17	1	0	ALL MY LIFE ROSWELL/RCA/RMG		Foo Fighters ↔
18	18	1	0	POEM VELVET HAMMER/ATLANTIC		Taproot ↔
19	19	1	0	CAN'T STOP WARNER BROS		Red Hot Chili Peppers ↔
20	21	1	0	INHALE ROADRUNNER/IDJMG		Stone Sour ↔
21	23	1	0	BLACKOUT VOLCANO/JIVE		(hed)Planet Earth ↔
22	26	1	0	REST IN PIECES ISLAND/IDJMG		Saliva ↔
23	27	1	0	CAUGHT IN THE RAIN EPIC		Revis ↔
24	20	1	0	DO YOU CALL MY NAME REPUBLIC/UNIVERSAL/UMRG		RA ↔
25	22	1	0	COCHISE INTERSCOPE/EPIC		Audioslave ↔
26	25	1	0	HANDS OFF THE WHEEL SANCTUARY		Oleander ↔
27	31	1	0	STUPID GIRL FLUP/GEFFEN/INTERSCOPE		Cold ↔
28	28	1	0	WEATHERED WIND UP		Creed ↔
29	33	1	0	SKIN HOLLYWOOD		Breaking Benjamin ↔
30	30	1	0	BREATHING LOUD/COLUMBIA		Stereomud ↔
31	24	1	0	FARTHER LAVA		Outspoken ↔
32	29	1	0	YOU KNOW YOU'RE RIGHT DGC/GEFFEN/INTERSCOPE		Nirvana ↔
33	32	1	0	SLEEPWALKING ELEKTRA/EEG		Blindside ↔
34	36	1	0	DRIVEN UNDER WIND UP		Seether ↔
35	34	1	0	BRING ME TO LIFE WIND UP		Evanescence Featuring Paul McCoy ↔
36	35	1	0	WHAT IS TO BURN DRIVE THRU/MCA		Finch ↔
37	40	1	0	GIRL'S NOT GREY NITRO/DREAMWORKS		AFI ↔
38	NEW	1	0	MINE VELVET HAMMER/ATLANTIC		Taproot ↔
39	37	1	0	FAILURE MAVERICK/REPRISE		Unloco ↔
40	38	1	0	HOLLOW AGAIN ATLANTIC		Project 86 ↔

MARCH 29 2003 **Billboard TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLES IN	TITLES OUT	TITLE	IMPRINT/PROMOTION LABEL	Artist
				Airplay monitored by Nielsen Broadcast Data Systems		
				TITLE IMPRINT/PROMOTION LABEL Artist		
1	2	1	0	IN DA CLUB 50 CENT	NUMBER 1	1 Wk At No 1 G UNIT/SHADY/AFTERMATH/INTERSCOPE
2	1	1	0	ALL I HAVE JENNIFER LOPEZ FEATURING LL COOL J		EPIC
3	3	1	0	I'M WITH YOU AVRIL LAVIGNE		ARISTA
4	4	1	0	MESMERIZE JA RULE FEATURING ASHANTI		Socialburn
5	5	1	0	PICTURE KID ROCK FEATURING SHERYL CROW		LAVA/ATLANTIC
6	14	1	0	IGNITION R. KELLY		JIVE
7	11	1	0	WHEN I'M GONE 3 DOORS DOWN		REPUBLIC/UNIVERSAL/UMRG
8	6	1	0	BEAUTIFUL CHRISTINA AGUILERA		RCA/RMG
9	13	1	0	MISS YOU AALIYAH		BLACKGROUND/UNIVERSAL/UMRG
10	7	1	0	BUMP, BUMP, BUMP B2K & P. ODDY		TUG/EPIC
11	12	1	0	ANGEL AMANDA PEREZ		UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
12	9	1	0	LANDSLIDE DIXIE CHICKS		MONUMENT/COLUMBIA
13	16	1	0	GOSSIP FOLKS MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS		THE GOLD MIND/ELEKTRA/EEG
14	10	1	0	SUPERMAN EMINEM		WEB/AFTERMATH/INTERSCOPE
15	8	1	0	CRY ME A RIVER JUSTIN TIMBERLAKE		JIVE
16	25	1	0	ROCK YOUR BODY JUSTIN TIMBERLAKE		JIVE
17	15	1	0	ALL THE THINGS SHE SAID TATU		INTERSCOPE
18	18	1	0	DON'T MESS WITH MY MAN NIVEA FEATURING BRIAN & BRANDON CASEY		JIVE
19	17	1	0	YOUR BODY IS A WONDERLAND JOHN MAYER		AWARE/COLUMBIA
20	24	1	0	I'D DO ANYTHING SIMPLE PLAN		LAVA
21	28	1	0	DAMAGED TLC		ARISTA
22	26	1	0	UNWELL MATCHBOX TWENTY		ATLANTIC
23	20	1	0	THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH		ARISTA
24	19	1	0	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES		RCA/DEF JAM/IDJMG
25	21	1	0	DON'T KNOW WHY NORAH JONES		BLUE NOTE/VIRGIN
26	23	1	0	TELL ME (WHAT'S GOIN' ON) SMILEZ & SOUTHWEST		ARTISTDIRECT
27	22	1	0	BLOWIN' ME UP (WITH HER LOVE) JC CHASEZ		FOX/JIVE
28	31	1	0	RUNNING NO DOUBT		INTERSCOPE
29	32	1	0	HELL YEAH GINUWINE FEATURING BABY		EPIC
30	27	1	0	WANKSTA 50 CENT		G UNIT/SHADY/INTERSCOPE
31	29	1	0	HOW YOU GONNA ACT LIKE THAT TYRESE		J/RMG
32	30	1	0	GIRL ALL THE BAD GUYS WANT BOWLING FOR SOUP		FRD/DE/SILVERTONE/JIVE
33	NEW	1	0	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD		ISLAND/IDJMG
34	38	1	0	BIG YELLOW TAXI COUNTING CROWS FEAT. VANESSA CARLTON		GEFFEN/INTERSCOPE
35	33	1	0	SICK OF BEING LONELY FIELD MOB		MCA
36	NEW	1	0	GET BUSY SEAN PAUL		VP/ATLANTIC
37	36	1	0	MISUNDERSTOOD BON JOVI		ISLAND/IDJMG
38	NEW	1	0	THE ANTHEM GOOD CHARLOTTE		DAYLIGHT/EPIC
39	NEW	1	0	CLOCKS COLDPLAY		CAPITOL
40	40	1	0	I DROVE ALL NIGHT CELINE DION		EPIC

MARCH 29 2003 **Billboard ADULT CONTEMPORARY**™

THIS WEEK	LAST WEEK	TITLES IN	TITLES OUT	TITLE	IMPRINT/PROMOTION LABEL	Artist
				Airplay monitored by Nielsen Broadcast Data Systems		
				TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	1	0	LANDSLIDE MONUMENT/COLUMBIA	NUMBER 1	7 Weeks At Number 1 Dixie Chicks ↔
2	2	1	0	THE GAME OF LOVE ARISTA		Santana Featuring Michelle Branch ↔
3	3	1	0	CAN'T STOP LOVING YOU ATLANTIC		Phil Collins ↔
4	5	1	0	BEAUTIFUL RCA/RMG		Christina Aguilera ↔
5	4	1	0	CRY WARNER BROS		Faith Hill ↔
6	6	1	0	A THOUSAND MILES A&M/INTERSCOPE		Vanessa Carlton ↔
7	7	1	0	FOREVER FOR YOU HYMNATCH		Daryl Hall John Oates ↔
8	9	1	0	I DROVE ALL NIGHT EPIC		Celine Dion ↔
9	8	1	0	SOAK UP THE SUN A&M/INTERSCOPE		Sheryl Crow ↔
10	11	1	0	DON'T KNOW WHY BLUE NOTE/VIRGIN		Norah Jones ↔
11	13	1	0	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA		Five For Fighting ↔
12	10	1	0	HERO INTERSCOPE		Enrique Iglesias ↔
13	12	1	0	YOU'RE STILL YOU 143/REPRISE		Josh Groban ↔
14	14	1	0	A MOMENT LIKE THIS RCA/RMG		Kelly Clarkson ↔
15	17	1	0	TRY IT ON MY OWN ARISTA		Whitney Houston ↔
16	16	1	0	THESE FOOLISH THINGS J/RMG		Rod Stewart ↔
17	19	1	0	DON'T DREAM IT'S OVER SQUIRT-CURB/REPRISE		Sixpence None The Richer ↔
18	15	1	0	I'M GONNA GETCHA GOOD! MERCURY/IDJMG		Shania Twain ↔
19	21	1	0	YOUR BODY IS A WONDERLAND AWARE/COLUMBIA		John Mayer ↔
20	18	1	0	THINKING OVER DREAMWORKS		Dana Glover ↔
21	22	1	0	I'M WITH YOU ARISTA		Avril Lavigne ↔
22	23	1	0	PICTURE LAVA/ATLANTIC		Kid Rock Featuring Sheryl Crow ↔
23	24	1	0	COME WITH ME (LULLABY) ATLANTIC		Phil Collins ↔
24	NEW	1	0	PEACEKEEPER REPRISE		Fleetwood Mac ↔
25	20	1	0	BABIES REFUGEE/UNIVERSAL SOUTH		Regie Hamm ↔
26	25	1	0	SEPTEMBER GRASS COLUMBIA		James Taylor ↔
27	28	1	0	DRIFT AWAY LAVA		Uncle Kracker Featuring Dobie Gray ↔
28	26	1	0	INNOCENCE ATLANTIC		Hootie & The Blowfish ↔
29	27	1	0	TIME OF OUR LIVES CAPITOL		Bonnie Raitt ↔
30	30	1	0	NO SIGN OF IT CURB		Natalie Grant ↔

MARCH 29 2003 **Billboard ADULT TOP 40 TRACKS**™

THIS WEEK	LAST WEEK	TITLES IN	TITLES OUT	TITLE	IMPRINT/PROMOTION LABEL	Artist
				Airplay monitored by Nielsen Broadcast Data Systems		
				TITLE IMPRINT/PROMOTION LABEL Artist		
1	1	17	0			

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

'03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World Music, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Sue, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, HL/WB/M, H100 46
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 8; H100 41
21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP) H100 47; RBH 22
4 EVER (WB/M, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I) Brasco, ASCAP), WB/M, H100 91; RBH 39
B MILE (Eight Mile Style, BMI) RBH 88
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WB/M, CS 42

-A-

A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dungeo Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WB/M, H100 84; RBH 42
AFDRTUNADO (Edimusa, ASCAP) LT 33
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 39
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bass, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WB/M, RBH 37
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 3; RBH 12
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattham, BMI), HL, H100 86; RBH 35
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherytree, BMI/Neofomat, STIM) H100 30
ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 25
ALRIGHT (Efortoase, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 65
ALUCINADO (EMI April, ASCAP) LT 23
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 80
AMAME (Not Listed) LT 5
ANGEL (Powerhouse, BMI) H100 24; RBH 85
THE ANTHEM (EMI April, ASCAP) 21:1, ASCAP/Vegan Boy, ASCAP), HL, H100 56
ASI LE LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 4
AYU PACITO (YU DADDY) (Iron Tigga, BMI) LT 8
AYUDAME (Destiny, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 39

-B-

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WB/M, CS 11; H100 70
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/WB/M, CS 36
THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker And Associates, SESAC) RBH 77
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 13; RBH 5
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 15
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 57
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 5; H100 35
BIG YELLOW TAXI (Siquomb, BMI), WB/M, H100 63
BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucho, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WB/M, H100 58
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess, BMI), HL, RBH 81
BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealh, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL/WB/M, RBH 64
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI) H100 43
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 1; H100 27
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 92
BUILT THIS CITY (Killa Cam, BMI/Copyright Control/F.O.B., ASCAP/Little Mole, ASCAP/Careers-BMG, BMI/Zomba, ASCAP/Intersong U.S.A., ASCAP), WB/M, RBH 94
BUMP BUMP BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WB/M, H100 17; RBH 46
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WB/M, RBH 82

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 29; RBH 14
CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, H100 97; RBH 86
CAN'T STOP (Moebetoblame, BMI) H100 61
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 82
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 50
CHAPARRITA DE MI VIDA (Fononmusic, BMI) LT 43
CHOKO ME, SPANK ME (PULL MY HAIR) (Hennessy For Everyone, BMI/Alexra, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Music Of Windswept, ASCAP), WB/M, RBH 73
CHOPPA STYLE (LP Boyz, BMI) H100 100; RBH 49
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 25
CLOCKS (BMG Songs, ASCAP), HL, H100 44
CLOSURE (Divided, BMI/Universal, BMI/Smooobie,

ASCAP/Rat Eater, BMI) RBH 57
C'MON (Nyrav, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 61
COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WB/M, H100 96; RBH 41
COMER A BESOS (ADG, SESAC) LT 50
CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WB/M, CS 9; H100 53
CORAZON CHIQUITO (Elaz, BMI) LT 31
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WB/M, CS 29
COUNTRY THINGS (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL/WB/M, CS 59
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 72
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WB/M, H100 14; RBH 15

-D-

DAMAGED (Cytron, BMI/EMI Blackwood, BMI/Grunge Girl, ASCAP/EMI April, ASCAP), HL, H100 59
DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 15
DEEP (Cheta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WB/M, RBH 78
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 7
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 24
DIMELO (Famous, ASCAP/Telearte Florida, ASCAP) LT 47
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 17
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 41
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nirrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WB/M, RBH 30
DONT DREAM IT'S OVER (Roundhead, BMI/Wixen, BMI) H100 79
DONT KNOW WHY (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 34
DONT MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WB/M, SESAC), HL/WB/M, H100 33
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 95
DRIFT AWAY (Almo, ASCAP), HL, H100 75

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 39; RBH 13
EN CUERPO Y ALMA (Elix, ASCAP) LT 3
ENTRE EL DEURIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 13
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 42
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fononmusic, BMI) LT 38
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 14
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 11; RBH 3
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/WB/M, H100 76; RBH 26
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WB/M, H100 83
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 90
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 78
FRIO DE AUSENCIA (Not Listed) LT 49

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WB/M, H100 26
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 16; RBH 7
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/World Music, ASCAP/WB, ASCAP), WB/M, H100 99; RBH 47
GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 92
GIRL ALL THE BAD GUYS WANT (Zomba, ASCAP/Drop Your Pants, ASCAP/Sonotrack, BMI), WB/M, H100 68
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WB/M, H100 55; RBH 31
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/Zella, BMI/Unidisc), HL/WB/M, H100 8; RBH 9
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WB/M, RBH 29

-H-

HALF A MAN (Almo, ASCAP), HL, CS 40
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WB/M, CS 2; H100 28
HELL IS A FLAME (McMurray's, ASCAP) RBH 96
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WB/M, H100 20; RBH 17
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 60
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 20
HOOKED (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP/Mary J. Blige, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 55

HOTTEST OF THE HOT (Not Listed) RBH 74
HOW YOU GONNA ACT LIKE THAT (Zovetkion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 7; RBH 4

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 12; H100 65
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WB/M, H100 19; RBH 10
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WB/M, RBH 45
I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WB/M, H100 51
I DONT' GIVE A @#% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WB/M, RBH 56
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 45
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 44

IF I CANT' (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP), WB/M, RBH 75
IGNITION (Zomba, BMI/R.Kelly, BMI), WB/M, H100 2; RBH 2

I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 14
I KNOW WHAT YOU WANT (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 18; RBH 11

I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terrel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 49
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WB/M, H100 9

INCOMPLETE (Not Listed) RBH 90
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WB/M, H100 1; RBH 1

IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WB/M, RBH 70
IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI), HL, RBH 71

I RAQ AND ROLL (Blackened, BMI) CS 55
I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 98; RBH 43

I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 69
I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WB/M, CS 33
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/II Branda, ASCAP) RBH 50

-J-

JAH IS MY ROCK (BJA, ASCAP) RBH 93
JOHN DOE (Not Listed) RBH 83
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/R. Kelly, Cheeks, ASCAP), HL/WB/M, H100 21; RBH 8
JUST LIKE YOU (Ron J, BMI/Soul Music, BMI/Ranch Wood, BMI/Invisible Steps, BMI/B.B. Harper, BMI) RBH 98

-K-

KILOMETROS (Sony/ATV Discos, ASCAP) LT 22

-L-

LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 10
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WB/M, H100 77; RBH 27
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP) 21:1, ASCAP), HL, H100 87
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI) RBH 67

LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 50
LOVE IZ (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WB/M, RBH 91

LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 35
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/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WB/M, RBH 23

LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP) CS 45
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WB/M, CS 22

LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WB/M, CS 32
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 17
THE LUCKY ONE (Live Slow, BMI) CS 48

-M-

MA, I DONT' LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMar, ASCAP/Terradome, ASCAP), HL, RBH 68
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, RBH 36

MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 12
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 4; H100 42
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Inv, BMI/Soldierz Touch, ASCAP/Universal,

ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WB/M, H100 6; RBH 24
MICAELA (Copyright Control) LT 37
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 34
MI SOLDADO (Net Ediciones, BMI) LT 19
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), WB/M, H100 4; RBH 6
MUY A TU MANERA (Ser-Ca, BMI) LT 28
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Horipro, BMI/Cosmic Muel, ASCAP/Don Pfimmer, ASCAP), HL, CS 31

-N-

NEVER SCARED (Bonecrusher, ASCAP) RBH 51
NINA AMADA MIA (Not Listed) LT 18
NO LETTING GO (Greensleeves, PRS/Singswo Wp, BMI) H100 31; RBH 20
NO MEANS NO (Miscellaneous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 97
NO ME RENDIRE (Nuevo Mundo, BMI) LT 46
NO ONE KNOWS (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 64
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 10

-O-

OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 52
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WB/M, CS 46

-P-

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 36
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP), HL, RBH 76
PEACEKEEPER (Now Sounds, ASCAP) H100 93

PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WB/M, CS 26; H100 5
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 52
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 21

PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WB/M, RBH 63
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/Isasane Drama, ASCAP/Irving, BMI), HL/WB/M, H100 57; RBH 21

P***YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WB/M, RBH 66

-Q-

QUEDATE CALLADA (Edimusa, ASCAP) LT 48
QUE LEVANTE LA MANO (Fononmusic, SESAC) LT 45
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 6

A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 11
QUIERO QUE SEAMOS NOVIOS (Flamingo, BMI) LT 44
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 27

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WB/M, CS 10; H100 60
REALEST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 38

THE RED (Loeffler, ASCAP), WB/M, H100 81
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/Jeskar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WB/M, CS 37
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 13; H100 66

ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WB/M, H100 37
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 84

RUNNING (Dolphin, ASCAP/Universal, ASCAP) H100 62

-S-

SAY YES (Marshmallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Doe, ASCAP/Iatcat, ASCAP/Universal, ASCAP) H100 72; RBH 25
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WB/M, CS 56

SEDEUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 2
SERENATA HUASTECA (APRS, BMI) LT 35
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 7; H100 40

SHOULDA, WOULDA, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demi's Songs, BMI/Edmonds, BMI/EMI Blackwood, BMI/E.D. Duz-It, BMI/Tony Dixon, ASCAP) RBH 54

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), WB/M, H100 25; RBH 18
SIN FORTUNA (Peer Int'l., BMI) LT 29
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 26

SNAKE (Zomba, BMI/R.Kelly, BMI), WB/M, RBH 58
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WB/M, CS 19
SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP) CS 54
SOMEWHERE I BELONG (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba, BMI), WB/M, H100 38

SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 23; H100 94
STARTING WITH ME (Heavenly Tunes, BMI) RBH 100
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane,

ASCAP), CLM, CS 28
STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), WB/M, RBH 40
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WB/M, CS 53
SUENA (Ser-Ca, BMI) LT 16
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 23; RBH 48
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cyphercliff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 87

-T-

TAKE YOU HOME (Media Noche, ASCAP/Lil Masielli's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 99
TAN BUENA (Univision, ASCAP) LT 40
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WB/M, H100 54; RBH 79

TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 30
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WB/M, CS 6; H100 36
THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI), WB/M, H100 74; RBH 33

THAT WAS US (Famous, ASCAP/BMG Songs, ASCAP/Almo, ASCAP), HL, CS 60
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WB/M, CS 43
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WB/M, CS 24

THERE'S NO LIMIT (Deanaling, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WB/M, CS 16
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 18

THIS VERY MOMENT (Yon-Ti, BMI) RBH 59
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL, CS 51

THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 20
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, RBH 89

THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 73; RBH 34
TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 69

TINY DANCER (Universal-Songs Of PolyGram International, WB/M, CS 58)
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 32
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WB/M, RBH 62

TRAVELIN' SOLDIER (Tiltawhir, BMI/Bruce Robison, BMI), HL, CS 3; H100 52
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giant Slayer, ASCAP/Scarlet Moon, BMI), WB/M, CS 34

-U-

UNA VEZ MAS (BMG Songs, ASCAP) LT 1
UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 49
UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WB/M, CS 21; H100 89

UP IN DA CLUB 2NITE (Stacko Grip, ASCAP) RBH 95

-W-

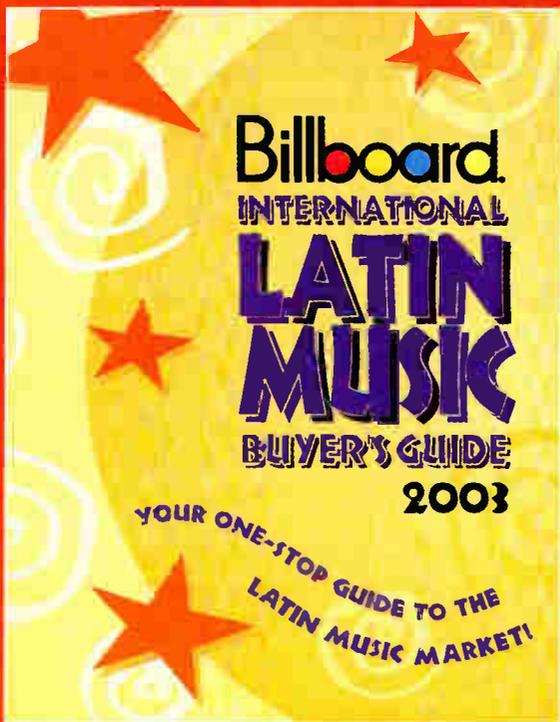
WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP), WB/M, H100 22; RBH 16
WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WB/M, CS 27

WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WB/M, CS 15; H100 71

WHATEVER IT TAKES (WB, ASCAP/Kelodies, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Castle, BMI), WB/M, CS 47

WHAT HAPPENED TO THAT BOY (Money Mack, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GenMarc, ASCAP), HL, H100 48; RBH 19

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MARCH 29 2003		Billboard		HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	In Da Club	50 CENT (G UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	32	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)
2	3	Ignition	R. KELLY (JIVE)	27	33	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS/NASHVILLE)
3	2	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	28	26	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)
4	5	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	35	Can't Let You Go	FABULOUS (DESERT STORM/ELEKTRA/VEEG)
5	4	Mesmerize	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)	30	36	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
6	8	How You Gonna Act Like That	TYRESE (J/RMG)	31	28	Your Body Is A Wonderland	JOHN MAYER (AWARE/COLUMBIA)
7	11	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	32	34	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)
8	7	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	33	31	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
9	6	I'm With You	AVRIL LAVIGNE (ARISTA)	34	38	Big Star	KENNY CHESNEY (BMG)
10	14	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)	35	39	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)
11	18	Beautiful	SNOWP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	36	27	All The Things She Said	TA TU (INTERSCOPE)
12	15	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	37	62	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)
13	9	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	38	41	Somewhere I Belong	LINKIN PARK (WARNER BROS.)
14	10	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	39	44	She's My Kind Of Rain	TIM MCGRAW (CURB)
15	19	Get Busy	SEAN PAUL (VP/ATLANTIC)	40	37	19 Somethin'	MARK WILLIS (MERCURY)
16	12	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	41	30	Man To Man	GARY ALLAN (MCA NASHVILLE)
17	13	Bump, Bump, Bump	B2K & P DIDDY (TU G/EPIC)	42	51	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
18	21	I Can	NAS (JLL WILL/COLUMBIA)	43	46	Clocks	COLDFEAT (CAPITOL)
19	29	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/JUMG)	44	73	21 Questions	50 CENT (G UNIT/SHADY/AFTERMATH/INTERSCOPE)
20	17	Wanksta	50 CENT (G UNIT/SHADY/INTERSCOPE)	45	53	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
21	24	Hell Yeah	GHINWINE FEAT. BABY (EPIC)	46	50	I Drove All Night	CELINÉ DION (EPIC)
22	25	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	47	40	'03 Bonnie & Clyde	JAY-Z FEAT. BIANCA KIMWLES (ROC-A-FELLA/DEF JAM/JUMG)
23	16	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	48	45	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
24	22	Sick Of Being Lonely	FIELD MOB (MCA)	49	52	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)
25	20	The Game Of Love	SANTANA FEAT. MICHÉLE BRANCH (ARISTA)	50	23	Travelin' Soldier	DIXIE CHICKS (MONUMENT/EMN)
51	54	Concrete Angel	MARTINA MCBRIDE (RCA (NASHVILLE))	52	61	Unwell	MATCHBOX TWENTY (ATLANTIC)
52	61	Girlfriend	B2K (TU G/EPIC)	53	64	Tell Me (What's Goin' On)	SMILEZ & SOUTHWEST (ARTISTDIRECT)
53	64	Tell Me (What's Goin' On)	SMILEZ & SOUTHWEST (ARTISTDIRECT)	54	43	The Anthem	GOOD CHARLOTTE (DAYLIGHT/EPIC)
54	43	The Anthem	GOOD CHARLOTTE (DAYLIGHT/EPIC)	55	—	Put That Woman First	JAHMEIM (DIVINE MILL/WARNER BROS.)
55	—	Put That Woman First	JAHMEIM (DIVINE MILL/WARNER BROS.)	56	74	I'd Do Anything	SIMPLE PLAN (LAVA)
56	74	I'd Do Anything	SIMPLE PLAN (LAVA)	57	63	Raining On Sunday	KEITH URBAN (CAPITOL (NASHVILLE))
57	63	Raining On Sunday	KEITH URBAN (CAPITOL (NASHVILLE))	58	59	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
58	59	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)	59	56	Damaged	TLC (ARISTA)
59	56	Damaged	TLC (ARISTA)	60	—	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
60	—	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)	61	55	I Believe	DIAMOND RIO (ARISTA NASHVILLE)
61	55	I Believe	DIAMOND RIO (ARISTA NASHVILLE)	62	66	Rock You Baby	TOBY KEITH (DREAMWORKS (NASHVILLE))
62	66	Rock You Baby	TOBY KEITH (DREAMWORKS (NASHVILLE))	63	65	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)
63	65	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)	64	70	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)
64	70	Big Yellow Taxi	COUNTING CROWS (GEFFEN/INTERSCOPE)	65	—	The Baby	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
65	—	The Baby	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)	66	48	What A Beautiful Day	CHRIS CAGLE (CAPITOL (NASHVILLE))
66	48	What A Beautiful Day	CHRIS CAGLE (CAPITOL (NASHVILLE))	67	—	Running	NO DOUBT (INTERSCOPE)
67	—	Running	NO DOUBT (INTERSCOPE)	68	—	Say Yes	FLOETRY (SOLJAZZ/DREAMWORKS)
68	—	Say Yes	FLOETRY (SOLJAZZ/DREAMWORKS)	69	—	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)
69	—	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	70	58	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)
70	58	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	71	57	That Girl	MARQUEE HOUSTON (TU G, & M/INTERSCOPE)
71	57	That Girl	MARQUEE HOUSTON (TU G, & M/INTERSCOPE)	72	69	Girl All The Bad Guys Want	BOWLING FOR SOUP (FFROES/SILVERTONE/JIVE)
72	69	Girl All The Bad Guys Want	BOWLING FOR SOUP (FFROES/SILVERTONE/JIVE)	73	—	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JUMG)
73	—	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JUMG)	74	68	Drift Away	UNCLE CRACKER FEAT. ODBIE GRAY (LAVA)
74	68	Drift Away	UNCLE CRACKER FEAT. ODBIE GRAY (LAVA)	75	—		

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MARCH 29 2003		Billboard		HOT 100 SINGLES SALES			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Picture	KID ROCK FEAT. ALLISON MOORE (UNIVERSAL SOUTH)	26	26	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
2	2	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	27	25	Up In Da Club 2Nite	REVENUE (STACK A GRIP)
3	3	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	28	29	When I Get You Alone	THICKE (INDIA AMERICA/INTERSCOPE)
4	4	Through The Rain	MARIAH CAREY (MONARC/ISLAND/ROJUMG)	29	53	Ma, I Don't Love Her	CLIPSE FEAT. FATI N EVANS (STAR TRAK/ARISTA)
5	5	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	30	37	When The Money's Gone	CHER (WARNER BROS.)
6	6	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	31	23	No Means No	NEE NEE GWYNN (IRASE HIT)
7	7	Dirrty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	32	—	Speed	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
8	12	In Da Club	50 CENT (G UNIT/SHADY/AFTERMATH/INTERSCOPE)	33	54	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)
9	19	The Wreckoning	BOOMKAT (DREAMWORKS)	34	32	Pack Ya Bags	SARAI (WEA/EPIC)
10	10	Die Another Day	MADONNA (WARNER BROS.)	35	35	All The Things She Said	TA TU (INTERSCOPE)
11	—	Peacekeeper	FLEETWOOD MAC (REPRISE)	36	18	Everybody	HABZ THE RIPP (BODY HEAD)
12	11	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	37	38	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
13	8	Ignition	R. KELLY (JIVE)	38	16	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)
14	—	I'm With You/Sk8er Boi	AVRIL LAVIGNE (ARISTA)	39	34	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/JUMG)
15	13	Save You	PEARL JAM (EPIC)	40	41	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/JUMG)
16	17	Get Busy	SEAN PAUL (VP/ATLANTIC)	41	30	Hell Is A Flame	BIG G (SOUTHPAWK E.S.)
17	14	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/JUMG)	42	28	Dance With Me	JAMIE LEE (RIPE)
18	22	There's A Winner In You/What A Wonderful World	TIFFANY EVANS/SPENCER DAY (COLUMBIA)	43	—	Family Portrait	PINK (ARISTA)
19	15	Beautiful	SNOWP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	44	46	Solsbury Hill	ERASURE (MUTE)
20	9	This Is My Party	FABULOUS (DESERT STORM/ELEKTRA/VEEG)	45	48	Just Like You	G WIZ (COMPOUND/DRPHEUS)
21	39	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	46	40	Yall Don't Know	JOLLY GREEN (ZOE POUND)
22	27	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	47	33	4 Ever	LIL' MO FEAT. FABULOUS (THE GOLD MIND/ELEKTRA/VEEG)
23	24	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	48	20	How I Feel	LEXX FEAT. LIL' PUP (TAKEOVER ENTERTAINMENT)
24	21	Jah Is My Rock	CARIBBEAN PULSE (IRIE)	49	42	For All Time	SOLARINA (DREAMWORKS)
25	31	A Moment Like This	KELLY CLARKSON (RCA/RMG)	50	—	U Don't Have To Call	USHER (ARISTA)
51	44	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	52	62	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
52	62	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	53	43	Girlfriend	B2K (TU G/EPIC)
53	43	Girlfriend	B2K (TU G/EPIC)	54	72	Don't Dream It's Over	MIKELANGELO THE RICHER (SQUINT-CURB/REPRISE)
54	72	Don't Dream It's Over	MIKELANGELO THE RICHER (SQUINT-CURB/REPRISE)	55	—	Get By	TALIB KWALI (RAWKUS/MCA)
55	—	Get By	TALIB KWALI (RAWKUS/MCA)	56	63	Skills	GANG STARR (VIRGIN)
56	63	Skills	GANG STARR (VIRGIN)	57	—	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
57	—	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	58	47	Virginity	TG4 (TU G, & M/INTERSCOPE)
58	47	Virginity	TG4 (TU G, & M/INTERSCOPE)	59	51	Lose Yourself	EMINEM (SHADY/INTERSCOPE)
59	51	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	60	—	Such Great Heights	THE POSTAL SERVICE (JUB POP)
60	—	Such Great Heights	THE POSTAL SERVICE (JUB POP)	61	60	Beautiful Goodbye	JENNIFER HANSON (CAPITOL (NASHVILLE))
61	60	Beautiful Goodbye	JENNIFER HANSON (CAPITOL (NASHVILLE))	62	36	Shout	LILIAN GARCIA (UNIVERSAL/UMRG)
62	36	Shout	LILIAN GARCIA (UNIVERSAL/UMRG)	63	—	Animal Rap	JEDI MIND TRICKS (BABYGRANDE)
63	—	Animal Rap	JEDI MIND TRICKS (BABYGRANDE)	64	—	Choppa Style	CHOPPA FEAT. MASTER P (TAKE 5/NEW NO LIMIT/UMRG)
64	—	Choppa Style	CHOPPA FEAT. MASTER P (TAKE 5/NEW NO LIMIT/UMRG)	65	—	No One's Gonna Change You	REINA (ROBBINS)
65	—	No One's Gonna Change You	REINA (ROBBINS)	66	—	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
66	—	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	67	45	Shady	BIG "C" (SOUTHPAWK E.S.)
67	45	Shady	BIG "C" (SOUTHPAWK E.S.)	68	65	Gots Ta Be	B2K (TU G/EPIC)
68	65	Gots Ta Be	B2K (TU G/EPIC)	69	49	Gimme The Light	SEAN PAUL (VP/ATLANTIC)
69	49	Gimme The Light	SEAN PAUL (VP/ATLANTIC)	70	—	In Your Life	LA BOUCHE (LOGIC)
70	—	In Your Life	LA BOUCHE (LOGIC)	71	75	Only Time	ENYA (REPRISE)
71	75	Only Time	ENYA (REPRISE)	72	67	'03 Bonnie & Clyde	JAY-Z FEAT. BIANCA KIMWLES (ROC-A-FELLA/DEF JAM/JUMG)
72	67	'03 Bonnie & Clyde	JAY-Z FEAT. BIANCA KIMWLES (ROC-A-FELLA/DEF JAM/JUMG)	73	—	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/JUMG)
73	—	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/JUMG)	74	—	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
74	—	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	75	—	Wherever You Will Go	THE CALLING (RCA/RMG)

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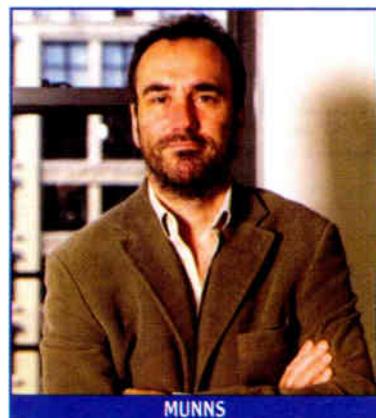
Williams Seeks To Break In U.S.

Continued from page 1

April 1 U.S. release of Williams' latest album, *Escapology*. The set, released in most markets Nov. 18, 2002, has already topped the charts in many European territories; it is No. 6 on the *Music & Media* European Top 100 Albums chart this issue.

Much is riding on this release, particularly in view of Williams' much-discussed new global contract with EMI, which is estimated by various sources as being worth between £50 million and £80 million (\$78.3 million-\$125.3 million). In addition to blocking in the artist's recordings, the six-album agreement stipulates that EMI will also share in revenue from Williams' touring, publishing, and merchandising activities. Additionally, the deal states that all recording masters revert to Williams on recoupment plus three years.

"Except for EMI, Robbie, and his management, everyone is operating in the dark in terms of the actual figures of the deal," says Helen Snell, a media



MUNNS

analyst at UBS Warburg in London. "There are many figures being mentioned, but I don't believe that breaking Robbie in the U.S. is an integral part of the contract."

Still, she adds, "all industry observers are closely watching to see if EMI can make it happen for Robbie in the U.S., which is currently one of EMI's weakest markets."

According to other analysts, if EMI paid £80 million, it would need to sell 7 million units worldwide per contracted album to break even; that calculation is based on a 20% royalty rate. A more workable amount, these analysts say, would be £40 million (\$62.6 million); in this case, EMI would require sales of 3.3 million units to break even. Typically, Williams' CDs sell 3 million copies each in the U.K. alone.

"The deal was done based on my international success, excluding America," Williams says. "I'm hoping for 600,000 in *Escapology* sales in the U.S."

Snell adds, "Since the deal extends beyond his recordings, it's very difficult to place a value on Robbie. When he tours [in the U.K.], he sells out 8,000-12,000 capacity venues very quickly.

"I think EMI can recoup without the U.S." Snell continues. "I can't believe

[EMI Recorded Music chairman/CEO] Alain Levy would sign a contract where the U.S. is the make-or-break market."

EMI Recorded Music North America chairman/CEO David Munns says, "EMI will only sign artist deals that we believe are good for EMI's business, as well as, of course, for the artist. EMI's agreement with Robbie Williams reflects the artist's commercial value in the marketplace. Leading up to *Escapology*, Robbie sold 20 million albums in just five years. When we signed this deal, we were confident that *Escapology* would be his best album yet.

"The marketplace response around the world has been terrific," Munns continues. "The record has already sold nearly 6 million copies, and we feel very optimistic about his prospects in the U.S. as well."

Snell points out that EMI's main area of weakness in the past two years has been the U.S. market. She says, "This is the challenge for the U.K.-based EMI: to take good talent and market it successfully in the U.S. But it did work last year with Kylie Minogue."

Whatever levels he reaches in the U.S., Williams has a remarkable track record to live up to. Since embarking on his solo career, he has taken home a record-breaking 14 Brit Awards. Worldwide, Williams' sales are fast approaching the 25 million mark, according to the label, with five solo albums to his credit. Two albums—*The Ego Has Landed* (a compendium of the artist's first two solo albums, *Life Thru a Lens* and *I've Been Expecting You*) and *Sing When You're Winning*—have been released in the U.S. and have sold, respectively, 569,000 and 126,000 units, according to Nielsen SoundScan.

Clearly, Williams' previous U.S. label, Capitol, struggled to find him an American audience in proportion with his U.K. base. Now, the powers-that-be at EMI are looking for a big break on Virgin—regardless of how long it takes.

Munns says, "We will allow the record to grow at its own pace—just as EMI is doing with the second Coldplay album [*A Rush of Blood to the Head*] and as we did with the Norah Jones record [*Come Away With Me*]."

BREAKING INTO AMERICA

Williams offers several explanations as to why U.S. success has eluded him in the past: "I'm very British. My sense of humor is very British. Maybe my writing is too colloquial. Or perhaps Americans simply don't like me.

"There's also the fact that America is a massive country," he continues. "To cover the area properly, you must be fucking ambitious to do all the necessary touring, radio visits, and TV shows. But my first [U.S.] album [*The Ego Has Landed*] went gold, and we didn't do much to make that happen."

Indeed, Williams has managed to build a core following in the U.S., selling out venues with capacities for 2,000-3,000 people in such major markets as New York, Los Angeles, and San Francisco.

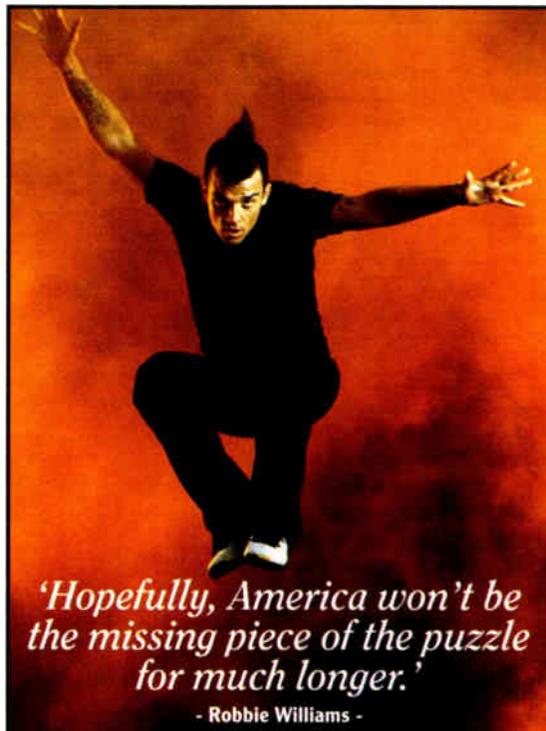
"We need to spread the news about Robbie—and we will," Virgin chairman/CEO Matt Serletic says. "The idea

of Robbie as a worldwide star continues to move closer. Worldwide artists are becoming more important than ever.

"We're not looking for overnight success in the U.S.," Serletic adds. "This is about artist development."

Mark Collen, senior VP of global marketing at Capitol Music in London—who has worked with Williams since "day one"—concur. "We're not expecting this to be an overnight anything here," he says. "But we believe the timing is right."

The U.S. version of *Escapology* will

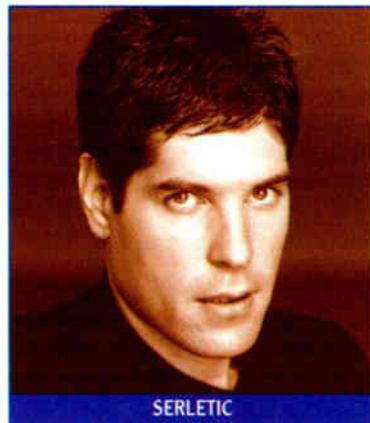


differ from its European counterpart in several ways. Brand-new songs "One Fine Day" and "Get a Little High" have replaced "Hot Fudge," "Cursed," and "Song 3." Also, for a limited introduction period, the album will have a suggested list price of \$9.98.

According to Collen, because of his career trajectory in the rest of the world, Williams previously could not focus on America. "To make it in America, international artists need to make a commitment to the U.S. market," Collen explains. "British acts want to break in America, and they may think it's easy to do—but it's not."

MCT/Bold! co-president/artist manager Marci Weber, who oversees the careers of U.S. and European artists, agrees. "You must combine the traditional means of promotion, like touring, with newer methods, like the Internet and lifestyle marketing. But the U.S. is a huge market to crack. Timing is everything. Fortunately, Robbie appears very committed to making it happen in the U.S."

Collen says that Williams is making



SERLETIC

the necessary adjustments for breaking in the U.S. "An artist must make a few allowances, like play smaller venues and spend more time in the States, for example. When you live in America, you become part of the culture, you live the American life." Williams has begun to make these changes. He played some small venues in support of his last album. And 12 months ago, he moved to Los Angeles.

Williams has not been an overnight sensation in any territory, Collen is quick to point out. In the U.K., Williams' first solo album, *Life Thru a Lens*, took several months to take off. It was not until the set's fourth single, the anthemic power ballad "Angel," that the public took significant notice of what the ex-Take That member was up to.

THE ROAD AHEAD

For the past few months, Virgin and Williams have been laying down a foundation for *Escapology* in the U.S. The label is making Williams readily available to radio and the media. Earlier this year, he appeared on an episode of MTV's *Cribs*, and most recently, he performed during the pre-Grammy Awards Rock the Vote concert at New York's Roseland Ballroom.

At the end of January, Virgin delivered the lead single from *Escapology*, "Feel," to modern AC radio. The track's Vaughan Arnell-directed video has been added to MTV2.

The week of the album's release, Williams is confirmed to appear on NBC's *Last Call With Carson Daly* (April 1) and ABC's *Good Morning America* (April 4). On the Internet front, Williams' official Web site (robiewilliams.com) features, among other items, a U.S.-focused mini-site, which includes an online jukebox.

Already, "Feel" has been embraced by many stations, including KLLC San Francisco, WBMX Boston, and KFMB San Diego. "We're starting to get phone calls about the track," KLLC San Francisco PD John Peake notes. "The buzz is definitely starting to happen."

Peake observes that "both Virgin and Robbie are fully committed to making it happen. Everybody involved is making sure that Robbie is available to radio, the press, and TV."

Jen Sewell, assistant PD/music director of KFMB San Diego, agrees but goes one step further: "It's a real shame that he's not a huge star here. I wish other programmers would take a chance on his music."

The week of March 24, Williams is scheduled to visit several stations, including KLLC and KFMB, where he will do on-air interviews and acoustic performances, according to Virgin executive VP of promotion Hilary Shaev.

The label's reason for initially approaching modern AC stations is simple. "Top 40 is young and rhythmic," Shaev explains. "In some ways, the format is very impatient in terms of reaction. While our ultimate goal with the single is top 40, the base is somewhere else."

Jim Kaminski, pop/rock buyer for Tower Records in New York's Green-

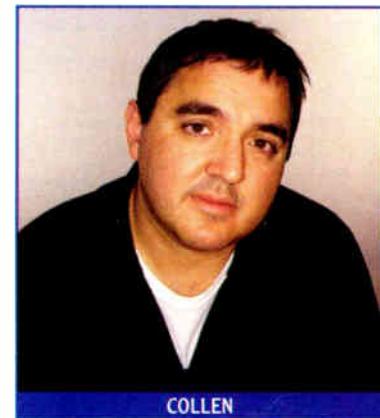
wich Village, believes the label should first establish credibility with the rock contingent. "Robbie needs to be marketed to a younger, hipper crowd—not the mature album rock audience," he says. "But 'Feel,' which is a very good pop song, may be too European for the American market."

One modern AC music director, who spoke on condition of anonymity, is "convinced 'Feel' will not be a radio hit. It's almost too good, a brilliant piece of work. Robbie is too progressive, too complex an artist for Americans."

Collen seems unfazed by this scenario. "If 'Feel' doesn't ignite in the U.S., we'll still be building a base. This album is several singles deep." Collen adds that internationally, "Feel" is the biggest airplay single of Williams' career.

Regardless of what happens at radio, the base that Collen speaks of is set to expand, when Williams embarks on a two-month North American tour in September. Depending on the market, Williams will play venues with capacities of 1,500-plus. This tour immediately follows the artist's headlining summer trek of European stadiums. Williams is managed by Tim Clark and David Enthoven of ie Music in London; his bookings are handled by Marty Diamond of Little Big Man in New York.

Serletic says, "Something amazing happens when Robbie is performing live onstage. As an audience member,



COLLEN

you connect with him and become much more involved. He is an entertainer in the classic sense of the word."

Williams is humbled by such remarks. "I simply do what I do," he says. "And I can't change my personality or my music to fit a specific market. Hopefully, America won't be the missing piece of the puzzle for much longer."

Reflecting on *Escapology*, Williams—whose songs are handled by BMG Music Publishing—remarks that "in the past, I often regarded myself as not being good at anything. This album is me doing my best at a certain point in my life. Lyrically, I was forced to be at the top of my game. Eminem inspired me to write such great lyrics."

He continues, "Contrary to what's been written in the British press, I did not set out to make an American-sounding record. I'm not Ryan Adams, Avril Lavigne, Limp Bizkit, Vanessa Carlton, or John Mayer. I like big pop choruses. The sun was always shining when I made this record. For me, it's a joyful record. Perhaps a few Americans will agree."

At the end of the day, "Robbie must have America," Collen says. "It's a pride issue for him. He wants to be a true global superstar."

At SXSW, A&R Reps Adjust To Tough Times

Continued from page 1

jobs, and [travel and entertainment]. It's a new reality that we have to live in."

In today's depressed music economy, A&R execs say they are looking at more acts than ever to find the artistic equivalent of the needle in the haystack. "We're trying to be as aggressive as possible in the scouting process," Epic Records senior VP of A&R Pete Ganbarg says. "We want to listen to as many acts as we can, because you don't want to miss out on the acts that are going to help turn the down cycle around."

Similarly, Lost Highway senior VP of A&R/artist development Frank Callari says, "You cast a wider net when looking for talent. You look under every rock you can find."

Laffitte says Capitol has been rebuilding its roster since Andy Slater's arrival as CEO/president two years ago. "The message to us is to sign fewer acts . . . Make sure you sign the right shit."

Increasingly, A&R execs say that this means finding acts that already have a story to tell before they sign on the dotted line. Good chops are essential, but so is a matching work ethic.

"We are absolutely looking for bands that are further along," Roadrunner Records VP of A&R Ron Burman says. "Some own their own vehicles, they've done press, they know how to play the game. They're little cottage industries of their own. It's so hard to have success, you at least want a band that will work as hard as you're going to."

V2 A&R senior executive Jon Sidel agrees. "What we've moved into in the last nine months—as things have become more dramatic for the industry—is we feel that we really need bands that can get on the road. I look for a band that is already working on their career actively; they're still young, but they have experience. They can handle touring, they're undeniably great live, and their leader is an undeniable rock star."

Virgin senior director of A&R David Wolter says he just inked an act that perfectly fits into the new reality. "I just signed a Boston band called the Explosion, which has released an EP and album [independently]. They've been to Europe, done national tours, and are getting ready to do a tour with AFI. They did that all on their own," he says. "Now, they're about to release an EP on their own label that they started with part of their advance from us."

Aware Records founder and CEO Gregg Latterman says the ideal is "to look at if a band can go out and build a following without costing a lot of money, because they might not get

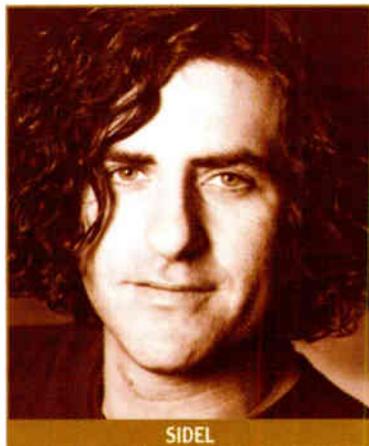
the chance to get to radio. We didn't have to have radio to build a following for John Mayer. Radio caught up to John Mayer. And he's never taken any tour support money. He toured solo and added band members as he could afford it."

'DEVELOPMENT' IS NOT A BAD WORD

Then again, with A&R, there will always be exceptions. Watts-Russell says he has just signed two acts that are in the early stages of their development: He plucked the Sun after the band had played only one show and signed 19-year-old singer/songwriter Johnathan Rice right out of high school.

But instead of throwing a lot of money into a Sun album, Watts-Russell says WB is spending modest amounts to develop the band, including advancing the group \$20,000 to make an EP. He adds, "I said, 'We'll put out this EP and buy you a van, and I don't want to hear from you for six months.'" The EP came out Feb. 4 and was serviced only to college radio, press, and street teams. The band is now set to open for the Flaming Lips.

Watts-Russell didn't want to put pressure on the band by rushing out



SIDEL

an album. "I didn't want the EP to be seen as their debut on a major label," he says. "They weren't ready. I didn't want anyone thinking the EP has to sell 100,000-200,000 copies. Our goal is to sell 10,000."

A big change Watts-Russell sees since he was a manager is that labels give artists money to live on as they develop: "Now living expenses are built into a contract to keep an act alive while they make a record and while they're on the road."

While the label may invest more time and effort in an act before the first full album is released, virtually every executive interviewed for this story complained that artists do not have the luxury to develop during the course of several albums. "Everyone talks about Springsteen and R.E.M., both of whom took time to develop," Ganbarg says. "Everyone has a shorter shelf life to prove themselves now. Maybe you get two albums to do it instead of four."

But execs say there is no magic sales figure that determines whether a band will get to make another album.

"You might have someone sell 75,000, but they're acclaimed by the press and you know they're a career artist," Watts-Russell says. "And then you hear stories about labels getting rid of every act that hasn't gone gold.



GANBARG

"I never sign an act unless I believe they can be a gold act relatively quickly, but that hasn't changed for me," he continues. "If I get myself in a frame of mind that I couldn't sign anything unless it was going to be multi-platinum, I'd be so wiggled out, I'd be paralyzed."

The State, Nickelback's first album for Roadrunner, initially scanned 250,000 units. "For us, there was no issue of whether that was enough to make another record," Burman says. (The album's sales have subsequently risen to 550,000, according to Nielsen SoundScan.) "We have invested a lot of money into them, and we toured them for almost two more years before that next record came out. On a major label, maybe that wouldn't have gone to a second record." That sophomore set, *Silver Side Up*, spawned The Billboard Hot 100 No. 1 hit "How You Remind Me" and has sold more than 4.6 million units in the U.S.

Sidel says that V2 obviously wants acts that can make the label money, "but it doesn't have to be on their first record. It's not really about the first record—it's about the record that's going to blow them up. Look at Good Charlotte." The Epic band's first album for the label sold 552,000. Its current album has already surpassed 1.3 million.

While America remains the largest market for music, executives say they are increasingly looking for artists who can perform well internationally. Conventional thinking is that an act has to sell 1 million units to be profitable for a major label; therefore, execs say getting the artist in front of the widest possible audience is vital. "It's multimillion acts that keep the lights on," Watts-Russell says, "so there's more pressure now to find acts who have appeal outside of North American borders."

For example, Wolter says the 73,000 copies that Black Rebel



BURMAN

Motorcycle Club's eponymous 2001 U.S. debut sold were definitely enough to ensure it would make another album, but the band's footing at Virgin was greatly solidified by the fact that the album sold another 300,000 units in the U.K.

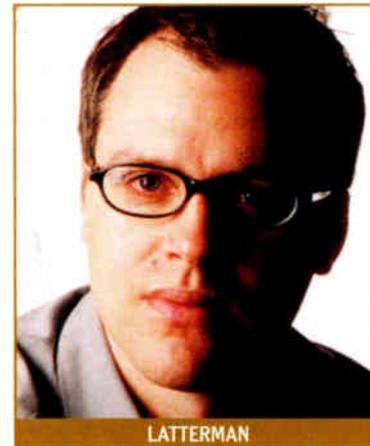
Burman adds, "How an act will do in the rest of the world is of concern to us. We have some bands that will do OK in America but will do great in other territories. Since we sign bands [to worldwide deals], we can take that risk."

THINK BEFORE YOU SPEND

Many A&R execs say the days of runaway spending are over and that they often find themselves shopping for the best studio deal when it comes to where the act will record.

"Spending money on an album is not equal to success. [That] is one of the things the White Stripes have taught us," Sidel says (see story, page 9). "Most of our bands have done an album on their own for \$3,000-\$6,000. All of a sudden you give a band \$250,000, and it's too much."

It almost seems to be a contest for who can make the cheapest album. "Look at Ryan Adams' *Heartbreaker*," says Callari, who managed Adams



LATTERMAN

before becoming an executive at Lost Highway. "All inclusive, that album was under \$30,000, full-tilt boogie."

Watts-Russell says he trims costs where he can, even to the level of "let's not bring in expensive food to the studio or even if we're going to do basic tracks in a more expensive studio, let's do the overdubs as inexpensively as we can, but one's not going to sacrifice the quality of a fine record."

Because hard times have also hit recording studios, A&R execs are often able to find better deals than they used to. "Studios are being far more flexible, because they don't have the bookings they once had," Wolter says. "Certainly with studios in New York, we've been able to go in and negotiate better rates for ourselves. Same with producers, engineers, and remixer."

While A&R execs are watching their pennies, they say they don't expect bidding wars to end, but they are reserved only for the top acts.

For non-bidding war situations, Wolter says it "feels like attorneys, bands, and managers are a bit more open to deals that put less money in their pocket immediately for more money down the road, so we can work in a less cost-prohibitive environment."

Watts-Russell says, "I've never been a party to the big record deal. I don't think they're a good deal. They distort expectations and the psyche and spirit of artists who sign them."

Burman adds, "From my experience, 95% of the bidding-war bands never meet anyone's expectations."

Watts-Russell, Sidel, Laffitte, and Burman say they have all signed bands they saw at SXSW to either demo deals or full record contracts.

Laffitte says he saw some 50 bands at this year's convention, two of which he plans to pursue, adding, "Rather than flying all over the country or going out 48 more times in Los Angeles, I got a chance to see a lot of bands at once."

When he was at Elektra, he and former Elektra A&R exec Tom De Savia signed the Old 97's based on their SXSW performance. Sidel says V2 signed the Datsuns, Burning Brides, and Icarus Line after SXSW appearances.

A&R execs had a lot to choose from, as more than 1,000 acts played at this year's SXSW. Final figures aren't tallied yet, but executive director Roland Swenson says close to 7,000 people attended, up from 6,000 in 2002.

THE NORAH JONES EFFECT

Much of the talk at this year's convention centered on Norah Jones, whose performance created a buzz at SXSW 2002. Multiple Grammys and millions of album sales later, Jones has A&R execs thinking about what they can do differently.

Jones' success, which was largely driven by press and word-of-mouth before mainstream radio play kicked in, proved that listeners far beyond the coveted teen demo are thirsting for music that stretches past the confines of top 40.

"Norah Jones' success tells me that a miracle could happen," Watts-Russell says. "There is a yearning out there among music-loving people for something that's not tarted up, that's not tits and ass, but it's not easy to break lots of those kinds of artists."

Ganbarg agrees: "You aren't going to see people signing clones of Norah like they did Britney, but you are going to see smart A&R people signing music that will appeal to an older demo. An added bonus is that you have less concerns with downloads with that demo."

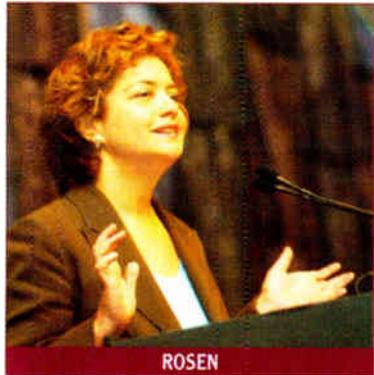
Laffitte describes Jones' tale as "an anomaly. It's a great story, it's an inspiring story, but I don't think that means people are going to be allowed to sign acts they can't get on the radio. If you're an A&R guy saying, 'I don't need radio airplay; look at Norah Jones,' the boss is probably going to say, 'Get the fuck out of my office.'"

A&R execs tell *Billboard* they are all acutely aware of the financial demands upon their labels, but they say at some point that they have to quit thinking about the numbers and just listen to the music. "I understand Vivendi's bottom line in terms of numbers," Callari says, "but ultimately, if you play by that game and look for a short-term fix, you're going to do nothing but hurt yourself in the long run."

Retailers At NARM Ask For Relief

Continued from page 1

first." In what was probably her last speech at a NARM convention—she will retire at the end of the year—Rosen spoke of addressing customers' demands for more formats, deeper cat-



ROSEN

alog, and even "a way to make compilations without feeling guilty or like criminals." In short, she said, "they want us to find a way to solve our piracy problems without encroaching on—or even talking about—their personal-use flexibility."

Meanwhile, consumers' continuing migration to discount chains is forcing music stores to diversify into other product lines, including DVDs, computer games, used CDs, and non-music trend or gift merchandise. But even as that occurs, stores that still offer a breadth of selection and/or are instrumental in helping to break new artists are asking for better terms from their suppliers as an acknowledgment of those contributions.

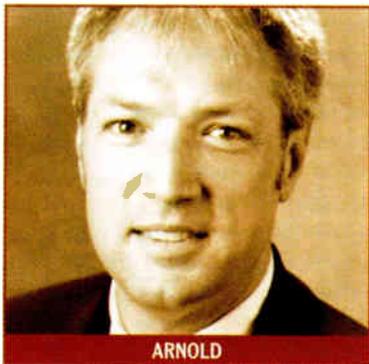
Len Cosimano, VP of multimedia

at Borders Books & Music in Ann Arbor, Mich., told *Billboard* that the majors must reconsider their "one-size-fits-all model." He suggested that labels should gear their business terms toward rewarding retailers depending on their specialty, whether it is selling hits, carrying catalog, or breaking new artists.

With deep-catalog stores becoming scarce, another merchant made the same point, but with a different attitude. "Why shouldn't a pure-play, deep-catalog music retailer be rewarded?" he asked. He complained that currently, those merchants pay the same \$12.02 wholesale price as a discount department store that carries 800 SKUs.

Arnold, who recently returned to head Best Buy's entertainment software department after running its Redline label for three years, said the merchandising mix had changed dramatically since his first stint, when music was the chain's largest component, followed by movies and games. Today, it's the opposite. "The customer is talking loudly that there are other forms of entertainment," Arnold said. "If you want me to keep [deep music catalog] in our stores, you can't rationalize what we do unless there is a co-investment in the inventory."

While the labels don't like to see music inventory shrinking inside stores, they understand the dynam-



ARNOLD

NARM Reveals Award Winners

Borders Inc. was named top large retailer for the second year in a row at the NARM Merchandiser and Supplier of the Year Awards, presented March 19 at the close of the trade group's 45th annual convention in Orlando, Fla. Other winners in the retail category were Brighton, Mass.' Newbury Comics (in the medium division) and Denver's Twist & Shout (small).

Wholesaler of the year winners were Handleman Co. (large), Super D (medium), and Electric Fetus (small). Distributor of the year in the large division went to Universal Music & Video Distribution, which had U.S. market share last year of 31.27%, up from 27.58% in 2001, according to Nielsen SoundScan. RED Distribution and Redeye Distribution won in the medium and small categories, respectively.

Honors for entertainment software supplier went to Rhino/Warner Strategic Marketing (large), Welk Music Group (medium), and Rykodisc (small).

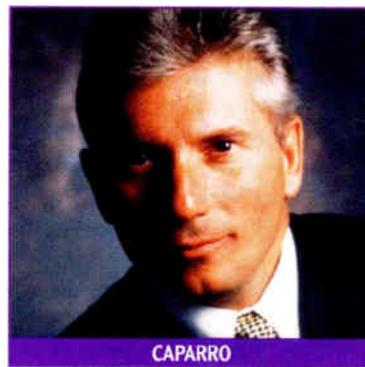
Case Logic was honored in the best related products and services category.

ic. Universal Music & Video Distribution (UMVD) president Jim Urie said that while he would be sorry to see that happen, "if retailers feel the need to change to stay in business, I'd rather they change and survive than go out of business."

WEA's Caparro said that he recognizes that music SKUs are shrinking and being replaced with higher-margin inventory, which he labels as an "horrible event with huge consequences." But "gone are the days when [retailers]

can look to the labels for margin relief," he said. "If the expectation is to look for us to help them carry catalog, what do we get in commitment coming back to us? How many more SKUs are out there, and does the frequency of catalog promotions get increased?"

Trans World Entertainment chairman/CEO Bob Higgins said that in



CAPARRO

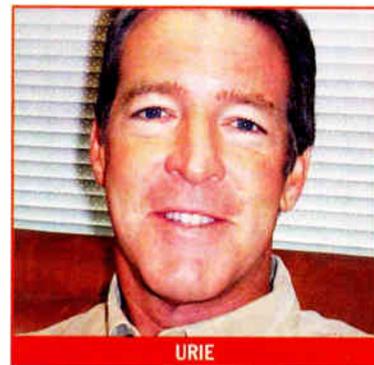
addition to failing to acknowledge his chain's investment in catalog, labels tend to overlook how costly it is to support artist-development efforts. Another merchant agreed that such efforts take a lot of work and time, and only a small percentage of artists make it. Retailers said that while in the past 18 months labels have aggressively used a lower price level for developing artists, as soon as a band starts to get traction, the labels often raise prices, without allowing the merchants to share some of the upside.

Best Buy's Arnold suggested that retailers share in the upside when artists become more valuable assets to their labels through artist development.

While merchants look for ways to increase their margin, the major labels are looking for ways to reduce their outlay in cooperative advertising funds. UMVD's Urie said that his company has asked merchants to reconsider the terms of their promotional programs. Some make sense, Urie

said, but most don't consider the 10% decline in business last year and the reduced number of stores. Much like the merchants, Urie said the labels need to get "our return on investment back in line" when it comes to cooperative advertising expenditures.

But showing that the labels are willing to work with retailers, Urie and other other executives from the majors reiterated a commitment to try and revive the singles configuration. But Pete Cline, president of Troy, Mich.-based Handleman Co., said that the effort so far has had little impact because "to date I haven't seen a slate of singles [simultaneously available]." The singles market needs to have a critical mass of releases at one time, or the effort is doomed to failure, he said. In order to help the effort, Virgin Entertainment Group president Glen Ward said that NARM's retail advisory group has asked him to put together a score card of what the retailers and labels say they are going to do for singles. In six months, the list can be checked to see what has been accomplished.



URIE

Total attendance at NARM stood at about 1,600 at the end of Monday, down from last year's peak of 1,800. Next year's NARM is set for Aug. 21-24 in San Diego.

Additional reporting by Carolyn Horwitz in Orlando, Fla.

Attendees Appear Keen To Move On From CD Format

BY BRIAN GARRITY

ORLANDO, Fla.—After holding new technology at arm's length for years in an effort to protect the CD and the economic and distribution models that have developed around it, retailers and labels appear to be softening their loyalty to the aging configuration.

Besieged by slumping sales, store closings, layoffs, and consolidation, attendees of the National Assn. of Recording Merchandisers (NARM) confab here expressed a willingness—one unheard-of at past conferences—to experiment with everything from emerging digital distribution systems to copy protection and replacement formats for the CD.

NARM president Pamela Horovitz suggested that the industry needs to "build a model based on ubiquity, one in which unlimited files can travel as both streams and downloads anywhere, through any number of middlemen, at the same time."

And in a keynote address, Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen spoke of the need to find "a way to make compilations without feeling guilty or like criminals."

Meanwhile, major-label executives from Warner Music Group and EMI—pushing for retail adoption of a new physical format—were speaking of the need for the CD to "go to sleep."

Warner Strategic Marketing senior VP of media David Dorn noted that consumers no longer see the same value in the CD. And in her comments, Rosen stressed the need for the music business to "never again be a single-format industry."

While the talk may be tougher than the reality—the CD busi-

ness still accounts for the overwhelming majority of revenue for the prerecorded music business and by all accounts will continue to do so for the foreseeable future—such sentiments provoke sobering thoughts about the CD's role moving forward.

A study from research firm Ipsos-Reid presented at NARM indicates that U.S. consumers are not interested in paying more than \$15 for a CD and expect prices for albums to decrease the longer they are on the market.

Looking beyond protecting the format and toward new revenue streams to complement it, major retailers have started experimenting with digital subscription concepts, labels are making more content available online as digital singles, and the beating of the drum for DVD-audio adoption grows louder.

Echo, the upstart digital-music subscription service backed by a group of leading retailers, announced March 19 that it has received an equity investment from Borders Inc., which joins Best Buy, Hastings Entertainment, Tower Records, Trans World Entertainment, Virgin Entertainment, and Warehouse Music in the consortium. Best Buy has also started a limited test of subscription packages for a range of Internet entertainment services, including listen.com's Rhapsody.

Meanwhile, the majors are moving to increase their content available online for download. Universal Music Group plans to expand its à la carte download program through Liquid Audio with the addition of 50,000 tracks within the next 45 days, according to Universal Music & Video Distribution chief Jim Urie. That will bring the number of UMG tracks available for purchase as digital singles to more than 120,000.

Sources say that Liquid is also finalizing agreements that will dramatically boost its content selection from three of the other majors.

The company has completed an expanded agreement with Warner Music Group that gives the download distributor access to upwards of 40,000 tracks; the figure was previously in the hundreds. Additionally, it is in the process of wrapping similar expanded downloading agreements with EMI and BMG Entertainment; those pacts are expected to be completed in the coming months.

And in an effort to spur adoption of the DVD-audio, a consortium of labels and technology companies backing the format are stepping up education efforts about the product. Additionally, a hybrid version of the product that can play on either CD or DVD hardware is expected to hit the market within the next six months.

The format's supporters are attempting to move away from the notion that DVD-A is an audiophile experience and create a brand identity for it as a mass-market product that fuses audio and video and can play in any standard DVD player.

While the industry attempts to lay the groundwork for the future, its concerns about alienating consumers by limiting usage rights via CD copy protection and litigating against individuals engaging in online piracy are abating.

While Rosen noted that the industry is not after the "casual downloader," she pointed out that it must "take a stand against egregious copyright infringement." As has been reported, the RIAA is putting significantly increased resources behind its enforcement efforts.

Additional reporting by Carolyn Horwitz in Orlando, Fla.

UPDATE

Events Calendar

MARCH

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.

March 28, **Life, Music and the Pursuit of Happiness Benefit Concert**, presented by the Rex Foundation, Marin Civic Auditorium, San Rafael, Calif. 415-457-1296.

APRIL

April 2, **Northwest Impact Awards**, presented by the Pacific Northwest chapter of NARAS, Westin Grand Ballroom, Seattle. 206-834-1000.

April 2, **Second Annual Songs of Hope Silent Auction**, benefiting the City of Hope, at the private residence of Tracey and Kenneth "Babyface" Edmonds, Los Angeles. 213-202-5735.

April 3-5, **2003 Omni Music Conference**, presented by Music World Music, Radisson Hotel Astrodome Convention Center, Houston. 713-222-7891.

April 5, **Ear to Da Streets Spring Producers Seminar**, Walker Stage, SG Music & Media, New York. 212-368-1628.

April 5, **18th Annual Odyssey Ball**, presented by the John Wayne Cancer Institute Auxiliary, Beverly Hilton Hotel, Los Angeles. 310-645-1755.

April 5, **2003 Tejano Music Awards**, Freeman Coliseum, San Antonio. 210-222-8862.

April 5-10, **Gospel Music Assn. Convention**, Nashville Convention Center & Renaissance Hotel. 615-242-0303.

April 5-10, **National Assn. of Broadcasters (NAB) 2003 Convention**, Las Vegas Convention Center. 202-429-5479.

April 6, **2003 Juno Awards**, Corel Centre, Ottawa. 416-485-3135.

April 7, **2003 CMT Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 10, **Premios de la Música Awards**, presented by the Academy of Music Arts and Sciences, Palacio Municipal de Congresos del Campo de las Naciones, Madrid. prensa@acamu.com.

April 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark Atlanta University, Atlanta. 212-587-1990.

April 14, **Florida Heroes Awards**, presented by the Florida chapter of

NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4060.

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifipi.gr.

April 21, **Philadelphia Heroes Awards**, presented by the Philadelphia chapter of NARAS, Hyatt Regency Penn's Landing, Philadelphia. 215-985-5411.

April 21, **Sixth Annual Music & Entertainment Industry Golf Tournament**, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

April 24, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

MAY

May 1, **Seventh Annual Skylar Neil Memorial Golf Tournament**, benefiting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2000.

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **International Reggae and World Music Awards**, Manhattan Center, New York. 312-427-0266.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 13-16, **2003 Electronic Entertainment Exposition (E3) Conference**, Los Angeles Convention Center. 877-216-6263.

May 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.

May 29, **2003 Audio Publishers Assn. Conference (APAC)**, Wilshire Grand Hotel, Los Angeles. 310-372-0546.

May 31, **2003 MTV Movie Awards**, Shrine Auditorium, Los Angeles. 310-752-8000.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Fund, c/o VH1 Save the Music Foundation, 1515 Broadway, 20th Floor, New York, N.Y. 10036.

Scott Richards, 59, of a heart attack, March 8 in Sutton, Ontario. Richards was a bassist for Toronto-based R&B band David Clayton Thomas & the Fabulous Shays, which recorded such Canadian hits as "Boom Boom," "Walk That Walk," and "Out of the Sunshine" for Red Leaf Records and Roman Records in the 1960s. While with the band, Richards began working as regional promotional representative for Apex Records in 1966, which later became MCA Records Canada, where he served as GM. Richards taught at Toronto's Harris Institute for the Arts where, at the time of his death, he served as chair of its recording arts/management program. He is survived by his wife, son, and stepson.

Additional obituaries on page 53.

homefront

Billboard Music Group events & happenings

Billboard.com Introducing New Look, Fresh Features

Billboard.com, the online home of *Billboard* magazine, is being relaunched with an entirely new design. It is the first total revamp of the site since its original launch in 1996.

In addition to a new look, the redesigned Billboard.com is easier to navigate and includes several new departments. Among the new features:



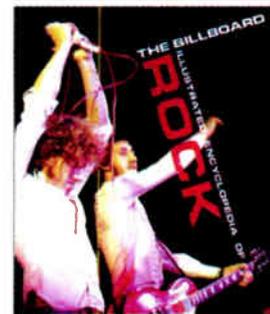
- **The Tangled Web:** Our consumers' guide to online music events, premieres, and promotions.
- **Breaking & Entering:** A weekly look at the latest acts that are breaking at radio and retail and entering the Billboard charts.
- **Fine Tuning:** A daily preview of must-see televised music programs and appearances.

Billboard.com will continue to provide all of the features that have made the site one of the most popular music information destinations on the Web. These include news updates throughout each day, new-release listings, exclusive album and concert reviews, a searchable database of tour dates, and previews of the *Billboard* charts.

Additionally, the Billboard.com premium services section provides subscribers with electronic access to the current *Billboard*, the daily *Billboard Bulletin*, and the *Billboard* editorial and chart archives. Visit the site for our convenient billing plans.

BOOK OF THE WEEK

ILLUSTRATED ENCYCLOPEDIA OF ROCK



The newly revised, updated, and expanded edition of *The Billboard Illustrated Encyclopedia of Rock* has just been issued by Watson-Guptill/Billboard Books.

Delivering 600 dramatic full-color photographs, *The Encyclopedia of Rock* features a range of artists that includes every notable rock performer and pop personality from Elvis Presley to Shakira. This latest edition contains more than 200 new entries on such current stars as Eminem, Britney Spears, and Alicia Keys, and features a comprehensive end-of-book discography for every artist covered.

The Billboard Illustrated Encyclopedia of Rock (ISBN: 0-8230-7701-2, \$35) is available wherever books are sold. For more information, visit www.watsonguptill.com.

UPCOMING EVENTS

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
May 5-8 • The Eden Roc Resort • Miami Beach

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

vnu business publications

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Group Presidents: Mark Dacey (Marketing/Media & Arts), Robert Dowling (Film & Performing Arts), Mark Holdreith (Retail), John Kilcullen (Music & Literary), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design)
Vice Presidents: Joanne Wheatley (Information Marketing), Barbara Devlin (Manufacturing & Distribution)

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Chart Beat by Fred Bronson

HAILING A TAXI: They're paving paradise and putting up another parking lot. "Big Yellow Taxi," written by 1995 Billboard Century Award honoree **Joni Mitchell**, is back on The Billboard Hot 100, 33 years after the song's original debut. The version by **Counting Crows Featuring Vanessa Carlton** on Geffen/Interscope enters at No. 63 and is the fourth rendition of "Taxi" to chart.

In 1970 there was a battle between Mitchell's original and a version by pop group **Neighborhood**. The latter won, peaking at No. 29, while the composer's own single only reached No. 67. Five years later, Mitchell's "Taxi" re-entered and rode to No. 24. **Amy Grant** remade "Taxi" in 1995, and it went to No. 67. That represented Mitchell's most recent appearance on the Hot 100 as a songwriter until this issue.

The first song Mitchell wrote that charted was "Both Sides Now." **Judy Collins'** version entered the Hot 100 the week of Nov. 9, 1968, ultimately peaking at No. 8. That gives Mitchell a songwriting chart span of 34 years, three months, and three weeks.

AND AWAY WE GO: Another song from the 1970s returns to the Hot 100 but with the original artist along for the ride. "Drift Away" (Lava) by **Uncle Kracker Featuring Dobie Gray** is new at No. 75. That means Gray is back on the chart after an absence of 24 years, dating back to 1979, when "You Can Do It" peaked at No. 37. "Drift Away" remains Gray's biggest hit. His single peaked at No. 5 the week of May 12, 1973. Thirty years ago this week, "Drift Away" was No. 36 and climbing on the Hot 100.

Most people first became aware of Gray when he recorded "The In Crowd" in 1965, but he made his debut with "Look at Me" the week of Jan. 12, 1963, giving him a chart span of 40 years, two months, and two weeks.

LIFE IS A ROCK: A 3-1 move takes **Evanescence Featuring Paul McCoy** to the top of Modern Rock Tracks. "Bring Me to Life" (Wind-up) is the first No. 1 song on this chart by a female-led act since **Hole's** "Celebrity Skin" was in pole position for four weeks starting with the Oct. 2, 1998, issue. It's the first time an artist has taken their initial charting song to No. 1 on the modern chart since **Crazy Town** led the list with "Butterfly" the week of Feb. 9, 2001, and its 10-week trip to the summit marks the fastest climb to No. 1 by a debut song since **3 Doors Down's** "Kryptonite" needed just nine weeks to reach the top the issue of May 12, 2000.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



From left: Connie Mizell; Big Pun's sister, Penelope Santiago; Voletta Wallace; Gilda Terry; and Wanda Lopes.

Mothers' B.I.G. Night Out

Six years after his untimely death, the spirit of the Notorious B.I.G. (aka Christopher Wallace) still looms large over the R&B/hip-hop community, as evidenced by the artists, executives, and friends who showed their support for the rapper March 11 at the annual B.I.G. Night Out.

The annual dinner, which benefits the Christopher Wallace Memorial Foundation (CWMF), pays homage to those who have served their communities by presenting them with the B.I.G. Heart Award. This year's event paid special tribute to the mothers of fallen R&B/hip-hop stars, specifically, Diane Haughton (who lost her daughter Aaliyah), Wanda Lopes (TLC's Lisa "Left Eye" Lopes), Connie Mizell (Jam Master Jay), Herminia Rogers (Freaky Tah of the Lost Boys), Afeni Shakur (2Pac), Gilda Terry (Big L), and Gail Tirado (Big Pun).

"The focus of the evening will be to raise money for the foundation as well as [to] honor these mothers," B.I.G. Night Out event chair/CWMF founder Voletta Wallace—the mother of Notorious B.I.G.—said in an interview prior to the dinner. "This year, we're shifting the focus to honor the mothers of these artists we've lost. They gave us their sons and daughters."

Hosted by WWPR New York (Power 105.1) on-air personalities Ed Lover and Doctor Dre and BET on-air personality Free (106 &

Park), this year's gathering also featured a performance by Patti LaBelle, hip-hop violinist Miri Ben-Ari, and B.I.G.'s widow, Faith Evans. Attendees included Sean "P. Diddy" Combs, Foxy Brown, Rev. Al Sharpton, the surviving members of Run-DM.C., Jay-Z, and Mike Tyson, among others.

Held at New York's Metropolitan Pavilion, the event was co-sponsored by Arista Records, the Artist Empowerment Coalition, Bad Boy Entertainment, FUBU, Goliath Artists, the Hip Hop Has Heart Foundation, Pelle Pelle, Sean John, Vanguard Media, and *Vibe* magazine.

The gala is scheduled to coincide with the anniversary of the Notorious B.I.G.'s death. The rapper was shot and killed March 9, 1997, in Los Angeles following the Soul Train Music Awards. Voletta Wallace founded CWMF in October 1997; B.I.G. Night Out, the organization's signature event, launched in 1999. The organization provides scholarships, grants, books, computer hardware/software, and other learning tools to children.

"Initially, I was hoping to get some funds to help schools," Wallace said of the foundation's beginnings. "We wanted to provide books and computers to the schools, as well as to create summer programs to keep kids from being idlers."

For more information, log on to cwmfonline.org.

RASHAUN HALL

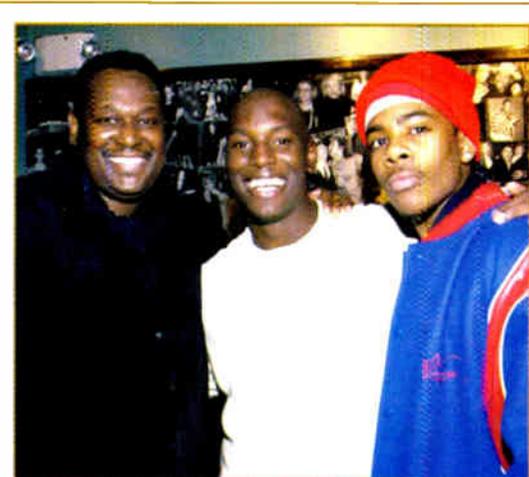


Voletta Wallace



Smooth Operator

Arista artist **Carlos Santana** enjoyed a day on the set for his new videoclip for "Nothing at All" with **Joy Bryant**, who co-starred in the recent **Denzel Washington** vehicle *Antwone Fisher*. The video, shot by director **Mark Webb** in San Francisco, features **Musiq**.



Class 'Act'

J Records recording artist **Tyrese** hosted a showcase heralding the success of his current *I Wanna Go There* and hit single "How You Gonna Act Like That" at the China Club in New York. Forming a multi-generational portrait of contemporary R&B, from left, are **Luther Vandross**, Tyrese, and **Mario**. (Photo: Larry Busacca/WireImage)

Keeping Up With The Jones

The day before his appearance at the Brit Awards to accept the Outstanding Contribution Award, legendary entertainer **Tom Jones** visited the Brit School in Croydon, south of London—which is the main beneficiary of funds from the Brit Trust, the U.K. record industry's charity—to give a master class to 30 music students. When asked why his career has endured, Jones said it was in part because of his eagerness to experiment with different musical styles.



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Walkin' On The Sun/ **Smash Mouth** /INTERSCOPE

500,000 SPINS

Wherever You Will Go/ **The Calling** /RCA

400,000 SPINS

Superman/ **Five For Fighting** /AWARE/COLUMBIA
Hero/Heroe/ **Enrique Iglesias** /INTERSCOPE/UNIVERSAL LATINO
Man! I Feel Like A Woman!/ **Shania Twain** /MERCURY
She's So High/ **Tal Bachman** /COLUMBIA

300,000 SPINS

Where The Green Grass Grows/ **Tim McGraw** /CURB
Bailamos/ **Enrique Iglesias** /INTERSCOPE/FONOVISIA
Mambo No. 5/ **Lou Bega** /RCA

200,000 SPINS

The Game Of Love/ **Santana Feat. Michelle Branch** /ARISTA
She Hates Me/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
Landslide/ **Dixie Chicks** /MONUMENT
Can't Fight The Moonlight/ **Leann Rimes** /CURB
Everywhere/ **Michelle Branch** /MAVERICK
I Need A Girl (Remix-Part 2)/ **P Diddy Feat. Ginuwine, Loon & Mario Winans** /BAD BOY
She's All I Ever Had/Bella/ **Ricky Martin** /C2/COLUMBIA

100,000 SPINS

I'm With You/ **Avril Lavigne** /ARISTA
All I Have/ **Jennifer Lopez Feat. LL Cool J** /EPIC
Picture/ **Kid Rock** /ATLANTIC/LAVA/UNIVERSAL SOUTH
Cry Me A River/ **Justin Timberlake** /JIVE
Family Portrait/ **Pink** /ARISTA
Lifestyles Of The Rich And Famous/ **Good Charlotte** /EPIC
Miss You/ **Aaliyah** /BLACKGROUND/UNIVERSAL
Mesmerize/ **Ja Rule Feat. Ashanti** /DEF JAM
Fall Into Me/ **Emerson Drive** /DREAMWORKS
Always/ **Saliva** /DEF JAM
19 Somethin'/ **Mark Wills** /MERCURY
My Town/ **Montgomery Gentry** /COLUMBIA
I Just Wanna Be Mad/ **Terri Clark** /MERCURY
A Moment Like This/ **Kelly Clarkson** /RCA
You Know You're Right/ **Nirvana** /GEFFEN
Outside/ **Staind** /ELEKTRA

50,000 SPINS

In Da Club/ **50 Cent** /INTERSCOPE
Gossip Folks/ **Missy Elliot** /ELEKTRA
Ignition/ **R. Kelly** /JIVE
All The Things She Said/ **T.A.T.U.** /INTERSCOPE
Wanksta/ **50 Cent** /INTERSCOPE
Sick Of Being Lonely/ **Field Mob** /MCA
How You Gonna Act Like That/ **Tyrese** /J RECORDS
Can't Stop Loving You/ **Phil Collins** /ATLANTIC
Satisfaction/ **Eve** /RUFF RYDERS
Superman/ **Eminem** /INTERSCOPE
I Should Be/ **Dru Hill** /DEF SOUL/DEF JAM/IDJMG
Chrome/ **Trace Adkins** /CAPITOL
Angel/ **Amanda Perez** /VIRGIN/POWERHOUSE
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For All Time/Por La Eternidad/ **Soluna** /DREAMWORKS



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