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



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Videoclips Gain As Tool For Dance Acts

BY MICHAEL PAOLETTA
 NEW YORK—In these times, when money is too tight to mention, independent dance/electronic artists are rediscovering the video art form as a significant means of promotion and marketing. With computer technology, videos can be created for a few thousand dollars—far less than it costs to have a track remixed,

which for many remains the preferred method of spreading the word about a new dance recording.

Dance remixes can cost between \$5,000 and \$30,000. What's more, if the act seeks exposure in a variety of club and radio formats, it is often necessary to hire more than one remixer. Because of these costs, many independent

(Continued on page 36)

Regional Distributors Get 'Lean & Mean' To Survive

BY CHRIS MORRIS
 LOS ANGELES—Regional and niche-oriented independent distributors, once the standard-bearers for the indie sector, have been forced to make critical adjust-

ments of size and orientation to face an increasingly tight marketplace.

Small distribution firms—which moved the lion's share of indie product prior to the early

(Continued on page 91)

Consolidation Seen On Fast Track For Big Five

BY MATTHEW BENZ, ED CHRISTMAN, and BRIAN GARRITY

NEW YORK—Consolidation among the major record labels is not only inevitable but imminent, Wall Street analysts and other investment professionals said March 6 during the Billboard Music & Money Symposium at New York's St. Regis Hotel.

"There's never been a time that I can recall when this many assets of this arguable quality, from the biggest companies to smaller companies, have been in play," said John T. Frankheimer, co-chairman of law firm Loeb & Loeb, as he moderated the "Valuing Music Assets" panel.

Panelist Michael Nathanson, Euro-

pean media analyst at Sanford C. Bernstein & Co., predicted that EMI Group would combine with Warner Music Group (WGM) by late summer. He said that as it had already substantially cut costs, a merger would be the only way for EMI or any other label to wring further cost savings until a new business model emerged to spur sales growth.

Fellow panelist Harold Vogel, a former Wall Street entertainment analyst who now heads investment fund Vogel Capital Management, concurred with Nathanson's assessment. As a means of cutting costs for itself and generating needed cash for parent AOL Time Warner (AOL TW),

(Continued on page 10)

'The industry is not in turmoil. It is in transition.'
 -Terri Santisi, KPMG-

Celine Tries New Marketing Road Sponsor Tie-Ins, Vegas Shows Drive Promotion Strategy

BY CHUCK TAYLOR

There's a new driving force in Celine Dion's career. Her \$10 million contract to become the face and vocal signature of DaimlerChrysler has prompted a new album, *One Heart*, just one year after her high-profile return from a two-year hiatus with *A New Day Has Come*. The new Epic set will street March 25 in North America (one day earlier elsewhere), timed with the opening of her ambitious three-year, 600-date gig at Caesars Palace in Las Vegas.

In the process, Dion has drawn a

(Continued on page 24)



JOHN MELLENCAMP



DARRYL WORLEY

Acts Line Up On Both Sides Of War Debate

BY CARLA HAY

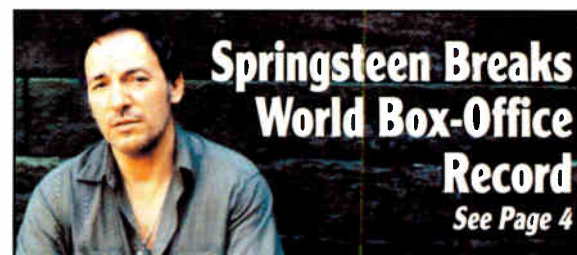
NEW YORK—Before any shots have been fired in a U.S. war against Iraq, artists are lining up on opposite sides of the ideological battlefield in song and action. The anti-war

While artists' anti-war expressions have been getting the lion's share of the media attention, Darryl Worley's patriotic

single "Have You Forgotten?" (DreamWorks Nashville) has become the first prewar hit. The song addresses terrorism issues in the wake of the tragedies of Sept. 11, 2001, and calls for support of U.S.

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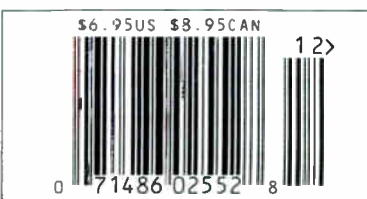
Anti-War Songs Proliferate: Page 35



Springsteen Breaks World Box-Office Record
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Restructuring At BMG: Page 4 • Rock & Roll Hall Inducts '70s Rockers: Page 6 • Music & Money Confab Photos: Page 92

NARM2003
 SPOTLIGHT BEGINS ON PAGE 55



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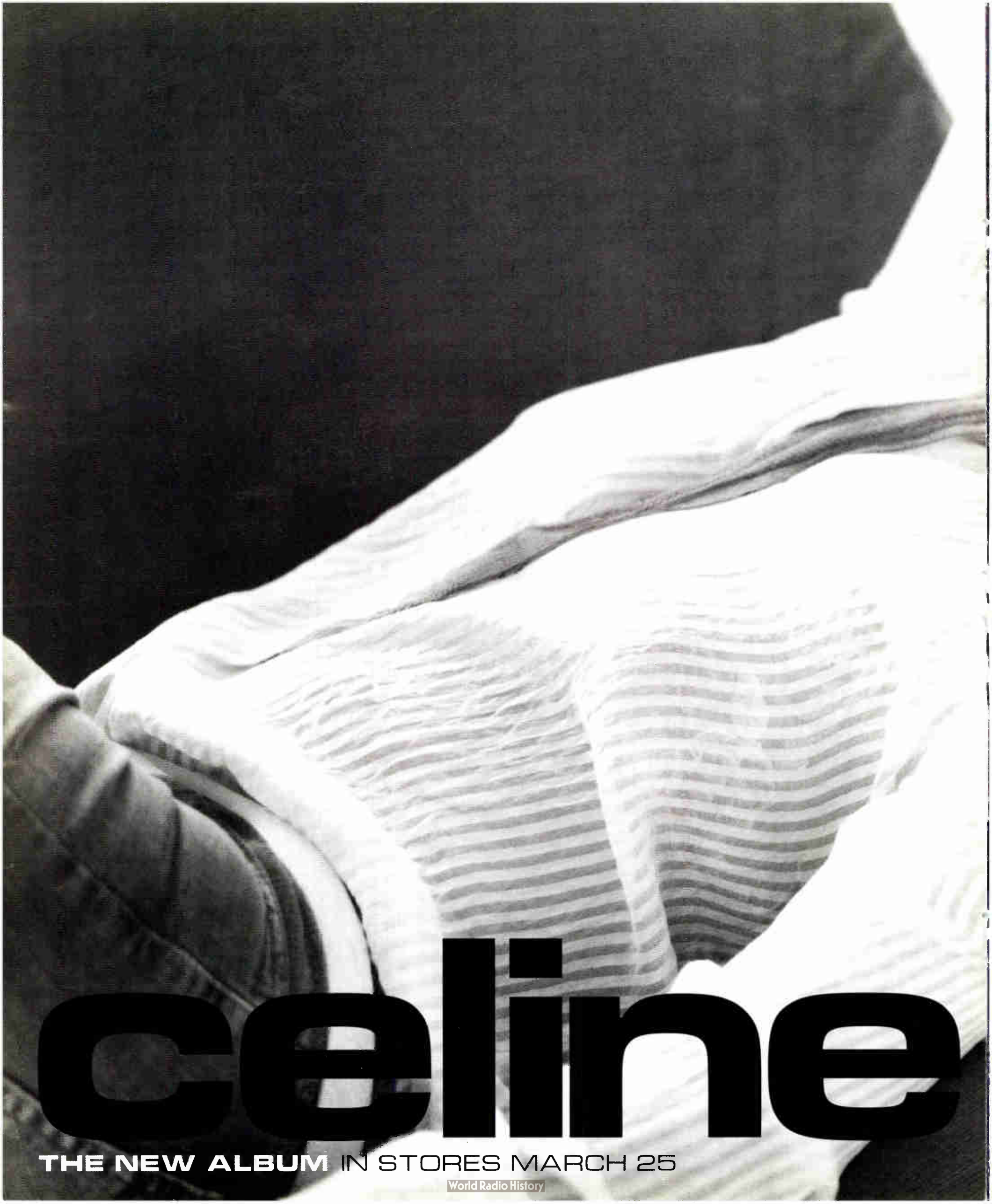
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Stadium Dates Make Bruce Box-Office Boss

Springsteen & E Street Band On Target To Sell Out 10 Shows In East Rutherford, N.J.

BY RAY WADDELL

Never underestimate the power of the Boss in New Jersey. Bruce Springsteen & the E Street Band will establish a new world box-office record for one engagement when they complete an unprecedented 10 stadium shows at Giants Stadium in East Rutherford, N.J., this summer.

When all 10 of the shows go clean, a feat that is nearing completion, Springsteen will have sold an estimated 550,000 tickets in his home state. With tickets priced at \$55 and \$75, the gross will be in the \$37.8 million range. The previous one-act world-record gross was from seven Rolling Stones sellouts at the Tokyo Dome in 1995 that drew 285,294 people and 2.5 billion yen (\$27.6 million). The multi-act Woodstock '99 bill grossed \$28.8 million.

Springsteen will also top his own personal and U.S. box-office record of \$19 million from 15 shows in the summer of 1999 that drew 304,785 people to the Continental Airlines Arena, which is also part of the Meadowlands Complex that includes Giants Stadium.

This latest Springsteen feat is impressive even to those who have watched his touring exploits for years. Barry Bell, Springsteen's agent since 1973, says, "I'm very impressed that Bruce was able to sell 10 stadiums, but nothing surprises me when it comes to his popularity in this area."

The tour will mark the return of Springsteen and his E Street Band to U.S. soil and will follow multiple stadium sellouts in Europe, culminated by a June 28, 2002, sell-out in Milan. Last year, Springsteen embarked on a "barnstorming" tour of U.S. arena one-offs that grossed about \$35 million. This year, he is expected to visit his best markets—such as Boston and Washington, D.C.—for multiple shows and has already announced an Aug. 1 show at Foxboro, Mass.'s Gillette Stadium and an Aug. 8 stop at Philadelphia's Lincoln Financial Field.

For the Springsteen camp, this has been a gratifying period. "Last year was incredibly special for Bruce, with the writing of *The Rising*, the recording of it, and the way it was received, then to go out on tour and see the whole country," says Jon Landau, Springsteen's longtime manager. "Now to come back next summer and see this incredible



enthusiasm and support, it's just a wonderful experience for everyone involved. We're

looking forward to playing and people continuing to see Bruce at his very best."

As is Springsteen's custom at the Meadowlands Complex, the dates will be promoted in-house by New Jersey Sports/Exhibition Authority staffers, spearheaded by Meadowlands Sports Complex VP of event booking Ron VanDeVeen.

For the Giants Stadium dates, three shows were initially announced and went on sale March 1. By noon, two more went up, and, with sales continually strong, two more followed at 2:30 p.m. On March 4, eighth and ninth shows were announced to go on sale March 8, with the 10th and final show added that day because of demand. The dates are July 15, 17, 18, 21, 24, 26, and 27 and Aug. 28, 30, and 31.

"It's still mind-boggling to us," VanDeVeen says. "The thing is, I think we could sell more."

This summer's shows will take Springsteen's Meadowlands career total to 60, consisting of 44 arena dates and 16 at the stadium. Each has been a sellout.

RCA Victor Group Splits Assets

BY ED CHRISTMAN

NEW YORK—BMG Entertainment is dividing its RCA Victor Group in two, forming the Arista Associated Label Group (AALG) to house the Private Music, Windham Hill, Bluebird, and Victor artists and catalog and creating a global, centralized division to handle its classical catalog and artists.

AALG will be headed by David Weyner, who headed RCA Victor and continues as executive VP/GM. He will report to Arista president/CEO Antonio "L.A." Reid on the creative side and Arista executive VP/GM Larry Mestel on the business and operational sides.

The company declines to reveal revenue, but *Billboard* estimates that Arista will pick up about \$60 million in billing as a result of the realignment. It is estimated that Arista's 2002 revenue was \$340 million.

While the former Victor Group will continue to operate as a self-contained entity, Arista plans to use the staff in the strategic

marketing of some Arista artists. Mestel says, "From a grassroots effort, they can market some of our artists that need a lot of nurturing before they go to radio."

A BMG spokesman declines to say if cutbacks will result from the realignment to RCA Victor, but Mestel says that "over the next couple of months, [Arista] will look to achieve as many economies of scales as we can."

BMG has also created BMG Classics to centralize all classical repertoire on a worldwide basis. It will be headed by Nicholas Firth, who will retain his responsibilities as BMG Music Publishing chairman. All A&R and marketing decisions will be made centrally, and all classical music teams in BMG's worldwide territories will report to BMG Classics.

In a statement, Firth said, "We will take a one-world approach to marketing classical repertoire, for which there continues to be broad demand from a devoted and discerning public."

Four Majors Back European Download Site

BY JULIANA KORANTENG

LONDON—British Telecommunications (BT), the U.K.'s leading telephone operator, has introduced Europe's first major-label-supported, legal digital-music service offering unlimited downloads.

Called Dotmusic on Demand, the paid-for service is available via the dotmusic.com site BT acquired in April 2002 from United Business Media.

Ben Drury, BT's London-based head of music, says the move makes the service the closest Europe has to Pressplay and MusicNet, the U.S. subscription-based services that are controlled by the five majors combined.

Dotmusic on Demand aims to be a legitimate alternative to such illegal peer-to-peer services as Kazaa and Morpheus and to push BT's own high-speed broadband Internet service. "We believe the drive to legitimate services—instead of suing everybody—will help combat piracy," Drury explains. "Our main strategy is to become the No. 1 broadband service. [For that] you need compelling, quality online services."

The new service offers 150,000-plus licensed tracks from online music service provider OD2, which includes music from the international arms of BMG Entertainment, EMI Recorded Music, Warn-

er Music Group, and Universal Music Group.

Dotmusic on Demand claims to offer subscribers unlimited access to streamed and downloadable music for £9.99 (\$15.78) per month. Alternatively, customers can pay £4.99 (\$7.88) per month for up to 50 downloads and 500 streamed songs or buy individual tracks at prices ranging from 99 pence (\$1.56) to £1.49 (\$2.35). There is also a limited offer to burn songs to CD or to transfer them to portable devices.

Drury emphasizes that the playability of the music already downloaded expires the moment subscribers stop paying, thanks to Microsoft's Windows Media digital-rights-management system.

Mark Mulligan, Jupiter Research's music analyst in London, points out that the word "unlimited" could be misleading, because subscribers cannot keep the tracks indefinitely after purchase. "It's a rental model, essentially," he notes, "but it's much more comprehensive than any other service in Europe."

Meanwhile T-Mobile, a Pan-European cell-phone operator owned by Germany's Deutsche Telekom, is expanding its music entertainment offering via a non-exclusive partnership with Universal Mobile, Universal Music International's wireless unit.



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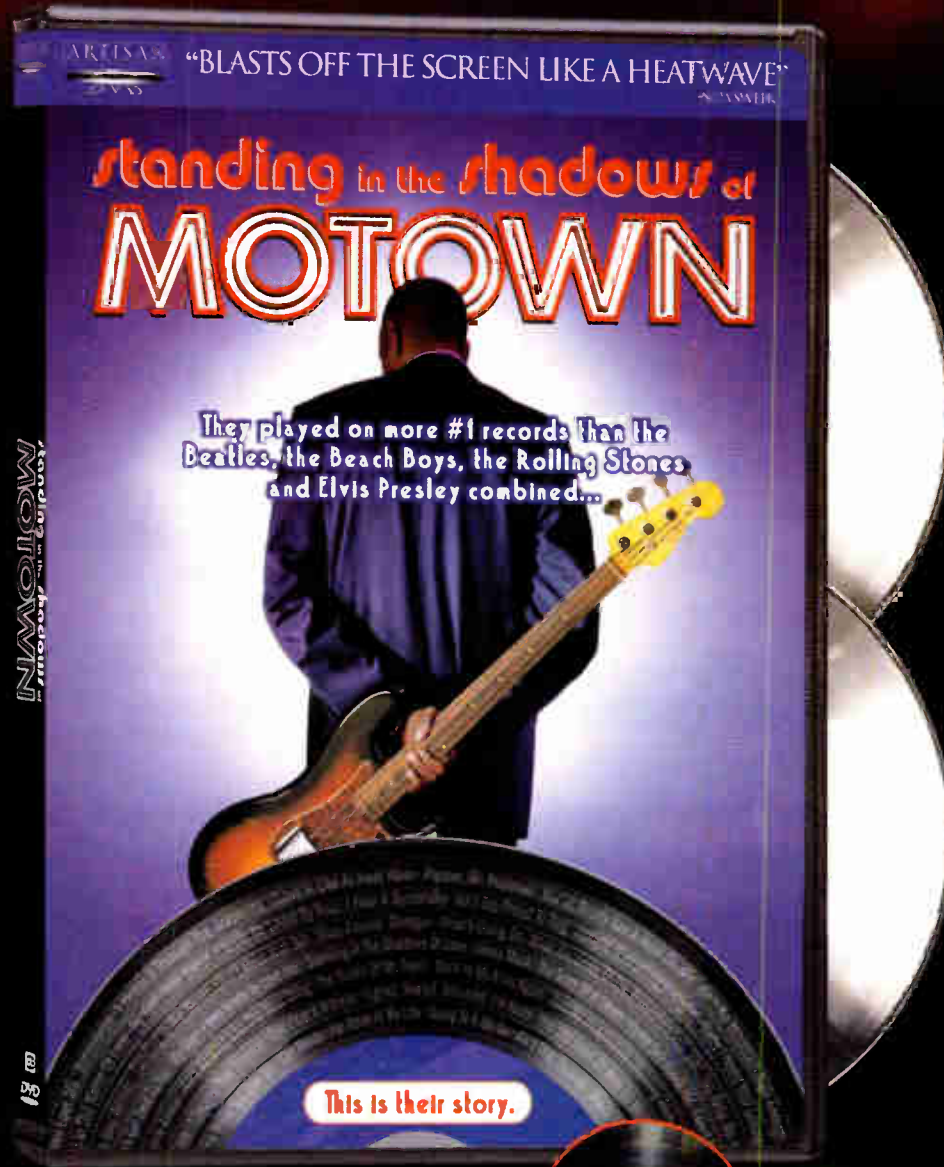
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13 Precocious lyrics and infectious melodies charm Maverick into signing the Deuce Project.

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20 in the Spirit: Retailers report that sales of gospel albums are on the rise.

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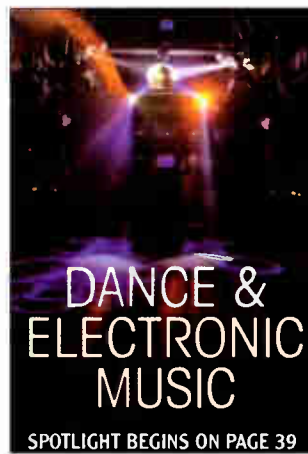
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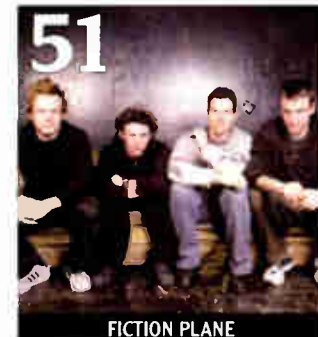
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U.K. '70s Punk Prevails At 18th Hall Of Fame

BY WES ORSHOSKI

NEW YORK—As members of the Clash, the Police, Elvis Costello & the Attractions, AC/DC, and the Righteous Brothers officially entered the Rock and Roll Hall of Fame March 10, few had much to say beyond thanking family members, influences, managers, record executives, booking agents, and road crews. But in keeping with past induction ceremonies, each was feted with often funny and occasionally soul-baring speeches from some of the biggest names in music.

Dominated by products of the late '70s U.K. punk movement—the Police, the Clash, and Costello & the Attractions—the event included performances from each inductee except the Clash, and it marked the first public reunion by the Police in some 18 years.

Launching the affair—held at New York's Waldorf-Astoria—Billy Joel marveled at the range and power of the Righteous Brothers, noting that they sparked his life-changing realization that “sometimes people with blue eyes transcend the limitations of what their color and their culture are supposed to be. Sometimes, white people can actually be soulful.”

Elton John raved about Costello's fearlessness, remarking, “His songs have no musical boundaries... Here's a man who knows no rules.”

Coming only months after the December 2002 death of frontman Joe Strummer, the Clash's bittersweet induction was preceded by heartfelt speeches from U2 guitarist the Edge and Tom Morello of Audioslave/Rage Against the Machine. “I loved this band,” the Edge said. “To me, without doubt, they are next to the [Rolling] Stones as the

greatest rock'n'roll band of all time. There is no doubt in my mind that ‘Sunday Bloody Sunday’ wouldn't—it couldn't—have been written if it wasn't for the Clash.” Like so many Clash fans, both he and Morello said that the band had changed their lives. The band “instilled in me the courage to pick up a guitar and the courage to try and make a difference with it,” Morello said, adding: “I cannot imagine what my life would have been like without them.”

Inducting AC/DC, Aerosmith's Steven Tyler called the band “the greatest purveyor” of the almighty power chord, and No Doubt's Gwen Stefani charmed the audience with her story of meeting—and loving—the Police as a teen.

Also inducted into the hall's 18th class were late sidemen Floyd Cramer (pianist on such songs as Roy Orbison's “Oh, Pretty Woman” and Patsy Cline's “Crazy”), saxophonist Steve Douglas (who appeared on recordings by the Ventures, the Beach Boys, and Jan & Dean), and Motown drummer Benny Benjamin, a member of the fabled Funk Brothers (see story, page 69).

Legendary Warner Bros./Reprise executive Mo Ostin received a lifetime achievement award; it was presented to him by Neil Young, who hailed Ostin as a champion of creative freedom.

The Police reunion, featuring “Roxanne,” “Message in a Bottle,” and “Every Breath You Take”—on which Tyler, Stefani, and John Mayer added vocals—closed the show, after three- and two-song sets, respectively, from Costello and AC/DC, as well as the show-opening “You've Lost That Lovin' Feeling” from the Righteous Brothers.

Highlights from the show will be broadcast March 16 on VH1.



THE CLASH'S PAUL SIMONON (LEFT) AND ELVIS COSTELLO

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RIAA Commits \$2.5M To Combat Latin Piracy In U.S.

BY LEILA COBO

MIAMI—In what amounts to the most significant recognition of the gravity of the problem to date, the Recording Industry Assn. of America (RIAA) board has approved \$2.5 million in new anti-piracy funds that will exclusively fight Latin music piracy in the U.S. The new funds, which were approved in addition to the RIAA's regular budget, will be allocated for the 2003-2004

fiscal year, which begins April 1.

At a recent meeting between representatives of the RIAA and the heads of most Latin labels, Patricia Chávez, president of Mexico's Disa label, likened the current music piracy situation in the U.S. to what she witnessed in Mexico five years ago. Today, more than 60% of all music sold in Mexico is pirated, according to official figures.

In the U.S., between 30%-40% of all

Latin music sold is counterfeit, according to industry estimates. The RIAA says 28% of all seizures of illegal CDs are Latin, a disproportionate amount when compared with Latin music's share of the marketplace.

"On the Latin side especially, we're talking about a lot of physical-goods piracy," RIAA VP of Latin music Rafael Fernández says. "We have a lot of problems, and we can't fight that without additional resources."

Those resources will include the hiring of at least eight new full-time Latin music field investigators who will concentrate solely on Latin product and will work closely with label staffs in order to single out and investigate pirate operations.



FERNANDEZ

"Either we finish piracy or piracy finishes us," Universal Music Latino president John Echevarría says. "With the level of costs in a country like the U.S., we can't support a market that's 40% pirated. The sales figures for even the big names are very

disappointing [because] we lose a very important chunk of sales [to piracy]."

While the Latin music industry has banded together to fight piracy before—most recently through an initiative created early last year—this is the first time in recent memory that such a substantial amount of money was allocated specifically toward that purpose and with the blessing of every single label.

The \$2.5 million includes support funds so the new staff members can also hire third parties to do investigations and surveys on the streets. Fernández adds, "We have a very extensive program we developed in the last month-and-a-half with support from the labels."

In addition to the actual field work, Echevarría says Latin labels are about to commence a serious lobbying effort with politicians.

UMI Again Charges BIEM With Being A Cartel

BY LEO CENDROWICZ

BRUSSELS—Universal Music International (UMI) has filed another antitrust complaint with the European Commission against BIEM, the international trade body representing collecting societies.

The 150-page submission, filed March 11, rejects on a point-by-point

basis BIEM's defense last September to UMI's original July 2002 complaint that the trade body was a cartel and therefore impeded competition on mechanical reproduction rights. UMI claims BIEM abuses its dominant position in the licensing sector and dictates unfair terms to music companies, adding that BIEM's standard contract rate forces record companies to pay close to 11% of the average price they receive for the records they sell, making it by far the highest in the world.

Claiming that the BIEM standard contract is incompatible with European Union antitrust laws, UMI chairman/CEO Jorgen Larsen said, "Universal is not against the existence of the standard contract as such, nor



LARSEN

of collective licensing. As a monopoly in the music publishing industry—an industry which enjoys major sources of income other than mechanical fees—BIEM has an obligation to act fairly and in a manner consistent with the EU antitrust laws."

BIEM representatives could not be reached for comment.

Last July, UMI filed an official complaint with the commission alleging that BIEM—which represents 41 royalty collectors from 38 countries—has a monopoly when it comes to the licensing of mechanical reproduction rights in Europe. BIEM's 100-plus page reaction counter-claimed that UMI was trying to undermine the basis for the licensing of mechanical reproduction rights and lower payments to creators worldwide, in order to boost UMI's profitability.

The commission says the investigation could take years to complete. Under EU competition rules, companies or organizations found guilty of breaching antitrust law can be fined up to 10% of their gross annual revenue.

Four-Day Musician Strike Costs NY Dearly

BY CHUCK TAYLOR

NEW YORK—The four-day strike during which musicians said "no way" to Broadway cost the fragile industry \$4.8 million in box-office losses and the economy of New York \$7 million by the end of the weekend, according to tourism and theater officials.

Members of Local 802 of the American Federation of Musicians began the strike March 7—with actors and stagehands refusing to cross picket lines—and settled with the League of American Theatres and Producers on the morning of March 11. Eighteen musicals were shut down during the critical weekend period, leaving only *Cabaret* in business, which has a different contract because it is staged at former dance club Studio 54 instead of a traditional theater.

At issue were musician demands for a minimum number of players required for a Broadway orchestra, depending on theater size. The union claimed that staff minimums were needed to protect artistic freedom.

Before the union contract expired March 2, minimums were set at between 24 and 26 musicians in New York's largest houses.

The new contract agreement calls for minimums of 18 or 19 in New York's largest theaters.

Broadway is a critical part of New York's tourism business—so much so that Mayor Michael Bloomberg helped set up talks that went on for nearly 12 hours at the mayoral mansion, starting March 10.

Neither the union nor the theater league would comment on the proceedings or their outcome.

In The News

- Moody's Investors Service downgraded the debt of EMI Group to speculative-grade, or "junk" status, with a "stable" outlook. Citing an "unfavorable industry environment," the agency says EMI will not generate enough cash flow from operations for an investment-grade rating "for the next couple of years." EMI says the downgrade will not affect its liquidity or trigger changes in its credit lines.

- A second lawsuit relating to the East Warwick, R.I., fire tragedy at a Great White concert at the Station club targets Anheuser Busch, local radio station WHJY-FM, and station owner Clear Channel Communications, along with other entities named in a previous suit (*Billboard*, March 15). The suit was filed on behalf of the relatives of Lisa Kelley, who was one of 99 fatalities.

- Artemis Records laid off 10 staffers March 7. The cuts, confirmed by chairman Danny Goldberg, included several of the promotion staff.

- U.S. Trade Representative Robert Zoellick and top lawmakers including Sen. Orrin G. Hatch, R-Utah, were joined by the Recording Industry Assn. of America, the Motion Picture Assn. of America, and other entertainment trade groups March 13 to launch the Entertainment Industry Coalition, which sources say plans to support lawmakers in crafting intellectual-property-protection language in future free-trade agreements with other nations.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	125,254,000	113,699,000	(-9.2%)
Albums	122,240,000	112,114,000	(-8.3%)
Singles	3,014,000	1,585,000	(-47.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	114,970,000	107,862,000	(-6.2%)
Cassette	6,977,000	3,900,000	(-44.1%)
Other	293,000	352,000	(+20.1%)

OVERALL UNIT SALES

	This Week	This Week 2002	
This Week	11,826,000	12,155,000	
Last Week	12,360,000	Change	-4.3%
Change			-4.3%

ALBUM SALES

	This Week	This Week 2002	
This Week	11,658,000	11,860,000	
Last Week	12,181,000	Change	-4.3%
Change			-4.3%

SINGLES SALES

	This Week	This Week 2002	
This Week	168,000	295,000	
Last Week	179,000	Change	-6.1%
Change			-6.1%

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	64,325,000	58,217,000	(-9.5%)
Independent	15,838,000	12,917,000	(-18.4%)
Mass Merchant	37,819,000	36,822,000	(-2.6%)
Nontraditional	4,257,000	4,158,000	(-2.3%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	27,954,000	25,356,000	(-9.3%)
Suburb	50,638,000	47,345,000	(-6.5%)
Rural	43,648,000	39,413,000	(-9.7%)

ROUNDED FIGURES

FOR WEEK ENDING 3/9/03

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

Red Shoes

c. 1977

Leather, Rubber and String
From the collection of Elvis Costello
On permanent loan to the
Rock And Roll Hall Of Fame



Finally...a place for all your useless beauty.

Congratulations from your friends, fans and devotees at



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Consolidation Seen On The Fast Track

Continued from page 1

he predicts that WMG will be spun off as a separate company and joined with EMI.

In addition to EMI and WMG, Frankenheimer noted that Universal Music Group (UMG) is also reported to be for sale by parent Vivendi Universal (VU). Whatever the case, Frankenheimer concluded that "it is the worst possible moment" to be a seller right now, because assets have been devalued as a result of the turmoil in the industry.

For his part, Vogel took a dim view of Marvin Davis' bid for UMG and VU's other entertainment assets, as well as VU chairman/CEO Jean-René Fourtou's "posturing" that he wishes to

retain UMG for the foreseeable future (*Billboard*, March 15). Vogel said, "At the end of the day, uncertainty [about the future financial health of the music industry] drives everybody out of the [VU] stock."

As for AOL TW, on the day of the conference, Merrill Lynch analysts raised the possibility in a research note that the paradigmatic new-media company could itself be acquired. "Given the sheer decline" in its stock-market valuation—roughly \$200 billion since January 2001—the analysts wrote that "it may not be out of the realm to view the company as a potential takeover target."

Nathanson also voiced a view expressed by others at the symposium that the current music industry downturn is structural rather than cyclical, and he was pessimistic about the progress made thus far to develop a workable new business model.

Nathanson said that on March 6, EMI's share price fell below £1 (\$1.61) for the first time. With a market capitalization of £674.3 mil-

lion (\$1.1 billion) plus £1.1 billion in debt (\$1.7 billion), EMI is currently valued at £1.8 (\$2.8 billion)—or about what Nathanson estimates EMI Music Publishing alone is worth. He said, "What the market's telling you is that there's zero value for [EMI Recorded Music] today."

OPPORTUNITIES STILL AVAILABLE

In contrast, music-publishing assets have been fetching high prices of late (*Billboard*, Feb. 8). Publishing assets are seen as a relatively safe haven within music and media because of the stable revenue streams they generate. Making music publishing even more attractive is the availability of cheap financing, said John Rudolph, the former CFO of Windswept Pacific who is currently a principal in music-asset valuation firm Music Analytics.

Not everyone on the panel was ready to write off the recorded-music business. "It's all cyclical; we've been through this before," Compendia Media Group president/CEO Marty Tudor said. "If I had really deep pockets, I'd buy anything I could find now."

Former WMG CFO Jerry Gold added, "It's a great time for buyers and a terrible time for sellers." But while he conceded that the short-term outlook is bleak, he expressed faith in the ability of major-label executives to reinvent their companies. "Over a longer time frame, these are the best assets in the world."

Even Vogel, a self-described pessimist, admitted that the industry is "moving in the right direction. The leaders and the managers are at least no longer in a total state of denial, as they were the last time we had one of these symposia."

Earlier in the day, talk centered on evolving business models and the opportunities that exist for entrepreneurs amid the industry's difficulties.

In a session on funding new music ventures, Al Cafaro, the former A&M CEO who is launching a diversified music company with former tour promoter and current artist manager John Scher, said seed capital may be scarce, but the finan-



Valuable Assets. Loeb & Loeb's John Frankenheimer, far right, reprised his role as moderator of an all-star panel on "Valuing Music Assets." This year's panelists were, from left, Vogel Capital Management's Harold Vogel, Sanford C. Bernstein & Co.'s Michael Nathanson, Music Analytics' John Rudolph, Compendia Media Group's Marty Tudor, and Gold International's Jerry Gold. (Photo: Chuck Pulin)

cial strain the majors are under is creating opportunities for upstart labels. "The great artists are now more accessible than ever before," Cafaro said. Because the majors require high unit sales to drive revenue, "artists are slipping through the cracks at majors daily."

'TRANSITION, NOT TURMOIL'

During the session titled "New Economics of the Music Business," Terri Santisi, global leader of the media and entertainment group at KPMG, said, "The industry is not in turmoil: It is in transition," noting that the CD-replacement cycle, which had been driving sales and profits, is over. Meanwhile, the costs for talent acquisition, recording, and marketing continue to rise. At retail, discount stores are dominant, pushing sales of hit titles and leaving less shelf space for music overall.

Santisi said, "The industry needs to invest in developing a new business model while operating [under the current one]." A key question facing the major labels is whether they want to shift strategy and define themselves as multi-revenue "brand-development businesses" or rely solely on prerecorded music sales.

Artist representatives were in favor of more progressive business models that could include labels and artists sharing revenue from record sales, publishing, touring, and merchandising. L. Londell McMillan, an

attorney for Prince, Stevie Wonder, and DMX, said the industry could benefit from more incentive-based joint ventures between labels and artists. He said that in properly structured deals, artists may be willing to cut their advances by as much as half. He also noted that the industry could benefit from greater strategic financing from private-equity sources in order to offset artist-development costs.

Keynote speaker Strauss Zelnick cautioned that label involvement in artist revenue streams would vary from negotiation to negotiation, adding, "I'm skeptical we'll see a paradigm shift."

Most panelists were uncertain about the eventual impact of digital distribution—seen by many as the basis for a new business model. Label executives and analysts said record companies must become more singles-oriented, both in terms of business models and how they write contracts. In addition, the industry faces unresolved questions regarding publishing royalties in the digital realm, as well as how labels will offset marketing and promotion expenses when selling downloads.

While panelists expressed belief in the long-term future of the business, BMG Worldwide VP of legal and business affairs Jim Cooperman said, "Digital distribution is still in its infancy, and it has already seen multiple changes."



Economically Speaking. Sukin Law Group's Michael Sukin moderated the Music & Money session titled "New Economics of the Music Business." Pictured, from left, are BMG Worldwide's Jim Cooperman, JP Morgan Chase & Co./Pondesar Finance's Nick Henry-Stolz, L. Londell McMillan PC's L. Londell McMillan, Sukin, KPMG's Terri Santisi, and SpinArt Records' Jeff Price. (Photo: Chuck Pulin)

Executive Turntable



COX-HAGAN



BONADIES



ROBERTSON

MUSIC VIDEO: Nigel Cox-Hagan is named senior VP/creative director for VH1. He was director of on-air promotions for G4.

RECORD COMPANIES: Teddi Bonadies is promoted to senior director of promotion for Arista Nashville. She was national director of promotion.

Kevin Kertes is named VP of promotion for New Line Records in Los Angeles. He was senior director of adult promotion for Epic.

Elaine Valentine is promoted to VP of product management for Bob Marley Music and Ghetto

Youth International. She was VP of product management for Ghetto Youth International.

Spirit Music promotes Peter Shane to director of film and television and Justin Kalifowitz to director of A&R in New York. They were, respectively, manager of film and television and manager of A&R.

PUBLISHING: Alexandra Robertson is named director of film and television for Warner/Chappell Music in Los Angeles. She was manager of film and television soundtracks for Capitol Records.

Broadcast Ownership Hearings Continue

BY BILL HOLLAND

A second field hearing in Seattle on March 7, scheduled by the Federal Communications Commission (FCC) to hear public comment as the FCC re-evaluates media ownership rules, found the same battle lines drawn as the first one, held in Richmond, Va., Feb. 28.

Attendees voiced grave concerns that further deregulation would engender anti-competitive practices that shrink the diversity of music and news and erase local programming input.

If the FCC decides to axe the rules, it would allow one company to own radio, TV, and newspapers in a market. Broadcasters complain that without those changes, they cannot compete in a new landscape that includes cable, satellite, and Internet companies.

The gathering also gave the public a chance to view a commission deeply divided over the issue, which pits the pro-industry, deregulatory position of its chairman, Repub-

lican Michael Powell, against its two Democratic members, meeting organizer Michael Copps and Jonathan Adelstein. Powell characterized the meetings as quickie "whistle-stop tours" and did not attend.

The FCC was met by a pre-meeting salvo in the form of a blistering op-ed article in *The Seattle Times* written by U.S. Rep. Jay Inslee, D-Wash. "The Pac-Man-like effort of one conglomerate devouring smaller, independent news providers will reduce, not increase, the ability of Americans to participate in democracy," Inslee wrote. "We cannot allow the private appetite for corporate efficiency to overwhelm the public appetite for the truth."

Even other media company execs believe radio consolidation has given deregulation a black eye. *Seattle Times* publisher Frank Blethen testified that big media companies with profit margins of up to 50% cannot seriously claim poverty. He said, "It doesn't pass the smirk test."

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From the Album of the Year Come Away With Me

Best Male Pop Vocal Performance
JOHN MAYER "Your Body Is a Wonderland"
From the album Room For Squares

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SAN FRANCISCO

The city by the Bay is a haven for spectacular music. Billboard takes an in-depth look at the local concert scene, current musical trends, labels, and new venues. We also shine the light on the local talent scene and provide an update on the city's recording studios, and how they're faring in today's market.

issue date: apr 19 • ad close: mar 25

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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!

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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.

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ad close: apr 8

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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

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

LATIN MUSIC 6-PACK #2 - issue date: May 10 • ad close: Apr 15

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

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

ELECTRONIC ENTERTAINMENT - issue date: May 17 • ad close: Apr 22

KIDS! - issue date: May 17 • ad close: Apr 22

B&H 30TH ANNIV. - issue date: May 24 • ad close: Apr 29

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World Radio History

ARTISTS & MUSIC



by Melinda Newman

The Beat™

STALLED TRAIN: Following a number of delays, **Train's** follow-up to March 2001's *Drops of Jupiter* is slated for a June 3 release, and no one could be happier about *My Private Nation's* pending arrival than Train frontman **Patrick Monahan**. "This is the third time we've finished the record," he says. "We'd finish the record and people would say, 'This is really right on,' and then I would write several other songs and people would go, 'Shit, that means now we're talking [another delay],' and those songs go on the record. And then, I'd go, 'I hate to say this, but I just wrote another song.'"

Finally, Monahan adds, producer **Brendan O'Brien** said, "No more."

"We're really ready to get it out," Monahan says. "I've enjoyed this time with my family, but I'm ready to go." He says it's also time for the band to watch its professional life a little closer. "We have to pay more attention. We haven't been the smartest band with our careers. We have to try new things." Among them will be the band's first headlining tour this summer.

The first single from the project, "Calling All Angels," goes to radio in mid-April.

ON THE ROAD: **Bon Jovi** continues to fill arenas on tour this month, but guitarist **Richie Sambora** is looking ahead to August, when the group plays two dates in its "home venue" of Giants Stadium in East Rutherford, N.J. In one day, Bon Jovi sold 65,000 tickets for the two gigs. "When I hear [those numbers], I think, 'Thank God. It's nice to still be here,'" Sambora says. "We get more excited now by that kind of news. To be able to walk onstage in a stadium in front of 70,000, with the maturity and wisdom we

have after 20 years of being in this business and continuing and transcending beyond the cyclical stuff that happens in this business... that's very rewarding."

Although Sambora wishes radio paid a little more attention to the band, he says, "[The music industry] is in a quagmire right now. Guys like us, our touring business is so good, we're transcending the whole thing."

LYNCH AND THE BEATLE: Still sneaking under the radar (but not for much longer) is **Liam Lynch's** "United States of Whatever," which picked up 483 spins for the week ending March 7, according to Nielsen BDS. Additionally, it is KROQ Los Angeles' No. 13 song and is in the top 15 at such modern rockers as KRBZ Kansas City and XTRA San Diego.



TRAIN

The wacky novelty song, which combines spoken word with music, was a top 10 hit in England last year for U.K. indie Global Warming. It first appeared in MTV's *Sifl & Olly Show*, which Lynch created.

Ringo Starr heard the song and signed Lynch to a production deal for his new label with **Mark Hudson**, Pumpkinhead Records. Starr and Hudson then called S-Curve Records founder **Steve Greenberg**, who signed Lynch directly worldwide to EMI-distributed S-Curve.

Lynch's debut, *Fake Songs*, which will carry both the Pumpkinhead and S-Curve logos, will be released April 1 in the U.S. as a two-disc set: an audio CD and a two-hour DVD that includes skits, computer animation, and several songs on the album. Starr plays on two tracks and appears in the DVD. "Because Liam is an audiovisual artist," Greenberg says, "the DVD is as intrinsic to the project as the audio CD." The set will be priced the same as a single CD.

Deuce Project Has Captured The Eye, Marketing Muscle Of Maverick

BY ADRIAN ZUPP

"Twenty seconds in, I knew I wanted to sign them," Maverick Records co-owner Guy Oseary says of his first encounter with melodic-rock duo the Deuce Project.

The man who brought Alanis Morissette to the world's attention sees a rare precociousness in 22-year-old childhood friends Josh McMillan (vocals) and Noah Pearce (guitar).

"Josh is such a star; he's natural. I remember thinking, 'This guy's got star quality.' The lyrics are sophisticated, yet young. I remember when I signed Alanis, I thought that I'd never heard anyone my age speak like this before, yet I got it. To me, Josh speaks in a way that I get it, but it's a bit different to everything else on the radio."

A listen to the duo's strings-augmented first single, "Stone Cold" (the title track of the Berman Brothers-produced album set for an April 4 release), is proof-positive that Oseary is on to something. The disc shipped Feb. 10 to hot and modern AC, as well as triple-A.

Mid-February saw the Deuce Project wrap up a 50-market showcase tour of radio decision-makers, key marketing partners, and press.

"Every city has just been really warm and welcoming to our music," McMillan says. "We're trying to put a face to our music. It's been going really well."

In terms of putting the faces to the music, the band has made a striking video for "Stone Cold," which was directed by Honey, the woman who directed the videos for Crazy Town's "Butterfly" and Rage Against the Machine's "Guerrilla Radio."

The multi-pronged marketing plan for the act includes a national support tour planned for April/May—the band is booked by Eric Podwell at New York-based Evolution Talent—and a heavy push on the video.

"So many people are connecting with the video," Maverick marketing director Holly Adams says. "We worked with DMX, Screenplay, Promo Only, Rock America, and ETV—video pools who do placement in retail outlets—and as of April the video will be playing in approximately 3,000 retail stores nationally. So it's going straight to the places where our audiences are going to be doing their shopping—places like Nordstrom, H&M, Gadzooks, Vans, Wet Seal, and Tommy Hilfiger."



DEUCE PROJECT

The video can be seen in full at the band's Web site (deuceproject.com). Complete versions of several songs from the album can also be streamed at the site.

"We're trying to do a focused and targeted campaign for this record," Maverick head of new media **Jeremy Welt** explains. "We're focusing on two things. The first is the music video. It's one of our best-selling points for the band. We'd primarily

like to use this Web site as a vehicle for people to watch this video. The second thing is for people to hear full tracks from the record."

Maverick sees a broad potential audience for the Deuce Project.

"We have a large audience for them because you're going to get the younger girls who'll be taken in by their looks—they're very cute boys," Adams says. "But we're going to be able to go a little older as well, because the song is so great. You hear it once and immediately you're humming it. It's something that kids in high school will listen to but also people who are in college and beyond will enjoy."

"The gamut could be across the board, the same way that Alicia Keys could be across the board," Oseary says. "The music feels genuine. It's not following anything out there right now. It just sounds different."

He concludes, "The more people who've seen them, the more people we've turned into believers."

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Third Day Further Expanding Boundaries Of Praise & Worship

BY DEBORAH EVANS PRICE

For all those who thought praise and worship was strictly mellow acoustic music, Third Day shattered that perception with *Offerings: A Worship Album*. Now, the Georgia rockers—who last month won their first Grammy Award (best rock gospel album for 2002's *Come Together*)—expand the boundaries of the worship genre once again with *Offerings II: All I Have to Give*.

"This is a worship record, but it's probably one of the most rockin' records that we've recorded," lead vocalist Mac Powell says. "Our definition of worship is probably a bit broader than a lot people's definition."

Bassist Tai Anderson adds, "Worship isn't about an acoustic guitar and a tambourine. We love shaking that up. When some people first listen to an *Offerings* record, they say, 'That's not really a worship record.' Then they listen to it a few times and say 'Wow, the heart of this music is what worship is all about.'"

With the release of *Offerings II*, it looks as if lightning could strike twice for the Dove Award-winning band. Powell and Anderson, along with bandmates David Carr, Brad Avery, and Mark Lee, once again serve up a collection of poignant worship songs

branded by Third Day's unique musical personality.

Among the set's highlights is the tune "Offering." "That's one where I challenged Mac," Anderson says. "We needed to write a song that is talking about giving to God and

'This is a worship record, but it's probably one of the most rockin' records we've recorded.'

Our definition of worship is probably a bit broader than a lot of people's definition.'

—MAC POWELL, THIRD DAY

offering to God not just music but our entire lives. Mac totally responded to the challenge and wrote this incredible song."

To get the word out about the new release (which streeted March 4), Essential Records is planning special events with Regal Cinemas and Spring Communications on 10 the-

ater screens in nine markets. "There is a projector system that allows them to beam out a concert event to multiple screens across the country at the same time," label VP of marketing Nina Williams says. "The con-

project is expected to go to retail in April. Tickets for the Regal events will cost \$5. "We are partnering with local Christian radio and all the markets in Christian retail as well," Williams says. "The band will actually be present at



THIRD DAY

cept [is] that someone goes and purchases a ticket at this event, much like they would be purchasing a movie ticket, but it's actually specialized programming."

Attendees will get a first look at Third Day's new concert video/DVD gleaned from performances on the band's 2002 *Come Together* tour. This

the screening event in Atlanta, which will be a two-screen event. That's where we are picking up our 10th screen."

Retailers will be selling *Offerings II* at the screenings, and Williams says Provident Music Distribution—which distributes Essential product to the Christian retail market—will work

with retailers to offer discounts. "Provident is working with them to try to work it out where the stores can offer the CDs at the lowest price possible."

The events are slated for Los Angeles, Seattle, Denver, Dallas, Houston, Minneapolis, Grand Rapids, Mich., Atlanta, and Knoxville. "We're trying to utilize our theaters in different ways," executive VP of business development for Regal CineMedia Ray Nutt says. "We think that music is a home run."

Regal has previously held events with Korn and Tom Petty & the Heartbreakers, but Third Day represents the company's first promotion with a Christian band. "They are great partners to work with," Nutt says. "They are a huge contemporary Christian band. We like the diversity as well. We're not all about one type of music."

Williams says there will also be extensive Internet promotions, and Third Day will be highly visible at retail. "We have a Third Day merchandising kit available to stores which has all the Third Day titles, with a focus on *Offerings II*."

Managed by Creative Trust and booked by Creative Artists Agency, Third Day will also embark on the second leg of the *Come Together* and *Worship* tour with Michael W. Smith.

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'Fear Yourself' Finds Johnston Working With Linkous, Feeling Blessed

BY ERIC AIESE

On his 20th album, lo-fi veteran Daniel Johnston has teamed with a new collaborator for a new sound: Sparklehorse principal Mark Linkous, who produced the set and brought a new fidelity to Johnston's songs. The result, *Fear Yourself*,

will be released March 25 on Gammon and distributed by Shelter-Caroline.

"He's one of the godfathers of lo-fi," Gammon co-owner Jordan Trachtenberg explains. "He started with a piano plus a \$59 boom box and \$1 cassette tape."

Johnston's career began two decades ago with a series of cassettes he recorded at home, beginning with the 1981 set *Songs of Pain*. Initially distributing his tapes to appreciative friends in his native Texas, he developed a cult following that has included such notables as Kurt Cobain, Sonic Youth, and David Bowie, who contributed a quote to the liner notes.

"As a cult figure, he's served as a songwriter's songwriter," Trachtenberg says of Johnston. "He writes a beautiful song; when you hear someone else cover it, you especially realize it."

The album finds Johnston, a longtime sufferer of manic depression, in unusually good form, thanks to new medication. "I'm feeling better than ever," he says. "It's a blessing."

His improved condition manifested itself in the set's 12 songs. For *Fear Yourself*, Johnston wrote lyrics of vulnerable honesty. On "Syrup of Tears," he pleads. "God, I'll make you a deal/Just let me smile awhile, for real."

"You have to grasp that he's in pain," Trachtenberg says. "He's a loving, gentle soul. With all the pain he suffers, this is what comes out."

While Johnston is pleased with the resulting production, Linkous was apprehensive about the challenge. "I didn't want to overshadow the songs," he says. "I had to

this set. While no acts have been confirmed yet, Linkous promises that there will be a cut from Sparklehorse.

A headlining tour began Feb. 18 with a series of Japanese dates and continues in the U.S. with three-week spans alternately on and off the road. Touring places extra demands on Johnston's health: His friend/tour manager Don Goede explains that if he missed doses of his medication, the results could be disastrous.

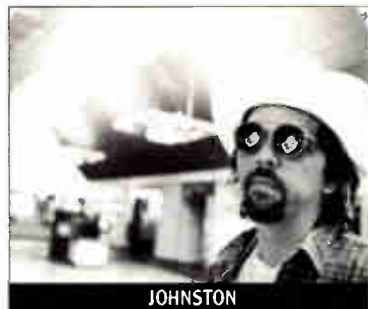
Trachtenberg sees *Fear Yourself* as appealing to two converging audiences: "We have the Sparklehorse following, and Daniel fans will buy anything hand over fist. We're trying to attack both fan bases."

Johnston's strong audience comes as no surprise to Linkous, himself a longtime Johnston fan.

"The following started among musicians who appreciated his songwriting—it's so simple and pure. It can be the funniest or the saddest you've ever heard," Linkous observes. "He strikes me as the purest soul, like a 12-year-old, uncorrupted child. Imagine someone like that writing pop music—it's quite a gift, a beautiful outlook."



Gettin' Hot. RCA quartet Hotwire's debut, *The Routine*, is not due until May 6, but the band is already locked into a slot on this summer's Ozzfest tour, as well as a string of dates with Nothingface in April. The project was produced by Matt Hyde (Hatebreed, Slayer), and it shows the group walking a line between hard-rock aggression and pop sensibilities. "Melody is essential in this band," group member Rus Martin says. "We try to create melodies that shine through. It makes the songs timeless." Pictured, from left, are band members Gabe Garcia, Chris Strauser, Brian Borg, and Martin.



JOHNSTON

resist the temptation to add noises that sound cool but are distracting."

Several cuts feature Johnston's vocals with a live band, brought together by Linkous, who says, "People were standing in line to play on the album."

Considering Johnston's fellow musicians' admiration, Trachtenberg plans to produce a tribute album with acts covering their Johnston favorites later this year. Given Johnston's health, Trachtenberg hopes to help strengthen the artist's financial security with

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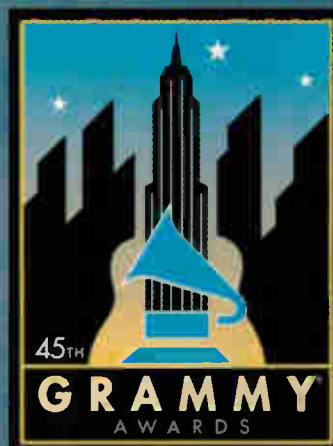
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Stewart Ready to Second And Final Collection Of American Pop Standards

BY JIM BESSMAN

Rod Stewart says he wanted to make an album like *It Had to Be You* . . . *The Great American Songbook* for a long time, but he will not have to wait long to do its sequel.

Thanks to the active sales of *Songbook*, his collection of American pop standards—and debut for J Records—Stewart has commenced work on its follow-up with the same production triumvirate of Phil Ramone, Richard Perry, and J Records chairman/CEO Clive Davis and, Stewart says, “a whole fresh batch of songs.”

He continues, “We had about 12 left over from the first album that Clive didn’t like because he didn’t want a lonely saloon, bar-type album of 2 a.m. love songs, and quite a few were like that,” but “we won’t go down that street” on the new project.

Rather, the participants will “try to recreate the mood” of the first set but with “faster and more uptempo tunes,” he says, adding that 40 new songs are ready to be cut.

Davis says the forthcoming set will include such songs as “Stardust” and “As Time Goes By” and will be produced “appropriately to the feel” of each selection, perhaps with guest vocalists. But the overall approach will follow the “if it ain’t broken, don’t fix it” rule, Davis says.

“I thought *It Had to Be You* was special, and a ‘statement’ similar to Carlos Santana’s *Supernatural*, where the songs could be inspirational to people.”

Indeed, Stewart notes that he’s always been “acutely aware” of the

‘I always loved Ella Fitzgerald and Billie Holiday and Louis Armstrong, but being a dyed-in-the-wool rock’n’roll singer, I never admitted it until 15 years ago.’

—ROD STEWART

American pop songbook, having grown up with it at home in England. “I always loved Ella Fitzgerald and Billie Holiday and Louis Armstrong,” says the legendary British rocker, “but being a dyed-in-the-wool rock’n’roll singer, I never admitted it until 15 years ago. [For-

mer label] Warner Bros. wasn’t interested when I approached them with the idea—but I don’t think I could have handled it then: I wasn’t mature, and I’m a much better singer now with a better understanding of jazz. But these songs are so melodically and lyrically strong that if you do think you’re a bit of a singer, they really are a challenge.”

And he notes that “there’s just such a wealth of material. That’s the wonderful thing about these songs: They just go on and on and on.”

Stewart recalls jawing with the studio musicians during the production of *It Had to Be You* “about chords I never heard of [compared with] the three or four I’ve used in my [rock] songs!” That said, he admits that the album’s success “really knocked our socks off.”

Davis adds, “I thought we picked something that was meaningful and appealing, but I never, ever thought we’d do 3 million worldwide. We just plunged ahead and initially decided to just let people discover him singing, pretty much via television, whether it was an awareness marketing campaign or by appearing on shows—coupled with his early December [2002] *A&E in Concert* special [highlighting the album], which really helped spread word-of-mouth.”

Davis now thinks that sales of *It Had to Be You*—issued Oct. 22, 2002—can approach 5 million worldwide. To date, it has sold 1.3 million in the U.S., according to Nielsen SoundScan. He continues, “When Rod and I spoke after the holidays, we knew



STEWART

we didn’t want to isolate just 14 songs on the one project. We agreed to embark immediately on the next one and have it ready for October.”

Pointing to continuing strong sales of *It Had to Be You*, Stewart adds that Davis “wanted to make sure it wasn’t just a Christmas-gift album

before we made another one, and we’ve obviously proved that. I think we can sell a lot more records between now and May.”

Virgin Entertainment Group senior director of product Vince Szydowski notes that *It Had to Be You* has in fact done “some pretty fantastic numbers post-Christmas” at Virgin’s retail Web site, where the title has remained in the top 10.

Szydowski notes, “It’s firmly implanted there against heavyweights like the *Chicago* soundtrack and Norah Jones and Coldplay; it seems to have taken on additional life.”

With the release of the concert DVD version of *It Had to Be You* Feb. 4, Szydowski can now look ahead to Stewart’s sequel CD. “Twice is charming,” he says. “The classics seem to suit him well. It’s not ‘Do Ya Think I’m Sexy,’ but it appeals to an older audience as well as his fan base.”

Stewart says he’s deciding whether to do any additional performing in support of this last set. “I want to be welcomed back in October,” he concludes with a smile. And he stresses that he’s stopping with two volumes of standards. “Just two will be enough,” he says. “Then I’m going to go write some songs. I’ve got to pay a lot of bills.”

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Feeling NRGetic. Enduring pop/dance music artist Ernest Kohl is currently promoting his latest single, "You Make Me Weak," recently issued on the indie Wide Angle Records. The track shows the artist working a traditional hi-NRG sound. "I like the idea of making records that sound classic," Kohl says of the song, which he produced with Steve Skinner. "There are current elements in the song, but it's also something that sounds like it can stand the test of time."



by Deborah Evans Price

Higher Ground™

DOVE NEWS: CeCe Winans and Steven Curtis Chapman have been tapped to host the Gospel Music Assn.'s (GMA) 34th Annual Dove Awards April 10 at the Gaylord Entertainment Center in Nashville. The show will air April 19 on PAX TV and April 25 and 26 on the Trinity Broadcasting Network (TBN). The Doves will also gain exposure via GMA's agreement with StarOne Networks to produce a live pay-per-view Webcast. Sponsored by LifeWay Christian Stores, "Dove Awards Live" will include the awards presented during the pre-telecast portion of the show, as well as behind-the-scenes footage. Additionally, Nashville-based Huntsman Entertainment will take the Doves to radio live via satellite.

have an office in the Factory but will continue to reside in Vegas.

"The primary reason for the transition was [synergy]," King says. "We feel bringing all the divisions together under the same roof will create a higher level of productivity and service. The second reason for the consolidation is that by doing so we will see substantial savings to the company in the long term."



KING

According to King, "all operations will generate from

lishing, and Chordant Distribution. Among those exiting are Chordant senior director of major accounts **Troy Vest**, Sparrow radio coordinator **Jennifer Allen**, and ForeFront Records church/tour promotions exec **Lori Johnsen**. Though rumors buzzing around Nashville had placed EMI CMG senior VP of strategic marketing **Scott Hughes** as one of those affected by the corporate downsizing, Hughes called Higher Ground to say "rumors of my demise are greatly exaggerated." Long before the layoffs, Hughes had already declined to renew his contract because he's starting a new business, the Next Agency. EMI CMG is among his first clients.

Nashville, with the exception of the Butterfly Group Studio, located in Las Vegas, which will continue to be overseen by Bob Carlisle. It is important to us to have our creative arm close to the West Coast for those connections, plus it is a convenience for Bob, since he resides in Las Vegas."

EMI LAYOFFS: About a dozen employees have been let go from EMI Christian Music (EMI CMG), the Christian division of EMI that includes Sparrow Records, ForeFront Records, EMI Christian Music Pub-

PILLAR PACTS WITH MCA: Pillar has signed a deal with MCA Records to take its music to the mainstream market while remaining with Audio Adrenaline-owned Flicker Records for the Christian Booksellers Assn. (CBA) market. After being courted by several labels, Pillar and Flicker are partnering with MCA for a four-album deal. Flicker is distributed to CBA via Chordant Distribution. MCA Records will be remixing and re-releasing Pillar's current album. Plans are under way to release the title cut to mainstream radio and video outlets in April.



by Lisa Collins

In The Spirit™

GOSPEL GROWTH: Little surprise that **Donnie McClurkin's** *Again* bowed at No. 1 on the *Billboard* gospel charts—with more than 36,900 copies sold in its first week, according to Nielsen SoundScan. Not that Verity Records execs aren't rejoicing, but the bigger story just might be what's behind the growing numbers—not just with McClurkin but gospel titles in general.

No surprise at all to Trans World's **Jim Stella** and Handelman's **Kerry Fly**, who—as buyers for two of the nation's biggest-selling record chains—have been instrumental in growing gospel at mainstream retail and a key factor in the genre's rising core sales.

Fly is more than happy about how he's been able to grow Handelman's gospel business. Handelman—which racks 2,575 accounts, including Kmart and 350 Wal-Mart locations—saw its gospel sales increase by 44% in the past year, Fly reports. "It's been an incredible growth opportunity for us. We've always carried gospel, but over the last two or three years, we've really paid attention to it."

Judging from its increasing inventory, that could well be an understatement. At any one of the 300 Kmarts Fly calls his core gospel stores, you're apt to see "39 of the top 40

gospel titles" in stock. And Fly is quick to add, "I carry a ton of catalog, too."

He adds, "Some of the independent titles I buy with a grain of salt. They don't move as well, so I just try to keep them in stock—because gospel is an important part of my business."

It is a sentiment echoed by Stella, who has expanded his gospel reach to include not only key titles but top-selling regional titles as well.

"We aren't where we need to be, but [we're] much better than where we were," Stella says. "The No. 1 thing was trying to spread the word that we carried the goods, and we've done that through regional promotions and just making sure that we incorporated a lot of gospel presence in our promotions, be it in-stores, artist signings, or mall tours—whatever it takes to get the word out, even local print ads on the major releases."

Trans World is so committed to growing gospel business that Stella has gone as far as establishing con-

signment programs with smaller, independent labels for inclusion.

The trend has had a residual effect, particularly for breaking and lesser-known gospel acts. One such artist is **Rene Spearman**, whose CD, *Celebrate*, scanned more than 1,000 units last week to enter the charts at No. 30. It is the third effort for Spearman, who was so frustrated by the performance of her previous two releases that in September 2001 she co-founded Los Angeles-based Blacksphere Entertainment. The October 2002 release marks the label's official entry onto the gospel scene and Spearman—who appears with the 23-voice choir **Prosperity**—is more than satisfied with the results. "We're very pleased," Spearman says. "It's been a lot of hard work and just being persistent—making phone calls to retail, radio, anybody and everybody and doing a lot of promotions."

Appropriately enough, the single fueling the buzz surrounding the project is titled "He Can Do Anything," which features partner **Pres Blackmon**. The project—distributed through Central South—is getting airplay in key markets on key stations, including KJLH Los Angeles, WGCI Chicago, and WWRL New York.



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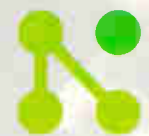
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Celine Tries New Marketing Road

Continued from page 1

marketing roadmap that veers off the traditional road, relying to a large degree on outside partnerships to fuel album and ticket sales. Instead of seeking initial exposure on the radio, the Canadian chanteuse's current single, "I Drove All Night," was introduced to millions via a series of slick Chrysler commercials during the telecasts of the Golden Globe Awards and Super Bowl XXXVII. The song was added by some 120 mainstream top 40 stations—a tough format for Dion to crack in recent years. This issue it is No. 49 on The Billboard Hot 100 and No. 9 on the Adult Contemporary chart.

In lieu of another exhaustive worldwide trek to showcase her new material, Dion has redefined the concept of touring by setting up shop in Vegas at a tailor-made \$95 million, 4,000-seat

career that has seen worldwide album sales of more than 150 million—including 8 million for *A New Day Has Come*—making Dion the best-selling female artist of all time, according to Sony Music. Her No. 1 hits include "My Heart Will Go On" from the blockbuster film *Titanic*, "The Power of Love," and "Beauty and the Beast," and she has been honored with six Grammy Awards, two Academy Awards, 20 Canadian Juno Awards, and seven World Music Awards.

"Celine is the epitome of a global artist. Her voice has earned her legions of fans in every part of the world," Epic Records Group president Polly Anthony says. "That voice comes shining through on *One Heart*, which achieves unprecedented heights of artistic excellence."

Dion says, "I've always tried to surpass myself and try new things. I'm at a point in my life where I feel totally centered. I'm strong, I'm grounded, I'm doing things as they come, and I'm choosing the ones that make me happy. I can have meals at home and sleep in the same bed every night, which is a big deal for me, along with the chance to continue in show business and record this new album. It is the best I could ask for."

A RELAXED HEART

Musically, *One Heart* is a relaxed, even playful aural opus, centered more on expanding Dion's creative capacity than pumping out searing diva vocals. Worldwide hit "I Drove All Night" rumbles with manic fervor, while many of the remaining 13 tracks are atypically uptempo. "Love Is All We Need" showcases a glimmer of eye-winking raunch rock, "Naked" and "Reveal" are as loose and slinky as we've ever heard Dion, and the title track and "Faith" rally as giddy pop anthems. On the slower side, the affecting "In His Touch" and "Je T'aime Encore" are cast as sparse torch songs rather than monster power ballads. There are definitely new sounds on the album.

"The glove fits; I'm very happy with the results," Dion says. "It's light and fun, but I also consider it more emotionally raw. There's always been a lot of control in my technique; this time, if there were tears of emotion, I let them come forward, and I would follow the feeling."

Dion worked on *One Heart* with a trusted nest of producers, including Ric Wake, Max Martin, Humberto Gatica, Anders Bagge, and executive producer Vito Luprano. "I don't know that I've ever seen Celine so energized," notes Luprano, Sony Music Canada senior VP of A&R. "This album tells us that while Celine is in her 30s, she's still 18 at heart when it comes to music. There's just a refreshing sound throughout."

True, the album is not a fussy affair. It was recorded at studios in Las Vegas and Florida and completed in only two weeks before the end of January,

well in advance of its release, so that Dion could focus on a rigorous rehearsal schedule for her show. After beginning work last summer in Belgium, Dion and her troupe began full run-throughs Feb. 17 at Caesars.

SOARING NOTES, FLYING BODIES

And what an undertaking the Vegas show is. The 90-minute, 20-song multimedia affair—for which Dion is receiving a reported \$100 million—



Dion's Domain. The \$95 million Colosseum at Caesars Palace in Las Vegas sports a 22,450-square-foot stage and the largest indoor video screen in North America. Its 4,000 seats are divided among three tiers; the most distant seat is only 120 feet from the stage.

weaves her dramatic performance style with such unorthodox concert accents as flying, acrobatics, and virtual time travel. Dion, who now works out three to four times a week, will add levitation and some serious athletic moves to her own repertoire.

"Every song is like a painting," Angélie suggests. "The stage, the lights, and the backdrop are all constantly changing, as if you're being transported. You're in Times Square for one song and in Italy for the next. It's definitely a musical experience, not just a concert. There are a lot of things to see and feel in an hour and 30 minutes."

Director Dragone, renowned for his internationally successful *Alegria*, *Quidan*, *O*, and *Mystere* shows, in addition to Cirque du Soleil, envisions Dion as "a satellite who captures images. She will use the stage to create her own universe and share it intimately with the audience."

Dion adds, "It's about putting every song on a pedestal, not only vocally but visually and emotionally. It's a show that feels so good."

The specially constructed venue, dubbed the Colosseum at Caesars Palace, sports a 22,450-square-foot stage that is 44 feet high, with the largest indoor video screen in North America above it. Five cable-driven lifts are built into the stage, along with a micro-climate system designed to maintain humidity at 55% to protect

Dion's vocal chords from Nevada's dry, desert climate. Its 4,000 seats are divided into three tiers; the most distant seat is only 120 feet from the stage, a demand Dion made to maintain intimacy with the audience.

Tickets for *A New Day*, staged nightly Wednesday through Sunday, range from \$87.50 to \$200. According to John Meglen, co-CEO for show producer Concerts West, they are selling briskly in the U.S., Canada, and France, where initial pre-sales packages were emphasized: "Las Vegas is the right place to be; it's become one of the centers of live entertainment in the world, and you have to remember—the public of this town changes every 3½ days," he says. "Celine's show is unlike anything we've ever seen. It combines the production elements of Broadway, Disneyland, and the Olympics and wraps them around a superstar."

The public at large can take a peek at the Vegas gig when CBS airs a one-hour special March 25 that documents the year-long planning and preparation for *A New Day*. In the last 15 minutes, the broadcast will break into opening night at Caesars for a live performance from Dion. The show will be licensed internationally.

CHRYSLER IS IN THE HOUSE

Chrysler is also along for the ride in Vegas. In January, the company strengthened its ties with Dion when it signed on as the show's primary sponsor, giving it rights to a liberal splash of publicity and signage at the hall. The auto maker will tie the show to the launch of its new Pacifica and Crossfire models, according to Chrysler communications director Bonita Coleman Stewart. "We wanted music to be a major emotional component, and our research showed that Celine is a clear fit for the brand as a wife and mother and with her broad global appeal," she says.

Chrysler introduced the alliance with a 30-second teaser ad on chrysler.com—with a link prominently featured on the Yahoo opening page—which drew 200,000 visitors in early January. Next came a series of six sleek, black and white commercials filmed by Peter Arnell (who also directed the videoclip for "I Drove All Night" and shot all of the artwork for *One Heart*), using four songs pulled from the new album. In the spots, Dion plays with young René-Charles or soars down the open highway, reflecting the brand's theme of "Drive = Love." The spots blanketed the Golden Globe Awards telecast Jan. 19 and were shown following Dion's Jan. 26 live performance of "God Bless America" during Super Bowl XXXVII.

"Now 'I Drove All Night,' which we chose as our signature song from her new album, is playing on 200 radio stations," Stewart says. "That is our idea of an integrated partnership, where a consumer hears a song and also has a visual depiction of Chrysler. It pulls it

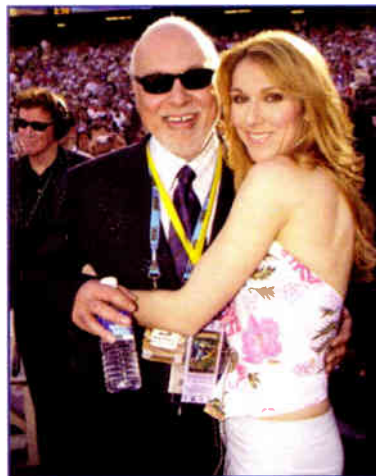
all together for the consumer and mutually benefits Celine's record label."

The synergistic assault "is the kind of platform to launch a record that labels dream of," Epic Records Group VP of worldwide marketing Randy Irwin says. "With Vegas, Chrysler, Coty, and a great record, we just went, 'Wow.' It's pretty much unprecedented."

In fact, the label is depending on Dion's exposure via those enterprises to amp the momentum of *One Heart*, as her Vegas commitment will make the artist largely unavailable for promotion. An international press day was held in late February in Vegas, while *The Today Show* and *Oprah* are on board for release-week appearances. Dion is artist of the month on MSN, which began streaming next single "One Heart" March 10 on its version of Pressplay. Video-streaming promotions are planned on Yahoo and AOL, along with an active flow of information on Dion's own Web site (celinedion.com). In addition, a new French-language release is slated for fourth-quarter 2003, for which Dion will do limited press.

"There are only so many hours in a day," Irwin says. "You don't want to push an artist to a point of diminishing returns."

For Dion, though, this bustling *New Day* creates an ideal balance between family and career. "I'm the happiest I've been in my life," she says.



Winning Team. Celine Dion is pictured at Super Bowl XXXVII at San Diego's Qualcomm Stadium with her husband of eight years, manager René Angélil.

venue. Her show, planned in the spirit of the famed Cirque du Soleil, is directed by Franco Dragone and features a cast of 60 dancers, musicians, and other performers. Early signs point to a lucky roll: The first 60 performances of *A New Day* were almost sold out two months before opening night.

As if that were not enough, Dion has teamed with Coty to launch her own fragrance, Celine Dion Parfums, also on March 25. According to Coty Beauty America president Eric Thoreux, Dion "represents women's aspirations for an exciting but balanced lifestyle as an artist, wife, and mother."

Indeed, amid the preparations for the Vegas show, Dion, 34, celebrated her eighth wedding anniversary with manager René Angélil last December and the second birthday of their child, René-Charles, in January.

It all opens the latest chapter in a



Daily Guidance. Celine Dion's *A New Day* is directed by Franco Dragone, right, renowned for his internationally successful *Alegria*, *Quidan*, *O*, and *Mystere* shows.

"I have fans that have supported me for 23 years, and now I want to say, 'Thanks for those wings. Now, I'm opening the doors to my new home, if you want to come.'"

"And yet I'll do my show from 8:30 to 10, and I'm home at quarter to 11," she continues. "My son is a nightbird, so hopefully I can play with him a bit and put him to bed. Otherwise, I'll take a hot bath and watch a movie with my husband. Then we'll fall asleep, and in the morning, we'll all be together. What more could I ever hope for?"

Down the road, who knows what adventures may be in the wings for an enduring artist who has consistently evolved through the years. "One thing we've learned," Irwin says, "is that you never know what surprise is coming next with someone flying as close to the sun as Celine. We take our cues from her; when she's on a high and ready to rock, we're there to go with her."

U.K.'s Coldplay A Hot U.S. Touring Commodity

BY SUSANNE AULT

LOS ANGELES—By selling out major and secondary-market venues on inaugural visits—often in less than one hour's time—recent Grammy Award winner Coldplay has quickly emerged as a U.S. touring headliner.

The British import introduced itself to stateside audiences in late 2001 at a KROQ Los Angeles radio show. Thanks to regularly touring since then—and making sure to visit Middle America on its most recent outing to achieve legitimate mainstream status—Coldplay will soon be stepping up to arena level in many markets.

For its latest 44-date North American run (which is interspersed with several European dates), the band scheduled a mix of theaters and arenas, starting Jan. 21 at Orlando, Fla.'s Hard Rock Cafe and finishing June 13 at New York's Madison Square Garden. But Dave Holmes, Coldplay's manager at Nettwerk Management, says unexpectedly high demand will likely lead to more dates (about 15) being added to the tour for September, primarily inside arenas.

ARENA-READY

Besides filling the Garden's 16,000-seat capacity in 40 minutes, other quick sellouts include the May 31 and June 2 shows at Los Angeles' Hollywood Bowl (both with a capacity of

7,000), a March 4 date at the 2,500-seat Murat Center in Indianapolis, and a March 10 date at the 2,700-seat Louisville Palace in Kentucky. The Molson Centre in Toronto sold out its 16,000 seats in one day for a June 11 Coldplay show, placing the concert in the top three sellers in the venue's 10-year history.

"They could easily tour 12 months more here. They've gone pretty deep," Holmes says. "They're going to Kentucky and Oklahoma . . . and all the shows are sold out in a record amount of time."

Little Big Man president Marty Diamond, who books Coldplay, says, "They are an arena act at this point across the board."

Larry Vallon, senior VP at House of Blues Concerts (HOB)—which is promoting a number of Coldplay shows—adds that Holmes and Diamond "are doing a great job of selecting the right capacities on the way up [for Coldplay], and now they can do whatever the hell they feel like doing." Clear Channel Entertainment (CCE) also signed on for a number of shows through June.

Coldplay bassist Guy Berryman thinks that of all the sellouts, the one at

Louisville's Palace is especially sweet. "It's a good judge of how well you're doing if you can sell out these kinds of places in less-well-known cities," he explains. "We can't really believe how well it's going over here. But I guess at the same time we've worked very hard for this and hoped it would happen."



Berryman says steady U.S. touring is a main priority for Coldplay so it can avoid jeopardizing its U.S. crossover. He believes that a major reason why Oasis, one of the last U.K. bands to make a widespread splash in the States, faded from its peak is because of its spotty concert record in America.

"We've come further than a lot of English bands," says Berryman, who thinks Coldplay still has room to grow

in the U.S. "We're doing all the work that I don't think all the bands are prepared to do, [like] doing meet-and-greets after the shows. It's not too difficult—we just go and say 'Hi' and drink a couple of beers. But a lot of bands, like someone like Oasis, are not prepared to do this. I don't think people know what a detrimental effect that has."

Performing inside the low-profile American heartland as well as lining up the high-profile Garden show seems to be paying off in winning mainstream appeal, as the band has also achieved solid record sales in the U.S. According to Nielsen SoundScan, *Parachutes* has moved 1.5 million copies, and *A Rush of Blood to the Head* has moved 1.2 million. The latter album recently won the Grammy Award for best alternative music album; its track "In My Place" also won the Grammy for best rock performance by a duo or group with vocal.

"Usually British acts can get the coasts, but this seems to be national," says Scott Stienecker, president of PromoWest Productions, which is promoting a March 9 date at Ohio's 2,400-seat PromoWest Pavilion (which ran out of tickets in three

hours—the quickest sellout since the building opened 18 months ago). "They've made it in Columbus, Ohio—they've hit."

IT'S ABOUT MUSIC, NOT MONEY

Joel Peresman, senior VP of Radio City Entertainment—a division of the Garden—is impressed that Coldplay stormed his venue so early in its U.S. career. "Occasionally it happens, but not a lot," he says. "And when you're a young act and you can sell out at Madison Square Garden, that is going to resonate around the world."

Considering the multiple theater stops, the number of sellouts, and the \$30-\$35 ticket price, Diamond acknowledges that Coldplay is underplaying the market. Of the 12 dates reported to *Billboard* (running Jan. 21 through Feb. 9), the average per-show gross and attendance count is \$110,666 and 3,636, respectively.

"This is not about a money grab," explains Diamond, who maintains that ticket prices will not rise and secondary markets will be slotted for the expected fall leg. "Going full-throttle at once is a disconnect to me. This is not a race. This is someone's career."

Or as Berryman explains, "We try to keep our prices as low as we can. We still make money when we tour, but we need to keep it fair. We want to be seen as people who are not out to take your money but as people who are passionate about music."

By being price-conscious about tickets while churning out back-to-back platinum albums, HOB Concerts executive VP Alex Hodges says Coldplay is a promoter's dream.

"Good planning, perfect execution. They've played it very smart on the size of the venues, making sure they have sellouts. Their touring history is pretty remarkable," Hodges says. "When you do that, you have staying power."

Exploding like it has in the U.S., Coldplay has fueled speculation that it has a real shot at becoming a blue-chip act, potentially in the vein of U2 or the Rolling Stones.

"Coldplay could be one of those [A-list] artists," says Indiana-based CCE promoter Steve Liberatore, who is backing the Murat and Louisville Palace shows. "I do see them in the next levels and beyond."

But Berryman says that while he wants to keep touring heavily, he also fears overstaying his American welcome.

"A band should have a beginning, middle, and an end . . . and bow out graciously," he explains, admitting to having distaste for the Stones' decades-long road life. Nevertheless, that point is still far off, because "we are going to be a big touring band . . . especially now that we are playing bigger places, staying in nicer hotels. All we have to do is walk on the stage in front of thousands of people screaming for us—it doesn't get much better than that."

Showtime's 'Queer As Folk' Takes Its Babylon Club On The Road

BY MICHAEL PAOLETTA

NEW YORK—Now in its third season, *Queer as Folk* has proven itself to be one of the Showtime network's shining stars. Now, with the upcoming *Queer as Folk—The Babylon Tour*, the groundbreaking show is extending its brand reach from the small screen to a 15-city North American tour (Beat Box, *Billboard*, Feb. 22). The trek commences May 2 at the Necto club in Ann Arbor, Mich., and concludes June 29 at Houston's South Beach—the Nightclub.

Produced by Embrace Productions in association with Showtime, *Queer as Folk—The Babylon Tour* will re-create the series' Babylon disco in venues with capacities for 2,000 to 3,000 people, like Space in Miami and the Kool Haus in Toronto.

RE-CREATING THE EXPERIENCE

To capture the energy and vibrancy of Babylon, talent will include DJs Tracy Young and Grammy Award winner Peter Rauhofer. Both DJs say they will be debuting new remixes and productions throughout the tour. Club singer Kristine W., who recently topped the *Billboard* Hot Dance Music/Club Play chart with "Some Lovin'," will perform at select dates. Tickets are expected to be in the \$35 range.

According to Embrace president

Adam Gill—who worked on Moby's Area:1 and Sasha & John Digweed's Delta Heavy tours—"the Babylon experience will be re-created in all the venues, with *Queer as Folk* artifacts



being installed in each venue. We're looking to breathe new life into today's club scene."

Getting this tour off the ground involved initial meetings between Gill and Showtime executives; series producers Sheila Hockin, Ron Cowen, and Daniel Lipman; and S.L. Feldman & Associates Michael Perlmutter and Scot McFadyen, the music supervisors for *Queer as Folk*.

"Adam and I created a 10-page strategic bible, which we presented to

the network and the producers," Perlmutter explains. "We made it very clear that we would be bringing Babylon to the streets of America."

The concept was universally praised. "We immediately liked the idea. It seemed like a perfect fit, directly related to our branding of *Queer as Folk*," Showtime senior VP of advertising Stephanie Gibbons says. "It's rare that you can create an experience like this for consumers—one that is parallel to a TV series. An event like this only amplifies the show's sense of community, with fans *living* the show."

Hockin adds, "We love finding unique ways to promote the brand. And since music is such an integral part of the show, this tour made even more sense. Also, there's an excitement in Babylon, and we thought it would be great to share this experience with others."

QUALITY REQUIRED

Prior to signing off on the project, Showtime and the show's producers wanted confirmation that the tour would meet the same high quality and standards of the series. "We discussed everything from safety issues to promotional activities," Lipman says. "Because *Queer as Folk* is a very hands-on production, we needed to be assured that this tour would honor the

intention and tone of the show."

To get the word out about the tour, Gill says Embrace is working with local club promoters, as well as targeting national and local gay press. Already, Showtime is tagging episodes with tour info and offering info on its Web site (sho.com). Showcase, which airs the show in Canada, is airing promotional spots, which include ticket giveaways.

March 20 sees the launch of enterbabylon.com, an online community founded on the tour. On the same day, coinciding with the annual Winter Music Conference, the tour will be officially announced at a party at Miami's Townhouse Hotel.

On May 20, Tommy Boy Records will release the aptly titled compilation *Queer as Folk—The Third Season*, which will include W.'s "Some Lovin'." A video for the track is being lensed March 19 on the Babylon set in Toronto. The compilation and video will offer additional cross-marketing and branding opportunities.

Ultimately, Hockin says, "part of what this tour represents is the celebratory feeling of the show. Despite all the struggles and hardships, the ins and outs of life and love, *Queer as Folk* celebrates life. The show and this tour are a celebration of the lives we *all* lead."

Venue Views™



by Ray Waddell

MARCH TICKET MADNESS: On March 1, Ticketmaster sold a record 1.7 million tickets—600,000 were bought at venue box offices, and 1.1 million were sold through their distribution systems. Of the latter figure, 53% were sold online at ticketmaster.com. Sales were driven in large part by **Dixie Chicks'** national on-sale and another run of U.S. dates for **Bruce Springsteen & the E Street Band** but in total constituted 1,851 events at 1,741 venues, including a wide range of concerts, family shows, sporting events, and Broadway theater shows.

"We were watching in awe, not only at how our system was performing but at the sheer demand," says Ticketmaster chairman/CEO **Terry Barnes**, who thinks Springsteen's seven sellouts at **Giants Stadium** in East Rutherford, N.J., were particularly impressive. "At one point there were 100,000 people in queue on the Web site for Springsteen tickets" (see story, page 4).



BARNES

The roughly one-third of tickets sold at venue box offices showed that a significant number of patrons chose that option, conceivably to avoid service fees. Additionally, a record 85,000 were sold through voice-recognition lines.

DMB MAKING SEVERAL DEBUTS: **Dave Matthews Band** (DMB) will begin a 50-plus date summer tour June 17-18 at **Germain Amphitheater** in Columbus, Ohio. The tour primarily consists of sheds, although scattered arenas also dot the route, along with the July 26-27 debut concerts for Anchutz Entertainment Group's new 30,000-seat soccer stadium, the **Home Depot Center** in Los Angeles.

Booked by **Chip Hooper** at Monterey Peninsula Artists, DMB again eschewed stadiums and instead opted for doubles in many cities. The tour will see the band's concert debut in many markets, including inaugural plays in Arkansas (July 13 at the **Alltel Arena** in North Little Rock) and

Oklahoma (July 15 at the **Ford Center** in Oklahoma City).

The tour cut individual promoter deals in each market, although the route largely comprises Clear Channel Entertainment sheds. Last year, DMB grossed \$52.8 million and was the top-drawing act in the world, with 1.4 million people attending its shows, according to Billboard Boxscores.

THREE'S COMPANY: **Pat Metheny** will tour in the trio format during 2003, with bassist **Christian McBride** and **Pat Metheny Group** drummer **Antonio Sanchez**, for a very limited set of U.S. dates in the fall. Metheny is booked by Ted Kurland and Associates.

RIVER ROCK: The crew at Clear Channel Entertainment's (CCE) San Francisco office (formerly Bill Graham Presents) is stoked about the June 14 opening of the new **White River Amphitheatre** on the Muckleshoot Indian Reservation in the Seattle/Tacoma market near Auburn, Wash. **Gregg Perloff**, president/CEO of Clear Channel Music West/Bill Graham Presents, calls the White River shed "the most important state-of-the-art amphitheater ever built." The 20,000-capacity venue boasts 9,000 reserved, covered seats, and "no poles block sightlines anywhere," Perloff says. "This venue is important, because it is the first amphitheater built in a long time, and it sets a whole new standard. Most amphitheatres were built in the mid-1980s for \$15 million-\$20 million, and this one is about \$48 million."

CCE operates the shed via a long-term lease with the Muckleshoot Indian tribe, and according to Perloff, it took a "long, arduous process to open." Stage dimensions are 64 feet by 44 feet, plus sound wings, and back-of-house boasts a six-truck loading dock. The shed also has eight dressing rooms, a private headliner compound, and adjacent parking for six buses. Just off the Interstate 5 freeway, White River Amphitheatre is 26 miles from downtown Seattle and 14 miles from Tacoma.

MOVING OUTBACK: **Darin Lashinsky** has been promoted to VP of Nashville-based independent promoter **Outback Concerts**, reporting to **Outback** president **Mike Smardak**. Lashinsky joined the company as a promoter in 1998. Before that, he spent four years promoting concerts with his father, **Philip Lashinsky**.

MARCH 22 2003		Billboard® BOXSCORE™ CONCERT GROSSES		
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
ELTON JOHN & BILLY JOEL	Compaq Center, Houston Feb. 24	\$2,043,984 \$196.35/\$46.35	16,160 sellout	Clear Channel Entertainment
ELTON JOHN & BILLY JOEL	SBC Center, San Antonio Feb. 26	\$1,407,325 \$185/\$45	16,835 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Richmond Coliseum, Richmond, Va. March 6	\$1,001,925 \$75	13,424 sellout	C&C Concerts
BON JOVI, GOO GOO DOLLS	Atlantic City Boardwalk Hall, Atlantic City, N.J. Feb. 23	\$934,280 \$125/\$35	12,468 sellout	Clear Channel Entertainment
SANTANA, CITIZEN COPE	Alamodome, San Antonio Feb. 14	\$881,017 \$65/\$25	18,781 sellout	Stone City Prods./Jack Utsick Presents
PHISH	Continental Airlines Arena, East Rutherford, N.J. Feb. 24	\$707,764 \$35.50	20,632 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Veterans Memorial Coliseum, Jacksonville, Fla. March 4	\$690,077 \$74/\$49	9,469 9,515	Fantasma Prods.
CHER, TOMMY DRAKE	Richmond Coliseum, Richmond, Va. Feb. 25	\$672,787 \$79.50/\$29.50	9,851 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	1st Mariner Arena, Baltimore Feb. 27	\$636,056 \$75.50/\$55.50	9,016 10,034	Jack Utsick Presents
PHISH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Feb. 28	\$600,915 \$35	17,433 17,630	Clear Channel Entertainment
PHISH	Worcester's Centrum Centre, Worcester, Mass. Feb. 26	\$529,575 \$37.50	14,511 sellout	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN, MONTROSE	Alamodome, San Antonio Feb. 8	\$424,065 \$60/\$25	13,700 sellout	Stone City Prods./Jack Utsick Presents
CHER, TOMMY DRAKE	Roanoke Civic Center, Roanoke, Va. Feb. 24	\$391,699 \$69.75/\$49.75	6,890 8,272	Clear Channel Entertainment
COLDPLAY, THE MUSIC	Bell Centre, Montreal Feb. 25	\$334,329 (\$498,648 Canadian) \$29.84/\$23.13	11,784 12,414	Gillett Entertainment Group, House of Blues Canada
SCORPIONS & WHITESNAKE, DOKKEN	Allstate Arena, Rosemont, Ill. Feb. 28	\$292,635 \$37.50/\$27.50	8,978 15,031	Clear Channel Entertainment
ELTON JOHN	The Tabernacle, Atlanta Feb. 18-19	\$234,975 \$75	3,227 two sellouts	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Mandalay Bay Events Center, Las Vegas Feb. 15	\$230,270 \$55/\$25	5,672 9,784	Clear Channel Entertainment, in-house
SCORPIONS & WHITESNAKE, DOKKEN	HP Pavilion, San Jose, Calif. Feb. 18	\$222,042 \$45.50/\$25.50	7,359 8,524	Clear Channel Entertainment
SANTANA, CITIZEN COPE	Kiefer UNO Lakefront Arena, New Orleans Feb. 19	\$219,604 \$44/\$34	5,903 sellout	Clear Channel Entertainment
DISTURBED, TAPROOT, CHEVELLE, UNLOCO	Pershing Center, Lincoln, Neb. March 8	\$218,949 \$29.50	7,422 sellout	Jam Prods.
DAVID GRAY, COREY HARRIS	Bill Graham Civic Auditorium, San Francisco Feb. 15	\$216,983 \$30/\$27.50	8,186 8,822	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	ARCO Arena, Sacramento, Calif. Feb. 19	\$201,985 \$42.50/\$32.50	6,249 6,309	Clear Channel Entertainment
COLDPLAY, THE MUSIC	Tweeter Center at the Waterfront, Camden, N.J. Feb. 28	\$198,353 \$32.50/\$27.50	6,874 sellout	Clear Channel Entertainment
DAVID GRAY, PATRICK PARK	Shrine Auditorium, Los Angeles Feb. 16	\$194,985 \$45/\$25	5,149 6,219	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN, THIEVES IN THE TEMPLE	Crickit Pavilion, Phoenix Feb. 21	\$189,329 \$50/\$20	6,887 7,837	Clear Channel Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Don Haskins Center, El Paso, Texas Feb. 12	\$175,550 \$50/\$25	4,842 sellout	Stone City Prods./Jack Utsick Presents
HOT 92 LOVE AFFAIR: ISYSS, AMANDA PEREZ, THE INTRUDERS, THE MOMENTS, A TASTE OF HONEY	Shrine Auditorium, Los Angeles Feb. 15	\$175,144 \$40/\$23.50	6,138 6,251	Clear Channel Entertainment
COLDPLAY, THE MUSIC	Corel Centre, Ottawa Feb. 24	\$170,504 (\$256,575 Canadian) \$28.68/\$17.38	7,790 8,578	Clear Channel Entertainment, in-house
WILLIE NELSON, JOE FIRSTMAN	Wilham Theater, Los Angeles Feb. 21-22	\$169,860 \$55/\$37.50	3,872 3,992 two shows	Clear Channel Entertainment
GAITHER HOMECOMING	McKenzie Arena, Chattanooga, Tenn. Feb. 28	\$169,450 \$29.50/\$16.50	8,053 11,091	Clear Channel Entertainment
INDEPENDENCIA DOMINICANA: FERNANDO VILLALONA, NUEVA ERA, FRANK REYES, TULILE	United Palace, New York March 1	\$165,420 \$78/\$68	3,080 3,361	Vidal Cadeno, MCM- Mercado Cabrera Music
COLDPLAY, THE MUSIC	careerbuilder.com Oakdale Theatre, Wallingford, Conn. Feb. 27	\$157,760 \$34	4,833 sellout	Clear Channel Entertainment
BOB DYLAN, ANI DIFRANCO	Westpac Trust Centre, Christchurch, New Zealand Feb. 26	\$153,824 (\$272,115 New Zealand) \$59.21/\$52.12/\$46.35	3,498 4,530	Michael Chugg Entertainment, Jack Utsick Presents
GALACTIC, MEDESKI, MARTIN & WOOD, DJ Z-TRIP	The Fillmore, Denver Feb. 14-15	\$147,600 \$25	5,904 7,200 two shows	Clear Channel Entertainment
AUDIOSLAVE, BURNING BRIDES	Riviera Theatre, Chicago Feb. 26-27	\$147,500 \$29.50	5,000 two sellouts	Jam Prods.

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Rhythm, Rap, and The Blues™



by Gail Mitchell

ON THE RECORD: This summer we'll see if history repeats itself. That's when MCA releases **Mary J. Blige's** new album, *Love and Life*, executive-produced by **P. Diddy**. This is the first time the two have worked together since Blige's 1994 No. 1 R&B album *My Life*. **Dr. Dre** also contributes a couple of tracks. In the meantime, P. Diddy raps on Blige's version of **50 Cent's** hot "In Da Club." Titled "Hooked," the promo-only cut won't appear on the new album.

By the way, Blige isn't the only one hooked on the 50 Cent blockbuster: a version by **Beyoncé Knowles** is floating around via MP3, as well as a take that pairs both Knowles and 50 Cent.

Owing to a "sample clearance problem," Warner Bros. will be re-issuing **Jaheim's** current *Divine Mill* album, *Still Ghetto*. The new version will be minus the last track, "Every Which Way," which features **Duganz**. According to a Warner Bros. spokesperson, the label is still completing shipments of the original set but plans to reissue the reconfigured album in April. Currently No. 11 on the Top R&B/Hip-Hop Albums chart, *Still Ghetto* has sold 633,000 units, according to Nielsen SoundScan.

Songwriter/producer **Linda Perry**, whose recent collaborations include **Pink** and **Christina Aguilera**, is now working on **Blaque's** summer Elektra debut. **Missy Elliott** is also on the former Columbia trio's production team, as is **Robert "Big Bert" Smith** (*Rhythm, Rap, and the Blues*, *Billboard*, Feb. 8).

Preparing to record her third album, **Angie Stone** is also revving up for her Broadway debut. Beginning April 15, the J Records artist joins the cast of *Chicago* as prison matron Mama Morton—the role that earned fellow artist **Queen Latifah** an Oscar nomination in the film version. Stone is also in Paramount Pictures' summer flick *The Fighting Temptations* with Knowles and **Cuba Gooding Jr.**

EXPERIENCE HENDRIX: On the heels of Motown's March 18 **Stevie Wonder** tribute album (*Rhythm, Rap, and the Blues*, *Billboard*, Feb. 22) comes word of a similar **Jimi Hendrix** salute helmed by the late legend's sister **Janie**. Confirmed acts for the MCA set due this year thus far include **Santana**, **Earth, Wind & Fire**, **Chaka Khan**, **Bootsy Collins**, **Seal**, and **Musiq**, who has already recorded his contribution, "Are You Experienced?"

"It's a chance to introduce my audience to something new," says **Musiq**, who plays bass on the track.



MUSIQ

"People don't expect me to go there. I tried to communicate [the song] in my own way, which is soulful, but also tried to recapture the rock edge Hendrix originally had."

Between commercials (Coke, Levis), guest vocals on singles by **Santana** and **the Roots**, and winning two Soul Train Awards, **Musiq** is also back in the studio with **Carvin Haggins** for his third Def Soul set, slated for September. While he notes only that **AARies** will be back on board, **Musiq** says he's "definitely trying to push things along with this album. I don't want to do the same things over and over again."

NARAS HEROES: Speaking of **Musiq**, he's among the 2003 Heroes Awards recipients being honored by the Philadelphia chapter of the National Academy of Recording Arts and Sciences (NARAS). Also being singled out for their contributions to Philadelphia's creative environment are producer **Joe Nicolo**, singer/songwriter/producer **Walter "Bunny" Sigler**, jazz pianist **McCoy Tyner**, and arranger/cellist **Larry Gold**. Previous Heroes honorees include **Jill Scott** and **Eve**.

The annual event takes place April 21 at Philadelphia's Hyatt Regency Penn's Landing. Proceeds benefit NARAS' professional education events for the Philadelphia region's music community. For more information, contact 215-985-5411.

IMAGE HONORS: **India.Arie** and **Kirk Franklin** took home three awards during the 34th annual NAACP Image Awards in Los Angeles (taped March 8 and telecast March 13 on Fox). Two of Arie's statuettes were for outstanding female artist and outstanding duo or group (with **Stevie Wonder**); Franklin's honors included outstanding album and outstanding gospel artist. Kudos also went to recording category winners **Natalie Cole**, **Ashanti**, and **LL Cool J**.

Kindred The Family Soul Spreads The Word Of 'Surrender' Through Live Dates

BY RASHAUN HALL

Family values and the music industry don't often go hand in hand, but it seems to work for **Kindred the Family Soul**. Led by husband-and-wife team **Fatin Dantzler** and **Aja Graydon**, the 11-piece band has forged a family in music through soulful melodies and heartfelt lyrics. The Philadelphia-based outfit makes its long-awaited *Hidden Beach/Epic* debut March 25 with *Surrender to Love*.

Managed and booked by **Calvin Hubbard** and **D. Mays** for Philadelphia-based **Allen Lawrence Management Group**, **Kindred** signed with **Hidden Beach** in 2001 with a little help from fellow Philadelphia/labelmate **Jill Scott**. Scott introduced the group to label founder and president **Steve McKeever** at her album release party. **McKeever** notes that with a following that was established via its live shows, **Kindred** was already well on its way.

"The process began before I signed them," **McKeever** says. "They were packing houses at **Black Lily** [showcase] events in Philly. They took a very old-school approach to music—playing the same club once a week, every week. As a result, they built a fan base, which quickly spread from Philadelphia to Washington, D.C.; New York; and Atlanta.

"Their live show is what really had people [excited]," **McKeever** adds. "It's unusual to see a band of this size perform live. We actually supported the band during the recording process so they could keep playing live dates."

Building on that live-show following, **Hidden Beach** released lead single "Far Away" to radio in late February.

"It's something everyone can relate to," **Graydon** says of the single. "All of our songs come from a pure place. But that song came from a really pure place, from those same emotions that all people go through."

Dantzler—who, along with **Graydon**, publishes songs through **Family Soul Music (ASCAP)**—adds, "There's stress in your life or you're going through different things. Sometimes you want to close your eyes and say, 'I wish I wasn't here.' It's something a lot of people can grab onto and draw their own conclusions to the song."

While **Hidden Beach** will employ traditional marketing tools to promote the act, **McKeever** believes the best tool is the band itself: "Every marketing campaign is different. But a lot of things are back-to-basics that we do with every release. With **Kindred**, however, the live show is an important element of who they are. It's all about getting them seen and getting that contagious, word-of-mouth effect with the audience."

Graydon agrees: "When you're an R&B singer who grew up in hip-hop, you start believing that people don't have fun at R&B shows. They get all dressed up in matching outfits, then

they go and sit there. At hip-hop shows, people are standing up, sweating, and jumping. We want that too."

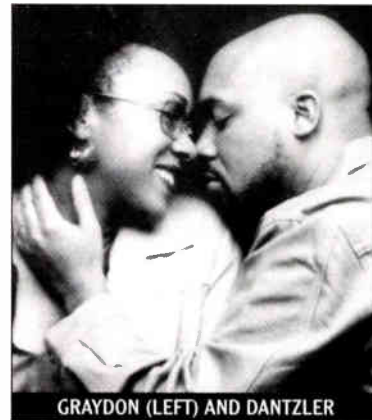
Kindred will celebrate the album release with a string of live shows beginning March 24 in Washington, D.C. It will also visit Philadelphia (on street date) and New York (March 26) before launching its full-fledged promotional tour two weeks later.

Other promotional tools include the band's self-made electronic press kit (EPK) for tastemakers and *The Kindred*

Papers, a magazine **Dantzler** and **Graydon** created to be distributed at colleges and all **Kindred** performances, as well as via mailings. "It gives you a real feel for a **Kindred** show—that hot, sweaty, live-show feeling," **McKeever** says of the EPK. "In this age of tracked shows, it's hard to describe to people what a **Kindred** show is like. So instead of trying, we can show them.

"We wanted to take a real literate approach to their music," **McKeever** says of the magazine, which will include poetry from **Scott** and an article on a fellow husband-and-wife singer/songwriter team, **Ashford & Simpson**. "We've already printed 300,000 issues."

With its fellow neo-soul acts securing a variety of endorsement deals, **Kindred** is obviously primed to follow suit. But **McKeever** says all things must come in time. "We look at natural promotional tie-ins for every artist. There are a lot of natural tie-ins with **Kindred** as a husband-and-wife team and what they stand for. But it has to make sense. Unless it's organic, it can undermine everything we have done thus far."



GRAYDON (LEFT) AND DANTZLER

MARCH 22 2003				Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	IN DA CLUB	G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent
2	5	9	EXCUSE ME MISS	RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z
3	2	13	GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott Featuring Ludacris
4	4	22	WANKSTA	G-UNIT/SHADY/INTERSCOPE	50 Cent
5	3	13	MESMERIZE	MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti
6	8	7	BEAUTIFUL	DOGGSYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
7	7	7	THE JUMP OFF	QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
8	6	14	SICK OF BEING LONELY	MCA	Field Mob
9	9	8	I CAN	ILL WILL/COLUMBIA	Nas
10	10	4	GET BUSY	BLACK SHAD/DWZ HARD/VP/ATLANTIC	Sean Paul
11	11	3	I KNOW WHAT YOU WANT	JIMMONARC/RMG/IDJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
12	16	3	CAN'T LET YOU GO	DESERT STORM/ELEKTRA/VEEG	Fabulous Featuring Mike Shorey & Lil' Mo
13	12	9	WHAT HAPPENED TO THAT BOY	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
14	13	8	SUPERMAN	WEBI/AFTERMATH/INTERSCOPE	Eminem
15	15	17	THUGZ MANSION	AMARU/DEATH ROW/INTERSCOPE	2Pac
16	18	15	NO LETTING GO	40-40/GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
17	14	21	AIR FORCE ONES	FD/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
18	NEW		21 QUESTIONS	SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
19	NEW		X GON' GIVE IT TO YA	BLOODLINE/DEF JAM/IDJMG	DMX
20	19	11	COME CLOSE TO ME	MCA	Common Feat. Mary J. Blige Or Erykah Badu, Pharrell & Q-Tip
21	20	6	A.D.I.D.A.S.	AQUEMIN/COLUMBIA	Killer Mike Featuring Big Boi
22	17	13	TELL ME (WHAT'S GOIN' ON)	ARTIST/DIRECT	Smilez & Southstar
23	21	17	MAKE IT CLAP	J/RMG	Busta Rhymes Featuring Spliff Star
24	NEW		STILL BALLIN	AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
25	23	22	'03 BONNIE & CLYDE	RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 45 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ♣ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

MARCH 22
2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	36	5	Put That Woman First	JAHEIM (DIVINE MILL/WARNER BROS.)	51	51	15	I Don't Give A @#&%	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
2	2	21	Ignition	R KELLY (JIVE)	27	35	7	Say Yes	FLOETRY (SOLAZ/REAMWORKS/INTERSCOPE)	52	48	12	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
3	3	19	How You Gonna Act Like That	TYRESE (JRMG)	28	27	18	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	53	57	14	This Very Moment	K-CI & JOJO (HOLLYWOOD/MCA)
4	5	9	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	29	32	19	Guess What	SYLEENA JOHNSON (JIVE)	54	—	3	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)
5	4	19	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	24	9	That Girl	MARQUEE HOUSTON (T.U.G./A&M/INTERSCOPE)	55	60	6	Closure	GERALD LEVERT (ELEKTRA/VEG)
6	6	15	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	31	29	17	Come Close To Me	COMMON (MCA)	56	50	18	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
7	7	14	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	32	42	3	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	57	39	16	Tell Me (What's Goin' On)	SMILEZ & SOUTHSTAR (ARTISTDIRECT)
8	11	9	Beautiful	SNODP DOGG (DODGYSTYLE/PRIORITY/CAPTOL)	33	26	25	I Should Be...	DRU HILL (DEF SOUL/UMRG)	58	59	5	P***ycat	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)
9	16	6	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VPI/ATLANTIC)	34	45	6	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)	59	66	3	He Proposed	KELLY PRICE (DEF SOUL/UMRG)
10	9	8	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	35	30	25	Air Force Ones	NELLY (FO' REAL/UNIVERSAL/UMRG)	60	69	2	Snake	R KELLY FEAT. BIG TIGGER (JIVE)
11	13	9	I Can	NAS (LL WILL/COLUMBIA)	36	49	9	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMRG)	61	67	4	Pump It Up	JOE BUDDEN (DEF JAM/UMRG)
12	8	26	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	37	37	7	Girlfriend	B2K (T.U.G./EPIC)	62	61	8	C'mon	MARIO (3RD STREET/JRMG)
13	19	8	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (JMONARC/RMG/UMRG)	38	31	19	Bump, Bump, Bump	B2K FEAT. P. DIDDY (T.U.G./EPIC)	63	55	15	Break You Off	THE RDDOTS FEAT. MUSIQ (MCA)
14	15	32	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT. COMMON (MCA)	39	38	13	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	64	65	2	Get By	TALIB KWELI (RAWKUS/MCA)
15	10	23	Sick Of Being Lonely	FIELD MOB (MCA)	40	34	14	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	65	72	3	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
16	14	14	What Happened To That Boy	CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	41	33	22	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (JRMG)	66	73	2	Alright	FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)
17	28	6	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEG)	42	43	7	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMIN/COLUMBIA)	67	75	2	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/UMRG)
18	12	14	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	43	47	20	One Of Those Days	WHITNEY HOUSTON (ARISTA)	68	58	20	Satisfaction	EVE (JIFF RYDERS/INTERSCOPE)
19	17	13	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	44	40	28	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	69	70	3	Never Scared	BONECRUSHER (BREAK 'EM OFF/50 DEF/ARISTA)
20	25	9	Hell Yeah	GINUWINE FEAT. BABY (EPIC)	45	41	43	I Care 4 U	AALIYAH (BLACKGROUND)	70	—	1	Like A Pimp	DAVID BANNER FEAT. LIL' FLIP (S.R.C./UNIVERSAL/UMRG)
21	18	21	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	46	46	8	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	71	—	7	Pimp Juice	NELLY (FO' REAL/UNIVERSAL/UMRG)
22	23	23	No Letting Go	WAYNE WONDER (GREENSLEEVES/VPI/ATLANTIC)	47	53	3	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEG)	72	—	1	In Da Club	BEYONCE KNOWLES (NOT LISTED)
23	20	13	Laundromat	NIVEA (JIVE)	48	56	5	Still Ballin'	2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)	73	68	2	Too Much For Me	DJ KAYSLAY (COLUMBIA)
24	21	33	dontchange	MUSIQ (DEF SOUL/UMRG)	49	52	11	Choppa Style	CHOPPA FEAT. MASTER P (TAKE.FI./NEW NO LIMIT/UMRG)	74	63	16	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
25	22	26	Fabulous	JAHEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	50	44	20	Made You Look	NAS (LL WILL/COLUMBIA)	75	—	1	I Still Love You	702 (MOTOWN/UMRG)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 stations are electronically monitored 24 hours a day 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MARCH 22
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)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	26	25	17	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	51	47	18	Dilemma/Air Force Ones	NELLY (FO' REAL/UNIVERSAL/UMRG)
2	2	4	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	27	26	10	Just Like You	G-WIZ (COMPOUND/IRPHEUS)	52	58	20	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)
3	4	4	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	28	32	20	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)	53	48	17	Break You Off	THE RDDOTS FEAT. MUSIQ (MCA)
4	16	6	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	29	40	3	Girlfriend	B2K (T.U.G./EPIC)	54	—	1	The Wreckoning	BOONKAT (DREAMWORKS/INTERSCOPE)
5	3	5	Through The Rain	MARIAH CAREY (JMONARC/ISLAND/UMRG)	30	33	2	Y'all Don't Know	JOLLY GREEN (2DE POUND)	55	51	16	Paradise	LIL' COOL J FEAT. AMERIE (DEF JAM/UMRG)
6	12	3	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	31	15	7	Incomplete	C. LANA E. (WRIGHT ENTERPRISES)	56	—	1	Fire It Up	COPIWRITE (EASTERN CONFERENCE/FAT BEATS)
7	9	6	Beautiful	SNODP DOGG (DODGYSTYLE/PRIORITY/CAPTOL)	32	53	19	Shady	BIG "C" (SOUTHPAWK/E.S.)	57	73	22	Grindin'	CLIPSE (STAR TRAK/ARISTA)
8	20	7	Jah Is My Rock	CARIBBEAN PULSE (BHE)	33	39	9	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	58	57	49	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	5	6	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	34	28	23	Throw Up	RACKET CITY (447/LANDSPEED)	59	50	113	Faithful To	POW/MOVES (IRPHEUS)
10	10	6	How I Feel	LEXX FEAT. LIL' FLIP (TAKEDOVER ENTERTAINMENT)	35	41	16	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)	60	62	16	Gots To Be	B2K (T.U.G./EPIC)
11	8	9	Everybody	HANZ THE RIPPAN (BODY HEAD)	36	38	5	Talkin' To Me	AMERIE (RISE/COLUMBIA)	61	54	32	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	11	7	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	37	42	32	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VPI/ATLANTIC)	62	70	11	Jenny From The Block	JENNIFER LOPEZ (EPIC)
13	7	5	No Means No	NEE-NEE GW'NN (BASE HIT)	38	71	10	No Letting Go	WAYNE WONDER (GREENSLEEVES/VPI/ATLANTIC)	63	—	15	The Horror	RJD2 (DEFINITE JUKI)
14	13	6	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VPI/ATLANTIC)	39	34	12	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	64	—	2	'03 Bonnie & Clyde	CLIPSE (STAR TRAK/ARISTA)
15	17	3	Hell Is A Flame	BIG "C" (SOUTHPAWK/E.S.)	40	29	13	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	65	—	16	Skills	GANG STARR (VIRGIN)
16	6	3	Pack Ya Bags	SARAI (SWEAT/EPIC)	41	43	20	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	66	49	16	End Of Days	VAKILL (MOLEMAN/FAT BEATS)
17	19	16	Dance With Me	JAMIE LEE (RIPE)	42	35	38	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	67	—	1	Let's Get Up	CRAIG G. (OVERNIGHT SENSATION/DIAD)
18	14	21	Ignition	R KELLY (JIVE)	43	27	16	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	68	—	2	It Just Happened	NIKIE BATEY (AVS)
19	—	1	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEG)	44	44	21	Virginity	TG4 (T.U.G./A&M/INTERSCOPE)	69	—	18	Love Iz	ERICK SERMON FEAT. AL GREEN (JRMG)
20	21	10	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/VEG)	45	—	1	151 Degrees	OUTERSPACE (BABYGRAND/FAT BEATS)	70	—	5	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)
21	23	2	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	46	36	2	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	71	—	1	Move B***h (Vinyl)	LUDACRIS (DISTURBIN/THA FACE/DEF JAM SOUTH/UMRG)
22	30	6	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)	47	45	81	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	72	—	36	Never Scared	BONECRUSHER (BREAK 'EM OFF)
23	18	23	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEG)	48	55	13	Sick Of Being Lonely	FIELD MOB (MCA)	73	37	12	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)
24	24	21	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (JRMG)	49	31	12	Feelin' You (Part II)	SOULANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	74	—	20	Dipset Anthem	THE DIPLMATS (ROC-A-FELLA/DEF JAM/UMRG)
25	22	9	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMRG)	50	56	16	Breathe	BLU CANTRILL (REOZONE/ARISTA)	75	—	1		

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R&B/HIP-HOP



Words & Deeds™

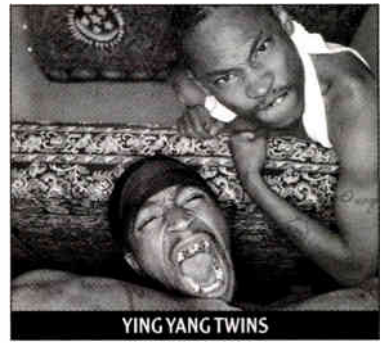
by Rhonda Baraka

TWINS TALK TVT: The Ying Yang Twins recently made news when the duo switched labels from In the Paint/Koch to TVT Records (*Billboard*, March 8). The first project under the new pact is the tentatively titled *Me and My Brother*, which is scheduled for a June release. The pair, comprising **D-Roc** and **Kaine**, is signed to Collipark Records, an Atlanta-based label helmed by producer **Michael "DJ Smurf" Crooms**.

during the past few years at college campuses across the country.

MIXING IT UP: K-Os (pronounced "chaos") is a clever and creative rapper whose musical influences are derived from growing up in Toronto, Vancouver, Trinidad, and Los Angeles as well as from various religious schools of thought (Christianity, Hinduism, Judaism, Islam, and Rastafarianism). So understandably, K-Os' recently released Astralwerks CD, *Exit*, is a musical melting pot.

"I started doing obscure stuff; making music for myself," K-Os says of a three-year hiatus he took from breaking into the music business. During that time he concentrated on making music that was less in tune with commercial standards, "finding out what kind of songs I would do if I didn't care about radio." The result is a sound that blends hip-hop, rock, soul, and reggae.



YING YANG TWINS

Kaine says, "We looked at what TVT did with Lil Jon & the East Side Boyz and felt that [with them] coming from Atlanta as well, TVT knew how to push a hit."

"TVT understood the music we do," Crooms adds. "The fact that they were able to take an act like Lil Jon & the East Side Boyz and turn them into a major act was what made the deal quite attractive."

The Twins' new album is the follow-up to last year's *Alley: The Return of the Ying Yang Twins*, which featured the hits "Say I Yi Yi" and "By Myself."

"The pieces fit here at TVT Records," D-Roc adds. "We are looking forward to releasing our next album and giving our audience more addictive club anthems."

OVERCOMING OBSTACLES: Rappers E40, Kurupt, Too Short, B Legit, and the Click are featured on the soundtrack to the urban action thriller *Obstacles*. The soundtrack will be released March 18 by Liquid 8 Records in conjunction with Shot Films. The film arrives April 15.

HE'S BAAACK: Chuck D joins Brian Hargrove and funk quintet Fine Arts Militia on *We Are Gathered Here*. It streets March 25 on Chuck D's Slamjamz Records in association with In the Paint/Koch. Hargrove is a bassist/producer who has worked with **Public Enemy** and fellow bassist **Bootsy Collins**.

Delivered more as spoken word than rap, the songs on *We Are Gathered Here* feature lyrics taken from lectures that Chuck D has delivered



K-Os

KEEP YOUR EYES ON . . . Atlanta-based production team **Noontime**. The names **Henry "Noonie" Lee**, **Christopher Hicks**, and **Ryan Glover** may not be well-known outside Atlanta, but their work is very familiar to anyone who listens to music there. The roster of acts they've worked with includes **Toni Braxton**, **Aaliyah**, **Cash Money Millionaires**, **Alicia Keys**, **Jay-Z**, **Montell Jordan**, **Mariah Carey**, **B2K**, **Lil' Bow Wow**, **Jermaine Dupri**, **Tyrese**, **Slick Rick**, **Jagged Edge**, **Ginuwine**, **Boyz II Men**, **Whitney Houston**, **Usher**, **Kelly Price**, and **TLC**. They have more than 30 songs in circulation.

Lee, Hicks, and Glover—who grew up together in Richmond, Calif.—have forged the multifaceted Noontime entertainment company that encompasses music publishing, management, and production in addition to a burgeoning record label. Noontime also serves as the musical home to **Lil' Corey**, **Jim Crow**, and new group **ATL**.

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

MARCH 22
2003

Billboard TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			WEEKS ON CHART	WEEKS ON CHART							WEEKS ON CHART	WEEKS ON CHART			
1	1	2	1	1	SO CENT SHADY/AFTERMATH 433544/INTERSCOPE (12 98/18 98)	NUMBER 1 4 Weeks At Number 1 Get Rich Or Die Tryin'	1	49	58	14	1	TALIB KWELI RAWKUS 113048/MCA (18 98 CD)	Quality	6	
2	2	1	1	1	R. KELLY JIVE 41812/ZOMBA (18 98 CD)	Chocolate Factory	1	51	40	23	1	GERALD LEVERT ELEKTRA 62795/EEG (12 98/18 98)	The G Spot	2	
3	1	1	1	1	FABOLOUS DESERT STORM/ELEKTRA 627917/EEG (12 98/18 98)	HOT SHOT DEBUT Street Dreams	3	52	44	34	1	SOUNDTRACK HOLLYWOOD 162369 (18 98 CD)	Deliver Us From Eva	19	
4	100	---	1	1	LIL' KIM QUEEN BEE/ATLANTIC 835727/AG (12 98/18 98)	GREATEST GAINER La Bella Mafia	4	53	42	48	1	SMILEZ & SOUTHWEST ARTISTDIRECT 01030 (11 98/17 98) [M]	Crash The Party	24	
5	3	62	1	1	FREEWAY ROC-A-FELLA/DEF JAM 586920*/IDJMG (12 98/18 98)	Philadelphia Freeway	3	54	45	35	1	ASHANTI MURDER INC./AJM 586830*/IDJMG (12 98/18 98)	Ashanti	1	
6	6	5	1	1	SEAN PAUL 2 HARD/VP 83620*/AG (9 98/13 98)	Dutty Rock	5	55	45	46	1	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/IDJMG (12 98/18 98)	Paid In Full	10	
7	5	3	1	1	SOUNDTRACK BLOODLINE/DEF JAM 063615*/IDJMG (12 98/18 98)	Cradle 2 The Grave	3	56	50	52	1	TLC ARISTA 14780 (12 98/18 98)	3D	4	
8	4	---	1	1	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18 98 CD)	Livin' Legend	4	57	48	43	1	LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	31	
9	7	4	1	1	TYRESE J 2004/RMG (12 98/18 98)	I Wanna Go There	2	58	47	51	1	CLIPSE STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	1	
10	---	---	1	1	WAYNE WONDER VP/ATLANTIC 83628/AG (9 98/14 98)	No Holding Back	10	59	46	47	1	COMMON MCA 113114* (18 98 CD)	Electric Circus	9	
11	9	8	1	1	JAHEIM DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	3	60	43	40	1	TRINA SLIP-N-SLIDE/ATLANTIC 835177/AG (11 98/17 98)	Diamond Princess	5	
12	---	---	1	1	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12 98/18 98)	Donnie McClurkin... Again	12	61	70	60	1	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12 98/18 98)	Loyalty	11	
13	12	10	1	1	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)	Things That Lovers Do	3	62	52	38	1	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12 98 EQ/18 98)	Thug World Order	3	
14	8	6	1	1	MISSY ELLIOTT THE GOLD MIND/ELEKTRA 628137/EEG (12 98/18 98)	Under Construction	2	63	65	65	1	LIL' FLIP SUCKAFREE/LDUD 86521*/CRG (7 98 EQ/12 98)	Undaground Legend	4	
15	14	14	1	1	VIVIAN GREEN COLUMBIA 86357/CRG (7 98 EQ/11 98)	Love Story	14	64	59	54	1	KIRK FRANKLIN GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	1	
16	10	9	1	1	JAY-Z ROC-A-FELLA/DEF JAM 063380*/IDJMG (15 98/19 98)	The Blueprint 2: The Gift And The Curse	1	65	63	42	1	SOUNDTRACK FOX 113028*/MCA (18 98 CD)	Brown Sugar	2	
17	---	---	1	1	CHOPPA TAKE FO'NEW NO LIMIT 075007/UMRG (12 98/18 98)	Straight From The N.O.	17	66	68	67	1	VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12 98/18 98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10	
18	16	20	1	1	SNOOP DOGG DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$\$	3	67	79	---	1	MUSIQ DEF SOUL 586772*/IDJMG (12 98/18 98)	Juslisen (Just Listen)	1	
19	11	13	1	1	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98)	The Eminem Show	1	68	64	57	1	VARIOUS ARTISTS SPG 1513 (13 98 CD)	Slow Jams Volume 1 & 2	67	
20	18	17	1	1	NAS ILL WILL/COLUMBIA 86930*/CRG (12 98 EQ/18 98)	God's Son	1	69	58	49	1	S04 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12 98/18 98)	Ballers	13	
21	17	12	1	1	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	2	70	62	61	1	TONI BRAXTON ARISTA 14749 (12 98/18 98)	More Than A Woman	5	
22	15	7	1	1	AALIYAH BLACKGROUND/UNIVERSAL 060082/UMRG (12 98/18 98)	I Care 4 U	1	71	75	82	1	AMERIE RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	2	
23	22	19	1	1	SYLEENA JOHNSON JIVE 39035/ZOMBA (11 98/17 98) [M]	Chapter 2: The Voice	19	72	67	69	1	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18 98 CD) [M]	Angel	71	
24	19	11	1	1	LL COOL J DEF JAM 077021*/IDJMG (12 98/18 98)	10	1	73	55	41	1	ANITA BAKER ATLANTIC 78209/RHINO (17 98 CD)	The Best Of Anita Baker	29	
25	20	22	1	1	NELLY FO REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1	74	80	80	1	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12 98/18 98)	Game Time	10	
26	27	25	1	1	JUSTIN TIMBERLAKE JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	75	66	56	1	TRIN-I-TEE S:7 B-RITE/GOSPO CENTRIC 70038/ZOMBA (11 98/17 98)	The Kiss	15	
27	13	---	1	1	DIRTY NFUNITY/UNIVERSAL 018415/UMRG (12 98/18 98)	Keep It Pimp & Gangsta	13	76	61	59	1	K-CI & JOJO MCA 113069* (18 98 CD)	Emotional	18	
28	21	16	1	1	JENNIFER LOPEZ EPIC 86231 (18 98 EQ CD)	This Is Me...Then	5	77	61	59	1	VARIOUS ARTISTS DEF JAM 063546/IDJMG (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	31	
29	32	33	1	1	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	4	78	72	---	1	DJ WHOOKID FULL CLIP 2005* (13 98 CD) [M]	Hood Radio V.1	72	
30	---	---	1	1	SOUNDTRACK HOLLYWOOD 162386 (18 98 CD)	Bringing Down The House	30	79	73	64	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43199/ZOMBA (11 98/17 98) [M]	Family Affair II: Live At Radio City Music Hall	37	
31	24	15	1	1	JA RULE MURDER INC./DEF JAM 063487*/IDJMG (12 98/18 98)	The Last Temptation	2	80	60	50	1	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83556*/AG (12 98/18 98)	Thug Holiday	2	
32	28	27	1	1	FIELD MOB MCA 113051* (18 98 CD)	From Tha Roota To Tha Toota	4	81	60	50	1	KEITH SWEAT ELEKTRA 62855/EEG (18 98 CD)	Keith Sweat Live	34	
33	23	18	1	1	2PAC AMARU/DEATH ROW 497070*/INTERSCOPE (12 98/24 98)	Better Dayz	1	82	76	55	1	THE D.O.C. SILVERBACK 2113*/PHAT CAT (18 98 CD)	Deuce	57	
34	26	26	1	1	SOUNDTRACK SHADY 493508*/INTERSCOPE (12 98/19 98)	8 Mile	1	83	56	39	1	SO CENT FULL CLIP 2003* (16 98 CD) [M]	Guess Who's Back?	13	
35	25	21	1	1	BABY CASH MDNEY/UNIVERSAL 060076*/UMRG (12 98/18 98)	Birdman	4	84	94	---	1	NEXT J 20016/RMG (12 98/18 98)	The Next Episode	27	
36	29	---	1	1	KEM MOTOWN 067516/UMRG (8 98/12 98) [M]	Kemistry	29	85	86	73	1	40 GLOCC EMPIRE MUSICWORKS 39056 (18 98 CD) [M]	The Jakal	65	
37	36	35	1	1	HEATHER HEADLEY RCA 69376/RMG (9 98/13 98)	This Is Who I Am	14	86	81	72	1	SCARFACE RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12 98/18 98)	Greatest Hits	10	
38	34	29	1	1	BUSTA RHYMES J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	12	87	90	78	1	EVE RUFF RYDERS 493381*/INTERSCOPE (12 98/18 98)	Eve-olution	1	
39	30	44	1	1	INDIA.ARIE MOTOWN 064755/UMRG (12 98/18 98)	Voyage To India	1	88	69	68	1	KELLY ROWLAND MUSIC WORLD/COLUMBIA 86516/CRG (12 98 EQ/18 98)	Simply Deep	3	
40	33	28	1	1	B2K T.U.G. 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	3	89	82	79	1	GZA/GENIUS MCA 113083* (15 98 CD)	Legend Of The Liquid Sword	21	
41	35	36	1	1	NIVEA JIVE 41746/ZOMBA (11 98/17 98) [M]	Nivea	35	90	82	79	1	LUDACRIS DISTURBING THE PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/19 98)	Word Of Mouf	1	
42	38	31	1	1	MARIAH CAREY MONARCH/ISLAND 063467*/IDJMG (12 98/18 98)	Charmbracelet	2	91	74	71	1	VARIOUS ARTISTS HIDDEN BEACH 87124*/EPIC (18 98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30	
43	37	30	1	1	WHITNEY HOUSTON ARISTA 14747 (12 98/18 98)	Just Whitney...	3	92	84	86	1	DOTTIE PEOPLES ATLANTA INT L 10279 (8 98/13 98)	Churchin' With Dottie	68	
44	---	---	1	1	LIL' WYTE HYPNOTIZE MINDS/STREET LEVEL 3604/SELECT-O-HITS (17 98 CD) [M]	Hypnotize Minds Presents: Doubt Me Now	44	93	98	---	1	CARIBBEAN PULSE IRIE 1002 (15 98 CD)	Stand Up	92	
45	41	37	1	1	THE ROOTS MCA 112996* (18 98 CD)	Phrenology	11	94	71	63	1	SIR CHARLES JONES MARDI GRAS 1060 (10 98/16 98) [M]	Love Machine	28	
46	39	32	1	1	DRU HILL DEF SOUL 063377*/IDJMG (12 98/18 98)	Oru World Order	2	95	97	93	1	TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12 98/18 98)	One Man	4	
47	51	66	1	1	SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9 98 EQ CD)	Solo Star	23	96	78	70	1	FRUKWAN EMPIRE MUSICWORKS 39034 (18 98 CD)	Life	83	
48	31	24	1	1	DJ ENVY DESERT STORM 86737*/EPIC (18 98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8	97	89	84	1	DEBORAH COX J 20014/RMG (12 98/18 98)	The Morning After	7	
								98	95	77	1	YOLANDA ADAMS ELEKTRA 62690/EEG (12 98/18 98)	Believe	7	
								99	91	74	1	NAPPY ROOTS ATLANTIC 83524*/AG (11 98/17 98)	Watermelon, Chicken & Gritz	3	
								100				DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10 98/17 98)	Dat's How It Happen To'm	15	
												MARIO 3RD STREET/J 20026/RMG (12 98/17 98)	Mario	3	

MARCH 22
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		WEEKS ON CHART	WEEKS ON CHART						WEEKS ON CHART	WEEKS ON CHART			
1	2	1	1	EMINEM WEB/AFTERMATH 490629*/INTERSCOPE (12 98/18 98)	NUMBER 1 17 Weeks At Number 1 The Marshall Mathers LP	107	13	7	1	1	R. KELLY JIVE 41705*/ZOMBA (12 98 CD)	tp-2.com	92
2	1	1	1	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11 98/17 98)	[Ghetto Love]	103	14	13	1	1	DONNIE MCCLURKIN VERITY 43150/ZOMBA (11 98/17 98) [M]	Live In London And More...	126
3	3	3	1	2PAC DEATH ROW 63008*/KOCH (19 98/25 98)	All Eyez On Me	361	15	24	1	1	NELLY FO REEL/UNIVERSAL 157743*/UMRG (12 98/18 98)	Country Grammar	136
4	5	5	1	2PAC AMARU/DEATH ROW 490301*/INTERSCOPE (19 98/24 98)	Greatest Hits	220	16	---	1	1	NAS COLUMBIA 57684*/CRG (7 98 EQ/11 98)	Illmatic	68
5	4	4	1	EMINEM WEB/AFTERMATH 490287*/INTERSCOPE (12 98/18 98)	The Slim Shady LP	154	17	12	1	1	MARY MARY C2/COLUMBIA 63740/CRG (7 98 EQ/11 98)	Thankful	130
6	17	17	1	BONE THUGS-N-HARMONY RUTHLESS 69443*/EPIC (10 98 EQ/15 98)	E. 1999 Eternal	261	18	10	1	1	KEITH SWEAT VENTURE/INTERSCOPE 60763/EEG (11 98/17 98)	Make It Last Forever	333
7	22	22	1	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19 98/24 98)	Life After Death	271	19	19	1	1	DR. DRE AFTERMATH 490486*/INTERSCOPE (12 98/18 98)	Dr. Dre — 2001	155
8	6	6	1	MAKAVELI DEATH ROW 63012*/KOCH (12 98/17 98)	The Don Killuminati: The 7 Day Theory	247	20	14	1	1	JAY-Z FREEZE ROC-A-FELLA 50592*/CAPITOL (10 98/16 98)	Reasonable Doubt	268
9	11	11	1	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/IDJMG (12 98/18 98)	Legend	331	21	---	1	1	MARY J. BLIGE UPTOWN 110681/MCA (6 98/11 98)	What's The 411?	155
10	18	18	1	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (11 98/18 98)	Ready To Die	383	22	20	1	1	R. KELLY JIVE 41527/ZOMBA (11 98/17 98)	12 Play	195
11	9	9	1	2PAC AMARU									

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

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes tracks like 'IN DA CLUB', 'IGNITION', 'HOW YOU GONNA ACT LIKE THAT', 'EXCUSE ME MISS', 'MISS YOU', 'ALL I HAVE', 'GOSSIP FOLKS', 'BEAUTIFUL', 'THE JUMP OFF', 'GET BUSY', 'WANKSTA', 'I CAN', 'CRY ME A RIVER', 'I KNOW WHAT YOU WANT', 'EMOTIONAL ROLLERCOASTER', 'LOVE OF MY LIFE (AN ODE TO HIP HOP)', 'SICK OF BEING LONELY', 'WHAT HAPPENED TO THAT BOY', 'MESMERIZE', 'CAN'T LET YOU GO', 'HELL YEAH', 'NO LETTING GO', 'LAUNDROMAT', 'THAT GIRL', 'DONTCHANGE', 'FABULOUS', 'COME CLOSE TO ME', 'PUT THAT WOMAN FIRST', 'SAY YES', 'THUGZ MANSION', 'GUESS WHAT', 'X GON' GIVE IT TO YA', 'REALEST NIGGAZ', 'I SHOULD BE...', '21 QUESTIONS', 'GIRLFRIEND', 'AIR FORCE ONES', 'ALL I NEED', 'WHAT WOULD YOU DO?', 'MAKE IT CLAP', 'BUMP, BUMP, BUMP', 'A.D.I.D.A.S.', '4 EVER', 'WORK IT', 'ONE OF THOSE DAYS', 'SUPERMAN', 'I CARE 4 U', 'STILL BALLIN', 'CHOPPA STYLE'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes tracks like 'MADE YOU LOOK', 'MA, I DON'T LOVE HER', 'I DON'T GIVE A @#&%', 'YEAH YEAH U KNOW IT', 'THIS VERY MOMENT', 'BREAK YOU OFF', 'TELL ME (WHAT'S GOIN' ON)', 'CLOSURE', 'B R RIGHT', 'P***YCAT', 'HE PROPOSED', 'C'MON', 'SNAKE', 'PUMP IT UP', 'GET BY', 'ALRIGHT', 'I WISH I WASN'T', 'NEVER SCARED', 'SATISFACTION', 'SHOULDA, WOULD, COULDA', 'TOO MUCH FOR ME', 'LIKE A PIMP', 'PIMP JUICE', 'IN DA CLUB', 'DEEP', 'BOY (I NEED YOU)', 'I STILL LOVE YOU', 'SYMPHONY IN X MAJOR', 'THE BATTLE IS THE LORD'S', 'IF I CAN'T', 'CRUSH ON YOU', 'PATIENTLY WAITING', 'BUNNY HOP', 'WHO'S THAT', 'CAN'T NOBODY', '8 MILE', 'ROLL WIT M.V.P.', 'THROUGH THE RAIN', 'STARTING WITH ME', 'ANGEL', 'PACK YA BAGS', 'LOVE IZ', 'SKILLS', 'JAH IS MY ROCK', 'JOHN DOE', 'HOW I FEEL', 'EVERYBODY', 'UP IN DA CLUB 2NITE', 'NO MEANS NO', 'HELL IS A FLAME', 'GETCHYA HANDS UP'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch indicates first full week that retail release contributes to song's position on the Hot R&B/Hip-Hop Singles & Tracks chart. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks chart for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog numbers for: (C) indicates unavailable, in which case, catalog numbers for (D), (E), (F), (G), (H), (I), (J), (K), (L), (M), (N), (O), (P), (Q), (R), (S), (T), (U), (V), (W), (X), (Y), (Z) respectively, based on availability. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Latin Notas™



by Leila Cobo

LATIN LEADER: As had been expected, the Latin Academy of Recording Arts and Sciences (LARAS) has appointed **Gabriel Abaroa** its new president; until this week, he was vice chairman of LARAS' board of trustees. Abaroa has headed the LARAS office since the departure last year of VP/executive director **Enrique Fernández**, and his appointment marks some clear directional changes for LARAS.



ABAROA

Abaroa will be the first "president" of LARAS, and this reflects the Latin academy's aim to function as an entity linked to, but separate from, the National Academy of Recording Arts and Sciences (NARAS). Abaroa will report not to NARAS president **Neil Portnow** (in the past, LARAS VPs reported to previous president **Mike Greene**) but to the LARAS board of trustees, which was created last year.

Further, Miami will now become LARAS' permanent headquarters (NARAS headquarters is in Los Angeles), and, as previously reported (*Billboard*, March 8), Abaroa has already expanded his executive team.

"I feel privileged to serve the music community through this position," says Abaroa, who was the longtime CEO of the Latin America branch of the International Federation of the Phonographic Industry before he launched Wireless Latin Entertainment, which promoted and distributed Latin music in wireless space. "Our immediate plan of action is to relocate [those] who work in the Latin academy from L.A. to Miami. Second is focusing on the awards process for this year. And three is 'Grammy in the schools.'"

His focus on the awards process will include splitting the jobs of the screening and blue ribbon committees. As of this year, meetings for the regional Mexican categories will take place in L.A., while meetings for the Brazilian categories will take place in Sao Paulo; the remaining categories will be discussed in Miami meetings. As for the

awards show, it will again be carried by CBS, and it is very likely that it will leave L.A. for another city, probably New York or Miami.

PIRACY PROBLEMS: A strong second semester enabled net shipments of Latin music in the U.S. to rebound from the dismal 25% drop the Recording Industry Assn. of America (RIAA) reported for mid-year 2002. But the numbers are by no means encouraging. Net shipments of Latin music for 2002 dropped by 16%, with 41,124,000 units shipped in 2002 vs. 48,734,000 in 2001. However, DVD shipments—while still only a tiny piece of the pie—rose from 34,000 to 280,000 in 2002.

According to RIAA VP of Latin music **Ralph Fernández**, the second semester upswing was a result of stronger album releases, including those by **Maná**, **Enrique Iglesias**, and **Las Ketchup**.

While tropical music was the most affected, with a net shipment drop of 25%, regional Mexican also suffered a 20% drop, which some sources attribute to Fonovisa's shaky performance in the months prior to its purchase by Univision. But the fact is, Fernández says, "piracy has a lot to do with it. And physical piracy is a big deal, but we're getting into that realm of Internet downloads" (see story, page 8).

Consider this anecdote, shared by Universal Music Latino president **John Echevarría**. His daughter, who attends one of Miami Dade's best elementary public schools, received as a year-end gift a greatest-hits CD a local DJ burned for all the students in the school. Echevarría's initial concern called to the school's PTA was dismissed: He was asked, "Didn't all kids do this? What was the big deal? For Echevarría, the deal was big enough to merit a letter to the Miami Dade School Board and the school superintendent, who snapped to attention at the mention of copyright violations and the comparison of music downloading to teaching kids how to shoplift.

But Echevarría says it goes way beyond that: "If we have this type of lack of respect [for legal music], we have lost an important battle. And ironically, in those sales we lose, the school system loses the taxes that support the education system."

We're all guilty of tacit complicity in the growth of piracy, looking the other way as friends burn CDs and download music and chalking it up to "the way things are done now." But it shouldn't be, and it is our responsibility to let that be known, not only in print or in business meetings but in our daily lives.

Kings Ready For Radio's Crown

BY LEILA COBO

When *4*, the fourth and latest album by the Kumbia Kings, debuted at No. 1 on the *Billboard* Top Latin Albums chart last issue (it retains the spot this issue), it was not surprising. Consistent chart-toppers since their 1999 debut *Amor, Familia y Respeto* . . . (Love, Family, and Respect . . .) hit The *Billboard* Latin 50 album chart and stayed there for 96 weeks, the Kumbia Kings—led by A.B. Quintanilla III—proved their worth again with 2001's *Shhh*. It stayed on the Top Latin Albums chart for 102 weeks; six of them were at No. 1.

With *4*, Quintanilla and founding partner Cruz Martínez break the mold by mixing upbeat, Spanish-language *cumbias* with soulful, English-language R&B ballads. The disc also sees the Kumbia Kings collaborating with several high-profile acts. Chief among them is Juan Gabriel, who is featured on a track he wrote, the standard "No Tengo Dinero" (I Don't Have Money). It is the first single to be released from *4*. "I've been wanting to do a collaboration album for a while," Quintanilla says. The album also features collaborations with pop/rocker Aleks Syntek, Los Angeles-based fusion band Ozomatli, Mexican rockers El Gran Silencio, and merengue group LimiT-21.

Quintanilla says, "We appeal a lot to the younger audience, but I also wanted to get more respect from the older audience. [We invited] Juan Gabriel, who's a mega, mega artist. I have a lot of people saying [to me that] they love 'No Tengo Dinero.' And the message of the song is phenomenal."

Kumbia Kings have thrived on their blend of new and old, traditional and street, through an active touring schedule, the cultivation of a particular sound, and name recognition: Quintanilla is the brother of late Tejano singer Selena, the writer and producer of most of her major hits, and the bandleader of her group, Los Dinos.

EMI Latin USA president/CEO Jorge Pino says, "Part of A.B. and Cruz's secret is they have an eye and an ear for new talent and great songs."

Kumbia Kings have always featured a variety of singers and aim to reach Spanish and non-Spanish-speaking Hispanics alike. But the album breaks rank with previous Kumbia Kings discs in other ways. For one, it has yielded what is shaping up to be the act's first major single, currently at No. 8 on Hot Latin Tracks. Given Kumbia Kings' track record for scant airplay, *4*'s radio boost could be phenomenal for sales.

Miguel Trujillo, VP/GM at EMI Latin USA's regional Mexican/Tejano division, says, "It's the first time they have [made] this kind of impact on radio. In Mexico, the track has been No. 1 for three weeks."

Quintanilla says, "When I came in [to Kumbia Kings], it was more of a group effort. But it's turning into



MARTÍNEZ (LEFT) AND QUINTANILLA III

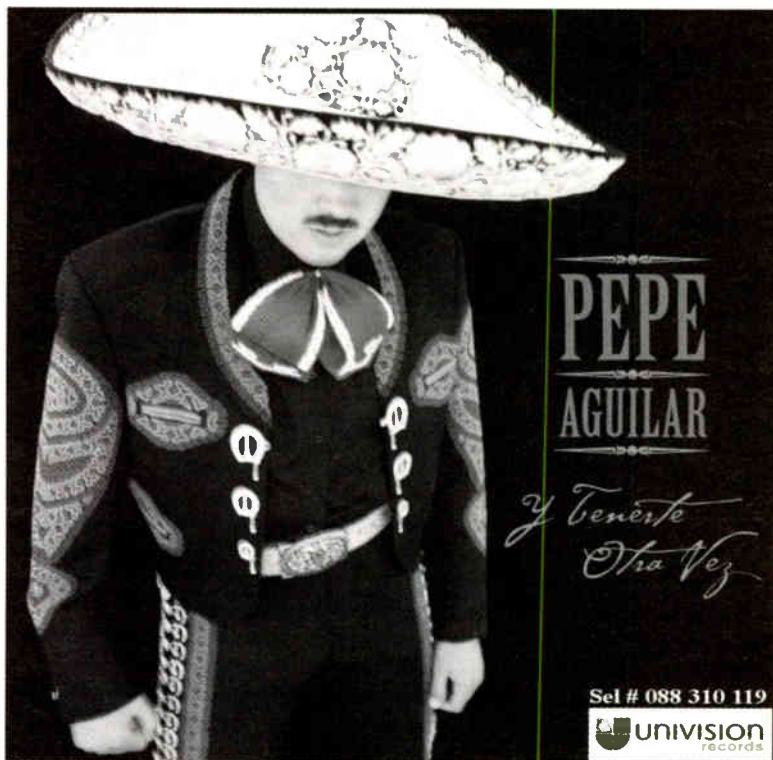
something else. I guess you could say I'm like P. Diddy. I'm a bass player. I love [playing] live onstage, I love being in concerts, but I feel very comfortable in my position at the back. The audience knows who's shaking and moving.

"Kumbia Kings is still my No. 1 priority, but Kumbia Kings is not my life-line," Quintanilla adds. Last year, he and Martínez created King of Bling, a joint-venture label with EMI Latin that enables him to sign and develop acts. The label has released only one album (by Big Circo) so far, but Quintanilla and Martínez also produced regional Mexican band Grupo Límite's

latest album, *Soy Así* (I Am Like This)—currently No. 1 on Top Latin Albums—as well as other projects, including a remix of Thalía's single "Tu y Yo" (You and Me).

Kumbia Kings are also a cauldron of talent. Another album track—"Don't Wanna Try," featuring Kumbia Kings singer Frankie J.—is receiving considerable airplay on rhythmic top 40 radio nationwide, according to Nielsen Broadcast Data Systems. Kumbia Kings' other singer, Nino B., has recorded a remix of a New Kids on the Block track, which is also getting airplay. And Grupo Límite single "Ay Papacito," penned by Quintanilla and Grupo Límite singer Alicia Villarreal, is currently No. 6 on Hot Latin Tracks. Additionally, Quintanilla is in talks with a TV network about having his own music TV-reality show.

But all that activity does not mean that Quintanilla plans to leave Kumbia Kings. "Not now," he says. "It can evolve from LK2 to something else. I'm evolving. Some groups stay the same over the years, but with this, it has to change. The Latino market is different. There are so many people bringing beautiful music to the table, you have to keep up."



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Sales data compiled by Nielsen SoundScan

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	—	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	4	1	49	51	38	1	LOS INVASORES DE NUEVO LEON EMI LATIN 42389 (12.98 CD)	20 Rancheras	38
2	3	2	1	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	50	49	42	1	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25
3	4	4	1	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	3	51	45	35	1	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14
4	5	3	1	JUANES Δ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	52	47	48	1	SOUNDTRACK ARIOLA 92568/BMG LATIN (19.98 CD)	Mariana: Complices Al Rescate	5
5	6	5	1	SHAKIRA Δ SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	53	57	50	1	VARIOUS ARTISTS FONOVISA 350744/UG (10.98/13.98)	Los 30 Corridos Mas Prohibidos	53
6	11	8	1	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	54	55	46	1	LOS TEMERARIOS AFG SIGMA/FONOVISA 080529/UG (10.98/16.98)	Una Lagrima No Basta	1
7	9	—	1	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	7	55	55	46	1	JOAN SEBASTIAN Δ MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
8	7	7	1	JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7	56	52	43	1	JAGUALES Δ RCA 96656/BMG LATIN (14.98 CD)	El Primer Instinto	2
9	15	10	1	RICARDO ARJONA Δ SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3	57	58	—	1	LOS INVASORES DE NUEVO LEON EMI LATIN 81354 (12.98 CD)	Senal De Alerta	57
10	2	1	1	INTOCABLE EMI LATIN 80819 (21.98 CD/OVD)	La Historia	1	58	53	36	1	PESADO WEAMEX 49799/WARNER LATINA (12.98 CD)	No Te Lo Vas A Acabar	26
11	16	17	1	INDIA Δ SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	59	62	51	1	ANTONIO AGUILAR MUSART 12706/BALBOA (5.98/12.98)	Con Tambora	49
12	8	6	1	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	60	61	60	1	VARIOUS ARTISTS EMI LATIN 40897 (12.98 CD)	Duelo De Gigantes Vol. 2	51
13	14	20	1	LOS REHENES DISA 727034/UG (14.98 CD) [M]	Historia Musical: 30 Pegaditas	13	61	61	60	1	VICENTE FERNANDEZ Δ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7
14	10	34	1	LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10	62	59	56	1	VARIOUS ARTISTS SONY DISCOS 87543 (14.98 EQ CD)	Protagonistas De La Musica	3
15	13	13	1	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8	63	56	57	1	TEGO CALDERON WHITE LION 90333 (13.98 CD) [M]	El Aballarde	17
16	21	—	1	VARIOUS ARTISTS FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	16	64	56	57	1	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
17	12	12	1	ENRIQUE IGLESIAS Δ UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1	65	63	59	1	CHAYANNE Δ SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
18	25	11	1	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5	66	60	45	1	EL CHICHICUILOTE Δ LTOERES 950466 (7.98/13.98) [M]	La Fiesta Del Chichicuilote	19
19	30	—	1	VARIOUS ARTISTS DISA 727039/UG (13.98 CD)	Historia Musical Gruperas	19	67	64	54	1	GILBERTO SANTA ROSA SONY DISCOS 70371 (11.98 EQ CD)	Solo Bolero	67
20	18	14	1	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4	68	64	54	1	GRUPO MONTEZ DE DURANGO DISA 727042/UG (7.98/13.98)	El Sube Y Baja	54
21	19	—	1	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19	69	63	59	1	RIGO TOVAR/LOS GREY'S FONOVISA 350764/UG (11.98 CD)	Rigo Tovar & Los Grey's Con Mariachi	69
22	23	19	1	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7	70	74	—	1	BACILOS WARNER LATINA 46640 (14.98 CD)	Caraluna	59
23	17	9	1	INTOCABLE Δ EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	71	67	—	1	GRACIELA BELTRAN EMI LATIN 34285 (12.98 CD)	Esto Es Lo Nuestro: 20 Exitos	67
24	31	33	1	SIN BANDERA Δ SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12	72	65	58	1	LOS ORIGINALES DE SAN JUAN EMI LATIN 38335 (9.98/13.98)	Todo Lo Bello Es Mio	34
25	27	29	1	SOUNDTRACK MILAN 36095 (17.98 CD)	Talk To Her	24	73	68	52	1	THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	33
26	36	21	1	PALOMO DISA 727032/UG (8.98/13.98) [M]	Situaciones	15	74	48	39	1	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310097/UG (9.98/13.98) [M]	Recordando A Chalino Sanchez Vol. 2	21
27	22	18	1	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2	75	48	39	1	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) [M]	La Negra Tiene Tumbao	17
28	26	22	1	MANA Δ WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1							
29	29	24	1	THALIA Δ EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1							
30	20	15	1	KUMBIA KINGS Δ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3							
31	33	—	1	VARIOUS ARTISTS UNIVISION 310109/UG (15.98 CD)	30 Inolvidables Con Banda	31							
32	24	16	1	LAS KETCHUP Δ SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1							
33	28	23	1	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1							
34	44	28	1	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	27							
35	—	—	1	VARIOUS ARTISTS SONY DISCOS 70372 (14.98 EQ CD)	Protagonistas De La Musica Vol. 2	35							
36	54	—	1	LOS ANGELES AZULES DISA 727034/UG (13.98 CD)	En Vivo Al Azul Vivo	36							
37	34	26	1	PABLO MONTERO RCA 98649/BMG LATIN (13.98 CD)	Gracias: Homenaje A Javier Solis	26							
38	40	37	1	VARIOUS ARTISTS UNIVISION 310102/UG (9.98/13.98)	Sonideros USA: 15 Exitos Bailables	37							
39	38	30	1	LOS BUKIS FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30							
40	39	31	1	ALEJANDRO FERNANDEZ SONY DISCOS 84563 (15.98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6							
41	41	25	1	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	6							
42	37	32	1	LUIS MIGUEL Δ WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3							
43	32	27	1	LOS TEMERARIOS FONOVISA 350744/UG (10.98/13.98)	Joyas Vol. 2	11							
44	43	47	1	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	43							
45	35	44	1	LOS YONIC'S FONOVISA 350752/UG (9.98/13.98)	20 Inolvidables	35							
46	50	40	1	ANA GABRIEL SONY DISCOS 87471 (9.98 EQ CD)	Personalidad: 20 Exitos	40							
47	42	41	1	OLGA TANON Δ WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11							
48	46	—	1	LOS REHENES FONOVISA 350671/UG (13.98 CD)	Otro Vino Otra Copa	46							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1. A.B. QUINTANILLA III PRESENTS KUMBIA KINGS (EMI LATIN)	1. INDIA (LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS))	1. INTOCABLE (EMI LATIN)
2. RY COODER MANUEL GALBAN (MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG))	2. CELIA CRUZ (HITS MIX (SONY DISCOS))	2. VARIOUS ARTISTS (30 GRUPERAS DE COLECCION (UNIVISION/UG))
3. JUANES (UN DIA NORMAL (SURCO/UNIVERSAL LATINO))	3. VARIOUS ARTISTS (BACHATAHITS 2003 (J&N/SONY DISCOS))	3. INTOCABLE (LA HISTORIA (EMI LATIN))
4. SHAKIRA (GRANDES EXITOS (SONY DISCOS))	4. CELIA CRUZ (LA NEGRA TIENE TUMBAO (SONY DISCOS))	4. LOS BUKIS (30 INOLVIDABLES (FONOVISA/UG))
5. THALIA (THALIA'S HITS REMIXED (EMI LATIN))	5. MARC ANTHONY (LIBRE (COLUMBIA/SONY DISCOS))	5. LOS REHENES (HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG))
6. JOSE JOSE (EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN))	6. AVENTURA (WE BROKE THE RULES (PREMIUM LATIN/J&N))	6. LOS HURACANES DEL NORTE (28 HURACANAZOS (UNIVISION/UG))
7. RICARDO ARJONA (SANTO PECADO (SONY DISCOS))	7. ELVIS CRESPO (GREATEST HITS (SONY DISCOS))	7. LIMITE (UNIVERSAL LATINO)
8. ENRIQUE IGLESIAS (QUIZAS (UNIVERSAL LATINO))	8. MONCHY & ALEXANORA (CONFESIONES (J&N/SONY DISCOS))	8. VARIOUS ARTISTS (PREMIO LO NUESTRO: 15 ANOS DE EXITOS (FONOVISA/UG))
9. SELENA (ONES (EMI LATIN))	9. GILBERTO SANTA ROSA (VICEVERSA (SONY DISCOS))	9. INDUSTRIA DEL AMOR (30 INOLVIDABLES (UNIVISION/UG))
10. MOLOTOV (DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO))	10. VARIOUS ARTISTS (SALSAS HITS 2003 (J&N/SONY DISCOS))	10. VARIOUS ARTISTS (HISTORIA MUSICAL GRUPERAS (DISA/UG))
11. SIN BANDERA (SIN BANDERA (SONY DISCOS))	11. CARLOS VIVES (DE JAME ENTRAR (EMI LATIN))	11. LIBERACION (HISTORIA MUSICAL (DISA/UG))
12. SOUNDTRACK (TALK TO HER (MILAN))	12. JERRY RIVERA (VUELA MUY ALTO (ARIOLA/BMG LATIN))	12. INTOCABLE (SUENOS (EMI LATIN))
13. MANA (REVOLUCION DE AMOR (WARNER LATINA))	13. JOSEPH FONSECA (ESCUCHAME (KAREN/UNIVERSAL LATINO))	13. PALOMO (SITUACIONES (DISA/UG))
14. THALIA (THALIA (EMI LATIN))	14. RUBEN BLADES (MUNDO (COLUMBIA/SONY DISCOS))	14. VARIOUS ARTISTS (ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG))
15. KUMBIA KINGS (ALL MIXED UP: LOS REMIXES (EMI LATIN))	15. VICTOR MANUELLE (LE PREGUNTABA A LA LUNA (SONY DISCOS))	15. VARIOUS ARTISTS (30 INOLVIDABLES CON BANDA (UNIVISION/UG))
16. LAS KETCHUP (LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS))	16. THE SPANISH HARLEM ORCHESTRA (UN GRAN DIA EN EL BARRIO (ROPEADOPPE/AG))	16. LOS TIGRES DEL NORTE (LA REINA DEL SUR (FONOVISA/UG))
17. VARIOUS ARTISTS (PROTAGONISTAS DE LA MUSICA VOL. 2 (SONY DISCOS))	17. TITO ROJAS (PERSEVERANCIA (M.P.))	17. PANCHO BARRAZA (LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA))
18. LUIS MIGUEL (MIS BOLEROS FAVORITOS (WARNER LATINA))	18. VARIOUS ARTISTS (MEREHITS 2003 (J&N/SONY DISCOS))	18. LOS ANGELES AZULES (EN VIVO AL AZUL VIVO (DISA/UG))
19. ANA GABRIEL (PERSONALIDAD: 20 EXITOS (SONY DISCOS))	19. OSCAR O'LEON (INFINITO (UNIVERSAL LATINO))	19. PABLO MONTERO (GRACIAS: HOMENAJE A JAVIER SOLIS (RCA/BMG LATIN))
20. OLGA TANON (SOBREVIVIR (WARNER LATINA))	20. VARIOUS ARTISTS (BALA HITS (SONY DISCOS))	20. VARIOUS ARTISTS (SONIDEROS USA: 15 EXITOS BAILABLES (UNIVISION/UG))

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates albums 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 (Gold) ⊠ Certification of 200,000 units (Platinum) ⊠ Certification of 400,000 units (Multi-Platinum) *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.

MAY 5 - 8

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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
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World Radio History



MARCH 22 2003 **Billboard** **HOT LATIN TRACKS**

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

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

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
2	1	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA	15	14	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS
1	2	SEDUCEME SONY DISCOS	INDIA	27	26	AYUDAME LATIN WORLD	LOURDES ROBLES
4	3	ASI ES LA VIDA WARNER LATINA	DLGA TANDON	34	33	CLAVAME TU AMOR FONOVISA	NOELIA
8	5	DAME SONY DISCOS	RICARDO ARJONA	21	20	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
5	4	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE	28	27	MI PRIMER MILLON WARNER LATINA	BACILOS
3	2	EL PROBLEMA SONY DISCOS	RICARDO ARJONA	26	25	ERES MI RELIGION WARNER LATINA	MANA
7	6	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	25	24	DIMELO SONY DISCOS	ALEJANDRO MONTANER
6	5	ES POR TI SURCO / UNIVERSAL LATINO	JUANES	29	28	ALUCINADO EMI LATIN	TIZIANO FERRO
11	10	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ	23	22	MARCHATE ARIOLA / BMG LATIN	GISSELLE
10	9	KILOMETROS SONY DISCOS	SIN BANDERA	32	31	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
16	15	A QUIEN LE IMPORTA? EMI LATIN	THALIA	37	36	SIRENA SONY DISCOS	SIN BANDERA
14	13	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	30	29	TU FORMA DE SER DISA	ALBERTO Y ROBERTO
9	8	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS	35	34	SIENTO EMI LATIN	ILEGALES
12	11	Y TU TE VAS SONY DISCOS	CHAYANNE	31	30	ELEGISTE PERDER SONY DISCOS	ANGEL LOPEZ
18	17	DIGALE VALE / UNIVERSAL LATINO	DAVIO BISBAL	24	23	TU NO SOSPECHAS SONY DISCOS	JORDI
13	12	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	38	37	MARIPOSA TRACIONERA WARNER LATINA	MANA
17	16	SI NO ESTAS RPE / UNIVISION	AREA 305	40	39	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
19	18	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ & PABLO PORTILLO	—	—	BARRIO VIEJO MUSART / BALBOA	JOAN SEBASTIAN
19	18	AMAME RCA / BMG LATIN	ALEXANDRE PIRES	39	38	ENTREGA TOTAL RCA / BMG LATIN	PABLO MONTERO
22	21	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	40	39	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	SEDUCEME SONY DISCOS	INDIA	16	15	TE VAS WEACARIBE / WARNER LATINA	TITO NIEVES
2	2	ASI ES LA VIDA WARNER LATINA	DLGA TANDON	38	37	MI PRIMER MILLON WARNER LATINA	BACILOS
4	3	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	20	19	PANA PANA EL ULTIMO GUERRERO / CUBAN CONNECTION	DON DINERO
5	4	TAN BUENA UNIVISION	SON DE CALI	27	26	NO ME TORTURAS UNIVISION	DANIEL BENE
3	2	UN MONTON DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	22	21	DIME QUE SI WEACARIBE / WARNER LATINA	TITO NIEVES
6	5	HERIDA MORTAL ARIOLA / BMG LATIN	JERRY RIVERA	26	25	A ESOS HOMBRES MOLCK & ROLI / SONY DISCOS	EL GRINGO DE LA BACHATA
7	6	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	—	—	MALA MALA M.P.	PEORO JESUS
9	8	EN CUERPO Y ALMA ARIOLA / BMG LATIN	MILLIE	—	—	ALL THE THINGS SHE SAID INTERSCOPE	TATU
12	11	VUELA MUY ALTO ARIOLA / BMG LATIN	JERRY RIVERA	33	32	ES POR TI SURCO / UNIVERSAL LATINO	JUANES
11	10	NOCHES DE FANTASIA KAREN / UNIVERSAL LATINO	JOSEPH FONSECA	36	35	UNDERNEATH YOUR CLOTHES EPIC	SHAKIRA
10	9	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	31	30	A QUE NO TE ATREVES UNIVERSAL LATINO	DOMINGO QUINDONES
13	12	DOS LOCOS J.A.N. / SONY DISCOS	MONCHY & ALEXANDRA	32	31	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
14	13	A QUIEN LE IMPORTA? EMI LATIN	THALIA	33	32	SIN PALABRAS FONOVISA	RABITO
23	22	DIGALE VALE / UNIVERSAL LATINO	DAVIO BISBAL	34	33	AYUDAME LATIN WORLD	LOURDES ROBLES
19	18	CLAVAME TU AMOR FONOVISA	NOELIA	35	34	QUE ME QUEDES TU EPIC / SONY DISCOS	SHAKIRA
6	5	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE	36	35	AMAME RCA / BMG LATIN	ALEXANDRE PIRES
25	24	AMOR ETERNO HUP	NUOVA ERA	32	31	SIENTO EMI LATIN	ILEGALES
8	7	MALA GENTE SURCO / UNIVERSAL LATINO	JUANES	30	29	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
17	16	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	34	33	TODO MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
15	14	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J	24	23	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ & PABLO PORTILLO

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	18	17	NO VALGO NADA WEAMEX / WARNER LATINA	PESADO
4	3	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	22	21	COMER A BESOS FONOVISA	LOS TEMERARIOS
2	2	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	21	20	MARGARITA, MARGARITA PLATINO / FONOVISA	CANDIDO Y SU HUELLA NORTEÑA
3	3	SUENA EMI LATIN	INTOCABLE	29	28	LA LAMPARA SONY DISCOS	JUAN RIVERA
5	4	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	25	24	NOCHES ETERNAS RCA / BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
6	5	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	30	29	SERAN SUS OJOS PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO
3	2	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	27	26	FIJ TAN FELIZ COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ
11	10	CORAZON CHIQUITO PLATINO / FONOVISA	ADOLFO URIAS Y SU LOBO NORTEÑO	23	22	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
9	8	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	33	32	MI AMANTE UNIVERSAL LATINO	VALENTIN ELIZALDE
10	9	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	34	33	FRIO DE AUSENCIA VIVA / UNIVERSAL LATINO	BANDA PELULLOS
7	6	AFORTUNADO MUSART / BALBOA	JOAN SEBASTIAN	31	30	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
14	13	SERENATA HUASTECA COSTAROLA / SONY DISCOS	ADAN CHALINO SANCHEZ	27	26	NO VOY A LLORAR MUSART / BALBOA	CUISILLOS DE ARTURO MACIAS
10	9	MICAELA CINTAS ACUARIO / SONY DISCOS	DUETO VOCES DEL RANCHO	—	—	NI QUE TUVIERAS TANTA SUERTE EMI LATIN	LOS INVASORES DE NUEVO LEON
16	15	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	—	—	QUE HUBIERA SIDO UNIVISION	QUELO
15	14	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	21	20	UNA ORACION MUSART / BALBOA	PANCHO BARRAZA
12	11	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE	36	35	EL BAILE DE LA TOALLITA DISA	JOEL HIGUERA
28	27	MUY A TU MANERA EMI LATIN	INTOCABLE	7	6	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
15	14	QUIERO QUE SEAMOS NOVIOS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	—	—	ENTRE EL DELIRIO Y LA LOCURA UNIVISION	JENNIFER PENA
26	25	QUEDATE CALLADA DISA					

Words & Music™



by Jim Bessman

CHIP TAYLOR'S TEXAS STORY: I still may have my vinyl copy of the Troggs' 1966 *Wild Thing* album somewhere, along with a mid-'70s Mercury Nashville publicity still of Cajun country great **Joel Sonnier** (now **Jo-El Sonnier**) denoting in tiny print his then-manager, **Earl Ball** (now **Earle Poole Ball**).



TAYLOR

Yes, there is a connection. **Chip Taylor**, of course, wrote "Wild Thing"—and a slew of other '60s hits, including "I Can't Let Go" and "Angel of the Morning." He's hot currently with *Let's Leave This Town*, an album he released last year with Austin fiddler/singer **Carrie Rodriguez**, whom he met at South by Southwest in 2001. The disc has yielded two U.K. radio hits, "Sweet Tequila Blues" and "Extra," and made it to No. 3 on the U.S. Americana chart. It has done so well, in fact, that the pair are now preparing a follow-up album.

Here's where the legendary **Ball** comes in—and I, for that matter. **Ball** was, among other things, **Johnny Cash's** ace piano player for 20 years. When Cash introduced him at a show some 25 years ago, I—a novice writer and veteran **Sonnier** fan—recognized the name from the promo pic. Post-Cash, **Ball**—who had previously worked with **Buck Owens**, the **Byrds**, and **Gram Parsons** and had been helming his Wall to Wall Music Nashville pubbery on 16th Avenue South (I slept on the floor there one Fan Fair, long ago)—has been in Austin, playing up enough of a storm to prompt Taylor to write "Dirty Little Texas Story" for the next Taylor-Rodriguez outing. (Its lyrics include: "Let's go see ol' **Redd [ex-Merle Haggard]** guitarist

Redd Volkaert] and **Earl Poole Ball** play a sad one, maybe/I'm feeling a little crazy, baby, and her love ain't good here.")

But Taylor has been on a roll since reactivating his music career five years ago, having beaten a longtime gambling addiction. When his 1997 comeback album, *The Living Room Tapes*, hit the Americana chart, he celebrated by going to hear **Volkaert** in Nashville.

"I loved his playing," Taylor says, "and since he moved to Austin and teamed with Earl, you can always find me at the Continental Club on Sunday night when I'm in town, since they play there every Sunday. It's like a comfort zone for me, because every time I hear them, it brings me back to when I had a country band in high school."

Manhattan, N.Y., resident Taylor grew up in Yonkers, N.Y., but he spends a lot of time in Austin performing with newcomer **Rodriguez**, who is the daughter of Texas folk singer/songwriter **David Rodriguez**. He says that since he returned to making music, his career has gone "up and up," culminating with his biggest-selling album ever in *Let's Leave This Town*. Meanwhile, a song from his acclaimed 1973 album *Last Chance*, "The Real Thing," has found new life on **George Strait's** 2001 album *The Road Less Traveled*.

"All of a sudden, a bunch of stations are playing it," says **Backroad Music (BMI)** writer Taylor, "even though that album is already three singles deep. To me, it's one of the most important songs I've written, because it talks about how I got into music from loving 'race' records and the real country stuff. [as shown by] the line, 'When Sun [Records] was more than the daylight shining on Memphis, Tennessee.'"

As for **Ball**, he has five bands going in Austin, including his Sunday night retro-country group **Heybale**, with **Volkaert**. As for **Wall to Wall Music**, **Ball** says that the **ASCAP** company is still collecting royalties on songs like the lovely "Blue Is Not a Word," which his ex-wife **Judy Ball** wrote with **Sonnier** (who cut it, as did **Strait**), and "I Don't Think I Could Take You Back Again," which he co-wrote with **Sonnier** for **Cash**, who sang it on the soundtrack to **Peter Bogdanovich's** 1981 comedy *They All Laughed* (both **Ball** and **Sonnier** had bit parts).

Now also headquartered in Austin, **Ball** notes that **Wall to Wall** is looking for new writers.

Once Again, Anti-War Songs Proliferate In The U.S.

BY JIM BESSMAN

NEW YORK—As the drums of war beat ever louder, songs of protest are proliferating. And they're not just coming from big-name artists like **Steve Earle** and 2001 **Billboard Century Award** honoree **John Mellencamp**.

Indeed, songs directly or indirectly opposed to the idea of war in Iraq are multiplying exponentially (see story, page 1). The songs are spreading by the alternative means embraced by the contemporary counterculture, which appears to be broader and more timely in its reaction than the Vietnam War protesters of the 1960s.

"The greatest thing is that it's happening before the war instead of in the midst [of it]," says **Tom Smothers**, who performed on **John Lennon's** enduring "Give Peace a Chance" and whose classic '60s TV variety show with brother **Dick Smothers** featured such anti-war music luminaries as **Joan Baez** and **Pete Seeger** and often created controversy because of its progressive politics.

Having just watched **Monty Python's Eric Idle** perform his new nationalism spoof, "The National Anthem," on *Real Time With Bill Maher*, **Smothers** adds, "I thought [contemporary protest music] was slow developing, but it's just exploded."

Singer/songwriter **Stephan Smith** adds, "You can't over-exaggerate how amazing the movement is—and how well-networked."

MULTIPLE MUSICAL PROTESTS

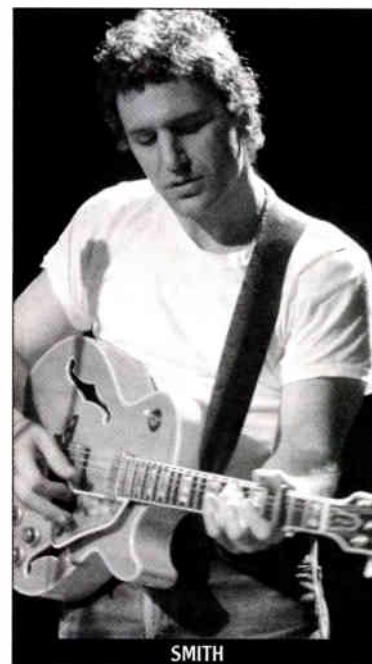
Caryl Towner of political folk trio **Stone Soup** says, "The difference from Vietnam is that now it's intergenerational: Baby boomers have children out in the streets protesting, so this music doesn't belong just to us anymore, but to us and the three generations who have followed and are writing their own music."

Stone Soup, which also includes **David Bernz** and **David Tarlo**, formed in 1990 and has been likened to the **Weavers** and **Peter, Paul & Mary**. **Towner** says the group is among a multitude of musical peace activists now performing at schools, churches, festivals, concert halls, and anti-war rallies across the country.

"Is it 1963 and **Joan Baez**? No, it's 2003 and **Pat Humphries**," **Towner** continues. **Humphries** and her partner, **Sandy Opatow**, have just won the 2002 **John Lennon Songwriting Contest's** grand folk music prize for "If I Give Your Name," a song about workers lost in the World Trade Center attack.

Towner notes that **Humphries' Appleseed CD Hands** was the top-selling disc at amazon.com for three days last May, even besting **Eminem**.

"Pat and **Stone Soup** are among hundreds of musicians who have



SMITH

PHOTO: AARON FEDDER

produced multiple CDs that are performing and selling to very enthusiastic audiences," says **Towner**, whose group's current CD, *River of Life*, is self-released. "We don't have to wait for a major label to give us a nod or have a [protest] hit like **Country Joe & the Fish**. We produce and distribute ourselves, and in the same way that the anti-war movement is being built through new technologies, so are protest songs of today spreading throughout the world through the Internet."

To this end, **Sonic Youth's Thurston Moore** has built a new Web site, protest-records.com, to assist in the creation and exposure of protest music. "I do my own records on my vanity bedroom label **Ecstatic Peace**, so I was thinking of ways to get records of protest music that I've heard in concert by various artists out there without it costing a lot of money," **Moore** says. "So I'm making a site where people can download this material—and there's a lot out there."

Moore specifically mentions riot grrrl **Kathleen Hanna** of **Le Tigre** as an artist who will have a song available for the site, but artists of all genres are involved in anti-war music. For example, **Jonatha Brooke** is releasing as a single a revised version of "War," which she originally wrote and recorded after the **Persian Gulf War**. Singer/songwriter **Dan Bern** included a scornful "Talkin' Al Kida Blues" on his recent release, *The Swastika E.P.*, and Irish folkie **Luka Bloom** has the newly written "I Am Not at War With Anyone" up on his Web site.

Loudon Wainwright III, whose anti-war "Christmas Morning" and the ironic, **Saddam Hussein**-inspired "Bad Man" graced his 1999 topical song CD,

Social Studies, has a relevant new song in "Here Come the Choppers." **Blues** artist **Robert Cray** will include two pertinent songs on his next album.

"'Distant Shore,' by our keyboard player **Jim Pugh**, says that war is not acceptable, while 'Survivor,' which I wrote, talks about the consequences," says **Cray**, who notes that he and **Pugh** developed the songs independently. "My wife and I talk about the war every day, and I'm sure everyone else [does] too."

Veteran funk group **Mandrill** is also concerned with the war's consequences, as evidenced by its new song "Pre-Nuclear War Blues." The group's **Ricardo Wilson** says, "War is not inevitable. Peaceful solutions through dialog must be the way we solve our problems. We recognize that the power to stop this war resides in the people, and as artists we have an obligation to speak out against injustice and this irresponsible rush to war, which could very well lead to a nuclear holocaust."

AN INTERNATIONAL MOVEMENT

These are only a select few of the anti-war songs that are blossoming in the U.S. and worldwide, aided by such grassroots peace organizations as **Musicians United to Win Without War**, the **Just Say No Posse**, and **Global Exchange**. Meanwhile, granddaddy of protest singers **Seeger** has been performing his post-Sept. 11 song "Take It From Dr. King" at anti-war events, including **Songs of Protest: The Vietnam Songbook**, a March 1 concert at Manhattan nightspot **Joe's Pub** that contemporized the songs of the 1969 *The Vietnam Songbook*. The event also starred the book's compiler, **Barbara Dane**; **Patti Smith Band's Lenny Kaye**; and the **Fugs' Tuli Kupferberg**, as well as **Moore** and **Smith**.

While the anti-war songs of the Vietnam era were primarily youth-originated, **Seeger** says that "nowadays, they're being written by a wide range of people, from oldsters like me to middle-aged people to kids, and some of the most wonderful songs are coming from people who maybe never thought of themselves as songwriters but just want to say something."

"Certainly, Sept. 11 shook a lot of folks out of our secure little slumber [to where] they're responding beyond that narrow range of what usually gets addressed in art," **Humphries** says. But **Smith** sees the current anti-war song movement extending into a growing "pro-ethical globalization, international civil-rights movement" that can involve "80% of what used to be the music-buying populace that the music business has lost."

These people "want great music that speaks to a better world," **Smith** says, "but no one's giving it to them."

Videoclips Gain As Tool For Dance Acts

Continued from page 1

artists—particularly those ignored by radio—are taking matters into their own hands.

Since videos can be produced for less than an inexpensive remix, the song's original musical vision remains intact, which means the artist—not the remixer—retains creative control.

Artists are also discovering that video exposure can extend beyond clubs and bars to include boutiques, beauty salons/spas, department stores, and sports arenas. Videos have instant artist recognition, which also helps

If accepted, the companies include the video on one of their monthly reels, which go to bars and clubs, corporate retailers (such as Macy's), and hospitality accounts (such as hotels) that subscribe to the service. Such companies may even "remix" the video for certain clients.

For a fee, an artist/label can also work with a video-marketing company like Endless Music, which promotes as well as remixes videos. "For a small amount of money, we can get the video to the right people," says Endless Music founder Rusty Garner, who worked in EMI's video department in the '80s. "For a dance artist on a small U.S. label, the benefits of a video are many. It helps with licensing, securing TV and concert appearances, and press. Because it's great merchandising, a video—unlike having a myriad of remixes done—is a much better use of a limited budget. The exposure goes way beyond the traditional club scene."

ETV Network programmer Ron Packard concurs. "On recent reels, we've included videos of Pepper



T.H.E.M.

fessional video, all you need is a Macintosh computer and a camcorder."

Technical advances help the clubs, too, Robinson explains. "Video displays are cheaper than ever—you can get a portable system for under \$1,000 and a DVD player for \$150 or less. Plasma screens are becoming increasingly popular, too. The reality is pure and simple: People like to be entertained."

Often, the most entertaining videos are by dance acts. "I'm finding that some of the best-made videos are by dance and electronic artists," Rockamerica programmer Ricardo Marcus

her: The woman tours non-stop."

"I Can't Stop" is Mashay's first video, though she has had several club hits. The cost for the self-financed video? "About \$3,000, and it was worth every penny," says the artist, who records for Cetacean Records.

SPREADING THE WORD

Mashay is not alone in her thinking. "My videos have gotten me into places that normally would never have known about me," says singer Kevin Aviance, whose Peter Martinez-directed video for his No. 1 *Billboard* Hot

"The reach of this video is amazing," McGovern says. "This video is being embraced by a wide variety of people. In under three months, I've had 3 million hits at my Web site." Visitors to his gaypimp.com site can access the "Soccer Practice" video and purchase McGovern merchandise. Thanks to the video, McGovern says he is now booking a summer tour.

"This video is better than any press kit," McGovern adds. "As an independent artist, in order to gain national exposure, you must imagine yourself as a major artist. This video is the only way for the bigger guys to discover me."

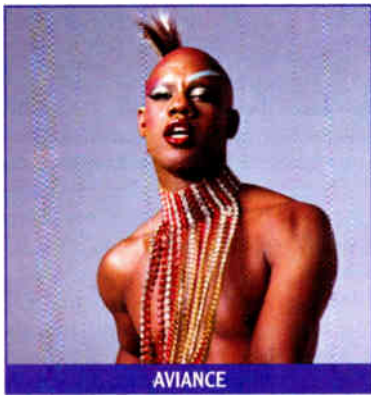
Although now signed to MCA, Nashville-based trio Venus Hum inexpensively shot a video last year for "Hummingbirds," which originally streeted on the act's own Mono-Fi imprint. "We had no big game plan for the video other than to make a good video," says Kip Kubin of Venus Hum. The video, lensed by London-based directorial outfit Two Big Eyes, was added to MTV2 last month.



LaRUE



MASHAY



AVIANCE



McGOVERN



VENUS HUM

artists in securing live-performance dates. And in these days of illegal downloading—which has hit dance music hard—performing live pays the rent.

"In a regular club setting, a DJ usually [plays] remixes that have nothing to do with the original intent of a song," explains Wayne Mancuso, a VJ and DJ, respectively, at Bourbon Pub and Parade, both in New Orleans. "Since a DJ rarely announces the title or artist of what he's playing, the average clubgoer has no clue what they're hearing. With a video, there is immediate artist recognition, both visually and from the chyron ID."

It is no wonder that such independent dance/electronic acts as Pepper Mashay, Jonny McGovern, T.H.E.M., Blow-Up, Mark Tara, Win Marciniak, Kaci, Who da Funk, Mary Griffin, and Kevin Aviance view videos as a great way to maximize visibility. For them, video play has become the new radio.

POOLS MAKE A SPLASH

After producing the video, to properly infiltrate the marketplace, an artist/label must make a handful of digital videos or SuperBeta Masters and submit them (no fee necessary) to a video-promotion company—or pool—such as Rockamerica, Promo Only, ETV Network, Instore Sports Network, DMX Music, and Screenplay.

Mashay's 'I Can't Stop,' T.H.E.M.'s 'Here We Go,' Win Marciniak's 'Here in the Night,' and Who da Funk's 'Shiny Disco Balls.' We introduce such artists to the mainstream." Packard notes that ETV creates customized programming for such clients as Hard Rock Cafe & Hotels, Macy's, and Virgin Megastores.

Later this month, Promo Only will introduce an automated system that programs music videos tailored to a client's individual needs. Thus far, Game Works and Styles for Less have signed up for this program, according to Promo Only co-founder and president Jim Robinson, who adds, "It's about exposing artists to as many people as possible."

Robinson, among others, credits computer technology with making it possible for independent artists to create inexpensive, eye-catching videos: "To make a low-budget yet totally pro-

says. "Unlike videos from pop artists, dance and electronic videos are more apt to be pieces of art. You don't need millions of dollars to stimulate the eye; you need a good concept."

For gay porn director Chi Chi LaRue, who directed Mashay's "I Can't Stop" video, capturing beauty and style were key to its success. Interior decorator Bobby Trendy (of *The Anna Nicole Show*) assisted LaRue with achieving his vision. "When I was directing this video, I kept thinking, 'When this video comes on, I want people to look at the screen and wonder, 'Who's that?'" LaRue explains. "So, we went for eye-grabbing, colorful, sexy visuals—candy for the eyes, if you will."

According to Mancuso, the night he debuted the "I Can't Stop" video at Bourbon Pub, the clientele took immediate notice. "Everybody stopped what they were doing and just stared, jaws dropped, at the video," he recalls. "This process has pretty much been repeated every time I've played the video since. It's the type of reaction an artist and director can only hope for."

Nashville-based DJ/VJ Ron Slomowicz has a similar reaction whenever he plays Mashay's video at Tribe, the city's only video bar. "People stop in their tracks. It's amazing," he says. "I know people that have seen the video and then went on to discover everything they could about Pepper. And look at

Dance Music/Club Play single, "Alive" (Emerge/Centaur Records), was serviced to many video-promotion companies. "People around the country saw the video and then wanted the human flesh."

"As an independent artist, you need to do whatever you can to spread the word about your music," Aviance continues. "With videos, you don't need a huge budget to create something memorable and eye-catching. It's all about the talent you surround yourself with—and I have talented friends."

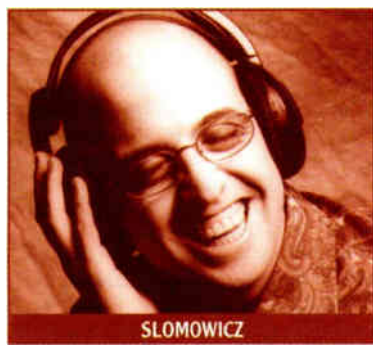
Like Aviance, newcomer McGovern, aka the Gay Pimp, is based in New York, and he used Martinez to lens the video for his first recording, the electro-skewed "Soccer Practice," which also appeared on the video-promotion companies' reels. According to McGovern, the playful, tongue-in-cheek video cost approximately \$2,000 to make.

There is also a British connection behind Mary Griffin's current Curb single, "Without You." According to Bryan Stewart, the label's director of A&R/international, the video was first serviced to U.K. outlets. "By promoting it in the U.K., all the U.S. video-promotion companies picked it up," he says. "The video then generated excitement at the club level." In this issue, the song climbs seven spots to No. 28 on the Hot Dance Music/Club Play chart.

Also finding success is T.H.E.M., the duo of Justin Nylander and Christiana Eastman. The Electrovenus act's stylish video for the single "Here We Go" was shot for less than \$5,000 by fellow recording duo Blow-Up (aka Claudio Camaione and Paolo Cilione), which also directed a film noir-ish video for its own single, "Fly With Me."

Nylander and Eastman credit the "Here We Go" video with landing them a booking agency (T-Best). Nylander also acknowledges that MDI, which distributes T.H.E.M.'s recordings, is "receiving many calls due to the strong video action—and this makes MDI very happy."

Eastman says the duo's Web site (T-H-E-M.com) has experienced increased hits of late. "With this one video, we're connecting the dots between the artist, the music, and the visual," she says. "People are seeing the video and responding."



SLOMOWICZ



STEWART

Beat Box™

by Michael Paoletta



FUN IN THE SUN: With this issue, the 18th annual Winter Music Conference (March 18-22) makes its presence known in Miami Beach. We will be very present, enjoying the conference's sights and sounds—partaking in its daily panels at the Radisson Deauville Resort and its nightly parties, held in the many nightclubs that dot the streets of South Beach.



CERAOLO

According to **Frank Ceraolo**, panels and events coordinator for the conference, this year's event will have a workshop atmosphere. "As someone who has attended the Winter Music Conference for over a decade and who has worked on it these last two years," he says, "I felt we needed to return to a time when egos didn't dominate the conference.

"These are difficult times for most people," Ceraolo continues. "The economy sucks, and people are in a state of flux. Fortunately, those in dance and electronic music are passionate about what they do. Unfortunately, they don't always consider the many ways to earn a living. This year's conference will help them explore and navigate the many and different avenues."

UNEXPECTED SURPRISE: While it certainly doesn't happen often, every now and then, an unauthorized remix lands on our desk that makes us take immediate notice. **Paul Andrews'** re-rub of **Celine Dion's** "I Drove All Night" is one such mix.

What makes Andrews' deliciously pop, radio-primed version so endearing is its obvious ode to the colorful '80s, when artists like **Berlin**, **Missing Persons**, and **Belinda Carlisle** ruled. Sure, Andrews' propulsive beats and rhythms recall certain elements of past **Giorgio Moroder** productions, but he wisely keeps the overall vibe tough enough for today's landscape. A lush, piano-fueled breakdown only serves as icing on the cake.

ELECTRO CLASH: DJ/producer **Larry Tee**, who spearheaded the nü-electro scene in the U.S., is at the helm of **Badd Inc.—Luxury Excess Extravaganza**, a compilation that streets March 25 on his own Mogul Electro label. Unfortunately, the misses outweigh the hits, which include **W.I.T.'s** "Ooh, I Like It," **Avenue D's** "Do I Look Like a Slut?," and **Jonny McGovern's** "Soccer Practice."

Tee has also handled turntable chores for the two-disc **Electroclash Mix**; the **Moonshine Music** set is scheduled for release March 25. Without question, the absolute highlight is "Bitter Pill" by **Siobhan Fahey**, formerly of **Bananarama** and **Shakespeare's Sister**.

Netzwerk America is also getting in on the act with the April 22 release **Electro Kills: This Is Just a Fad**. Don't be fooled by the tongue-in-cheek title, though, as this is one potent nü-electro collection. **Black Strobe's** "Me & Madonna" recalls **New Order**, while **Dexter's** "No More" wears its squiggly synth lines very well indeed.

LOUNGE LIZARDS: Each week delivers more chill-out compilations than we have time to listen to. But listen we must, and fortunately, a gem or two is usually discovered. Witness the recently issued **Chill Factor: Audiotherapy** and **Later on**, respectively, **Radikal Records** and **Audio Boutique/Warlock**. And we've uncovered a couple more.

On March 25, Capitol-distributed **Neurodisc Records** will release **Café Lounge**, which mines world beat, ambient, jazz, and deep house landscapes. Driving the disc are a variety of stirring female vocals, showcased on tracks like **King Kooba's** "Fooling Myself," **Rey's** "Over My Shoulders," and **Sundayman's** "Out of This World."

One month later, on April 22, San Francisco-based **Six Degrees Records** makes available **Torch—A Six Degrees Collection of Modern Torch Songs**. From **Peggy Lee** to **Soft Cell** to multi-Grammy Award winner **Norah Jones**, affairs of the heart remain a mainstay for many in contemporary music. The deliciously moody **Torch** only fuels the tradition. Highlights include **Cassandra Wilson's** "Harvest Moon," **Roy Nathanson's** "Fire Suite 1" (featuring **Elvis Costello** and **Cyrus Chestnut**), **David Holmes' "Gone"** (featuring **Sarah Cracknell** of **St. Etienne**), and **Mandalay's** "Deep Love."

Cosgrave Spreads Message Of 'Trust'

Six Questions is an occasional feature that focuses on noteworthy people in the industry. **Lynn Cosgrave** is the co-founder and CEO of 3-year-old, London-based **Trust the DJ** (trustthedj.com), which encompasses marketing services, a radio division, the Internet, and a record label. Additionally, Cosgrave is the founder of **Cosmack Management**, **Cosmack Bookings**, and **Cosmack Bookings USA**. Her artist roster features such globally revered DJs and producers as **Carl Cox**, **Jeremy Healy**, **John Digweed**, **John Graham** (aka **Quivver**), **Goldie**, **Kevin Saunderson**, **DJ Rap**, and **Robert Clivilles**.

Earlier this year, Cosgrave secured an additional £1.6 million (\$2.6 million) in new investments for **Trust the DJ**. This will primarily be used to help build, launch, and maintain a radio production team helmed by **Trust the DJ** co-founder and chairman **Matthew Bannister**, formerly of **BBC Radio 1**.

With regard to your businesses, what's the biggest change between 12 months ago and now?

On the positive side, the talent side of **Trust the DJ** has seen countries like France, Germany, and Eastern Europe totally open up to dance music. The same can be said for Slovenia, Bosnia, Poland, and Israel, where big DJ events are being held. Conversely, we're experiencing a lot of club closings all over the world. Because of this, as well as the state of the economy, we've had to adjust the scales on DJ pricings.

One thing that hasn't changed is that everybody still wants the youth market. But today's kids are savvy and smart. You can't just slap a sponsor's banner on the wall in a club and call it a night. If you're using a sponsor for a DJ tour, you must make sure it's the right one. Last year, along with [London-based advertising agency] **KLP**, we did a series of successful parties with **Smirnoff**.

You recently secured much work for your artists outside the world of clubland. For instance, John Digweed just completed the soundtrack for the film Stark Raving Mad, and he's now confirmed to compose the music for MTV's new animated Spiderman series; Carl Cox appears as himself in the upcoming film L.A. DJ; and Jeremy Healy has created original music for the Christian Dior and Victoria's Secret fashion shows. Do you see this as a natural progression for dance/electronic DJs and producers?

Absolutely. It's a form of brand extension. It may be a different medium, but you're still promoting and pushing great music for people to connect with. It's so great to see the worlds of TV and film embracing this music. Look at the success

of **Dirty Vegas** and **Télépopmusik** here in the U.S.—radio reacted because of the TV ads.



COSGRAVE

Prior to creating Trust the DJ, you worked at several U.K. companies, including Associated Virgin Labels, Ministry of Sound, and Sony Music, where you were VP of music. Throughout, you had Cosmack Management and Cosmack Bookings. What prompted the formation of Trust the DJ?

Trust the DJ evolved out of **Cosmack**. The Internet was booming, and I realized I had to have a strategy for my guys. We devised this platform to promote our DJs, book them, and sell their music. We also maintain all their visual Web sites and sell their exclusive **Trust the DJ** mixed CDs.

In 2002, we had over 2 million visitors to the site. Last November, we opened a radio production division.

Later this month, we will launch a weekly, two-hour syndicated show, **Carl Cox Global**, in 22 countries, which has the potential to reach over 19 million listeners. Now, we're slowly breaking into the U.S. market with the formation of **Cosmack Bookings USA**.

What most pleases you about dance/electronic music?

How it continues to grow and that there are no language barriers. Kids in Rio [de Janeiro, Brazil], Germany, England, and New York can all be dancing to the same record. Dance music is incredibly universal. And while the Internet has connected everyone, too, there remains a language barrier there.

What kind of changes do you see on the horizon?

TV commercials and films are more important than ever for introducing new music to the masses. Radio remains important, while the Internet is important for learning about and discovering new things. We must figure out the best way to promote music and the best way for people to access music.

With Trust the DJ, it appears that you are creating a new business model.

At the base, and apart from the Internet—which is an extension of the record label—we're a business-to-business company. The Internet is the record shop for the DJs. In this way, my label now has a record shop. This is the only part of **Trust the DJ** that is business-to-consumer. We're simply doing what we love to do.

MICHAEL PAOLETTA



PHOTO: CRYSTAL CLEAR

New York Lullabies. Maverick/Warner Bros. recording artist **Me'Shell Ndegéocello** was a guest DJ, along with her touring mate **DJ Jahi**, at **Bill Coleman's** bi-weekly **Peace Bisquit Power Hour** party. Held at **Halcyon**, a café/lounge in Brooklyn, N.Y., **Power Hour** often spotlights those not best-known for their DJ skills. Past guest DJs include **Tom Tom Club's** **Chris Frantz** and **Tina Weymouth**, soul singer **N'dea Davenport**, chanteuse **Julee Cruise**, U.K. duo **Swing Out Sister**, producer **Arthur Baker**, and artist **Chocolate Genius**. Pictured at **Halcyon**, from left, are **Coleman**, **Ndegéocello**, and **Jahi**.

MARCH 22
2003

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1 1 Week At Number 1		
1	2	3	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Fribern & Urik
2	5	10	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
3	3	4	CRY ME A RIVER (REMIXES)	JIVE 40073	Justin Timberlake
4	4	5	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
5	7	9	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
6	12	21	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS. 42496	Cher
7	10	12	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld
8	1	2	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
9	16	19	TRY IT ON MY OWN (REMIXES)	ARISTA 50538	Whitney Houston
10	9	11	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
11	15	16	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
12	14	15	IN YOUR LIFE	LOGIC 98814	La Bouche
13	6	1	RISE UP	STAR 69 1255	Funky Green Dogs
14	19	26	HONEY	NERVOUS 20528	Billie Ray Martin
15	11	7	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
16	13	13	LET IT GO	NERVOUS 20523	Dawn Tallman
17	22	32	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
18	24	36	BEAUTIFUL (REMIXES)	RCA PROMO/RMG	Christina Aguilera
19	17	8	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS 450780	Boomkat
20	8	6	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
21	21	27	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
22	18	18	EMERGE	CAPITOL 77886	Fischerspooner
23	25	31	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
24	20	14	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
25	31	39	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			POWER PICK		
26	38	—	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED 82668/THE RIGHT STUFF	Ono
27	34	40	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
28	35	42	WITHOUT YOU	CURB 77101	Mary Griffin

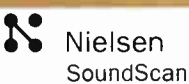
THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			HOT SHOT DEBUT		
29	—	—	GOSSIP FOLKS (FATBOY SLIM MIXES)	THE GOLD MIND/ELEKTRA PROMO/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
30	23	23	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
31	32	33	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/IDJMG	Musiq
32	40	43	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-O	Seiko
33	45	48	JANEIRO	RADIKAL 99163	Solid Sessions
34	26	24	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
35	28	28	FANTASY REALITY	STAR 69 12511	CYN
36	42	46	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES)	OMTOWN PROMO/HIGHER OCTAVE	Rose Moore
37	47	—	S'CREAM	NERVOUS 20529	Barry Harris
38	37	38	I CAN'T STOP	NEUTONE 003	De-Javu
39	—	—	I'LL BE THERE	MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
40	27	17	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
41	41	—	AT THE END	MADE IMPORT/MINISTRY OF SOUND	iio
42	33	30	DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar
43	39	34	I WANT YOU (FOR MYSELF)	YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow
44	29	20	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
45	30	22	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARC ISLAND 063789/IDJMG	Mariah Carey
46	48	49	THE DRIVE	STATRAX 34001/STATRA	Victor Calderone
47	36	29	MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
48	44	37	IN THIS WORLD	V2 27771	Moby
49	49	45	RISING SUN	5050 IMPORT	Paradise
50	43	25	DANCE DANCE (THE MEXICAN) [HQ2 & RICKY CRESPO MIXES]	VIRGIN PROMO	Thalia

Billboard HOT DANCE BREAKOUTS

Club Play	Dance Singles Sales
1 RAINY DAY Renee Stacey ROBBINS	1 SHAKE IT Marascia TOMMY BOY SILVER LABEL/TOMMY BOY
2 LOVE IS A CRIME Anastacia OAYLIGHT/EPIC	2 JOY DON'T STOP Joy Kitikonti RADIKAL
3 BOTTLES & CANS Angie Stone J/RMG	3 EVERYTHING I DO Scotty/Full Gainer HOUSE NATION
4 BIG ROOM DRAMA Pete Heller & Tedd Patterson JBO IMPORT	4 STOCK EXCHANGE Miss Kittin And The Hacker GIGOLO/S/FA/CAROLINE
5 AGAIN Boris & Beck Present Fantasy TVI IMPORT	5 MAN HRDINA Tiga IK7

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.

Dance Singles Sales and Sales Breakouts data compiled by



Dance Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 3 Weeks At Number 1		
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)	MONARC ISLAND 063789/IDJMG	Mariah Carey
3	3	4	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
4	4	3	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
5	5	5	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496	Cher
6	8	14	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
7	6	6	SOLSBURY HILL	MUTE 9200	Erasure
8	7	9	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
9	13	12	IN YOUR LIFE	LOGIC 98814	La Bouche
10	16	17	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six
11	12	8	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
12	10	7	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 79831/CRG	Solange
13	14	19	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
14	21	15	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
15	11	13	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
16	19	24	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
17	9	10	SOMETHING	ROBBINS 72056	Lasgo
18	15	18	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
19	—	—	COME...(INTO MY DREAM)	ROBBINS 72083	Foggy
20	17	16	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
21	18	23	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
22	20	—	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
23	22	—	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
24	—	—	TRANSCEND/SPACES	RAPSTER 013/STUDIO K7	King Britt
25	—	—	BURN FOR YOU	ROBBINS 72082	Kree

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: (C) CD Single available, (M) CD Maxi-Single available, (V) Vinyl Maxi-Single available, (CS) Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

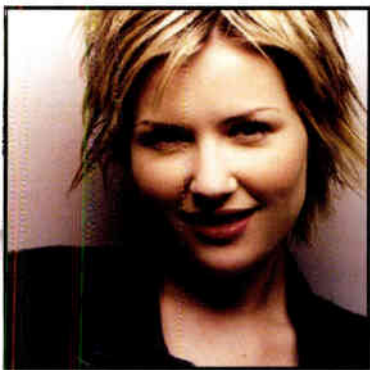
Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 4 Weeks At Number 1	
1	1	MASSIVE ATTACK	VIRGIN 81239*	100th Window
2	2	JOHNNY VICIOUS	ULTRA 1188 [M]	Ultra Dance 03
3	4	LOUIE DEVITO	DEE VEE MUSIC/SICRAMA	N.Y.C. Underground Party 5
4	6	THE STREETS	VICE 93181/ATLANTIC [M]	Original Pirate Material
5	5	TELEPOPMUSIK	CATALOGUE 28637/CAPITOL [M]	Genetic World
6	9	VARIOUS ARTISTS	RAZOR & TIE 89807	The Power
7	8	PAUL VAN DYK	MUTE 9201 [M]	Global
8	11	TOSCA	G-STONE 140-11K7	Dehlis
9	10	ERASURE	MUTE 9198*	Other People's Songs
10	3	FISCHERSPOONER	CAPITOL 42838 [M]	#1
11	14	VARIOUS ARTISTS	ROBBINS 75025	Best Of Trance Volume Three
12	16	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 0607 [M]	The Richest Man In Babylon
13	7	DIRTY VEGAS	CREDENCE 79886/CAPITOL	Dirty Vegas
14	15	DJ SAMMY	ROBBINS 75031	Heaven
15	12	KUMBIA KINGS	EMI LATIN 42526	All Mixed Up: Los Remixes
16	13	PET SHOP BOYS	SANCTUARY 84595	Disco 3
17	18	LASGO	ROBBINS 75033 [M]	Some Things
18	17	THE HAPPY BOYS	ROBBINS 75034 [M]	Dance Party (Like It's 2003)
19	—	VARIOUS ARTISTS	WATER 06306	Pure Trance
20	19	VARIOUS ARTISTS	UNIVERSAL 067515/UMRG	Global Hits 2003
21	21	MOBY	V2 27127	18
22	22	OAKENFOLD	MAVERICK 48204/WARNER BROS	Bunkka
23	20	GROOVE ARMADA	JIVE ELECTRO 41800/ZOMBA [M]	Lovebox
24	—	ROYKSOPP	WALL OF SOUND 13352/ASTRALWORKS	Melody A.M.
25	—	ZOEGIRL	SPARROW 48546 [M]	Mix Of Life

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold), RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: (D) Certification for net shipment of 100,000 units (Dol.), (P) Certification of 200,000 units (Platinol.), (M) Certification of 400,000 units (Multi-Platinol.). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EO, 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.

Dance & Electronic Music

In the past, artists were reluctant to license their music for use in TV commercials. But artists like Moby and Dido changed the rules when they successfully licensed their music for third-party use in a variety of mediums, including, respectively, the small-screen world of TV commercials and popular weekly series. In the years since, placing music in TV commercials and TV shows has become a viable, as well as increasingly competitive, way to break, market and promote dance/electronic artists, particularly when there are less adventurous souls at radio and video networks willing to take a chance with the genre.



A Roswell secret: Dido

"Radio is incredibly genre-specific and pigeonholed in its programming," says Neil Gillis, VP of A&R and advertising at Warner-Chappell Music. "That appears to limit radio's listening audience, down to the proposed demographic of that programming model. Conversely, companies that smartly and creatively utilize music think they can reach a wider audience by a great use of any kind of music, as long as it serves the ultimate message well."

For recent proof, look no further than British trio Dirty Vegas' "Days Go By." Last spring, the song became the soundtrack to the Mitsubishi Eclipse TV-ad campaign. While the act's U.S. label, Capitol, had planned on doing a major club campaign first, it had to immediately shift gears. The popularity of the TV commercial—with the poplocking girl—created demand at radio and on dancefloors for the infectious track. Thanks to Mitsubishi, the track took on a life of its own. To date, the eponymous album from which "Days Go By" is culled has scanned more than 500,000 units, according to SoundScan.

"The ad helped push our record into everybody's living room," says Dirty Vegas member Paul Harris. "Only now is radio in America starting to play more dance music. So, people seeing the ad on TV, and hearing our music, contacted

their local radio stations wanting to hear the song. The power of the people is what helped propel our song to success."

Ditto for French trio Télépopmusik's "Breathe." When originally released last year, the dreamy Catalogue/Capitol single was only embraced by a handful of trend-setting radio DJs, including KCRW Santa Monica's Nic Harcourt and Jason Bentley. Late last year, the song was introduced to the U.S. mainstream via its inclusion in the Mitsubishi Outlander TV ad. As a result of that exposure, U.S. sales of the act's album, *Genetic World*, are approaching 70,000 units.

"Mitsubishi wanted a track that was new and current," says Ron Broitman, VP of film/TV music at

BMG Music Publishing, which oversees Télépopmusik's repertoire. "This gives the brand credibility with its targeted younger demographic. In the end, the combination of visuals and music becomes larger than the individual parts."

WORKS WELL WITH OTHERS

Vincent Picardi, senior VP/associate creative director of advertising agency Deutsch, responsible for Mitsubishi's successful and popular "Are You In?" campaign, concurs. "We see it as the perfect marriage of commerce and art," he explains. "Music spurs sales of Mitsubishi cars and vice versa. Mitsubishi understands the eclectic nature of music and how

it works with their brand. Artists and labels see what this exposure does for them." Indeed.

Neither major nor independent acts are afraid to mix commerce and art. In recent months, TV commercials have introduced mainstream America to a wealth of groovy sounds, encompassing Fatboy Slim's "Because We Can" (Coors Light), Timo Maas' "To Get Down" (Dodge), Lemon Jelly's "The Staunton Lick" (Volkswagen), Basement Jaxx's "Where's Your Head At?" (Intel), the Chemical Brothers' "Galaxy Bounce" (Sirius), Groove Armada's "Groove Is In" (Sprite), BT's "The Revolution" (Mitsubishi), Crystal Method's "Busy Child" (the Gap), Jay-Jay Johanson's "Automatic Lover"

(2[x]ist) and Gotan Project's "Santa Maria" (Skyy Vodka), among others.

"One year ago, and even with Moby's success, none of my co-workers were focusing on this area," says V2 head of special projects David Steel, who was a



More like Moby

major force in licensing every track from Moby's *Play* album. "But this has drastically changed internally. Now I'm being asked why Underworld's music or Puretone's 'Addicted to Bass' are not being used in commercials. It's been a complete 180."

Noting the trend of more and more dance/electronic music being incorporated into TV land, DanceStar USA—the American Dance Music Awards—has added a new category (Best Use of Music in a Commercial) to this year's proceedings, scheduled to take place March 19 at Lummus Park in South Beach, Miami. "Over the years, people have been continuously saying that dance music will explode," notes DanceStar USA founder/CEO Andy Ruffell. "We think it will simply continue to grow each year. Now we have lots of corporate companies recognizing and understanding the dance/electronic culture and lifestyle. Marketers are realizing the genre's potential—how it reaches today's youth by being both new and exciting."

Due to the medium's millions of viewers, TV commercials and shows act as catalysts, or tipping points, notes Jonathan McHugh, VP of creative development at Jive Records, who has licensed several Groove Armada tracks for TV use. "TV creates multiple impressions," he says. "There really is no greater tool to spread the word. This is incredibly important for dance and electronic music, which is not considered mainstream fare and which relies on clubs and specialty radio for play. But put the music in a TV commercial or show and you reach millions of people. Radio execs always ask themselves the same thing: 'Why should I play this record?' Well, if

Continued on page 46

The Newest Soundtrack To The World?

Seen as the perfect mix of commerce and art, millions of consumers are being turned on to dance and electronic music through their televisions.

by Michael Paoletta

Dance/electronic labels are most prodigious at releasing compilations and DJ mix CDs, and consumers, as ever, drown in the sheer number of choices. Musical styles come and go quickly in the dance market as different sounds fall in and out of favor, and compilations are often the most convenient way to keep track of those developments.

ULTRA RESULTS

House, trance and chill-out continue to be dominant styles in this compilation market, but Bill Hutchcroft, record sales manager for Tower Records' Pennsylvania Avenue branch in Washington, D.C., predicts that a few other popular styles will grow exponentially.

"There's going to be a big push this year for incorporating jazz," says Hutchcroft. "And we have definitely seen a huge increase in the world influence on the dance genre. What's interesting is that there's more and more of that type of product that doesn't necessarily land in the dance section but lands in the world section and does very well."

Compilation Nation

Neatly packaged collections of dance hits speak volumes about what consumers want.

by Tamara Palmer

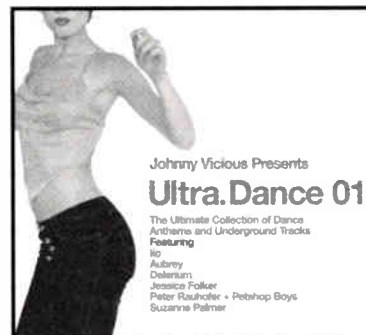
"Picking future hits, that's definitely the key in the compilation game," says Ultra Records president Patrick Moxey. His label has had positive results from its strong, streamlined collections like *Ultra.Chilled* and *Ultra.Dance*. *Ultra.Chilled.01* has sold more than 86,000 units. "Behind every brand is music," he continues, "and ultimately A&R is critical to the success of any compilation album and to any brand or series. We really take a lot of time to pick the songs, and we go to any length to get the ones that we really love."

Sales patterns in the past year seem to indicate that, with few exceptions, collections comprised of hits normally fare better than mix CDs focused on selling the DJ

over the song selection.

"If you're looking for a trend, it's a neatly packaged, no-effort, instant collection of songs," says buyer Tom Maffei of Amoeba Music in Berkeley and San Francisco. "People just want it handed to them rather than think or find anything new themselves. They just want an instant collection of a certain style."

Maffei reports that a compilation series can sell steadily—as many as 5,000 copies of a title that becomes popular in one of his stores, several times the units usually sold in most chain locations. Regardless of style, they may only do well if they are packaged for longevity and do not go overboard with volumes.



"A series has a shelf life of about 10 seconds, so I think it's a good idea to retire them early," advises Maffei. "Those dance comps that are like *Dance Now 1998*, they end up in the clearance bin for a dollar. No one wants them, because what was cool in 1998 is, five

years later, antiquated in the electronic genre."

House and chill-out music are perennial favorites, and Maffei notes the success in his stores of series such as K7's *DJ Kicks* and Ultra's *Ultra.Chilled*, which are packaged simply, without dates and have strong song selections.


RACKING UP SALES

Two years ago, there were a number of British brands appearing on domestically released compilations. *Cream*, *Gatecrasher* and *Ministry of Sound* were some of the more high-profile offerings. But as interest in the music at its deepest levels has waned, so has the interest in some of these more specialist titles.

"The core audience, the nucleus of it all, has dissipated in the last couple of years. Yet there was this peripheral interest in new DJs who were considered awesome and cool, and club culture was it. But audiences weren't educated about the different sounds—who was from where, the whole story behind it," explains New York-based music consultant John Trepp.

"You look at TV commercials and there are DJ [references]

Continued on page 44



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ST. JOHN
HOUSE NATION VOL. 1



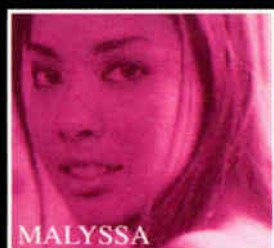
JOCELYN ENRIQUEZ
"ALL MY LIFE"



RED FLAG
"CODEBREAKER T133"



SCRIBE MACHINE
"FRAGILE"



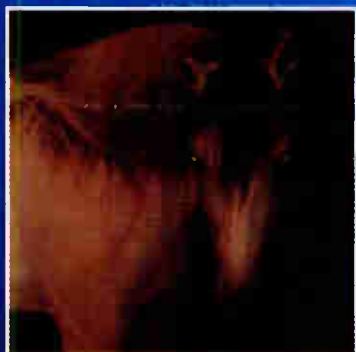
MALYSSA
"REMINISCE"

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DISTRIBUTION

CAROLINE DISTRIBUTION PRESENTS THE BEST NEW ELECTRONIC SOUNDS

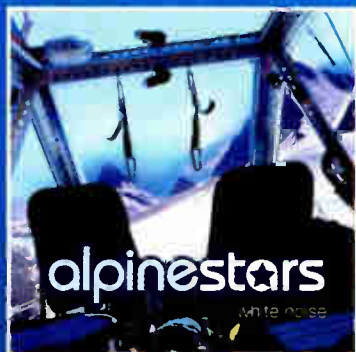


ASTRALWERKS



air and baricco city reading

Air have collaborated with Italy's most famous contemporary writer/narrator **Alessandro Baricco** on **City Reading**. One hour of new Air music, over which Baricco recites in Italian from his acclaimed novel "City". Mixed by **Nigel Godrich**, Radiohead's renowned producer/collaborator.



alpinestars white noise

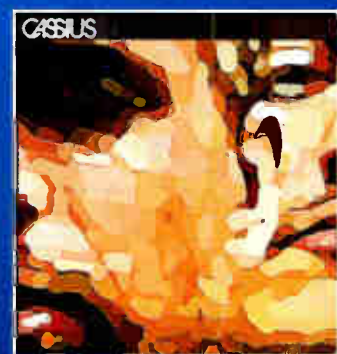
Their BRAND-NEW album delivers a hybrid of soaring synth-pop, rapturous dancefloor beats and poignant elegies. Includes "Carbon Kid" with vocals by **Brian Molko** of **Placebo** plus a bonus remix and videos.



bare essentials vol.2

The best of **Naked Music** on one great disc. Over 70 minutes of deep, soulful & chilled out music.

The most sought after tracks from **Aquanote**, **Blue Six**, **Miguel Migs**, **Lisa Shaw** and much more including rarities and unreleased mixes.



cassius au rêve

Includes the #1 Billboard Dance Chart smash "The Sound Of Violence" (**I Feel Like I Wanna Be...Inside Of You**) and "Thrilla" featuring **Ghostface Killah**.



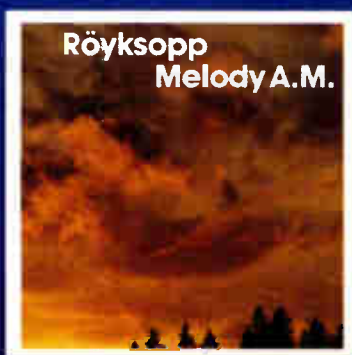
the faint danse macabre remixes

The Faint **Danse Macabre** remixed by: **Paul Oakenfold**, **The Thin White Duke** (Jacques Lu Cont), **Phobek**, **Medicine**, **Tommie Sunshine**, **Ursula 1000**, **Jazzy Kooner** and more.



erlend øye unrest

The first solo album from Erlend Øye of **Kings Of Convenience**, and voice behind the **Röyksopp** hits "Poor Leno" and "Remind Me". A truly remarkable modern electro-pop album made in collaboration with **Prefuse 73**, **Morgan Geist** (**Metro Area**), **Schneider TM** and others.



Röyksopp Melody A.M.

röyksopp melody a.m.

The record the whole world is talking about. Includes "Poor Leno" and "Remind Me".

US Limited Edition features an additional CD with 3 videos and bonus mixes.



cosmo vitelli clean

Creating a sleek mix of electro-disco, anthemic house & cinematic chillout, **Clean** is the latest musical adventure from the land that brought you Air, Cassius and Daft Punk.

Featuring "Party Day" and "Robot Soul".



ULTRA RECORDS



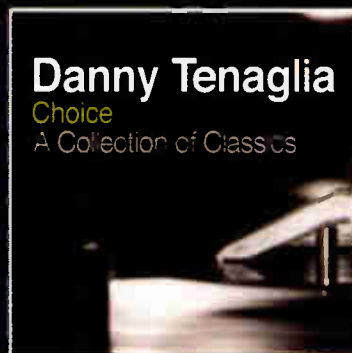
george acosta touched

America's #1 trance DJ takes you on a 2 hour journey through clubland with his first ever double-disc set.



dirty vegas sound system a night at the tables

Gold-selling, Grammy-nominated superstars unleash their first-ever DJ mix CD. Features **Kylie Minogue**, **Underworld**, and other exclusive Dirty Vegas remixes.



Danny Tenaglia Choice A Collection of Classics

Legendary DJ releases a mixed double CD of the classic tracks that inspired his early sets that started everything. Two hours of classic house, disco and surprises.



Ultra Dance 03 various

The latest installment in America's hottest dance collection series. Mixed by **Johnny Vicious**, these two CDs are crammed full of the latest hits from the biggest dancefloors. Featuring DJ **Sammy**, **Deborah Cox**, **Drunkenmunky**, **Dirty Vegas** and **Cassius**.

ARTIFICIAL FUNK
www.brotherbrown.com

Rune R.K., a.k.a. Artificial Funk, is seen as one of the most promising talents to emerge from Denmark's house-music scene. The 25-year-old producer's trademark dirty-house sound has been earning him a reputation as one of Scandinavia's most hotly tipped exports following his debut single, "Real Funk," on Danish techno label Multiplex. More recently, under his Artificial Funk alias, he has achieved noteworthy European success with the tribal track "People Don't Know" on the respected Copenhagen-based Brother Brown label. Damian Harris, managing director of Britain's Skint Records, released the producer's single "Together" after air-



Artificial Funk's dirty house

Transcending Borders

A roundup of noteworthy European dance artists, producers and indie labels gaining attention in their home markets and beyond.

by **Chucky Thomas**

ing it as a test pressing at last year's Big Beach Boutique festival in the U.K. Harris says it was one of the musical highlights of the day for the audience of some 250,000 fans. The track, featuring Danish gospel singer Nellie Etti-son, also was the first release in a recently signed European joint venture between Brother Brown and Skint/Sony.

AUDIO BULLYS
www.audiobullys.co.uk

The electro-mashed beats of U.K. act Audio Bullys first came to prominence in Britain in the summer of 2002 via the anarchic riffs and lyrical cynicism of *Audio Bullys EP*, the duo's debut on Source Records. The EP's lead

track, "Real Life," became one of the biggest club hits of the year, slotting into the fashionable electro-clash genre. The influences of the Audio Bullys—DJ/producer Tom Dinsdale and rapping frontman Simon Franks—span musical forefathers like the Specials, Elvis Costello and Joe Cocker through contemporary U.K. garage luminaries such as Grant Nelson and Todd Edwards. Source Records entered a fierce bidding war to secure the act and signed it in February 2002 with the offer of a five-album deal. Audio Bullys made its U.S. debut supporting the Chemical Brothers on the final date of that group's American tour last November. Audio Bullys' first full-length Source

album, *Ego War*, already is in the running as one of the U.K.'s albums of the year for 2003.

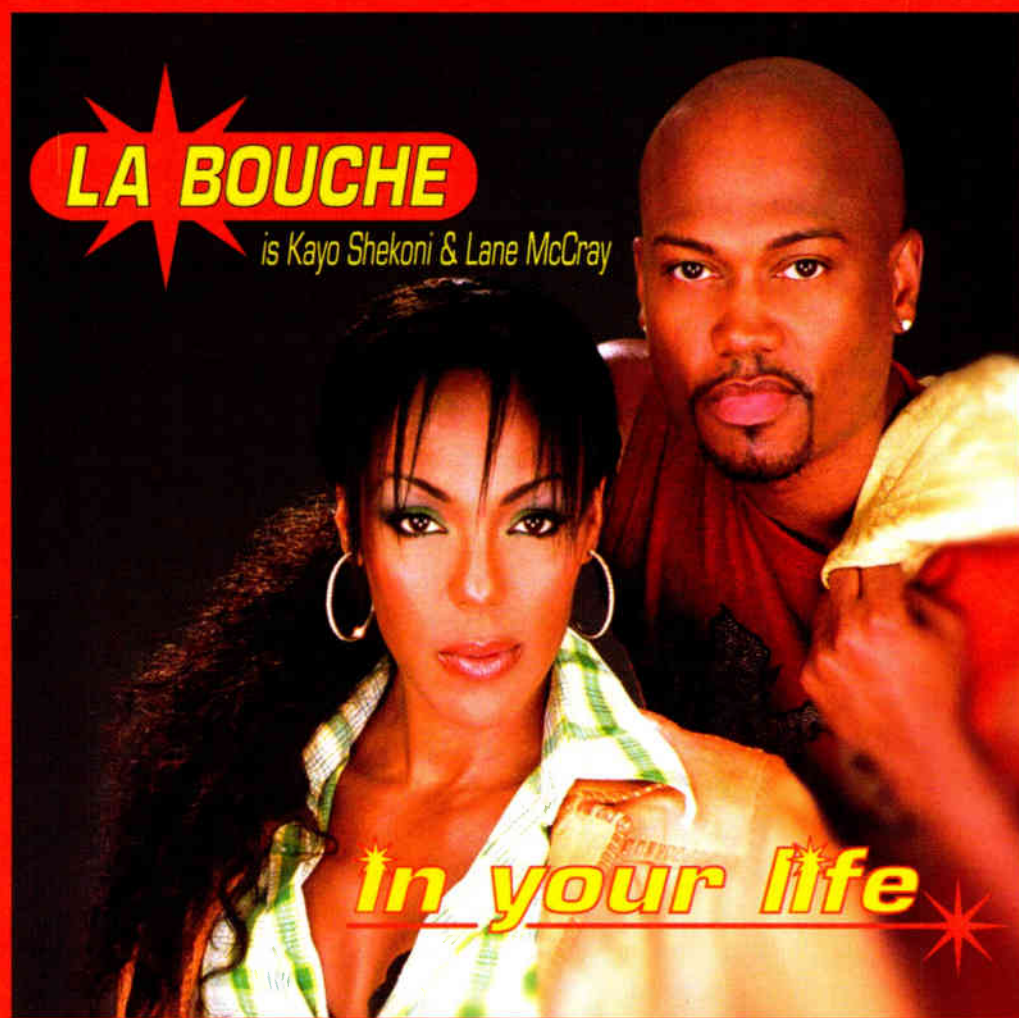
BLACK HOLE
www.blackholerecordings.co.uk

Black Hole, one of the Netherlands' most prominent record labels, launched its British division with Black Hole U.K. and Magik Muzik U.K. at the end of 2002. Internationally respected DJ Tiësto (whose real name is Tijs Verwest) and partner Arny Bink set up the original Breda-based Black Hole label in late 1997. Since its inception, the label's profile has risen exponentially with Tiësto's rocketing DJ/production career. Further, building on the success of key mix



French touch: Grand PoPo

albums from DJs such as Ferry Corsten and Armin van Buuren, Black Hole now encompasses 10 vinyl imprints under its umbrella, with styles varying from trance to progressive. Since their launch, both the new U.K. labels have maintained healthy profiles. Magik Muzik is personally A&Red by Tiësto. Its debut single, "GateX," from Slovenian techno producer Umek, was released last November and became a huge European club hit. Black Hole U.K. counts producers Midway, DJ Montana and Tiësto himself on its roster, which bodes well for its output this year.

GRAND POPO FOOTBALL CLUB
The French duo of Ariel Wizman
Continued on page 44

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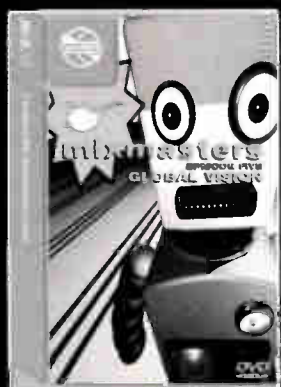
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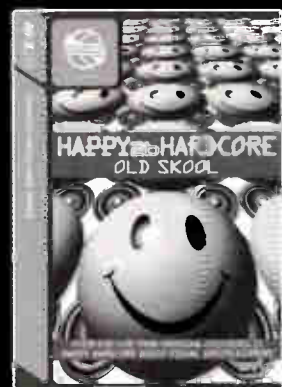
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World Radio History



**The World Party
Global Adventures DVD**
06.03

COMPILATION NATION

Continued from page 40

everywhere, so somehow it became a larger phenomenon, and now what's happening is you've got these radio successes," he says. "Certainly, if you follow the U.K., it's the same pattern. It was first the music, then the DJ stars, then it just became about creating the generic compilation that had all the biggest tunes that you wanted to hear."

Louie DeVito has racked up higher sales for his mix compilations than any other American DJ. In a market sector where 20,000-to-40,000 units sold can be a decent mark of success, all five volumes of DeVito's most successful series, *N.Y.C. Underground Party*—which began on his own Dee Vee label in 2000—have sold more than 100,000 units. (*Volume 3* has even sold more than 400,000 units.) Since DeVito does not play in clubs nationwide as of yet, it seems that healthy sales may be attributed in part to DeVito's radio ads on such party-



Ultra's Moxey

friendly stations as WKTU in New York and similar stations in other major markets. DeVito himself sees his success as a result of correctly gauging the market.

"I think the key to a good compilation is branding it and giving people what they want: the right mixes and a good mix of club songs and great radio hits," he says. "The more commercial dance music sells, and I think that's definitely no secret now. Hopefully, I'm taking some of that underground dance music and making it commercial, which is good for everybody." In other words, the brands that have the

most media and word-of-mouth are not necessarily the ones that sell the most units.

As dance/electronic compilations continue to be released in great quantity in a slow national economy, Moxey neatly sums up both what smart businesses should do as well as what educated consumers want this year. "I think the pressure is on to keep the quality high," he says. "Fewer compilations with higher quality is definitely the way to go." ■

TRANSCENDING BORDERS

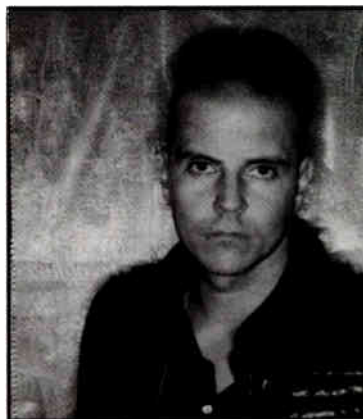
Continued from page 42

and Nicolas Errera are Grand Popo Football Club, and they aim to develop the sound of the "French touch" with their anti-pop and disco-electro hybrids. No strangers to the showbiz spotlight, Wizman's talk show on French TV station Canal Plus and slot on respected French Radio station Radio Nova have made him a cult figure in France, while producer Errera is a classically trained pianist who has studied at the National Conservatory in Paris. The duo's first track together, "Salami Man," appeared on the respected *Source Lab 3* compilation in 1997. More recently, they have collaborated with the famed German-based outfit Sparks. Their songs are infused by the warm influences of their ethnic roots—Errera's family comes from Greece, and Wizman was born in Morocco. *Shampoo Victims*, their debut album for BMG, leads the way in the ongoing global growth of the French electronic scene.

MOGUAÏ

www.dj-moguai.de

German DJ/producer Moguai, whose real name is André Tegeler, also records as Punx and with



Mixing it up with Moguai

production partner Phil Fuldner under the moniker Dial M for Moguai. He is well-positioned to duplicate the genre-busting success of fellow countryman Timo Maas, following the dancefloor success earlier this year with "U Know Y." The track first appeared on Oliver Klein's *International Sound Of* album, released by New State Recordings, and, more recently, on the U.K. label Hope Recordings. Tegeler was influenced by punk and ska in his formative years and later became a house DJ at some of Germany's seminal raves, including the Cosmic Club Parties in Münster. He later moved on to bigger gigs at the Warehouse in Cologne and

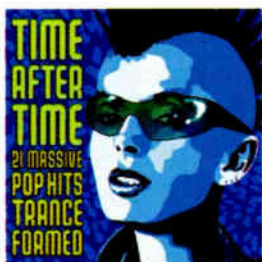
Energy in Zurich. He currently has a monthly show on one of Germany's biggest radio station, Eins Live, and has accumulated remix credits for X-Press 2, Timo Maas, Giorgio Moroder and Santos.

RULERS OF THE DEEP

www.vibe.ee

The Estonian DJ/production team Rulers of the Deep is part of a new generation of music stars to emerge from the burgeoning Eastern European club scene. The Julm-based duo of DJ Meri and P met in 1998 when they were chosen to become the resident DJs for Estonia's Sun Dance Music Festival staged by promoter Vibe. There they played alongside the likes of Josh Wink, King Britt and Roger Sanchez. Sanchez signed their track "Temptation," featuring vocalist DragonFly, in September 2002 as the first release on his U.K.-based Stealth label. Having already remixed the 2001 hit "Finally" from Kings of Tomorrow and last year's hit "At Night" from Shakedown, the duo now intends to work on full-length albums for the Stealth and Defected labels. They also host *Vibe FM*, a Friday-night mix show that is broadcast live on national station Raadio 2 to Estonia and parts of Russia and Finland. ■

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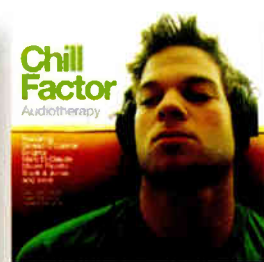
DANCE HITS USA
Various Artists



RADIKAL TECHNO 7: AUDIO ASSAULT
Various Artists



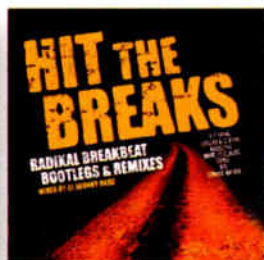
TRANCE MIX USA 3
Various Artists



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Various Artists



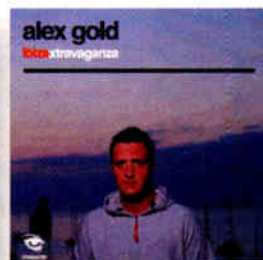
RADIKAL TOP 40 GREATEST HITS
Various Artists



HIT THE BREAKS BREAKBEAT BOOTLEGS
Various Artists



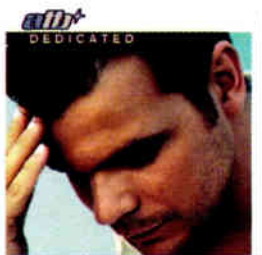
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NEWEST SOUNDTRACK

Continued from page 39

people respond to its TV placement, the question is answered."

This is precisely what happened with Dido's "Here With Me," when it became the theme song for the TV series *Roswell*. "You can't deny the fact that *Roswell* broke Dido," notes Patrick Pocklington, who oversees Netwerk Management's DJ management group and contributes to Dido's management team. "We had a handful of radio stations on this song at the beginning. But then *Roswell* picked it up. By the show's season finale, more and more radio stations began playing the song. People were able to connect the dots between the song they had been hearing on the radio, the song they'd been hearing on *Roswell* and the artist herself."

Fans of hit cable series like HBO's *Sex and the City* and Showtime's *Queer as Folk* are regularly introduced to dance/electronic music, while a recent episode of NBC's successful *Will & Grace* spotlighted the sounds of Thunderpuss & Barnes' chart-topping club hit "Head."

A NEW MODEL

"Part of what I've always wanted



British group Dirty Vegas shifts gears and creates a hit

to do is promote new music and talent—especially that which might not get radio airplay," says *Queer as Folk* music supervisor Michael Perlmutter of Toronto-based S.L. Feldman & Associates. "We have 2-to-3 million viewers each week, many of whom e-mail us inquiring about the music."

For the past two seasons, music featured on the show has been posted on Showtime's official Web site (queer.sho.com). "We're like a college radio sta-

tion," Perlmutter adds. "We can be musically eclectic." Consider the following *Queer as Folk* selections: Darude's "Sandstorm," Madonna's "Don't Tell Me," Blur's "Song No. 2," Pet Shop Boys' "Break for Love," Crystal Method's "Wild, Sweet 'N Cool," Kosheen's "Hide U," Basement Jaxx's "Get Me Off," Björk's "Human Behaviour," Morel's "Cabaret," Kim English's "Everyday" and Daft Punk's "Harder, Better, Faster, Stronger." Last year, RCA issued the *Queer as Folk*:

The Second Season soundtrack, which followed the first season's 2001 collection.

Simply put, "You want your record to be heard in whatever manner," says Scott Kirkland, one-half of Crystal Method, whose music has been featured in ads for Mazda, Mitsubishi and the Gap—and whose "Keep Hope Alive" became the opening theme for the TV show *3rd Watch*. Kirkland acknowledges that the duo's "Busy Child" became a mainstay at alternative-rock radio only after

appearing in a Gap commercial.

"Music can serve many purposes," producer BT explains. "I grew up around classical snobbery. That whole way of thinking is counter-productive to artistry and creativity. TV has created an exciting way for music to be heard. It's a way for contemporary artists to stay afloat. In the end, a new model for promoting and marketing music is replacing the antiquated model that record companies are still trying to use."

It's ironic, notes New York-based music consultant John Trepp, that "For years, labels have been saying there is no way to promote dance/electronic artists. Yet you turn on the TV, and that's all you hear. So, once again, we have labels being reactionary—it's like an accidental opportunity. In the future, perhaps labels will become more proactive, hiring an agency like Deutsch at the get-go to assist in the setup and marketing of a new act."

Or, perhaps, a company like Mitsubishi will develop its own label imprint. Adds Trepp, "Except for Mitsubishi, I can't think of one brand that has consistently stayed with an aesthetic. Mitsubishi could very well become a brand for a very stylish kind of music. The audience is already there." ■

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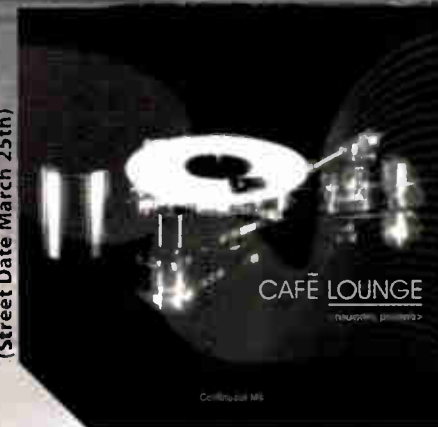
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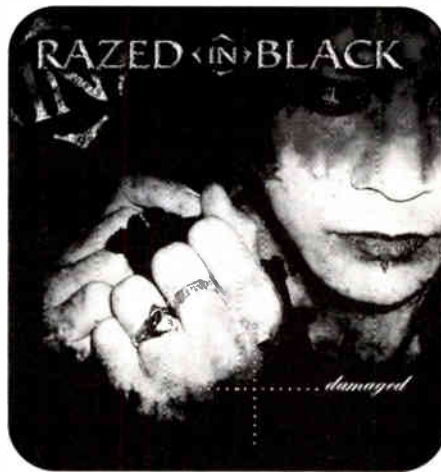


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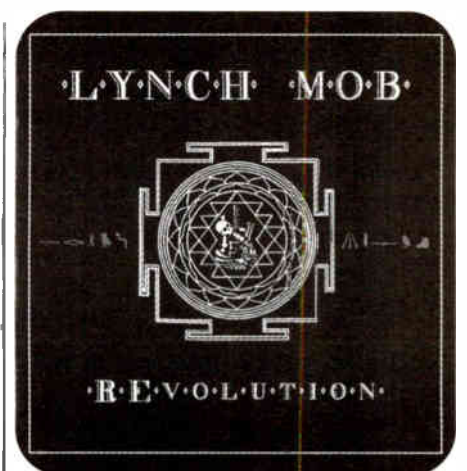
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Skaggs And His Band Go Live On 'Charleston Music Hall'

BY JIM BESSMAN

Ricky Skaggs' only live album to date has been *Live in London*, a 1985 Epic set recorded at the height of his country chart success. But with the March 25 release of *Live at the Charleston Music Hall* on his Lyric Street-distributed Skaggs Family Records label, Skaggs shows off his band, Kentucky Thunder—a group that has returned him to the top of the bluegrass world.

"It's such a great band with some young, new players, and Bobby Hicks," says Skaggs, singling out the veteran bluegrass fiddler who has been a Skaggs band member since 1981. "Bobby was going to retire in December, so we wanted to do a live album before then. And besides, the band is too good to do just studio work."

Mandolinist/vocalist Skaggs and Kentucky Thunder (which also includes bassist Mark Fain, guitarist/vocalists Darrin Vincent and Paul Brewster, fiddler Andy Leftwich, banjo player Jim Mills, and lead guitarist Cody Kilby) performed at the Charleston, S.C., venue last April to great response, so the group decided to return Nov. 1-2, 2002, to record the live set, with Jeff Taylor adding accordion and penny whistle.

OLD AND NEW MATERIAL

"We wanted to have some songs that people remember from [Skaggs' recent bluegrass albums] *Bluegrass Rules!* and *Ancient Tones* and some new songs thrown in that the fans didn't already have on their records at home," Skaggs says. These include Harley Allen's "A Simple Life" and Mac McAnally's "Somewhere Nice Forever," which was written in memory of the songwriter's grandmother and personally resonates with Skaggs.

"I lost my mother almost two years ago," he says, adding that his mother-in-law died last Father's Day. "These women were so important in my life, and the song really [evokes] thoughts on the passing of loved ones."

Also included on the set is Harry Chapin's classic "Cat's in the Cradle," which Skaggs previously released on his 1995 Atlantic Records debut album, *Solid Ground*. He says the "simplicity" of the live version "allows the lyrics to really be heard."

Other high points on the disc are a pair of new Skaggs-penned instrumentals, "Goin' to the Ceili" and

"Crossville," as well as "The Old Home Place," which Skaggs first cut with J.D. Crowe & the New South on that group's legendary eponymous album. "It was kind of a bluegrass hit that no one's covered since," he says, "and there are so many new bluegrass listeners now that it's virgin territory for them."

In fact, Skaggs notes that the new live album is 95% virgin territory. "It's really hard doing a live album, because you have to allow for some hickies and let the world see some imperfections," he says. "But we didn't want to overdub everything and make it a 'studio live' record."



SKAGGS (THIRD FROM LEFT) AND KENTUCKY THUNDER

Skaggs Family Records GM Stephen Day says live performance "is what it's all about for Ricky. And the band he has now as a cumulative whole is probably the very best band he's ever had."

Day says the label will target Skaggs' core bluegrass fans foremost, as well as "the contingency of country fans that followed him over into bluegrass." He also says "A Simple Life" may be serviced as a country radio single, and it has potential for Americana stations.

"We also want to seek out the jam-band market with some of the instrumentals, in particular the last cut, 'Get Up John,' which is almost a throwback to the '70s because it's a jam version that's almost 10 minutes long," says Day, who looks to "plant seeds" in that market via jam-band Web sites, bluegrass sites, and fan lists.

Skaggs Family is launching an e-mail campaign to "targeted lists" of 15,000 names, along with a conventional mail campaign using a smaller in-house mailing list. On the publicity side, Nashville firm Commotion PR has been hired to assist the label's publicity staff, while at retail, price-and-positioning and listening-station programs are in place.

"We have a co-op program at Borders [Books & Music], and all their stores are tying in with the [syndicated radio show] *This Week in Americana*," Day says, adding, "Both Borders and the show are listing us on their Web sites."

Borders music buyer John Bronicki thinks *Live at the Charleston Music Hall* will satisfy both the traditionalist and progressive bluegrass factions. "He does Bill Monroe's 'Uncle Pen' basically the way Bill would probably like to see it done, and then there's stuff like 'Cat's in the Cradle' to keep the progressive people happy," Bronicki says. "It's a great record, because it's a great snapshot of what he's like live." He calls Skaggs' live performance "amazing."

Day reports that Skaggs is helping his own promotional cause. "Ricky is on the phone calling retailers to thank them for their support," he

says, further noting that Skaggs will be highly visible on numerous TV programs. "We're doing the *Today* show on March 29, and a Bill Monroe tribute that was shot at [Nashville's] Ryman [Auditorium] a few years ago with other bluegrass artists will be shown on PBS around

the time that the album comes out. We're just now finishing *The Three Pickers*—starring Ricky, Doc Watson, and Earl Scruggs and playing off the Three Tenors—for PBS' *Great Performance* series for mid-summer or early fall. And in April, PBS is producing another *All-Star Bluegrass Celebration*, which we [also] did last year."

OTHER PROJECTS AROUND

Meanwhile, Skaggs is producing an album for Southern gospel label Daywind Records that features Sharon White, Connie Smith, and Barbara Fairchild. The project is tentatively titled *Love Never Fails*. For his own label, he is developing three new bluegrass groups: Daybreak, Old School Freight Train, and Blue Moon Rising. And he is writing songs for an upcoming animated Disney feature starring the vocal talents of Dolly Parton, Travis Tritt, Ashley Judd, and Lou Rawls.

Skaggs, who now manages himself and is booked by Monterey Peninsula in Nashville, is bringing Kentucky Thunder to Fort Worth, Texas, for four nights this month with the Fort Worth Symphony at the Bass Performance Hall.

"Doing bluegrass overtures is fun," says Skaggs, who publishes through Ricky Skaggs Music (ASCAP) and Heartbound Music (BMI). "We've played with symphony orchestras in Atlanta, Indianapolis, and Oklahoma, and hearing them play 'Uncle Pen' is great."

Nashville Scene™



by Phyllis Stark

TOPS ON VIDEO: Toby Keith and Shania Twain are the top nominees in the CMT Flameworthy 2003 Video Music Awards, racking up five nominations apiece, including one entry each in the video of the year category. Dixie Chicks, Faith Hill, and Tim McGraw earned four nominations each, followed by triple nominees Kenny Chesney, Martina McBride, Rascal Flatts, and Keith Urban.



The most-nominated video is Twain's "I'm Gonna Getcha Good!," for which she earned all five of her nominations. Dixie Chicks' "Long Time Gone" and McGraw's "Bring On the Rain" each earned four nominations, as did McBride's "Concrete Angel," which earned three nominations for the artist and one for directing team Deaton Flanigen.

Keith's "Courtesy of the Red, White and Blue (The Angry American)" clip and Rascal Flatts' "These Days" scored three nominations each. Hill's "Cry" also earned three nominations, including one for director Mike Lipscombe, as did Urban's "Somebody Like You," including one for director Trey Fanjoy. Other nominees in the video director of the year category are Steven Goldmann for Steve Azar's "Waitin' On Joe" and Peter Zavdil for Blake Shelton's "O! Red."

Nominees and winners are determined by CMT viewers who vote online at cmt.com. Winners will be announced during the awards show, which will be telecast live from Nashville April 7 on CMT.

Ten nominees in the video of the year category will be narrowed down to five at the top of the telecast, and viewers will choose the winner during the show. For a complete list of nominees, log on to billboard.com/awards.

STATIC: Tamara Saviano, manager of Jones Media Networks' Nashville office and a producer for Jones' cable network Great American Country (GAC), was fired March 7 after e-mailing Charlie Daniels' publicist with her opinion of a pro-war statement from Daniels that the publicist had circulated. Although Saviano responded from her home e-mail account, the publicist reportedly com-

plained to Jones management who, Saviano says, told her that her "views were expressed in a company context because people on Music Row cannot distinguish me personally from my role at GAC."

Saviano, who says she has received scores of supportive e-mails from people on Music Row and elsewhere, believes the core issue in the dispute is her "constitutional right to speak freely from my home, on my own time . . . I did nothing wrong by stating my political beliefs to Charlie Daniels' publicist in reply to Charlie's open letter. Charlie is just as entitled to his freedom of speech as I am to mine."

In a prepared statement, Jones/GAC said, "Our success as a television network requires that we have access to, and good relationships with, country music artists, their management, and their record labels. The recent termination resulted when the employee took actions that we believe jeopardized the company's relationship with the country music community."

"Without the consent of the company, [Saviano] sent a communication—via an e-mail account she regularly used in her capacity as a GAC employee—calling for a boycott of Daniels' music and concerts," the statement said. "We recognize and respect an individual's right to voice concerns or to take a political position, as long as the individual makes it clear that they are expressing their own views, not those of the company. In this case, the employee was well-known as GAC's primary Nashville contact for booking talent and did not make it clear that the opinions she expressed were hers alone . . . We believe her actions threatened to seriously damage relationships key to GAC's success."

ON THE ROW: Teddi Bonadies has been promoted from national director of promotion to senior director of promotion at Arista Nashville.

Glenn Noblit joins Warner Bros.' (WB) Nashville division for Southeast regional promotion duties. He previously worked in promotion at Lost Highway Records and, more recently, at Vector Management. Noblit replaces Matt Williams, who is expected to shift to a newly created position in the department exclusively promoting WB artist Faith Hill.

Lila McCann's planned April concert tour of U.S. military bases in the Middle East for Armed Forces Entertainment has been postponed due to increased military action in the area and heightened security concerns.

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2003

Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	PEAK POSITION	
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
				NUMBER 1		15 Weeks At Number 1		39	43	39		PACESETTER				
1	1	1	11	DIXIE CHICKS ▲ ⁵	MONUMENT/COLUMBIA 68840/SONY (12.98 EQ/18.98)	Home	1	40	40	37	14	LEANN RIMES ●	CHRB 78767/112 (18.98)	Twisted Angel	3	
2	2	2	16	SHANIA TWAIN	MERCURY 170314/UMGN (19.98 CD)	Up!	1	41	44	42	14	TIM MCGRAW ▲ ²	CURB 78779/112 (18.98)	Set This Circus Down	1	
3	3	3	4	GEORGE STRAIT	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	42	37	—	—	ANNE MURRAY	STRAIGHTWAY 53779 (19.98/19.98)	Country Croonin'	13	
4	5	9	11	JOHNNY CASH	AMERICAN/LOST HIGHWAY 063339/UMG (18.98 CD)	American IV: The Man Comes Around	4	43	48	49	14	VARIOUS ARTISTS	UTV 080931/UMG (18.98 CD)	Pure County Classics: The #1 Hits	37	
5	4	4	13	TIM MCGRAW ▲	CURB 78766/112 (18.98)	Tim McGraw And The Dancehall Doctors	2	44	48	49	14	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	
6	7	6	14	TOBY KEITH ▲ ²	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	45	52	55	14	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21	
7	9	10	44	KENNY CHESNEY ▲ ²	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	46	45	38	14	BLAKE SHELTON ●	WARNER BROS 24731/WARN (11.98/17.98)	Blake Shelton	3	
8	8	5	3	BLAKE SHELTON	WARNER BROS 48237/WARN (12.98/18.98)	The Dreamer	2	47	46	47	14	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
9	6	7	21	FAITH HILL ▲ ²	WARNER BROS 48001/WARN (12.98/18.98)	Cry	1	48	46	47	14	WILLIE NELSON & FRIENDS	LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18	
10	13	14	77	MARTINA MCBRIDE ▲ ²	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	49	47	44	14	GLEN CAMPBELL	CAPITOL 41816 (18.98 CD)	All The Best	12	
11	15	12	34	ELVIS PRESLEY ▲ ³	RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	50	50	46	14	LONESTAR ▲	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	
12	10	13	31	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	10	51	53	53	14	TRICK PONY	WARNER BROS 48236/WARN (12.98/18.98)	On A Mission	13	
13	11	8	4	VINCE GILL	MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4	52	53	53	14	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4	
14	18	15	11	RASCAL FLATTS ▲	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	53	54	48	14	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2	
15	12	18	60	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	54	55	53	14	BROOKS & DUNN ▲	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	
16	14	16	11	ALISON KRAUSS + UNION STATION ●	ROUNDER 610515 (19.98 CD)	Live	9	55	59	60	14	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	
17	21	21	29	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	56	49	56	14	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	
18	17	43	4	BERING STRAIT	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17	57	56	54	14	THE NITTY GRITTY DIRT BAND	CAPITOL 40177 (19.98 CD)	Will The Circle Be Unbroken, Volume III	18	
19	16	11	7	ALABAMA	RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	58	51	67	14	WILLIE NELSON	LOST HIGHWAY 165231/UMGN (12.98/18.98)	The Great Divide	5	
20	20	19	21	KEITH URBAN ●	CAPITOL 32936 (10.98/18.98)	Golden Road	3	59	58	57	14	DELBERT MCCLINTON	NEW WEST 8042 (17.98 CD)	Room To Breathe	12	
21	19	17	4	RODNEY CARRINGTON	CAPITOL 35979 (18.98 CD)	Nut Sack	14	60	62	69	14	WAYLON JENNINGS	BNA 67042/RLG (12.98/18.98)	RCA Country Legends: Waylon Jennings	19	
22	22	22	75	GARY ALLAN ●	MCA NASHVILLE 170281/UMGN (11.98/17.98)	Alright Guy	4	61	60	58	14	LINDA RONSTADT	ELEKTRA 101041/UMG (17.98 CD)	The Very Best Of Linda Ronstadt	19	
23	23	24	74	TRACE ADKINS ●	CAPITOL 36018 (10.98/17.98)	Chrome	4	62	61	71	14	CLINT BLACK	RCA 67078/RLG (18.98 CD)	Super Hits	53	
24	24	23	1	TERRI CLARK	MERCURY 170282/UMGN (11.98/17.98)	Pain To Kill	5	63	65	68	14	BILL ENGVALL	WARNER BROS 48340/WARN (11.98/17.98)	Cheap Drunk: An Autobiography	37	
25	27	27	21	RANDY TRAVIS	WORD MUSIC 8016/WARNER BROS. (11.98/18.98)	Rise And Shine	18	64	68	59	14	STEVE WARINER	SELECTONE 11955 (13.98 CD)	Steal Another Day	31	
26	29	28	78	MONTGOMERY GENTRY	COLUMBIA 86661/SONY (11.98 EQ/17.98)	My Town	3	65	64	61	72	THE COUNTDOWN SINGERS	MADACY 5816 (9.98 CD)	Today's Country	64	
27	26	25	18	MARK WILLS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	66	66	61	72	REBA MCENTIRE ●	MCA NASHVILLE 170289/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	
28	25	20	3	JENNIFER HANSON	CAPITOL 35247 (18.98 CD) [M]	Jennifer Hanson	20	67	63	62	14	VARIOUS ARTISTS	TIME LIFE 10661 (19.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45	
29	28	26	19	VARIOUS ARTISTS ●	EPC/WEA/UNIVERSAL/RLG 86820/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	68	61	51	14	VARIOUS ARTISTS	WARNER BROS/CURB 48233/WARN (18.98 CD)	The Songs Of Hank Williams Jr. - A Bocephus Celebration	37	
30	31	35	30	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2	69	69	70	104	TRICK PONY ●	WARNER BROS 47927/WARN (11.98/17.98)	Trick Pony	12	
31	33	31	36	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	70	70	73	14	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	
32	35	29	70	GEORGE STRAIT ▲	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	71	57	52	14	HAYSEED DIXIE	DUALTONE 01136/RAZOR & TIE (18.98 CD)	Kiss My Grass: A Hillbilly Tribute To Kiss	52	
33	32	36	4	WILLIE NELSON	SUGAR HILL 1073 (16.98 CD)	Crazy: The Demo Sessions	32	72	71	73	72	14	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
34	34	30	9	AARON LINES	RCA 67057/RLG (11.98/17.98)	Living Out Loud	9	73	71	63	29	LEE ANN WOMACK	MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2	
35	30	32	14	ALISON KRAUSS + UNION STATION ●	ROUNDER 610495 (11.98/17.98)	New Favorite	3	74	75	—	—	JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29	
36	38	34	30	TOBY KEITH ▲ ²	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	75	74	66	74	14	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
37	36	33	33	BRAD PAISLEY ▲	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	75	74	66	74	14	REBECCA LYNN HOWARD	MCA NASHVILLE 170283/UMGN (11.98/18.98)	Forgive	5
38	39	45	10	PHIL VASSAR	ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4									

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

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Billboard TOP COUNTRY CATALOG ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Title	TOTAL CHART WKS
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1		49 Weeks At Number 1	267	15	15	15	15	NUMBER 1			
1	1	1	12	DIXIE CHICKS ◆ ¹²	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	267	13	13	13	13	TOBY KEITH ▲	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	223
2	2	2	10	DIXIE CHICKS ◆ ¹⁰	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	184	17	17	17	17	ALAN JACKSON ▲	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	385
3	3	3	6	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98)	O Brother, Where Art Thou?	118	16	16	16	16	BROOKS & DUNN ▲ ³	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	286
4	4	4	19	SHANIA TWAIN ◆ ¹⁹	MERCURY 53888/UMGN (12.98/18.98)	Come On Over	279	18	18	18	18	TIM MCGRAW ▲ ⁵	CURB 77659 (15.98/19.98)	Not A Moment Too Soon	367
5	5	5	16	TIM MCGRAW ▲ ¹⁶	CURB 77979 (12.98/18.98)	Greatest Hits	120	17	17	17	17	TIM MCGRAW ▲ ⁴	CURB 78766 (15.98/11.98)	Everywhere	240
6	6	6	3	KENNY CHESNEY ▲ ³	BNA 67976/RLG (12.98/18.98)	Greatest Hits	128	14	14	14	14	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	133
7	7	7	14	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	144	19	19	19	19	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	238
8	8	8	3	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly	136	20	20	20	20	NICKEL CREEK ●	SUGAR HILL 3989 (17.98 CD) [M]	Nickel Creek	116
9	9	9	7	JOHNNY CASH ▲	LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	205	21	21	21	21	GEORGE JONES ●	LEGACY/EPC 69313/SONY (7.98 EQ/11.98)	16 Biggest Hits	115
10	10	10	4	HANK WILLIAMS JR. ▲ ⁴	CURB 77636 (5.98/9.98)	Greatest Hits, Vol. 1	449	22	22	22	22	ROY ORBISON	LEGACY/MONUMENT 69736 (11.98 EQ/11.98)	16 Biggest Hits	52
11	11	11	7	FAITH HILL ▲ ⁷	WARNER BROS. 47373/WARN (12.98/18.98)	Breathe	174	23	23	23	23	PATSY CLINE ▲ ³	MCA NASHVILLE 32812/UMGN (16.98/11.98)	12 Greatest Hits	771
12	12	12	12	WILLIE NELSON ▲	LEGACY/COLUMBIA 69222/SONY (7.98 EQ/11.98)	16 Biggest Hits	235	24	24	24	24	WILLIE NELSON ▲	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	357
								25	25	25	25	KEITH URBAN ●	CAPITOL 37781 (11.98/17.98) [M]	Keith Urban	107

● 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 releases of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification for net shipment of 200,000 units (Platino). ▽ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 22 2003

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORING	DETECTIONS									MONITORING	DETECTIONS				
				NUMBER 1				1 Week At Number 1		31	34	34	7		COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt	COLUMBIA ALBUM CUT	31	
1	2	2	14			TRAVELIN' SOLDIER DIXIE CHICKS, L. MAINES (B. ROBINSON, F. BRANIFF)	Dixie Chicks	MONUMENT ALBUM CUT/EMN	1	32	35	35	11		LOVE WON'T LET ME B. J. WALKER, JR., J. DEERE, F. GOLDE, K. LIVINGSTON	Tammy Cochran	EPIC 79865/EMN	32	
2	1	3	21			MAN TO MAN T. BROWN, M. WRIGHT (J. Q. HARA)	Gary Allan	MCA NASHVILLE 172256	1	33	38	44	7		WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BROOKS)	Garth Brooks	CAPITOL ALBUM CUT	33	
3	4	7	21			BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols	UNIVERSAL SOUTH 172241	3	34	37	38	7		I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw	AUDIUM ALBUM CUT	34	
4	9	10	10			BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney	BNA ALBUM CUT	4	35	48	—	7		MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. PFRIMMER)	Lonestar	BNA ALBUM CUT	35	
5	6	8	14			THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT	5	36	40	39	11		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	36	
6	3	1	21			THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton	WARNER BROS. ALBUM CUT/WRN	1	37	41	40	7		ROCK-A-BYE HEART G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy	CURB ALBUM CUT	37	
7	5	4	23			19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills	MERCURY 172267	1	38	39	36	11		I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey	BNA ALBUM CUT	36	
8	10	13	10			SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw	CURB ALBUM CUT	8	39	55	—	7		THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)	Tracy Byrd	RCA ALBUM CUT	39	
9	22	41	8			HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WORLEY, W. WARBLE)	Darryl Worley	DREAMWORKS ALBUM CUT	9	40	43	43	7		AFTER ALL D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James	ARISTA NASHVILLE ALBUM CUT	40	
10	7	5	35			I JUST WANNA BE MAD B. GALLIMORE (K. LOVEFACE, L. T. MILLER)	Terri Clark	MERCURY 172262	2	41	42	42	7		HALF A MAN B. TERRY (A. SMITH)	Anthony Smith	MERCURY ALBUM CUT	41	
11	11	16	17			CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSSBY)	Martina McBride	RCA 69173	11	42	45	53	4		BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYO, T. VERGES)	Sara Evans	RCA ALBUM CUT	42	
12	13	14	17			RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban	CAPITOL ALBUM CUT	12	43	44	50	7		WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)	Mark Wills	MERCURY 172267	43	
13	8	6	30			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines	RCA ALBUM CUT	4	44	47	47	7		WHATEVER IT TAKES D. HUFF (K. COFFEY, G. D. BRIAN)	Kellie Coffey	BNA ALBUM CUT	44	
14	17	21	18			I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio	ARISTA NASHVILLE ALBUM CUT	14	45	54	49	7		LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, L. T. MILLER, B. BAKER)	Amy Dalley	CURB ALBUM CUT	45	
15	18	22	18			ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	DREAMWORKS 450785	15	46	51	59	1		99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas	LYRIC STREET ALBUM CUT	46	
16	14	12	17			UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain	MERCURY 172278	12	47	52	—	7		THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins	CAPITOL ALBUM CUT	47	
17	15	17	33			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban	CAPITOL ALBUM CUT	1	48	50	46	7		THE LUCKY ONE A. KRAUSS - UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station	ROUNDER ALBUM CUT	46	
18	21	23	22			THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter	ARISTA NASHVILLE ALBUM CUT	18	49	56	60	7		OLD WEAKNESS (COMING ON STRONG) B. BECKETT, J. LASETER (G. NICHOLSON, B. DIPIERO)	Tanya Tucker	TUCKERTIME ALBUM CUT	49	
19	24	24	17			WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle	CAPITOL ALBUM CUT	19	50	49	48	6		I'M IN LOVE WITH A MARRIED WOMAN B. J. WALKER, JR. (T. JOHNSON, M. BEESON)	Mark Chesnutt	COLUMBIA ALBUM CUT	48	
20	25	25	8			LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts	LYRIC STREET ALBUM CUT	20	51	46	45	7		COUNTRY THANG S. HENDRICKS, J. M. MONTGOMERY (K. BEARD, L. WILSON, J. YEARY)	John Michael Montgomery	WARNER BROS. ALBUM CUT/WRN	45	
21	26	26	11			THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT	21	52	53	55	8		SCARY OLD WORLD R. FOSTER (R. FOSTER, H. HOWARD)	Radney Foster Featuring Chely Wright Or Georgia Middleman	DUALTIME ALBUM CUT OR PROMO SINGLE	52	
22	29	30	14			THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis	WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	22	HOT SHOT DEBUT					ONE LAST TIME B. CRAIN, C. SCHLEICHER, P. WORLEY (P. J. MATTHEWS, K. K. PHILLIPS)	Dusty Drake	WARNER BROS. ALBUM CUT/WRN	53	
23	27	28	13			THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates	RCA ALBUM CUT	23	54	57	52	8		SNOWFALL ON THE SAND S. WARINER (B. KIRSCH, S. WARINER)	Steve Wariner	SELECTONE ALBUM CUT	52	
24	30	29	13			SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry	COLUMBIA 79864	24	55	55	55	13		TINY DANCER B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	Tim McGraw	CURB ALBUM CUT	49	
25	31	31	14			THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews	DREAMWORKS 450798	25	56	56	56	1		CELEBRITY F. ROGERS (B. PAISLEY)	Brad Paisley	ARISTA NASHVILLE ALBUM CUT	56	
26	23	20	30			NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HOBBS)	Vince Gill	MCA NASHVILLE ALBUM CUT	17	57	57	57	1		THREE MISSISSIPPI B. GALLIMORE (H. LINDSEY, T. VERGES, ANGELO)	Terri Clark	MERCURY 172262	57	
27	32	32	18			WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina	CURB ALBUM CUT	27	58	58	58	2		SUDDENLY D. CHILD, P. AMATO, G. PAGANI (D. CHILD, A. CARLSSON)	LeAnn Rimes	CURB ASYLUM ALBUM & SOUNDTRACK CUT	54	
28	33	33	7			PICTURE KID ROCK (J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer	LAVA-ATLANTIC ALBUM CUT/WRN OR UNIVERSAL SOUTH 172274	28	59	59	59	10		BEER FOR MY HORSES J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson	DREAMWORKS ALBUM CUT	54	
29	28	27	18			WHEN THE LIGHTS GO DOWN D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill	WARNER BROS. ALBUM CUT/WRN	26	60	60	60	1		THE REAL THING T. BROWN, G. STRAIT (C. TAYLOR)	George Strait	MCA NASHVILLE ALBUM CUT	60	
30	36	37	7			STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne	DREAMWORKS 450789	30										

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability, Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	ALISON KRAUSS + UNION STATION	ROUNDER 610515	18 Weeks At Number 1 Live
2	3	10	NICKEL CREEK	SUGAR HILL 3941	This Side
3	2	17	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
4	4	14	DOLLY PARTON	BLUE EYE 2946/SUGAR HILL	Halos & Horns
5	5	23	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
6	7	9	VARIOUS ARTISTS	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
7	8	17	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
8	6	19	HAYSEED DIXIE	QUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
9	9	17	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul
10	10	4	VARIOUS ARTISTS	AUDIUM 8170/KOCH	The Legend Lives On: A Tribute To Bill Monroe
11	11	17	SOUNDTRACK	LOST HIGHWAY 170221/UMGN	Down From The Mountain
12	12	9	VARIOUS ARTISTS	KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
13	14	13	VARIOUS ARTISTS	CMH 0002	The Fantastic Pickin' On Series: Bluegrass
14	15	7	HAYSEED DIXIE	QUALTONE 1104/RAZOR & TIE	A Hillbilly Tribute To AC/DC
15	15	7	SOUNDTRACK	VANGUARD 79586	Songcatcher

Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	17	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	4	LANDSLIDE	MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	10	BEAUTIFUL GOODBYE	CAPITOL 77816	Jennifer Hanson
4	4	14	GOD BLESS THE USA	CURB 73128	Lee Greenwood
5	5	14	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
6	—	1	SPEED	COLUMBIA 79864/SONY	Montgomery Gentry
7	8	43	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241	Joe Nichols
8	7	11	LONG TIME GONE	MONUMENT/COLUMBIA 79790/CRG	Dixie Chicks
9	6	11	HOW DO I LIVE	CURB 73022	LeAnn Rimes
10	9	11	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD	Aaron Tippin

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

ALBUMS

Edited by Michael Paoletta

POP

▶ HOOTIE & THE BLOWFISH

Hootie & the Blowfish

PRODUCER: Don Was

Atlantic 83564

RELEASE DATE: March 4

With the release of their first set of fresh material in four years, it would not be unreasonable to hope that Hootie & the Blowfish would burst onto the scene with a good amount of pent-up creativity. This, after all, is the band that churned out 16-times platinum 1994 set *Cracked Rear View*, which ties with Alanis Morissette's *Jagged Little Pill* as the top-selling debut record of all time. And Hootie's eponymous new album rolls along competently enough, replete with the band's signature drowsy blues/rock sound. However, few tracks make a lasting impression, which does little to explain why the group decided to stage a major comeback. Most tracks feel uninspired, even as they focus around simple American heartland themes. "Innocence," earnestly sung by Hootie frontman Darius Rucker, is one of the few standouts, carrying some of the emotional weight that so attracted fans to *Cracked Rear View*.—**SA**

▶ ANI DIFRANCO

Evolve

PRODUCER: Ani DiFranco

Righteous Babe 30

RELEASE DATE: March 11

On *Evolve*, her last album with her band before returning to solo life, Ani DiFranco indeed takes her evolution a step further, with a typical disregard for expectations or flavors of the month. Heavily jazz-infused, with splashes of funk, folk, and Latin, here are 12 taut tracks that, paradoxically, give off a feeling of looseness. Highly cerebral, the visceral kick hits on the third or fourth play. There are some spicy grooves here—the jazz-funk of "In the Way," the discordant base-ment-jazz-club vibe of "O My My"—but it's DiFranco's wordplays that steal the show. Her quippy relationship anti-narratives are raw-meat honesty, while the Beatnik poetry slam "Serpentine," a torrid political rip on the true state of the nation, gets all the juices flowing. *Evolve* showcases one of the smartest lyricists in music today, the sexiest voice on the scene, and the ultimate righteous babe.—**AZ**

★ THE BE GOOD TANYAS

Chinatown

PRODUCER: John Ellis

Netwerk America 30304

RELEASE DATE: March 11

Canadian trio the Be Good Tanyas—Frazey Ford, Samantha Parton, and Trish Kelin—combine acoustic instrumentation, other-worldly harmonies, and impressive songwriting to create a sound uniquely their own. The subtle banjo on Ford's "It's Not Happening" makes it a quavering joy, "The Junkie's Song" is starkly beautiful, and "Ship Out on the Sea" rolls and turns in in-

S P O T L I G H T S



FICTION PLANE

Everything Will Never Be OK

PRODUCER: David Kahne

MCA 113196

RELEASE DATE: March 11

As rock albums go, *Everything Will Never Be OK* has it all: great songs, insistent melodies, ace playing. That it's Fiction Plane's debut effort makes it all the more impressive. The U.K.-based quartet is led by singer/guitarist Joe Sumner, who has been blessed with the same emotive pipes and melodic sensibility that made his father, Sting, an international superstar. Far from scooting by on familial relations, irresistibly catchy songs like "Cigarette" and the huge-grooving "Listen to My Babe" harness the breathless surge of the early Police into something new and fresh. The band proves just as adept with weightier subjects ("Soldier Machismo," "Hate") and down-tempo excursions ("Fallow") as it does with the more hard-rocking cuts that close the disc ("Silence," "Wise"). A rewarding listen from start to finish, *Everything Will Never Be OK* sounds like the beginning of a great career.—**JC**

WEEKEND PLAYERS

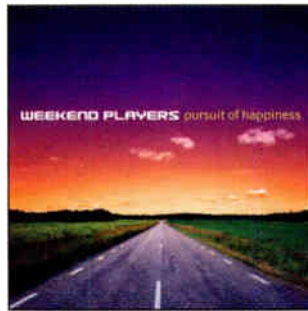
Pursuit of Happiness

PRODUCER: Andy Cato

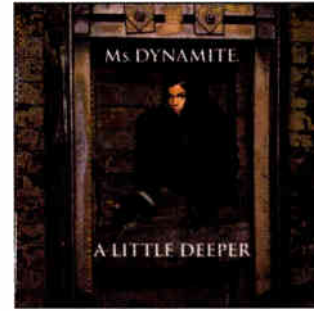
Multiply X/ffrr/WSM 73763

RELEASE DATE: March 11

Nottingham, England-based singer Rachel Foster is U.K. act Weekend Players. She is the owner of a voice that at times sounds like a cross between Sade and Cocteau Twins' Liz Fraser, encompassing the jazzy, breezy, soulful, and emotional. Working with producer Andy Cato (of Groove Armada), Foster has concocted a stirring debut that is equal parts dance, electronic, and pop.



"Into the Sun" and "21st Century" are gorgeous house tracks, while the title track revels in two-step shadings. "Jericho" and the Steve Reich-sampling "I'll Be There" ripple with, respectively, languid grooves and rich orchestration. "Best Days of Our Lives" and "Higher Ground" are primed for the lazy days of summer. Also included are the Soul Mekanik and Static Revenger remixes of "I'll Be There" and "Into the Sun," respectively. Simply sublime.—**MP**



MS. DYNAMITE

A Little Deeper

PRODUCERS: various

Interscope 44007 6043

RELEASE DATE: March 11

In the wake of 50 Cent, Interscope hopes to mine the same mainstream vein with another underground act—courtesy of North London. Having won Britain's prestigious Mercury Music Prize and three Music of Black Origin awards, this 21-year-old now faces off against transatlantic competition. Assisted by a cadre of producers that includes Salaam Remi (Nas, Fugees), Ms. Dynamite creatively and uncompromisingly straddles street and mainstream with a dancehall R&B/hip-hop backdrop and fresh, frank lyrics that eschew braggadocio for issues like female empowerment ("Put Him Out," "Gotta Let U Know") and street violence ("Watch Over Them"). There's also a fun and loving side ("Dynamite" and "Anyway U Want It"). This U.K. garage dynamo—whose soulful rap-and-singing style invites comparisons to Lauryn Hill—stands a strong chance of nabbing that elusive brass ring: an American breakthrough for British rap.—**GM**

toxicating fashion. The canine tribute "Dogsong 2" is subdued and reverent, while "I Wish My Baby Was Born" teems with sadness and regret. A spooky cover of Townes Van Zandt's "Waitin' Around to Die" evokes a mood of impending doom, while the Tanyas breathe subtle life into "House of the Rising Sun." "In Spite of all the Damage" has a Neil Young-ish feel, and blues turns in "Rowdy Blues" and "Lonesome Blues" make gut-bucket pretty. For all their quietness, the Tanyas resonate with power.—**RW**

MUGGS

Dust

PRODUCER: Muggs

Anti-/Epitaph 86636

RELEASE DATE: March 11

Lawrence Muggerud, the artist better-known as DJ Muggs (or Muggs for short), staked a considerable reputation as the creator of Cypress Hill's powerhouse funky sound. In addition, he has collaborated on tracks with Sonic Youth and Pearl Jam and on an entire recording with trip-hop pioneer Tricky, and that work has a greater bearing on Muggs' solo debut *Dust*, which reveals a rarely exposed side of this hip-hop veteran. The tracks have much more of a rock focus, but don't think Limp Bizkit: Think Pink Floyd. Muggs' languid,

atmospheric tracks support delicate crooning by Amy Trujillo and ex-Buckcherry frontman Josh Todd. In addition, there are tracks featuring vocals by ex-Afghan Whig Greg Dulli and Everlast. Highlights include "Fat City," which rides a slinky piano line, and the propulsive, catchy "Tears." Until now, Muggs' sound has been far more midday than 3 a.m., but *Dust* is a solid addition to the late-night cannon.—**MJ**

CAVE IN

Antenna

PRODUCER: Rich Costey

RCA 68131

RELEASE DATE: March 18

Cave In's weird blend of progressive rock, hardcore, and metal has made it something of an underground sensation in recent years. But on *Antenna*, its RCA debut, the group has abruptly cashed in a good deal of its personality for an unflattering, generic modern-rock sound. There are a handful of powerful, interestingly constructed numbers, such as "Anchor," the Rushesque "Lost in the Air," and the nearly nine-minute "Seafrost." And sure, Stephen Brodsky can scream passionately in key, but his over-earnest yelping is no fun at all on cuts like "Rubber and Glue" and "Inspire," the riff from which sounds an awful lot like

Nirvana's "Scentsless Apprentice." The ballad "Beautiful Son" seems dropped in from another album entirely, as it piles on howling guitar lines, acoustic strumming, and double-tracked vocals. It's a shame there isn't more to like here, because this band appeared to have really arrived at something unique. Better luck next time.—**JC**

DANCE/ELECTRONIC

THALÍA

Thalia's Hits Remixed

PRODUCERS: various

EMI Latin 7243 5 81595

RELEASE DATE: Feb. 25

Remix packages like this one can be hit or miss. Fortunately, *Thalia's Hits Remixed* falls into the former category. In fact, it finds the Mexican soap-opera star and Latin pop diva inching ever closer to crossover status. Here, she is joined by a handful of producers and remixers, including Hex Hector & Mac Quayle (the buoyant "A Quien le Importa") and Pablo Flores (the Brazilian-hued "Entre el Mar y Una Estrella"). "It's My Party," no relation to a certain Lesley Gore hit, is a spicy, English-language version of "Arrasando," which appeared on the artist's 3-year-old album of the same name. Mario Puppato's Cuca's Fiesta

mix of "Amor a la Mexicana," replete with classic house nuances, is the absolute highlight of this set.—**MP**

DJ SPOOKY

Dubtometry

PRODUCER: Paul D. Miller

Thirsty Ear TH157128

RELEASE DATE: March 18

On last year's *Optometry* album, DJ Spooky (aka Paul D. Miller) re-sequenced the DNA of jazz, creating dramatic arrangements that framed the improvisations of the Matthew Shipp Quartet. With *Dubtometry*, DJ Spooky lets remixers like DJ Goo, Alter Echo, and Blend have their way with tracks from *Optometry*. Along with dub pioneer Mad Professor, DJ Spooky assembled and reconstituted their work in this stroboscopic mix that shudders, roars, and slides from Karsh Kale's Asian-dub transformations to I-Sound's glitched-out blip-hop. Subways screech into surf drums and lazy dub is sent into space like Adrian Sherwood meeting *Forbidden Planet*. The original improvisations of Matthew Shipp and company bob to the surface like bottles tossed on a pixelated ocean, soulful organic voices calling out in the delirious electronic maelstrom.—**JD**

COUNTRY

▶ DEANA CARTER

I'm Just a Girl

PRODUCERS: Deana Carter, Dann Huff

Arista Nashville 67054

RELEASE DATE: March 18

Deana Carter emerged as one of country's most unique new voices with the release of "Strawberry Wine" (Capitol) in 1996 but lost momentum in the wake of less-inspired releases. Now she resurfaces on Arista in fearless form, with her keen instinct for material back in overdrive. Carter's breathy style immediately grabs attention on a title cut that sounds like the great American hit record, and a bit more edge does wonders for the hooky debut single "There's No Limit" and Pettyesque "Goodbye Train." Carter offers some sexy West Coast acoustic attitude on "You and Tequila," and her honey-and-dust vocals give clout to the yearning "Wildflower" and strong resolve of "Twice As Worth It." "Waiting," a power-ballad duet with Dwight Yoakam, is mighty fine; less successful is the conversational girl talk of "Cover of a Magazine," which comes off a tad silly. The biting "Liar" and manic, out-of-control "Girls Night," however, are like new wave on moonshine. One thing's for certain: Deana Carter ain't skeered.—**RW**

LATIN

▶ GRACIELA BELTRÁN

No Me Arrepiento de Nada

PRODUCER: Enrique Martínez

Univision 0883 100832

RELEASE DATE: Feb. 25

Comtemporizing the traditional *banda* sound is an increasingly common endeavor but not always one that bears happy results. Graciela Beltrán's cover of the Juan Gabriel standard "No Me

(Continued on page 52)

CONTRIBUTORS: Susanne Ault, Troy Carpenter, Leila Cobo, Jonathan Cohen, John Diliberto, Gordon Ely, Rashaun Hall, Martin Johnson, Gail Mitchell, Michael Paoletta, Craig Roseberry, Philip van Vleck, Ray Waddell, Adrian Zupp, Annie Kathleen Zaleski. 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 page 51)

Arrepiento de Nada," the title track of her latest disc, manages to be irreverent and irresistible in its uptempo beat, fluttering clarinet lines, and doo-wop feel. Beltrán is an established and respected *ranchera* and banda interpreter, and she can get away with this, as well as perform the more standard arrangements credibly. There's no doubt this is forward-looking banda, with drums and electric guitar incorporated into the format, as well as a variety of rhythms, including *cumbia norteña*. But Beltrán can also inject pathos into rancheras like "La Reina Es el Rey," an apt song title for a singer with bravado.—**LC**

WORLD

★ SAID MRAD

Mille Nuits et Une (1001 Nights)

PRODUCER: Said Mrad

Mondo Rhythmica 186 850 074

RELEASE DATE: Feb. 25

Lebanese DJ Said Mrad notched a huge hit on the European dance scene with the title track of this album. The tune was such a club monster in France that it effortlessly crossed over into the top 40, without the benefit of radio airplay. This album shows Mrad's solid remix chops. The eight tracks are either remixes of themes taken from the famed singer Oum Kalthoum or reworkings of well-known oriental tracks. Mrad works with electronic and acoustic sources, floating breathy, recognizable, Middle Eastern melodies on top of hypnotic, often thunderous, percussion. From the suggestive sensuality of "Move Your Belly" to the rave-ready "The Beginning," *1001 Nights* rocks. Mrad is a beat doctor; he hears today's club hits in the soul of yesterday's Arabic songs. Racked in the U.S. by Ark21.—**PVV**

★ VARIOUS ARTISTS

The Rough Guide to the Asian Underground

PRODUCERS: various

World Music Network 1096

RELEASE DATE: March 11

This compilation is excellent, both in the choice of artists and in its presentation of the variety that can be found in the general Asian underground style. Asian underground is a phenomenon of the English club scene of the '90s. The music is electronica—albeit a distinctive, eccentric style of electronica—wielded primarily, but certainly not exclusively, by Indian artists residing in England. They build a sound from breaks, tabla beats, dub, drum'n'bass, vocal samples, Indian classical samples, and live vocals (particularly female). Asian Underground is often fiercely danceable and always possessed of exotic sonic ideas. Notable pioneers of this groove, including Joi, Ananda Shankar, Black Star Liner, Asian Dub Foundation, Uzma, and Fun-Da-Mental, are all represented here. For anyone wishing to join the Asian Underground, this CD is an ideal point of entry. Racked in the U.S. by Rykodisc.—**PVV**

REGGAE

► WAYNE WONDER

No Holding Back

PRODUCERS: various

VP Records/Atlantic 7567-83628

RELEASE DATE: March 4

The current love affair between dance-

hall reggae and hip-hop/rap/pop gets an added boost with this project by Jamaican hitmaker Wayne Wonder (néé Von Wayne Charles). Engaging lead single "No Letting Go" is already creating deserved buzz in top 40 and R&B/hip-hop circles. Wonder, who wielded the pen on colleague Buju Banton's early hits and guests on Banton's new VP/Atlantic set, *Friends for Life*, co-wrote the 16 songs featured here. The singer/songwriter breaks no new ground thematically—on the primarily love/relationship-oriented tracks—or lyrically ("If loving you is wrong, I don't wanna be right"; "Close your eyes, spread your wings and fly"). But Wonder's hypnotic tenor and his music's body-gyrating rhythms and beats overshadow that slight—most notably on "Bounce Along," "Friend Like Me," "Glad You Came My Way," "Just Another Day," and the biting "Enemies."—**GM**

JAZZ

★ ARNALDO ANTUNES, CARLINHOS BROWN, MARISA MONTE

Tribalistas

PRODUCERS: Marisa Monte, Alé Siqueira,

Arnaldo Antunes, Carlinhos Brown

Phonomotor/Metro Blue/EMI 5421492

RELEASE DATE: March 11

Are three voices better than one? In *Tribalistas*, the joint album by independently successful Brazilian artists Arnaldo Antunes, Carlinhos Brown, and Marisa Monte, the answer would have to be yes—simply because each of them has managed to retain their individual voices while at the same time achieving a cohesive and gorgeous whole. From the delicate, almost ethereal "Anjo da Guarda" and "Mary Cristo" to the joyous opening track, "Carnavalia," *Tribalistas* is a delight (all tracks are co-writes among the three). Often whimsical, this set works by balancing Monte's vocals with the baritone and deep bass of her male counterparts and then adding a cornucopia of acoustic instrumentation for harmonic and ambient effect. Infinitely Brazilian, *Tribalistas* is nevertheless utterly sophisticated, and, yes, accessible enough to have become a chart-topper in Brazil.—**LC**

GOSPEL

► DONNIE MCCLURKIN

... again

PRODUCERS: Donnie McClurkin, Kevin

Bond, Percy Bady, David Foster

Verity 01241-43199

RELEASE DATE: March 4

Following 2001's nearly 2 million-selling *Live in London and More*, Donnie McClurkin's latest arrives with great expectations—all of which it meets splendidly. In fact, McClurkin—one of the truly great voices in contemporary music—and his cadre of heavy-hitting producers have crafted a careful mix of traditional gospel, up-to-the-minute pop, and smooth R&B to create what is easily the artist's most formidable and broadly based work to date. Producer David Foster proves that a great song is worth countless great interpretations, as he puts a soft urban touch to the orchestral grandeur of "The Prayer," done here as a duet with the incomparable Yolanda Adams. "Yes You Can" is punchy, soulful pop. "Holy" is a shimmering worship ballad, while Walter Hawkins' classic

"Special Gift" is a savory taste of power-packed, Sunday-morning gospel. If he's not there yet, Donnie McClurkin is fast on his way to becoming a household name.—**GE**

CHRISTIAN

► CHRIS RICE

Run the Earth... Watch the Sky

PRODUCER: Monroe Jones

Rocketown 826872000128

RELEASE DATE: March 4

Chris Rice's sixth offering in as many years continues to confirm his presence as one of Christian music's foremost and most successful singer/songwriters. Producer Monroe Jones adds spare, carefully crafted rock and orchestral touches that tastefully embellish Rice's unapologetic place as a genuine folk troubadour, modernizing the tradition of legendary forebears like James Taylor and Gordon Lightfoot. "The Other Side of the Radio" jauntily expresses Rice's obvious empathy with his fans. "Everything's OK" shows a musical and lyrical cleverness with an endearing, acoustic Beatles flavor. "Me and Becky" is infectious, top-down evangelism, while "Spare an Angel" is a hauntingly beautiful prayer on a genuinely warm and touching collection of songs from an artist who continues to delight and inspire.—**GE**

VITAL REISSUES

VARIOUS ARTISTS

Flying Funk

REISSUE PRODUCER: Barry Feldman

ORIGINAL PRODUCERS: various

Bluebird/RCA Victor Group/BMG

0902664011

RELEASE DATE: Feb. 18

Bluebird and RCA Victor dig deep into the vaults of the landmark Flying Dutchman label to issue this perfect introduction to the jazz-funk-soul hybrid heyday. *Flying Funk* is a quintessential document of the rise of revolutionary and socially conscious cosmic jazz-funk fusion, avant-garde hard-bop, smoky soul, and combustible rare grooves from the late-'60s to mid-'70s. The 16-track collection features seminal recordings from the Jimmy Castor Bunch ("It's Just Begun"), Lonnie Liston Smith ("Expansions"), the Main Ingredient ("Happiness Is Just Around the Bend"), Nina Simone ("Save Me"), and Esther Marrow ("Mama"), among others. These ground-breaking tunes would later inspire and influence the emerging hip-hop, classic house, Northern soul, acid jazz, and future jazz movements. A 14-track companion disc, *Flying Groove*, is also available featuring additional obscure swinging jazz and be-bop laced cult favorites from former Miles Davis collaborator Gil Evans, David Axelrod, the Count Basie Orchestra, and Gil Scott-Heron.—**CR**

Billboard.com

Also reviewed online this week:

- Scott Amendola, *Cry* (Crypto-Gramophone)
- Stephen Malkmus & the Jicks, *Pig Lib* (Matador)
- Buzzcocks, *Buzzcocks* (Merge)

I N C O N C E R T

TOAD THE WET SPROCKET, Feb. 28 Irving Plaza, New York

A sold-out house gathered Feb. 28 at New York's Irving Plaza to travel back in time the better part of a decade for Toad the Wet Sprocket, which achieved brief fame during the "alternative rock" era and disbanded in 1998. The show, one of two New York stops on the group's reunion tour, was a strange mix of appreciation, nostalgia, and anachronism that left some unsure of how to feel about this reborn amphibian.

The quartet played a well-rounded selection from throughout its career, covering four of its five albums and giving the audience a taste of what the band members had been up to since the breakup. But three recent songs aside, the show could just as easily have been played in the mid-'90s—a concept furthered by ads for upcoming shows at the venue featuring retro groups like Better Than Ezra and Concrete Blonde.



GLEN PHILLIPS OF TOAD THE WET SPROCKET

And while Toad the Wet Sprocket's performance reinforced the notion that the band is a very talented songwriting corps, at times its nostalgia-tempered versions of songs like "Good Intentions" and "Throw It All Away" also reminded one how perilously close that talent can come to mediocrity. The era in which Toad gained its popularity saw an explosion of similar bands with a penchant for midtempo pop-rock songs peppered with mild chorus hooks. The Gin Blossoms, Hootie & the Blowfish, the aforementioned Better Than Ezra—each of these and dozens more had their moment in the sun: one big radio hit (see Toad's "All I Want") and a modest but devoted fan base happy to support the group through a few release cycles.

Most of these bands' membership in the Zeitgeist has long since expired, and they might be remembered fondly in CD collections or on mixtapes. But few still earn respect in today's popular music circles—when's the last time you heard a hot young band list Collective Soul or Sponge among its major influences?

Thankfully, the music itself always has the last word, and to that end, Toad has a leg up on a lot of its ex-contemporaries.—**TC**

DONNIE, Feb. 26 Village Underground, New York

On a frigid New York evening, the heat generated by neo-soul newcomer Donnie was more than enough to warm the masses gathered at the

intimate Village Underground. In the tradition of artists like Sam Cooke, Donny Hathaway, and Otis Redding, Donnie is more than a singer; he's a storyteller, a friend, and a spiritual advisor all rolled into one.

The Atlanta native, who has earned a loyal following via his Giant Step debut, *The Colored Section*, proved worthy of such high praise. Backed by a seven-piece band, Donnie gave the captivated audience the kind of show that is rare in today's world of sexually charged R&B.

He kicked off with "Our New National Anthem," a combination of social commentary and pure groove. Donnie's passionate vocals drove the stripped-down tune. He then proceeded to power through such songs as "People Person" and "Heaven Sent." While the influence of Stevie Wonder was particularly evident on the former, the 25-year-old singer/songwriter demonstrated a style all his own on the latter.

Throughout the eight-song set, the audience crooned along, hanging on every word. Impressed with the crowd's participation, Donnie was clearly moved as he swayed to the sound of voices singing back his lyrics in unison. "Y'all better sing," said the appreciative singer with a smile. Not only did they sing, but they moved and grooved throughout the hour-long show.—**RH**

INTERPOL, March 6 Avalon Ballroom, Boston

A faithful crowd, mainly comprising students, 20-somethings, and aging Anglophiles looking to relive the magic of Interpol's mope-rock predecessors, sloshed through the remnants of yet another East Coast blizzard to see the post-punk melancholics March 6 in Boston.

The show matched the wintry mood of the day: Murky lighting and a screen of purple twinkling stars bathed the stage for opener "Untitled," from the Brooklyn, N.Y., quartet's 2002 Matador debut, *Turn on the Bright Lights*. With vocalist Paul Banks' dreamy, paranoid vocals and Carlos D's rumbling bass taking charge, the opening murmurs resembled the despondency of Joy Division. Indeed, although Interpol is widely considered to be the second coming of Ian Curtis and company—a comparison both fair and overemphasized—the group's moody mumbles conjured not only the ghost of that band but many of its contemporaries and followers as well.

The shadow of Joy Division successors New Order emerged in the encore of "The New" and "Obstacle 2," in the form of treated guitar and rhythms. The light shuffle of "Say Hello to the Angels" galloped and jangled like a Smiths homage, and the bassline funk up "The Specialist" even nodded to the dancefloor disco of Duran Duran.

Unfortunately, the band's aloofness was a major weakness for the concert as a whole. The band appeared distant from the audience, only pausing briefly to thank Boston a few times. And perhaps because of the cavernous Avalon stage, the live tunes lacked the intimacy that makes Interpol so successful on record.—**AKZ**

SINGLES

Edited by Chuck Taylor

POP

► **TLC Damaged (3:51)**
PRODUCER: Dallas Austin
WRITERS: D. Austin, T. Watkins
PUBLISHERS: Crypton/EMI-Blackwood, BMI; Grungegirl/EMI-April, ASCAP
Arista 82876 (CD promo)
 Apparently, third time's the charm for TLC's *3D*, which has thus far struggled to spawn the kind of monster mainstream hit to which the enduring act is accustomed. "Damaged" is another in a line of socially conscious songs ("Unpretty," "Waterfalls"), instructing a suitor to handle with care because of baggage on board from previous relationships. Nice enough, but the magic here comes in the cool, dignified groove put into place by producer Dallas Austin, blended with an absolute killer chorus and plenty of creamy harmonies from lead vocalist Tionne "T-Boz" Watkins. This is one of those tunes that slaps you in the ears and makes itself at home there. A stone-solid hit.—**CT**

KELLY ROWLAND Can't Nobody (3:59)
PRODUCER: Rich Hanson
WRITERS: R. Harrison, R. Reed, T. Fisher
PUBLISHERS: Street Tuff Tunes/Brianka, ASCAP; EMI Blackwood/Damrich, BMI
Columbia 59845 (CD promo)
 Grammy grabber Kelly Rowland takes another solo stride with the second single from the gold *Simply Deep*. "Can't Nobody" has already become a fave with the *TRL* crowd—but as past experience tells us, a dynamic video doesn't always guarantee radio success. While the single has its charms, its skittish production and overly busy chorus tend to grate after a few spins, limiting its chances to go the long haul. The success of this one will ride on radio's affection for Rowland herself, who has certainly proved to be a shining star apart from her Destiny's Child sisters.—**CT**

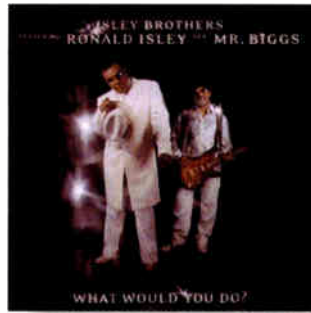
COUNTRY

► **DARRYL WORLEY Have You Forgotten (3:57)**
PRODUCERS: Frank Rogers, James Stroud
WRITERS: D. Worley, W. Varble
PUBLISHERS: EMI April Music/Pittsburgh Landing, ASCAP, Warner-Tamerlane Publishing, BMI
DreamWorks 14111 (CD promo)
 This fast-climbing single is the title track from Darryl Worley's next DreamWorks album. Penned by Worley and Wynn Varble, the song was inspired by a trip Worley made to entertain troops in Afghanistan. It has quickly become the most reactive song at country radio, lighting up phones nationwide, particularly in markets where there's a military base. In the powerful lyric, Worley recalls Sept. 11, 2001, and asks listeners, "Have you forgotten how it felt that day/To see your homeland under fire and her people blown away? Have you forgotten when those towers fell?" The pro-war anthem is a heartfelt plea for support for the military; patriotic songs have always been enthusiastically

SPOTLIGHTS



MATCHBOX TWENTY Unwell (3:48)
PRODUCER: Matt Serletic
WRITER: R. Thomas
PUBLISHERS: Bidnis/EMI Blackwood, BMI
Atlantic 301064 (CD promo)
 "Disease," the first single from Matchbox Twenty's third album, the platinum *More Than You Think You Are*, was certainly contagious at adult top 40 radio; the jam-rock song has been lodged in its top 10 for nearly five months. Follow-up "Unwell" manages to maintain Rob Thomas and company's near-perfect record for singles that are easily identifiable with the group and yet offer just enough of a variation on the signature to keep the creative juices red hot. "Unwell" returns to the band's acoustic side, with an appreciable balance between plugged and unplugged guitars—and a taste of banjo!—and a chorus that clings to the memory like a bright flash, thanks to Thomas' crafty writing and Virgin America chief and producer Matt Serletic's production wand. As usual, Matchbox makes it all sound easy; score another hit.—**CT**



ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS What Would You Do? (3:49)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba/R. Kelly, BMI
DreamWorks 13973 (CD promo)
 With a career spanning nearly 50 years, brothers Ronald and Ernie Isley show no signs of slowing down, judging by the lead single to forthcoming set *Bodykiss*. "What Would You Do?" features Ronald Isley reprising his alter-ego, Mr. Biggs, the dapper don who knows just what women want. Like previous hit "Contagious," the single blends classic Isley vocals with a lush R&B backdrop. R. Kelly, who played a major role in the duo's recent resurgence, is again behind the boards, in addition to penning the song and singing background. Kelly seems to understand how to take the brothers' classic vibe and keep it contemporary. This combination should make for an easy sell at mainstream and adult R&B formats—not always a simple task for a pair that has been performing longer than many of its fans have been alive.—**RH**

cally received by country music fans, and this one seems to be echoing the sentiments of the majority of the country demographic. Worley's skill as a songwriter and passion as a vocalist make this compelling listening. His previous hit, "I Miss My Friend," made Worley a star in the country format. This controversial record is making him a household name.—**DEP**

R&B

★ **BRIAN MCKNIGHT Shoulda, Woulda, Coulda (3:37)**
PRODUCERS: the Underdogs
WRITERS: B. McKnight, H. Mason Jr., D. Thomas, E. Dawkins, T. Dixon
PUBLISHERS: various
Motown 20950 (CD promo)
 Consistency. That's one of the first words that comes to mind when describing R&B veteran Brian McKnight. The singer/songwriter continues to maintain those standards with "Shoulda, Woulda, Coulda," the lead single from his forthcoming *U-Turn* set. "Shoulda, Woulda, Coulda" employs the same sincere lyrical sensibilities as hits like "Back at One" and "Crazy Love" with an easy-going swagger. His vocals are as lush and fluid as ever, and he has just enough quiet confidence to pull off the "good guy" persona. The single should be a

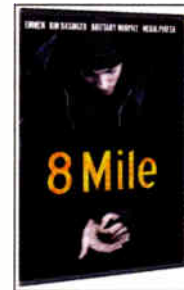
slam-dunk for McKnight at adult R&B formats where he is a mainstay; mainstream R&B may make for a harder sell. In any case, "Shoulda, Woulda, Coulda" is the logical next step in McKnight's career.—**RH**

NEW & NOTEWORTHY

★ **LILLIX It's About Time (3:43)**
PRODUCERS: the Matrix
WRITERS: L. Burns, L. Evin, T. Evin, L. Christy, S. Spock, G. Edwards
PUBLISHERS: various
Maverick 101042 (CD promo)
 Instead of being content to high-five one another, the production team that made a star of Avril Lavigne is ready for more action with the first release from Canadian chick-rock quartet/Maverick signing Lillix. The Matrix—comprising Lauren Christy, Scott Spock, and Graham Edwards—employs a similar stylistic production stamp here, with a super-catchy pop melody wrapped in a slightly edgy grit-and-grimace rock package. But the teen act deserves its kudos, too, as co-songwriters of "It's About Time." Meanwhile, Lillix is getting high-profile props via its remake of the Romantics' "That's What I Like About You," the theme to the new Jennie Garth/Amanda Bynes WB series *What I Like About You*. All systems point to go.—**CT**

DVD REVIEWS

8 MILE
Universal 21981
RELEASE DATE: March 18
 Director Curtis Hanson and Eminem make hip-hop the main focus of the DVD release of *8 Mile*. The film, which also stars Kim Basinger, Mekhi Phifer, Brittany Murphy, and Taryn Manning, uses hip-hop as its platform from which to address



(Eminem). Like the film, the DVD's extras primarily focus on the culture of hip-hop. The behind-the-scenes documentary, "The Making of 8 Mile," shows how Hanson and Eminem worked together to make the film as true to the rapper's roots as possible without it being a biopic. It also details how Eminem wrote much of the film's music during the shooting. Because freestyling also plays a pivotal role in Rabbit's ascent in Detroit's hip-hop community, Hanson depicts the true intensity of the freestyle battle via a series of battles that weren't used in the film. Other extras include Eminem's "Superman" music video. While *8 Mile* may not have earned the controversial MC an Oscar nod, it has given him a new audience in Hollywood and beyond.—**RH**

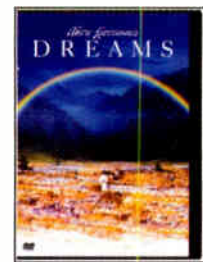
SUNRISE
20th Century Fox Home Entertainment (Limited Edition)
RELEASE DATE: Jan. 14
 Fox is making this remarkable restoration of this silent classic available only as a premium—consumers must purchase three other new Fox titles to get it. It's worth the investment. German expatriate F.W. Murnau's 1927 drama about a tormented



country couple (George O'Brien and Janet Gaynor) who rekindle their love on a fateful trip to the city retains its storytelling power and visual beauty. The handsome (if not unflawed) print is complemented by the original synch-sound score and a newly commissioned stereo orchestration. Abundant extras include outtakes, running commentary by cinematographer John Bailey, and the original scenario and screenplay. The most fascinating bonus is a reconstruction, through stills and script, of Murnau's 1928 film *Four Devils*, now

completely lost. *Sunrise* itself—which won Oscars for "most unique and artistic production," as well as for Gaynor and its cinematographers—remains a timeless gem of the silent screen.—**CM**

AKIRA KUROSAWA'S DREAMS
Warner 23660
RELEASE DATE: March 18
 One of Warner's newly remastered foreign film releases, *Akira Kurosawa's Dreams* (1990) is a provocative, often mind-boggling look at how the fears of youth turn into the fears of adulthood. In a series of eight shorts tied together as one



film, uncertainty about animals and nature is replaced by concern over frightening, man-made problems, such as war and nuclear power. Kurosawa's use of color in the more comforting vignettes demonstrates his hope that peace and the innocence of childhood will ultimately prevail in the modern world. The DVD includes subtitles in English, French, Spanish, Portuguese, Japanese, Chinese, Thai, and Korean—and also features extensive biographies of the cast and crew of the film, as well as a section on Kurosawa's career achievements. The title is a great introduction to Kurosawa's work and is a must-have for international film buffs.—**JK**

MOONLIGHT MILE
Touchstone 29034
RELEASE DATE: March 11
 A deeply touching story about dealing with the loss of a loved one, *Moonlight Mile* is probably one of the more overlooked films of last year. On DVD, the special features make the project even more collectible. The "Moonlight Mile: A



Journey to Screen" extra details how the cast of Dustin Hoffman, Susan Sarandon, Holly Hunter, Jake Gyllenhaal, and Ellen Pompeo was put together and how the film's location (New England), time period (1970s), and time of year (moving from winter to spring) was meticulously chosen. Additionally, the influence of writer/director Brad Silberling's choice of music—which includes well-known and more obscure tunes from Elton John, David Bowie, and the Rolling Stones—is examined. In addition to several commentary options, the DVD also offers a number of deleted scenes that give the viewer greater perspective on the final piece.—**JK**

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

BY CHRISTOPHER WALSH

When Spinal Tap's historic Carnegie Hall performance of June 2001 opened with a brief set by a trio called the Folksmen, attendees could only hope that the aborted performance was but a harbinger of future triumphs.

Truth may be stranger than fiction, but the team of actor/musicians Christopher Guest, Michael McKean, and Harry Shearer has once again blurred the line between the two with *A Mighty Wind*, opening April 16 in selected cities. As with their legendary film *This Is Spinal Tap*, a "rockumentary" of a hard-working rock'n'roll band reinventing itself (again), *A Mighty Wind* is set to do for—or to—folk music what its predecessor did for hard rock: deliver an irreverent, hilarious parody set to an hysterically perfect soundtrack.

Once again, the Tap/Folksmen principals called on keyboardist/producer C.J. Vanston to produce and perform on the soundtrack to *A Mighty Wind*. Vanston, who produced "Back From the Dead," a Spinal Tap classic created in conjunction with the DVD release of *This Is Spinal Tap*, once again relied on Logic Audio, this time for the acoustic folk of the Folksmen. "It's a great format," he says. "If you can't be recording analog, it's the next best thing. I skipped the console and used all high-end Apogee converters

Spinal Tap Reunites With Vanston For Folk Spoof

to go straight in and get the best sound we possibly could."

Live performances at the Orpheum Theater in Los Angeles were also recorded by Le Mobile Remote Recording Studio, with Le Mobile chief engineer Charlie Bouis and producer/engineer David Cole. Vanston explains, "We recorded to



The Folk Behind the Folksmen. Pictured in Studio D at the Village Recorder in West Los Angeles are, from left, engineer Ed Cherney, director Christopher Guest, and producer C.J. Vanston.

the Studer [D827 digital multi-track tape machine] and transferred from that to Pro Tools, and we pretty much stayed in Pro Tools until we got to the Village. Then we transferred to analog."

The Village is, of course, the Village Recorder in West Los Angeles, where engineer/producer Ed Cherney mixed the project on the Neve 88R console in Studio D. The soundtrack was mastered by Gavin Lurssen at the Mastering Lab in Hollywood.

T-Bone Burnett served as executive producer, Vanston adds. "We went with him because he 'got' how valuable this whole live thing is and how much the public is being denied that part of music. We both feel very strongly about that, and Chris [Guest] feels strongly about it, about how that experience has just been

decimated. That's why I was so happy about Norah Jones' [Grammy Award success]. It's so timely—musicians sitting there capturing a moment, not a month of moments!"

The seemingly irrepressible Spinal Tap/Folksmen need no more than a moment, and the tools with which to capture it. With *A Mighty Wind*, the folk genre has its own spoof, the soundtrack for which, if *This Is Spinal Tap* is any indication, will rival the real thing. "It was a pure musical form that was quickly bastardized in the '60s," Vanston says. "We wanted to fully represent that."

Studio Monitor™



by Christopher Walsh

AUDIO FACTS FOR THE FUTURE: Thousands of professionals from the recording, post-production, sound reinforcement, and broadcast industries are set to converge March 22 in Amsterdam, the Netherlands, for the 114th Audio Engineering Society (AES) Convention. The 114th AES will be held March 22-25 at the RAI Convention Centre.



In a first for the AES convention, the technical program will be supplemented by a series of exhibitor seminars. They will afford manufacturers an opportunity to deliver a more in-depth explanation of new products, as well as to allow attendees a closer and more-detailed inspection of said products. These seminars will be arranged in one-hour sessions, though exhibitors may take more than one, as necessity dictates.

The 114th AES confab will offer more events among its "Paper Sessions and Workshops" than at any previous European AES convention. One-hundred forty papers will be presented in 21 sessions, covering such topics as microphones, loudspeakers, sound analysis, computer audio, multichannel sound, audio networking, room acoustics, and psychoacoustics, the study of how things sound to individuals due to mental or emotional factors.

The convention program will present 13 workshops. Among them are "The Future of High-Resolution Audio," "Multichannel/Surround Sound: A Chance for Enhanced Creativity," "New Technological Developments in MPEG-4 Audio," "LAN Delivery of Audio and Application to Digital Libraries"—which will include Peter Aleya from the Library of Congress—"Electronic Reverberation for Concert Halls," and "Large Room Acoustics—Problematic Case Studies."

Also new at the 114th AES convention is a comprehensive group of tutorial seminars. Seminars include "Basics of Digital Audio," "Stereo and Surround Microphone Tech-

niques," "Basics of Room Acoustics," "How to Set Up 5.1 Surround," and "Mixing and Mastering."

Engineer/producer Stuart Bruce will deliver the keynote address March 22. Bruce, who has recorded and mixed for acts including Yes, Peter Gabriel, David Sylvian, and Van Morrison, will discuss the importance of education and communication within the audio production industries.

Oxford, England-based audio console manufacturer Solid State Logic (SSL) will introduce the C200, a new digital console, at the 114th AES. While the C200 represents an evolution from the manufacturer's MT-Plus digital console, its design comes in no small part from consultations between SSL's Chris Jenkins and engineer Mike Shipley, who mixed Shania Twain's *Up!* on the MT Plus console at producer Robert John "Mutt" Lange's personal studio in Switzerland. "I sat down with Chris," Shipley told Studio Monitor last month, "and we went from the bottom up."

The C200, Shipley added, is "a new board which incorporates all the changes that we made, but it's a 96/192kHz digital board, which is quite phenomenal."

In other exhibitor news, Coding Technologies, a provider of audio compression technologies for the mobile, digital broadcasting, and Internet industries, will introduce 5.1 Multichannel MPEG-4 aacPlus (advanced audio coding) for home theater and high-end audio playback. Customers of Coding Technologies include XM Satellite Radio, personalized software and service provider Musicmatch, Thomson Multimedia, and Texas Instruments.

The AES confab will also present technical tours, among them Polyhymnia International, a recording, post-production, and mastering facility in the city of Baarn, the Netherlands, known for its multichannel Super Audio CD recordings; NOB Cross Media Services and sister organization Dutch View in the city of Hilversum, transmitting facilities for radio and TV broadcast; and Philips Research Laboratories in the city of Eindhoven, which will feature a company overview and demonstrations.

The 115th AES convention will be held Oct. 10-13 at the Jacob Javits Convention Center in New York.

MARCH 22
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 15, 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)	MAN TO MAN Gary Allan/ M. Wright, T. Brown (MCA Nashville)	WHEN I'M GDNE 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 TEAMWRK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWRK (Long Island, NY) Sha Money XL	SOUND KITCHEN (Nashville, TN) Greg Droman	LONDON BRIDGE (Seattle, WA) Rick Parashar, Geoff Dtt	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWRK (Long Island, NY) Sha Money XL
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	API Legacy Plus	Neve 8048	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Otari Radar II	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Otari Radar II	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	SOUND KITCHEN (Nashville, TN) Greg Droman	ARM DURY (Vancouver, British Columbia, Canada) Randy Staub	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Neve VR 72 Legend	SSL 4000 G+	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102	Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Quantegy GP9	Pro Tools	Pro Tools
MASTERING (Location) Engineer	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) George Marino	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	UMVD	UMVD

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NARM 2003

THE BILLBOARD SPOTLIGHT

Retail Health Report: Between Frisco And Florida, What's Changed? *Stores and suppliers hope for meaningful dialogue*

BY ED CHRISTMAN

NEW YORK—With the sales, distribution and retail sector of the music industry convening in Orlando, Fla., this week, executives are hopeful that they can build on the dialogue begun last March in San Francisco to attack some of the problems that continue to stymie the industry.

At last year's NARM convention, merchants were anxious for the record labels to address their major problems: copy protection, pricing and the perceived value of music, singles and the practice of giving music exclusives to large discounters. After NARM, the majors responded by aggressively attacking the pricing issue, coming up with rebate programs and lower pricing levels for developing artists and catalog and even—for a while—abstaining from giving large discounters the advantage of exclusive music. They also issued albums with bonus tracks, special booklets and/or DVDs as an added inducement to help the perceived value of the album.

On the other hand, despite promises made at last year's NARM, the single configuration still appears to be a dead issue, even as the majors make noise about trying to revive it. Similarly, during the holiday selling season, some majors slipped back into the practice of favoring large accounts with music exclusives. And, worst of all, copy protection, despite claims of technology improvement, still appears to be somewhere off in the future.

Where the industry is with regard to last year's dialogue is a moot point, however. "I am just wondering if the problems have gotten bigger since we began" this process at NARM, says Len Cosimano, VP of multimedia at Ann Arbor, Mich.-based Borders. After all, since the

last NARM and, in spite of the changes implemented by the labels, album sales still declined 10.7% last year. As the industry prepared for this year's convention at the start of February, album sales were already down 12% off last year's dismal showing.

"You just look at the events of [January], and you can draw the conclusion that whatever might have been done hasn't been done fast enough," observes Lew Garrett, executive VP of Warehouse Entertainment, which filed for Chapter 11 protection on Jan. 21. "There has to be a lot more done by the vendors and the retailers. For whatever reason, we are not as exciting to consumers nowadays as we once were—at least at retail—and it's incumbent for us to figure out how to get the magic back."

SHUT DOWN, VOLUME 2

In the first month of 2003, Warehouse and Value Music already filed for Chapter 11 protection while Music Network was on the brink but, for now, has been fighting to keep its restructuring outside the courtroom; Southwest Wholesale, a one-stop/independent distributor, has closed; and nearly 500 music specialty stores have been shut down or are about to be shuttered, as are nearly 275 Kmart's.

Making matters worse from the label
(Continued on page 58)

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Affirming Independence: A Talk With AFIM Director Courtney Proffitt

BY CHRIS MORRIS

Courtney Proffitt was named executive director of the Assn. for Independent Music (AFIM) in May 2002, replacing Jeanne Oberstar, who stepped down for personal reasons. Proffitt came to the indie trade organization after more than 20 years on the retail and label side. She began her career as a shift manager at Licorice Pizza and ultimately served as human-resources director for the Southern California chain. After a brief exit from the music industry in the late '80s, Proffitt joined BMG as a sales rep and later worked as a national account executive and as Southwest regional sales rep, based in Tempe, where AFIM is headquartered today. The upcoming AFIM convention, to be held in conjunction with the NARM confab in Orlando, is Proffitt's first as the organization's executive director.

When you were brought on board by AFIM last year, what was your principal mandate from the group's board? Are there any specific issues or strategic areas you have been asked to address as executive director?

First of all, we needed to have increased visibility and awareness of AFIM in the music industry—who we are, what we do, the fact that we support the independent music community. The other mandate was to have increased visibility and awareness of the executive director, so I have to try and get myself out there. Another important thing was to increase membership, which has happened. When I came on board nine months ago, we were pretty much at an all-time low of 218 members, and we are now up to 350 members. So I'm very pleased. I think it's working.

This marks the second year that AFIM's convention is running in conjunction with NARM's. Though the groups share significant membership, their objectives are quite different. Are there any features of this year's AFIM conference that most specifically address the members' concerns?

We are going to have a general membership meeting; that is basically going to be done to introduce me to my members. We'll have our entire board of trustees sitting on a panel, and I'll be introduced. Additionally, we'll be having our focus workshops. Those will address specific areas that the indie community has concerns about. We'll have an indie retail panel; we'll have panels that focus on different genres of music. We'll also be featuring our mentoring program, in which people who are new can sign up as a mentoree, and members sign

up as mentors. We'll also have a specific area, the Indie Lounge, which will be situated right in the middle of everything.

For several years, AFIM's core membership has been drawn from national distribution and niche-genre labels. More recently, the organization has sought to broaden its base among labels and distributors. Are you continuing to



Proffitt

"We're trying to reach out to non-traditional indie-music genres, like electronica and punk rock. And our numbers are increasing. We don't want to be thought of as the old NAIRD, the bluegrass or folk organization."

solicit the participation of these and other indies who have not participated in the organization in recent years, and if so, how?

We are absolutely trying to create more opportunities for people in the dance-music genre. We are looking to increase our membership in the rap/hip-hop area. We're contacting the Urban Coalition. We're trying to partner with the Miami Winterfest people for their conference next year. We're trying to form partnerships where we can find them. We're doing advertising in different magazines, such as *Offbeat*. We're trying to reach out to non-traditional indie-music genres, like electronica and punk rock. And our numbers are increasing. We don't want to be thought of as the old NAIRD, the bluegrass or folk organization.

AFIM has long forwarded an emphasis on the education of entry-level independents. Most recently, the organization's "crash course" panels, designed to orient new firms on the basics of the business, have been offered

on a regional basis, rather than as a feature of the annual convention. What has the response been so far, and where does AFIM plan to take the courses in the immediate future?

We want to be able to be out there more than once a year and to be in other parts of the country that people find it easier to go to. We're looking at New York, Los Angeles, Dallas, Atlanta, Seattle and San Francisco. The best way we've found to do this, so far, is by partnering with other music organizations. In September, we did a day-long crash-course panel at the Americana Music Assn. (AMA) convention in Nashville. We did one at NARAS' Indie Label Forum in Memphis. We also are going to do a panel at the South By Southwest conference in Austin. We're talking again with the AMA; we're talking with the Folk Alliance for 2004, and we're talking to Atlantis; we're talking to CMJ. We're trying to be flexible and to get it out there more often for people.

The music industry is coming off its worst year in recent memory, and, while the indies continue to maintain a strong share of the U.S. music market, it cannot be said that the indie sector has remained impervious to changes in the marketplace at large. In your view, and in the view of the indies you've spoken to so far during your tenure as executive director, what are the largest challenges facing independents today, and how can AFIM aid the indies in addressing those challenges?

The challenges are obviously staying afloat, staying profitable and getting your product known and getting your product out there. We're trying to support the indie community in our educational program. We also offer them business discounts, such as discounts with Billboard subscriptions, travel discounts. We're also here just as a resource. We're always looking for more benefits and discounts we can offer our people. We're trying to keep the organization valuable, not only to start-up companies, but to people who have been in the business.

"Independence" connotes a state of mind as well as a business methodology. How do you define "independence"?

The first word that came to mind was freedom and the ability to guide one's own ship, and one's own destiny, being able to make decisions quickly without a huge corporate infrastructure's guidelines to slow things down. The industry is changing so rapidly that it requires the ability to turn around on the dime and stay ahead of the curve.

Putting On A Show In Orlando: NARM Preview

BY STEVE TRAIMAN

NARM president Pam Horovitz candidly admits that the biggest challenge facing the retail music industry is "getting a product out in front of the consumer that they will be excited enough to put their money out for."

This week's NARM convention in Orlando, *Insights & Sounds.03*, comes at a critical time for the retail market, which has seen two years of declining sales, the rise of Internet piracy and the closure of hundreds of outlets and a number of bankruptcy filings.

Acknowledging that the retail community and labels must work more closely together, Horovitz

Tower, TransWorld, Virgin and Wherehouse are developing the service that will let each retailer distribute music on the Web under its own brand name, in direct competition with the multi-label entities MusicNet and pressplay.

NARM executive VP Jim Donio is credited for doing a great job in getting label participation at the conference. "We'll be showcasing music of all genres, wherever possible during the show," Horovitz emphasizes. For the first time in eight years, product presentations or "daytime showcases" will be offered by Universal Music & Video Distribution, EMI Music Distribution and Arista Records. Sony Music Distrib-



Schlang And Horovitz



Mayfield



Esposito

points to the importance of outgoing RIAA chairman and CEO Hilary Rosen as the only keynoter during the opening business session. "NARM and RIAA have a long history together, and, therefore, it's fitting in this challenging time that Hilary comment not only on our joint past, but also on what we can do together to ensure a joint future," she says.

The just-announced Echo Inc. Internet music partnership by six major retailers (Billboard, Feb. 8 issue) is sure to get a lot of buzz during the meeting, she acknowledges. Best Buy, Hastings, MTS/

ution is sponsoring the welcome reception Sunday and BMG Distribution the opening breakfast Monday (17), while WEA hosts the Sunday (16) Club NARM showcase.

A two-hour DVD-Audio presentation and panel discussion has been put together by John Trickett, chairman/CEO, 5.1 Entertainment Group, who will also be on the panel moderated by Mark Pearson, *Hits* magazine retail editor. Panelists include Joe Pagano, Best Buy music-trend merchandising senior VP; George Scarlet, Tower Records VP, product management director; Don Van Cleave, CIMS (Coalition of Independent Music Stores) executive director; Ted Cohen, EMI Recorded Music VP, digital development & distribution; John Esposito, WEA Inc. president; and Dean Tabac, RED Distribution sales VP.

"We can already see the impact of DVD in the stores," Trickett says. "DVD-Audio is the next level of the format and represents a significant opportunity for the retail community to build upon DVD's existing success."

OTHER CONVENTION HIGHLIGHTS:

- The Assn. for Independent (Continued on page 65)

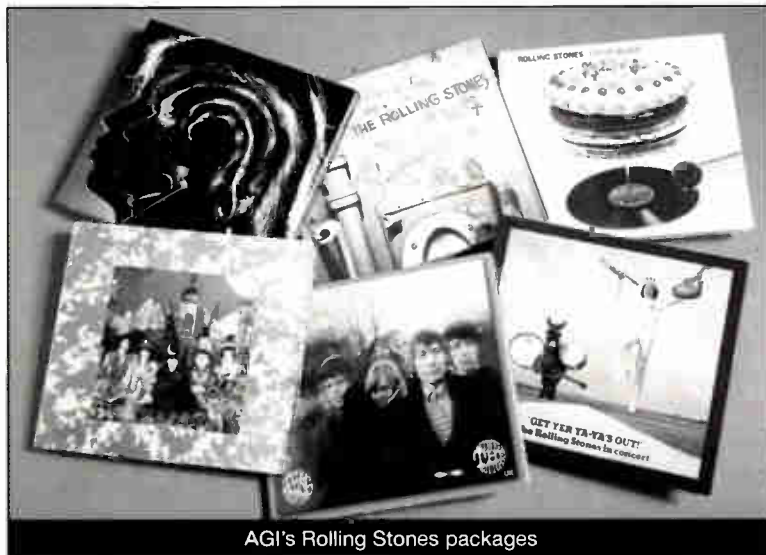
What's In The Box:

One of the key weapons in the fight against illegal downloads and piracy is the enhancement of the music's physical packaging

BY MICHAEL AMICONE

Though the old music-biz adage "It must be in the grooves" still holds true, record companies are increasingly turning to elaborate, special-edition album packaging to get a leg up in the marketplace. In the wake of the rampant rise of illegal downloading and piracy, labels see it as one way to coax consumers back into the stores, making buying the physical package more of an event.

"You can't legislate morality," explains Richard Roth, executive VP of sales & marketing worldwide for AGI Media, one of the leading players in the media-packaging arena. "The idea that people are willing to take something for nothing off the Internet is something that we don't seem to be able to get our arms around. But, to the extent that packaging can have some benefits, creating demand and desire for something people want is something you can still do."



AGI's Rolling Stones packages

With that in mind, packaging companies are being asked to produce a variety of unique designs for labels, which—despite the cost involved—tend to see such designs

as a good way to give consumers more bang for their record-buying buck. "There's always the desire to be cost-effective in purchasing," says Roth, regarding the music industry's

usual penchant to make it special but make it cheap. "And anybody that's buying anything, certainly in our business, is gonna look to buy at the most competitive price possible. But labels understand that they're spending more and they're getting more. So I think there's a willingness to look at certain products for certain artists—generally those artists that have some real durability and retail strength—and be willing to spend a little more."

PLUSH AND PLASTIC

The attempt to take CD-album packaging to the next level includes a familiar spin on a new format, such as AGI's patented digipak design, which approximates the feel of a vinyl album jacket and was used on ABKCO's reissue campaign of the Rolling Stones' London Records catalog. Other examples from AGI are the plush exterior for MCA/Universal's

(Continued on page 68)

Retail

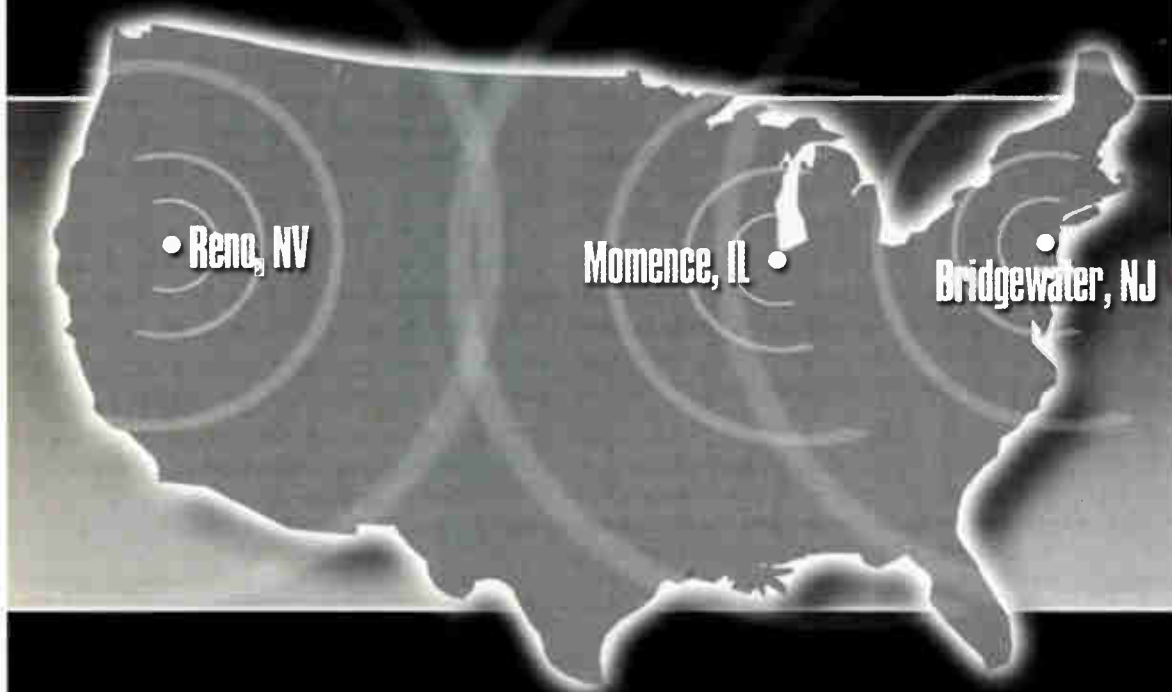
Continued from page 55

perspective is that retailers, in their search for elusive profit margins and sales, are cutting back on music selection and increasing the presence of other product lines in the stores still open. That trend is likely to continue as long as music sales shrink, merchants say. With Christmas now behind them, merchants are looking at their product mix. In Amarillo, Texas, John Marmaduke, president of the Hastings chain, says that the company is reducing its music SKU count by about 5%. With its pioneering multimedia stores, "It's easy for us to shift configurations as customer tastes shift. But I can't say we are happy about the decline in music."

Candace Berry, head of sales at Interscope, says, "I think everyone is scared to death of the future and where it is headed. Are we going to lose space for music at every one of our retailers, from mass merchants to the specialty chains, as they have to find supplemental sources of income?" She suggests that, even with all the product diversification

(Continued on page 62)

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Music Specialists Online: Seeking Profits At The Intersection Of Site And Store

BY MIKE KOEHN

After weathering the economic damage of two successive down years, many music retailers have taken a defensive position, hunkering down, consolidating and looking for any potential opportunity in a weak market that has continued into 2003. It's no secret that total album sales have been in decline for two consecutive years. That statistic has been largely attributed to a combination of unauthorized piracy and burning, the lack of compelling product and general consumer malaise as a result of a down economy. With these factors taking a big toll at the retail level, music-sellers have been desperate for any ray of light in what looks to be a continuing gloomy sales climate.

Despite the general downturn, a few bright spots have provided retailers with positive sales numbers. Overall for 2002, much to the sur-

prise of a lot of people, online music retailing as a category showed the only substantial bump in sales over



Alder

the previous year, increasing by 8.4% on sales of 8.1 million units according to Nielsen SoundScan.

While the volume isn't enormous, the fact that there was growth at all

remains significant. Despite the prediction of the eventual demise of dot-com retailing after the whole-



Witzig

sale shakeout in the late '90s, more consumers, it seems, have reached a comfort level with the Internet and are clicking through at music retail sites in increasing numbers.

Although some retailers still aren't convinced that Web music retailing can maintain profitability on its own—



Hogan

Mike Dreese, president of Newbury Comics, for instance, calls Web retailing a "black hole" and doubts that it has made any money for anybody—other retailers have begun to find a

niche of opportunity that has allowed them to be at least modestly optimistic about online retail.

LET'S WORK TOGETHER

Tower Records was one of the first music retailers with an online presence (launching in 1995) and has since established a robust Web presence. Kevin Ertell, senior VP of Tower's online operations, says that music is still the chain's most active category, "but DVDs are rising very quickly. As far as categories go, we are doing very well with classical, which has always been one of our strengths, and we're continually trying to improve the category with as wide a selection as possible. One of the things that make our site unique is a section called 'Discover,' with popular-expert reviews and recommendations, as opposed to the use of impersonal computer-generated touts that you find at other sites."

(Continued on page 67)

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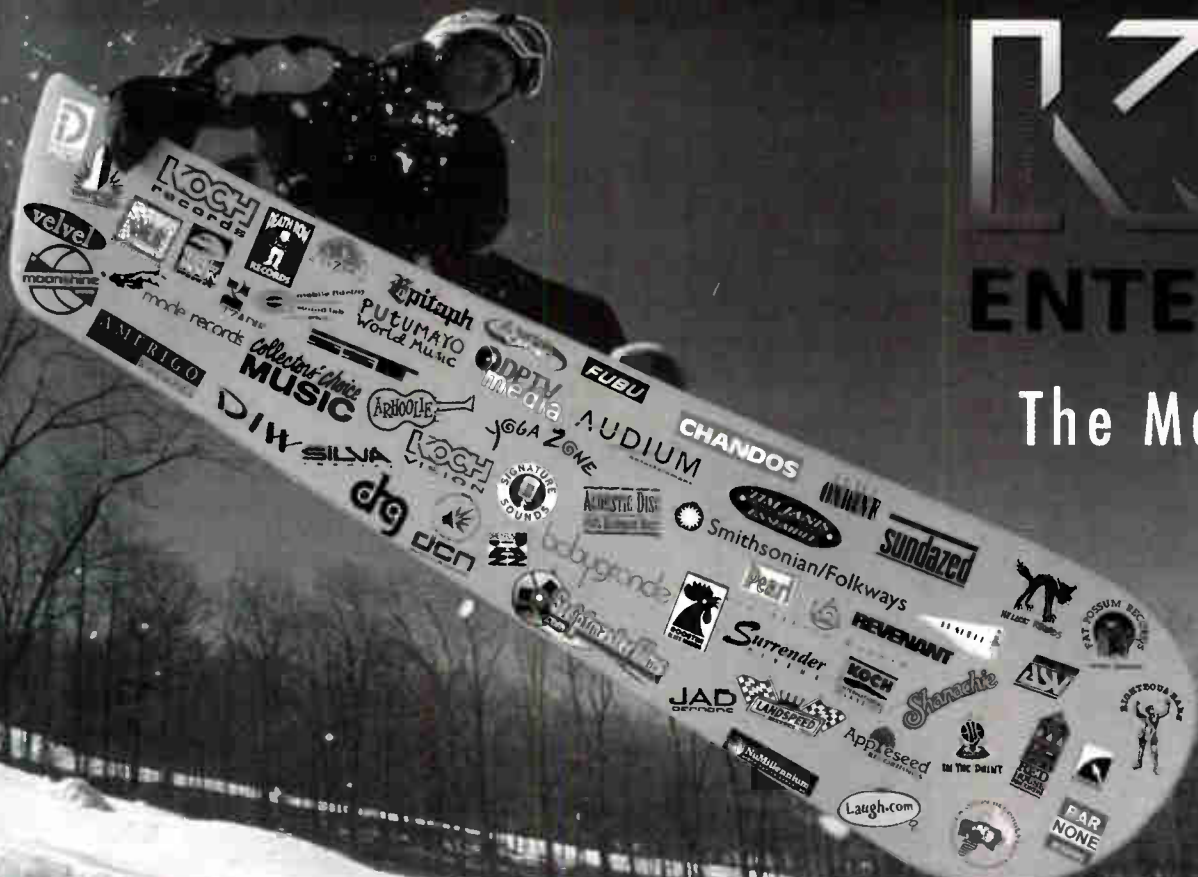
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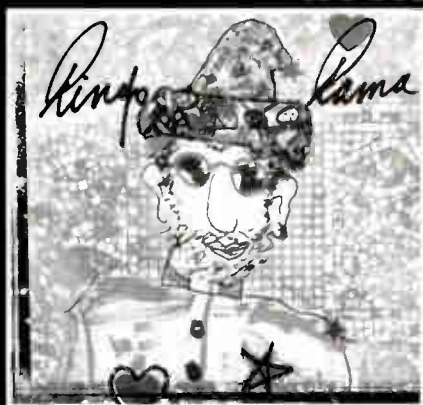
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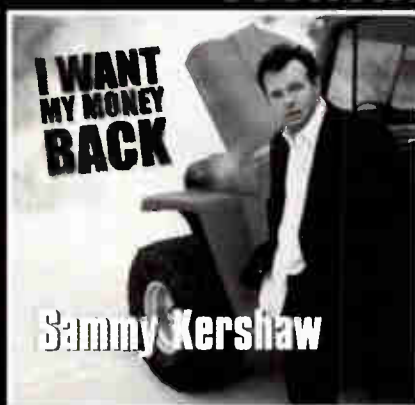


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Retail

Continued from page 58

that retailers have already undertaken, the labels are not yet feeling the full repercussions from that trend.

With all that's going on, label and distribution executives insist that they are ready to address the severity of the situation. Ronn Werre, senior VP of sales and marketing at EMI Music Distribution, says, "It's like an alcoholic: Before they change, they have to hit rock bottom. We are near to hitting rock bottom, and now we realize the industry has to change dramatically or we are in serious jeopardy."

Consequently, the NARM convention "will be much more meaningful this year," says Jordan Katz, senior VP of sales at Arista. "While we all have different agendas, the overlap in our needs is greater than it has been in a long time. We are all in this together."

LACK OF NEW PRODUCT

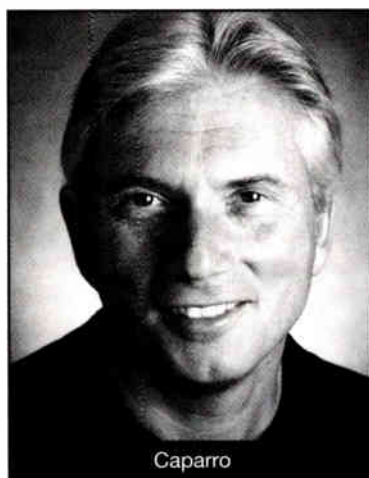
If that's the spirit, then retailers have a list of things for the labels to do, and many of them are old requests. In addition to putting out

singles again—and consistently—the labels should have a more reliable release schedule, say merchandisers. "One of the things that

Making matters worse from the label perspective is that retailers, in their search for elusive profit margins and sales, are cutting back on music selection and increasing the presence of other product lines in the stores still open.

continues to be a recurring discussion, which gets little attention in terms of being rectified, is the lack of new product in the first quarter," says Steve Strome, president of the Handleman Co. "This year is worse than last year."

Larry Gaines, former president of Wherehouse Entertainment, suggests that talking to the consumer would be more helpful. "Do the labels ever go out and do focus groups before they release music and ask, 'Would you buy this music?'" he asks. "The movie industry does it all



Caparro

foster more long-term artist development by the labels.

Finally, Wherehouse's Garrett wonders why, apart from the customer who is not coming into the store at all and is getting his or her music for free through burning or file-sharing, the industry continues



Berry

yet' going on in stores," reports Garrett. "In the past, customers might not have had any choice but to settle or wait, but, in this day and age, people look for what they want in other ways, and that's the point."

And, often, what they want isn't music, label executives worry. Today,



Marmaduke

the time." Instead of doing artist development, the industry has moved to the "star-of-the-month club," to drive sales, he complains. Label executives agree that might have been true for the past few years but argue that the recent successes of Norah Jones and Avril Lavigne will

to alienate customers who still *do* come into the store. From the unavailability of singles to multiple radio versions that are not out commercially to singles being issued months before an album, "There is a lot of 'No, that's not available in that form' and 'No, that is not out

there are many more entertainment choices competing for the consumer's dollars, observers Werre. "When I was in high school, there were three channels on television, there were no multiplexes, and there was one pinball machine in town at

(Continued on page 66)

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stay focused on the only thing that matters in this business: meeting the needs of our customers alongside those of the artists and labels that we represent.

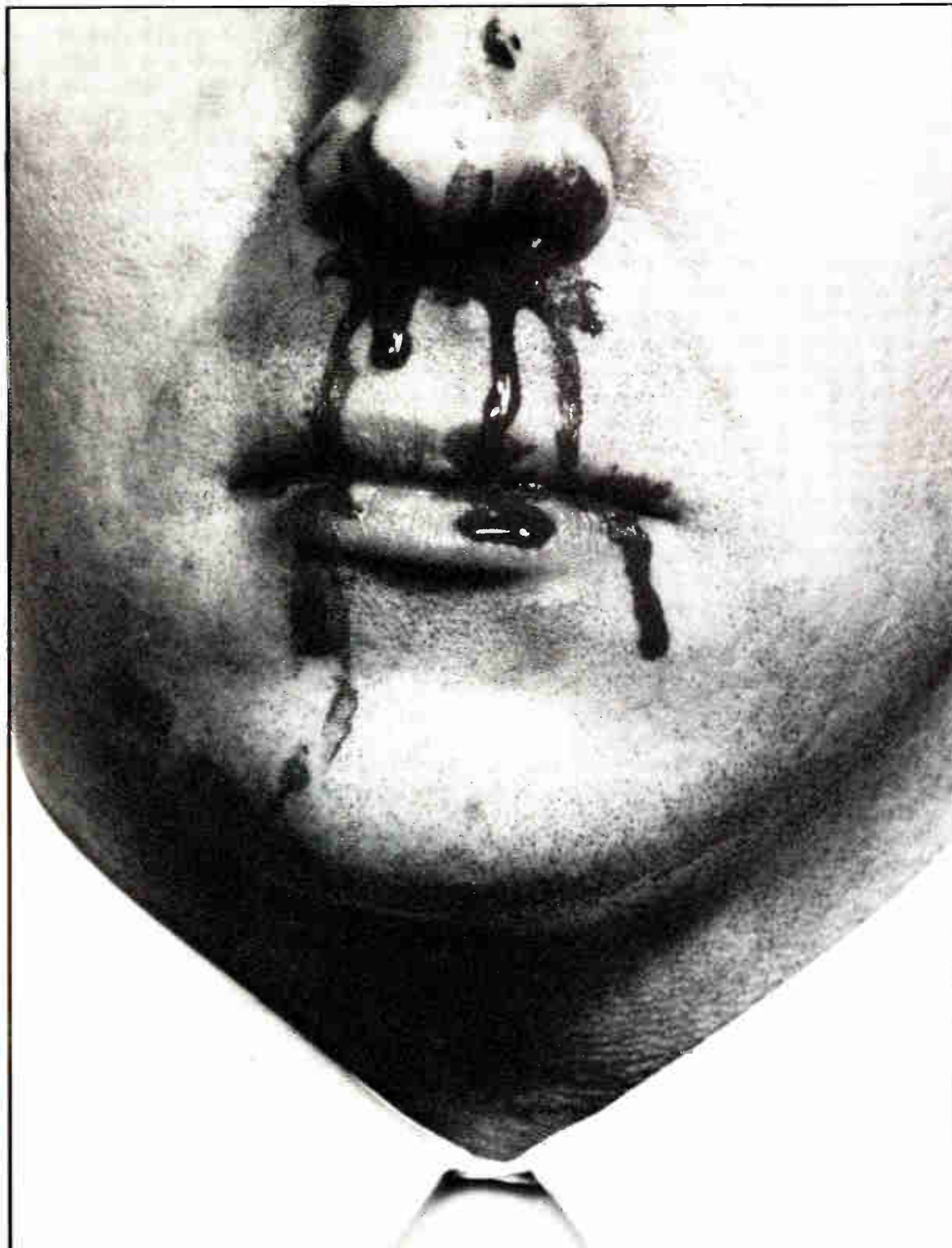
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NARM 2003



Declarations Of Independents™

by Chris Morris

COINING NEW LABELS: Mailboat Records, Jimmy Buffett's indie imprint, is extending its reach with the establishment of some new artist-operated imprints.

On April 22, Mailboat will release *High Dive*, a new pop-oriented album by former Lone Justice vocalist **Maria McKee**; the set arrives on McKee's own Viewfinder Records. On May 6, **Boz Scaggs** issues the self-explanatory *But Beautiful: Standards, Volume 1*; that set will drop on Scaggs' Gray Cat Records.

"We give them their own imprint," says **Harold Sulman**, who runs Mailboat out of the label's Los Angeles office. "It's their label. We just take a distribution fee." Sulman adds that Mailboat is in discussions with other proven acts that can deliver sales in the 100,000-unit range.

The rationale behind Mailboat's strategy isn't a mystery. Buffett, who racked up multi-platinum sales as a major-label act during his 30-year career, has done just fine, thank you, as an indie artist on Mailboat. His 1999 concert album *Buffett Live: Tuesday, Thursday, Saturdays* moved 614,000 units, while last year's studio entry, *Far Side of the World*, sold 360,000, according to Nielsen SoundScan.

With a host of similar experienced, upper-demo-friendly acts at liberty in a contracting business, it makes sense for Buffett to offer artists like McKee and Scaggs a home where all benefit financially.

OUT OF THE VALLEY: Not much has been heard from **Barney Cohen**, the founder and latter-day chairman of Valley Media, since the West Sacramento, Calif.-based one-stop/distributor went out of business in late 2001. Cohen has continued to operate Santa Fe, N.M.-based Valley Entertainment, the indie label formerly handled by Valley Media's defunct DNA and now distributed by Navarre Corp. Beyond that, his profile has remained low.

So our interest was piqued as we were idly scanning the registrants to this year's Assn. for Independent Music convention, which runs in conjunction with the National Assn. of Retail Merchandisers confab this Sunday-Wednesday (March 16-19) at the Orlando, Fla., World Center Marriott. Listed as attendees representing Portland, Ore.-based retailer Music Millennium are owner **Terry Currier** and ... Barney Cohen.

We called Currier to get the low-down on his new association with Cohen.

Currier says Cohen is not working with Millennium and has no kind of ownership interest in the chain. Rather, he is partnered in a side venture that Currier describes as a "virtual store," which will offer custom-selected record libraries to the purchasers of high-end audio systems. The as-yet-unnamed firm, which will be Web-based, will pull together a kind of "ultimate selection," built genre-by-genre for audiophiles who may seek some assistance in assembling their collections.



CURRIER

"Barney's kids live in Portland," Currier explains. "He came by here for coffee one day and threw this idea at me."

He adds that Cohen has already started researching potential titles for the venture: "He went through every single CD in my store."

MAKING A COMEBACK? Strange as it may seem, it appears that Southwest Wholesale is attempting to secure new financing and reopen.

Almost from the day Southwest abruptly closed shop Jan. 31 (*Billboard*, Feb. 15), rumors circulated that the Houston-based one-stop and regional distributor was hunting new money. Some online gossips claimed that an investor had in fact been found and that the company would be back in business by March 14.

At press time, no official announcement had been made. Contacted by *Declarations of Independents* via e-mail, Southwest owner **Robert Guillerman** said, "There is an interested party, and I am keeping my fingers crossed," but he declined further comment.

Exactly what the function of a reanimated Southwest might be is a question mark. The debt-laden company had essentially withdrawn from the one-stop game, and, with its distribution personnel and distributed labels scattered to the four winds, the future at that end is in doubt as well.

Retail Track™



by Ed Christman

WHEN D'YA GET IN? It's been one hell of a tough year since last year's National Assn. of Recording Merchandisers convention. But attendees at this year's gathering in Orlando, Fla. (March 16-19) could arrive slightly upbeat because of the resurgence in album sales during the last month, thanks to **50 Cent**, **R. Kelly**, and the Grammy Awards. Also, retailers still in business may be starting to feel the benefit of the 600 store closures since Jan. 1.

As if tackling the industry's issues alone couldn't fill the entire convention, there will be plenty of other things to discuss. First up, Sony Music Distribution and Best Buy will likely be fielding a lot of questions about what's going on at their companies.

Best Buy announced to vendor partners in an e-mail that it has undertaken the "most comprehensive reorganization in our company's history," moving from a departmental structure to a "matrix organization" in an attempt to maximize internal and external operating efficiencies, as well as to better serve the customer.

Since the new structure is being rolled out within the company the same week as NARM, its senior buyers will not attend the convention. Best Buy will be represented by senior VP of entertainment

Gary Arnold, senior VP of music and trends **Joe Pagano**, the Musicland Group team, and bestbuy.com. The

organizational announcements apparently will be made during NARM.

Best Buy is also expected, like last year, to discuss with the majors an interesting slate of proposals concerning catalog, developing artists, and marketing funds, but space considerations prevent me from delving into them here. Best Buy did not comment.

While Best Buy may be able to explain what exactly a matrix organization is, it doesn't look like the Sony Music executives attending NARM will have any news about its restructuring, as those plans are still "a work in progress." Obviously, the Sony staffers attending will be a part of the new regime, with the exception of company chairman **Danny Yarbrough**, who is attending but is expected to retire. The company is said to still be looking for a replacement; names that have been mentioned are BMG Distribution president **Pete Jones** and former RCA Music Group chairman **Bob Jamieson**.

As part of the restructuring, Sony appears to be considering combining the sales arms of Columbia and Epic into one team, headed by Columbia senior VP of sales **Tom Donnarumma**, while Epic senior VP of sales **Bill Frohlich** will become the No. 2 guy at distribution, heading sales.

Other longtime executives said to be leaving the company because of the restructuring are senior VP of sales **John Murphy**, senior VP of sales and new technologies **Craig Applequist**, VP of national accounts **West Jerry Pitti**, and Southwest regional VP **Jack Chase**. Sony declines to comment.

MORE CHANGES: In another reorganization, Tower has restructured its field staff, appointing **Bill Duffy**, formerly central territorial director, to VP of field operations, and **John Fraser**, formerly director of Tower's book division, to VP of retail analysis.

As part of the restructuring, Tower's current structure of four territorial directors and 11 product directors will be converted to nine retail directors, who will oversee operations and merchandising for their respective assigned stores and report to Duffy, a 12-year veteran at the chain.

Fraser, who will continue to oversee all book operations, will develop store trend retail sales analysis, as well as play a role in the company's ongoing restructuring initiatives. Both Duffy and Fraser report to executive VP of retail operations **Kevin Cassidy**.

SAD ENDING: The Wiz, once upon a time the dominant R&B retailer in the U.S., is being closed and liquidated by Cablevision Systems in a manner that could shortchange suppliers on what they are owed.

The company announced that it was transferring the Wiz stock to a shell company created for the transaction called GBO Electronics Acquisition, which a Cablevision press release says will assume all of the assets, liabilities, and obligations of the 17-unit chain. The actual liquidation will be run by Ozer Group, a division of the Boston-based Gordon Brothers Organization. With Cablevision no longer responsible for the liabilities, it looks as though creditors' payments will be based on how well the liquidation sales go.

MAKING TRACKS: **Neal Spielberg**, VP of country and Christian sales at WEA in Nashville, has left the company.

Preview

Continued from page 57

Music (AFIM) will have its second joint convention with NARM, with executive director Courtney Proffitt anticipating a good turnout of indie label and distribution members. AFIM will host an Indie Lounge, a general membership meeting Sunday, a joint seminar Monday with the RIAA on independent music issues, co-chaired by Proffitt and RIAA's Joel Flatow, an Indie Awards luncheon and one-on-one meetings Tuesday, and an independent retailer "town meeting" closing Wednesday.

- A consumer-research presentation will highlight updated surveys that reflect on the current state and future of the industry. Participants include Russ Krupnick, NPD MusicWatch VP, and Matt Kleinschmidt, IPSOS-Reid director.

- Billboard charts director Geoff Mayfield helms a morning seminar, "Taking Stock of Entertainment's Futures... One Year Later." He and Billboard senior editor Ed Christman

(Continued on page 68)

Talent At NARM

The March 16-19 NARM Convention in Orlando will feature an eclectic array of the music industry's emerging and established talent. The roster of performers, with event times and label affiliation, as of press time, includes:

Sunday (16): Club NARM, WEA: Jason Mraz (Elektra); Plumb (Curb); Robert Randolph & the Family Band (Warner Bros.); Weekend Players (ffrr), Simple Plan and Lucy Woodward (Atlantic).

Monday (17): Business Session/Annual Meeting: Douglas Jimerson (Ameri Music), The Soundtrack of Our Lives (Republic/Universal), Sissel (Decca).

Scholarship Foundation Dinner: the Irish Tenors (Navarre); Club NARM, IBMA: Railroad Earth and Jerry Douglas (Sugar Hill), Marty

Raybon (Doobie Shea), Del McCoury Band (Rainmaker).

Tuesday (18): EMI Showcase: Steven Curtis Chapman (Sparrow), Lisa Marie Presley (Capitol); Universal Showcase: TBA; Club NARM: Blake Shelton

(Warner/Nashville), Steve Wariner (SelecTone), Jimmy Wayne (DreamWorks/Nashville), Amy Dalley (Curb).



Irish Tenors

Wednesday (19): Awards Banquet: MC Chuck Barris (Domo); Kathleen Edwards (Zoe/Rounder), Alison Krauss & Union Station (Rounder), the Funk Brothers (Motown/Artisan). —S.T.

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Retail

Continued from page 62

the candy store," he says. "Now, look at all the choices kids have. We have to pay as much attention to the consumer as we do to the artists."

With all of the choices facing the consumer, value and price are more important than ever, argue retailers. Even if unauthorized CD-burning and file-sharing can be stopped, the pricing of DVD movies appears to be heralding the end of the \$18.98 list price, say retailers—and even some label executives are beginning to agree.

"Price is an echoing theme like it never has been before, says the head of sales at a major label. "I think the \$18.98 superstar has to be rethought; we have to sell it at a lower price. Overall, we have to bring prices down on everything, and that means reducing costs across the board." Another major-label head of sales offers, "We should charge \$12.98. If we haven't figured out that price matters by now, when are we going to figure it out?"

If price is coming down, that means that the whole business model has to be recast, label execu-

tives say. In addition to looking at label overhead, advances and other artist expenses, marketing costs also

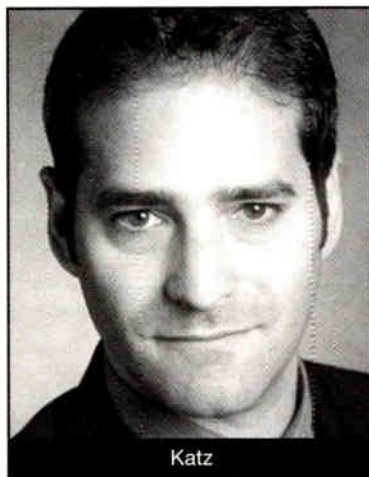
Even if unauthorized CD-burning and file-sharing can be stopped, the pricing of DVD movies appears to be heralding the end of the \$18.98 list price, say retailers—and even some label executives are beginning to agree.

must be scrutinized, and that means going after one of retail's sacred cows: cooperative advertising funds.

ADVERTISING COOPERATION

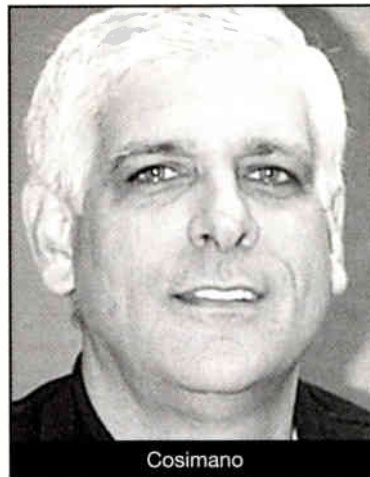
Even without the changes in the business, the store closures themselves warrant that retailers rethink their advertising programs and lower the cost to participate, label executives charge. But, beyond that,

"Anyone working on yesterday's model is foolish," says WEA Inc. CEO Jim Caparro. "We must be smart together, which means that the [account base] needs to change the advertising phenomenon. I won't even call it advertising any-



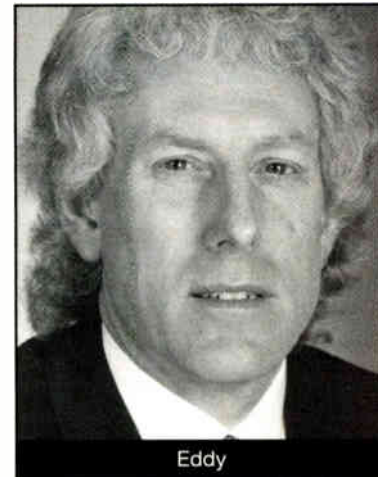
Katz

not the time to cut back on advertising programs and promotion of their product," he says. "The labels should do just the exact opposite and put more resources behind advertising their product. GM is the best example of that. Look what they



Cosimano

artists, some label executives point out. "I really do believe there are attempts being made by the mass merchants to be early destinations for developing artists," says Hollywood VP of sales Curt Eddy. "But you have to be selective and truly



Eddy

more. It must change. We can no longer have advertising be viewed as profit enhancement. We have to redirect our marketing money to talk to potential consumers and draw people with awareness and interest for our artists."

Bob Higgins, chairman and CEO of TransWorld, disagrees. "Now is

did at the end of last year," when they stepped up advertising to drive sales in a weak economy.

Gaines says that reducing advertising dollars isn't the answer; changing the advertising spend is. The labels, so far, seem to "never find anything better than the mini [cuts in newspaper ads] and getting something on an endcap," he complains. Many other retailers agree, wondering what's the wisdom behind having the same mini album cover buried in three different circulars in the same newspaper. "And they call that marketing," complains one independent merchant.

"No one is strong enough to say, 'This doesn't work anymore,'" Gaines states. "We have to go on television, we have to put bigger ads in the major newspapers, and we need to steal a page from the movie theaters, telling the consumer what's coming out and tell them they are available at their favorite stores everywhere."

Interscope's Berry says the labels are exploring new ways of reaching consumers. She points out that co-branding has emerged as a strong tool at Interscope in the last year. "You saw American Express with Sheryl Crow, the Hummer with Ms. Jade, Coke with the Counting Crows," Berry says. "They are all really positive things that have happened in the last year."

Universal senior VP of sales Pat Monaco says that debates over how to move tonnage aren't as important as the problems with marketing developing artists. Due to what's happening at retail, stores will be more selective in what they take in, he says. And the closures and the Chapter 11's hurt the labels' ability to develop records on a regional basis, he says. All that is befalling retail "means less variety and makes it tougher for new artists to break through," agrees Arista's Katz.

At least the mass merchants have begun to change their stripes when it comes to promoting developing

prioritize what you bring to them." Having said that, he points out that "When you have little records that you want to make big, you can't start them at the mass merchants. So it is painful to see pure music stores—not just indies—but the chain stores, as well, go away."

And that's why the majors shouldn't have embraced the mass merchants and the consumer-electronics chains the way they did in the first place, counter music-specialty retailers. "You don't hear music when you go into Target, Best Buy or Wal-Mart; you don't discover anything new there, except for price," says one retailer. "Target carries about 800 titles; they are not appealing to any great lover of music. They are appealing to the impulse shopper motivated by price. Teaching the customer to go to the mass merchants is one of the big catastrophes going on."

While there are still disagreements between labels and merchants, retailers say they are encouraged by the actions of the sales and distribution sides of the labels. On the other hand, retailers continue to question how much change there will be if the label presidents and top management of the major companies continue to refuse to engage in meaningful dialogues with them on the issues.

The head of one of the largest U.S. accounts complains that the majors' decision-makers are "walking around with their heads in the sand. They don't want to meet their customers, and they don't want to understand them. Their answer to everything is 'It's all about the music.'" Hastings' Marmaduke agrees with that complaint. "For 30 years," he says, "what has been an artist-driven industry is now being driven by the consumer, and, unfortunately, there is a total disconnect between top management at labels and the consumer. I don't think the people we are talking to [at the NARM convention] can make the decisions that are needed."

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Online

Continued from page 60

A new online venture launching later this year will be a combined effort between Tower and other retailers "to do digital in a way that works with retail," says Ertell. "We won't, in this case, be trying to compete with existing retail, which has been part of the problem for music labels. Online music distribution has been seen as the enemy of the CD, and we're saying, 'Let's make them work together.' We'll also do some cross-promoting through the store that entitles a customer to a couple of free downloads with a purchase. We are making a concerted effort to drive people back and forth between Tower stores and the Web site."

ASK A KIOSK

Other retailers have also found the cross-marketing synergy between the retail operation and Web site to be paying off. One of the most direct ways of doing that is providing immediate Web access in the store in the form of a kiosk. Dave Witzig, senior GM for online entertainment at Best Buy, cites a comprehensive approach to music retailing as a way of providing inventory depth that their stores alone can't match.

"We've been on the Web for about five years, but the real launch for music came about two and a half years ago," says Witzig. "Before that, there really wasn't a comprehensive assortment of our inventory. We've seen that, while DVDs and movies are clearly going through the roof, our music sales have also grown exponentially and are far above the industry average. Music plays a critical role in the overall Best Buy model, as it gets footsteps in the door and eyeballs onto the site. We like to use the term 'click and mortar' as a Best Buy retailing strategy, and we use the site to drive traffic to our retail stores. We've also done very well with pre-order, where you're able to come in and purchase something ahead of the street date, then have it shipped to you or made available for pickup at a retail location."

For Mark Hogan, VP of marketing for TransWorld Entertainment, the Web is likewise an important component in providing the customer with a cross-channel experience; promotional tie-ins on the Web drive traffic to the stores, and kiosks in the stores drive customers to the Web site. "We have had an online presence since October of 2001, when we converted a site called *wec.com* to *fye.com* as a way of consolidating a lot of our mall stores like Camelot, Record Town and Disk Jockey," Hogan says. "We are currently running an in-store kiosk pilot: People can research and order titles that are not physically in-stock in our stores. Online sales

are a key component of our strategy going forward, but our major focus is always the retail-store component. We also use it in event marketing; for example, with the recent Ozzfest, we generated a lot of traffic by running an online sweepstakes that gave away autographed guitars."

The on-site kiosk as a tool of cross marketing interaction is also effectively used at Virgin Megastores. The chain enhances the experience by providing the convenience of an in-house café and original creative content on the site (much like Tower's "Discover" section). Virgin Megastores began online retailing in 1999 and saw an appreciable increase in traffic in music sales during the holiday season and a steady rate of traffic overall in 2002.

"Our appeal is to a broad demographic," says Dave Alder, senior VP of product and marketing. "We also try very hard to maintain virginmega.com as a content site—as a source of news and reviews, where we promote the kind of dialogue and interaction that attracts a wide demographic. In our stores, we recognize the importance of the cross-marketing relationship, and we provide access to virginmega.com in our Virgin Cafes where you can sit and have a cup of coffee and read up on what's happening in the world of music at our site. You can also purchase online in our retail stores."

Other retailers have found a market niche by specializing in secondary products as a way to keep the music customer interested. Steve Furst, president of Portland, Ore.-based Djangos, says the firm has been able to gain a growing market share based on a proprietary networking system and a unique mix of goods. "Djangos provides a clearinghouse for a large network of independent retailers who are linked to our extranet system," explains Furst. "We sell both new and used and dominate in the quality used category. Our customers are passionate buyers who will typically purchase 10 to 15 CDs at a time. One recent promotion that worked well was an offer of free shipping on all orders totaling \$20.03, so we're also trying to be creative. A retailer who does not get turns, who is not getting the traffic, must be able to reach outside of its five-mile retailer customer radius; through the Internet, we reach out globally—35% of our business is international."

Don Rosenberg, president of the Record Exchange, a nine-store chain in Charlotte, N.C., is also a believer in the marketability of used product. "We have been on the 'net for about two years and run the Store 24 concept with Alliance," says Rosenberg. "Through that program, we have been able to provide a deep catalog of quality used product to the consumer; we think

that's where the future will be. People are not willing to spend \$15 or \$16 for a new CD—and why should they, when they can get a DVD with many times the entertainment value and a digital soundtrack for \$19? We have found, however, that they are willing to pay \$7.99 for a quality used title, and they are willing to pay that, as opposed to getting a shabbily packaged burned copy of the same product for free, because there is value to them in the packaging."

CUSTOMER SATISFACTION

For other retailers who have the advantage for a broad product offering, experience on the Web has taught them that discounted pricing, a deep catalog and opera-

tional efficiency are key in keeping the customer satisfied. J&R Music World, the full-line New York-based electronics retailer, has been able to grow its online business over the past year through successful tie-ins with its retail and national catalog operations and aggressive promotion and pricing. "The online music division is a small but growing part of our overall business," says Sue Bryan, J & R's GM of music and video. "We've been able to generate a lot of traffic by offering very aggressive pricing. New CDs right out of the box we'll put up at \$9.99 and create a lot of business. And we find that, when [customers] come in and buy the new discounted title, they'll usually go through other parts of

the catalog. There are a lot of players who are trimming down their SKUs, but we are not doing that. We are committed to deep catalog. Online, we place a lot of advertising on AOL, Yahoo and Amazon that brings a lot of business our way. We see online music sales as an area of continued growth."

Heading into the treacherous, uncharted waters of 2003, many music retailers now have serious questions about the fundamental nature of their business and the odds of survival. The good news is: With a range of creative options providing new online opportunities, they are also beginning to embrace the technology that has remained so elusive and yet so promising.

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In The Box

Continued from page 58

The *Jimi Hendrix Experience* boxed set and Universal Chronicles' ongoing Deluxe Edition CDs, packaged inside a plastic slipcase.

Things can get really elaborate, as in the case of the *Kiss Deluxe Limited Edition* boxed set for Universal Music Group, for which Shorewood Packaging, another leading purveyor, was asked to re-create band co-leader Gene Simmons' guitar case. "They gave us Gene Simmons' guitar case for two days," explains Dustin Wills, account executive for Shorewood. "And the final end piece is a pretty close replica. We even re-created the embossing on the leather."

Though it boasts a hefty price tag (close to \$200), Wills says the Kiss guitar case was a retail winner, with the initial order of 20,000 units selling through, leading to an additional order of 5,500 copies.

PACKAGING GAMBLE

Another unique Shorewood package is *Capitol's Ultra-Lounge: Vegas Baby!* set, which was nominated this year for a special-packaging Gram-

my. "The client came to us and wanted to insert a working roulette wheel into a casebound package," says Wills. "Mark [Preece, package design & development manager of



Shorewood's *Ultra-Lounge* set

West Coast operations] actually worked on a really cool design before it became a roulette wheel. We were gonna do a lit-up sticker design of the Vegas sign." According to Wills, the roulette-wheel packaging took eight months to complete. "The challenge was getting the ball to fit in and not having it stick out so far that it's gaudy," he relates.

Of course, not every package sees

the light of a record store. A skull for a Motley Crue set and a Rolling Stones boxed set never made it off the design table. The Stones set, says Preece, was a snare drum with a special insert to hold CDs, drumsticks, guitar picks and backstage passes.

"We try to cover everything from a guitar case to very cheap and easy add-ons," says Wills. "We just came up with a package where you can custom-print a shrink film that goes

around the CD, which was used on a Vines set. Capitol thought they got 30% more pickups in the store because of it." A 35-plus-year veteran, Roth has seen the packaging process grow from its vinyl forefather to its CD offspring. Along the way, he has worked on Beatles album jackets (including the group's infamous 1966 "butcher cover," which was yanked off the market) and Rolling Stones records. In fact, he worked on the Stones' 1967

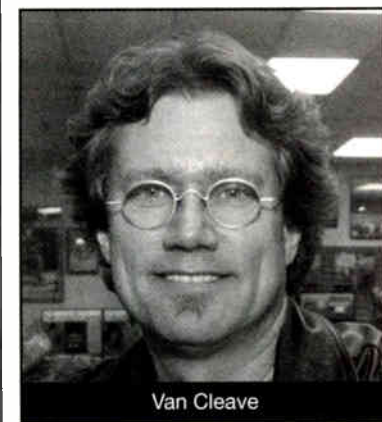
album *Their Satanic Majesties Request*, both for its original release and recent reissue.

As Roth says, "It's interesting for me to see that many of these things which I saw the first time around, when they were 12 x 12's, coming back and now getting repackaged in a very handsome way."

Preview

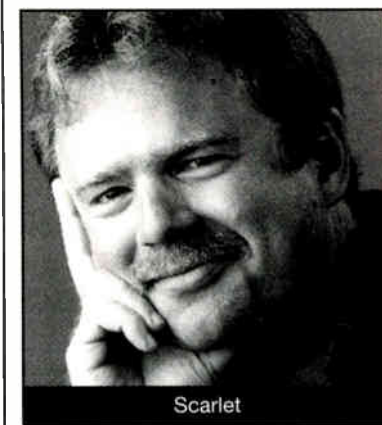
Continued from page 65

are co-moderators, with panelists Barry Sosnick, Adams Media Research; Harold Vogel, Vogel Capital Management; and Stacey Widlitz, S.G. Cowen.



Van Cleave

• Outgoing NARM chairman David Schlang, Alliance Entertainment Group executive VP, marketing, will give his "state of the industry" talk and introduce the new 2003-4 NARM board at the opening business session.



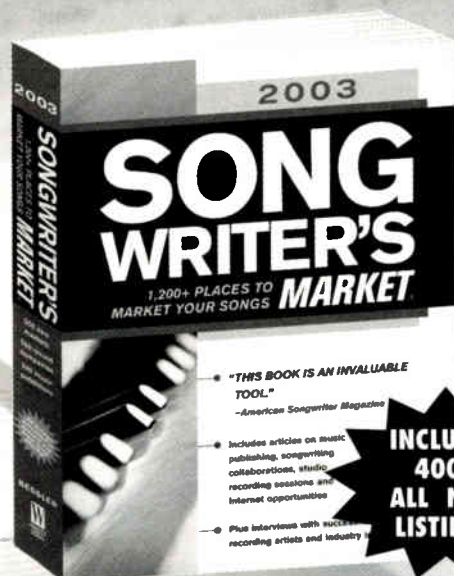
Scarlet

• A radio-consolidation seminar, "The State of Radio: Making Waves in a Changing Landscape," is set for Tuesday afternoon, moderated by Tommy Nast, Network Magazine Group. Participants include Lee Abrams, XM Satellite; Bob Lefsetz, The Lefsetz Letter; Jeff McClusky, McClusky & Associates; Jonathan Potter, Digital Media Assn.; and Jennifer Toomey, Future of Music Coalition.

In addition to AFIM and SIMS, NARM is welcoming members of the newly formed Assn. of Independent Media Stores (AIMS), headed by Eric Levitt, owner of Criminal Records; and the Music Monitor Network, with president Michael Kurtz.

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Picture This™



by Jill Kipnis

'MATRIX' PLANS REVISITED: Warner Home Video (WHV) announced March 6 that it will not release the two-disc special-edition DVD of *The Matrix* April 29. The \$27.95 set was to include a reissue of the movie, as well as *The Matrix Revisited* (a previously released stand-alone disc of behind-the-scenes material [*Billboard*, March 1]) and other extras.

Instead, in what the company officially calls "a shift in strategy to broaden *The Matrix* fan base" before *The Matrix Reloaded* is released theatrically May 15, the original single DVD release of *The Matrix* will be repriced to \$19.99 April 29. A two-pack of *The Matrix* and *The Matrix Revisited*—without the extras that were supposed to supplement the special edition—will also be repriced to \$34.99 on that date.

WHV will include a mail-in movie ticket offer for *The Matrix Reloaded* in the newly priced *Matrix* DVD and the *Matrix* two-pack. Each will also include a \$5 rebate for WHV's *Animatrix* DVD, a group of computer-generated and Japanese anime shorts that will be released June 3 for \$24.98 (*Billboard*, March 1). Consumers who purchase the *Enter the Matrix* videogame (\$49.99), which will be released May 20 from Infogrames Entertainment, will also receive a \$3 rebate for the individual *Matrix* DVD.

POKÉMON PARTNER: San Francisco-based anime producer VIZ has signed a three-year exclusive deal with Los Angeles-based Ventura Distribution. The partnership, effective March 1, will cover distribution in the U.S. and Canada.



HAYES

Ventura president Larry Hayes says that approximately 36 new VIZ titles will be released this year, and four titles are expected per month in 2004. "We've handled Japanese animation for six or seven years as a distributor," Hayes says. "When we have the opportunity to build this kind of exclusive relationship with a major player who is poised to grow, it

is incredible. The titles they produce really serve a broad demographic from a pre-teen audience to beyond."

VIZ products, which were previously distributed through Pioneer Entertainment, include the well-known anime franchises Pokémon, Hamtaro, ZOIDS, and Inu Yasha. Upcoming releases, expected in April and May, include *Great Dangaoih Volume 3*, *Inu Yasha Volume 4* and *Volume 5*, *Project Arms Volume 4*, and *Trouble Chocolate Volume 4*.

"The primary benefit to VIZ in working with Ventura is the flexibility of Ventura's service offerings," VIZ senior VP of sales and marketing Rick Bauer says. "Our expectations are that the Ventura partnership enables us to continue to build the VIZ brand with retailers and consumers in the U.S."

PAINFUL ROMANCE: The 2002 film *Secretary* earned a Special Jury Prize at the Sundance Film Festival and garnered actress Maggie Gyllenhaal a Golden Globe nomination and awards from the Boston Society of Film Critics, Chicago Film Critics, and Florida Film Critics. Director Steven Shainberg is looking forward to the movie's April 1 DVD release (Lions Gate, \$24.99) because of its potential audience.

"I think a lot of people who may have been curious about the film but did not see it in the theaters will rent it," he says. "It is a perfect DVD movie, because it deals with risky, sexy material." Indeed, Gyllenhaal's character is a just-released masochistic mental hospital patient who learns to accept her personality through an office romance with her boss, played by James Spader.

The DVD includes a director's commentary, behind-the-scenes feature, and a photo gallery. Lions Gate is working with mexicanvacations.com for the Secretary Paid Vacation in Mexico Sweepstakes. The grand-prize winner will receive a week-long trip to Cancún, Mexico.

Shainberg's 1996 film *Hit Me*, starring Elias Koteas and William H. Macy, is also being released by Lions Gate April 8 (DVD, \$24.99).

THIS AND THAT: Online DVD rental company Netflix now has 1 million subscribers. It recently opened a new shipping center in Phoenix, and at least one more new facility is expected to open each month through the rest of the year... Sony will begin selling the first blue-laser DVD recorder next month in Japan. Its price will be approximately \$3,800. Sony Blu-ray discs will also debut in April.

Funk Brothers Are Feted On DVD

BY JILL KIPNIS

LOS ANGELES—After more than 40 years of obscurity, the Funk Brothers are finally earning their due. Though this group of 13 jazz/blues artists crafted much of the sound for Motown Records' Detroit-era hits, its contribution to the music industry only recently received widespread recognition with the *Standing in the Shadows of Motown* documentary (Artisan).

The title's April 22 DVD release (\$22.98, \$19.98 for VHS) promises to attract an even wider American audience with such notable added-value content as extra jam-session footage and extended documentary featurettes, as well as through its joint promotional support from Artisan Home Entertainment and Universal Music Enterprises (UME). UME promoted the accompanying soundtrack, which was released on Hip-O/Motown.

PACKED WITH CELEBRITIES, HITS

The *Standing in the Shadows of Motown* project first took wing in the 1980s. Writer/producer Allan Slutsky had been researching the bass playing of James Jamerson for a book about R&B hotbeds of the 1960s. Interest in the musician's style led Slutsky to track down his widow, who informed him about Jamerson's work with the Funk Brothers throughout that decade and into the early 1970s. Slutsky ultimately wrote a book about the Funk Brothers and produced the documentary, which was released in theaters last November.

Through interviews and re-enacted scenes, the film documents the Funk Brothers' rise and fall at Berry Gordy

Jr.'s Motown Records. It also features performance segments with the surviving members of the band and such contemporary vocalists as Joan Osborne, Chaka Khan, and Ben Harper. Pianist Johnny Griffith and drummer Richard "Pistol" Allen participated in the film, but they passed away before

made the Motown sound."

Pianist Joe Hunter adds that the film "is the biggest recognition that [the Funk Brothers] have ever gotten. And because of Allan, I saw a whole lot of people I hadn't seen in 35 years. By the time we had played our third tune together, we were at it again."

Viewers will gain further insight into the ongoing history of the Funk Brothers through the DVD's special features. Among the selections are a commentary with Slutsky and director Paul Justman, biographies of individual Funk Brothers, and a featurette recorded at a dinner with the group. The interactive recording-studio extra also enables viewers to arrange and record variations of the Funk Brothers' tunes.

"I think the DVD will be most rewarding, because it is like going down in history," says Funk Brother Joe Messina, a

guitarist who had stopped playing music for 30 years before participating in the project.

MOTOWN MARKETING

Artisan and UME's joint promotional plans are designed to interest consumers in the video and the soundtrack. UME senior director of sales and marketing Ken Patrick says, "The goal is to try to create overall Motown excitement."

The companies will run joint consumer print ads and are working on a variety of retail promotions. For example, Tower stores will feature endcaps with the CD and DVD, while a sampler of Motown songs will be free with the purchase of the DVD at Circuit City outlets. The Albany, N.Y.-based TransWorld chain is also running print and radio ads touting the titles. TransWorld video buyer Mark Higgins says, "I think the DVD is going to do great. This is a natural for us, because our business is still primarily music."

Artisan and UME will also provide support for the Funk Brothers' April tour with Osborne. Artisan president of sales and marketing Jeff Fink notes, "We're trying to include our retail accounts in the tour as much as possible. We will offer concert ticket giveaways at various stops." Tour stops are still being determined.

FOR THE RECORD

In the Feb. 22 article "Fine and Performing Arts Find New Medium of Expression With DVD," the March 25 DVD releases of *Swan Lake*, *American Ballet Theatre at the Met: Mixed Bill*, and *The Nutcracker* should have been listed as distributed by Kultur Video.



Bringing on the Funk. Members of the Funk Brothers reunited for an enthusiastic jam session. Pictured, from left, are pianist Joe Hunter and guitarists Eddie Willis and Joe Messina.

its theatrical release. (Griffith's passing came just days before the film's debut.)

The film's soundtrack—which includes new recordings of "Heat Wave," "Do You Love Me," "I Heard It Through the Grapevine," and other Motown hits—garnered the Funk Brothers' first Grammy Awards this year, in the categories of best traditional R&B vocal performance (for "What's Going On," with lead vocals by Khan) and best compilation soundtrack album for a motion picture, television or other visual media. The project, released Sept. 24, 2002, has sold 13,000 units, according to Nielsen SoundScan.

Motown music's ability to captivate modern audiences is not surprising to Funk Brother Jack Ashford, a tambourine player, who says, "Each Funk Brother had a unique signature to what he did, and these combinations

WHV, Blockbuster U.K. End Feud

BY SAM ANDREWS

LONDON—After a seven-month boycott by Blockbuster U.K., the retailer and Warner Home Video (WHV) have reached an agreement regarding rental pricing terms in Blockbuster U.K.'s outlets. Though details of the agreement were not released, WHV U.K. managing director Neil McEwan says that the deal had not seen any material change in the distributor's strategy.

In a statement, McEwan said: "We are very pleased to have reached this agreement, as it is important that our titles are available in Blockbuster U.K. We want customers to be able to rent or buy the titles they want, when they want, from the outlet of their choice."

The 700-store Blockbuster U.K.

chain had refused to carry WHV product since last July, when WHV implemented a two-tier pricing strategy that removed the rental-to-sell-through window and levied a premium price on rental copies. The plan was the brainchild of former WHV president Warren Lieberfarb.

Blockbuster U.K. senior VP/managing director Alex Sparks said in a statement that the WHV/Blockbuster agreement "protects the long-term interests of our customers and, most importantly, will enable us to satisfy customer demand by giving them the best choice, selection, and availability for their home entertainment needs."

Independent U.K. dealer Movie Zone is still boycotting WHV product because of the same issue.

MARCH 22 2003 **Billboard TOP DVD SALES**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		RATING	PRICE
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
1	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95	NUMBER 1 3 Weeks At Number 1	
2	NEW	ROAD TO PERDITION (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 89978	Tom Hanks Paul Newman	R	26.95		
3	NEW	ROAD TO PERDITION (WIDESCREEN & DTS) DREAMWORKS HOME ENTERTAINMENT 90264	Tom Hanks Paul Newman	R	26.95		
4	2	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	PG	29.95		
5	NEW	KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5410	Vin Diesel	R	26.95		
6	NEW	ROAD TO PERDITION (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 290147	Tom Hanks Paul Newman	R	26.95		
7	NEW	THE TUXEDO (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13	26.95		
8	NEW	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62057	Alexis Bledel Sissy Spacek	PG	29.95		
9	3	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95		
10	4	ONE HOUR PHOTO (WIDESCREEN) FOXVIDEO 2006216	Robin Williams	R	27.98		
11	5	BROWN SUGAR FOXVIDEO 2006549	Taye Diggs Sanaa Lathan	PG-13	27.95		
12	NEW	THE TUXEDO (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90218	Jackie Chan Jennifer Love Hewitt	PG-13	26.95		
13	NEW	AMERICAN BEAUTY DREAMWORKS HOME ENTERTAINMENT 85382	Kevin Spacey Annette Bening	R	26.99		
14	NEW	BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 262018	Animated	G	29.99		
15	11	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95		
16	9	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95		
17	6	CITY BY THE SEA (WIDESCREEN) WARNER HOME VIDEO 22082	Robert De Niro James Franco	R	27.95		
18	13	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95		
19	7	RULES OF ATTRACTION LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8227	James Van Der Beek	R	24.95		
20	8	THE FOUR FEATHERS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 337234	Heath Ledger Kate Hudson	PG-13	29.95		
21	16	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon	PG-13	26.95		
22	NEW	QUEER AS FOLK: THE COMPLETE SECOND SEASON SHOWTIME ENTERTAINMENT 2026	Scott Lowell Peter Paige	NR	119.95		
23	10	ONE HOUR PHOTO (PAN & SCAN) FOXVIDEO 2006624	Robin Williams	R	27.98		
24	26	HANGMEN PLATINUM DISC CORP 102	Rick Washburn Sandra Bullock	R	4.98		
25	21	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 60008293	Vin Diesel	PG-13	27.95		
26	12	STEALING HARVARD COLUMBIA TRISTAR HOME ENTERTAINMENT 6006684	Tom Green Jason Lee	PG-13	27.95		
27	19	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated	G	29.95		
28	NEW	STAR TREK: DEEP SPACE 9-THE COMPLETE FIRST SEASON PARAMOUNT HOME ENTERTAINMENT 056454	Avery Brooks Nana Visitor	NR	129.95		
29	24	ICE AGE FOXVIDEO 2004664	Animated	PG	29.95		
30	20	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95		
31	31	THE LONG WALK HOME PLATINUM DISC CORP 90910	Sissy Spacek	PG	9.95		
32	15	THE COLOR PURPLE WARNER HOME VIDEO 18319	Whoopi Goldberg Oprah Winfrey	PG-13	19.95		
33	NEW	SNIPES COLUMBIA TRISTAR HOME ENTERTAINMENT 6000810	Nelly Dean Cain	NR	24.95		
34	28	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95		
35	14	M*A*S*H TELEVISION SEASON THREE FOXVIDEO 2005913	Alan Alda Wayne Rogers	NR	39.98		
36	25	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R	27.95		
37	34	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98		
38	27	MOONSTRUCK MGM HOME ENTERTAINMENT 906265	Cher Nicolas Cage	PG	14.95		
39	17	CITY BY THE SEA (PAN & SCAN) WARNER HOME VIDEO 23893	Robert De Niro James Franco	R	27.95		
40	NEW	PREDATOR (WIDESCREEN & DTS) FOXVIDEO 2001085	Arnold Schwarzenegger	R	14.95		

MARCH 22 2003 **Billboard TOP VHS SALES**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING	PRICE
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers					
1	1	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	2002	PG	22.95	NUMBER 1 2 Weeks At Number 1	
2	2	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95		
3	3	TUCK EVERLASTING WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62058	Alexis Bledel Sissy Spacek	2002	PG	22.99		
4	3	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95		
5	NEW	BELLE'S MAGICAL WORLD WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61934	Animated	1997	G	22.99		
6	4	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95		
7	NEW	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH ANCHOR BAY ENTERTAINMENT 13291	Thomas & Friends	2003	NR	12.95		
8	7	LILLO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95		
9	6	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95		
10	5	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 26620	Animated	2003	NR	14.95		
11	8	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95		
12	12	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	Spongebob Squarepants	2003	NR	12.95		
13	9	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	2002	R	22.95		
14	16	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99		
15	11	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	Dora The Explorer	2003	NR	12.95		
16	NEW	WINDTALKERS MGM HOME ENTERTAINMENT 1004023	Nicolas Cage Adam Beach	2002	R	9.95		
17	10	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95		
18	18	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	Spongebob Squarepants	2003	NR	12.95		
19	20	LESLIE SANSONE: HIGH CALORIE BURN	Leslie Sansone	2002	NR	9.95		
20	14	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99		
21	NEW	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98		
22	24	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95		
23	NEW	LESLIE SANSONE: SUPER FAT BURNING	Leslie Sansone	2002	NR	9.95		
24	17	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95		
25	15	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	Blue's Clues	2003	NR	9.95		

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

MARCH 22 2003 **Billboard TOP DVD RENTALS**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
1	NEW	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT	Tom Hanks Paul Newman	R	NUMBER 1 1 Week At Number 1		
2	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG			
3	3	ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R			
4	2	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13			
5	NEW	THE TUXEDO DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13			
6	4	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	R			
7	5	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13			
8	NEW	KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Vin Diesel	R			
9	6	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	PG			
10	7	STEALING HARVARD COLUMBIA TRISTAR HOME ENTERTAINMENT 6006684	Tom Green Jason Lee	PG-13			

MARCH 22 2003 **Billboard TOP VHS RENTALS**

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING
		TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
1	NEW	ROAD TO PERDITION DREAMWORKS HOME ENTERTAINMENT 90147	Tom Hanks Paul Newman	R	NUMBER 1 1 Week At Number 1		
2	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG			
3	3	ONE HOUR PHOTO FOXVIDEO 2006206	Robin Williams	R			
4	2	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13			
5	NEW	THE TUXEDO DREAMWORKS HOME ENTERTAINMENT 89976	Jackie Chan Jennifer Love Hewitt	PG-13			
6	4	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	R			
7	5	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23966	Antonio Banderas Alan Cumming	PG			
8	6	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13			
9	7	THE BANGER SISTERS FOXVIDEO 2006563	Goldie Hawn Susan Sarandon	R			
10	NEW	KNOCKAROUND GUYS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5410	Vin Diesel	R			

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

INTERNATIONAL

RIAJ's Yoda Vows To Protect Copyright

New Chairman Pledges To Continue The Work Of His Predecessor

BY STEVE McCLURE

TOKYO—Tom Yoda, newly appointed chairman of the Recording Industry Assn. of Japan (RIAJ), has pledged to continue the high-profile fight to protect copyright that was the hallmark of Isamu Tomitsuka's three years as RIAJ chairman.

In his first speech as chairman March 5, Yoda praised the efforts of Tomitsuka in leading the Japanese music industry's efforts to safeguard copyrights in the digital age: "He did everything in his power to continue the development of our musical culture and to maintain the 'cycle of musical creativity.'"

Tomitsuka resigned from the RIAJ March 1 for health reasons and was replaced the same day by Yoda, who is also chairman of Tokyo-based record company Avex. (Yoda, who had been one of the RIAJ's four vice chairmen, will serve out the remainder of Tomitsuka's second two-year term, which ends in May 2004.) During his three years as head of the RIAJ, Tomitsuka helped increase the profile of the Tokyo-based labels body; an RIAJ spokesman notes, for example, that while in 2000 the association issued 58 press releases, last year it released 83.



YODA

Yoda, an entrepreneur who built up Avex from a small import company in the late '80s to one of Japan's top three record companies, says he will work to ensure and extend the rights of record manufacturers and increase public awareness of copyright protection. "In order to do so, I will work on extending the term for which records' rights are protected," Yoda says, "along with such existing tasks as importing rights and broadcasting rights."

In Japan, sound-recording copyrights are protected for 50 years, while the protection period for movies

was recently extended from 50 years to 70. "The recording industry worldwide is in a difficult situation right now, and Japan is no exception, with production figures going down for four years consecutively," he says. Yoda suggests that Japan's continuing recession and the shrinking of the under-25 demographic has contributed to this decline but adds that the biggest challenge for the Japanese music business—and the music industry worldwide—is illegal file sharing and the copying of music.

He states that while it is the decision of each of the RIAJ's 24 member companies regarding to what degree they want to cooperate with Japan's CD-rental businesses, the RIAJ as a whole will maintain a cooperative stance. "We must work together to ensure the industry is strong," Yoda says, stressing his belief that the conventional music business will bounce back from its current downturn. To illustrate the point, he notes the 13% increase in the wholesale value of audio software produced by RIAJ member companies in January against the same month last year and adds, "I think that this year, our results are going to be better than last year."

SGAE Slams Spanish Rights Bill

BY HOWELL LLEWELLYN

MADRID—A new intellectual-property law being drawn up by Spain's culture ministry has been attacked by Spanish authors and publishers society SGAE, whose executive president, Teddy Bautista, says it would mean that SGAE's 67,000 members would lose up to 25% of their rights.

If the bill is passed, Bautista calculates that gross losses to the cultural sector could total 10.4 billion euros (\$11.5 billion). He also says that 25,000 jobs would be lost and 4,000 small and medium companies would close.

Calling the proposed reform a "grave threat," he added it could also lead to SGAE scrapping its annual Premios de la Música awards ceremony, the closing of its seven international offices—including one that opened this month in China—the

end of its system of scholarships, and the termination of its music dictionary publishing operations and other cultural studies.

SGAE and other music industry bodies say the reform threatens some rights that have been consolidated for years. A new home-copying formula could, in effect, scrap the existing tax on blank CDs and cassettes; bars and hotels could be exempt from paying the public entertainment tax, and the remuneration in certain digital contexts could end.

"This is not a corporate problem but a matter of state," says Bautista, who has called for the creation of an inter-ministerial commission to look into all aspects of legislation. "[Whether] Spain is to be a cultural power or merely

a submissive receptor of creation [depends on this law].

"Changing the intellectual-property law for authors is like modifying the constitution for Spanish citizens," Bautista continues. "The proposed changes are much more serious than they first appear."

The government's draft bill, aimed at bringing Spain in line with the European directive on authors' rights, was published in February and followed a double-digit slump in music shipments in Spain during 2002 (*Billboard*, March 8). It aims to create an Intellectual Property Committee that among other things would set the amount businesses pay for authors' rights. Bautista says, "The creator would not be able to fix the price of his work—the price would be set by the committee." This committee would comprise officials of the culture, economic, and science and technology ministries.

The bill has brought angry reaction from other cultural management bodies, such as artists association AIE, music publishers body AEDDEM, music authors and composers association ACAM, professional music publishers organization OPEM, and symphonic music publishers association AEEMS.

OPEM director Alvaro de Torres, who is also managing director of Warner/Chappell, Spain's largest music publisher, says: "The bill introduces a series of changes in key areas that could be very damaging to the interests of authors and their rights."

Bautista adds that the reform as it stands "means the definitive loss of the Spanish cultural sector's competitive edge with respect to other countries as it slashes its sources of income. The interests of big groups take precedence over those of the artists, leaving them totally defenseless. This does not happen in any other country in Europe."

Oz, Canadian Country Scenes Forge Links

BY CHRISTIE ELIEZER

SYDNEY—Australia's Contemporary Country Music Coalition (CCMC) and the Canadian Country Music Assn. (CCMA) are working to raise the profile of their acts in each others' markets.

A January package visit to Australia by Canadian artists Fred Eaglesmith (AML/Shock), Jason McCoy (Universal), Michelle Wright

but for Canadians in Australia but for Australians on this side of the globe," explains Toronto-based Randy Stark, vice chair of the CCMA, a director of Nashville's Country Music Assn., and a director of CCMC.

McCoy and Harvey will duet on a track on McCoy's next album and team again for dates Down Under in August.

(BMG Music Canada), and the Wilkinsons (previously on Giant Nashville/Warner Canada) saw them play to 500,000 at the 10-day Toyota Country Music Festival in Tamworth, New South Wales, and a further 20,000 at six metropolitan club dates. Rob Potts, CEO of Sydney-based Allied Artists



KITCHENER

Agency—who co-booked the visit with Toronto-based RGK Entertainment managing director Ron Kitchener—reports that strong consumer interest has sparked plans for Eaglesmith and McCoy to return with other Canadian acts to next year's festival.

Australia's Beccy Cole (ABC/Universal) and Adam Harvey (ABC/Universal) will tour Canada this year as part of a package that may include other high-profile acts Adam Brand (Compass Bros./Festival Mushroom

Half the \$180,000 Australian (\$110,466) cost of the visit to Tamworth was borne by the Canadian government's Department of Heritage and the Foundation to Assist Canadian Talent on Record, a combination of federal government and private commercial radio broadcasters. But the

Australian government's arts-funding body, the Australia Council, has only offered \$6,000 Australian (\$3,680) for each act that will tour Canada in September. "We just have to be more creative in getting over there," says Potts, who helped establish the CCMC in 2001 to find new markets for Australian acts.

The CCMC is negotiating with Sydney-based travel agency Jetset Travel for country artists to cover their air fares by hosting tour groups to country music events at

Calgary and Fan Fair. Greg Quill, an expatriate Australian musician and journalist based in Toronto, warns that with so many roots musicians working in Canada, "it's easier to get on a festival bill than it is to convince a promoter to bring you 13,000 miles to play a handful of club shows—unless



POTTS

you have some sort of recognition factor to start with."

Australia and Canada are similar in market size and culture. Australia has more acts on major labels, and Stark observes, a better profile at retail. For Aussie acts, Canadian success is a back-door way to U.S. exposure—a ploy used by such rock acts as Midnight Oil, Men at Work, and Split Enz. Since last year's breakthroughs of Keith Urban, Jamie O'Neal, and Kasey Chambers, the lure of Nashville has never been stronger Down Under.

"Co-writes, duets, and compilations all become part of the mix,



Charts for JAPAN, UNITED KINGDOM, GERMANY, and FRANCE. Columns include 'THIS WEEK', 'LAST WEEK', and song/album titles with chart positions.

Charts for CANADA, SPAIN, AUSTRALIA, and ITALY. Columns include 'THIS WEEK', 'LAST WEEK', and song/album titles with chart positions.

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 03/12/03
SINGLES		
1	2	LOSE YOURSELF EMINEM INTERSCOPE
2	1	ALL THE THINGS SHE SAID T.A.T.U. UNIVERSAL/INTERSCOPE
3	3	BEAUTIFUL CHRISTINA AGUILERA RCA
4	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
5	5	LE FRUNKP ALPHONSE BROWN UP MUSIC
6	6	ENTRE NOUS CHIMENE BADI AZ RECORDS
7	NEW	I BEGIN TO WONDER DANNII MINOUE LONDON
8	16	MOVE YOUR FEET JUNIOR SENIOR MERCURY
9	7	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SUPERSTAR RECORDINGS
10	12	DESECHANTEE KATE RYAN ANTLER-SUBWAY
HOT MOVER SINGLES		
11	NEW	TV MAKES THE SUPERSTAR MODERN TALKING HANSA
18	29	KEIN ZURUCK WOLFSHEIM ISLAND
22	NEW	SING FOR THE MOMENT EMINEM INTERSCOPE
24	NEW	EMBRASSE GEORGES-ALAIN JONES MERCURY
25	NEW	WORK IT NELLY FEATURING JUSTIN TIMBERLAKE UNIVERSAL
ALBUMS		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	7	AVRIL LAVIGNE LET GO ARISTA
3	2	MASSIVE ATTACK 100TH WINDOW VIRGIN
4	12	CHRISTINA AGUILERA STRIPPED RCA
5	4	SOUNDTRACK 8 MILE INTERSCOPE
6	8	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
7	3	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
8	17	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE
9	19	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
10	5	EMINEM THE EMINEM SHOW INTERSCOPE

THE NETHERLANDS

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 03/10/03
SINGLES		
1	1	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
2	2	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
3	3	ALLES BASTIAAN RAGAS & T. BREUGEM UNIVERSAL
4	5	BEAUTIFUL CHRISTINA AGUILERA RCA
5	4	HEAVEN SIR BMG
ALBUMS		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	2	GOLDEN EARRING MILLBROOK U.S.A. VIRGINAL
3	4	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
4	5	ROXETTE THE BALLAD HITS CAPITOL
5	9	CHRISTINA AGUILERA STRIPPED RCA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 03/12/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	2	NU FLOW BIG BROVAZ EPIC
3	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
4	5	NAGOT SOM KAN HANDA MATHIAS HOLMGREN MARIANN
5	3	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	7	NORAH JONES COME AWAY WITH ME EMI
2	3	ARETHA FRANKLIN RESPECT - THE VERY BEST OF WARNER STRATEGIC MARKETING
3	1	PATRIK ISAKSSON TILBEAKS PA RUTA 1 COLUMBIA
4	5	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL TV
5	2	EVA CASSIDY SONGBIRO HOT RECORDS

SWITZERLAND

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 03/11/03
SINGLES		
1	2	LE FRUNKP ALPHONSE BROWN UP MUSIC
2	1	LOSE YOURSELF EMINEM INTERSCOPE
3	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
4	4	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM
5	6	ENTRE NOUS CHIMENE BADI AZ RECORDS
ALBUMS		
1	1	GOTTHARD HUMAN ZOO ARIOLA
2	NEW	LEROU NOLWENN NOLWENN MERCURY
3	4	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
4	5	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	NEW	ERA THE MASS MERCURY

IRELAND

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 03/07/03
SINGLES		
1	1	BEAUTIFUL CHRISTINA AGUILERA RCA
2	2	ALL THE THINGS SHE SAID T.A.T.U. UNIVERSAL/INTERSCOPE
3	NEW	SING FOR THE MOMENT EMINEM INTERSCOPE
4	3	YEAR 3000 BUSTED UNIVERSAL
5	4	LOSE YOURSELF EMINEM INTERSCOPE
ALBUMS		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	2	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
3	3	JUSTIN TIMBERLAKE JUSTIFIED JIVE
4	NEW	REVS SUCK TREASURE ISLAND
5	4	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE

AUSTRIA

THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TCP 40) 03/10/03
SINGLES		
1	1	TOMORROW'S HEROES STARMANIACS UNIVERSAL
2	2	ALL THE THINGS SHE SAID T.A.T.U. UNIVERSAL/INTERSCOPE
3	3	STARS IN YOUR EYES STARMANIA ALLSTARS UNIVERSAL
4	5	LOSE YOURSELF EMINEM INTERSCOPE
5	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
ALBUMS		
1	1	STARMANIA BEST OF FINALS UNIVERSAL
2	3	NORAH JONES COME AWAY WITH ME EMI
3	2	VARIOUS ARTISTS UNITED HANSA
4	4	STARMANIA ALLSTARS BEST OF QUALIFICATION UNIVERSAL
5	7	DJ OTZI GREATEST PARTY HITS CAPITOL

BELGIUM/FLANDERS

THIS WEEK	LAST WEEK	(PRDMUVI) 03/12/03
SINGLES		
1	1	LIFE ON MARS JASPER STEVERLINCK LIPSTICK NOTES
2	2	NU FLOW BIG BROVAZ EPIC
3	4	BEAUTIFUL CHRISTINA AGUILERA RCA
4	17	I DROVE ALL NIGHT CELINE DION EPIC
5	3	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC ARS
ALBUMS		
1	4	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	1	ADMIRAL FREEBEE ADMIRAL FREEBEE POLYDOR
3	2	MASSIVE ATTACK 100TH WINDOW VIRGIN
4	10	MOLOKO STATUES ROADRUNNER ARCADE MUSIC
5	3	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIF) 03/05/03
ALBUMS		
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 PIDES TU? WARNER BROS.
9	6	DIEGO TORRES UN MUNDO DIFERENTE RCA
10	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL

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 Stripped (B)			2					9		5
50 CENT Get Rich or Die Tryin' (U)	1		3	10		3		7		
NORAH JONES Come Away With Me (E)	2	7	1	2		1	6	1		1
AVRIL LAVIGNE Let Go (B)			9	5		4		3		
SOUNDTRACK 8 Mile (L)					6		4	6		8

Global Music Pulse

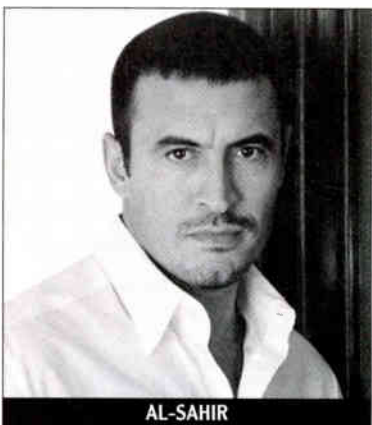
Edited by Nigel Williamson



ROCK OVER CHINA: Cui Jian, the grandfather of Chinese *yaogun yinyue* (rock'n'roll), has been chosen to support the Rolling Stones on their inaugural concert tour of China next month. Jian, 42, whose groundbreaking *Rock'n'roll on the Long March* (1987) was the first domestic rock album released in China, says he learned guitar by playing along to Rolling Stones and Beatles tracks. In recent years, he has campaigned against restrictions on live performances in China (Global Music Pulse, *Billboard*, July 13, 2002). It will be his first major concert in the Chinese capital of Beijing since the 1989 massacre of the Tiananmen Square democracy campaigners, who adopted his songs as protest anthems. "I used to dream about performing in Beijing again and about seeing the Stones in China," he says. "But I never dared to imagine we'd be playing together." Jian is estimated to have sold 100 million albums in China, although the vast majority have been pirated copies. Signed to EMI, his current album is called *The Power of the Powerless*. He appears with the Stones April 1 in Shanghai and April 4 at Beijing's Worker's Stadium.

ADAM WILLIAMSON

LOVE AND PEACE: Accompanied by a 15-piece orchestra comprising musicians from Palestine, Egypt, Lebanon, Jordan, Syria, and France, Iraqi singer Kazem Al-Sahir began a U.S. tour called Love Songs to America Feb. 28 at the Beacon The-



AL-SAHIR

ater in New York. The singer says he wants to build ties of friendship between the American and Iraqi peoples: "I hope my music and these performances can communicate a little bit of understanding in these difficult times." Al-Sahir is one of the best-known performers in the Arabic world but has fallen foul of censorship in his own country. He left Iraq after the Persian Gulf War in 1991 and went into exile. He has since lived in Dubai (which is part of the United Arab Emirates), Egypt, and Paris, where he signed to Virgin France. "I have

political views, but almost all of my songs are about love," he says. He recently recorded a duet with Sarah Brightman titled "The War is Over," which will appear both on Brightman's next album and his own release in late 2003. MAGALI WILD

MORE PEACE: Leading Turkish rock musicians have banded together to record a single calling for peace. "Savaa Hiç Gerek Yok" (No Need for War) was released Feb. 18 on Ada Muzik and has won widespread airplay. Written by one of Istanbul's best-selling bands, *Mor ve Otesi* (Purple & Beyond), the track also features leading Turkish rock groups *Atena* and *Vega*. "We want to encourage Turkish people into active opposition to the war," *Mor ve Otesi*'s singer Harun Tekin says. Priced at 1.75 euros (\$1.93), Tekin says all proceeds will go to the Truth, Justice and Peace Action & Universal Kinship Society.

ADRIAN HIGGS and YOSUN AKVERDI

PLANET WAVES: Italy and France are the key launch markets for Frenchman Alan Simon's ecologically inspired CD, *Gaia*, due for release March 21. The album involves 350 musicians, including *Supertramp*, *Fleetwood Mac*, *Justin Hayward of the Moody Blues*, *Zucchero*, *Angelo Branduardi*, jazzman *Paolo Fresu*, *Anggun*, *Billy Preston*, *Cesaria Evora*, the *Prague Symphony Orchestra*, and *Les Tombeurs du Bronx*. Simon, who has spent three years putting together the project, sold his song catalog to finance it. Released initially on BMG Ricordi in Italy and the Sony-distributed Disques Dreyfus in France, Simon's ambition is to rack up worldwide sales of 1 million. He says, "I have no particular political affiliation, but I feel that music can make a difference in raising people's consciousness." MARK WORDEN

POLE POSITION: Polish female vocalist *Kora Jackowska* released her first solo album, *Kora Ola Ola!* (BMG), Feb. 17. Jackowska also sings with *Maanam*, whose punk-rock songs topped Polish charts in the early 1980s. (Maanam returned to the top of the charts in the '90s, with a more straightforward pop sound.) Jackowska's solo album contains Polish classics from the 1960s, new versions of old Maanam tunes, and a tango sung in Spanish. All tracks were arranged by Cuban pianist *Reinaldo Ceballo*, including current hit single "Parrots' Bar." Jackowska says, "I decided on a solo album with songs I grew up with as a kid." BMG Poland managing director *Biliana Bakcic* is delighted with the album. "Kora is a top Polish artist who has gone in a different direction since signing with BMG. We're proud to have her under our roof." A new Maanam album is due in 2004. ROMAN ROGOWIECKI

Cherry Red Is Still In The Pink

Punk-Era Veteran Diversified To Ensure Longevity While Contemporaries Folded

BY ADAM HOWORTH

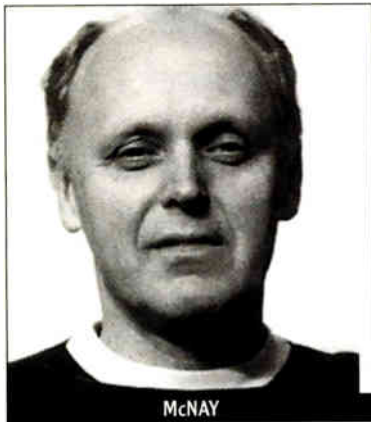
LONDON—Twenty-five years after London-based indie Cherry Red Records released its first record, founder and managing director Iain McNay acknowledges that his label is in rare company: "It's amazing that we're still around."

McNay started the label as an outlet for domestic punk bands, with the single "Bad Hearts" by the Tights released in June 1978—the year that seminal U.K. independents Factory Records and Rough Trade also issued their first releases. Cherry Red quickly established itself with such alternative acts as Felt and the Monochrome Set, launched the careers of Tracey Thorn and Ben Watt—who went on to major chart success as Everything But the Girl on the Blanco Y Negro label—and enjoyed both commercial and critical plaudits with U.S. punk act the Dead Kennedys.

"The Dead Kennedys were signed for one album in the early '80s and to this day gave us our only top 40 single and album," McNay says. That single, "Too Drunk to Fuck," unsurprisingly failed to pick up airplay, but he adds: "The album, *Fresh Fruit for Rotting Vegetables*, is still our biggest-selling record: Worldwide, we've now sold 1 million copies, including licenses. It's our best-selling record every quarter."

NOT JUST A GUY IN A BAND

Cherry Red has six full-time staffers, supplemented by three freelance consultants, including Joe Foster, who runs Cherry Red's Rev-Ola imprint. In 1983, when Foster was helping Alan McGee set up London independent Creation Records—which became home to Primal Scream and Oasis—he says he turned to Cherry Red for guidance. "They were doing the label and doing publishing, and we learned a lot from them," Foster says. "They were one of the first indies that was 'a label



and not just a guy in a band that put a record out. It was pretty impressive when they signed the Dead Kennedys, because they'd licensed an American record by somebody we'd heard of. Iain knew how to do that, because he had worked at a major company. If he hadn't dealt with it himself at Bell Records, he knew somebody who had." (Prior to launching Cherry Red, McNay had been financial controller for three years at London-based Bell Records.)

Former Creation artist and now filmmaker Ed Ball, who also played with Foster in the Rough Trade-signed Television Personalities during the late '70s, points to the influence of Cherry Red's original A&R director, Mike Alway, as crucial in shaping the artistic direction of the label. "It was just another label until Alway appeared," Ball says. "His talent lay in divining something unique within songwriters, but, most important of all, he presented his releases in a style that should be studied by art students throughout the world. I still treasure those records and look forward with warm anticipation to the [late comedian] Peter Cook series that Cherry Red will be releasing this year—well done, Cherry Red!"

During the quarter-century of Cherry Red's life, its contemporaries

Factory and Rough Trade went bankrupt, while other much-respected indies folded, such as Glasgow, Scotland-based Postcard and London-based Small Wonder. And the Mute and Creation labels grew into multi-million pound empires, before being harvested by the majors. "The whole situation changed at the end of the '80s," McNay says, "when the multinationals were forming 'pretend' independents to get into the independent charts." McNay himself was instrumental in launching the U.K.'s first independent sales chart in 1980. "By 1991, we had to re-examine ourselves and saw that we couldn't compete with new signings, so we concentrated on reissues."

Alongside its reissues program, notably through the Rev-Ola and RPM imprints, Cherry Red started a book division in 1998, publishing mainly music-related titles. The company also has a catalog of DVD releases, again mainly featuring music programming. "There's so much opportunity," McNay explains. "There are fewer multinationals than there used to be, and they've gobbled up the independents like Mute and left a vacuum for us to go into—we now get offered more releases." McNay says an average Cherry Red release requires sales of only 1,000 units to break even.

STRONGER THAN EVER

"We're stronger than ever," McNay says. "We had 130 releases last year and manufactured and exported 250,000 CDs. Our turnover for the last calendar year was £1.6 million [\$2.6 million]." Turnover in Cherry Red's first year of trading, by contrast, was in the region of £50,000 (\$80,023). The company's publishing arm, Complete Music—of which McNay is chairman—owns 28,000 copyrights. "All the majors tried to buy us—especially the publishing," McNay says. "But it's not for sale, because we enjoy building catalog. Our experience is that multinationals don't look after their licenses well."

In keeping with its punk-era roots, Cherry Red's catalog of reissues includes former New York Dolls guitarist Johnny Thunders, Velvet Underground chanteuse Nico, and cult U.K. act the Only Ones; vintage acts Link Wray, Johnny Adams, and the Raspberries have also found a home in McNay's small but significant empire.

"It's a very astute business direction," says Alway, who left Cherry Red for the Warner-distributed Blanco y Negro in 1983. He now heads design house El Graphic, which is responsible for the distinctive artwork at McGee's current label, Poptones. "People like Joe Foster are historians, and they're perfect for Cherry Red, [which] excelled for as long as the independent market allowed them to do so." But, Alway stresses, "once they were more important than [just putting out reissues], and it's good that people remember that."

NEWSLINE...

U2 was voted best Irish group and lead singer Bono was awarded a special Humanitarian of the Year award March 3 at the Meteor Ireland Music Awards. The ceremony at Dublin's Point Theatre—which was broadcast March 5 on national TV station RTE—also saw domestic awards collected by Carly Hennessey (best female singer, Universal), Mundy (best male singer, Camcor Records), Westlife (best pop act, BMG), John Spillane (best traditional/folk act, EMI Ireland), and the Thrills (best newcomer, Virgin). The best album award was given to *Skylarking* (Loza Records) by the late Mic Christopher. Bob Geldof was given a lifetime achievement award, while veteran songwriter/producer Phil Coulter was honored for his contribution to the Irish music industry. International winners were Coldplay (best international group), Red Hot Chili Peppers (best album, *By the Way*, Warner Bros.), Avril Lavigne (best female artist), and Eminem (best male artist). The majority of the awards are voted for by the public.

NICK KELLY

Bruno Gérentes has quit as president/managing director of BMG France. New York-based Maarten Steinkamp, president of BMG International, will serve as interim president until a permanent successor is found. At press time, neither Gérentes nor Steinkamp would comment on the reasons for the former's departure. *Billboard* understands that Steinkamp will remain based in New York but plans to travel to Paris at least once a week to oversee the French business. Steinkamp says he does not plan to make "any radical changes" during what he calls a "transitional period."

JAMES MARTIN



MTV Networks Europe has launched a new unit that is responsible for generating original music-related programming, with input provided by the broadcaster's production teams from its 17 European channels. The Development Unit's programming will also draw on some U.S. and international material. The division, which is part of the MTV Productions Europe group, aims to develop at least three new programming concepts and up to 20 pilots during 2003. The MTV Productions Europe group makes all of MTV Europe's network-wide programming, including the MTV Europe Music Awards. Matthew Bowes, formerly head of production at MTV U.K. and Ireland, is promoted to director of development for MTV Productions Europe, heading up the new unit. He reports to London-based MTV Productions Europe senior VP Richard Godfrey, who describes the new unit's function as "a collaborative process, which will draw upon the creativity and ideas of all of our channels across Europe and worldwide."

LARS BRANDLE

The Recording Industry Assn. of Singapore (RIAS) says a total of 5,500 music CDs have been seized in raids on 10 shops and an apartment. The raids netted a total of 124,000 pirated optical discs, mainly comprising games and software. RIAS CEO Edward Neubronner says the CDs contained mostly MP3 tracks of top 40 acts. Singapore police arrested 17 people and seized goods worth \$1.7 million Singapore (\$973,600). Neubronner adds, "We expect court trials to take place within six months. They are very efficient here." RIAS estimates Singapore's music-piracy rate to be 12%.

STEVEN PATRICK

Belgium's annual Rock Werchter music festival will celebrate its 30th anniversary by adding a fourth day this year. Promoter Clear Channel Entertainment Belgium has confirmed that the festival—one of Europe's largest—will take place June 26-29. This year's "anniversary edition" will feature appearances by Björk, Radiohead, and Underworld (26); Moby and Massive Attack (27); Metallica and Queens of the Stone Age (28); and Coldplay and R.E.M. (29). A total of 50 acts will perform during the four days.

MARC MAES

Finnish music shipments fell in 2002, according to Finland's International Federation of the Phonographic Industry-affiliated labels body, the ÅKT. Overall, shipments in 2002 dropped 7% to slightly below 9 million units, with value down 5% to 65 million euros (\$71.5 million). Pirated music from Russia poses the biggest threat to the market, according to the ÅKT, although the body says that tougher anti-piracy action by the authorities in Tallinn has reduced the number of pirate CDs brought in from neighboring Estonia.

JONATHAN MANDER

Gerhard Zeiler has been named CEO of Bertelsmann-owned RTL Group, Europe's biggest broadcasting conglomerate. Press reports had recently touted BMG CEO Rolf Schmidt-Holtz as a candidate for the position, until he confirmed his commitment to stay in a recent letter to staffers (*Billboard Bulletin*, Feb. 28). Previous incumbent Didier Bellens recently left RTL to take the helm of Belgian state-owned telecoms firm Belgacom. Zeiler, an Austrian native, retains his current role as managing director of commercial German broadcaster RTL TV.

WOLFGANG SPAHR



Minister TV. British Prime Minister Tony Blair joined 60 young people from around the world—including the U.S., U.K., Israel, Palestine, Kuwait, and Iraq—in front of the MTV Europe cameras March 6 to debate the question of whether war with Iraq was necessary. Pictured with Blair (center), from left, are MTV U.K. and Ireland managing director Michiel Bakker, MTV Networks Europe president/chief executive Brent Hansen, debate host and MTV U.K. and Ireland VJ Trevor Nelson, and MTV Networks International president Bill Roedy.

MuchMoreRetro TV Channel Extends Chum's Reach In Canada

BY LARRY LeBLANC

TORONTO—Canadian labels may not be enthralled over Chum Television launching new video channel MuchMoreRetro (*Billboard Bulletin*, March 11), but they still welcome its arrival.

MuchMoreRetro will be available nationally in April via digital cable and satellite. It will program music videos of the '80s and '90s from such acts as the Police, Madonna, Bon Jovi, Prince, Aerosmith, Duran Duran, Janet Jackson, Rush, and Nirvana.

The new channel will compete in a market dominated by Chum-owned MuchMusic (in 10 million Canadian homes) and its AC-based counterpart, MuchMoreMusic (M3), which is in 6.4 million homes. Chum also operates hard-rock/heavy-metal music channel MuchLoud and MuchVibe, an urban music channel carried on Canadian cable and satellite. All operate from Much headquarters in downtown Toronto.

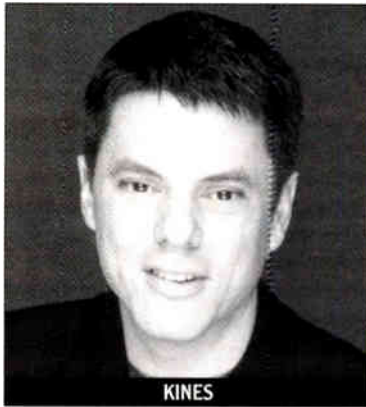
"It is going to be an extremely simple service," predicts David Kines, VP/GM of Much's music channels. "If people aren't getting their fix of urban or hard rock or classic videos on the

main channels, we want to give something they can get all the time."

Much senior music programmer Craig Halket says, "There may be some surprises. Certainly, the Police, Elvis Costello, and Joe Jackson videos from the '70s can be played."

In 2000, federal regulator the Canadian Radio-television and Telecommunications Commission (CRTC) issued 283 digital-TV licenses to Canadian broadcasters. As a result, 16 English-language and five French-language digital-TV channels launched as Category One services Sept. 7, 2001. All Canadian cable and satellite TV companies were legally obliged to carry these stations—including MTV Canada—as part of their viewing packages.

Simultaneously, more than 30 new channels launched as Category Two services, including MuchLoud and MuchVibe, as well as EdgeTV (Corus Entertainment), featuring new rock music, and Beats Per Minute (Stornoway Communications), a dance lifestyle channel. These Category Two channels were not guaranteed to be carried on cable or satellite. Many have since failed to be sufficiently car-



ried or attract substantial advertising. As a result, they are struggling to find an audience among the roughly 30% of Canadian households that can receive a digital signal.

"We had the lowest loss per channel of any of the digital channel operators at an average \$700,000 Canadian (\$475,124) a channel, compared to million of dollars with some of the others," Kines notes. "We are very efficient channel operators. We have a staggering [video] library, and the infrastructure is all here. Our incremental costs of running new stations are very low."

MTV entered Canada as part of a licensing deal between MTV Networks and Calgary-based Craig Broadcasting Systems. The CRTC had granted Craig a license for a youth-oriented digital channel, initially to be named Connect. It launched MTV Canada and its AC counterpart, MTV2, utilizing MTV branding and selected programming.

But the CRTC ruled Feb. 21, 2002, that Craig is not running MTV Canada according to the terms of its license (*Billboard Bulletin*, Feb. 24). The CRTC has given Craig 90 days to reduce music-related broadcasts on the channel and to rework its deal with New York-based Viacom, which is a minority partner. Kines says, "The decision was certainly what we hoped for."

Five years after its launch, M3 has grown to become a significant national booster of pop artists. Early on, it was too AC in structure but evolved—particularly in the past year—to become a convincing hot AC/top 40 hybrid. "The MuchMoreMusic growth is phenomenal," Kines says. "It has found its groove, and the [audience] numbers are showing that."

BMG Music Canada VP of promo-

tions Larry Macrae says, "Labels are now more satisfied with the look and ratings of MuchMoreMusic. It has matured and contemporized itself."

Noting M3's increasing use of top 40 tracks, Warner Music Canada director of national publicity and video promotion Steve Waxman points out that Kid Rock is generally a core MuchMusic artist, although that channel is not heavily playing his current duet with Sheryl Crow, "Picture." "It's a top 10 [top 40 radio] hit," Waxman says, "[but] it's on MuchMoreMusic. You are not going to find Nelly on MuchMoreMusic now, but you might in two years."

While labels generally target new videos at MuchMusic and M3, they are generally realistic about where a video can fit. Halket and his music programmers, Jody Stansfield and Gregory Baptiste, will often hold back urban and hard-rock videos on MuchMusic and M3 until there's appreciable mainstream support.

"We have a good idea where the videos are going to end up," Sony Music Canada VP of national promotion/media relations Vel Omazic says. "Everybody is still trying to be on MuchMusic and MuchMoreMusic because of their audiences, but those other two channels can be a starting point. Our big concern is [that] when a video goes to MuchVibe or MuchLoud, it stays there."

Canadian label executives indicate that it is difficult to measure the sales clout of MuchLoud and MuchVibe but say the two channels—as well as MuchMoreRetro—should be viewed as part of a comprehensive marketing mix. "The digital world is going to be a big world one day, just not today," Waxman says. "We treat these digital TV stations with the same care we do basic cable stations. We want to have relationships in place for when the stations do have the impact."

French Specialty Retailers Lose Market Share To 'Hypers'

BY JAMES MARTIN

PARIS—Newly released figures illustrate the extent to which specialist music retailers in France lose out on record sales to the country's leading hypermarket chains.

According to research company FOP, which collects over-the-counter sales data on behalf of French labels body SNEP to compile the official French record charts, music specialists' share of the music retail market in 2002 fell from 46% of total value during 2001 to 42% in 2002. FOP estimates that the French music market was worth 1.85 billion euros (\$1.99 billion) in 2002; the specialist music merchants' lost market share was taken by general multiples and specifically the imposing, large-scale supermarket chains, such as Carrefour and Auchan, that the French call the "hypers." IFOP's figures are based on sales from a representative panel of 700 retail outlets throughout France.

France's hypermarkets began selling such cultural products as music and books some 30 years ago. Today, they dominate the market, accounting for the vast majority of the non-specialists' 58% market share. In contrast, France's leading specialized retailer, FNAC—part of the powerful Printemps Redoute retail group—currently claims a market share of 24%.

One dramatic example of the hypermarkets' musical clout came in the pre-Christmas period of 2002, when Carrefour offered its customers a 10 euro (\$10.75) discount voucher for each purchase of the Nov. 4 Mercury release *A La Vie, A La Mort!* (Here's to

Life, Here's to Death!) by Gallic rocker Johnny Hallyday. Carrefour's promotion brought the price of the album down to approximately 15 euros (\$16.10), which proved an irresistible deal for consumers. While the tactic fell in line with Carrefour's long-standing pricing policy—the chain's current advertising campaign, for example, celebrates "40 years of discount"—its retail competitors on the music front were predictably less enthusiastic than the public.

FNAC music-department director Rodolphe Buet says Carrefour's Hallyday promotion "considerably destabilized the market. Competition like that is difficult for us to bear." Neither Carrefour nor Mercury would comment on the promotion by press time.

But Buet insists that even when they do not use such hefty discount strategies, the hypermarkets are guilty of concentrating solely on short-term gain. "They've always been better than us at selling chart-toppers," Buet concedes. "[But] their aim is simply to increase the average shopping basket by using highly visible products, such as music."

Buet suggests that to counter the hypermarket onslaught, specialist retailers must offer genuine alternatives to such mass-market items as the Hallyday album or the hugely successful reality-TV spin-offs that have been so prominent on Europe's sales charts during the past year. In France, a string of albums spinning

off from French talent/reality-TV show *Star Academy* have been in the upper echelons of the SNEP/IFOP albums chart for several months, but Buet points out that there are currently no *Star Academy* titles in FNAC's own in-store sales-based top 10, though it does stock the albums. The chain's biggest album sellers in 2002, he says, were EMI's Norah Jones and Naïve's Carla Bruni.

The response of music merchants to stores like Carrefour, Buet insists, must be to offer consumers increased

diversity, and he remains optimistic that both specialist retailers and certain major labels are increasingly aware of the importance of promoting



new talents. "We have to offer all types of music," he concludes, "from Robbie Williams to classical... and above all, encourage consumers to try different kinds of music."

Grokster President Lashes Out

P2P File-Sharing Service Head Accuses RIAA Of 'Brainwashing The Media'

BY JULIANA KORANTENG

LONDON—The music industry has given a mixed response to a scathing speech by the president of Grokster, one of the peer-to-peer (P2P) file-sharing services being sued—along with Kazaa and MusicCity—for copyright infringement by the Recording Industry Assn. of America (RIAA).

Grokster president Wayne Rosso told an audience of media executives and investment bankers that the RIAA's use of litigation to shut down the P2P services is "misguided."

At the FT New Media & Broadcast-

ing Conference hosted by U.K. newspaper the *Financial Times* March 4 at London's Hotel Inter-Continental, Rosso accused the RIAA and the International Federation of the Phonographic Industry of "brainwashing the media" and using "voodoo math."

"We are not pirates," Rosso insisted. "We are legitimate businessmen who are in the software distribution and marketing industry. We at Grokster do not infringe upon copyrights." Instead, he said that it is Grokster's users who infringe upon copyrights.

Referring to the estimated 70 million registered users that Napster had at its peak, he said: "If the recording industry had pooled \$25 million, they could have bought Napster, and if they had converted just half of the Napster users, they would be grossing an additional \$5 billion a year." Instead, he argued, the RIAA lawsuits

raise the P2P operators' profiles.

He believes the solution for everyone is compulsory licensing worldwide, where regulators use legislation to force content owners to license their works to third parties.

"Technically, he's correct to say that [P2P companies] aren't pirates," notes Simon Dyson, music analyst at Informa Media Group in London. "But by saying they can't stop users from infringing copyright, P2P companies are admitting they've created a monster they can't control."

Alison Wenham, CEO of U.K. independent labels body the Assn. of Independent Music—which agreed to license music to a paid-for version of Napster in June 2001—concedes: "We would have converted a very considerable number of [Napster users] to our customers, instead of [them] being our problem."



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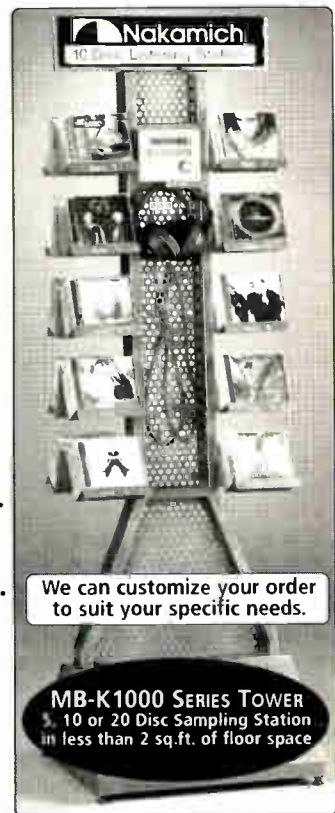


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ARCHIE BLAINE, CABRINA WILSON,
BELINDA WALLACE, ACTAVIUS MILLS,
02 civ. 621 (LAP) WILLIE LYONS AND
RICHARD DRAKE

Plaintiff(s)

ORDER TO SHOW CAUSE FOR DEFAULT JUDGEMENT -Against- MO THUGS RECORDS, INC. RELATIVITY ENTERTAINMENT, INC. LOUD RECORDS, LLC EMI MUSIC PUBLISHING, SONY MUSIC INC, STEVE HOWSE, AND ANTHONY HENDERSON, INDIVIDUALLY, AND COLLECTIVELY

Defendant(s)

Upon the affirmation of John Johnson, Esq., and the affidavit(s) Tara Marolla, for Empire Process Servers, and/or their agents, and the affidavit of plaintiff Archie Blaine sworn to on February 19, 2003, respectively, and upon the copy of the complaint hereto annexed, it is

ORDERED, that defendant(s) Mo Thugs Records Inc., Steve Howse and Anthony Henderson show cause before a motion term of this Court, at Room 12A, United States Courthouse, 500 Pearl Street, in the City, county and State of New York, on April 28, 2003 at 4:30 O'Clock in the afternoon, thereof, or as soon thereafter as counsel may be heard, why an order should not be issued pursuant to Rule 55 Of the Federal Rules of Civil Procedure for entry of default and entry of default judgement against the Mo Thugs Records, Inc., an d/ or Steve Howse, and Anthony Henderson in the amount of six million dollars (\$6,000,000.00) together with prejudgement and postjudgment interest in an amount no more than two million four hundred and ten thousand seven hundred fifty four and forty seven cents (\$2,410,754.47) at nine percent (9%) interests as mandated by the New York State CPLR, reasonable attorney's fees, and disbursements, and that the judgement bear interest at the statutory judgment rate from the date of entry until paid. And it is further

ORDERED that, substituted service of a copy of this order and annexed affidavit upon the defendants on or before 5:00 o'clock in the afternoon March 22, 2003, or via publication in the following publications Billboard shall be deemed good and sufficient service thereof, answering papers shall be filed no later than April 8, and reply papers, if any, shall be filed no later than April 14, 2003

Dated: New York, New York
March 4, 2003 Issued: 5:16p.m
Hon. Loretta A. Preska
United States District Judge

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 - TLC, HANDS UP
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 - JAY-Z, EXCUSE ME MISS
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 - FABOLOUS, CAN'T LET YOU GO
 - JUSTIN TIMBERLAKE, CRY ME A RIVER
 - TYRESE, HOW YOU GONNA ACT LIKE THAT
 - AALIYAH, MISS YOU
 - NIVEA, LAUNDROMAT
 - OMX, X GON GIVE IT TO YA
 - EMINEM, SING FOR THE MOMENT
 - KELLY PRICE, HE PROPOSED
 - VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
 - DRU HILL, I SHOULD BE
 - CHOPPA, CHOPPA STYLE
 - INDIA ARIE, CAN I WALK WITH YOU
 - CLIPSE, MA, I DON'T LOVE HER
 - FREEWAY, WHAT WE DO
 - JENNIFER LOPEZ, ALL I HAVE
 - MARQUES HOUSTON, THAT GIRL
 - JA RULE, MESMERIZE
 - LIL' RDMED, PLAY LIKE US
 - FAT JOE, ALL I NEED
 - STAGGA LEE, ROLL WITH MVP
 - 504 BOYZ, GET BACK
 - JAEHEIM, PUT THAT WOMAN FIRST
 - THICKE, WHEN I GET YOU ALONE
- NEW ONS**
- QUEEN LATIFAH, BETTER THAN THE REST
 - FLOETRY, SAY YES
 - DRU HILL, I LOVE YOU
 - FIELD MOBB, ALL I KNOW

- KID ROCK, PICTURE
 - KENNY CHESNEY, BIG STAR
 - VINCE GILL, NEXT BIG THING
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 - SHANIA TWAIN, UPI
 - DIXIE CHICKS, TRAVELIN' SOLDIER
 - NICKEL CREEK, SPEAK
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 - DEANA CARTER, THERE'S NO LIMIT
 - KENNY CHESNEY, THE GOOD STUFF
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 - SHANIA TWAIN, I'M GONNA GETCHA GOOD!
 - EMERSON DRIVE, FALL INTO ME
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 - SIMPLE PLAN, ADDICTED
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 - RED HOT CHILI PEPPERS, CAN'T STOP
 - ALL AMERICAN REJECTS, SWING SWING
 - SEAN PAUL, GET BUSY
 - ATARIIS, IN THIS DIARY
 - TA.T.U., ALL THE THINGS SHE SAID
 - M.S. DYNAMITE, IT TAKES MORE
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 - AALIYAH, MISS YOU
 - CELINE DION, I GROVE ALL NIGHT
 - NELLY, D'LEMMMA
 - JENNIFER LOPEZ, JENNY FROM THE BLOCK
 - PINK, DUN' LET ME GET ME
 - SNOOP DOGG, FROM THE CHUUCHU TO DA PALACE
 - JAY-Z, BORNIE & CLYDE
 - TORI AMOS, A SORTA FAIRYTALE
 - CREEED, ONE LAST BREATH
 - JIMMY EAT WORLD, THE MIDDLE
 - SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- NEW ONS**
- FOO FIGHTERS, TIMES LIKE THESE
 - JASON MRAZ, THE REMEDY (I WON'T WORRY)
 - AMANDA PEREZ, ANGEL
 - QUEEN LATIFAH, BETTER THAN THE REST
 - JUSTIN TIMBERLAKE, ROCK YOUR BODY

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 22, 2003

Continuous programming
200 Jericho Quadrangle, Jamaica, NY 11753

NEW

FOO FIGHTERS, TIMES LIKE THESE (NEW)
QUEENS OF THE STONE AGE, GI WITH THE FLOW (NEW)
THE ATARIIS, IN THIS DIARY (NEW)
ELECTRIC SIX, DANGER! HIGH VOLTAGE (NEW)

[OVEN FRESH]

NAS, I CAN
FREEWAY, ALRIGHT
JASON MRAZ, THE REMEDY (I WON'T WORRY)
HOT WATER MUSIC, REMEDY
MINDSTREAM, WE UP NEXT

Continuous programming
Im Media Paris 2, 90670 Köln, Germany

T.A.T.U., ALL THE THINGS SHE SAID
SCOOTER, WEEKEND
KATE RYAN, OESSENCHANTEE
DEUTSCHLAND SUCHT DEN SUPERSTAR, WE HAVE A DREAM
BLUE & ELTON JOHN, SOMEBODY LIKE YOU
WOLFSHEIM, KEIN ZURUCK
GARETH GATES, ANYONE OF US
SHAKIRA, THE ONE
LINKIN PARK, SOMEWHERE I BELONG
ANNE CLARK, SLEEPER IN METROPOLIS

Continuous programming
1515 Broadway, New York, NY 10036

NEW

FOO FIGHTERS, TIMES LIKE THESE
T.A.T.U., NOT GONNA GET US
ROBBIE WILLIAMS, FEEL
SHAKIRA, QUE ME QUERES TU
NICK CARTER, DO I HAVE TO CRY FOR YOU
AVRIL LAVIGNE, SK8ER BOI
JUSTIN TIMBERLAKE, CRY ME A RIVER
JENNIFER LOPEZ, JENNY FROM THE BLOCK
RED HOT CHILI PEPPERS, CAN'T STOP
MOLOTOV, FRUJOLERU
JUANES, ES FRIER TI
PAULINA RUBIO, CASANOVA
GUSTAVO CERATI, COSA IMPOSSIBILE
AUDIOSLAVE, LIKE A STONE
CHRISTINA AGUILERA, BEAUTIFUL
WESTLIFE, UNBREAKABLE
MEL C, HERE IT COMES
KYLIE MINOGUE, COME INTO MY WORLD
SUM 41, STILL WAITING

Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

SUM 41, THE HELL SONG (NEW)
B2K, GIRLFRIEND (NEW)
AMANDA PEREZ, ANGEL (NEW)
BOOMKAT, THE WRECKONING (NEW)
IRS, STRICTLY FOR THE HEADS (NEW)
KILLER MIKE, ALL DAY I DREAM ABOUT SEX (NEW)
STACIE ORRICO, STUCK (NEW)
CHRISTINA AGUILERA, BEAUTIFUL
SAM ROBERTS, DON'T WALK AWAY EILEEN
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
50 CENT, IN DA CLUB
SHAWN DESMAN, SHOCK (LUDMO REMIX)
SWOLLEN MEMBERS, BREATH
JENNIFER LOPEZ, ALL I HAVE
JA RULE, MESMERIZE
THEORY OF A DEADMAN, MAKE UP YOUR MIND
NOT BY CHOICE, NOW THAT YOU'RE LEAVING
GOOD CHARLOTTE, THE ANTHEM
JUSTIN TIMBERLAKE, CRY ME A RIVER
COLDPLAY, CLOCKS

Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

KELLY OSBOURNE, SHUT UP
EMINEM, LOSE YOURSELF
T.A.T.U., NOT GONNA GET US
ROBBIE WILLIAMS, FEEL
SHAKIRA, QUE ME QUERES TU
NICK CARTER, DO I HAVE TO CRY FOR YOU
AVRIL LAVIGNE, SK8ER BOI
JUSTIN TIMBERLAKE, CRY ME A RIVER
JENNIFER LOPEZ, JENNY FROM THE BLOCK
RED HOT CHILI PEPPERS, CAN'T STOP
MOLOTOV, FRUJOLERU
JUANES, ES FRIER TI
PAULINA RUBIO, CASANOVA
GUSTAVO CERATI, COSA IMPOSSIBILE
AUDIOSLAVE, LIKE A STONE
CHRISTINA AGUILERA, BEAUTIFUL
WESTLIFE, UNBREAKABLE
MEL C, HERE IT COMES
KYLIE MINOGUE, COME INTO MY WORLD
SUM 41, STILL WAITING

2 hours weekly
3900 Mt. St. Philadelphia, PA 19127

50 CENT, IN DA CLUB
SEAN PAUL, GET BUSY
WAYNE WONDER, NO LETTING GO
BABY, WHAT HAPPENED TO THAT BOY
BONE THUGS-N-HARMONY, HOME
FREEWAY, WHAT WE DO
AALIYAH, MISS YOU
OMX, X GON GIVE IT TO YA
VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
SNOOP DOGG, BEAUTIFUL
R. KELLY, IGNITION
JAY-Z, EXCUSE ME MISS
TAKE DOWN REEL, SCRATCHIN' & SURVIVIN'
EVE, SATISFACTION
GANG STARR, SKILLS

Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

VINCE GILL, NEXT BIG THING
ALAN JACKSON, THAT D BE ALRIGHT
KENNY CHESNEY, BIG STAR
DIXIE CHICKS, TRAVELIN' SOLDIER
BLAKE SHELTON, THE BABY
TIM MCGRAW, SHE'S MY KIND OF RAIN
AARON LINES, YOU CAN'T HIDE BEAUTIFUL
KEITH URBAN, RAINING ON SUNDAY
BRAD PAISLEY, I WISH YOU'D STAY
JOE NICHOLS, BROKENHEARTSVILLE
MONTGOMERY GENTRY, SPEED
TRACE ADKINS, CHROME
CHRIS CAGLE, WHAT A BEAUTIFUL DAY
DEANA CARTER, THERE'S NO LIMIT
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
DIAMOND RIO, I BELIEVE
TERRI CLARK, I JUST WANNA BE MAD
MARK WILLIS, I'S SOMETHIN
JIMMY WAYNE, STAY GONE
THE CHARLIE DANIELS BAND, SOUTHERN BOY

15 hours weekly
10227 E. 14th St., Orem, UT 84057

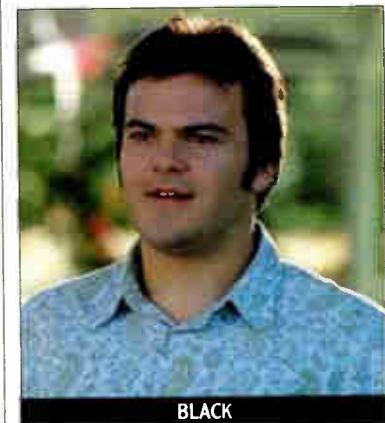
GOOD CHARLOTTE, THE ANTHEM
MARIAH CAREY, BOY (I NEED YOU)
JENNIFER LOPEZ, ALL I HAVE
SNOOP DOGG, BEAUTIFUL
AVRIL LAVIGNE, I'M WITH YOU
MARQUES HOUSTON, THAT GIRL
JUSTIN TIMBERLAKE, CRY ME A RIVER
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
SUM 41, STILL WAITING
ISYSS, SINGLE FOR THE REST OF MY LIFE
KELLY ROWLAND, CAN'T NOBODY
AALIYAH, MISS YOU
ZWAN, HONESTLY
SHAKIRA, THE ONE
B2K & P. DIDDY, BUMP, BUMP, BUMP

Tuned In: Television™



by Carla Hay

BLACK MARKET MUSIC: HBO is developing a new TV series called *Black Market Music* with actor **Jack Black**, who is also half of comedic rock duo **Tenacious D**. Musicians are expected to perform regularly on the half-hour



BLACK

sitcom, which is about two friends (played by **Seth Rogen** and **Jason Segel**) who open their own record store. Black is the show's creator/executive producer: he says the show is inspired by the record-store music fanatic he played in the 2000 film *High Fidelity*. Sources say that the pilot for *Black Market Music* should air sometime this year.

MTV HAPPENINGS: MTV has made reality shows a top priority for the network's new spring/summer programming schedule. In addition to several non-music shows, the network is planning two new music-based series.

TRL Presents: Duets, which premieres at 5 p.m. ET/PT May 5, will invite fans to duet with their favorite singers. **Usher**, **Blink-182**, **Vanessa Carlton**, and **B2K** are among the acts to be featured on the series. The show will have an initial five-episode run May 5-9. **Snoop Dogg** will star in *Doggy Fizzle Televizzle*, a weekly variety show that premieres at 10 p.m. ET/PT June 22. MTV says it has initially ordered six episodes of the series.

Meanwhile, MTV has renewed *The Osbournes* for a third season, beginning at 10:30 p.m. ET/PT June 10. Also renewed is **Sean "P. Diddy" Combs' Making the Band II**, whose second season premieres at 10 p.m. ET/PT June 18. The second season of *Making the Band II* will focus on Combs as he gives career guidance to the hip-hop group that he formed during the first season. **Metallica** will be honored in the next *mtv/CON* special, which will be taped May 3 in Los Angeles and will air at 9 p.m. ET/PT May 6.

In other MTV news, while the U.S. network is largely criticized for not showing enough music videos, MTV and MTV2 in Canada are being ordered to show fewer videos (*Billboard Bulletin*, Feb. 24). In a Feb. 21 ruling, the Canadian Radio-Television and Telecommunications Commission determined that Craig Broadcasting Systems, which operates the Canadian versions of MTV and MTV2, did not meet the terms of its TV license.

Under the license agreement, Craig was limited to airing a maximum of 10% music-video content so as not to compete directly with Chum Ltd.'s MuchMusic and MuchMusic spinoff channels. Chum filed a complaint last year, when MTV Canada's programming exceeded that limit (*Billboard*, Feb. 2, 2002).

THIS & THAT: Fremantle Media and 19 Entertainment, the companies behind Fox's *American Idol*, are planning an as-yet-untitled *American Idol* spinoff for singers ages 6 to 12. The new show is expected to debut this summer.

America Online's *Sessions@AOL* live-music program is heading to TV via a special premiere at 7 p.m. EST March 16 on MuchMusic USA. It will be the first time that an AOL Music production will air on a TV network. The one-hour special, *Highlights From Sessions@AOL*, will air in two parts and feature performances by such acts as **LL Cool J**, **Queens of the Stone Age**, **Ja Rule**, **50 Cent**, the **Used**, **Missy "Misdemeanor" Elliott**, **Jimmy Eat World**, and the **Donnas**.

Tori Amos' first full-length concert special in five years—*Tori Amos Custom Concert*—premieres at 10 p.m. EST March 16 on the Oxygen network. The show features the singer performing an all-request set list chosen by fans in an online vote.

PRODUCTION COMPANY NEWS: Culver City, Calif.-based production company Anonymous has signed director **Antoine Fuqua** for representation for music videos and commercials . . . Palomar Pictures in Los Angeles has upped **Erin Rickel** from director's rep to executive producer/head of music video. Rickel replaces **Lanette Phillips**, who exited and has formed her own company, Lanette Phillips Management. The new company provides indie representation for the music-video/commercial directors from Palomar, Hungry Man, A Band Apart (except for **Chris Applebaum**), and Believe Media.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

THREE INTO 10: For the first time in 2003, three different albums start inside The Billboard 200's top 10, as the chart resumes normal volume after last issue's post-Grammy Awards shopping surge. As expected, sophomore rapper **Fabulous** owns the Hot Shot Debut on both Top R&B/Hip-Hop Albums and the big chart, entering both lists at No. 3 (184,500 units).

With lead single "Can't Let You Go" chugging 28-17 on Hot R&B/Hip-Hop Airplay, Fabulous' new album eclipses the best sales week and highest Billboard 200 rank of his first title, which started at No. 4 on 143,000 units in the Sept. 29, 2001, issue. Although he leads **R. Kelly** (No. 4, 168,000) on the big chart, he trails Kelly on the R&B chart, which is determined by a subset panel of core stores.

Fabulous' Billboard 200 bow is followed by that of another rapper, **Lil' Kim** (No. 5, 166,000 units), and rookie rock band **Evanescence** (No. 7, 142,000 units). For Kim, it's her second trip to the top 10 in three tries, as her last album peaked at No. 4, selling 229,000 in her biggest week. She's part of a winning hand for Atlantic, as the label places three albums on the R&B/Hip-Hop top 10 for the first time since the Jan. 25, 1997, issue, when her *Hard Core* kept company with **Aaliyah's** *One in a Million* and the *Space Jam* soundtrack. This time, her No. 4 start is joined by **Sean Paul** and **Wayne Wonder**, at Nos. 6 and 10, respectively.

Evanescence, featured in the film *Daredevil*, also opens at No. 1 on Top Contemporary Christian Albums, fetching about 3,000 of its total from the Christian marketplace. The band's opener is the largest week for any album on the Christian chart since Christmas week 2001, when **Mannheim Steamroller's** *Christmas Extraordinaire* rang 279,500 copies. Evanescence's *Daredevil* track with **Paul McCoy**, "Bring Me to Life," bullets 5-3 on Modern Rock Tracks.

SITTING ON TOP OF THE WORLD: **50 Cent** has a mere 15% decline, which is noteworthy staying power, considering that he's sold just shy of 3 million albums in five weeks. He thus returns to No. 1 on The Billboard 200 (359,000 units), edging Grammy champ **Norah Jones** by 6.5% (337,000). She has a post-awards slide of 46%, but as a consolation prize, she retains

the top slot on Top Music Videos after bowing there last issue. *Live in New Orleans*, which is available only on DVD, has sold 45,000 units in its first two weeks.

BEST YET: After two weeks in the top 10, *Grammy Nominees 2003* makes its inevitable post-show slide (No. 14, down 49%). This one reached a higher peak, No. 6, than any of the eight earlier editions, eclipsing 1999's, which rose to No. 8.

The 2000 sampler was the only one to score a bigger sales week than last issue's 113,000 unit frame: that one sold 500 more in its prime. *Grammy Nominees 2000* also owns the series' highest overall total, having sold 867,000 copies. The latest one has rung 300,000 thus far.

CHILD'S PLAY: *Kidz Bop 3* opens at No. 17, marking the highest chart debut ever for a non-soundtrack children's album in the history of The Billboard 200. In 1993, *Barney's Favorites Vol. 1* rose to No. 9 after starting at No. 31. Although it is being sold direct to consumers via a TV campaign,

fewer than 1% of sales for the latest *Kidz Bop Kids* title come from that. Of the 55,000 sold, department stores moved 85.5%, and music chains tallied 13.5%.

This is the highest peak ever for **Razor & Tie**, besting the No. 22 plateau earned last year by hip-hop compilation *Monsta Jamz*. With **Dar Williams** at No. 153 and *Kidz Bop 2* at No. 158, the label has three albums on the big chart.

DETAILS, DETAILS: See **Josh Groban**. See Josh appear on an **Orpah Winfrey** rerun. See his albums romp: 41-19 (doubling the prior chart's total for this issue's Greatest Gainer) and 185-122 (up 49.5% for the Pacesetter award). The love affair between this singer and TV audiences continues... A classic **Howlin' Wolf** set is allowed to bow on this week's unpublished Top Blues Album chart, rather than being tracked as catalog, because it has vastly expanded content and a new title. *The Howlin' Wolf London Sessions—Deluxe Edition* starts at No. 6, the late singer's first appearance on the blues list. The original version peaked at No. 79 on The Billboard 200 in 1971 and was the only title the legendary bluesman ever placed on that chart.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

THE HEARTLAND: The winds of war blow over Hot Country Singles & Tracks, as **Dixie Chicks** dominate with "Travelin' Soldier" and **Darryl Worley's** "Have You Forgotten?" invades the top 10 in its third chart week (see story, page 1).

Although the trio's single does not specifically address the conflict in Iraq, the story about a serviceman and the girl whose heart he carries into battle strikes a melancholy nerve as U.S. armed forces prepare for combat. It is the sixth No. 1 for Dixie Chicks on this chart and has just been serviced to pop stations.

Worley's pro-war anthem takes the chart's biggest gain and shoots 22-9. Up 1,635 detections, "Forgotten" is the fastest-rising single on the country list since **Alan Jackson's** Sept. 11 reflection, "Where Were You (When the World Stopped Turning)," rose to No. 6 in its third chart week in the Dec. 8, 2001, issue. "Forgotten" is the 11th track in the Nielsen Broadcast Data Systems era to enter the top 10 in three weeks or less, and Worley is the fifth act to achieve this feat. The others are **Garth Brooks** (six times), Jackson (twice), and **Tim McGraw** and **Brooks & Dunn** (once each).

Meanwhile, newcomer **Dusty Drake** takes Hot Shot Debut honors at No. 53 with "One Last Time," a song about the final phone conversation between a passenger on a hijacked Sept. 11 airplane and his wife, while **Clint Black** is expected to debut on the chart next issue with "I Raq and Roll," a track serviced to country stations via digital download March 11.

KEEPIN' BUSY: **Sean Paul** earns his second consecutive top 10 on R&B/Hip-Hop Singles & Tracks, as "Get Busy" moves 16-10. A 37% rise in audience results in Greatest Gainer/Airplay honors for the title. Paul's last chart appearance, "Gimme the Light," peaked at No. 3 last November. Apparently the airplay for "Busy" has translated into sales, as his album *Dutty Rock* (No. 6) spends a fourth consecutive week in the top 10 of Top R&B/Hip-Hop Albums following a dozen weeks below that level after debuting at No. 8 in November.

Elsewhere on R&B/Singles & Tracks, S.R.C. (Street Records Corp.), the new imprint of Loud Records founder **Steve Rifkind**, makes its first appearance on the chart. Distributed through Universal Motown Records Group, the label's lead artist, **David Banner**, takes Hot Shot Debut honors with "Like a Pimp," featuring **Lil**

Flip, bowing at No. 71. It is the first charting single for the Mississippi native, although he has appeared on the chart before, receiving production credit on "Thug Holiday" by **Trick Daddy Featuring LaTocha Scott**. Banner also spent one week on the Top R&B/Hip-Hop Albums chart in May 1999 with *Grey Skies* as one-half of the duo **Crooked Lettaz**.

CLUB REDUX: A cover of "In Da Club" by **Beyoncé Knowles** that surfaced electronically at radio, apparently independent of any label promotion, picks up a total of 8.5 million listener impressions. Of that audience, 5.2 million impressions are from R&B radio, giving it enough to debut at No. 73 on Hot R&B/Hip-Hop Singles & Tracks. Some stations have taken to mixing Knowles' version with **50 Cent's** original, which sits atop both The Billboard Hot 100 and R&B/Hip-Hop Singles & Tracks for its third and sixth weeks, respectively. In those instances, *Billboard's* mix-show rules will apply, and airplay credit will be given to both tracks. Also hitting radio this week is "Hooked" by **Mary J. Blige Featuring P. Diddy**, which places new lyrics over the musical hook from "In Da Club." And, not to be outdone, **Bubba Sparxx** recently released a comical remake titled "In Da Mud."

FULL SALE: Renewed interest in the singles market by some labels (*Billboard*, March 15) is promising news. Next issue, Arista's bold plan to package DVD singles in jewel boxes in order to stock them in music sections will be reflected on the Hot 100 Singles Sales chart. Of the four titles released March 11, the DVD for **Avril Lavigne's** "I'm With You/Sk8er Boy" is leading the way early in the sales week. The other titles are from **Pink**, **Usher**, and **Clipse**.

In a few weeks, we expect to see the first representation of a digital-download-only single on Hot 100 Singles Sales. **Madonna's** Web site is offering downloads of "American Life" for \$1.49, with sales accounted for by WEA Distribution and tracked by Nielsen SoundScan. The downloads will be sent to consumers starting March 24 for the tracking week ending March 30. If early projections are correct, "Life" should debut on the sales chart in the April 12 issue. This will be followed by the CD single, which hits retail April 8. Although Nielsen SoundScan has tracked paid downloads in the past, the tiny volume of transactions made virtually no impact on our charts.

Sales data compiled by



Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan			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
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title										
1	2	2	5	NUMBER 1			3 Weeks At Number 1	1	49	36	23	14	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJMG (12.98/18.98)	The Last Temptation	4	
2	1	3	34	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)			Get Rich Or Die Tryin'	1	50	42	36	14	SIMPLE PLAN ● LAVA 83534/AG (7.98/11.98) [M]	No Pads, No Helmets...Just Balls	36	
3	NEW	1	1	NORAH JONES ▲ ⁵ BLUE NOTE 32088 (17.98 CD) [M]			Come Away With Me	1	51	56	62	8	VARIOUS ARTISTS TIME LIFE 18774 (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39	
4	3	1	3	FABOLOUS DESERT STORM/ELEKTRA 62791*/JEG (12.98/18.98)			Street Dreams	3	52	46	37	18	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8	
5	NEW	1	1	R. KELLY JIVE 41812/ZOMBA (18.98 CD)			Chocolate Factory	1	53	39	35	5	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19	
6	4	4	30	LIL' KIM QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)			La Bella Mafia	5	54	NEW	1	1	CHOPPA TAKE F07/NEW NO LIMIT 075007/UMRG (12.98/18.98)	Straight From The N.O.	54	
7	NEW	1	1	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)			Home	1	55	59	51	12	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	51	
8	7	5	44	EVANESCENCE WIND-UP 13063 (16.98 CD)			Fallen	7	56	49	41	18	TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	
9	11	8	8	KID ROCK ▲ ³ LAVA 83482*/AG (12.98/18.98)			Cocky	3	57	43	46	14	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)	Now 11	2	
10	10	6	3	SOUNDTRACK ▲ EPIC 87018 (11.98 EQ CD)			Chicago	2	58	40	38	20	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1	
11	9	7	40	SOUNDTRACK BLOODLINE/DEF JAM 063615*/DJMG (12.98/18.98)			Cradle 2 The Grave	6	59	27	109	32	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	
12	5	—	2	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (17.98 CD)			Let Go	2	60	48	43	4	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	31	
13	15	14	17	FREEWAY ROC-A-FELLA/DEF JAM 586920*/DJMG (12.98/18.98)			Philadelphia Freeway	5	61	57	53	23	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	
14	6	10	4	SEAN PAUL ● 2 HARD/VP 83620*/AG (9.98/13.98)			Dutty Rock	13	62	81	86	30	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	61	
15	8	17	43	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)			Grammy Nominees 2003	6	63	55	45	22	CHEVELLE ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14	
16	13	22	20	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]			Room For Squares	8	64	44	39	40	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	
17	NEW	1	1	COLDPLAY ▲ CAPITOL 40504* (12.98/18.98)			A Rush Of Blood To The Head	5	65	53	52	17	ELTON JOHN ▲ ² ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12	
18	NEW	1	1	KIDZ BOP KIDS RAZOR & TIE 89060 (18.98 CD)			Kidz Bop 3	17	66	58	42	15	B2K ● T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10	
19	41	40	45	THIRD DAY ESSENTIAL 10706/ZOMBA (18.98 CD)			Offerings II: All I Have To Give	18	67	64	65	11	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6	
20	17	11	18	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]			Josh Groban	8	68	60	57	18	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2	
21	12	18	42	JENNIFER LOPEZ ▲ ² EPIC 86231 (18.98 EQ CD)			This Is Me...Then	2	69	62	63	5	VARIOUS ARTISTS ▲ EMI CHRISTIAN WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29	
22	16	12	17	EMINEM ▲ ⁷ WEB AFTERMATH 493290*/INTERSCOPE (12.98/18.98)			The Eminem Show	1	70	31	—	2	SOUNDTRACK ELEKTRA 62792/JEG (18.98 CD)	Smallville [The Talon Mix]	31	
23	19	15	23	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/JEG (12.98/18.98)			Under Construction	3	71	65	49	4	YANNI VIRGIN 81516 (18.98 CD)	Ethnicity	27	
24	NEW	1	1	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12.98 EQ CD)			The Young And The Hopeless	7	72	71	66	44	KENNY CHESNEY ▲ ² BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	
25	20	13	10	THE ATARIS COLUMBIA 86184*/CRG (9.98 EQ CD)			So Long, Astoria	24	73	47	87	20	FOO FIGHTERS ● ROSWELL/RCA 88008/RMG (18.98 CD)	One By One	3	
26	14	9	5	T.A.T.U. INTERSCOPE 064107 (12.98 CD) [M]			200 KM/H In The Wrong Lane	13	74	108	118	14	FOO FIGHTERS ● ROSWELL/RCA 88008/RMG (18.98 CD)	From Tha Roota To Tha Toota	33	
27	26	29	16	SOUNDTRACK ● WIND-UP 13079 (18.98 CD)			Daredevil: The Album	9	75	67	48	15	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5	
28	30	27	18	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18.98 CD)			Audioslave	7	76	61	47	5	BLAKE SHELTON WARNER BROS. (NASHVILLE) 49237/WRN (12.98/18.98)	The Dreamer	8	
29	NEW	1	1	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)			Justified	2	77	78	64	14	MARIAH CAREY ▲ MONARC/ISLAND 063467*/DJMG (12.98/18.98)	Charmbracelet	3	
30	18	21	27	WAYNE WONDER VP/ATLANTIC 83678/AG (9.98/14.98)			No Holding Back	29	78	54	54	21	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1	
31	NEW	1	1	NELLY ▲ ⁵ FO/REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)			Nellyville	1	79	77	80	77	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5	
32	23	34	4	DONNIE MCCLURKIN VERITY 43199/ZOMBA (12.98/18.98)			Donnie McClurkin... Again	31	80	91	82	25	DISTURBED ▲ REPRISE 48928/WARNER BROS. (18.98 CD)	Believe	1	
33	24	16	12	JOHN MAYER ● AWARE/COLUMBIA 87199/CRG (18.98 EQ CD)			Any Given Thursday	17	81	70	60	23	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2	
34	22	24	19	TYRESE ● J 20041/RMG (12.98/18.98)			I Wanna Go There	16	82	83	68	25	VARIOUS ARTISTS ● WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ...Their Way!	52	
35	32	25	19	SOUNDTRACK ▲ ⁴ SHADY 493508*/INTERSCOPE (12.98/18.98)			8 Mile	1	83	51	59	28	QUEENS OF THE STONE AGE ● INTERSCOPE 493425 (14.98 CD)	Songs For The Deaf	17	
36	25	20	14	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12.98/18.98)			Stripped	2	84	102	117	7	HEATSEEKER IMPACT			
37	25	20	14	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)			Up!	1	85	92	73	24	TRAPT WARNER BROS. 48296 (12.98 CD) [M]	Trapt	84	
38	33	32	17	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)			Away From The Sun	8	86	92	73	24	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/18.98)	Elvis: 30 #1 Hits	1	
39	45	50	15	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)			Livin' Legend	21	87	89	77	19	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15	
40	28	30	20	SNOOP DOGG ● DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)			Paid Tha Cost To Be Da Bo\$\$	12	88	75	101	24	INDIA.ARIE ● MOTOWN 064755*/UMRG (12.98/18.98)	Voyage To India	6	
41	38	33	5	ROD STEWART ▲ J 20039/RMG (12.98/18.98)			It Had To Be You ... The Great American Songbook	4	89	72	79	18	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72	
42	29	19	13	THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS 45040*/INTERSCOPE (9.98 CD) [M]			The All-American Rejects	25	90	69	75	44	ASHANTI ▲ ³ MURDER INC./JAM 586830*/DJMG (12.98/18.98)	Ashanti	1	
43	34	31	17	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)			I Care 4 U	3	91	74	55	4	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	14	
44	35	28	4	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/DJMG (15.98/19.98)			The Blueprint 2: The Gift And The Curse	1	92	68	106	45	NO DOUBT ▲ ² INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	
45	52	58	14	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12.98/18.98)			For The Last Time: Live From The Astrodome	7	93	73	84	47	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	
46	NEW	1	1	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME (18.98 CD)			American IV: The Man Comes Around	45	94	79	67	16	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46	
47	37	26	21	HOOTIE & THE BLOWFISH ATLANTIC 83564/AG (18.98 CD)			Hootie & The Blowfish	46	95	97	71	13	THE DONNAS ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	62	
48	50	44	13	LL COOL J QEF JAM 077021*/DJMG (12.98/18.98)			God's Son	12	96	88	88	13	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	80	
				NAS ▲ JLL WILL/COLUMBIA 88620*/CRG (12.98 EQ/18.98)			God's Son	12	97	107	97	15	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	28	
				NAS ▲ JLL WILL/COLUMBIA 88620*/CRG (12.98 EQ/18.98)			God's Son	12	98	63	—	2	DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	63	
				NAS ▲ JLL WILL/COLUMBIA 88620*/CRG (12.98 EQ/18.98)			God's Son	12	98	84	61	8	ZWAN MARTHA S MUSIC REPRISE 48436/WARNER BROS. (18.98 CD)	Mary Star Of The Sea	3	

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
99	99	85	19	RASCAL FLATTS ▲	Melt	5	149	129	123	4	DARYL HALL JOHN OATES	Do It For Love	77
100	130	181	23	BEE GEES ▲	Their Greatest Hits--The Record	49	150	NEW	1	1	KING CRIMSON	The Power To Believe	150
101	96	83	80	PUDDLE OF MUDD ▲ ³	Come Clean	9	151	148	141	16	MUDVAYNE	The End Of All Things To Come	17
102	109	102	50	CELINE DION ▲ ³	A New Day Has Come	1	152	151	148	17	TLC ▲	3D	6
103	66	99	45	VANESSA CARLTON ▲	Be Not Nobody	5	153	137	120	3	DAR WILLIAMS	The Beauty Of The Rain	120
104	104	94	19	BUSTA RHYMES ●	It Ain't Safe No More...	43	154	141	126	18	DAVID GRAY ●	A New Day At Midnight	17
105	76	110	56	ALAN JACKSON ▲ ³	Drive	1	155	118	136	12	MICHELLE BRANCH ▲	The Spirit Room	28
106	95	78	15	BABY ●	Birdman	24	156	152	153	24	GARY ALLAN ●	Alright Guy	39
107	111	98	17	SALIVA	Back Into Your System	19	157	191	168	1	THE JULIANA THEORY	Love	71
108	100	90	15	SYSTEM OF A DOWN ●	Steal This Album!	15	158	145	142	19	KIDZ BOP KIDS ●	Kidz Bop 2	37
109	135	130	8	JARS OF CLAY	Futhermore: From The Studio, From The Stage	64	159	146	136	48	CREED ▲ ⁶	Weathered	1
110	82	93	18	ALISON KRAUSS + UNION STATION ●	Live	36	160	143	114	15	DRU HILL	Dru World Order	21
111	121	112	12	SYLEENA JOHNSON	Chapter 2: The Voice	104	161	NEW	1	1	CHRIS RICE	Run The Earth, Watch The Sky	161
112	140	131	17	FLOETRY	Floetic	19	162	173	—	3	BOWLING FOR SOUP	Drunk Enough To Dance	162
113	90	56	4	VARIOUS ARTISTS	We're A Happy Family: A Tribute To Ramones	43	163	160	149	14	SOUNDTRACK ●	Disney's Lilo & Stitch	11
114	132	129	23	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60	164	153	155	15	TRACE ADKINS ●	Chrome	59
115	87	108	21	FLEETWOOD MAC ▲	The Very Best Of Fleetwood Mac	12	165	169	115	3	LINDA EDER	Broadway My Way	115
116	122	107	4	OZZY OSBOURNE	The Essential Ozzy Osbourne	81	166	155	121	27	CLIPSE ●	Lord Willin'	4
117	101	81	4	RUSH	The Spirit Of Radio: Greatest Hits 1974 - 1987	62	167	NEW	1	1	FINCH	What It Is To Burn	167
118	86	—	2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS		4	86	80	—	2	AMERICAN HI-FI	The Art Of Losing	80
119	105	96	3	SOUNDTRACK	How To Lose A Guy In 10 Days	96	169	NEW	1	1	JOHNNY VICIOUS	Ultra. Dance 03	169
120	127	122	20	HEATHER HEADLEY	This Is Who I Am	38	170	149	140	13	SOUNDTRACK	The Lord Of The Rings: The Two Towers	43
121	114	119	4	MICHAEL BUBLE	Michael Buble	114	171	120	69	4	DJ ENVY	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	57
122	185	171	14	JOSH GROBAN	Josh Groban In Concert	34	172	156	113	24	BECK	Sea Change	8
123	115	72	4	STEVEN CURTIS CHAPMAN	All About Love	12	174	147	161	74	NICKELBACK ▲ ⁴	Silver Side Up	2
124	133	135	23	DIAMOND RIO	Completely	23	175	134	132	44	BONE THUGS-N-HARMONY	Thug World Order	12
125	117	89	2	BON JOVI ●	Bounce	2	176	123	—	25	SOUNDTRACK ●	A Walk To Remember	34
126	110	95	12	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits Vol. 6	35	177	163	150	22	JAMES TAYLOR ▲	October Road	4
127	103	76	4	MASSIVE ATTACK	100th Window	69	178	161	200	4	TRINA	Diamond Princess	14
128	158	156	21	MICHAEL W. SMITH ●	Worship Again	14	179	159	105	3	INTOCABLE	La Historia	161
129	124	100	13	WHITNEY HOUSTON ▲	Just Whitney...	9	180	157	143	18	CAT POWER	You Are Free	105
130	98	—	2	BERING STRAIT	Bering Strait	98	181	174	179	16	ANDREA BOCELLI ▲	Sentimento	12
131	126	92	1	THE USED	The Used	63	182	172	158	25	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4
132	113	151	4	DIANA KRALL ●	Live In Paris	18	183	128	—	4	SEETHER	Disclaimer	92
133	144	—	3	AMANDA PEREZ	Angel	133	184	168	154	8	THE MUSIC	The Music	128
134	112	111	19	NIRVANA ▲	Nirvana	3	185	198	—	76	TERRI CLARK	Pain To Kill	27
135	94	70	5	ALABAMA	In The Mood: The Love Songs	15	186	175	—	2	MICHAEL W. SMITH ▲	Worship	20
136	106	—	2	LYLE LOVETT	Smile: Songs From The Movies	106	187	175	—	2	RANDY TRAVIS	Rise And Shine	127
137	85	—	3	SWITCHFOOT	The Beautiful Letdown	85	188	167	163	24	KEM	Kemistry	175
138	136	134	79	SYSTEM OF A DOWN ▲ ³	Toxicity	1	189	NEW	1	1	DAVE MATTHEWS BAND ▲ ²	Busted Stuff	1
139	131	124	22	KEITH URBAN ●	Golden Road	11	190	162	147	11	THE CORAL	The Coral	189
140	125	103	4	RODNEY CARRINGTON	Nut Sack	82	191	176	189	11	FAT JOE	Loyalty	31
141	139	91	3	SMILEZ & SOUTHWEST	Crash The Party	91	192	176	189	11	LINKIN PARK ▲	[Reanimation]	2
142	150	133	15	SUM 41 ●	Does This Look Infected?	32	193	171	160	23	JUANES △	Un Dia Normal	127
143	116	—	2	AUDIO ADRENALINE	Worldwide	116	194	NEW	1	1	SOUNDTRACK ●	XXX	9
144	138	128	23	VARIOUS ARTISTS	WOW Hits 2003	34	195	178	164	21	SOLANGE	Solo Star	49
145	142	139	17	JACK JOHNSON ▲	Brushfire Fairytales	34	196	179	167	13	TAPROOT	Welcome	17
146	154	145	15	TORI AMOS ●	Scarlet's Walk	7	197	NEW	1	1	COMMON	Electric Circus	47
147	NEW	1	1	SOUNDTRACK	Bringing Down The House	147	198	165	152	4	LIL' WYTE	Hypnotize Minds Presents: Doubt Me Now	197
148	119	104	4	RY COODER MANUEL GALBAN	Mambo Sinuendo	52	199	170	159	15	VARIOUS ARTISTS	Absolute Body + Soul	73
							200	170	159	15	SMOKIE NORFUL	I Need You Now	196
											PAUL MCCARTNEY ▲ ²	Back In The U.S. Live 2002	8

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

MARCH 22 2003 **Billboard** TOP JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	9	DIANA KRALL ●	VERVE 065498/AG	Live In Paris
2	2	1	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/CRG	A Wonderful World
3	3	7	DIANA KRALL ▲	VERVE 549845/AG	The Look Of Love
4	5	8	MARK O'CONNOR'S HOT SWING TRIO	DDYSSEY 87880/CRG	In Full Swing
5	4	2	NATALIE COLE	VERVE 589774/AG	Ask A Woman Who Knows
6	10	1	GLENN MILLER	RCA VICTOR 64014	Platinum Glenn Miller
7	6	1	THE MARSALIS FAMILY	MARSALIS 813302/ROUNDUP	A Jazz Celebration
8	8	4	THE BAD PLUS	COLUMBIA 87040/CRG	These Are The Vistas
9	9	9	NAT KING COLE	CAPITOL 81513	Love Songs
10	7	1	SCOLOHOFO	BLUE NOTE 3281	Oh!
11	10	1	JOHN COLTRANE	IMPULSE/VERVE 589945/AG	A Love Supreme (Deluxe Edition)
12	11	6	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
13	19	1	VARIOUS ARTISTS	VERVE 065229/AG	Bossa Nova For Lovers
14	13	7	STEVE TYRELL	COLUMBIA 86006/CRG [M]	Standard Time
15	14	1	CHRISTIAN MCBRIDE BAND	WARNER 119105/AG	Vertical Vision
16	12	22	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	VERMILION 5100/AG	Directions In Music (Celebrating Miles Davis & John Coltrane)
17	17	1	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
18	15	1	FLORA PURIM	NARADA JAZZ 43537/NARADA	Speak No Evil
19	16	1	JANE MONHEIT	N-CODED 4233/WARLOCK [M]	In The Sun
20	17	1	DAVE DOUGLAS	BLUEBIRD 64008/RCA VICTOR	Freak In
21	23	1	SARAH VAUGHAN	VERVE 065330/AG	Sarah For Lovers
22	22	1	ASTRUD GILBERTO	VERVE 589774/AG	Astrud Gilberto's Finest Hour
23	22	1	STEFON HARRIS	BLUE NOTE 32498	Grand Unification Theory
24	25	1	CASSANDRA WILSON	BLUE NOTE 35072 [M]	Belly Of The Sun
25	25	1	MILES DAVIS	IMPULSE/COLUMBIA 85833/CRG	Super Hits

MARCH 22 2003 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	54	NORAH JONES ▲ ⁵	BLUE NOTE 32088 [M]	Come Away With Me
2	2	23	KENNY G ●	ARISTA 14738	Paradise
3	NEW	1	THE CRUSADERS	PRA/VERVE 06077/AG	Rural Renewal
4	4	13	VARIOUS ARTISTS	HIDDEN BEACH 87124/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
5	3	1	MINDI ABAIR	GRP 068923/AG [M]	It Just Happens That Way
6	11	7	SPYRO GYRA	HEADS UP 3074	Original Cinema
7	15	1	KEIKO MATSUI	NARADA 13198 [M]	The Ring
8	8	1	BWB	WARNER BROS 48011 [M]	Groovin'
9	7	7	WALTER BEASLEY	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!	
10	6	13	FOURPLAY	BLUEBIRD 63918/RCA VICTOR	Heartfelt
11	5	2	NORMAN BROWN	WARNER BROS 47385 [M]	Just Chillin'
12	10	23	AL JARREAU	GRP 589777/AG	All I Got
13	18	1	HERB ALPERT	A&M 430886/INTERSCOPE	Definitive Hits
14	13	1	BOBBY LYLE	THREE KEYS 54582/LIGHTYEAR	Joyful
15	12	2	BONEY JAMES	WARNER BROS 48004	Ride
16	16	1	KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
17	9	2	PAT METHENY GROUP	WARNER BROS 48025	Speaking Of Now
18	20	1	WILL DOWNING	GRP 589610/AG	(Sensual Journey)
19	17	1	MAYSA	N-CODED 4233/WARLOCK	Out Of The Blue
20	22	1	TOWER OF POWER	The Very Best Of Tower Of Power - The Warner Years	
21	21	1	MARION MEADOWS	HEADS UP 3070	In Deep
22	14	1	PIECES OF A DREAM	HEADS UP 3071	Love's Silhouette
23	23	1	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS	Golden Slumbers: A Father's Lullaby
24	NEW	1	VARIOUS ARTISTS	WATER 060310	Jazz Lounge
25	NEW	1	VARIOUS ARTISTS	VERVE 589800/AG	Verve/Remixed

MARCH 22 2003 **Billboard** TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	18	ANDREA BOCELLI ▲	PHILIPS 470400/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	1	JANUSZ OLENJICZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	7	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
4	5	1	RENEE FLEMING	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
5	4	20	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
6	NEW	1	GIDON KREMER	NONESUCH 71077/AG	Happy Birthday
7	9	1	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
8	8	1	MURRAY PERAHIA	SONY CLASSICAL 81885	Chopin: Etudes Op. 10/25
9	6	1	ATLANTA SYMPHONY ORCHESTRA (SPANO)	Vaughan Williams: A Sea Symphony	
10	10	1	VANESSA-MAE	ANGEL 57329	The Best Of Vanessa-Mae
11	NEW	1	SOUNDTRACK	EMI CLASSICS 57309/ANGEL	Callas Forever
12	7	1	VARIOUS ARTISTS	VIRGIN CLASSICS 62120/ANGEL	Piano Dreams-Music To Inspire
13	15	1	TOLGA KASHIF	IMPULSE CLASSICS 57305/ANGEL	Queen Symphony
14	NEW	1	SALVITORE LICITRA	SONY CLASSICAL 89023	The Debut
15	NEW	1	JOHN RUTTER	DECCA 472629/UNIVERSAL CLASSICS GROUP	The John Rutter Collection

MARCH 22 2003 **Billboard** TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	14	JOSH GROBAN ▲ ³	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban
2	2	14	JOSH GROBAN	143/REPRISE 48113/WARNER BROS.	Josh Groban In Concert
3	3	1	CHARLOTTE CHURCH	COLUMBIA 89189/CRG	Prelude: The Best Of Charlotte Church
4	4	1	OPERA BABES	SONY CLASSICAL 87803 [M]	Beyond Imagination
5	5	1	BOND	MBO/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
6	7	1	MARIO FRANGULIS	SONY CLASSICAL 89185 [M]	Sometimes I Dream
7	8	1	RUSSELL WATSON	DECCA 472160/UNIVERSAL CLASSICS GROUP	Encore
8	9	1	RENEE FLEMING/BRYN TERFEL	DECCA/UNIVERSAL CLASSICS GROUP	Under The Stars
9	6	1	DANIEL RODRIGUEZ	MANHATTAN 43085/ANGEL [M]	From My Heart
10	NEW	1	THE AMERICAN TENORS	SONY CLASSICAL 87883	The American Tenors
11	10	1	ANDREA BOCELLI ▲	PHILIPS 48041/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
12	11	1	CHARLOTTE CHURCH ●	COLUMBIA 89110/CRG	Enchantment
13	13	1	SARAH BRIGHTMAN ●	NEMO STUDIO 33297/ANGEL	Classics
14	NEW	1	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
15	12	1	DANIEL RODRIGUEZ	MANHATTAN 37564 [M]	The Spirit Of America

MARCH 22 2003 **Billboard** TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	YANNI	VIRGIN 81516	Ethnicity
2	3	7	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
3	2	7	MANNHEIM STEAMROLLER	AMERICAN RAMAPHONE 214	Romantic Melodies
4	5	1	GEORGE WINSTON	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
5	4	1	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
6	6	1	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
7	7	1	VARIOUS ARTISTS	WINDHAM HILL 11676/RCA VICTOR	Windham Hill Chill
8	8	1	AMETHYSTIUM	NEURODISC 88835/CAPITOL	Aphelion
9	9	1	JOHANNES LINSTEAD	REAL MUSIC 3783	Zabuca
10	14	1	OTTMAR LIEBERT + LUNA NEGRA	HIGHER OCTAVE 80961/VIRGIN	Santa Fe Sessions
11	13	1	TINGSTAD & RUMBEL	NARADA 12788	Acoustic Garden
12	10	1	JIM BRICKMAN	WINDHAM HILL 11589/RCA VICTOR	Simple Things
13	12	1	2002	REAL MUSIC 8812	Sacred Well
14	11	1	JOHN TESH	GARDEN CITY 34593	The Power Of Love
15	15	1	ENYA	REPRISE 49211/WARNER BROS	Only Time-The Collection

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MARCH 22 2003 **Billboard**

TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
3	FOR EVENING PASSIONS	VARIOUS ARTISTS
4	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
7	FOR YOUR SOUL	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
9	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
10	25 PIANO FAVORITES	VARIOUS ARTISTS
11	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
12	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS
13	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
14	MOZART: 50 CLASSICAL HIGHLIGHTS	VARIOUS ARTISTS
15	FOR A SUNDAY MORNING	VARIOUS ARTISTS

MARCH 22 2003 **Billboard**

TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	VIVALDI'S GREATEST HITS	VARIOUS ARTISTS
3	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
4	BRAMHMS: CELLO SONATAS 1-2	EMANUEL AX, YO-YO MA
5	COPLAND: APPALACHIAN SPRING	NEW YORK PHILHARMONIC (BERNSTEIN)
6	ROMANTIC ADAGIOS: VOLUME 2	VARIOUS ARTISTS
7	ART OF SEGOVIA	ANORES SEGOVIA
8	THE #1 OPERA ALBUM	VARIOUS ARTISTS
9	NO. 1 PIANO ALBUM	VARIOUS ARTISTS
10	GERSHWIN: Rhapsody In Blue/An American In Paris	NEW YORK PHILHARMONIC (BERNSTEIN)
11	50 GREATEST CLASSICS	VARIOUS ARTISTS
12	BABY NEPTUNE	VARIOUS ARTISTS
13	LA BOHEM: THE DREAMCAST	VARIOUS ARTISTS
14	OPERA ALBUM	VARIOUS ARTISTS
15	BABY BACH	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

MARCH 22 2003 **Billboard**

TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 3
2	VARIOUS ARTISTS	DISNEY MAMMA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!
3	KIDZ BOP KIDS	KIDZ BOP 2
4	KIDZ BOP KIDS	KIDZ BOP
5	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
6	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
7	THE WIGGLES	YUMMY YUMMY
8	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 5
9	VARIOUS ARTISTS	TODDLER FAVORITES
10	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
11	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
12	VEGGIE TUNES	BIG IDEA'S VEGETABLES SING ALONGS BOB & LARRY'S BACKYARD PARTY
13	SING ALONG	SING ALONG WITH DISNEY'S PRINCESSES
14	VARIOUS ARTISTS	KID'S DANCE PARTY
15	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 1
16	VEGGIE TUNES	JOHANN'S OVERBOARD SING-ALONG
17	VARIOUS ARTISTS	PLAYHOUSE DISNEY 2
18	VARIOUS ARTISTS	DISNEY'S GREATEST VOL. 2
19	VARIOUS ARTISTS	PLAYHOUSE DISNEY
20	BUCK HOWDY	SKI/ADOLE
21	CEDARHURST KIDS CLASSICS	ACTION BIBLE SONGS
22	VARIOUS ARTISTS	LULO & STITCH ISLAND FAVORITES
23	VARIOUS ARTISTS	PRINCESS FAVORITES
24	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
25	JIM BRICKMAN	LOVE SONGS & LULLABIES

Children's recordings, original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (10x). △ Certification of 200,000 units (20x). ☆ Certification of 400,000 units (40x). * Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	1	NUMBER 1	7 Weeks At Number 1	DIXIE CHICKS ♦ ² <i>Wide Open Spaces</i> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]
2	3	3			COLDPLAY ▲ <i>Parachutes</i> NETTWERK 30162/CAPITOL (11.98/17.98) [M]
3	2	2			DIXIE CHICKS ♦ ¹⁰ <i>Fly</i> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)
4	5	8			EMINEM ▲ ⁸ <i>The Marshall Mathers LP</i> WEB/AFTERMATH 49029/INTERSCOPE (12.98/18.98)
5	10	10			LINKIN PARK ▲ ⁸ <i>[Hybrid Theory]</i> WARNER BROS. 47755 (12.98/18.98)
6	7	5			THE BEATLES ▲ ⁸ <i>1</i> APPLE 29325/CAPITOL (12.98/18.98)
7	6	4			SOUNDTRACK ▲ ⁵ <i>O Brother, Where Art Thou?</i> LUST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)
8	4	20			JAMES TAYLOR ▲ ¹¹ <i>Greatest Hits</i> WARNER BROS. 3113 (7.98/11.98)
9	24	27	GREATEST GAINER \$		CELINE DION ▲ ⁶ <i>All The Way...A Decade Of Song</i> 550 MUSIC 63766/EPIC (12.98/19.98)
10	8	7			BOB SEGER & THE SILVER BULLET BAND ▲ ⁶ <i>Greatest Hits</i> CAPITOL 30334 (10.98/15.98)
11	13	13			VARIOUS ARTISTS <i>Body + Soul: Love Serenade</i> TIME LIFE 3397 (17.98/19.98)
12	13	13			SHANIA TWAIN ♦ ¹¹ <i>Come On Over</i> MERCURY 536003/UMG (12.98/18.98)
13	12	9			KID ROCK ♦ ¹⁰ <i>Devil Without A Cause</i> TOP DOW/LAVA 83119/AG (12.98/18.98) [M]
14	18	11			TIM MCGRAW ▲ ³ <i>Greatest Hits</i> CURB 77978 (12.98/18.98)
15	14	15			METALLICA ♦ ¹² <i>Metallica</i> ELEKTRA 61113/EEG (11.98/17.98)
16	15	29			EMINEM ▲ ⁴ <i>The Slim Shady LP</i> WEB/AFTERMATH 49028/INTERSCOPE (12.98/18.98)
17	19	12			GOOD CHARLOTTE ● <i>Good Charlotte</i> DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]
18	17	6			AC/DC ▲ ¹⁹ <i>Back In Black</i> LEGACY 80207/EPIC (11.98 EQ CD)
19	20	18			BOB MARLEY AND THE WAILERS ♦ ¹⁰ <i>Legend</i> TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)
20	21	16			DISTURBED ▲ ² <i>The Sickness</i> GIANT 24738/WARNER BROS. (11.98/17.98) [M]
21	26	23			PINK FLOYD ♦ ¹⁵ <i>Dark Side Of The Moon</i> CAPITOL 46001 (10.98/18.98)
22	11	19			PHIL COLLINS ▲ ⁷ <i>...Hits</i> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)
23	32	25			DEF LEPPARD ▲ ³ <i>Vault - Greatest Hits 1980-1995</i> MERCURY 528718/DJMG (11.98/18.98)
24	23	22			KENNY CHESNEY ▲ ³ <i>Greatest Hits</i> BNA 67976/RLG (12.98/18.98)
25	9	—			SIMON & GARFUNKEL ♦ ¹⁰ <i>Greatest Hits</i> COLUMBIA 31350/CRG (10.98 EQ/17.98)
26	25	17			RASCAL FLATTS ▲ <i>Rascal Flatts</i> LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]
27	30	33			ORIGINAL BROADWAY CAST RECORDING ● <i>Mamma Mia!</i> DECCA BROADWAY 543115 (18.98 CD)
28	28	24			AL GREEN ▲ <i>Greatest Hits</i> HI/THE RIGHT STUFF 30600/CAPITOL (10.98/17.98)
29	22	26			BON JOVI ▲ ¹² <i>Slippery When Wet</i> MERCURY 53089/DJMG (6.98/11.98)
30	16	47			BRUCE SPRINGSTEEN ▲ ⁴ <i>Greatest Hits</i> COLUMBIA 67060/CRG (10.98 EQ/17.98)
31	27	—			BEE GEES ▲ <i>One Night Only</i> POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)
32	33	30			BON JOVI ▲ ⁴ <i>Cross Road</i> MERCURY 526013/DJMG (10.98/17.98)
33	31	28			SOUNDTRACK ▲ ³ <i>Coyote Ugly</i> CURB 78703 (11.98/17.98)
34	34	21			VARIOUS ARTISTS ▲ ² <i>Songs 4 Worship - Shout To The Lord</i> INTEGRITY 61001/TIME LIFE (19.98 CD)
35	39	42			CAROLE KING ♦ ¹⁰ <i>Tapestry</i> EPIC 65850 (7.98 EQ/11.98)
36	36	38			JOHNNY CASH ▲ <i>16 Biggest Hits</i> LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (17.98 EQ/11.98)
37	35	31			CREED ♦ ¹⁰ <i>Human Clay</i> WIND UP 13653 (11.98/18.98)
38	29	14			AC/DC ▲ ⁶ <i>Highway To Hell</i> LEGACY 80206/EPIC (11.98 EQ CD)
39	45	46			ABBA ▲ ⁶ <i>Gold - Greatest Hits</i> POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)
40	40	34			HANK WILLIAMS JR. ▲ ⁴ <i>Greatest Hits, Vol. 1</i> CURB 77638 (5.98/9.98)
41	—	—			THE BEACH BOYS <i>The Greatest Hits Volume 1: 20 Good Vibrations</i> CAPITOL 21860 (10.98/17.98)
42	—	—			QUEEN ▲ ⁷ <i>Greatest Hits</i> HOLLYWOOD 161265 (11.98/17.98)
43	—	—			LYNYRD SKYNYRD ● <i>The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection</i> MCA 111941 (6.98/11.98)
44	—	—			FRANK SINATRA <i>Classic Sinatra: His Great Performances 1953-1960</i> CAPITOL 23502 (11.98/17.98)
45	—	—			THE POLICE ▲ ⁵ <i>Every Breath You Take: The Classics</i> A&M/UNIVERSAL 493607/UMRG (12.98/18.98)
46	48	44			ENYA ▲ ² <i>Paint The Sky With Stars - The Best Of Enya</i> REPRISE 46833/WARNER BROS. (12.98/18.98)
47	41	—			JOURNEY ▲ ¹⁰ <i>Journey's Greatest Hits</i> COLUMBIA 44483/CRG (11.98 EQ/17.98)
48	42	36			JENNIFER LOPEZ ▲ ³ <i>J.Lo</i> EPIC 85965 (12.98 EQ/18.98)
49	44	49			AC/DC ▲ ³ <i>Live</i> LEGACY 80214/EPIC (11.98/17.98)
50	—	—			ZZ TOP ▲ ³ <i>Greatest Hits</i> WARNER BROS. 26846 (11.98/17.98)

THIS WEEK	LAST WEEK	WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	3	2	NUMBER 1	3 Weeks At Number 1	SYLEENA JOHNSON <i>Chapter 2: The Voice</i> JIVE 39035/ZOMBA (11.98/17.98)
2	2	5			MICHAEL BUBLE <i>Michael Buble</i> 143/REPRISE 48376/WARNER BROS. (18.98 CD)
3	6	39			AMANDA PEREZ <i>Angel</i> POWERHOUSE 82151/VIRGIN (18.98 CD)
4	5	6			DAR WILLIAMS <i>The Beauty Of The Rain</i> RAZOR & TIE 82886 (18.98 CD)
5	—	—	HOT SHOT DEBUT		CHRIS RICE <i>Run The Earth, Watch The Sky</i> ROCKTOWN 2001/ZOMBA (18.98 CD)
6	10	18			BOWLING FOR SOUP <i>Drunk Enough To Dance</i> FFROE LIT/TONE/JIVE 41819/ZOMBA (13.98 CD)
7	9	3			LINDA EDER <i>Broadway My Way</i> ATLANTIC 63580/AG (18.98 CD)
8	16	16			FINCH <i>What It Is To Burn</i> DRIVE THRU 860991/MCA (12.98 CD)
9	17	—			JOHNNY VICIOUS <i>Ultra. Dance 03</i> ULTRA 1155 (19.98 CD)
10	7	1			CAT POWER <i>You Are Free</i> MATADOR 427/BEGGARS GROUP (17.98 CD)
11	4	—			THE MUSIC <i>The Music</i> CAPITOL 80328 (19.98 CD)
12	11	—			KEM <i>Kemistry</i> MOTOWN 067516/UMG (8.98/12.98)
13	—	—			THE CORAL <i>The Coral</i> DELTA/SONIC/COLUMBIA 87192/CRG (9.98 EQ CD)
14	12	12			JUANES <i>Un Dia Normal</i> SURCO 017492/UNIVERSAL LATINO (16.98 CD)
15	—	—			LIL' WYTE <i>Hypnotize Minds Presents: Doubt Me Now</i> HYPNOTIZE MINDS/LEVEL 3604/SELECT-O-HITS (17.98 CD)
16	15	13			SMOKIE NORFUL <i>I Need You Now</i> EMI GOSPEL 20374 (9.98/16.98)
17	13	11			RA <i>From One</i> REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD)
18	14	7			JENNIFER HANSON <i>Jennifer Hanson</i> CAPITOL (NASHVILLE) 35247 (18.98 CD)
19	—	—			CURSIVE <i>The Ugly Organ</i> SADDLE CREEK 51 (13.98 CD)
20	49	—	GREATEST GAINER \$		DETRICK HADDON <i>Lost And Found</i> TYSCOT/VERITY 43195/ZOMBA (11.98/17.98)
21	21	19			TAKING BACK SUNDAY <i>Tell All Your Friends</i> VICTORY 176 (12.98 CD)
22	22	10			SOCIALBURN <i>Where You Are</i> ELEKTRA 62790/EEG (12.98 CD)
23	18	8			PHILLIPS, CRAIG AND DEAN <i>Let Your Glory Fall</i> SPARROW 51979 (17.98 CD)
24	28	41			JASON MRAZ <i>Waiting For My Rocket To Come</i> ELEKTRA 62829/EEG (11.98 CD)
25	20	20			THE EXIES <i>Inertia</i> MELISMA 13099/VIRGIN (9.98 CD)
26	29	—			THALIA <i>Thalia's Hits Remixed</i> EMI LATIN 81595 (14.98 CD)
27	8	—			THE MOVIELIFE <i>Forty Hour Train Back To Penn</i> DRIVE THRU 065092/MCA (12.98 CD)
28	23	9			FURTHER SEEMS FOREVER <i>How To Start A Fire</i> TOOTH & NAIL 39418 (9.98 CD)
29	34	28			MAROON 5 <i>Songs About Jane</i> OCTOPE 50001 (11.98 CD)
30	27	—			DJ WHOOKID <i>Hood Radio V.1</i> FULL CLIP 2005 (13.98 CD)
31	25	24			JOSE JOSE <i>El Principe Con Trio Vol. 1</i> ARIELA 96530/BMG LATIN (14.98 CD)
32	31	30			HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR <i>Family Affair II: Live At Radio City Music Hall</i> VERITY 43176/ZOMBA (11.98/17.98)
33	45	34			RICARDO ARJONA <i>Santo Pecado</i> SONY DISCS 84564 (17.98 EQ CD)
34	32	40			BYRON CAGE <i>Byron Cage</i> GOSPO CENTRIC 70047/ZOMBA (18.98 CD)
35	47	47			INDIA <i>Latin Songbird: Mi Alma Y Corazon</i> SONY DISCS 87454 (16.98 EQ CD)
36	33	21			SUPERGRASS <i>Life On Other Planets</i> ISLAND 063885/DJMG (15.98 CD)
37	36	22			INTERPOL <i>Turn On The Bright Lights</i> MATADOR 545 (9.98 CD)
38	—	—			CODY CHESNUTT <i>Headphone Masterpiece</i> READY SET GO! 001 (16.98 CD)
39	26	14			LOS BUKIS <i>30 Inolvidables</i> FONOVISA 050891/JG (14.98 CD)
40	19	—			RICHARD ASHCROFT <i>Human Conditions</i> HUT 13384/VIRGIN (18.98 CD)
41	24	—			THE MINUS 5 <i>Down With Wilco</i> VEP ROC 2052/REDEYE (17.98 CD)
42	—	—			VOIVOD <i>Voivod</i> CHOPHOUSE 44015/SURFDDG (14.98 CD)
43	44	—			LOS REHENES <i>Historia Musical: 30 Pegaditas</i> DISA 727034/UG (14.98 CD)
44	30	—			LOS HURACANES DEL NORTE <i>28 Huracanazos</i> UNIVISION 310103/UG (15.98 CD)
45	39	35			KATHLEEN EDWARDS <i>Failer</i> ZDE 421001/RDUNOER (12.98 CD)
46	—	—			HOT ACTION COP <i>Hot Action Cop</i> LAVA 839/AG (12.98 CD)
47	42	27			THE STREETS <i>Original Pirate Material</i> VICE 93181/ATLANTIC (12.98 CD)
48	—	—			THE DATSUNS <i>The Datsuns</i> HELLQUAD 27146/V2 (13.98 CD)
49	40	33			TELEPOPMUSIK <i>Genetic World</i> CATALOGHE 8657/CAPITOL (11.98/17.98)
50	38	25			JOHN P. KEE & NEW LIFE <i>Blessed By Association</i> VERITY 43201/ZOMBA (11.98/17.98)

THIS WEEK	LAST WEEK	WKS AGO	Sales data compiled by Nielsen SoundScan		Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
1	1	—	NUMBER 1	2 Weeks At Number 1	B.G. <i>Livin' Legend</i> CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)
2	2	1			LIL JON & THE EAST SIDE BOYZ <i>Kings Of Crunk</i> BONE 23701/TVT (18.98/17.98)
3	3	3			DARYL HALL JOHN OATES <i>Do It For Love</i> U-WATCH 80100 (18.98 CD)
4	8	—	GREATEST GAINER \$		JOHNNY VICIOUS <i>Ultra. Dance 03</i> ULTRA 1155 (19.98 CD) [M]
5	4	2			CAT POWER <i>You Are Free</i> MATADOR 427/BEGGARS GROUP (17.98 CD) [M]
6	—	—	HOT SHOT DEBUT		LIL' WYTE <i>Hypnotize Minds Presents: Doubt Me Now</i> HYPNOTIZE MINDS/LEVEL 3604/SELECT-O-HITS (17.98 CD) [M]
7	10	7			TRANSPLANTS <i>Transplants</i> HELLCAT 8948/PIRAPH (18.98 CD)
8	5	6			SUSAN TEDESCHI <i>Wait For Me</i> TONE CONTROL 761146/ARTEMIS (17.98 CD) [M]
9	—	—			CURSIVE <i>The Ugly Organ</i> SADDLE CREEK 51 (13.98 CD) [M]
10	12	10			TAKING BACK SUNDAY <i>Tell All Your Friends</i> VICTORY 176 (12.98 CD) [M]
11	11	15			NICKEL CREEK <i>This Side</i> SUGAR HILL 3941 (18.98 CD)
12	7	5			MANNHEIM STEAMROLLER <i>Romantic Melodies</i> AMERICAN GRAMMOPHONE 214 (16.98 CD)
13	6	—			THE D.O.C. <i>Deuce</i> SILVERBACK 2113/PHAT CAT (18.98 CD)
14	9	4			50 CENT <i>Guess Who's Back?</i> FULL CLIP 2003 (16.98 CD) [M]
15	16	—			DJ WHOOKID <i>Hood Radio V.1</i> FULL CLIP 2005 (13.98 CD) [M]
16	15	19			WILLIE NELSON <i>Crazy: The Demo Sessions</i> SUGAR HILL 1073 (16.98 CD)
17	18	12			INTERPOL <i>Turn On The Bright Lights</i> MATADOR 545 (9.98 CD) [M]
18	39	30			CODY CHESNUTT <i>Headphone Masterpiece</i> READY SET GO! 001 (16.98 CD) [M]
19	14	11			UNWRITTEN LAW <i>Music In High Places</i> LAVA 83632 (12.98 CD)
20	13	—			THE MINUS 5 <i>Down With Wilco</i> VEP ROC 2052/REDEYE (17.98 CD) [M]
21	—	—			VOIVOD <i>Voivod</i> CHOPHOUSE 44015/SURFDDG (14.98 CD) [M]
22	20	18			LOUIE DEVITO <i>N.Y.C. Underground Party 5</i> DEE VEE 0004/MUSICRAMA (19.98 CD)
23	21	14			THE STREETS <i>Original Pirate Material</i> VICE 93181/ATLANTIC (12.98 CD) [M]
24	22	16			SUGARCULT <i>Start Static</i> ULTIMATEUM 016673/ARTEMIS (13.98 CD) [M]
25	25	34			EVA CASSIDY <i>Imagine</i> BLIX STREET 10075 (16.98 CD)
26	—	—			THROWING MUSES <i>Throwing Muses</i> 4AD 72301/BEGGARS GROUP (17.98 CD)
27	36	42			VARIOUS ARTISTS <i>Slow Jams Volume 1 & 2</i> SPG 1513

MARCH 22 2003

Billboard TOP INTERNET ALBUM SALES

Sales data and internet sales reports compiled by



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	54	NORAH JONES ▲ ⁵	BLUE NOTE 32088 [M]	Come Away With Me	2
2	2	28	DIXIE CHICKS ▲ ⁵	MONUMENT/COLUMBIA 86840/CRG	Home	6
3	12	2	BERING STRAIT	UNIVERSAL/SOLITH 170218	Bering Strait	130
4	4	44	JOHN MAYER ▲ ²	AWARE/COLUMBIA 85293/CRG [M]	Room For Squares	15
5	3	8	SOUNDTRACK ▲	EPIC 87018	Chicago	9
6	6	20	COLDPLAY ▲	CAPITOL 40504*	A Rush Of Blood To The Head	16
7	NEW		EVANESCENCE	WIND-UP 13063	Fallen	7
8	7	17	BUCK HOWDY	PRAIRIE DOG 407 [M]	Skidaddle!	-
9	8	3	VARIOUS ARTISTS	GRAMMY 73843/WARNER STRATEGIC MARKETING	Grammy Nominees 2003	14
10	5	5	50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin'	1
11	18	14	BRUCE SPRINGSTEEN ▲ ²	COLUMBIA 86600*/CRG	The Rising	59
12	9	2	SOUNDTRACK	ELEKTRA 62792/EEG	Smallville [The Talon Mix]	70
13	20	4	VARIOUS ARTISTS	TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	51
14	22	21	JAMES TAYLOR ▲	COLUMBIA 63584/CRG	October Road	176
15	NEW		CURSIVE	SADDLE CREEK 51* [M]	The Ugly Organ	-
16	NEW		LYLE LOVETT	CURB 113184/MCA	Smile: Songs From The Movies	136
17	NEW		KING CRIMSON	SANCTUARY 84585	The Power To Believe	150
18	RE-ENTRY		JOSH GROBAN ▲ ³	143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	19
19	13	33	AVRIL LAVIGNE ▲ ⁵	ARISTA 14740	Let Go	11
20	25	4	JOHNNY CASH	AMERICAN/LDST HIGHWAY 083339*/UME	American IV: The Man Comes Around	45
21	19	28	ROD STEWART ▲	J 20039/RMG	It Had To Be You ... The Great American Songbook	40
22	17	6	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo	148
23	10	3	R. KELLY	JIVE 41812/20MBA	Chocolate Factory	4
24	RE-ENTRY		SHANIA TWAIN	MERCURY 170314/UMGN	Up!	36
25	11	3	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. [M]	Michael Buble	121

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ 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.

MARCH 22 2003

Billboard TOP SOUNDTRACKS



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	8	CHICAGO ▲	EPIC 87018
2	1	3	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/IOJMG
3	3	5	DAREDEVIL: THE ALBUM ●	WIND-UP 13079
4	4	19	8 MILE ▲	SHADY 493508*/INTERSCOPE
5	7	30	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
6	5	2	SMALLVILLE [THE TALON MIX]	ELEKTRA 62792/EEG
7	6	23	SWEET HOME ALABAMA	HOLLYWOOD 162384
8	8	3	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
9	9	11	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IOJMG
10	NEW		BRINGING DOWN THE HOUSE	HOLLYWOOD 162386
11	12	39	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
12	11	13	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
13	10	52	A WALK TO REMEMBER ●	EPIC 86311
14	14	28	XXX ●	UNIVERSAL 156259/UMRG
15	16	35	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
16	17	91	COYOTE UGLY ▲ ³	CURB 78703
17	15	41	BROWN SUGAR	FOX 113028*/MCA
18	21	91	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
19	13	9	DELIVER US FROM EVA	HOLLYWOOD 162369
20	20	3	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY	CURB 78765
21	19	19	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
22	18	3	GODS AND GENERALS	SONY CLASSICAL 87891
23	22	11	SHREK ▲	DREAMWORKS 453035/INTERSCOPE
24	23	15	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/IOJMG
25	RE-ENTRY		SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49600/20MBA

Billboard ARTIST INDEX

Chart Codes: — ALBUMS — The Billboard 200 (B200) Bluegrass (BG) Blues (BL) Classical (CL) Classical Crossover (CX) Contemporary Christian (CC) Country (CA) Country Catalog (CCA) Electronic (EA) Gospel (GA) Heatseekers (HS) Holiday (HOL) Independent (IND) Internet (INT) Jazz (JZ) Contemporary Jazz (CJ) Latin Albums (LA) Latin Pop (LPA) Latin: Regional Mexican (RMA) Latin: Tropical/Salsa (TSA) New Age (NA) Pop Catalog (PCA) R&B/Hip-Hop (RBA) R&B/Hip-Hop Catalog (RBC) Reggae (RE) World Music (WM) — SINGLES — Hot 100 (H100) Hot 100 Airplay (HA) Hot 100 Singles Sales (HSS) Adult Contemporary (AC) Adult Top 40 (A40) Country (CS) Country Singles Sales (CSS) Dance/Club Play (DC) Dance/Sales (DS) Hot Latin Tracks (LT) Latin: Latin Pop (LPS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2 Pac: B200 75; RBA 33; RBC 3, 4, 8, 11; H100 60; HA 58; RA 28, 48; RBH 30, 48; RP 15, 24
 3 Doors Down: B200 37; A40 6; H100 14; HA 15; MO 7; RO 1; T40 11
 40 Gigg: RBA 84
 50 Cent: B200 11; IND 14; INT 10; RBA 1, 82; H100 1, 17, 74; HA 1, 17, 73; HSS 12; RA 1, 12, 32, 40; RBH 1, 11, 33, 35, 79, 81; RP 1, 4, 18; RS 9; T40 2, 27
 50q Boyz: RBA 68
 702: HSS 38; RA 75; RBH 76; RS 40
 2002: NA 13

-A-
 Aaliyah: B200 42; RBA 22; H100 5; HA 5; RA 5, 45; RBH 5, 47; T40 13
 Mindi Abair: CJ 5
 Abba: PCA 39
 AC/DC: PCA 18, 38, 49
 Yolanda Adams: CC 31; GA 11; RBA 97; RBH 78
 Trace Adkins: B200 164; CA 23; CS 47; H100 93
 AFI: MO 16; RO 40
 Antonio Aguilar: LA 59
 Christina Aguilera: B200 35; A40 12; AC 5; DC 18; H100 12; HA 10; HSS 7; T40 6
 AJ: HSS 28; RS 17
 Alabama: B200 135; CA 19
 Alberto Y Roberto: LPS 32
 ALG: CA 35
 Alcazar: DC 42
 Ali: H100 41; HA 42; RA 35; RBH 37; RP 17; T40 39
 The All-American Rejects: B200 41; MO 8
 Gary Allan: B200 156; CA 22; CS 2; H100 31; HA 30
 Karrin Allyson: JZ 17
 Herb Alpert: CJ 13
 American Hi-Fi: B200 168
 Amerie: RBA 70; H100 98; HSS 69; RA 73; RBH 70; RS 36, 55
 Amethystium: NA 8
 AMG: RBH 94
 Tori Amos: B200 146; A40 21
 Jessica Andrews: CS 25
 Los Angeles Azules: LA 36; RMA 18
 Los Angeles De Charly: RMS 31
 Allen Anthony: RA 66; RBH 65
 Marc Anthony: TSA 5; TSS 19
 Area 305: LPS 17; LT 23
 Ricardo Arjona: HS 33; LA 9; LPA 7; LPS 4, 6; LT 12, 14
 Armageddon: H100 86; HSS 71; RA 39; RBH 38; RS 33
 Ashanti: B200 89; RBA 53; H100 4; HA 4; HSS 70; RA 18; RBH 19; RP 5; RS 39; T40 4
 Richard Ashcroft: HS 40
 The Ataris: B200 24; MO 27
 Atlanta Symphony Orchestra: CL 9
 Audio Adrenaline: B200 143; CC 10
 Audioslave: B200 27; H100 55; HA 52; MO 4; RO 6, 22
 Aventura: TSA 6

Becky Baeling: DC 4
 Baha Men: WM 6
 Anita Baker: RBA 72
 Banda Pelillos: RMS 30
 David Banner: RA 70; RBH 71
 Barnes: DC 40
 Luther Barnes: GA 29
 Pancho Barraza: IND 46; LA 34; RMA 17; RMS 35
 Jeff Bates: CS 23
 Nikkie Batey: RS 69
 BBMak: HSS 50
 The Beach Boys: PCA 41
 Beanie Sigel: HSS 57; RS 28
 Walter Beasley: CJ 9
 The Beatles: PCA 6
 Bee Gees: B200 100; PCA 31
 Beanie Man: RE 4
 Graciela Beltran: LA 71
 Tony Bennett: JZ 2, 12
 Bering Strait: B200 130; CA 18; INT 3
 Sophie Ellis Bextor: DS 13
 B.G.: B200 38; IND 1; RBA 8
 Big Boi: H100 68; HA 67; RA 42; RBH 42; RP 21
 Big "C": HSS 30, 45; RBH 99; RS 15, 32
 Big Tigger: RA 60; RBH 62
 David Bisbal: LPS 15; LT 22; TSS 14
 Clint Black: CA 61, 71
 BLACKstreet: RA 74; RBH 74
 Ruben Blades: TSA 14
 Mary J. Blige: RBC 21, 25; H100 83; RA 31; RBH 27; RP 20
 The Blind Boys Of Alabama: GA 26
 Blindside: RO 32
 Andrea Bocelli: B200 180; CL 1; CX 11
 Bond: CX 5, 14
 Bonercrusher: RA 69; RBH 67; RS 73
 Bone Thugs-N-Harmony: B200 174; RBA 61; RBC 6
 Bon Jovi: B200 125; PCA 29, 32; A40 17; T40 36
 Boomkat: DC 19; H100 88; HSS 19; RS 54
 La Bouche: DC 12; DS 9
 Bowling For Soup: B200 162; HS 6; A40 39; T40 30
 Doyle Bramhall: BL 7
 Michelle Branch: B200 155; A40 4; AC 2; H100 22; HA 20; T40 20
 Brandy: DS 14
 Toni Braxton: RBA 69; RS 74
 Breaking Benjamin: RO 33
 Michael Brecker: JZ 16
 Jim Brickman: NA 5, 12
 Sarah Brightman: CX 13
 Garth Brooks: CS 39
 Brooks & Dunn: CA 53; CCA 15
 Norman Brown: CJ 11
 Michael Buble: B200 121; HS 2; INT 25
 Joe Budden: RA 61; RBH 63
 Los Bukis: HS 39; LA 12, 39; RMA 4
 Burning Brides: MO 31
 Busta Rhymes: B200 104; RBA 38; H100 30, 85; HA 29; HSS 44; RA 13, 41; RBH 14, 40; RP 11, 23; RS 24
 bwb: CJ 8
 Juanita Bynum: GA 21; IND 45
 Tracy Byrd: CA 74; CS 39

Chris Cagle: CS 19
 Tego Calderon: LA 63
 Victor Calderone: DC 46
 Caletico: IND 48
 Glen Campbell: CA 48
 Cam'ron: RBH 75; RS 75
 Candido Y Su Huella Nortena: RMS 23
 Nick Cannon: HSS 54; RS 71
 The Canton Spirituals: GA 38
 Blu Cantrell: HSS 73; RS 50
 Mariah Carey: B200 77; RBA 42; DC 45; DS 2; H100 30; HA 29; HSS 4; RA 13; RBH 14, 75, 87; RP 11; RS 5
 Caribbean Pulse: RBA 92; RE 5; HSS 21; RBH 93; RS 8
 Vanessa Carlton: B200 103; A40 11; AC 6; T40 38
 Jose Carreras: CL 7
 Rodney Carrington: B200 140; CA 21
 Deana Carter: CS 18
 Brandon Casey: H100 29; HA 31; T40 18
 Brian Casey: H100 29; HA 31; T40 18
 Johnny Cash: B200 45; CA 4, 73; CCA 9; INT 20; PCA 36; MO 33
 Eva Cassidy: IND 25
 Ricardo Castillon: LPS 24; LT 43; TSS 3B
 Cat Power: B200 179; HS 10; IND 5
 Nick Cave And The Bad Seeds: IND 35
 Steven Curtis Chapman: B200 123; CC 7
 JC Chasez: H100 48; HA 57; HSS 6; RS 21; T40 22
 Chayanne: LA 65; LPS 14
 Cher: DC 6; DS 5, 23; HSS 37
 Kenny Chesney: B200 72; CA 7; CCA 6; PCA 24; CS 4; H100 39; HA 38
 Cody Chesnut: HS 38; IND 18
 Mark Chesnut: CS 50
 Chevelle: B200 63; H100 81; MO 12, 19; RO 13, 16
 Chicago Mass Choir: GA 34
 El Chichicuilote: LA 66
 The Chieftains: CA 44; WM 3, 14
 Choppa: B200 54; RBA 17; H100 94; RA 49; RBH 49
 Charlotte Church: CX 3, 12
 Cirque Du Soleil: WM 5
 C-lanae: HSS 39; RS 31
 Maurette Brown Clark: GA 27
 Terri Clark: B200 184; CA 24; CS 10, 57; H100 52; HA 47
 Dorinda Clark-Cole: GA 19
 Karen Clark-Sheard: GA 24
 Kelly Clarkson: AC 14; HSS 31
 Willie Clayton: BL 8
 Patsy Cline: CCA 23
 Clipse: B200 166; RBA 57; H100 45, 99; HA 45; HSS 38, 53; RA 16, 52; RBH 18, 51; RP 13; RS 40, 43, 58
 Tammy Cochran: CS 32
 Kellie Coffey: CA 54; CS 44
 Cold: RO 31
 Coldplay: B200 16; INT 6; PCA 2; A40 15; H100 47; HA 46; MO 10
 Natalie Cole: JZ 5
 Nat King Cole: JZ 9
 Phil Collins: PCA 22; AC 3, 24; H100 80
 John Coltrane: JZ 11
 Common: B200 196; RBA 58; H100 83; RA 14, 31; RBH 16, 27; RP 20
 Conjunto Primavera: LT 1; RMS 1, 15
 Conjure One: DC 44
 Ry Cooder: B200 148; INT 22; LA 2; LPA 2; WM 1
 Cooler Kids: DC 30
 Shemekia Copeland: BL 12
 Copywrite: RS 56

The Coral: B200 189; HS 13
 The Countdown Singers: CA 64
 Counting Crows: A40 11; T40 38
 Chris Cox: DC 2
 Deborah Cox: RBA 96
 El Coyote Y Su Banda Tierra Santa: LT 34; RMS 14
 Craig-G: RS 68
 Creed: B200 159; PCA 37; RO 28
 Elvis Crespo: TSA 7
 Cristian: LT 50
 Sheryl Crow: B200 92; A40 2; AC 8, 23; CS 28; CSS 1; H100 6; HA 11; HSS 1; T40 5
 The Crusaders: CJ 3
 Celia Cruz: LA 44, 75; TSA 2, 4
 Cuisillos De Arturo Maclas: RMS 32
 Cursive: HS 19; IND 9; INT 15
 CYN: DC 35

-D-
 Da Entourage: RBH 82
 Da Headbussaz: IND 49; RBA 99
 Amy Dalley: CS 45
 Dashboard Confessional: IND 34
 The Datsuns: HS 48
 Miles Davis: JZ 25
 Tyrone Davis: BL 10
 Spencer Day: HSS 22
 Def Leppard: PCA 23
 Def Squad: HSS 41; RA 54; RBH 53; RS 22
 De-Javu: DC 38
 John Denver: CCA 19
 Louie DeVito: EA 3; IND 22
 Diamond Rio: B200 124; CA 17; CS 14; H100 69; HA 66
 Dido: DS 16
 Don Dinero: TSS 23
 Celine Dion: B200 102; PCA 9; A40 25; AC 9; DC 11; H100 49; HA 50; T40 40
 The Diplomats: RS 75
 Dirty: B200 97; RBA 27
 Dirty Vegas: EA 13
 Disturbed: B200 80; PCA 20; MO 23; RO 7, 15
 Dixie Chicks: B200 6; CA 1; CCA 1, 2; INT 2; PCA 1, 3; A40 3; AC 1; CS 1; CSS 2, 8; H100 7, 25; HA 9, 23; HSS 3; T40 9
 DJ Envy: B200 171; RBA 48
 DJ Kayslay: RA 73; RBH 70
 DJ Quik: RBH 94
 DJ Sammy: EA 14; DS 20
 DJ WhooKid: HS 30; IND 15; RBA 77
 Oscar D'Leon: TSA 19
 DMX: H100 67; HA 68; HSS 34; RA 36; RBH 32; RP 19; RS 25
 The D.O.C.: IND 13; RBA 81
 Placido Domingo: CL 7
 The Donnas: B200 94; MO 28
 Dave Douglas: JZ 20
 Will Downing: CJ 18
 Dusty Drake: CS 53
 Dr. Dre: RBC 19, 23; RBH 77
 Dru Hill: B200 160; RBA 46; H100 82; RA 33; RBH 34
 Duelo: RMS 34
 Dueto Voces Del Rancho: LT 31; RMS 13

Electric Six: DS 10
 Valentin Elizalde: RMS 29
 Missy "Misdemeanor" Elliott: B200 22; RBA 14; DC 29; H100 9; HA 7; HSS 26; RA 7, 44, 58; RBH 7, 44, 59; RP 3; RS 20, 52; T40 16
 Emerson Drive: CA 46; H100 79
 Eminem: B200 21; PCA 4, 16; RBA 19; RBC 1, 5; H100 16; HA 16; HSS 51; RA 46; RBH 46, 81, 85; RP 14; T40 10, 37
 Bill Engvall: CA 62
 Jocelyn Enriquez: DC 21
 Enya: NA 15; PCA 46; HSS 75
 Erasure: EA 9; IND 33; DS 7; HSS 46
 E.S.G.: RBH 100
 Evanescence: B200 7; CC 1; INT 7; H100 54; HA 51; MO 3; RO 34
 Faith Evans: H100 99; HSS 53; RA 52; RBH 51; RS 43
 Sara Evans: CS 42
 Tiffany Evans: HSS 22
 Eve: RBA 86; HSS 24; RA 68; RBH 68; RS 26
 The Exiles: HS 25

-F-
 Fabolous: B200 3; RBA 3; H100 36, 92; HA 35; HSS 9, 33; RA 17, 47; RBH 20, 43; RP 12; RS 19, 23
 Fat Joe: B200 190; RBA 60; H100 86; HSS 71; RA 39; RBH 38, 83; RS 33
 Alejandro Fernandez: LA 40; LPS 9; LT 17
 Vicente Fernandez: LA 61
 Tiziano Ferro: LPS 28; LT 38
 Field Mob: B200 74; RBA 32; H100 24; HA 22; RA 15; RBH 17; RP 8; RS 48; T40 33
 Finch: B200 167; HS 8; MO 26; RO 35
 Fischerspooner: EA 10; DC 22
 Five For Fighting: AC 13
 Fleetwood Mac: B200 115
 Renee Fleming: CL 4; CX 8
 The FlipMode Squad: H100 30; HA 29; RA 13; RBH 14; RP 11
 Floetry: B200 112; RBA 29; RA 27; RBH 29
 Nico Flores Y Su Banda Puro Mazatlan: RMS 25
 Foggy: DS 19
 Joseph Fonseca: TSA 13; LT 49; TSS 7, 10
 Foo Fighters: B200 73; H100 71; HA 70; MO 6, 18; RO 10, 17
 Rodney Foster: CS 52
 Fourplay: CJ 10
 Foxy Brown: RA 73; RBH 70
 Mario Frangoulis: CX 6
 Kirk Franklin: B200 181; CC 13; GA 3; RBA 63
 Freeway: B200 12; RBA 5; HSS 57; RA 66; RBH 65; RS 28
 Friburn & Urick: DC 1
 Frou Frou: DC 47
 Frukwan: RBA 95
 Funky Green Dogs: DC 13
 Further Seems Forever: CC 24; HS 28

-G-
 Kenny G: CJ 2
 Ana Gabriel: LA 46; LPA 19
 Juan Gabriel: LPS 37; LT 8; RMS 7; TSS 32
 Bill & Gloria Galtner: CC 22, 33
 Manuel Galban: B200 148; INT 22; LA 2; LPA 2; WM 1
 Gang Starr: HSS 63; RBH 92; RS 66
 Lilian Garcia: HSS 36
 Astrud Mass Choir: GA 18; IND 41
 Astrud Gilberto: JZ 22
 Vince Gill: B200 90; CA 13; CS 26
 Ginuwine: H100 27; HA 24; RA 20; RBH 21; T40 32

Gisselle: LPS 29
Dana Glover: AC 18
Godsmack: MO 15; RO 3
Fabian Gomez: LT 7; RMS 2
Good Charlotte: B200 23; PCA 17; H100 70; MO 13; T40 34
Goo Goo Dolls: A40 20
Glenn Gould: CL 5
El Gran Combo De Puerto Rico: TSS 11
Nathan Granner: CX 10
El Gran Silencio: LPS 37; LT 8; RMS 7; TSS 32
Natalie Grant: AC 30
David Gray: B200 154; A40 31
Dobie Gray: A40 13; AC 28
Macy Gray: A40 22
Al Green: PCA 28; RBC 12; RBH 91; RS 70
Vivian Green: B200 55; RBA 15; DC 15; DS 4; H100 46; HA 53; HSS 5; RA 21; RBH 15; RS 2
Lee Greenwood: CSS 4
Los Greys: LA 69
Mary Griffin: DC 28
El Gringo De La Bachata: TSS 26
Josh Groban: B200 19, 122; CX 1, 2; INT 18; AC 12
Groove Armada: EA 23
Grupo Montez De Durango: LA 68
G-Wiz: HSS 48; RS 27
Nee-Nee Gwynn: HSS 23; RBH 98; RS 13
GZA/Genius: RBA 88

-H-

Deltrick Haddon: CC 18; GA 5; HS 20
Hahz The Ripa: HSS 18; RBH 6; RS 11
Daryl Hall John Oates: B200 149; IND 3; AC 7
Regie Hamm: AC 20
Fred Hammond: CC 28; GA 10
John Hammond: BL 4
Herbie Hancock: JZ 16
Jennifer Hanson: CA 28; HS 18; CSS 3; H100 91; HSS 60
The Happy Boys: EA 18
Happy Clappers: DC 2
Roy Hargrove: JZ 16
Barry Harris: DC 37
Stereon Harris: JZ 23
Hayseed Dixie: BG 8, 14; CA 70
Heather Headley: B200 120; RBA 37; RA 65; RBH 66
(head)Planet Earth: MO 35; RO 23
Kristin Hersh: IND 39
Hi-C: RBH 94
John Higueria: RMS 36
Faith Hill: B200 78; CA 9; CCA 11; A40 26; AC 4; CS 29
Lauren Hill: RBC 24
Darwin Hobbs: GA 15
Steve Holy: CS 37
John Lee Hooker: BL 14
Hootie & The Blowfish: B200 46; A40 37; AC 26
Hot Action Cop: HS 46
Marques Houston: H100 63; HA 69; RA 30; RBH 24
Whitney Houston: B200 129; RBA 43; AC 17; DC 9; H100 95; HSS 27; RA 43; RBH 45; RS 42
Rebecca Lynn Howard: CA 75
Buck Howdy: INT 8
Howlin' Wolf: BL 6
Los Huracanes Del Norte: HS 44; LA 14; RMA 6

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Enrique Iglesias: LA 17; LPA 8; AC 10; LPS 13; LT 20
Iio: DC 41
Ilegales: LPS 33; TSS 37
India: HS 35; LA 11; TSA 1; LPS 2; LT 2; TSS 1
India.Arie: B200 87; RBA 39
Industria Del Amor: LA 18; RMA 9
Infamous 2.0: RS 72
Insane Clown Posse: IND 40
Intercop: HS 37; IND 17
Intocable: B200 178; LA 3, 10, 23; RMA 1, 3, 12; LT 11, 42; RMS 4, 17
Los Invasores de Nuevo Leon: LA 49, 57; RMS 33
Ronald Isley: RA 34; RBH 39
The Isley Brothers: RA 34; RBH 39

-J-

Alan Jackson: B200 105; CA 15; CCA 14; CS 5; H100 40; HA 39
Jadakiss: RS 63
Jaguars: LA 56
Jaheim: B200 52; RBA 11; RBC 2; H100 73, 75; HA 72, 74; RA 25, 26; RBH 26, 28
Boney James: CJ 15
Brett James: CS 40
Etta James: BL 11
Al Jarreau: CJ 12
Jars Of Clay: B200 109; CC 5
Ja Rule: B200 49; RBA 31; H100 4; HA 4; HSS 70; RA 18; RBH 19; RP 5; RS 39; T40 4
Jay-Z: B200 43; RBA 16; RBC 20; H100 15, 37; HA 14, 40; HSS 14, 57, 67; RA 4; RBH 4; RP 2, 25; RS 4, 28, 65; T40 19
Waylon Jennings: CA 59
Elton John: B200 65; DC 24
Jack Johnson: B200 145
Syleena Johnson: B200 111; HS 1; RBA 23; RA 29; RBH 31
Jim Johnston: IND 44
Jolly Green: HSS 40; RS 30
George Jones: CCA 21
Norah Jones: B200 2; CJ 1; INT 1; A40 9; AC 11; H100 35; HA 34; T40 21
Sir Charles Jones: RBA 93
Jordi: LPS 35
Jose Jose: HS 31; LA 8; LPA 6
Journey: PCA 47
Juanes: B200 192; HS 14; LA 4; LPA 3; LPS 7, 8, 16; LT 10, 15, 21; TSS 18, 29
The Judds: CCA 18
The Juliana Theory: B200 157
Jumps: CC 29

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Israel Kamakawiwo'ole: WM 8
Tolga Kashif: CL 13
K-Ci & JoJo: RBA 75; RA 53; RBH 54
Anthony Kearns: WM 12
John P. Kee: CC 32; GA 12; HS 50
Toby Keith: B200 61; CA 6, 36; CCA 13; CS 15, 59; H100 66; HA 65
R. Kelly: B200 4; INT 23; RBA 2; RBC 13, 22; H100 3; HA 3; HSS 8; RA 2, 60; RBH 2, 62, 83; RS 18; T40 14
Kem: B200 187; HS 12; RBA 36
Sammy Kershaw: CS 34
Las Ketchup: LA 32; LPA 16
Alicia Keys: HSS 24; RS 26
Kid Rock: B200 8; PCA 13; A40 2; AC 23; CS 28; CSS 1; H100 6; HA 11; HSS 1; T40 5
Kidz Bop Kids: B200 17, 158
Killer Mike: H100 68; HA 67; RA 42, 69; RBH 42, 67; RP 21; RS 73

Carole King: PCA 35
King Britt: DS 24
King Crimson: B200 150; INT 17
Kings Of Tomorrow: DC 43
Beyonce Knowles: H100 37; HA 40; HSS 67; RA 72; RBH 73; RP 25; RS 65; T40 19
Diana Krall: B200 132; JZ 1, 3
Alison Krauss: BG 3; CA 35; CS 48
Alison Krauss + Union Station: B200 110; BG 1; CA 16
Krazyie Bone: RA 51; RBH 52
Gidon Kremer: CL 6
Kreo: DS 25
Chantal Kreviazuk: A40 32
Kumbia Kings: B200 118; EA 15; LA 1, 30; LPA 1, 15; LPS 37; LT 8; RMS 7; TSS 32
Kyjuan: H100 41; HA 42; RA 35; RBH 37; RP 17; T40 39

-L-

Lady Saw: A40 7; H100 50; HA 49
Sonny Landreth: BL 5
k.d. lang: JZ 2
Patty Larkin: IND 38
Lasgo: EA 17; DS 17
The Latin All-Stars: LA 73
Kenny Lattimore: B200 60; RBA 13
Avril Lavigne: B200 11; INT 19; A40 1; AC 22; H100 8; HA 6; T40 3
Donald Lawrence & The Tri-City Singers: GA 20
Jaimie Lee: HSS 28; RS 17
Murphy Lee: H100 41; HA 42; RA 35; RBH 37; RP 17; T40 39
Staggie Lee: RBH 86
Gerald Levert: RBA 50; RA 55; RBH 57
Lexx: HSS 20; RBH 95; RS 10
Liberacion: LA 22; RMA 11
Salvatore Licitra: CL 14
Ottmar Liebert: NA 10
Lifehouses: CC 40
Lil' Flip: RBA 62; HSS 20; RA 70; RBH 71, 95; RS 10
Lil' Jon & The East Side Boyz: B200 86; IND 2; RBA 21; RA 51; RBH 52
Lil' Kim: B200 5; RBA 4; H100 21; HA 25; HSS 11; RA 10; RBH 9; RP 7; RS 3
Lil' Mo: H100 36, 92; HA 35; HSS 33; RA 17, 47; RBH 20, 43; RP 12; RS 19
Lil' Romeo: RBA 73
Lil' Wyte: B200 197; HS 15; IND 6; RBA 44
Alison Limerick: DC 25
Limiter: LA 15; RMA 7; LPS 40; LT 6; RMS 6
Aaron Lines: CA 34; CS 13; H100 76; HA 75
Linkin Park: B200 191; PCA 5; H100 43; HA 41; MO 2; RO 5
Johannes Unstead: NA 9
German Lizarra: LT 48; RMS 20
LL Cool J: B200 47; RBA 24; H100 2, 98; HA 2; RA 6; RBH 6; RS 55; T40 1; TSS 20
Lonestar: CA 49; CS 35
Loon: RS 74
Looona: DS 20
Angel Lopez: LPS 34
Jennifer Lopez: B200 20; PCA 48; RBA 28; DS 8; H100 2; HA 2; HSS 68; RA 6; RBH 6; RS 63; T40 1; TSS 20
Patty Loveless: BG 9
Lyle Lovett: B200 136; INT 16
Luciano: RE 10
Ludacris: RBA 89; DC 29; H100 9, 89; HA 7; HSS 26; RA 7, 56; RBH 7, 58; RP 3; RS 20, 72; T40 16
Bobby Lyte: CJ 14
Lynyrd Skynyrd: PCA 43

-M-

Yo-Yo Ma: CL 3
Madonna: DS 3; HSS 10
Mana: LA 28; LPA 13; LPS 26, 36; LT 39
Mannheim Steamroller: IND 12; NA 3
Victor Manuel: TSA 15; LT 36; TSS 3, 16
Marascia: DC 27
Marlo: RBA 100; RA 62; RBH 61
Bob Marley: PCA 19; RBC 9; RE 7
Damian "Jr. Gong" Marley: HSS 21; RBH 93; RS 8
Maroon 5: HS 29
The Marsalis Family: JZ 7
Billie Ray Martin: DC 14
Mary Mary: CC 23; GA 6; RBC 17
Massive Attack: B200 127; EA 1
Master P: H100 94; RA 49; RBH 49
matchbox twenty: B200 67; A40 8, 16; H100 59; HA 61; T40 26
Keiko Matsui: CJ 7
Dave Matthews Band: B200 188; A40 33
John Mayer: B200 15, 32; INT 4; A40 5, 19; AC 21; H100 28; HA 28; T40 17
Maysa: CJ 19
Christian McBride Band: JZ 15
Martina McBride: B200 79; CA 10; CS 11; H100 56; HA 54
Edwin McCain: IND 37
Paul McCartney: B200 200
Delbert McClintock: BL 3; CA 58
Donnie McClurkin: B200 31; CC 3; GA 1; RBA 12; RBC 14
Brian McComas: CS 46
Paul McCoy: H100 54; HA 51; MO 3; RO 34
John McDermott: WM 12
Reba McEntire: CA 65
Tim McGraw: B200 56; CA 5, 40; CCA 5, 16, 17; PCA 14; CS 8, 55; H100 44; HA 44
Brian McKnight: RA 67; RBH 69
Marion Meadows: CJ 21
MercyMe: CC 16, 21
Jo Dee Messina: CS 27
Metallica: PCA 15
Pat Metheny Group: CJ 17
Georgia Middleman: CS 52
Luis Miguel: LA 42; LPA 18
Glenn Miller: JZ 6
Millie: LPS 5; LT 5; TSS 8
The Minus 5: HS 41; IND 20
Moby: EA 21; DC 48
Molotov: LA 21; LPA 10
Monchy & Alexandra: TSA 8; TSS 12
Jane Monheit: JZ 19
Alejandro Montaner: LPS 27; LT 45
Daniel Montenegro: CX 10
Pablo Montero: LA 37; RMA 19; LPS 39
Dr. Ed Montgomery: GA 35
John Michael Montgomery: CS 51
Montgomery Gentry: CA 26; CS 24; CSS 6; H100 96
Chante Moore: B200 60; RBA 13
Rose Moore: DC 36
Allison Moorer: CS 28; CSS 1; H100 6; HA 11; HSS 1
Jessie Morales: El Original De La Sierra: LA 74
Brendly Moss-Scott: HSS 16; RBH 88; RS 6
The Movielife: HS 27
Jason Mraz: HS 24; A40 18
Mr. Cheeks: H100 21; HA 25; HSS 11, 62; RA 10; RBH 9, 80; RP 7; RS 3, 47

Mudvayne: B200 151; MO 29; RO 11
Murk: DS 15
Anne Murray: CA 41
Keith Murray: HSS 41; RA 54; RBH 53; RS 22
Murs: IND 47
The Music: B200 183; HS 11
Musiq: RBA 66; DC 31; RA 24, 63; RBH 25, 55; RS 53
Mystikal: RA 51; RBH 52; RS 72

-N-

Nappy Roots: RBA 98
Nas: B200 48; RBA 20; RBC 16; DS 8; H100 23; HA 21; HSS 68; RA 11, 50, 73; RBH 12, 50, 70; RP 9
Nate Dogg: H100 74; HA 73; RA 32; RBH 35; RP 18
Luna Negra: NA 10
Nelly: B200 30; RBA 25; RBC 15; H100 41; HA 42; HSS 59; RA 35, 71; RBH 37, 72; RP 17; RS 51; T40 39
Willie Nelson: CA 33, 47, 57; CCA 12, 24; IND 16; CS 59
Aaron Neville: CC 27; GA 9
Next: RBA 83
Joe Nichols: B200 88; CA 12; CS 3; CSS 7; H100 32; HA 32
Nickelback: B200 173
Nickel Creek: BG 2; CA 30; CCA 20; IND 11
Tito Nieves: TSS 21, 25
Nirvana: B200 134; MO 25; RO 29
The Nitty Gritty Dirt Band: BG 5; CA 56
Nivea: B200 95; RBA 41; H100 29, 64; HA 31, 60; HSS 64; RA 23; RBH 23; T40 18
No Doubt: B200 91; A40 7, 24; H100 50; HA 49; T40 31
Noelia: LPS 23; LT 27; TSS 15
Nichole Nordeman: CC 36
N.O.R.E.: DS 12; RS 49
Smokie Norful: B200 199; GA 4; HS 16
The Notorious B.I.G.: RBC 7, 10; RA 40; RBH 33; RS 59, 62
Nueva Era: TSS 17

-O-

Paul Oakenfold: EA 22
Mark O'Connor's Hot Swing Trio: JZ 4
Sinead O'Connor: WM 11; DC 44; DS 18
Daniel O'Donnell: IND 43; WM 4, 7, 15
Oleander: RO 25
Janusz Olejniczak: CL 2
Ono: DC 26
Opera Babes: CX 4
Roy Orbison: CCA 22
Mauricio O'Reilly: CX 10
Los Originales De San Juan: LA 64, 72
Fernando Ortega: CC 34
Ozzy Osbourne: B200 116
Outerspace: RS 45
Outspoken: RO 24

-P-

Pacific: RO 39
Brad Paisley: CA 37; CS 56; H100 100
Pamela Anderson: LA 26; RMA 13; LT 9; RMS 3
Paradise: DC 49
Dolly Parton: BG 4; CA 55
Sandi Patty: CC 37
Sean Paul: B200 13; RBA 6; RE 1; H100 19; HA 19; HSS 17, 49; RA 9; RBH 10; RP 10; RS 14, 37
Laura Pausini: DS 22
Luciano Pavarotti: CL 7
Pay The Girl: A40 27
P. Diddy: H100 13, 90; HA 13; HSS 61, 66; RA 38; RBH 41; RS 35, 41; T40 7
Pearl Jam: HSS 13
Bishop Carlton Pearson: GA 33
Pedro Jesus: TSS 27
Jennifer Pena: LPS 30; RS 26; RMS 38
Dottie Peoples: GA 22; RBA 91
Murray Perahia: CL 8
Amanda Perez: B200 133; HS 3; RBA 71; H100 26; HA 26; RBH 89; T40 12
Pesado: LA 58; RMS 21
Pet Shop Boys: EA 16
Phillips, Craig And Dean: CC 19; HS 23
Pieces Of A Dream: CJ 22
Pink: B200 64; H100 87
Pink Floyd: PCA 21
Pinmonkey: CS 38
Alexandre Pires: LPS 19; LT 28; TSS 36
P.O.D.: CC 20
El Poder Del Norte: RMS 28
The Police: PCA 45
Pooh And The Young Inspirations: GA 30
Pablo Pottillo: LPS 18; LT 32; TSS 40
The Postal Service: IND 36
Poww Bros.: RS 60
Elvis Presley: B200 85; CA 11
Lisa Marie Presley: A40 28
Kelly Price: RA 59; RBH 60
Project 86: RO 38
Prosperity: GA 28
Puddle Of Mudd: B200 101; A40 34; T40 35
Flora Purim: JZ 18

-Q-

Queen: PCA 42
Queens Of The Stone Age: B200 83; H100 58; HA 55; MO 5; RO 8
Domingo Quinones: TSS 31
A.B. Quintanilla III: B200 118; LA 1; LPA 1; LPS 37; LT 8; RMS 7; TSS 32

-R-

RA: HS 17; RO 20
Rabbit: TSS 33
Racket City: HSS 48; RS 34
Bonnie Raitt: AC 27
Lynda Randle: CC 30
Rascal Flatts: B200 99; CA 14; CCA 7; PCA 26; CS 20
The Raveonettes: IND 50
Red Hot Chili Peppers: B200 68; A40 38; H100 57; HA 56; MO 1; RO 19
Redman: HSS 7; RS 57
Los Rehenes: HS 43; LA 13, 48; RMA 5
Reina: DS 11
Relient K: CC 38
Daniel Rene: TSS 24
Revenue: HSS 25; RBH 97; RS 12
Revis: MO 40; RO 27
Chris Rice: B200 161; CC 12; HS 5
Lionel Richie: B200 53; RBA 56
Los Rieleros Del Norte: LT 41; RMS 10, 16
LeAnn Rimes: CA 39; CS 58; CSS 5, 9; DC 23
Jerry Rivera: TSA 12; LPS 20; LT 13; TSS 6, 9
Juan Rivera: RMA 24
Lupillo Rivera: LT 25; RMS 9
Robbie Rivera: DC 8
RJD2: HSS 55; RS 64
Lourdes Robles: LPS 22; LT 37; TSS 34

Daniel Rodriguez: CX 9, 15
Tito Rojas: TSA 17
The Rolling Stones: B200 81
Linda Ronstadt: CA 60
The Roots: B200 96; RBA 45; RA 63; RBH 55; RS 53
Kelly Rowland: RBA 87; H100 97; HSS 59; RBH 84; RS 51
Royksopp: EA 24
Paulina Rubio: TSS 39
Rush: B200 117
John Rutter: CL 15
John Rzeznik: A40 35

-S-

Saliva: B200 107; H100 72; HA 71; MO 11, 34; RO 2, 26
Adan Chalino Sanchez: LT 30; RMS 12, 27, 39
Roclo Sandoval: RMS 40
Santana: B200 58; A40 4; AC 2; H100 22; HA 20; T40 20
Juelz Santana: RS 75
Gilberto Santa Rosa: LA 67; TSA 9; LT 40; TSS 5
Marvin Sapp: GA 31
Sapphircut: DC 10
Sarai: HSS 32; RBH 90; RS 16
Scarface: RBA 85
ScolofHoFo: JZ 10
Joan Sebastian: LA 51, 55; LPS 38; LT 29; RMS 11
Seether: B200 182; H100 77; MO 14, 37; RO 4, 36
Bob Seger & The Silver Bullet Band: PCA 10
Selko: DC 32
Selena: LA 20; LPA 9
Erick Sermon: RBH 91; RS 57, 70
Shade Sheist: RBH 94
Shaggy: RE 3, 12
Shakira: LA 5; LPA 4; LPS 1; LT 4; TSS 30, 35
Duncan Sheik: DC 17
Shekinah Glory Ministry: GA 14; IND 28
Blake Shelton: B200 76; CA 8, 45; CS 6; H100 53; HA 48
The Shepherds: GA 37
Mike Shroy: H100 36; HA 35; RA 17; RBH 20; RP 12
The Sicilians: DS 21
Simon & Garfunkel: PCA 25
Simple Plan: B200 50; H100 51; HA 63; T40 24
Frank Sinatra: PCA 44
Sin Bandera: LA 24; LPA 11; LPS 10, 12, 31; LT 19
Sister Hazel: IND 29; A40 30
Sixpence None The Richer: CC 39; A40 10; AC 19; H100 84; HSS 72
Slim Thug: RBH 100
Smilez & Southstar: B200 141; RBA 52; H100 42; HA 43; RA 57; RBH 56; RP 22; T40 23
Anthony Smith: CS 41
Michael W. Smith: B200 128, 185; CC 8, 14
Snoop Dogg: B200 39; RBA 18; H100 18; HA 18; HSS 15; RA 8; RBH 8; RP 6; RS 7
Socialbun: HS 22; MO 17; RO 12
Solange: B200 194; RBA 47; DS 12; RS 49
Solid Sessions: DC 33
Marco Antonio Solis: LPS 21; LT 35
Soluna: DS 6; HSS 42
Son De Cali: LT 44; TSS 4
The Spanish Harlem Orchestra: TSA 16
Robert Spano: CL 9
Renee Spearman And Prez: GA 28
The Special Goodness: HSS 52
Spillix Star: H100 85; HSS 44; RA 41; RBH 40; RP 23; RS 24
Bruce Springsteen: B200 59; INT 11; PCA 30; HSS 74
Spyro Gyra: AC 29
Stereo Fuse: A40 29
Stereomud: RO 30
Rod Stewart: B200 40; INT 21; AC 16
Stone Sour: A40 36; RO 21
George Strait: B200 44; CA 3, 31, 32; CS 60
The Streets: EA 4; HS 47; IND 23
Tadeusz Strugala: CL 2
Styles: RS 63
Sugarcult: IND 24
Sum 41: B200 142; MO 21, 32
Tony Sunshine: H100 86; HSS 71; RA 39; RBH 38; RS 33
Supergrass: HS 36
Supreme Beings Of Leisure: DC 5
Keith Sweat: RBA 80; RBC 18
Swift: RBH 94
Switchfoot: B200 137; CC 9
System Of A Down: B200 108, 138

-T-

Taking Back Sunday: HS 21; IND 10
Talib Kweli: RBA 49; RA 64; RBH 64
Dawn Tallman: DC 16
Tank: RBA 94
Ben Tankard: GA 39
Olga Taroni: LA 47; LPA 20; LPS 3; LT 3; TSS 2
Taproot: B200 195; MO 24; RO 18
L.A.T.U.: B200 25; H100 20; HA 27; HSS 35; T40 15; TSS 28
The Ben Taylor Band: IND 32
James Taylor: B200 176; INT 14; PCA 8; AC 25
Mark Taylor: GA 35
Susan Tedeschi: BL 1; IND 8
Telepopmusik: EA 5; HS 49; DC 34
Los Temerarios: LA 43, 54; RMS 22
Bryn Terfel: CX 8
John Tesh: NA 14
TG4: HSS 47; RS 44
Thalia: HS 26; LA 7, 29; LPA 5, 14; DC 50; LPS 11; LT 18; TSS 13
Tha Rayne: H100 73; HA 72; RA 25; RBH 26
Theory Of A Deadman: MO 38; RO 14
Thicke: HSS 29; RS 46
Thievery Corporation: EA 12; IND 42
Third Day: B200 18; CC 2
Throwing Muses: IND 26
Thunderpuss: DC 40
T.I.: RA 69; RBH 67; RS 73
Los Tigres Del Norte: LA 33; RMA 16; LT 16; RMS 5
Justin Timberlake: B200 28; RBA 26; DC 3; DS 1; H100 10, 61; HA 12, 62; HSS 2; RA 19; RBH 13; RS 1; T40 8, 25
Tingstad & Rumbel: NA 11
Aaron Tippin: CS 36; CSS 10
Thea Tiplin: CS 36
TLC: B200 152; RBA 55; T40 28
Tosca: EA 8; IND 31
Rigo Tovar: LA 69
Tower Of Power: CJ 20
Transplants: IND 7
Trap: B200 84; MO 9; RO 9
Randy Travis: B200 186; CA 25; CC 15; CS 22
Trick Daddy: RBA 79; RA 48; RBH 48; RP 24
Trick Pony: CA 50, 68
Trina: B200 177; RBA 59; H100 89; RA 56; RBH 58
Trin-I-tee 57: CC 35; GA 13; RBA 74
Travis Tritt: CA 51; CS 31
Los Tucanes De Tijuana: LT 46; RMS 18, 37
Tanya Tucker: CS 49
Marisa Turner: DC 20

Shania Twain: B200 36; CA 2; CCA 4; INT 24; PCA 12; AC 15; CS 16; H100 78
Ronan Tynan: WM 12
Steve Tyrell: JZ 14
Tyrese: B200 33; RBA 9; H100 11; HA 8; RA 3; RBH 3; T40 29

-U-

Uncle Kracker: A40 13, 14; AC 28, 29
Underworld: DC 7
Union Station: BG 3; CA 35; CS 48
Unloco: RO 37
Unwritten Law: IND 19; MO 39
Keith Urban: B200 139; CA 20; CCA 25; CS 12, 17; H100 62; HA 59
Adolfo Urias Y Su Lobo Norteno: LT 24; RMS 8, 26
The Used: B200 131; MO 22

-V-

Vakill: RS 67
Paul Van Dyk: EA 7; IND 30
Vanessa-Mae: CL 10
Phil Vassar: CA 38; CS 21
Sarah Vaughan: JZ 21
Stevie Ray Vaughan And Double Trouble: BL 2
Jaci Velasquez: LPS 18; LT 32; TSS 40
Angelo Venuto: DS 21
Johnny Violous: B200 169; EA 2; HS 9; IND 4
Carlos Vives: TSA 11
Voivod: HS 42; IND 21

-W-

Kristine W: DS 15
Paul Van Dyk: EA 7; IND 30
Vanessa-Mae: CL 10
Phil Vassar: CA 38; CS 21
Sarah Vaughan: JZ 21
Stevie Ray Vaughan And Double Trouble: BL 2
Jaci Velasquez: LPS 18; LT 32; TSS 40
Angelo Venuto: DS 21
Johnny Violous: B200 169; EA 2; HS 9; IND 4
Carlos Vives: TSA 11
Voivod: HS 42; IND 21
Kristine W: DS 15
The Wallers: PCA 19; RBC 9; RE 7
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 25; GA 7; HS 32; RBA 78
Steve Wariner: CA 63; CS 54
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: CJ 16
Muddy Waters: BL 14
Russell Watson: CX 7
Jimmy Wayne: CS 30
Weekend Players: DC 39
The White Stripes: MO 20
Dar Williams: B200 153; HS 4
Doug Williams: GA 23, 36
Hank Williams Jr.: CCA 10; PCA 40
Melvin Williams: GA 23
Pharell Williams: H100 18; HA 18; HSS 15; RA 8; RBH 8; RP 6; RS 7
Robbie Williams: A40 40
Mark Wills: CA 27; CS 7, 43; H100 38; HA 37
Cassandra Wilson: JZ 24
Charlie Wilson: H100 18; HA 18; HSS 15; RA 8; RBH 8; RP 6; RS 7
CeCe Winans: GA 40
Mario Winans: RBH 80
George Winston: NA 4
Lee Ann Womack: CA 72
Wayne Wonder: B200 29; RBA 10; RE 2; H100 34; HA 36; HSS 56; RA 22; RBH 22; RP 16; RS 38
Lucy Woodward: A40 23
Darryl Worley: CA 43; CS 9; H100 33; HA 33
Chely Wright: CS 52

-X-

Xzibit: RBH 77

-Y-

Yanni: B200 71; NA 1, 2
Los Yonic's: LA 45
Young Blaze: HSS 28; RS 17

-Z-

MARCH 22 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK		LAST WEEK	
WEEKS ON CHART		WEEKS ON CHART	
TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
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37	37	37	37
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39	39	39	39
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MARCH 22 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK		LAST WEEK	
WEEKS ON CHART		WEEKS ON CHART	
TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	1	1
2	2	2	2
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4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
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35	35	35	35
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39	39	39	39
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MARCH 22 2003		Billboard TOP 40 TRACKS™	
THIS WEEK		LAST WEEK	
WEEKS ON CHART		WEEKS ON CHART	
TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	1	1
2	2	2	2
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MARCH 22 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK		LAST WEEK	
WEEKS ON CHART		WEEKS ON CHART	
TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	1	1
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39	39	39	39
40	40	40	40

MARCH 22 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK		LAST WEEK	
WEEKS ON CHART		WEEKS ON CHART	
TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	1	1
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39	39	39	39
40	40	40	40

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 mainstream rock stations, 87 modern rock stations, 88 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BOS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

03 BONNIE & CLYDE (Carter Boys, ASCAP/Ye World Music, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 37
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 7; H100 38
21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP) H100 74; RBH 35
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Moon-ine South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I 3raco, ASCAP), WBM, H100 92; RBH 43
8 MILE (Eight Mile Style, BMI) RBH 85
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 46

-A-

AD.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 68; RBH 42
AFORTUNADO (Edimusa, ASCAP) LT 29
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 40
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, H100 41; 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 2; RBH 6
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/Nattahnam, BMI), HL, H100 86; RBH 38
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 20
ALRIGHT (Eartooee, ASCAP/Blane, ASCAP/F.O.B.), ASCAP/EMI-Unart Catalog, BMI), HL, RBH 65
ALUCIMADO (EMI April, ASCAP) LT 38
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 2
AMAME (Not Listed) LT 28
ANGEL (Powerhouse, BMI) H100 26; RBH 89
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 3
AY! PAPACITO (UY! DADDY) (Iron Tigga, BMI) LT 6
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 37

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THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 6; H100 53
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/WBM, CS 42
THE BATTLE IS THE LORD'S (Schaff, SESAC/Walker Ind Associates, SESAC) RBH 78
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 18; RBH 8
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 12
BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, H100 91
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 59
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 4; H100 39
BLOWN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucho, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 48
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess, BMI), HL, RBH 75
BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 55
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI) H100 54
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 3; H100 32
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Auzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 89; RBH 58
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 3; RBH 41
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 82

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 36; RBH 10
CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, H100 97; RBH 84
CAN'T STOP (Moebetoblame, BMI) H100 57
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 80
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 56
CHAPARRITA DE MI VIDA (Fonmusic, BMI) LT 41
CHROMA STYLE (LP Boyz, BMI) H100 94; RBH 49
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, H100 93
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 27
CLOCKS (BMG Songs, ASCAP), HL, H100 47
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 57
C'MON (Nyrraw, ASCAP/EMI April, ASCAP/Baboochka 'nes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 61
COME CLOSE TO ME (Songs Of Universal, BMI/Sense-ess, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 83; RBH 27
CONCRETE ANGEL (Universal-Songs Of PolyGram

International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 11; H100 56
CON ELLA (F.I.P.P., BMI/Famous, ASCAP/Clear Mind, ASCAP) LT 50
CORAZON CHQUITO (Elzaz, BMI) LT 24
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 31
COUNTRY THANG (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL/WBM, CS 51
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 80
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 10; RBH 13

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DAME (Sony/ATV Discos, ASCAP/Arjona Musica, ASCAP) LT 12
DEEP (Deta Bob, SESAC/Zomba, SESAC/Allthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 74
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 9
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 22
DIMELO (Famous, ASCAP/Televate Florida, ASCAP) LT 45
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 10
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 35
DONDE VAYAS (Valmen, BMI) LT 48
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivra Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 25
DONT DREAM IT'S OVER (Roundhead, BMI/Wixen, BMI) H100 84
DONT KNOW WHY (Beanly, BMI/Sony/ATV Songs, BMI), HL, H100 35
DONT MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 29
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 90

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EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 46; RBH 15
EN CUERPO Y ALMA (Elix, ASCAP) LT 5
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 26
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 39
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonmusic, BMI) LT 43
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 15
EVERYBODY (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 96
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 15; RBH 4

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FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Jahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 73; RBH 26
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, H100 79
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 87
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 77

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 22
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 19; RBH 10
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), WBM, RBH 64
GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 100
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, H100 65; RBH 36
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 9; RBH 7
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 31

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HALF A MAN (Almo, ASCAP), HL, CS 41
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 9; H100 33
HELL IS A FLAME (McMurray's, ASCAP) RBH 99
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 27; RBH 21
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 13
HOW I FEEL (Baby Lexx, BMI/The Scientific Method Of Music, BMI/Lucky, BMI) RBH 95
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-it, BMI), HL, H100 11; RBH 3

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 14; H100 69
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 23; RBH 12
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 47
I'D DO ANYTHING (Warner Chappell, SOCAN/Wet

Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 51
I DONT GIVE A @#&% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 52
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 49
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 38
IF I CANT (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, RBH 79
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 3; RBH 2
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 10; H100 52
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 30; RBH 14
I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terecel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 50
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollylogde, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 8
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 1
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 1
I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 82; RBH 34
I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 76
I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 34
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) RBH 66
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 100

-J-

JAH IS MY ROCK (BJA, ASCAP) RBH 93
JOHN DOE (Not Listed) RBH 94
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 21; RBH 9

-K-

KILOMETROS (Sony/ATV Discos, ASCAP) LT 19

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LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 7
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 64; RBH 23
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/211, ASCAP), HL, H100 70
LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI) RBH 71
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 55
LOVE IZ (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 91
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 36
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/ajapoo, ASCAP/Songs Of Universal, BMI/Sense-less, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 16
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/WBM, CS 23
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dab's Dreamer, BMI), WBM, CS 32
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 20
THE LUCKY ONE (Live Slow, BMI) CS 48

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MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, RBH 50
MA, I DONT LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMarc, ASCAP/Terradome, ASCAP), HL, H100 99; RBH 51
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 40
MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 21
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 2; H100 31
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldier Touch, ASCAP/Universal, ASCAP/Pookietooths, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 4; RBH 19
MICAELA (Copyright Control) LT 31
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 33
MI SOLDADO (TN Ediciones, BMI) LT 16
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 5; RBH 5
MUY A TU MANERA (Ser-Ca, BMI) LT 42
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/Honiro, BMI/Cosmic Muet, ASCAP/Don Pritimer, ASCAP), HL, CS 35

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NEVER SCARED (Bonecrusher, ASCAP) RBH 67
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen,

BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacifi-c, BMI/Little Blue Box, ASCAP), WBM, CS 26
NINA AMADA MIA (Not Listed) LT 17
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 34; RBH 22
NO MEANS NO (Mischievous, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 98
NO ME RENDIRE (Nuevo Mundo, BMI) LT 32
NO ONE KNOWS (Kobad Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 58
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 8

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OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 49
ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 53
ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phly Muzicc, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 95; RBH 45

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PACK YA BAGS (DocLocke, BMI/Warner-Tamerlane, BMI/Marquis, BMI/Chrysalis, ASCAP/Josimani, ASCAP), HL/WBM, RBH 90
PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 98
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 81
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 28; H100 6
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 72
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musica, ASCAP) LT 14
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 63
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 75; RBH 28
PYYYYCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/foray, SESAC), WBM, RBH 59

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QUEDATE CALLADA (Edimonsa, ASCAP) LT 47
QUE LEVANTE LA MANO (Not Listed) LT 49
QUE ME QUEDES TU (Aniwi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 4
A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 18
QUIERO QUE SEAMOS NOVIOS (Flamingo, BMI) LT 46
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 20

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RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 12; H100 62
REALEST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 33
THE REAL THING (EMI Blackwood, BMI/Back Road, BMI), HL, CS 60
THE RED (Loeffler, ASCAP), WBM, H100 81
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 37
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 15; H100 66
ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Black-wood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 61
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 86

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SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, RBH 68
SAY YES (Marshmallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dry Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP) RBH 29
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 52
SEDECUE (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 2
SERENATA HUASTECA (APRS, BMI) LT 30
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/JCG, ASCAP/Massabielle, BMI) CS 8; H100 44
SHOULD, WOULD, 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 69
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 24; RBH 17
SIN FORTUNA (Peer Int'l), BMI) LT 25
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 23
SKILLS (III Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 92
SNAKE ZOMBA (BMI/R.Kelly, BMI), WBM, RBH 62
SNOWFALL ON THE SAND (Kidbilly, BMI/Steve Warner, BMI), WBM, CS 54
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 17
SOMEWHERE I BELONG (Zomba, ASCAP/Chesterch-haz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey Cakes, BMI/Zomba, BMI), WBM, H100 43
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 24; H100 96
STARTING WITH ME (Heavenly Tunes, BMI) RBH 88

STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 30
STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Anthrill, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), WBM, RBH 48
SUDDENLY (Deston, ASCAP/Desmurdo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 58
SUENA (Ser-Ca, BMI) LT 11
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 16; RBH 46
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cypher-cleff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 77

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TAN BUENA (Univision, ASCAP) LT 44
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 42; RBH 56
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musica, SACM) LT 34
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 5; H100 40
THAT GIRL (Mr. Pauls, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs OfWindswept Pacific, BMI), WBM, H100 63; RBH 24
THEN THEY DO (Warner-Tamerlane, BMI/Makeshit, BMI), WBM, CS 47
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 25
THERE'S NO LIMIT (De-analing, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WBM, CS 18
THIS IS GOD (EMI April, ASCAP/vassarsongs, ASCAP), HL, CS 21
THIS VERY MOMENT (Yon-Ti, BMI) RBH 54
THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Univer-sal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL, CS 57
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 22
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, RBH 87
THUG MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 60; RBH 30
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 71
TINY DANCER (Universal-Songs Of PolyGram Interna-tional, BMI), WBM, CS 55
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 36
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 70
TRAVELIN' SOLDIER (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 1; H100 25
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 39

-U-

UNA VEZ MAS (BMG Songs, ASCAP) LT 1
UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 50
UN MONTE DE ESTRELLAS (Lusafrica, BMI) LT 40
UNWELL (Bidini, BMI/EMI Blackwood, BMI), HL, H100 59

-W-

UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 16; H100 78
UP IN DA CLUB 2NITE (Stacko Grip, ASCAP) RBH 97
WANKSTA (221, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP), WBM, H100 17; RBH 11
WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Evansville, BMI), HL/WBM, CS 27
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 19
WHATEVER IT TAKES (WB, ASCAP/Kelodies, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Castle, BMI), WBM, CS 44
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 45; RBH 18
WHAT WOULD YOU DO? (Zomba, BMI/R.Kelly, BMI), WBM, RBH 39
WHEN I'M GONE (Escatwapa, BMI/Songs Of Univer-sal, BMI), WBM, H100 14
WHEN THE LIGHTS GO DOWN (Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/Universal, ASCAP/Memphisto, ASCAP), HL/WBM, CS 29
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 43
WHO'S THAT (Zomba, BMI/R.Kelly, BMI/Joseph Carta-gena, ASCAP/Jelly's Jams, ASCAP), WBM, RBH 83
WHY AINT I RUNNING (I Want To Hold Your Songs, BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Universal, ASCAP), WBM, CS 33
WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 44
THE WRECKONING (Madisongs, ASCAP) H100 88

-X-

X GON' GIVE IT TO YA (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Copyright Control/Universal, ASCAP/EMI April, ASCAP), HL, H100 67; RBH 32

-Y-

Y COMO QUIERES QUE TE QUIERA (Not Listed) LT 7
YEAH YEAH U KNOW IT (Illiott, ASCAP/Zomba, ASCAP/F.O.B., ASCAP/Funky Noble, ASCAP/WB, ASCAP/Child Support, ASCAP/Notting Dale, ASCAP), WBM, RBH 53
YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 13; H100 76
YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 28

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TOP 10

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12 Million Paid Plays a Month and Climbing.

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	1	1	1	9
COWBOY	ATLANTIC	KID ROCK	2	2	2	155
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	3	3	3	44
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	5	5	127
IN THE END	WARNER BROS	LINKIN PARK	5	4	4	33
JANE SAYS (LIVE)	WARNER BROS	JANE'S ADDICTION	6	NEW	*	1
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	7	6	6	60
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	8	9	10	40
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	9	71
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	10	7	7	156
Pop						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	39
LANDSLIDE (REPRISE)		FLEETWOOD MAC	2	2	3	147
JUST LIKE A PILL	ARISTA	PINK	3	3	2	9
BELIEVE	WARNER BROS	CHER	4	5	5	207
MUSIC	MAVERICK	MADONNA	5	4	4	98
DON'T SPEAK	TRAUMA	NO DOUBT	6	6	6	127
DANCING QUEEN	POLYDOR	ABBA	7	7	7	201
IF I HAD \$1000000 (REPRISE)		BARENAKED LADIES	8	8	10	59
DON'T LET ME GET ME	ARISTA	PINK	9	9	8	21
HELLA GOOD	INTERSCOPE	NO DOUBT	10	10	9	12
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	69
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	231
SUPERMAN (FEAT. DINA RAE)	AFTERMATH RECORDS	EMINEM	3	8	*	2
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	4	4	4	51
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	5	5	142
CLEANIN' OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	6	3	3	7
DILEMMA (FEAT. KELLY ROWLAND)	UNIVERSAL RECORDS	NELLY	7	NEW	*	1
NO WOMAN NO CRY	ISLAND	BOB MARLEY	8	7	*	2
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	9	6	6	219
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	10	9	7	7
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	48
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	231
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	54
RING OF FIRE	MERCURY	JOHNNY CASH	4	NEW	*	1
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	5	4	4	105
NEON MOON	ARISTA	BROOKS & DUNN	6	5	5	193
CRAZY	MCA	PATSY CLINE	7	7	7	239
MY MARIA	ARISTA	BROOKS & DUNN	8	6	8	231
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	39
POP A TOP	ARISTA	ALAN JACKSON	10	8	6	127
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	124
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	185
LA BAMBA	WARNER BROS	LOS LOBOS	3	4	4	203
COMO LA FLOR	EMI LATIN	SELENA	4	3	3	143
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	171
HEROE	INTERSCOPE	ENRIQUE IGLESIAS	6	NEW	*	1
CLAVADO EN UN BAR	WEA LATINA	MANA	7	6	6	125
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	8	7	7	75
DON'T SAY GOODBYE	UNIVERSAL RECORDS	PAULINA RUBIO	9	NEW	*	1
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	10	8	8	107
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	44
NEVER AGAIN	ROADRUNNER	NICKELBACK	2	2	2	42
TOO BAD	ROADRUNNER	NICKELBACK	3	3	3	42
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	4	4	6	54
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	5	5	4	137
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	7	7	75
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	8	8	80
LEADER OF MEN	ROADRUNNER	NICKELBACK	8	6	5	54
OH, PRETTY WOMAN	ORBISON RECORDS	ROY ORBISON	9	NEW	*	1
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	9	82

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ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	5	5	127
IN THE END	WARNER BROS	LINKIN PARK	5	4	4	33
JANE SAYS (LIVE)	WARNER BROS	JANE'S ADDICTION	6	NEW	*	1
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	7	6	6	60
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	8	9	10	40
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	8	9	71
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	10	7	7	156
Pop						
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LA BAMBA	WARNER BROS	LOS LOBOS	3	4	4	203
COMO LA FLOR	EMI LATIN	SELENA	4	3	3	143
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Billboard HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	NUMBER 1		26	28	8	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VRGIN)	51	63	13	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
2	2	11	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	27	21	6	All The Things She Said	T.A.T.U. (INTERSCOPE)	52	56	4	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)
3	5	16	Ignition	R. KELLY (JIVE)	28	27	1	Your Body Is A Wonderland	JOHN MAYER (WARNER/COLUMBIA)	53	58	5	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
4	3	13	Mesmerize	JARULE FEAT. ASHANTI (IMPULSE INC./DEF JAM/UMJMG)	29	38	9	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J&M/NARC/RMG/UMJMG)	54	64	10	Concrete Angel	WHITNEY MCCBRIDE (RCA (NASHVILLE))
5	4	17	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	30	23	7	Man To Man	GARY ALLAN (MCA NASHVILLE)	55	53	2	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
6	7	16	I'm With You	AVRIL LAVIGNE (ARISTA)	31	26	5	Don't Mess With My Man	NVEEA FEAT. BRIAN & BRANDON CASEY (JIVE)	56	54	2	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
7	6	13	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	32	34	2	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	57	48	9	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)
8	12	12	How You Gonna Act Like That	TYRESE (JRMG)	33	47	14	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS (NASHVILLE))	58	51	7	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)
9	9	27	Landslide	DIXIE CHICKS (MONUMENT/EMM/COLUMBIA)	34	29	5	Don't Know Why	KRISTINA AGUILERA (RCA/RMG)	59	69	10	Raining On Sunday	KEITH URBAN (CAPITOL (NASHVILLE))
10	11	18	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	35	50	15	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	60	59	1	Laundromat	NVEEA (JIVE)
11	13	14	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/WRN)	36	37	1	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	61	—	1	Unwell	MATCHBOX TWENTY (ATLANTIC)
12	10	14	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	37	32	5	19 Somethin'	MAR WILLS (MERCURY)	62	—	1	Rock Your Body	JUSTIN TIMBERLAKE (JIVE)
13	8	17	Bump, Bump, Bump	B2K & P. DIDDY (J.U.G.E.P.I.C.)	38	42	4	Big Star	(KENNY CHESNEY (BNA)	63	57	6	I'd Do Anything	SIMPLE PLAN (LAVA)
14	15	6	Excuse Me Miss	JAY-Z (RCA A FELLA/DEF JAM/UMJMG)	39	39	1	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)	64	—	1	Girlfriend	B2K (J.U.G.E.P.I.C.)
15	14	18	When I'm Gone	3 EDDIE (REPUBLIC/UNIVERSAL/UMRG)	40	25	15	'03 Bonnie & Clyde	JAY-Z FEAT. BILLY REID (RCA A FELLA/DEF JAM/UMJMG)	65	72	7	Rock You Baby	TOBY KEITH (DREAMWORKS (NASHVILLE))
16	17	8	Superman	EMINEM (WEA AFTERMATH/INTERSCOPE)	41	44	3	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	66	—	1	I Believe	DIAMOND RIO (ARISTA NASHVILLE)
17	16	17	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	42	33	9	Air Force Ones	NELLY (FO REEL/UNIVERSAL/UMRG)	67	66	1	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMINI COLUMBIA)
18	22	7	Beautiful	SMOOP DOGG (DDGGYSTYLE/PRIORITY/CAPITOL)	43	31	12	Tell Me (What's Goin' On)	SMILEEZ & SOUTHSTAR (ARTISTDIRECT)	68	—	1	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/UMJMG)
19	35	4	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	44	52	8	She's My Kind Of Rain	TIM LING (J&M (L.A.))	69	61	8	That Girl	MARQUEE HOUSTON (J.U.G.E./A&M/INTERSCOPE)
20	19	23	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	45	43	2	What Happened To That Boy	BRUCE SPRINGSTEEN (CAP					

Nielsen Broadcast Data Systems

The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations.

Nielsen SoundScan

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), IMPRINT & NUMBER/PROMOTION LABEL, Artist, PEAK POSITION. Includes special callouts like 'NUMBER 1', 'HOT SHOT DEBUT', 'GREATEST GAINER/AIRPLAY', and 'GREATEST GAINER/SALES'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. * Indicates unavailable, in which case, catalog number is for. CD, DVD, Maxi-Single, Cassette, Vinyl, respectively, based on availability. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Acts Line Up On Both Sides Of War Debate

Continued from page 1

troops in the Middle East. This issue, "Have You Forgotten?" leaps from No. 22 to No. 9 in its third week on the Billboard Hot Country Singles & Tracks chart. Many country stations report that it is their most-requested song, and its video has also been getting airplay on CMT and Great American Country.

"It's one of the biggest records we've had in the last three years," says Johnny Gray, music director of Atlanta country stations WKHX and WYAY. "It speaks to a lot of people who aren't speaking up right now."

Hot on Worley's heels, Clint Black—who has no current label affiliation—digitally sent a song to country stations March 11, while offering it as a free download via his Web site, clintblack.com. The song, "I Raq and Roll," supports possible military action and advises not to "ignore the devil . . . he'll keep coming back for more."

"Have You Forgotten?" is the first single and title track of Worley's

new album. DreamWorks Nashville says that the popularity of the song, which will not be released as a commercial single, has led the company to move up the release of Worley's album to April 15 from its original street date of May 20.

Worley says the song was inspired by his visit with U.S. troops in Afghanistan toward the end of last year. "The song has been categorized as pro-war, but it's more of a pro-American military song," he tells *Billboard*. "I've been so touched by all the support the song has been receiving [from]



STROUD

radio and fans. The positive reaction is a sign that country music listeners are hungry for songs about real life and real people."

Worley adds, "I personally be-

lieve that George W. Bush is doing his best to try to protect the American people. I hope the conflict in Iraq can be resolved in a peaceful manner, but under the present conditions I would support a war against Iraq."

Worley says a substantial portion of the proceeds from the album will be donated "to the families of American soldiers." The exact charitable channels will be determined in the future.

DreamWorks Nashville principal executive James Stroud says the label is giving its full support to Worley's song. "We decided that the American people needed to hear a song that reminds [us] of what we are as Americans. It's obvious from the response to this song that a lot of people feel the same way."

Scott Borchetta, senior executive of promotion and artist development at the label, adds, "Darryl felt a huge urgency to put out the song right away. The country genre is leading with these sentiments, because country music speaks to the heartland of America."

Gray believes that pro-military songs tend to come from country music more than other genres because "country people tend to be very patriotic. That's the way a lot of country artists and their fans were raised."

Jeff Garrison, operations manager/PD of country station KILT Houston, adds: "Country music has been about wholesome entertainment and telling real-life stories. Listeners ultimately decide what we play."

At the same time, Stroud says his label would not stop any artist who wanted to make an anti-war statement, noting, "We would handle it in the same manner as a pro-war statement."

ANTI-WAR SUPPORT

While some artists are standing solidly in favor of U.S. action against Iraq, others are squarely in the anti-war camp.

Musicians United to Win Without War, a new nonprofit organization, recently placed full-page anti-war ads in *The New York Times* and *Rolling Stone*. The ads listed the names of more than 40 acts that support the organization, including Sheryl Crow, David Byrne, Jay-Z, Dave Matthews, R.E.M., Massive Attack, Fugazi, Kronos Quartet, Missy Elliott, Lucinda Williams, Ryuichi Sakamoto, OutKast, and Lou Reed. A concert to support the cause is reportedly being discussed, but the organization's reps say that nothing has been finalized yet.

Def Jam co-founder and Rush Communications CEO Russell Simmons, one of the key recruiters for the anti-war organization, tells *Billboard* that the group transcends political affiliations: "This is an organization operating from love and compassion. All we're saying is that there are peaceful alternatives to war."

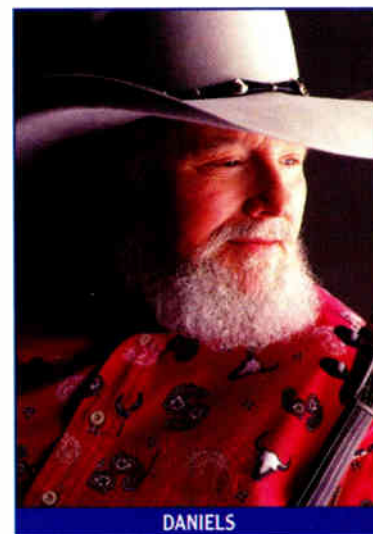
Musicians United to Win Without War is funded by nonprofit activist organization MoveOn.org, which has created a Web site for

the cause (moveon.org/musician-joined). MoveOn.org executive director Peter Schuerman says, "While MoveOn.org strives to [get] regular people's voices heard, music stars have the ability to be heard much more quickly. The support of so many amazing musicians has given a tremendous lift to the anti-war cause." Although the organization has no concrete, immediate plans for anti-war events, Schuerman adds, "We're always considering our options."

A host of anti-war songs are in the offing (see story, page 35). Clear Channel Radio (CCR), the largest owner of U.S. radio stations, tells *Billboard* that it will not have a company-wide policy on certain songs if war breaks out. According to CCR VP of programming Sean Compton, the company "will allow its individual stations to make their own decisions on what is appropriate." At press time, national music video networks had no plans for special programming addressing a possible war in Iraq.

Like Black, many artists are turning to the Internet to get their musical views heard. Among those lending his voice to the anti-war movement is 2001 Billboard Century Award honoree John Mellencamp, whose new song, "To Washington," criticizes the policies the Bush administration has regarding Iraq (*Billboard*, March 15). The song, which will be on Mellencamp's next album, due in May or June on Columbia Records, is available on the artist's official Web site, mellencamp.com.

Mellencamp tells *Billboard*, "My song really isn't a protest song but a song in the traditional troubadour manner." At press time, it had not been decided if "To Washington"



DANIELS

would be released as a single, according to Columbia senior VP of marketing and media Larry Jenkins.

Beastie Boys are the latest big act to join the fray, offering free downloads of a new anti-war track, "In a World Gone Mad," on their Web site (beastieboys.com) as of March 11. According to their representative, the song will not be serviced to radio.

Madonna has been making news with her "American Life" video, which reportedly has anti-war themes. "American Life" is the first single and title track

from her new Maverick/Warner Bros. album, due April 22. The video is scheduled for release at the end of this month, and, at press time, it was still unfinished. MTV and VH1 had no comment on whether they would play the video, because they have not seen it. Madonna's spokeswoman had no comment on the project.

Although the "American Life" video reportedly features violent images, sources say a toned-down version will go to video outlets, while an uncensored version will likely be released on DVD. Mean-



SIMMONS

while, the song will be released March 24 as a digital single and distributed via e-mail. The artist's official Web site (madonna.com) is taking pre-orders for the single, which has a \$1.49 price tag.

Additionally, George Michael has recorded a cover version of Don McLean's "The Grave" as an anti-war statement. Michael performed the song on the March 7 episode of the BBC's *Top of the Pops* and has released the song as an MP3 download on george michael.com, his official Web site. It is undecided if the song will be released commercially.

Also expressing anti-war sentiments is '70s pop singer Cat Stevens, now known as Yusuf Islam. He has re-cut his hit "Peace Train" and a new anti-war song, "Angel of War," the first new pop song he has recorded in more than 25 years. The new version of "Peace Train" is available on the Web sites catstevens.com and yusufislam.org.uk. "Angel of War" will be available on both sites on an undetermined date.

Emotions appear to be rising on both sides of the debate. On March 4, country veteran Charlie Daniels released an open letter heavily criticizing anti-war celebrities, whom Daniels describes as "hypocritical, idiotic mugwumps." Daniels tells *Billboard*, "I'm not pro-war as much as I am anti-Saddam Hussein. I'm old enough to have lived through several wars, and I know that it's dangerous to let things pass without doing anything. Most of the people who've contacted me about my open letter have had a positive response."

Additional reporting by Jim Bessman in New York.

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

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

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BDZZ3028

Regional Distributors Get 'Lean & Mean' To Survive

Continued from page 1

'90s—have faced increasing marginalization in the past decade, as retailers seeking more manageable vendor lists and standardized pricing turned to national indie distributors for the majority of their stock.

Today, as they deal a sliver of independently released product to an unstable retail universe, smaller distributors are getting rocked. Several regional and specialized companies have folded in the past five years—including M.S. Distributing, Paulstarr Distribution, and Proper Distribution—and recent events further reflect the troubling climate. In January, Houston-based Southwest Wholesale, a long-running one-stop that attempted to reconfigure itself as a regional distributor, closed its doors (*Billboard*, Feb. 15). Elsewhere, regional firm Midwest Artists Distribution (MAD) in Rolling Meadows, Ill., is expected to fold if it does not secure new financing (*Billboard*, March 15).

Dave Slania, who operates MAD, claims wearily that, in the absence of a hit of some magnitude, it may be impossible for a regional indie to stay afloat these days.

"You're going to have to be willing to put in the time and the energy, seven days a week, 52 weeks a year," Slania says. "If you believe in what you're doing, you can do it. That being said, if you don't have a couple of records that are selling in any kind of quantity, I don't know that you can do it."

Faced with declining record sales across the board and the general instability of the retail landscape, small distribution firms have adopted a variety of survival strategies. Some have bolstered their sales forces to go the national distribution route, often selling proprietary lines. Others have drastically pared their label rosters, or—in marked contrast to established practices among the regionals—sought exclusive arrangements with their labels. Still others have looked to non-traditional outlets for new sales.

Executives at these firms admit that no matter what a company's game plan may be, it is an uphill battle to stay alive these days.

Sam Paulos, president of Dallas-based Crystal Clear Distribution, says, "It is a constant worry whether a retailer [can] get product that sells into the stores, whether they're going to be able next month to pay the bills for the product that they've bought. It is a flat-out difficult time. There's no two ways about that."

Gabby Castellana, owner of roots and punk specialist Hep Cat Distribution in Orange, Calif., says, "It's rough; it's totally rough. It's not like it's getting easier every year. It's more work. You've got to work harder and harder. There's always something happening out there."

RAMPING UP, CUTTING BACK

Some companies that began life dealing regional releases in their backyards have successfully expanded nationally to widen their account bases.

Burnside Distribution in Portland, Ore.—sister company of local retailer Music Millennium and indie label Burnside Records—bulked up its national sales staff in early 2002. Burnside VP Bill McNally says the distributor's sales grew 100% during 2001 as a result: "Because we made a real commitment to going national, we were able to pick up more labels, or the labels we had went exclusive with us. That was probably 100% of it right there."

He adds, "I think everybody was kind of kidding themselves that they could do stuff regionally . . . It became harder and harder. If you

adds that the increase did not come without some rethinking. The company, which once handled 150 labels, now distributes no more than 30, with 10 making up the bulk of the business.

Easton says, "Not that I had a crystal ball—[it was] more of a gut feeling than anything else—but in the first quarter of 2001, I started making really drastic changes. I dropped a lot of labels . . . Of course, I also started cutting overhead, and thank God I did, because then came Sept. 11, and it went from bad to worse. Since the business was already going down, I was like, 'We need to totally look at what we want to be and how we want to approach it.'"

René Goiffon, president of world music-oriented Harmonia Mundi U.S.A. in Los Angeles, says his company witnessed a significant gain in sales

it. I won't spend the time and effort on it [knowing] that you'll take it to another distributor. That's how we've been able to stay alive and flourish. That's the bottom line."

John Underwood, GM of Southern Music in Atlanta, says virtually all of the company's 50 labels are exclusive: "Anybody that does come on board, we do require that they be nationally exclusive."

Conversely, some old-school regionals continue to maintain that non-exclusive labels can actually be a distributor's bread and butter.

At 30-year-old regional Action Music Sales in Cleveland, none of the distributor's 50 labels is exclusive, according to GM John Awarski. But he adds that Action can stay open by moving titles that slide off the national distributors' plates.

FINDING NEW OPENINGS

Some distributors have carved a new product niche or developed nontraditional accounts to bolster their business.

Sumthing Distribution in New York deals in a diverse slate of jazz, rock, and R&B titles. But president Andy Uterano says the company received a lift in 2002 from a new type of product.

"You have to find product lines that aren't mainstream," Uterano says. "About [six months] ago, we got into the videogame soundtrack market. The first soundtrack we [distributed] was the *Halo* soundtrack, for the Xbox game. We're approaching 16,000 on that, which isn't shabby for a record of that nature. That [went] not just through record stores. We were able to cross into the Gamestop software stores with that type of product. We have five more of those soundtracks slated for the year. At the stores where it makes sense, we're getting a good response."

John Kolstad, who owns Mill City Music in Minneapolis, says the 22-year-old regional company has diversified from its folk-music roots into a strong business in easy-listening music. The company's best-selling act in that genre, pianist David Wilson, is on Mill City's proprietary imprint, Swallowtail.

Faced with the squeeze at retail, Mill City has had to look outside conventional record stores for business, and many of its 2,000 accounts lie outside that realm.

"We do sell to bookstores," Kolstad says. "We sell to hospital gift shops, that kind of area. We even sell to lingerie places. We have a hardware store that sells our music. It's in a small town, so it's [practically] a general store. We keep looking for creative ways of getting to an audience out there that we know would like our music if they knew it was available."

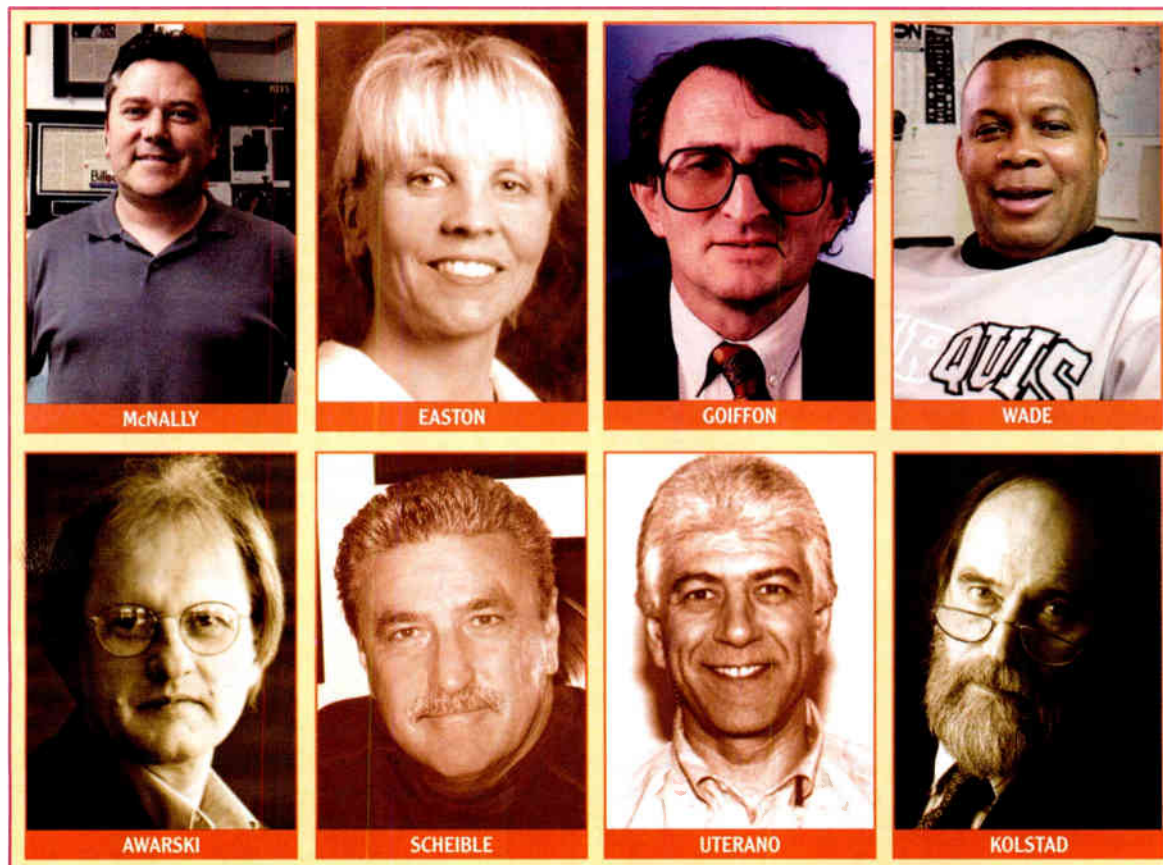
Regardless of where a small distributor grabs its sales, the consensus is that a company must keep operations to the bone and put the product in the right place.

"You've got to be at the right size," Redeye's Hansen says. "You've got to put things in balance. If you can make that balance, your business can be really good. There's enough records to go around. There's enough really good product to go around. But if your sales goals are out of line to meet your internal needs, you're stretching, and then you're pushing product into places where you don't need to be, and you're causing a big problem."

Awarski says, "For us, it's watching details, keeping a really tight rein on the ship, and watching our account base, watching labels—actually, just making sure it *really sells*. Not getting crazy."

Underwood says, "Mainly, it's tantamount to trying to protect what you have—try to do what you can do, try to keep the legitimate sales coming in, try to be smart as far as what you represent, so that you don't waste energy and resources on things that aren't gonna happen. 'Lean and mean,' I guess, is the way to put it."

"We're lucky to be small enough that we don't have a big ship that can go down," Paulos says. "There's no *Titanic* here; there's a boat that we can take out into the water as far or as shallow as we'd like, so we're in no danger."



want to get into Borders, they only want one distributor, and they're not going to deal with two."

Seven-year-old Redeye Distribution in Graham, N.C., has similarly broadened its national sales reach through the years, while dealing mainly regional product from the Southeast.

Redeye co-owner Tor Hansen says, "Starting with selling regional products in a small area but working with all the different accounts, we were able to get that door open with some of these [accounts] before the shit hit the fan . . . We were able to nationally grow our business without really building an infrastructure that was too big."

Hansen admits that selling strong proprietary product has also made a difference: Releases from Redeye's own Yep Roc, Redeye, and Bonfire imprints, which feature such artists as Nick Lowe and Paul Weller, account for 25% of the distributor's sales.

As some have extended their reach for changing times, others have slashed their label lists to adjust their businesses.

Nina Easton, CEO of 20-year-old MDI Distribution in Atlanta, says her firm's net was up 7% last year—but

during 2002, thanks to similarly draconian cuts to its roster.

"We cleaned up the house to quite a large extent," Goiffon says. "Two years ago, we had 4,500 SKUs, and today we have less than 3,000 . . . By cutting down a third of the SKUs we had [and] by eliminating half of the labels we had, we seem to be up 10% a year, when everybody else is down 10%. So maybe we're doing something right."

Though Crystal Clear Sound handles some 100 regional labels, Paulos says he tries to keep a firm grasp on what he's selling. "We've got 400 or 500 titles that we actually distribute at any given time," he says. "We actively delete titles twice a year from our catalog, as opposed to letting it infinitely grow with dead product."

THE EXCLUSIVITY DEBATE

Like Paulos, who says the majority of his labels are exclusive to Crystal Clear, other regionals—like most of the national firms—now seek 100% of a label's business.

Gary B. Wade, president/CEO of Houston-based Omni Distribution, says, "If I don't have exclusivity to distribute your product, I just won't do

Awarski says, "We sort of catch that fallout, where someone will come up and say, 'Do you have this in stock?' [And we'll say,] 'Yeah, we got it.' That's where we catch those little things, enough to stay alive for another week, another month, another year."

Although only 20 of Atlanta-based Rock Bottom Distribution's 100 lines are exclusive, Jeff Scheible, who heads the 21-year-old company, says he can make a business out of such labels—provided that they are sold to the right accounts.

"There's been some niche product that fits our bill," Scheible says. "I had a great year [in 2002] . . . Some of the niche product, some of that urban soul, adult soul music, sells very well in the Southeast and Southwest, [and] a lot of the beach music."

"I think you do have to pick and choose [where you sell]," he adds. "There are certain accounts that you would love to sell to, and some you don't sell to. It's a daily thing. There are accounts that would love to open with us because of some of the stuff we have, and we just opted not to go that route."

BILLBOARD 2003 MUSIC & MONEY SYMPOSIUM



Billboard staff writer Matthew Benz led a discussion on "Finding the Funding That Fits." Pictured, from left, are the Pullman Group's David Pullman, Benz, Metropolitan Talent/Hybrid Recordings' Al Cafaro, Or Music's Larry Miller, Thelen Reid & Priest's Michael Elkin, and SunTrust Banks' Brian Williams.

NEW YORK—Music-industry executives and Wall Street professionals converged March 6 at New York's St. Regis Hotel for the second *Billboard* Music & Money Symposium. Presented by Volvo, the symposium featured panels on the evolving economics of the music business, the valuation of music assets, and the funding of new ventures, as well as a keynote speech by Strauss Zelnick that took attendees beyond the headlines to identify where in the industry the smart money is focused. (Photos: Chuck Pulin)



L. Marilyn Crawford of Primetime Omnimedia, which represents presenting sponsor Volvo, is flanked by VNU Business Media COO Howard Jander, left, and *Billboard* publisher John Kilcullen.



The symposium drew a range of industry figures, including, from left, John Frankenheimer of breakfast sponsor Loeb & Loeb, Gold International's Jerry Gold, RCA Music Group's Charles Goldstuck, and Jeff McClusky & Associates' Jeff McClusky.

"The New Entrepreneurs" panel, moderated by attorney Mark Levinsohn, far left, featured a range of executives from new music ventures, including, from left, Big3 Entertainment's Qadree El-Amin, Disclive's Rich Isaacson, Koch Entertainment's Michael Koch, Worldwide Entertainment Group's Dave Lory, the Sanctuary Group's Mike Miller, and Rock River Communications/Websound's Billy Straus.



Sharing thoughts on the power of copyrights are David Pullman of the Pullman Group, left, and Ed Murphy of the National Music Publishers' Assn.



Billboard publisher John Kilcullen, center, greets, from left, R. Alexander Pilmer, David S. Shukan, Bradley Silver, and Lisa A. Samenfeld, all of luncheon sponsor Kirkland & Ellis.

In his keynote speech, ZelnickMedia's Strauss Zelnick, center, offered a measured yet optimistic forecast for investing in music. He is pictured afterward with *Billboard* publisher John Kilcullen, left, and *Billboard* VP of business development Ken Schlager.



Billboard East Coast account manager Joe Maimone, right, meets between symposium sessions with Uninhibited Records' Jonathan First, left, and Koch Entertainment's Michael Koch.



Kristy Vengroff, left, and Amy Baur promote the services of symposium exhibitor Vengroff, Williams & Associates.



John Frankenheimer, right, of breakfast sponsor Loeb & Loeb, relaxes at the closing cocktail reception with, from left, Terri Santisi of KPMG and Al Cafaro and Jonn Scher of Metropolitan Talent/ Hybrid Recordings.



Ellyn Harris of Buzz Publicity, left, gets the buzz from Jay Williams of American Urban Radio Networks.

UPDATE

Events Calendar

MARCH

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **DanceStar USA Awards**, Lummus Park, South Beach, Miami. 305-371-2450.

March 19, **International Radio and Television Society Foundation Gold Medal Dinner Honoring Leslie Moonves**, Grand Ballroom, Waldorf-Astoria, Los Angeles. 212-867-6650.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-25, **114th AES Convention**, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.

Life Lines

BIRTHS

Boy, Liam Sidney, to **Jennie and Mike Weetman**, Feb. 18 in Santa Monica, Calif. Father is head of video strategic planning for DreamWorks Home Entertainment.

Boy, Jake Simon, to **Rebecca and Eric Rubenstein**, Feb. 25 in New York. Mother is manager of touring for Clear Channel Entertainment. Father is assistant general counsel for VNU.

Girl, Julia Grace, to **Susan and Jonathan First**, Feb. 26 in New York. Father is president of Uninhibited Records.

Boy, Oliver Drew, to **Natalie and Leslie Zigel**, March 1 in Miami Beach. Father is VP of business and legal affairs for BMG Latin America.

Girl, Kady Elizabeth, to **Rhonda and Terry Thompson**, March 7 in Hendersonville, Tenn. Mother is national radio promoter for Daywind Music Group. Father is co-owner of UpFront Studios.

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 5-10, **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, **Second Annual Hip-Hop Summit**, presented by the Hip-Hop Summit Action Network, Morehouse College, Atlanta. 212-431-5227.

April 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark 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@ifpi.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.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

Touring Services Section Added To Classified Pages

As a complement to the magazine's expanded touring coverage, *Billboard* introduces a new touring services section on the weekly classified advertising pages. The new section offers a unique and inexpensive opportunity to reach *Billboard's* valued readers, including artists, managers, promoters, agents, venues, and companies offering touring products and services. Each ad in the new section will also appear at no additional cost in *Billboard's* free, searchable online classified listings at billboard.com.

Billboard's touring coverage includes weekly news and trend reporting, previews of key tours and new venue openings, in-depth coverage of new marketing and sponsorship opportunities, and reviews of top concert attractions. In addition, *Billboard* publishes two touring directories, the *International Talent & Touring Guide* and the *AudArena Guide*.

Billboard also features four in-depth touring supplements and a Year in music/touring mega-section, which defines the year's top tours, promoters, venues, and events.

For more information on *Billboard* classifieds, contact Jeff Serrette at 800-223-7524 or jserrette@billboard.com.

DIRECTORY OF THE WEEK

2003 RADIO POWER BOOK

Companies looking to reach music industry executives and radio programmers have until April 16 to reserve space for their ads in the *2003 Radio Power Book* from Billboard and Airplay Monitor.



On sale June 4, the *2003 Radio Power Book* will offer advertisers a unique opportunity to promote their services with advertising messages, logos, and product information. This new edition will contain detailed listings of radio stations in top 40, rock, R&B, and country. In addition, the *Power Book* will include information on syndicated program suppliers, radio group owners, national music outlets, radio consultants, label promotion staffs, and Arbitron ratings.

For more information on advertising opportunities in the *2003 Radio Power Book*, contact Jeff Serrette at 800-223-7524 or jserrette@billboard.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

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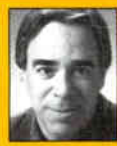


Chart Beat™ by Fred Bronson

CASH ACCOUNT: As a solo artist, Johnny Cash has his highest-charting title on Top Country Albums in 30 years. *American IV: The Man Comes Around* (American/Lost Highway) bullets 5-4, the loftiest position for a solo Cash effort since *Johnny Cash: America (A 200-Year Salute in Story and Song)* peaked at No. 3 in 1972.

Even more amazing, Cash is breaking new chart ground 47 years after making his debut on the *Billboard* charts. His version of *Nine Inch Nails'* "Hurt" is his first song to appear on the Modern Rock Tracks chart. This issue, that tune moves 34-33.

On Top Country Albums, Cash's latest CD is his highest-ranking set since *Highwayman 2* by Willie Nelson, Waylon Jennings, Kris Kristofferson, and Cash went to No. 4 in 1990. The first *Highwayman* album spent one week at No. 1 in 1985. Cash had a two-week run at No. 2 in 1976 with *One Piece at a Time*, credited to Cash and the Tennessee Three.

Since the country album chart was introduced the week of Jan. 11, 1964, Cash has had nine No. 1 albums and 29 top 10 albums, including his newest release.

'TRAVELIN' WOMEN: The Dixie Chicks collect their sixth No. 1 hit on Hot Country Singles & Tracks, as "Travelin' Soldier" (Monument) marches 2-1. It was a long wait for this song to reach pole position, as "Soldier" first appeared on the chart 63 weeks ago, listed without a label affiliation because the Chicks hadn't re-signed with Sony Music at that time and were still in the middle of a dispute with the company.

"Soldier" hasn't been on the survey all this time; the track is in its 24th chart week.

"Travelin' Soldier" moves 26-25 on The Billboard Hot 100, where the trio's "Landslide" stands pat at No. 7. "Landslide" continues its reign on the Adult Contemporary list.

WHEN IT'S 'OVER': After a four-year absence, Sixpence None the Richer is back on The Billboard Hot 100. The group that scored a No. 2 hit with "Kiss Me" in 1999 had one follow-up, "There She Goes," which stopped at No. 32 that same year.

Signed to Squint-Curb through Reprise, Sixpence enters at No. 84 this issue with its remake of "Don't Dream It's Over," originally recorded by Crowded House.

The House version of "Dream" peaked at No. 2 the issue of April 25, 1987. The update by Sixpence extends the chart span of writer Neil Finn to 22½ years, dating back to the debut of "I Got You" by New Zealand outfit Split Enz the week of Aug. 23, 1980. Neil's brother, Tim Finn, was a founding member of Split Enz.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Deborah Cox Enters A New Stage

While it's common practice for an artist to embark on a radio tour to promote a new album, Deborah Cox is maximizing impact in dramatic fashion. As she traipses from Baltimore to New York to Miami, the powerhouse R&B vocalist is hitting the stage each night in David E. Talbert's new musical, *Love on Lay-a-Way*.

The play, which kicked off Feb. 11 in Baltimore and travels to 20 cities, also features *Soul Food's* Mel Jackson, dance diva Martha Wash, and soul singer Lenny Williams. It surrounds the romantic struggles of three couples living in the same apartment building. Cox plays Monique Graham, who is stuck in a five-year relationship that's going nowhere.

"She's educated, she's strong-willed, and she's really patient, because she's put up with a lot; I think that's where the similarities end," Cox says with a laugh, comparing the character to herself. "Monique is ready to get married and start a family. It's about their struggle and finding the real meaning of marriage."

Cox was invited last year to star in Talbert's *Love Makes Things Happen*, but she was just beginning to record her current J Records album, *The Morning After*, and couldn't make the commitment. "I loved that play, but the timing just didn't work out," she says. "Then in October, David's people presented this script and told me what markets the play was going to. The writing is so solid, and I realized how perfect it would be to do the musical and my

promotional tour at the same time. I've wanted to gain experience in the theater for a long time, so it's really worked out beautifully."

Cox adds that it's tough going for R&B artists to find touring opportunities these days, making the musical an ideal platform to stay in the public eye: "I have the chance to perform while doing promotion and hitting all the same markets."

Acting, she says, isn't a far stretch from making music videos, though "live theater is a completely different animal. You don't have the luxury to do a scene over and over or from different angles. You're there onstage with other actors depending on you to get your lines right and make no mistakes."

Working with a cast of veterans has been an inspiration: "Martha plays Willonetta, who has just been saved and wants to change her life. She spends most of the play singing down from her apartment to her boyfriend," who is played by Williams, a member of the legendary Tower of Power. "I'm so inspired and turned on by their gifts. They are both so talented."

Cox will tour with the production through April 6, finishing her run in Detroit. But it's likely just the beginning of her new occupational pastime. "I've been bitten hard by the acting bug," she says. "I know I want to move into film in addition to my music career. It's all about expression and the chance to be as creative as possible. It's also a chance to meet a bunch of new people and have some fun."

CHUCK TAYLOR



Bare Facts

Kylie Minogue, center, is pictured with a host of mannequins—no, wait, those are live models—launching her own line of lingerie, Love Kylie, at Selfridge's department store in London.



Rock The Night

The Police; the Clash; Elvis Costello & the Attractions; AC/DC; the Righteous Brothers; sidemen Floyd Cramer, Steve Douglas, and Benny Benjamin; and Warner Bros./Reprise executive Mo Ostin were ushered into the Rock and Rock Hall of Fame at the 18th annual induction dinner March 10 at the Waldorf-Astoria Hotel in New York (see story, page 6). Above, Andy Summers, Sting, and Stewart Copeland of the Police take a bow. Below, Ostin, left, takes his place at the podium with Paul Simon, right. In the rear are Neil Young, left, and *Saturday Night Live* creator and executive producer Lorne Michaels. (Photo: Kevin Kane/WireImage)



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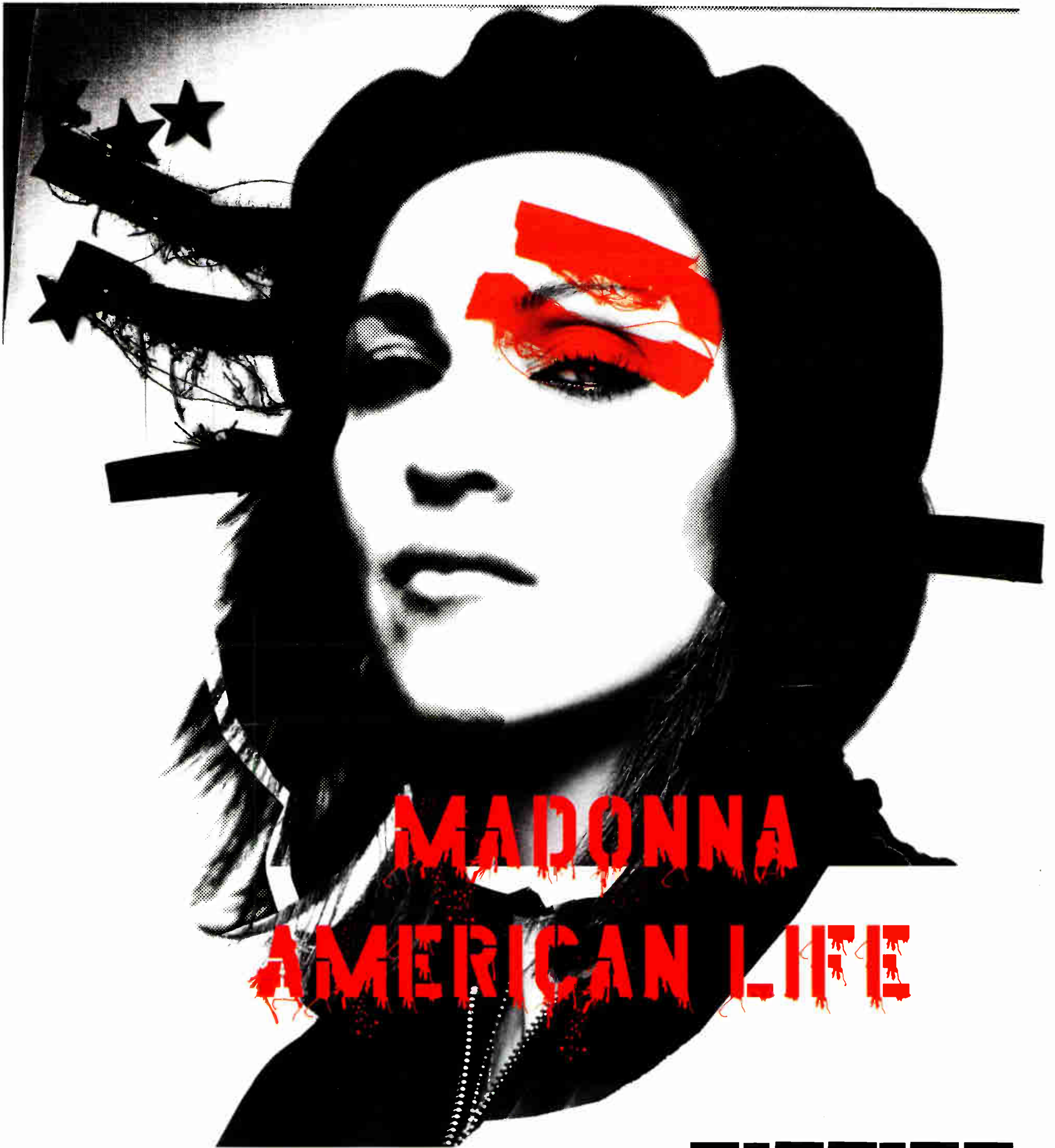


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