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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT MARCH 15, 2003

Can Marketplace Handle Busy Country Tour Lineup?

BY RAY WADDELL

NASHVILLE—A crowded field of superstar tours in 2003 is not only propelling country music toward a record year, but it has in some ways created an embarrassment of riches, with routing conflicts and a possible crowding of the marketplace.

Even with the inevitable cannibalization, many feel that country music touring is in for a huge bonanza. "We need to get some more on-sales in to know for sure, but I think this will wind up as the most dollars grossed in the history of country music," says Greg Oswald, senior VP for the William Morris Agency (WMA) and agent for the Alabama farewell tour, among



LOUIS MESSINA
MESSINA GROUP

others. "It looks like there's room for everyone to me. As always, the strongest will do the best."

Outside of Nashville, many may not be aware of country's newfound box-office clout. "People talk about a declining live-entertainment business, but country music is doing record business across the board, largely under the radar," says promoter Louis Messina of the Messina Group, which is involved in tours by Dixie Chicks, Kenny Chesney, Tim McGraw, and George Strait. "Unless you're involved in these artists' camps, people don't know they're slamming it every night."

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Labels Give Singles Another Try

Sales Results Still Disappointing; Are Efforts Too Little, Too Late?

BY ED CHRISTMAN

NEW YORK—Nearly one year after retail pleaded with the majors at the National Assn. of Recording Merchandisers (NARM) annual convention not to let the single die, some U.S. majors are beginning to experiment with the format again.

Among those releasing singles are Capitol, Warner Bros., Arista, and the Sony and Universal Music Group (UMG) labels, though their executives say that initial sales results are discouraging. While there are more singles in stores this year, sales for the configuration are down 49% from last year's pace. For the year to date, 1.2 million singles have been sold, according to Nielsen SoundScan. In 2002, the singles market for the full year totaled 12.2 million units, which is believed to be the lowest number since the



JOE MCFADDEN
CAPITOL RECORDS

single was in its infancy in the early 1950s.

Warner Bros. VP of sales Dave Stein says the label has "earmarked 15 acts this year that we will put out singles for." He says the artist choices were based on "where we thought singles were significant to the marketing of the act." Consequently, singles will be issued for Madonna and Sixpence None the Richer. In the case of Madonna, a single may be produced in all current formats: CD, CD-maxi, DVD, and 12-inch vinyl. The label is going with a

\$3.99 list price for the CD-single.

Capitol senior VP of sales Joe McFadden says, "We believe in the single as an artist-development tool. We have released singles and will continue to release singles. The criteria for putting out a single commercially

(Continued on page 61)

DIY Recording Spells Tough Time For Austin's Studios

BY CHRISTOPHER WALSH

The Texas town of Austin has long been a haven for blues- and rock-oriented singer/songwriters who are able to thrive outside the musical mainstream. As the home of the annual South by Southwest Music Conference (March 12-16), Austin has nurtured a do-it-yourself atmosphere and attracted under-the-radar

acts and independent-label projects that support its network of respected recording studios.

But that independent spirit is now working against the commercial studios, as inexpensive, high-quality digital recording equipment has increasingly enabled musicians to take production into their own

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Eco-Friendly Movement Growing In Music Biz

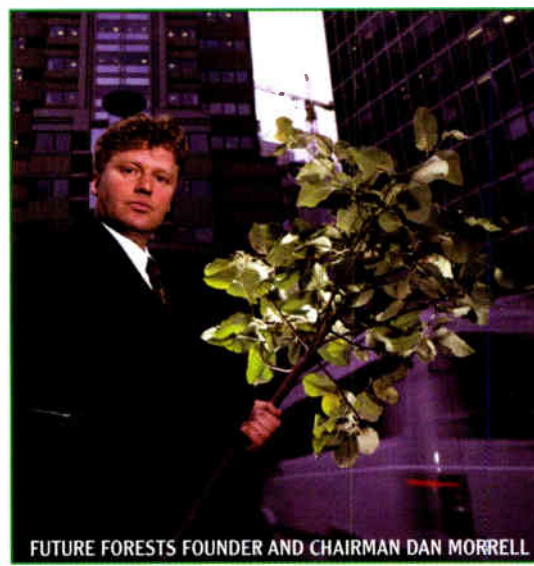
BY GORDON MASSON

LONDON—Numerous artists and music companies are taking a leading role in an environmental program that aims to combat global warming.

Foo Fighters, Coldplay, Gorillaz, Kylie Minogue, Shaggy, Mis-teeq, Dido, Neneh Cherry, and Sting—to name a few acts—have linked with Future Forests, a London-based, for-profit company, to ensure that their activities do not exacerbate the ecological problems facing the planet.

"There are serious problems storing up for us now," Future Forests founder and chairman Dan Morrell says. "But basically, by planting trees, we can make everything we do carbon-neutral, and that's at

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FUTURE FORESTS FOUNDER AND CHAIRMAN DAN MORRELL

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BEST MALE POP VOCAL PERFORMANCE

JOHN MAYER

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DUO OR GROUP WITH VOCAL

NO DOUBT

BEST TRADITIONAL POP VOCAL ALBUM

TONY BENNETT

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BRUCE SPRINGSTEEN

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THE FUNK BROTHERS

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R&B VOCAL PERFORMANCE

BEST COMPILATION
SOUNDTRACK ALBUM FOR A
MOTION PICTURE, TELEVISION
OR OTHER VISUAL MEDIA

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WITH VOCAL

COLDPLAY (PRS)

BEST HARD ROCK PERFORMANCE

FOO FIGHTERS

BEST ROCK SONG

BRUCE SPRINGSTEEN

BEST ROCK ALBUM

BRUCE SPRINGSTEEN

3-Grammy Winner



DIXIE CHICKS

BEST COUNTRY
PERFORMANCE BY A DUO
OR GROUP WITH VOCAL

BEST COUNTRY
INSTRUMENTAL PERFORMANCE

BEST COUNTRY ALBUM

BEST ALTERNATIVE MUSIC ALBUM

COLDPLAY (PRS)

BEST FEMALE R&B VOCAL PERFORMANCE

MARY J. BLIGE

BEST MALE R&B VOCAL PERFORMANCE

USHER

BEST R&B PERFORMANCE BY A DUO
OR GROUP WITH VOCAL

STEVIE WONDER

BEST TRADITIONAL R&B VOCAL PERFORMANCE

CHAKA KHAN & THE FUNK BROTHERS

2-Grammy Winner



INDIA.ARIE

BEST URBAN / ALTERNATIVE
PERFORMANCE

BEST R&B ALBUM

BEST Urban/Alternative Performance

INDIA.ARIE

BEST R&B SONG

BOBBY OZUNA

ERYKAH BADU

GLENN STANDRIDGE

JAMES POYSER

RAPHAEL SAADIQ

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INDIA.ARIE

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WITH VOCAL
BEST ALTERNATIVE
MUSIC ALBUM

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MISSY ELLIOTT

BEST MALE RAP SOLO PERFORMANCE
NELLY

BEST RAP PERFORMANCE BY A DUO
OR GROUP
OUTKAST
KILLER MIKE

BEST RAP/SUNG COLLABORATION
NELLY
KELLY ROWLAND

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JOHNNY CASH

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OR GROUP WITH VOCAL
DIXIE CHICKS

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WITH VOCALS
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DIXIE CHICKS

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ALAN JACKSON

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DIXIE CHICKS

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MARY YOUNGBLOOD

BEST WORLD MUSIC ALBUM
RUBÉN BLADES

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RIDERS IN THE SKY

BEST SPOKEN WORD ALBUM
FOR CHILDREN
TOM CHAPIN

BEST SPOKEN WORD ALBUM
MAYA ANGELOU

BEST MUSICAL SHOW ALBUM
MARC SHAIMAN
SCOTT WITTMAN

BEST COMPILATION SOUNDTRACK ALBUM FOR
A MOTION PICTURE, TELEVISION OR OTHER
VISUAL MEDIA
**THE FUNK BROTHERS & VARIOUS
ARTISTS**

BEST SCORE SOUNDTRACK ALBUM FOR A
MOTION PICTURE, TELEVISION OR OTHER
VISUAL MEDIA
HOWARD SHORE

BEST SONG WRITTEN FOR A MOTION
PICTURE, TELEVISION OR
OTHER VISUAL MEDIA
RANDY NEWMAN

BEST REMIXED RECORDING, NON-CLASSICAL
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RIAA Says 2002 Shipments Off 11.2%

BY ED CHRISTMAN

NEW YORK—The Recording Industry Assn. of America's (RIAA) year-end numbers for the U.S. confirm last year's industry downturn, with shipments totaling 859.7 million units, an 11.2% decline from the 968.5 million units the labels shipped in 2001. In dollars (when computed at list price), total revenue dropped last year by 8.2% to \$12.61 billion from the previous year's total of \$13.74 billion.

Those totals include shipments to record clubs, mail-order operations, and nontraditional retailers. Total shipments to retail last year were 675.7 million units, down 7.8% from 2001's total of 733.1 million units, according to the RIAA. In comparison, Nielsen SoundScan's year-end numbers estimate that total scans at retail were 693.1 million units for 2002 and 794.1 million units in 2001, a 12.7% drop.

Looking at total album shipments, the RIAA reports 836.5 million units last year, down 10% from 2001's total of 929.5 million units. When broken out by configuration, CD album shipments in 2002 dropped 8.9% to 803.3 million units from 2001's total shipments of 881.9 million units, while revenue in those respective years totaled \$12.04 billion and \$12.9 billion. That means that the average CD list price increased to \$14.99 last year from \$14.64 in 2001—which is surprising, considering last year's shift in pricing strategies, when the majors

began devaluing deep-catalog titles and relying more heavily on introductory low pricing and even rebates to promote albums by developing artists.

Cassette album shipments dropped 30.9% to 31.1 million units last year from the previous year's total of 45 million units. Vinyl albums—the supposedly dead configuration—shipped more than four times the number of units than the fledgling DVD-audio format. The former moved 1.7 million units last year; the latter moved 400,000 units.

On the singles side, the CD-single dropped from 17.3 million units in 2001 to 4.5 million units last year, while cassette singles, which are no longer manufactured, showed a neg-

ative shipment of half a million units, apparently as a result of returns. Meanwhile, the vinyl single shipped 4.4 million units, down from 2001's total of 5.5 million units.

In music video, shipments totaled 14.7 million units, down 17.2% from the previous year's total of 17.7 million units and a whopping decrease of 45.9% from the configuration's peak year of 1998, when shipments totaled 27.2 million. Of last year's 14.7 million total, 10.7 million units were DVDs.

The RIAA also reported that it had seized 5.3 million counterfeit CD-Rs and nearly 400,000 counterfeit cassette and CD albums and that arrests were up 44.2% to 4,750, with guilty pleas up 30.6% to 3,432.



Lofgren Bill Aims To BALANCE Rights

WASHINGTON, D.C.—Rep. Zoe Lofgren (D-Calif.) reintroduced legislation March 4 that she says will ensure consumers' ability to enjoy purchased digital copies of books, music, and movies by allowing them to legally use them across platforms.

Lofgren's bill, the Benefit Authors without Limiting Advancement or Net Consumer Expectations (BALANCE) Act of 2003, gives lawful consumers the ability to make such copies. Her bill would ensure that the fair-use exception to the Copyright Act applies to analog and digital transmissions.

The Recording Industry Assn. of America (RIAA) and the Business Software Alliance oppose the measure, saying it would weaken the protections of the Digi-

tal Millennium Copyright Act. An RIAA spokesman says, "There are loopholes within this bill that would contribute to the growth of pirate networks."

The bill will allow purchasers to make backup copies and display digital works on the digital devices of their choice and prohibit non-negotiable "shrink-wrap" licenses often stamped on product that Lofgren believes limit consumers' rights. It will also allow purchasers to sell or give away their copies of digital works and permit them to bypass technical measures that impede their rights and expectations. Rep. Rick Boucher, D-Va., is co-sponsoring the bill, which last year never made it out of subcommittee.

BILL HOLLAND

'Billboard' Names Kilcullen New Publisher

Innovative Entrepreneur Also To Head VNU Business Publications' Music & Literary Group

John J. Kilcullen has been named publisher of *Billboard*. He also assumes the presidency of VNU Business Publications' Music & Literary Group, which, in addition to *Billboard*, includes *Airplay Monitor*, *Music & Media*, *The Bookseller*, and *Kirkus Reviews*. He succeeds Howard Lander in both positions.

Kilcullen is an award-winning corporate entrepreneur and brand architect who was a founding member and chairman/CEO of the book publishing division at International Data Group, where he created the popular *For Dummies* brand. He has more than two decades of experience in creating and packaging media franchises, building and extending brands, and managing strategic relationships and is recognized as an innovator in marketing, merchandising, and leading entrepreneurial teams around the world. Under his stewardship, the company expanded to publish more than 1,000 titles, with more than 150 million copies in print, and grew to annual sales exceeding \$240 million. He also created an international distribution network with translations in 30 foreign languages with affiliates in Australia, Canada, India, and Singapore.

"John's passion and experience make him a perfect fit for his new positions at *Billboard* and the Music & Literary Group," says Michael Marchesano, president/CEO of VNU Business Publications and VNU Business Media Inc., to whom Kilcullen will report. "In today's marketplace, it is vital that we work smarter and more effectively by providing our readers an informational blueprint upon which they can rely. John's wealth of marketing knowledge and branding expertise ensures that he will help usher *Billboard* into this new age."

"I am excited about taking the helm at *Billboard* when the music industry is experiencing a sea change unprecedented in the magazine's 109-year history," Kilcullen says. "Interest in, and consumption of, music has never been greater, and I believe strongly that *Billboard* must be a valued partner to help the industry navigate this 'perfect storm' to expand its share in the entertainment marketplace."

"The *Billboard* brand is synonymous with music and, as such, the magazine and all of our popular electronic, event, and brand licensing

programs globally must anticipate and reflect the diverse needs of a rapidly changing market, including the growing home/digital entertainment field," Kilcullen continues. "Under my leadership, I am confident that our entire staff will maintain a sense of urgency to help our customers translate music's broad appeal into real, measurable value for all of our clients. We will offer full-service, market-centric solutions. We will be the first place to turn to in print, online, in person, and via our fast-growing brand-licensing programs to help our readers address their current needs and the opportunities that lie ahead."

Kilcullen transformed IDG Books Worldwide from a book publisher into a branded, continuous content company with tentacles in Internet publishing, fitness videos, language software, and music publishing. A number of titles from the *Dummies* franchise licensed by Kilcullen have also been turned into successful music and video products, as evidenced by their strong showings on the *Billboard* charts: *Basic Yoga for Dummies* (Anchor Bay Entertainment) topped the *Billboard* Health and Fitness video sales chart in February 2002; *Beethoven for Dummies* (Angel/EMI Classics) reached No. 2 on the Classical Midline chart in April 1997.

"It was John's background launching and branding new products and his leadership abilities that led Mike Marchesano and me to seek him out for this key role in our publications group," says Lander, Chief Operating Officer of VNU Business Publications and VNU Business Media. Lander—who had served as *Billboard*'s publisher since 1990, launched *Airplay Monitor* and *Billboard Bulletin* and expanded *Billboard*'s licensing business—adds, "After running *Billboard* for 13 years, it was important that I found someone whom I personally felt comfortable with to turn over this cultural icon."

Kilcullen, a 1981 *magna cum laude* Fordham University graduate with a B.A. in communications, is the recipient of a number of awards, including *Advertising Age's* Marketing 100 award in 1995 for his creative marketing of the *For Dummies* series; IDG's entrepreneur of the year award in 1992; and Ernst & Young's entrepreneur of the year, Northern California region, in 1999.



KILCULLEN



NEW

FROM DOOBIE SHEA
RECORDS

Full Circle
MARTY RAYBON

DS2007

Full Circle

MARTY RAYBON

Former lead singer of the Grammy winning group Shenandoah returns to his roots. Includes acoustic versions of "Ghost In This House" and "Next To You, Next To Me." After 10 years Marty Raybon has come **Full Circle** with his first bluegrass release on **Doobie Shea Records**.

The record you hold in your hands is far more than a return to the fold, however. It is a cause for rejoicing and celebration. For there are few more thrilling vocalists in America than Marty Raybon.

—Robert K. Oermann

See Marty perform songs from Full Circle on March 17th at the annual NARM Convention in Orlando, FL during a special Bluegrass Festival performance at Club NARM.

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Top Albums

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Top Singles

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MY BIG FAT GREEK WEDDING	41

Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
CLASSICAL	
ANDREA BOCELLI	Sentimento
CLASSICAL CROSSOVER	
JOSH GROBAN	Josh Groban
JAZZ	
DIANA KRALL	Live In Paris
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
VARIOUS ARTISTS	Disneymania
NEW AGE	
YANNI	Ethnicity

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NOELIA

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LAURA PAUSINI 10TH ANNIVERSARY

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BeMusic Bundles CDs With New Artist Club Purchase

BY BRIAN GARRITY

NEW YORK—BeMusic, Bertelsmann's direct-to-consumer music retail unit, aims to drive sales of up-and-coming acts through its record club with a new program that offers members free CDs with the purchase of a title by an emerging act.

In the latest example, BMG Music Service has inked a deal with indie label Ready Set Go! to promote the new album from critically acclaimed neo-soul artist Cody ChesnuTT throughout this month via its Music Discovery initiative.

Under the terms of the agreement, BMG Music Service club members who purchase ChesnuTT's *The Headphone Masterpiece* for \$17.99 will have the opportunity to pick four additional titles for free. BMG Music Service will promote ChesnuTT on the order form of its mailers as well as on its Web site, bmg-music.com.

In addition, BeMusic is a co-sponsor of ChesnuTT's tour. The BMG Music Service logo is pictured on the artist's tour bus, which is being parked in front of venues at which ChesnuTT is performing.

BeMusic executives view the offer as a win-win scenario that both exposes its members to new music and spurs club sales.

The music club is expected to become a powerful retail/distribution outlet for the album. The title is a self-produced effort with limited circulation in physical stores; upstart Ready Set Go! is covering

manufacturing costs and selling the album direct to one-stops. BeMusic, by contrast, is expecting to sell in excess of 100,000 units of *The Headphone Masterpiece*.

BeMusic president/CEO Stuart Goldfarb says, "This directly supports an artist who needs support."

The Music Discovery program is only one initiative that BMG Music Service is looking at to breathe new life into the club business. "Our competition is the same as every other retailer's competition—people taking music for free on the Internet," Goldfarb says. "And I'll tell you what: I'll meet the competition at their price. In order to introduce people to exciting new music, I'll give our good customers new music for free, and I'll eat the cost of that."

Labels and managers say the arrangement is as much an opportunity to get its message to a music-buying community of more than 3 million members as a way to get the album directly into the hands of consumers. ChesnuTT's

manager, Donray Von, says, "This is a chance for us to reach a very select group of music lovers who might not yet be aware of Cody's CD."

The ChesnuTT offer is the second promotion under the BeMusic Music Discovery initiative. Late last year, in a slightly different offer, BMG Music Service bundled new albums from StarTime International Records acts the Walkmen and the French Kicks in a three-for-one package with the Strokes' *Is This It* (RCA). According to BeMusic, that offer moved 75,000 units.



GOLDFARB (LEFT) AND CHESNUTT

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5 Awards

SONG OF THE YEAR



> NORAH JONES
 Record of the year, Album of the year, Best New Artist, Best Female Pop Vocal Performance, Best Pop Vocal Album



> JESSE HARRIS
 "Don't Know Why"



> SHERYL CROW
 Best Female Rock Vocal Performance



> FAITH HILL
 Best Female Country Vocal Performance



> ROBIN WILLIAMS
 Best Spoken Comedy Album



> DIRTY VEGAS
 Best Dance Recording



> WILLIE NELSON
 Best Country Collaboration with Vocals



> DIANA KRALL
 Best Jazz Vocal Album



> JARS OF CLAY
 Best Pop/Contemporary Gospel Album



> DAVE GRUSIN
 Best Instrumental Arrangement Accompanying Vocalist



> SANTANA
 Best Pop Collaboration with Vocals



> MICHELLE BRANCH



> FOO FIGHTERS
 Best Hard Rock Performance



> TAKE 6
 Best R&B Performance by a Duo or Group with Vocal



> MICHAEL BRECKER



> ROY HARGROVE
 Best Jazz Instrumental Album, Individual or Group



> PAT METHENY
 Best Contemporary Jazz Album



> RIDERS IN THE SKY
 Best Musical Album for Children



> NORMAN BROWN
 Best Pop Instrumental Album



> DOC WATSON & DAVID HOLT
 Best Traditional Folk Album



> DAVE HOLLAND BIG BAND
 Best Large Jazz Ensemble Album

2 Awards



> EMINEM
 Best Rap Album
 Best Short Form Music Video

> B.B. KING
 Best Pop Instrumental Performance
 Best Traditional Blues Album

> THOMAS NEWMAN
 Best Instrumental Composition
 Best Instrumental Arrangement

> HERBIE HANCOCK
 Best Jazz Instrumental Solo
 Best Jazz Instrumental Album, Individual or Group

> THE FUNK BROTHERS
 Best Traditional R&B Performance
 Best Compilation Soundtrack Album

GRAMMY WINNERS 03

NIGHT!!!

3 Awards



> **KORN**
Best Metal Performance



> **the flaming lips**
Best Rock Instrumental Performance



> **common**
Best R&B Song

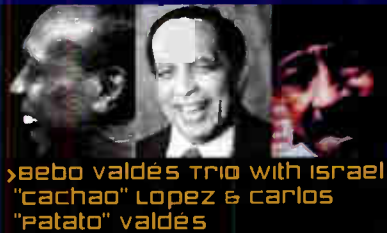


> **dixie chicks**

Best Country Album, Best Country Performance by a Duo or Group with Vocal, Best Country Instrumental Performance

> **Arif Mardin**

Record of the Year, Album of the Year, Producer of the Year, Non-Classical



> **bebo valdés trio with israel "cachao" Lopez & carlos "patato" valdés**
Best Traditional Tropical Latin Album



> **Ralph Stanley & The Clinch Mountain Boys**
Best Bluegrass Album



> **Jim Lauderdale**

Lifetime Achievement Awards

Trustees Award



> **The Jordanaires**
Best Southern, Country, or Bluegrass Gospel Album



> **The Light Crust Doughboys**



> **Bacilos**
Best Latin Pop Album



> **The Blind Boys of Alabama**
Best Traditional Soul Gospel Album



> **ERIC TINGSTAD & NANCY RUMBEL**
Best New Age Album



> **DAVID EVANS**
Best Album Notes



> **MADUKWU CHINWAH**
Best R&B Song



> **JIMMY STURR**
Best Polka Album



> **CARIBBEAN JAZZ PROJECT**
Best Latin Jazz Album

Legend Award



> **bee gees**

Grammy Hall of Fame Awards

Paul Simon "Still Crazy After All These Years" (1975)

Carole King "It's Too Late" (1971)

Elton John "Goodbye Yellow Brick Road" (1973)

Fleetwood Mac "Rumors" (1977)

Eagles "Hotel California" (1977)

Eric Clapton "I Shot the Sheriff" (1974)

Ike & Tina Turner "Proud Mary" (1971)

The Flamingos "I Only Have Eyes for You" (1959)

Labelle "Lady Marmalade" (1975)

Thelonious Monk "The Genius of Modern Music Vols. 1&2 (1949)



> **Solomon Burke**
Best Contemporary Blues Album



> **Allan Slutsky**
Best Compilation Soundtrack Album



> **Lee "Scratch" PERRY**
Best Reggae Album



> **Don Letts (PRS)**
Best Long Form Music Video

> **bmi.com**

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First Rhode Island Club Fire Suit Filed

BY RAY WADDELL

Less than two weeks after a deadly Feb. 20 fire killed 98 and injured another 185 at a Rhode Island live music club, little has been determined as to who will ultimately accept blame—but legal action has begun.

The Feb. 20 fire at the Station club in West Warwick, R.I., began when fireworks known as cold spark gerbs

were used during a performance by Great White, igniting foam being used as acoustic material around the stage (*Billboard*, March 8). State Attorney General Patrick Lynch has said criminal charges are a possibility; a grand jury initially convened Feb. 26 and reconvened March 4. Criminal charges could range from second degree murder to simple violations of state pyrotechnics laws.

Ed McPherson, attorney for Great White, would not comment specifically on whether band members had testified before the grand jury, but he did say, "The band has done everything the attorney general's office has asked them to do and will continue to do that."

Of more immediate concern to all involved is a wrongful death suit filed March 4 by Massachusetts attorney Brian Cunha in Providence (R.I.) Superior Court on behalf of relatives of fire victims Tina Ayer, 33, of Warwick, R.I., and Donald Roderigues, 46, of Mashpee, Mass. The suit, the first of many expected, names 14 defendants and alleges various counts of negligence, product liability, breach of warranties, and violations of state law.

Specifically named are the city of

West Warwick; club owners Michael and Jeffrey Derderian; Great White band members Jack Russell, Mark Kendall, Dave Filice, and Eric Powers; Manic Management and band manager Paul Woolnough; tour manager Dan Biechele; West Warwick Fire Inspector Dennis Larocque; and American Foam Corp., the company from which the club bought the foam used for soundproofing.

No dollar amount was specified, but plaintiffs seek a jury trial, compensatory damages, punitive damages, and costs.

Rhode Island law requires that a certificate of competency from the state Fire Marshal's office, as well as a local permit, be obtained to use pyrotechnic devices. Officials have said that Great White did not have a certificate, and no permit was obtained for a pyrotechnic show at the Station; the band maintains it had permission from the club, while the club owners insist no such permission was granted.

The club's use of highly flammable polyurethane foam as acoustic material remains an area of focus, although the presence of the material was omitted from town inspection reports cited as evidence before the grand jury.

In The News

- Two months after an Oslo District Court acquitted him of criminal charges for writing and publishing a DVD-video descrambling program (*Billboard*, Jan. 18), teenager Jon Johansen now faces a retrial in Norway's Borgarting appeals court this summer. Prosecutors had challenged the presentation of evidence in the earlier trial and the application of Norwegian law in the case.

- Singer/songwriters George Jones and Smokey Robinson have been awarded the 2002 National Medal of Arts, the nation's highest honor for artistic excellence. Jones, Robinson, and seven others received their awards from President George W. Bush and first lady Laura Bush in a March 6 Oval Office ceremony.

- Universal Records has inked a deal with former Loud Records founder Steve Rifkind to form Street Records Corp. (SRC), a New York-based multi-genre label that Rifkind will run. Rifkind recently sold 50% of his lifestyle marketing firm, the Steve Rifkind Co., to Mosaic Media Holdings. The first artist to be released under the new venture will be David Banner.

- Team Lunatics, the management company founded by Nelly, has entered into a joint venture with United Talent Agency to form UTA Urban Music. The new venture will represent rap/hip-hop artists and create a broad range of projects, including tours, as well as film, TV, and commercial opportunities. Team Lunatics manages Nelly.

- Ashanti, Musiq, and B2K were the top winners at the 17th annual Soul Train Awards, presented March 1 at Los Angeles' Pasadena Civic Auditorium. Ashanti won best female R&B/soul single and album, with Musiq the male winner in the same categories. B2K was honored for best R&B/soul album and single by a group, band, or duo. Mariah Carey and LL Cool J received the Quincy Jones Award for outstanding career achievement, while Nelly was given the Sammy Davis Jr. Award for entertainer of the year (see Rhythm, Rap, and the Blues, page 20).

FCC Broadcast Ownership Debate Heads To Seattle

BY BILL HOLLAND

WASHINGTON, D.C.—Less than a week after its first hearing on the biennial review of broadcast ownership, the Federal Communications Commission (FCC) announced the agenda for the second of seven field hearings on media ownership rules.

The hearing was scheduled for 9 a.m. to 12:30 p.m. March 7 at the University of Washington Hub Auditorium in Seattle. Three panels of witnesses, local representatives from the recording industry, journalists, TV and radio broadcasters, and labor representatives will discuss the impact of media consolidation on news, music and entertainment, and local programming. On Feb. 28, FCC commissioners traveled 90 miles south of Washington, D.C., to Richmond, Va., to hear testimony from 21 panelists and approximately 35 individuals.

The FCC is in the midst of a proceeding mandated by law to determine the fate of the remaining cross-ownership rules. Large broadcast companies complain that the rules hinder them from competing in the expanded cable, satellite, and Internet media universe.

Critics of rule changes say that the consolidation of radio and TV as a result of the repeal of many ownership restrictions in the 1996 Telecommunications Act has already resulted in a loss

of local and diverse music and public-interest programming.

Clear Channel Communications (CCC), which owns 1,200 radio stations, was the main focus of the radio comments in Richmond.

Jenny Toomey, executive director of pro-indie-artist group Future of Music Coalition, was the only panelist representing the music community. Countering Clear Channel COO Mark Mays' assertion that at CCC, "there is

no such thing as a standardized playlist," Toomey argued that "consolidation has resulted in regular and substantial overlap between supposedly distinct formats."

"There was a lot of discussion about radio," Toomey told *Billboard*. "I would say that between 50% and 70% of the public comments from the people who attended the hearing but weren't on the panel were about radio."

Unless the FCC can justify remaining rules under current market conditions, they will be repealed. FCC chairman Michael Powell said, "What the courts have told us, in no uncertain terms, is that the biennial standard is a rigorous test. Either we produce evidence that a rule is still necessary, or we must eliminate it."

The FCC is expected to make a decision about the broadcast ownership rules in late May.



POWELL

Zelnick At Music & Money

BY MATTHEW BENZ

NEW YORK—Offering "unprotected digital downloads of singles and albums at reasonable prices" while working long-term to contain piracy

and cultivate a new generation of superstar artists are important steps toward reviving growth in music sales. Those were the remarks Strauss Zelnick—the head of media-investment firm ZelnickMedia—made in his keynote speech at the second annual *Billboard Music & Money Symposium*, held March 6 at the St. Regis Hotel.

"I'm pretty skeptical that subscriptions are the answer," said Zelnick, who also chairs Japan's Columbia

Music Entertainment and sits on the board of Echo, the consortium of retailers formed to develop digital-music offerings. "Consumers want online what they have always wanted off-line: to buy something and own it."

Zelnick said tackling piracy requires "four linked approaches": legislation, enforcement, encryption, and a legitimate alternative. "History tells us that new media always disrupt marketplaces, but after a period of dislocation, an enormous period of growth ensues, and legitimate players benefit."

The next issue of *Billboard* will feature complete coverage of the symposium.



ZELNICK

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	113,099,000	101,873,000	(-9.9%)
Albums	110,380,000	100,456,000	(-9.0%)
Singles	2,719,000	1,417,000	(-47.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	103,820,000	96,635,000	(-6.9%)
Cassette	6,297,000	3,507,000	(-44.3%)
Other	263,000	314,000	(+19.4%)

OVERALL UNIT SALES

This Week	12,360,000	This Week 2002	12,545,000
Last Week	11,807,000	Change	+1.5%
Change	+4.7%		

ALBUM SALES

This Week	12,181,000	This Week 2002	12,254,000
Last Week	11,628,000	Change	+0.6%
Change	+4.8%		

SINGLES SALES

This Week	179,000	This Week 2002	291,000
Last Week	179,000	Change	+38.5%
Change	0.0%		

DISTRIBUTORS' MARKET SHARE 2/3/03-3/2/03

	UMVD	INDIES	WEA	SONY	BMG	EMD
Total Albums	30.6%	15.4%	15.4%	15.1%	13.8%	9.8%
Current Albums	34.2%	12.4%	13.7%	14.4%	15.9%	9.4%
Total Singles	29.3%	28.0%	11.5%	11.4%	16.6%	3.2%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2002	2003	
Current	66,414,000	62,267,000	(-6.2%)
Catalog	43,965,000	38,189,000	(-13.1%)
Deep Catalog	30,547,000	27,025,000	(-11.5%)

In calculating current sales, Nielsen SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of *The Billboard 200*, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 3/2/03

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

VU's Loss Worst In French History

BY MATTHEW BENZ
and LARS BRANDLE

Vivendi Universal (VU) reported losses amounting to 23.3 billion euros (\$25.6 billion) in 2002 during its financial review March 6 in Paris. It is the worst loss in French corporate history. Financial forecasters had targeted a net loss of approximately 13.1 billion euros (\$14.3 billion). Chairman Jean-René Fourtou said that "2002 has been an extremely difficult year" for VU, adding, "2003 will be a year of transition and of financial and economic progress." He expects results to start showing in 2004. The company will push ahead with its 7

billion euro (\$7.6 billion) disposal plan for the year.

At its music division, full year revenue slipped to approximately 6.3 billion euros (\$6.9 billion), down 4% from 2001. Universal Music Group (UMG) says that revenue, on a constant currency basis, was "stabilized" at a reduction of just 1% but warned that sales would "remain steady" or show a slight drop at constant exchange rates for 2003. UMG's operating income dropped 23% (19% in constant currency).

VU's long-term strategy remains unclear, but with a fiscal crisis averted for now by asset sales and debt restruc-

turing, a source close to VU says there is "an intention to try to keep UMG" for now, despite rumors of a sale.

That would appear to disrupt Marvin Davis' \$15 billion bid for all of VU's entertainment businesses (*Billboard*, Nov. 30, 2002). A source familiar with the matter confirms that Davis sent a letter to VU the week of Feb. 24 demanding that the company commit to exclusive negotiations over his offer—the only one thus far for VU's full entertainment portfolio. Davis stated in the letter that if VU does not do so, he may withdraw his bid. Representatives for VU and Davis declined to comment.

HBC Set To Become Univision Radio Group

BY LEILA COBO

MIAMI—The much-expected merger of the Hispanic Broadcasting Corp. (HBC) into Univision Communications is expected to be finalized on or about March 14, creating the largest Spanish-language media conglomerate in the country. The new company will own TV and cable networks, Internet sites, and a record label, among other interests.

Sources say HBC will change its name to Univision Radio Group, although no management or personnel changes are expected. HBC pres-

ident/CEO Mac Tichenor will hold that title at the new group; according to reports, he will sit on the board of Univision Communications.

Univision announced Feb. 27 a tentative agreement with the U.S. Department of Justice (DOJ). Stockholders from both companies approved the merger one day later. Only Federal Communications Commission approval is pending.

The HBC/Univision marriage joins the largest Spanish-language radio broadcaster in the country (HBC's 63

stations in 15 of the top 20 Hispanic markets) with the largest Spanish-language TV network (Univision). Univision Communications also owns the Telefuturo network, cable network Galavision, and Univision Online, and has strategic alliances with Televisa and Venevision. Also under its umbrella is Univision Music Group, owner of Univision Records, Fonovisa Records, RPE, and 50% of Mexico's Disa Records.

In approving the merger, the DOJ required that Univision relinquish voting power and reduce its ownership stake in Entravision Communications during the next six years. The Santa Monica, Calif.-based media company owns TV stations and radio networks SuperEstrella and Radio Tricolor.

Apple Readies Music Service

BY BRIAN GARRITY

NEW YORK—Apple Computer is expected to launch a digital-music service as early as next month, sources say.

Digital-music executives familiar with the situation say Apple chief executive Steve Jobs has been meeting with the majors to generate label support for the venture.

Details about how the service will function were not disclosed. But the offering—the first music service tailored for Apple users, a consumer segment representing less than 3% of the overall personal-computer market—is expected to be tied into the company's iTunes digital jukebox and enable the download and transfer of tracks to its increasingly popular portable music player, the iPod. Thus far, the iPod only plays MP3 files, but it can be upgraded to play other, more secure, digital formats.

To date, Apple has avoided embracing digital-rights management because of its restrictive nature. As Jobs noted in an interview with *Billboard* last year, "We think consumers need the right and have the right to listen to their legally acquired music however they want, on whatever devices they own" (*Billboard Bulletin*, Feb. 27, 2002).

Two Home Video Execs Get President Stripes

BY JILL KIPNIS

LOS ANGELES—In a reorganization of its home video division, Paramount Pictures has promoted Meagan Burrows to the new position of domestic president of Paramount Home Entertainment (PHE). Meanwhile, at Twentieth Century Fox Home Entertainment, Mike Dunn is named president.

PHE's three-tiered leadership structure now includes worldwide home entertainment president Thomas Lesinski—who was appointed to the position in January to replace the outgoing Eric Doctorow (*Billboard*, Jan. 25)—Burrows, and international president Phil Jackson. Los Angeles-based Burrows and London-based Jackson report directly

to Lesinski, who is also based in L.A.

Burrows most recently served as PHE executive VP of sales and marketing. She joined the company in 1985, handling sales in Atlanta and Chicago. In 1996, she was named senior VP of sales.

At Fox, Dunn succeeds Patricia Wyatt, who stepped down Dec. 19, 2002, to start an independent film production company (*Billboard*, Jan. 11).

Most recently, Dunn served as the company's executive VP of sales and marketing and will report to Fox Filmed Entertainment chairmen Jim Gianopulos and Tom Rothman in L.A. He will be responsible for sales, marketing, and distribution of product in North America.

Dunn came to Fox in 1987 as a marketing manager. He later served as senior VP of marketing and as senior VP of Europe for Fox's international division.

"Mike has continually proven himself to be a superior business strategist, a savvy sales and marketing executive, and an excellent manager and team builder," Gianopulos and Rothman said in a joint statement. "Known and trusted within the entertainment industry and, most importantly, the retail community, Mike is the perfect choice and continues to be a tremendous asset to the studio."



BURROWS

Twist Originator Ballard Dies

BY CHRIS MORRIS

LOS ANGELES—Jim Dawson, author of the book *The Twist*, says the talents of Hank Ballard—who wrote the song that sparked the Twist dance craze—ran deep.

"He was a great soul singer," Dawson says. "He could rock out. As a songwriter, he was great at taking expressions and turning them into song hooks."

Ballard, whose age is variously reported as 75 and 66, died of throat cancer



BALLARD

March 2 in Los Angeles.

Born John H. Kendricks in Detroit, Ballard sang gospel as a youth and formed a doo-wop group as a teen. In 1953, he replaced the lead singer of a local act, the Royals.

The group landed a contract with Cincinnati's Federal/King Records and in early 1954 released a lubricious number, "Work With Me Annie." As the song rocketed to No. 1 on the R&B charts, the Royals changed their name to the Midnighters. Several answer songs followed, including the Midnighters' own "Annie Had a Baby" and "Annie's Aunt Fanny."

In 1959, the Midnighters issued a Ballard-penned dance tune, "The Twist," as a B-side. The next year, Chubby Checker's cover hit No. 1 on the pop charts and sparked a national sensation. Rereleased as an A-side, the Midnighters' original rose to No. 6 on the R&B charts in 1960, but it was dwarfed by the group's other R&B hits that year: "Let's Go, Let's Go, Let's Go" (No. 1), "Finger Poppin' Time" (No. 2), and "The Hoochi Coochi Coo" (No. 3).

After the original Midnighters disbanded in the mid-'60s, Ballard fronted a new edition of the group and toured regularly with the James Brown Revue.

In the mid-'90s, Ballard recovered the rights to his compositions, including "The Twist," which he had signed away years before.

FOR THE RECORD

A story in last issue's *Billboard* covering the 2003 Brit Awards ("Revamped Brit Awards Deemed a Success") contained the wrong air date for the awards broadcast. It was telecast Feb. 20.

A story on Grammy sales last issue incorrectly reported Norah Jones' best sales week. Prior to this week's 621,000 units, the peak sales week for *Come Away With Me* was 257,000 units last December.

A story on the R&B Foundation last issue incorrectly listed one of the winners of this year's songwriter or sideman awards. George Clinton and Maceo Parker were the honorees.

Executive Turntable



ELLERBEE



DEAN



CAMPBELL

RECORD COMPANIES: Angelo A. Ellerbee is named president/GM of Bloodline Records in New York. Ellerbee, who also founded the company Double XXposure, will continue to hold the title of Double XXposure CEO.

Jeff Dean is promoted to president of Silverline Records in Los Angeles. He was senior VP of sales and marketing for 5.1 Entertainment Group's Silverline, Immergent, Myutopia, and Electromatrix labels.

Warryn Campbell is named VP

of A&R for Elektra Entertainment Group in Los Angeles and New York. He will also continue as owner of Nyrraw Entertainment.

Atlantic Records names Kyambo "Hip Hop" Joshua and Gee Roberson as VPs of urban music A&R in New York. They were both A&R associates for Roc-a-Fella Records.

Dan Smalls is named director of lifestyle marketing and promotion for MCA Records in New York. He was mid-Atlantic and Northeast regional promotion director for Motown Records.

Billboard

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TOURING QUARTERLY #2

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

issue date: apr 12
ad close: mar 18

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ARTISTS & MUSIC



by Melinda Newman

The Beat™

CENTURY AWARD UPDATES: John Mellencamp, 2001's *Billboard* Century Award winner, is continuing on with Columbia Records, despite saying last June that he and the label had parted ways (*Billboard*, June 1, 2002). He's recording a new album that is tentatively slated for a May 20 release. He tells *Billboard* of reuniting with Columbia: "Our divorce failed."

An anti-war song, "From Washington," will be included on the project; however, Mellencamp is looking at ways to get it out immediately, such as offering it via the Internet.

On June 10, Annie Lennox, the 2002 Century Award winner, will release *Bare*, her first solo album in eight years, on J Records. Outside of the U.S., the album arrives June 9 via BMG. Lennox will support *Bare* with a rare tour that starts March 26 in Miami. Lennox's two previous solo albums were released by Arista in the U.S. The move to J reunites her with Clive Davis, with whom she worked at Arista on her two previous solo albums and some of Eurythmics' later work. The album is a beautifully reflective work

laced with regrets and acceptance, as opposed to the anger that fueled some of her earlier work. As Lennox told *Billboard* last year, "I discovered with anger that you go [she growls]. You end up hating yourself because you say, 'I'm not really like that inside.' I [realized] I don't have to be at a place where I can snap at any moment."

KID SEEING SALES SPIKE: Kid Rock's *Cocky* continues to experience a sales rejuvenation based on the success of "Picture," his duet with Sheryl Crow (or Allison Moorer, depending upon what radio station you're listening to). And he admits he's getting a kick out of hearing the tune on the radio, especially because

the song's stripped-down style is hardly en vogue with most of the tunes topping the pop charts. "It's great to have a couple of credible artists with a great song where there's no auto-tuning of the vocals. there's no bullshit," he says. "It's very simple—12-string guitar, bass, programmed drum beat, Wurliitzer keyboard, and two voices doing harmony. That's missing from music." Rock won't say what their contents are, but he tells *Billboard*, "I've got three albums ready to go."

SWITCHING GEARS: Following the lead of bandmate Kevin Richardson, who just finished a run starring in *Chicago* on Broadway, Backstreet Boy Howie Dorough is looking to break into acting.

"Little by little, I'm auditioning for stuff," he says. "I'm mainly doing the acting classes, trying to get my chops really brushed up to do it properly. Believe it or not, I'm trying to go for a bit more of the darker stuff. That's what people who know me don't expect me to do. Sweet D is almost going a little Bad D. I'm stretching

out to even do drug dealer stuff. *Kingpin* is the kind of type of role I'd go for, or something on *The Sopranos*, *NYPD Blue*."

He also expects Backstreet Boys to return to the studio soon, and says that the group's lawsuit against Jive Records will be settled amicably. "I think eventually it's all going to work out," he says. "I've done a lot of writing in the past year. I've written about 12 songs individually and about 15 songs group-wise. I think we'll get together again in March, after Kevin gets done with *Chicago* and Nick [Carter] gets done with his solo tour. I'm hoping to have the new album out at least by September, [but] I'd like it to be by the summer."



LENNOX

South By Southwest Turns Sweet 16: 6,000-Plus Expected In Austin

BY MELINDA NEWMAN

At the first South by Southwest Music Conference and Festival (SXSW) in 1987, organizers hoped the event would draw 150 people. Much to their delight, 700 attendees arrived in Austin, and the convention has never looked back.

Sixteen years later, more than 6,000 music lovers are expected to converge on the Texas town for the March 12-16 conclave. While SXSW has adapted to the changing times, much has stayed the same with the festival: informative panels, great music, delicious barbecue, and the confabulous softball game.

Managing director Roland Swenson says the key to SXSW's longevity is its location. "We're still relatively unpretentious. Being in Austin, people are out of their regular habitats. They can't hide behind their secretaries. People that come tend to really love music. It's like a tribal meeting; it's just gotten bigger."

This year's tribe will have a number of "don't miss" events to attend. Sure to be among the best will be producer/artist/songwriter Daniel Lanois' keynote address, slated for March 13. Lanois tells *Billboard* he plans to talk about "music and life. That's it. I'm going to talk about what I know."

Given his history, that is a considerable amount. Lanois has produced some of the most critically acclaimed albums in rock, including U2's *The Joshua Tree* and *All That You Can't Leave Behind*, as well as Bob Dylan's *Time Out of Mind* and Peter Dinklage's *So*.

Attendees can also expect a mini-concert. "I still play the first instrument I ever picked up, a pedal steel; it's the very thing that grounds me," Lanois says. Therein lies his message: "Having existed through a few cycles of industry waves, certain flavors will come through and people will get excited, but you should never lose track of what you're about and what's true to you. The cycles will accommodate you."

Lanois will also play a gig during the festival

that will include cuts from his first solo album in 10 years, *Shine*, out April 22 on Anti-/Epitaph.

Other speakers sure to draw crowds are Liz Phair (March 13); Anthony Wilson, founder of the In the City conference and Factory Records (14); and Texan treasure Lyle Lovett (15).

For the second consecutive year, the conference will open with a day of "Crash Course" panels, a number of introductory sessions dedicated to helping young musicians and industry newcomers grasp the often baffling nuances of the music business. Swenson says, "Certainly, a big part of SXSW has been young people in the business going to our panels and learning the language."

By day, people attend panels and the trade show (which includes around 100 exhibitors), but by night, all eyes and ears turn to the music. This year, more than 900 acts will appear in approximately 50 Austin venues.

According to SXSW creative director Brent Grulke, the conference received a record 6,200 submissions this

year. "We had more than 1,000 more submissions than we've ever had," Grulke says. He attributes the rise to "the ease and affordability of recording technology, plus a lot of independent labels, which are the backbone of what we do, have had a very healthy year."

Although he knows the press often writes about SXSW being overrun by acts already signed to major labels, Swenson says only about 10% of the performers are signed to big record companies. Among the established names playing the festival are Willie Nelson, Lucinda Williams, and the Jayhawks, as well as dozens of buzz bands. But Grulke says the real joy at SXSW is walking into a club, stumbling upon an act you've never heard of, and coming out a fan. "Do some research beforehand, but then just be prepared to be surprised," Grulke says. "But, most importantly, wear comfortable shoes and bring an appetite for barbecue and Tex-Mex."



LANOIS



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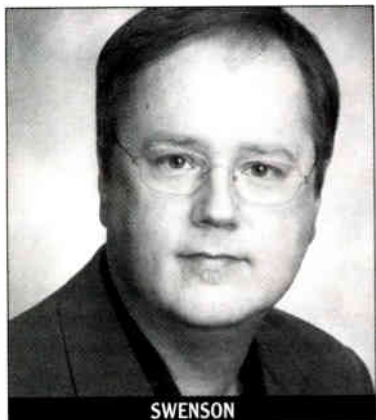
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SXSW Chief Swenson Discusses Conference's Past, Present, Purpose

BY CHRIS MORRIS

South by Southwest Music & Media Conference (SXSW) managing director Roland Swenson has headed the Austin-based event since its inception in 1987.

As a college student at the University of Texas in Austin in the early '80s, he managed local act the Standing Waves. His later music-business activities included working for Austin indie label Moment, home of seminal punk act the Big Boys, and with Joe "King" Carrasco's manager, Joe Nick Patoski. He went on to join alternative paper *The Austin Chronicle* in an editorial and special-events capacity. With *Chronicle* editor Nick Barbaro and publisher Louis Black,



SWENSON

he helped co-found SXSW in March 1987. He took the managing director title when he stopped working for

the *Chronicle* in 1990 to concentrate on the conference full-time.

SXSW started as a conference with a regional thrust and rapidly developed into an international showcase that attracted major-label support. How did this evolution come about?

"Before we started, we spent a lot of time talking about what we wanted the event to be like and what we hoped it would turn into. We tried to give ourselves as much room as possible to grow in whatever direction it started to happen. That's even reflected in the name we chose. We decided we wouldn't call it the Texas Music Conference or the Austin Conference. We came up with the South by Southwest name because it was

ambiguous—it implied that there was a regional thing going on, but it didn't tie us down. More than anything else, we came on with the right idea at the right time."

Few music conferences have witnessed the explosive growth in popularity that SXSW has; attendance has increased 10-fold over the course of its existence. How has the conference adjusted to this growth over the years?

"We had to find enough space for everybody, and to do that meant we needed to add more and more venues every year. We had 12 venues the first year, and we'll probably have 50 this year. As we found more and more venues to

completely unsigned acts. The hard part for us is, we have to go out and find acts that people want to see and then we have to find spaces for the acts that nobody knows about but that we want to book."

The music industry is in a period of widespread uncertainty, but SXSW appears to be weathering the storm. However, no avenue of the industry is immune from the impact of business conditions. What has SXSW done to address the current climate? How has the recent slump affected the conference?

"We're like everybody else. The greatest year we had was 2000; 2001 was a disappointment, and 2002 was a disaster financially. We had to tighten our belts. We cut jobs, we took pay cuts. That's how we weathered that storm. We've ridden out a number of recessions and downturns in the industry."

What has been SXSW's greatest impact on the music business in general?

"We're a rung on the ladder that people can latch onto as they're trying to pull themselves up and get noticed. Getting a handle on the music industry, it's hard, when you're an outsider. For a lot of people, South by Southwest was one of the first industry events that they were part of and it was a way for them to meet people, a way for them to learn the language and the issues of the industry and begin to find work, begin to find some success for their creativity. At our core, that's the most important thing we do."

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create more capacity for the audience, that also multiplied the number of bands. If somebody told me that we'd get to this size back then, I would have been skeptical."

Has it become increasingly difficult to accommodate artists and bands who want to play at SXSW?

"Basically, one in six acts that asks for a show gets one. We're going to have about 6,000 acts approach us and ask us for a show this year. There'll be 900 to 1,000 acts, but that includes solo artists, rappers, DJs, comics, poets—whatever. The actual number of bands is probably closer to 900. Proportions have stayed pretty steady over the last 10 years. About 10% of the acts that play will have some sort of major-label deal and are headliners. Maybe, maybe not. About half of them will have some sort of indie deal. And 40% of them will be

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ARTISTS & MUSIC

The Classical Score™



by Steve Smith

INSIDE EDITION: The return to circulation of another venerable recording catalog is a genuine cause for celebration. Originally announced last summer but subsequently delayed, this month, First Edition Music will begin reissuing the **Louisville Orchestra's** invaluable First Edition series of recordings, newly remastered and attractively repackaged. Exclusively distributed by Los Angeles-based Harmonia Mundi, the initial four releases, devoted to music by **John Corigliano, Henry Cowell, George Crumb, and Alan Hovhaness**, will street March 11.

Founded in 1937, the Louisville Orchestra poised itself to make an indelible impact on contemporary music when it began to commission new works from the world's most renowned composers, including **Britten, Copland, Kodaly, and Lutoslawski**, in 1948. Significantly, American composers received as much as 75% of the commissions. In 1953, a grant from the Rockefeller Foundation enabled the orchestra to begin recording many of these works on its First Edition imprint. The orchestra recorded more than 250 new compositions during the next two decades. A number of these recordings made the transition to CD in collaboration with the Albany label.



WALTERS

Matt Walters, a former Smithsonian Folkways label executive who now serves as managing director of the Santa Fe Music Group (Classical Score, *Billboard*, June 29, 2002), acquired the exclusive rights to the First Edition archives last year. Underwritten in part by the National Endowment for the Arts and Copland Fund grants, Walters began the lengthy process of remastering the original recordings in 24-bit, high-definition compatible digital sound. Each release will feature new liner notes and rare, unpublished photos.

Walters is especially excited that **Howard Scott**, a legendary Columbia Masterworks producer who supervised many of the original First Edition sessions, has been involved as a consult-

ant in the label's rebirth. "Howard remembers absolutely everything about these sessions and composers," Walters says. "It's great that he will finally get the recognition for this: His name was virtually never on those old LPs, nor were the names of the recording and mixing engineers, who were basically his pals from Columbia Masterworks. It's important to me that these people are finally receiving proper credit."

According to Walters, First Edition will release approximately a dozen discs per year. Most releases will be devoted to music by a single composer, which is true of all four initial releases as well as pending issues dedicated to music by **Roy Harris, Wallingford Riegger, Karel Husa, and Walter Piston**. The label will also offer a handful of thematic compilations, including a disc of orchestral variations composed by Copland, **Ives, Carter, and Dallapiccola**.

Ironically, this good news arrives just as the Louisville Orchestra is reporting bleaker prospects. On Feb. 22, *The Louisville Courier-Journal* reported that the orchestra plans to request extensive cuts in musicians' salaries and benefits to cope with a mounting deficit. In light of the recent demise of the **San Jose Symphony, the Colorado Springs Symphony** filing for Chapter 11 bankruptcy protection, and widespread fiscal problems at even the most venerable institutions, one can only hope that the reappearance of First Edition will serve as a timely reminder of the orchestra's unparalleled value to music lovers—and perhaps act as a magnet for much-needed capital.

ANONYMOUS NO MORE? After a 17-year run, popular a capella vocal quartet **Anonymous 4** recently announced that the 2003-2004 season will be its last as a full-time, touring ensemble. In statements issued on the quartet's Web site and by Herbert Barrett Management, the four members—**Marsha Genensky, Susan Hellauer, Jacqueline Horner, and Johanna Maria Rose**—are disbanding to pursue individual interests but will reunite on occasion for "special projects and appearances."

According to Anonymous 4's long-time label, Harmonia Mundi, the group has at least four recording projects already in the pipeline. Next month, the label will issue *Darkness Into Light*, a collection of newly composed works by Sir **John Tavener**. A Christmas record, *Wolcum Yule*, is due in September, and *American Angels* will appear next year. Another collection devoted to the music of **Hildegard of Bingen**—the medieval German abbess whose music Anonymous 4 has long been closely associated with—is still to be scheduled.

Sound Tracks™



by Carla Hay

SOUNDTRACK IN FLIGHT: When it came time to assemble the music for *View From the Top*, it made sense to have a female-driven soundtrack. After all, the Miramax comedy, set in the world of flight attendants, is told from a woman's point of view and has an underlying message of female empowerment.

The *View From the Top* soundtrack (due March 18 on Curb Records) features songs from **Jo Dee Messina** ("Was That My Life"), **LeAnn Rimes** ("Suddenly"), **Sixpence None the Richer** ("I've Been Waiting"), **Kaci** ("I'm Not Anybody's Girl"), and **Natalie Grant** ("No Sign of It").



MESSINA

In the movie—which opens nationwide March 21—**Gwyneth Paltrow** plays Donna Jensen, a woman who decides to follow her dream of becoming a flight attendant. The film co-stars **Christina Applegate**, **Mark Ruffalo**, **Candice Bergen**, **Kelly Preston**, **Rob Lowe**, and **Mike Myers**.

Curb VP of marketing **Jeff Tuerff** says the label is marketing Messina's "Was That My Life" as the album's lead single. The song is also the first single from Messina's next Curb set, *Delicious Surprise* (due in June), but the inclusion of "Was That My Life" on the *View From the Top* soundtrack makes it the first time the song will be available commercially.

Messina tells *Billboard* that she's proud that the song was included in *View From the Top* and its soundtrack. "We're living in a time right now when we don't know what's going to happen tomorrow. When I recorded this song, I was thinking about how you only get one shot to do what you really want. This song is about following your dream, and I think it fits in with what the movie is about. Music is so important to setting the mood of the movie."

Miramax president of motion picture music **Randy Spendlove** agrees. "All of the songs in *View From the Top* are used in a meaningful way, because they tie in to the concept that Gwyneth

Paltrow's character in the movie wants more out of her life. Natalie Grant's song, "No Sign of It," was written for the movie. It's featured in a scene with Gwyneth's character starting to realize her dream of becoming a flight attendant. There's a great shot of Gwyneth coming up an escalator and saluting people. The music just worked so well in that scene. **Katie Cook** does a remake of **Cyndi Lauper's** "Time After Time," and that's the unofficial theme of the [Donna] character."

Although *View From the Top* may be perceived by some as a "chick flick," Spendlove says it has a much wider appeal than just a female audience. "We have a terrific ensemble cast. They really work off this idea that it's a kitschy comedy that doesn't take itself too seriously." Tuerff adds that the variety of musical genres in *View From the Top* should also contribute to attracting a diverse audience.

"Was That My Life" is currently at No. 32 on the Hot Country Singles & Tracks chart. Meanwhile, Tuerff says the label has worked other songs from the soundtrack to various radio formats: "I'm Not Anybody's Girl" went to top 40, "No Sign of It" went to adult contemporary, **Anna Wilson's** "The Bus Ride" went to triple-A, and "Suddenly" went to country.

Miramax and Curb are working together on cross-promotions, including giving advance-screening tickets for the movie to top 40 radio stations in several markets.

MORE MOVIE MUSICALS? Miramax hit gold with the movie version of *Chicago*, which has been racking up awards, positive reviews, and megahit box-office revenue. The soundtrack is also a hit on the *Billboard* charts.

Those involved in *Chicago* predicted that if the film became a success, then other movie musicals would follow (*Billboard*, Jan. 11). That prediction is apparently coming true: Miramax is in discussions with *Chicago* executive producers **Neil Maron** and **Craig Zadan** to bring the musical *Guys and Dolls* to the big screen. A **Joel Schumacher**-directed version of **Andrew Lloyd Webber's** *Phantom of the Opera* is also being shopped to various studios.

AWARD KUDOS: Congratulations to **Philip Glass**, whose score for *The Hours* earned him the Anthony Asquith Award for achievement in film music at the 2003 British Academy Film Awards, which were presented Feb. 23 in London. Congrats also go to everyone whose soundtrack music won Grammys this year (*Billboard*, March 8).

SXSW: It's All About The Music

BY DEBBIE GALANTE BLOCK

For managers, labels, and fans, new music has always been key to South by Southwest (SXSW). While bands are often looking to be signed, most say that is not the main reason they go the festival.

My Morning Jacket did not sign a record deal on the spot last year, but the band played three venues and met a lot of people involved in the music business in different ways, according to manager **Mike Martinovich**.

"The band played a full-on concert with their then-record label, **Darla**, at Buffalo Billiards. They also played a backyard stomper at the **Yard Dog** art gallery and a more stripped-down set at **Urban Outfitters**. By playing a variety of venues for different types of audiences, the band was able to stretch their legs musically without stressing out over what label was there. They raised their profile. No better showcase exists than SXSW for that purpose."

Jim James of **My Morning Jacket** agrees. "It's important for bands to go down there, if for nothing else than to get a feel for what's going on in the music business right now," he explains. "For people trying to do something unique and special, SXSW presents a good opportunity."

Torry Castellano of the **Donnas** says they had not toured much the first time they played SXSW. The group was already signed to **Lookout**, but "we met many different people [and] got a lot of press, which raised awareness about the band."

Drew Parsons played SXSW before he was a member of **American Hi-Fi** and says it is always a positive experience. For **American Hi-Fi**, it was part of the signing process. The band had cut a CD on the **Outpost** label, which folded as they were recording. When they played SXSW, they were looking for a label, and a bidding war began. "People were coming up to the various band members and sticking cards in their pockets," Parsons says. "It was bizarre."

Perhaps the best SXSW Cinderella story belongs to the **Burning Brides**. Vocalist/guitarist **Dimitri Coats** says, "I don't think we went into the festival expecting anything. But when we got there, our pictures were in the paper, and it said A&R people were scrambling to get into our shows."

The band was scheduled to play at midnight at a little Irish bar that had been converted into a club for the occasion. "Our backs were to these cafe windows. They opened those up, and there were at least 100 people on the street. It was crazy. There was the feeling in the air that something was going to happen. Next thing we knew, we were in a bidding war with pretty much every major label."

Burning Brides manager **Bryan Dilworth** says, "We had shopped their

record for a year, but the day after the show, I took 30 calls from labels and publishers. Ultimately, **V2** was the label that signed us."

Everclear had a similar experience, according to frontman **Art Alexakis**. "In 1993, we went into a studio in Portland, spent \$400 on a demo tape, and

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sent it to the people at SXSW. They called us immediately, saying, 'We love your tape, there is a good showcase we'd love to put you on.' Of course, we



AMERICAN HI-FI

had no money and no way to get there, but I said yes. Before we went, I sent the tape to clubs and papers in the area. By the time we got there, we had become a local phenomenon, because three different papers had written about us. [Label exec] **Darren Lewis** heard about us; he got our demo tape and said, 'This is an album!' He became our manager, and that demo tape became our first album, *World of Noise*."

El Paso, Texas, band **Sparta** has always had a soft spot for Austin. Drummer **Tony Hajjar** says, "The conference is different from all of the others because it has the Texas vibe. That makes it shine."

Sixpence None the Richer is also from Texas. While the band was already fairly established when it played SXSW, frontwoman **Leigh Nash** says the experience is a good one. At this festival there is "little distraction. There's a great excitement and a great buzz about the music. For us, it was mostly about music and not so much the deals and the schmoozing."

It has actually become less about making deals. **Columbia Records** senior VP of A&R **Mitchell Cohen** says, "The focus of SXSW has changed. While it used to be a place where we'd gravitate to find unsigned bands, it is also a place to showcase bands that we want to bring to people's attention."

Elektra Records VP of A&R and soundtracks **John Kirkpatrick** has been to SXSW nine years in a row, but last year was the first time he actually signed a band there.

That band was **Serafin**.

"Of all the music conventions," **Kirkpatrick** says, "SXSW is the most convenient to see many artists at the same time. It's a productive spring break for the music industry. Literally, everything is on one street. You see people you haven't seen in a long time. You build new relationships. You can get more business done there than you can all year."

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Coachella Preserves Its Diverse Lineup Of A-List Talent

BY SUSANNE AULT

LOS ANGELES—With annual attendance gains, regular signings of high-profile headliners, and consistent ticket prices, the California desert-based Coachella Valley Music and Arts Festival has become an oasis for organizers, fans, and artists alike.

Beastie Boys and Red Hot Chili Peppers will be making their first Southern California appearances since 1998 and 1999, respectively, at the fourth edition of Coachella, which runs April 26-27 at Indio's Empire Polo Fields. The coup follows Björk, Oasis, and Foo Fighters starring in 2002 and Jane's Addiction and Weezer in 2001.

Still, even as the fest's reliable A-list rosters have helped tack on a few thousand more visitors to the event each year—indicating its burgeoning appeal—Goldenvoice co-president and Coachella promoter Paul Tollett is keeping the fest's per-day pricing at \$75; it cost the same in 2002.

"This is the longest it's been for those two bands in this area," Tollett says of his 2003 headliners, who will be joined by such up-and-comers as Queens of the Stone Age, the White Stripes, and the Donnas, as well as Blur and cult favorite Sonic Youth. Other acts on the lineup include Ben Harper & the Innocent Criminals, Felix Da Housecat, Gomez, Underworld, Jack Johnson, Ben Folds, and Deep Dish.

"I've been telling people the bill and hear it's their dream lineup," Tollett says. "I just try to put a good show together, trying not to do only the hottest bands of the moment but to be timeless as well."

THE PRICE OF ENTERTAINMENT

Tollett wants to invite more artists to showcase their wares and to improve the festival's movie tent by adding Q&A sessions with filmmakers, so he is hiking the two-day price to \$140 from 2002's comparable \$125 package.

There is plenty of competition for people's discretionary income this summer. Metallica/Limp Bizkit/Linkin Park's Summer Sanitarium tour has an average fee of \$75. Tickets for the multi-act Ozzfest average \$50. Lollapalooza, also featuring Queens of the Stone Age and the Donnas, returns in July (*Billboard*, March 1). Plus, in selling out in its inaugural year in 2002, jam fest Bonnaroo (\$100 for three days) is poised to keep rising in stature.

But Tollett notes that Coachella tickets were moving faster in late February than they were tracking at that same time in 2002. And while there is no official capacity at the Polo Fields since it is an open-air location, Tollett says he is not clamoring to drastically beef up attendance. His booking of Beastie Boys and Red Hot Chili Peppers may very well produce an increase from last year's two-day total attendance of 55,000, but he says "too many people would ruin" Coachella's reputation for having an open desert atmosphere.

Agents say that while artist fees have remained healthy since the fest's inception in October 1999, they have not spiked to coincide with Coachella's increased popularity. Nevertheless, Tollett's attention to crafting a powerhouse show has been effective in luring blue-ribbon talent.

"Financials vary from act to act. But it's certainly a coveted thing [to be asked],"



DIAMOND

explains Marty Diamond, president of Little Big Man, which has booked such acts as Blue Man Group, N*E*R*D, and Badly Drawn Boy for Coachella 2003. "It's a good location. This is the highlight of the touring season . . . My clients view it as something important—that's from people being paid a lot to people being paid a little."

Booking agent Dave Kaplan of New York-based Agency Group points out that his client the White Stripes was offered practically every summer-festival opportunity possible. But the duo opted to play one day of Coachella over other choices so it would be free to headline its own U.S. dates starting in June. "[Coachella] is one of the few festivals that has some real diversity in the lineup," Kaplan observes. "It's not like some where you get whatever crap is being played on the radio at that time."

And as far as pricing goes, the \$75 per day "is not outrageous in the least," Kaplan says. "Beastie Boys, Red Hot Chili Peppers—that's a \$30, \$40 ticket anyway at an arena. Here, there are four stages."

William Morris Agency's Robby Fraser,

who represents Queens of the Stone Age, agrees that Coachella has become one of the most prominent spots in the U.S. to play. "What makes it attractive is it's an extremely credible and eclectic group of musicians. This is the formula for the direction that music is going these days. It's at a beautiful site, with amazing surroundings."

ACTS EXCITED TO PLAY

Torry Castellano of the Donnas says she is especially looking forward to her band's inaugural Coachella performance, because after "being inspired by Sonic Youth when we were starting to play together, it's going to be exciting now being part of a festival with them."

Folds, who has been performing solo from his band Ben Folds Five, hopes to cultivate at Coachella a West Coast following to match his large fan base in the East.

He says that at times he has not "done a great job of marketing myself. I don't do many of these [massive outdoor shows] . . . but I want to remind people that I'm still making music. This is a good thing for me to do."

Steve Bays, lead singer for upstart band



FOLDS

Hot Hot Heat and self-confessed "festival virgin," recalls that "people on the road have been saying that if you play Coachella, you've got to stay a couple of days to see all the bands. Everyone holds it in high regard."

On top of being a force for both talent and fans, Coachella has also solidified Goldenvoice's presence as a major Southern California promoter. About six years ago, Tollett says, the then-independent Goldenvoice (which AEG acquired in 2001) was struggling to land shows against larger, consolidating firms. Goldenvoice lacked the resources to offer guarantees as high as entities like SFX Entertainment (which was later purchased by Clear Channel Entertainment).

"We were getting our ass kicked financially. We were losing a lot of bands. And we couldn't compete with the money," Tollett recalls. "But [Goldenvoice co-president] Rick Van Santen said, 'Let's do the big show we've been talking about doing for years.'"

The resulting introduction of Coachella in 1999 "was really a shot in the arm," Tollett continues. "It really gave something unique to us."

A downside to Coachella's elite status today is that some acts have attempted to play hardball to score playing time. Declining to single out anyone in particular, Tollett says certain artists have threatened to boycott Goldenvoice in the future if they do not snag a spot on Coachella.

Yet there's no hard feelings, he says, explaining, "I feel bad if a band wants to play a show. But there are only four stages . . . It is exciting that they know about the show and they know who we are."

Safety Has Always Been Top Of Mind At SXSW

BY RAY WADDELL

For three days each March, downtown Austin is the sight of one of the most vigorous, vibrant club scenes in the world, as attendees of the South by Southwest (SXSW) Music + Media Conference pack venues to check out a diverse and seemingly never-ending parade of talent (see pages 13, 14, and 17).

According to Roland Swenson, longtime managing director of SXSW, some 15,000 to 20,000 convention attendees and locals will see artists on 53 stages in 48 clubs ranging in capacity from 150 to 3,500. An additional outdoor stage at the Austin Convention Center—where SXSW is being held—can accommodate 7,500 people.

Considering the recent tragic events in Chicago and Rhode Island, where a combined 118 people died in separate club disasters, club safety is top of mind in markets coast to coast (*Billboard*, March 8). But capacity issues and patron safety are something Swenson and SXSW have dealt with for years.

"Before the incidents in Chicago or Rhode Island took place, we had a series of meetings with the fire marshal and police department to discuss how to ensure everyone's safety and trying to come to an agreement on policies dealing with club capacities," Swenson says. "Fortunately, we already had a mechanism in place and didn't have to just react to recent events."

Given its high concentration of year-

round music venues, "Austin probably has a heightened awareness of these issues," Swenson adds. "Sure, at times it seems pretty crowded, but I believe the majority of club owners here are pretty conscientious about safety."



Clubs packed shoulder to shoulder with partying patrons is as much a part of SXSW as industry panels, if not more so. That environment is not likely change any time soon. According to Swenson, "A club can be crowded and still be safe, if it has adequate exits that are clearly marked and it's up to code."

Steve Wertheimer, owner of the 200-capacity Continental Club, hopes to see his room full every night during SXSW, noting, "We'll be doing what we normally do: keeping the club at capacity and making sure it doesn't go over capacity." He says the club recently removed a permanent rail that guided people in the front door, giving patrons a clear path to the double doors.

"We've also bought some additional fire extinguishers, taking us above what's required by law," Wertheimer says, adding that his club is inspected by fire marshals at least once a

year. "I expect to see them at least one more time before SXSW. Those guys are our friends, not our foes."

Dan Nix, GM of Stubb's Bar-B-Q, one of the most popular joints on the SXSW circuit, says inspections are a regular occurrence at his venue. "We had the fire department out about five days ago," he says. "I don't know if that was in response to [the tragedies or] if it was just time for them to come by. Being a high-profile place, they come around here on a pretty regular basis."

Like Wertheimer, Nix says Stubb's will maintain a normal mode of operation during SXSW. "We'll be careful about how many people come in and make sure the exits are operational and everybody has a way out. We run a lot of people through here all year, so while [recent incidents] brought this to the forefront, it's something we monitor all the time." Stubb's outdoor stage has a capacity of about 2,000; its indoor stage has room for 300.

Asked whether SXSW, which runs March 12-16, would address club safety concerns at this year's conference, Swenson says, "Just our actions [of maintaining a safe environment] is the main thing we're going to do. People will see a heightened presence of fire marshals and police, and we plan to stick to the rules. In 17 years we've never had a serious injury at one of our venues at SXSW, and we aim to keep it that way."

Venue Views™



by Ray Waddell

HEADED SOUTH? International booking agency the Agency Group (TAG) has been putting out feelers to possibly set up shop in Nashville, either as a stand-alone operation or in a partnership with an established Music City agency. TAG chairman Neil Warnock and senior VP Steve Martin were recently in Nashville scoping out the landscape. With offices in New York, London, Los Angeles, Toronto, Amsterdam, and Copenhagen, Warnock and company feel TAG can offer country and/or Christian acts international opportunities that are more difficult to wrangle from a Nashville headquarters.

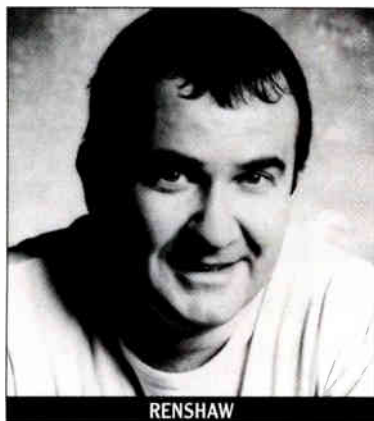
Included in TAG's expansive roster are Creed, 3 Doors Down, the White Stripes, Stone Sour, Slipknot, Theory of a Deadman, and many others. A Nashville presence would be the latest move for a company that has been aggressive of late in creating satellite offices, with Los Angeles being the most recent addition.

PILE IN THE CIVIC: American Honda Motor Co.'s Civic Tour and MTV's *Total Request Live* will send rockers *New Found Glory* and *Good Charlotte* on tour beginning April 8 at the *Alerus Center* in Grand Forks, N.D. Billed as Civic Tour and TRL Present *New Found Glory* and *Good Charlotte*, the tour will play 48 markets, wrapping June 7 at *Universal Amphitheatre* in Universal City, Calif. Rounding out the bill will be *Less Than Jake* and *MxPx* taking turns in the opening slot, with an as-yet-to-be-determined fourth band in each city.

CHICKS TOUR HATCHING: The *Dixie Chicks* March 1 national on-sale that was geared to take advantage of tremendous media and Grammy Awards exposure (see story, page 1) paid off big time, with the Chicks moving some 867,000 tickets worth about \$49 million in box office. Though short of an across-the-board sellout, the weekend appears to be a record on-sale, topping *Backstreet Boys'* \$30 million, 750,000-ticket national on-sale for their Millennium tour in August 1999. The Chicks' tour begins May 1 at the *Bi-Lo Center* in Greenville, S.C., and concludes Aug. 4 in Nashville at the *Gaylord Entertainment Center*. *Joan Osborne* supports on the first leg, and *Michelle Branch* carries those duties the second.

The Chicks are booked by *Rob Light* at *Creative Artists Agency* and managed by *Simon Renshaw* at the Firm. The tour will play all arenas because, according to Renshaw, that's the way most Chicks fans wanted it. "We conducted an e-mail poll that said, [The Chicks] are going on tour, where

would you like to see them?," he says. "Sixty-five percent said they wanted to see them indoors."



RENSHAW

The tour works with several different promoters, cutting separate deals in each market. "We were looking for very aggressive back-end deals with zero risk on the front end with promoters," Renshaw says. "It's not about guarantees. We believe in the act." He adds that there is also an upside for promoters, as opposed to a flat rate: "The more money we make, the more money they make."

RUNNING BARE: *Bobby Bare Jr.* is currently on a large club tour that wraps April 5 at *Macroock* in Harrisonburg, Va. Bare is booked by *Kevin French* at *Bigshot Touring Artists*.

LANGUAGE OF LOVE: French chanteuse *Patricia Kaas* begins a U.S. tour April 4 at the *Masonic Center* in San Francisco. Kaas is set to release her first English-language album, *Piano Bar*, March 25 on *Sony Music International*. An April 13 show at the *Beacon Theatre* in New York quickly sold out, and a matinee show was added. The tour is being booked and promoted by *Gelfman International*.

DYNAMIC DUO: *Ben Harper* and *Jack Johnson* will embark on a co-headlining summer tour of about 40 North American dates beginning in June. Sources say they will play venues ranging in size from 5,000 to 25,000, mostly outdoors. Harper and Johnson, both booked by *Partisan Arts*, are also set to team on a 13-date trek through Australia and New Zealand, beginning March 29 in Auckland, New Zealand. The duo is also booked at the *Coachella Valley Music and Arts Festival* (see story, page 18) in Indio, Calif., in late April, the *New Orleans Jazz & Heritage Festival* in early May, and the second annual *Bonnaroo Festival* June 13 in Manchester, Tenn. Both artists have new albums due to arrive this spring.

MARCH 15
2003

Billboard®

BOXSCORE™
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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
SHAKIRA, CABAS	Foro Sol, Mexico City Feb. 14-15	\$4,050,889 (44,154,694 pesos) \$137.61/\$13.76	88,163 two sellouts	OCESA Presents, CIE Events
BILLY JOEL & ELTON JOHN	American Airlines Center, Dallas Feb. 28	\$1,937,460 \$175/\$85/\$45	17,881 sellout	House of Blues Concerts
ELTON JOHN & BILLY JOEL	Birmingham Jefferson Convention Complex, Birmingham, Ala. Feb. 21	\$1,930,860 \$175/\$45	17,398 sellout	Clear Channel Entertainment
PHISH	Thomas & Mack Center, Las Vegas Feb. 15-16	\$1,418,248 \$39.50	35,905 two sellouts	Clear Channel Entertainment
LUTHER VANDROSS	Radio City Music Hall, New York Feb. 11-12, 14-15	\$1,352,721 \$96/\$55	18,991 23,768 four shows	Clear Channel Entertainment
SHAKIRA, CABAS	Auditorio Coca-Cola, Monterrey, Mexico Feb. 11-12	\$1,184,826 (12,914,600 pesos) \$183.49/\$18.35	35,822 two sellouts	OCESA Presents, CIE Events
JIMMY BUFFETT	Philips Arena, Atlanta Feb. 1	\$1,122,164 \$91/\$65/\$55/\$31	17,945 sellout	House of Blues Concerts
SHAKIRA, CABAS	Estadio Tres de Marzo, Guadalajara, Mexico Feb. 9	\$1,112,680 (12,128,210 pesos) \$114.68/\$16.51	23,926 sellout	OCESA Presents, CIE Events
BON JOVI, GOO GOO DOLLS	United Center, Chicago March 1	\$1,043,258 \$75/\$55/\$37/\$35	15,922 sellout	Jam Prods.
BON JOVI, GOO GOO DOLLS	Xcel Energy Center, St. Paul, Minn. Feb. 25	\$926,584 \$75/\$55/\$37/\$35	14,896 sellout	Jam Prods.
BON JOVI, GOO GOO DOLLS	Bell Centre, Montreal Feb. 21	\$922,145 (\$1,387,644 Canadian) \$76.42	16,227 sellout	Gillett Entertainment Group, House of Blues Canada
GEORGE STRAIT, TAMMY COCHRAN	Freedom Hall Coliseum, Louisville, Ky. Feb. 28	\$833,370 \$59.50/\$49.50	14,625 16,000	Varnell Enterprises
BON JOVI, GOO GOO DOLLS	Bradley Center, Milwaukee Feb. 27	\$797,656 \$70/\$52/\$37	14,522 sellout	Jam Prods.
BON JOVI, GOO GOO DOLLS	Nationwide Arena, Columbus, Ohio Feb. 16	\$771,104 \$65/\$42.50	14,700 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Frank Erwin Center, Austin March 2	\$758,250 \$75	10,110 15,900	House of Blues Concerts, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Rupp Arena, Lexington, Ky. Feb. 22	\$742,527 \$41.50/\$31.50	19,301 sellout	Clear Channel Entertainment, The Messina Group
GAITHER HOMECOMING	Reunion Arena, Dallas Feb. 14-15	\$738,847 \$29.50/\$16.50	34,578 64,101 four shows	Clear Channel Entertainment
PHISH	First Union Spectrum, Philadelphia Feb. 25	\$679,613 \$37.50	18,332 sellout	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	Allen County War Memorial Coliseum, Fort Wayne, Ind. Feb. 27	\$670,240 \$59.50/\$49.50	11,660 sellout	Varnell Enterprises
CLIFF RICHARD	WestpacTrust Centre, Christchurch, New Zealand Feb. 18-19	\$666,999 (\$1,211,184 New Zealand) \$66.08/\$49.01	13,321 15,206 two shows	DC Touring Pty Ltd.
PHISH	Pepsi Center, Denver Feb. 18	\$666,263 \$37.50	17,767 sellout	Clear Channel Entertainment
SANTANA, CITIZEN COPE	AmericanAirlines Arena, Miami Feb. 21	\$650,774 \$66.50/\$36.50	11,589 sellout	Clear Channel Entertainment
SANTANA, CITIZEN COPE	Compaq Center, Houston Feb. 18	\$543,443 \$66.35/\$36.35	11,581 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Delta Center, Salt Lake City Feb. 1	\$507,093 \$37.75/\$29.75	14,734 sellout	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	CenturyTel Center, Bossier City, La. Feb. 26	\$458,511 \$41/\$31	12,125 sellout	Clear Channel Entertainment, The Messina Group
YANNI	American Airlines Center, Dallas March 3	\$423,247 \$67.50/\$39.50	7,480 9,286	Concerts West
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Spokane Arena, Spokane, Wash. Feb. 9	\$421,015 \$44.75/\$34.75	10,420 sellout	Clear Channel Entertainment
LIZA MINNELLI	Westbury Music Fair, Westbury, N.Y. Feb. 14-16	\$407,175 \$58/\$53.50	6,827 8,226 three shows	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	UI Assembly Hall, Champaign, Ill. Feb. 23	\$363,044 \$39.75/\$29.75	9,788 11,560	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Kay Yeager Coliseum, Wichita Falls, Texas March 1	\$327,881 \$44.50/\$39.50	8,049 sellout	Police Prods., The Messina Group
ALAN JACKSON, DARRYL WORLEY, JENNIFER HANSON	Bryce Jordan Center, University Park, Pa. Feb. 21	\$306,184 \$54/\$29.50	7,657 10,400	Jack Utsick Presents N.E.
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Casper Events Center, Casper, Wyo. Jan. 31	\$285,050 \$37.75	7,551 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS	Pacific Coliseum, Vancouver Feb. 7	\$268,944 (\$407,961 Canadian) \$31.31/\$24.72	9,671 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	MetraPark Arena, Billings, Mont. Jan. 30	\$249,602 \$37	6,746 sellout	Clear Channel Entertainment
BRYAN ADAMS, CARLY BINDING	WestpacTrust Centre, Christchurch, New Zealand Jan. 25	\$243,947 (\$443,299 New Zealand) \$53.93/\$42.37	5,256 7,053	Sports & Entertainment Ltd./SEL

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Killer Mike Unleashes 'Monster'

The Streets Are The Focus Of OutKast Protégé's Aquemini/Columbia Debut

BY MOIRA McCORMICK

"Rap is supposed to scare soccer moms," declares Killer Mike, whose Aquemini/Columbia Records debut, *Monster*, streets March 11. The Atlanta-based MC, a protégé of fellow Atlantans (and Aquemini proprietors) OutKast, savvily blends hard-core, profane, and, yes, soccer-mom-scaring sensibility with literate, overarching social consciousness.

Killer Mike says the ground swell of such street artists as himself, 50 Cent, and Lil' Flip indicate a grassroots shift in hip-hop buyers' tastes. "The emperor has no clothes," he notes of rap's fading bling-bling culture. "The economy's fucked up—why are [rappers] talking about Cristal, about 'your lips, your eyes'? What people want now is what's going on in the streets."

Columbia VP of urban marketing Shanti Das—who is Killer Mike's product manager—says the rapper did "pretty well at radio and video" with his first single, "AKshon," released in late 2002. Das says that the edgy track based on a relentless, intriguingly off-kilter 6/8 xylophone

beat was "our set-up single to introduce him to the world."

Killer Mike's current single, "A.D.I.D.A.S.," featuring OutKast's Big Boi, dropped just before Christmas. (Killer Mike was a guest on OutKast's Grammy Award-winning



KILLER MIKE

2002 hit "The Whole World"). "A.D.I.D.A.S." is No. 20 on Hot Rap Tracks and No. 42 on Hot R&B/Hip-Hop Singles and Tracks.

Killer Mike, born Michael Render 24 years ago in Atlanta's Adamsville

neighborhood, honed his skills as a teen battle rapper in the city's underground scene. Declaring himself now "at peace" with his past—which includes periods of crack dealing and a stint as a philosophy major at Morehouse College that was cut short by a lack of funds—Killer Mike says it was a homemade recording with his then-group the Slumlordz that caught the attention of OutKast's Antwan "Big Boi" Patton.

"He was selling albums out of his trunk," Big Boi says, noting that he was drawn to Killer Mike's "intelligent street-guy" persona, as well as "his freestyling ability [being] off the meter. He's enlightening and entertaining; he has knowledge of the world and what's going on."

Das agrees, adding that "Killer Mike is the best person to sell his own product. From September through November, we kept him on the road in a van, doing promotional appearances in local clubs, local media interviews, etc. The OutKast affiliation gave him a base, but you have to prove yourself with your own music."

The MC considers essential such grassroots marketing efforts as in-store appearances at mom-and-pop retail outlets and at college and community radio stations. He recently concluded a month-long stint on the Dead Prez-headlined Lyricists Lounge tour, an ongoing series that packages up-and-coming hip-hop acts.

"I discovered OutKast, Dead Prez, and Erykah Badu from those radio stations," Killer Mike says. "They're the tastemakers; they tell people who's cool. Today's market is all about what you do in the first two weeks, but I'm gonna build my audience."

That same philosophy applies to his support team. Killer Mike is handled by Atlanta-based Own Management, whose founders he met when they were "college reps for BMG; I saw 'em work their asses off. They understand the retail and marketing side; the rest of it, I figured we could learn together."

Killer Mike recorded *Monster* during a two-year period between stints on the road as a guest artist with OutKast. It features a bevy of producers, including the Beat Bullies, OutKast's Andre 3000, Swifftman, and Mr. DJ.

"If producers had ProTools in their homes, I'd record in their bedrooms," Killer Mike says. "I saw right away that I didn't want to get in hock with the record company [for studio fees]. Even when he was ensconced in OutKast's Stankonia Recording Studios, 'I worked in a small room there . . . I'd go off the road for a week or two, maybe three, and get down to it. That's why this record sounds so urgent. I had to get comfortable with cutting songs fast."

Rhythm, Rap, and The Blues™

by Gail Mitchell



BACKSTAGE AT SOUL TRAIN: Having earned her first industry award, best R&B/soul or rap new artist Amerie talked up her new gig: host of BET's *The Center*. The weekday-afternoon series (airing at 3 p.m.), which debuted March 3 and runs through July, offers entertainment news, hip-hop and R&B videos, and interviews. The Rise/Columbia newcomer also guests with Nas, Foxy Brown, and Baby on DJ Kayslay's new Columbia single, "Too Much for Me."

Despite earlier comments to the contrary, Nine Lives/Epic's 3LW is once again a trio. Founding members Adrienne Bailon and Kiely Williams introduced Naturi Naughton successor Jessica "J" Benson during the March 1 Soul Train Awards telecast. Discovered during a nationwide search, 15-year-old high-schooler Benson hails from Severn, Md. Both Bailon and Williams said there is "no lawsuit" in the wake of Naughton's exit, as they have not been served with papers. The reconstituted threesome will be rehearsing for a tour and plan to record a new album due later this year or in early 2004.

When *Soul Train* announced its nominations (*Billboard*, Feb. 15), Dionne Warwick was originally designated to receive the Quincy Jones Award along with LL Cool J, not Mariah Carey. Apparently, a prior international commitment conflicted with the live show date, thus Warwick was unable to attend. According to a statement from show publicist Rogers & Cowan, "*Soul Train* plans to honor the legendary Dionne Warwick at the first available opportunity that fits conveniently into her schedule."

ANOTHER LEVEL: "We want people to pay attention to the music and leave our personal lives alone. That's not what we're here for," declares *Blackstreet's* Chauncey Hannibal, referring to the group's

well-publicized creative differences and its new album, *Level II*. Co-member/producer Teddy Riley adds, "We forgive ourselves and each other. We're ready to move on and build again on Blackstreet."

That sentiment accounts for "By-gones," a noteworthy cut on the DreamWorks set that arrives March 11. It features guest vocals by original member Dave Hollister. Besides Hannibal and Riley, the reunited Blackstreet includes Mark Middleton and Eric Williams—the lineup on the 1996 hit album *Another Level*. Riley notes, "Blackstreet is a movement, a brand that comes with many singers."

Reminiscent of *Another Level*, *Level II* blends R&B/hip-hop, funk, and gospel on uptempo tunes and the group's forté, ballads. Currently represented by sensual and raunchy second single "Deep" (originally on Riley's never-issued Virgin solo album), the group is undaunted by the cool reception to futuristic-sounding lead track "Wizzy Wow."

"It was so different, people just didn't understand," Hannibal says. "Either you love it or hate it," Riley adds. "Mix DJs are so rap-influenced; trying out a new R&B record by an R&B group isn't what they're looking for. But the song is doing great overseas." Which is where the group will begin touring, first in Nigeria, then in London. Future plans include solo sets by Hannibal and Middleton.

SILVER CELEBRATION: James Moody, Boney James, the Blind Boys of Alabama, newcomer Lizz Wright, and others will help the Playboy Jazz Festival celebrate its 25th anniversary at the Hollywood Bowl (June 14-15). Bill Cosby once again hosts the festival, the first major celebration in a year-long series of events marking *Playboy* magazine's 50th birthday.

Sponsored by the Las Vegas Convention and Visitors Authority, the musical gathering also boasts a debut appearance by pop man Boz Scaggs, who has recorded his first jazz CD, *But Beautiful*. Another highlight: For the first time in concert, festival artists Al Jarreau and Dave Brubeck perform the latter's classic "Take Five."

"Like doing 'Spain' with Chick Corea, this will be a very special and touching moment," says Jarreau, who was back on the road less than eight weeks after back surgery last year. "Those kinds of things are rare in your life."



BLACKSTREET

MARCH 15 2003		Billboard™ HOT RAP TRACKS™		Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	IN DA CLUB	6-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent	
2	2	GOSSIP FOLKS	THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris	
3	3	MESMERIZE	MURDER INC./DEF JAM/JMG	Ja Rule Featuring Ashanti	
4	4	WANKSTA	6-UNIT/SHADY/INTERSCOPE	50 Cent	
5	5	EXCUSE ME MISS	ROC-A-FELLA/DEF JAM/JMG	Jay-Z	
6	6	SICK OF BEING LONELY	MCA	Field Mob	
7	7	THE JUMP OFF	QUEEN BEZ/ATLANTIC	Lil' Kim Featuring Mr. Cheeks	
8	8	BEAUTIFUL	DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson	
9	9	I CAN	ILL WILL/COLUMBIA	Nas	
10	14	GET BUSY	BLACK SHADOW/2 HARD/VP/ATLANTIC	Sean Paul	
11	16	I KNOW WHAT YOU WANT	J/MONARC/RMG/JMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad	
12	11	WHAT HAPPENED TO THAT BOY	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse	
13	13	SUPERMAN	WEB/AFTERMATH/INTERSCOPE	Eminem	
14	10	AIR FORCE ONES	FD/REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee	
15	12	THUGZ MANSION	AMARU/DEATH ROW/INTERSCOPE	2Pac	
16	24	CAN'T LET YOU GO	DESERT STORM/ELEKTRA/EEG	Fabolous Featuring Mike Shorey & Lil' Mo	
17	15	TELL ME (WHAT'S GOIN' ON)	ARTISTDIRECT	Smilez & Southstar	
18	19	NO LETTING GO	4040/GHE/ENSLAVEE/51VP/ATLANTIC	Wayne Wonder	
19	22	COME CLOSE TO ME	MCA	Common Featuring Mary J. Blige Or Erykah Badu, Pharrell & Q-Tip	
20	20	A.D.I.D.A.S.	AQUEMINI/COLUMBIA	Killer Mike Featuring Big Boi	
21	17	MAKE IT CLAP	J/RMG	Busta Rhymes Featuring Spliff Star	
22	RE-ENTRY	REALEST NIGGAZ	G-UNIT	50 Cent Featuring The Notorious B.I.G.	
23	18	'03 BONNIE & CLYDE	ROC-A-FELLA/DEF JAM/JMG	Jay-Z Featuring Beyonce Knowles	
24	NEW	B R RIGHT	SLIP-N-SLIDE/ATLANTIC	Trina Featuring Ludacris	
25	23	DO THAT...	CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy	

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

MARCH 15 2003

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

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for NUMBER 1, GREATEST GAINER/AIRPLAY, GREATEST GAINER/SALES, and HOT SHOT DEBUT.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for. Indicates unavailable, in which case, catalog number is for. CD, DVD, or respectively, based on availability. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15 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	12	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	25	24	I Should Be...	DRU HILL (DEF SOUL/UMRG)	51	58	14	I Don't Give A @#&%	LIL'JON & THE EAST SIDE BOYZ (BME/TVT)
2	3	20	Ignition	R. KELLY (LIVE)	27	24	17	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	52	57	10	Choppa Style	CHOPPA FEAT. MASTER P. (NEWNO LIMIT/UNIVERSAL/UMRG)
3	4	18	How You Gonna Act Like That	TYRESE (J/RMG)	28	35	5	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	53	69	2	4 Ever	LIL' MIU FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/VEEG)
4	2	18	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	31	16	Come Close To Me	COMMON (MCA)	54	48	20	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
5	7	8	Excuse Me Miss	JAY-Z (RCA-A&A/DEF JAM/UMRG)	30	23	24	Air Force Ones	NELLY (F0 REEL/UNIVERSAL/UMRG)	55	60	14	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
6	6	14	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	31	22	18	Bump, Bump, Bump	B2K FEAT. P. DIDDY (T.U.G./EPIC)	56	65	4	Still Ballin'	2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)
7	5	13	Gossip Folks	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	32	30	18	Guess What	SYLEENA JOHNSON (LIVE)	57	52	13	This Very Moment	K-CI & JOJO (HOLLYWOOD/MCA)
8	8	25	Wanksta	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	33	28	21	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	58	47	19	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)
9	12	7	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	34	34	13	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)	59	68	4	P***ycat	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
10	10	22	Sick Of Being Lonely	FIELD MOB (MCA)	35	42	6	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS/INTERSCOPE)	60	67	5	Closure	GERALD LEVETT (ELEKTRA/VEEG)
11	15	8	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	36	45	4	Put That Woman First	JAHMEIM (DIVINE MILL/WARNER BROS.)	61	61	7	C'mon	MARID (BRD STREET/J/RMG)
12	9	13	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	37	41	6	Girlfriend	B2K (T.U.G./EPIC)	62	63	3	Symphony In X Major	XZIBIT FEAT. DR. DRE (LOUD/COLUMBIA)
13	17	8	I Can	NAS (ILL WILL/COLUMBIA)	38	40	12	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	63	55	15	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
14	14	13	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	39	32	15	Tell Me (What's Goin' On)	SMILEZ & SOUTHWEST (ARTISTS DIRECT)	64	54	20	What We Do	FREEMAN (RCA-A&A/DEF JAM/UMRG)
15	11	31	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	40	36	27	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	65	—	1	Get By	TALIB KWELI (RAWKUS/MCA)
16	19	5	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	41	38	42	I Care 4 U	AALIYAH (BLACKGROUND)	66	73	2	He Proposed	KELLY PRICE (DEF SOUL/UMRG)
17	13	12	Cry Me A River	JUSTIN TIMBERLAKE (LIVE)	42	56	2	21 Questions	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	67	71	3	Pump It Up	JOE BUDDEN (DEF JAM/UMRG)
18	21	20	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	43	39	6	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)	68	—	1	Too Much For Me	DJ KAYSLAY (COLUMBIA)
19	27	7	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (MONARCS/ISLAND/UMRG)	44	37	19	Made You Look	NAS (ILL WILL/COLUMBIA)	69	—	1	Snake	R. KELLY FEAT. BIG TIGGER (LIVE)
20	18	12	Laundromat	NIVEA (LIVE)	45	53	5	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS/INTERSCOPE)	70	—	2	Never Scared	BONECRUSHER (BREAK 'EM OFF/20 SO DEF/ARISTA)
21	20	32	dontchange	MUSIQ (DEF SOUL/UMRG)	46	50	7	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	71	62	17	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (SLIP-N-SLIDE/ATLANTIC)
22	16	25	Fabulous	JAHMEIM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	47	44	19	One Of Those Days	WHITNEY HOUSTON (ARISTA)	72	74	2	I Wish I Wasn't	HEATHER HEADLEY (RCA/UMRG)
23	29	22	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	48	43	11	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	73	—	1	Alright	FREEMAN FEAT. ALLEN ANTHONY (RCA-A&A/DEF JAM/UMRG)
24	26	8	That Girl	MARIAH CAREY FEAT. CAM'RON (MONARCS/ISLAND/UMRG)	49	59	8	X Gon' Give It To Ya	DMX (BLUDDLINE/DEF JAM/UMRG)	74	72	4	Boy (I Need You)	MARIAH CAREY FEAT. CAM'RON (MONARCS/ISLAND/UMRG)
25	33	8	Hell Yeah	GINUVINE FEAT. BABY EPIC	50	51	17	B R Right	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)	75	—	1	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (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.

R&B/HIP-HOP



by Kwaku

Words & Deeds.

NEW CAFÉ MENU: Things are moving slow but steady for South London-based Café Recordings. Three-MC crew **Thee Absent** dropped its "Magic Days/The Gym" 12-inch promo as an "album sampler" last November.

"The album is untitled and scheduled for a June/July release," says group member **Valu**, who is also the label's CEO. Additional summer Café releases include **P.A.C** and **Valu** teaming as the **Dynamic Duo** for the *Real Organic Food* EP and the multiple-artist compilation *Set Menu No. 3*.

member **Don Choa's** November 2002 release, *Vapeurs Toxiques* (Toxic Vapors), is nearly gold (100,000 copies) in France, according to Sony... France-based sister duo **Les Nubians** follows up its 1998 trailblazing debut, *Princesses Nubiennes* (Nubian Princesses) with the March 25 Virgin France release *One Step Forward*. The single version of the delightful and funky English-sung "Temperatures Rising" features guest rapper **Talib Kweli**.

Island/Mowax is further promoting **DJ Shadow's** folk-inflected hip-hop single "Six Days" by servicing the new single-sided, "Soulwax Mix" version of the song... Veteran U.K. rapper **Rodney P** will finally drop his solo debut, *The Future*, in late April... Russian singer **Nelli Rees'** eclectic and enigmatic, jazz-tipped fusion album, *Jazz Noir*, arrives in April on London indie *Zone 7/Candi Records*. The track boasts bits of scratching and cool French rap by **Magda Philips** over a rhythmic yet mellow jazz groove... After scoring a top 40 hit in 2000 with the radio- and child-friendly "Nursery Rhymes" on Polydor, London rapper **Iceberg Slimm** presents himself as a partying "Bad Boy" by celebrating the thug lifestyle on his new single. Due late this month, it marks Iceberg Slimm's debut on his own *Frojak* label via *Urbanstar*.



THEE ABSENT

Despite the challenges facing the U.K. underground scene, **Valu** remains optimistic. "The future is looking bright," he says. "Labels are doing a lot better, DJs are playing British hip-hop, the quality has improved, and people are buying it."

BLOWING UP: Hot British singer/MC **Ms. Dynamite** won two gongs at February's *Brit Awards*, for best British female solo artist and best British urban act (*Billboard*, March 8). The latter is a new category in which such rap/MC acts as **Roots Manuva**, **Romeo, So Solid Crew**, **the Streets**, and South London R&B/rap sextet **Big Brovaz** were nominated.

"African hip-hop deserves its place in the world market," says **Big Brovaz** writer/producer **Skillz**, who is also known as **JJC** in his guise as an African hip-hop artist. He is impressed by Senegalese duo **Positive Black Soul** and Nigeria's current hotshot: rapper **Ruggedman**, whose *Ehem* is out on *Silvertone*. The title track criticizes American-imitating Nigerian rappers who fast-rhyme gibberish instead of proper lyrics. **JJC** says, "Ruggedman is just blowing up in Nigeria."

MARCHING FORWARD: March hip-hop releases from Sony Records France include **Stomy Bugsy's IV Round** and **Fonky Family's Live au Dome de Marseille** (Live From the Dome of Marseille). **Fonky Family**

SENERAP FEST: The *Senerap* compilation brand has now evolved into a two-day *Senerap* international concert in Dakar, Senegal (March 14-15). Among those scheduled to appear are **Passy** (from France), **Tata Pound** (Mali), **Ardiess** (Benin), **Yelen** (Burkina Faso), and **Dancehall Masters** (Gambia).

OUTLANDISH NEWS: The sophomore set from *RCA/BMG Denmark* trio **Outlandish**, *Bread & Barrels of Water*, is slated for an April release in Britain. A *bhangra*-flavored (*bhangra* is South Asian folk-pop fusion) remix of first single "Guantanamo" is making the rounds on *Brit-Asian* playlists.

STREET MUSIC: Having created a stir in the U.K. with his *Dome Records* release *Street Troubadour*, Chicago-based singer/songwriter/producer **Andreas** (born **Deandreas Abdullah**) and manager **Eric Parris** want to put together a U.S. release for the album. Mixing soul, hip-hop, rock, and reggae influences (think **Marvin Gaye**, **Santana**, **Bob Marley**, **Curtis Mayfield**, and **Rakim**), *Street Troubadour* paints a vivid picture of street life. Singles from the set include "Mississippi" and "Hey Young World."

MARCH 15 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	4	Cry Me A River	JUSTIN TIMBERLAKE (LIVE)	26	23	9	Just Like You	G'WIZ (COMPOUND/ORPHEUS)	51	34	15	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/UMRG)
2	2	3	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	27	33	15	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	52	67	2	Live From The Plantation	MR. LUF (DEFNITE/JUKI)
3	3	4	Through The Rain	MARIAH CAREY (MONARCS/ISLAND/UMRG)	28	25	22	Throw Up	RACKET CITY (447/LANDSPEED)	53	58	18	Shady	BIG "C" (SOUTHPAW/K.E.S.)
4	7	3	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	29	32	12	Star	102 FEAT. CLIPSE (MOTOWN/UMRG)	54	59	31	Gots Ta Be	B2K (T.U.G./EPIC)
5	8	5	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	30	37	5	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)	55	54	12	Sick Of Being Lonely	FIELD MOB (MCA)
6	19	2	Pack Ya Bags	SARAI (SWEAT/EPIC)	31	44	11	Feelin' You (Part II)	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)	56	47	15	Breathe	BLU CENTRELL (REDZONE/ARISTA)
7	4	4	No Means No	NEE-NEE GWYNNE (BASE HIT)	32	30	19	What We Do	FREEMAN (RCA-A&A/DEF JAM/UMRG)	57	52	48	Grindin'	CLIPSE (STAR TRAK/ARISTA)
8	6	8	Everybody	HAZ THE RIPPA (BODY HEAD)	33	—	1	Yall Don't Know	JOLLY GREEN (LOVE FOUND)	58	51	19	Work It	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)
9	18	5	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	34	26	11	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	59	—	1	Golden Age	PLANT ASIA (THRESHOLD/FAT BEATS)
10	5	5	How I Feel	LEXX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)	35	39	37	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	60	50	8	Irresistible (West Side Connection)/Boy (I Need You)	MARIAH CAREY (MONARCS/ISLAND/UMRG)
11	10	6	Up In Da Club 2Nite	REVENUE (STACK A GRIP)	36	—	1	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	61	—	1	Hit Em Off	TRIPLE THREAT (HYPER/FAT BEATS)
12	28	2	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	37	62	11	Never Scared	BONECRUSHER (BREAK 'EM OFF)	62	35	10	Faithful To	POWNY BROS. (SPINNOWER MOVES/ORPHEUS)
13	12	5	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	38	49	4	Talkin' To Me	AMERIE (RISE/COLUMBIA)	63	—	3	Choppa Style	CHOPPA FEAT. MASTER P. (NEWNO LIMIT/UNIVERSAL/UMRG)
14	11	20	Ignition	R. KELLY (LIVE)	39	29	8	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)	64	66	19	Notions Free/Don't Give A @#&%	ODDIE FEAT. LIL'JON & THE EAST SIDE BOYZ (BME/TVT)
15	9	6	Incomplete	C-LANAE (WRIGHT ENTERPRISES)	40	38	2	Girlfriend	B2K (T.U.G./EPIC)	65	61	31	Full Moon	BRANDY (ATLANTIC)
16	16	5	Excuse Me Miss	JAY-Z (RCA-A&A/DEF JAM/UMRG)	41	27	15	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)	66	53	3	The ?hit	THE D.O.C. (ISLIVERBACK/PHAT CAT)
17	17	2	Hell Is A Flame	BIG "C" (SOUTHPAW/K.E.S.)	42	31	31	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	67	—	29	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
18	14	22	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/VEEG)	43	36	19	Do That...	BABY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)	68	60	41	Don't Mess With The Radio	NIVEA (LIVE)
19	13	15	Dance With Me	JAMIE LEE (RIPE)	44	40	20	Virginity	TG4 (T.U.G./A&M/UMRG)	69	72	12	AKShon (Yeah!)	KILLER MIKE (AQUEMINI/COLUMBIA)
20	15	6	Jah Is My Rock	CAMIBEAN PULSE (IRIE)	45	41	50	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	70	—	110	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	20	9	Gossip Folks	MISSY 'MISDEMEANOR' ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	46	45	17	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)	71	65	9	No Letting Go	WAYNE WONDER (40-40/GREENSLEEVES/VP/ATLANTIC)
22	24	8	X Gon' Give It To Ya	DMX (BLUDDLINE/DEF JAM/UMRG)	47	57	17	Dilemma/Air Force Ones	NELLY (F0 REEL/UNIVERSAL/UMRG)	72	—	1	Animal Rap	JEDI MIND TRICKS (BABYGRANDE)
23	—	1	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX/JIVE)	48	46	16	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)	73	—	21	React	ERICK SERMON FEAT. REDMAN (J/RMG)
24	22	20	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	49	43	15	Skills	ISAMS STARR (J/RMG)	74	75	4	Can't Nobody	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
25	21	18	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	50	71	112	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	75	63	5	Drop Drop	JOE BUDDEN (DEF JAM/UMRG)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MARCH 15
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			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			PEAK POSITION
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title					ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	2	1	50 CENT	SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	NUMBER 1 3 Weeks At Number 1 Get Rich Or Die Tryin'	1	49	58	62	TALIB KWELI	RAWKUS 113048*/MCA (18.98 CD)	Quality	6
2	1	30	R. KELLY	JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	50	52	31	LIONEL RICHIE	MOTOWN/UTV 068140/UMG (18.98 CD)	The Definitive Collection	31
3	62	—	FREEWAY	RDC-A-FELLA/DEF JAM 586920*/DJJMG (12.98/18.98)	GREATEST GAINER Philadelphia Freeway	3	51	66	63	SOLANGE	MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ/12.98)	Solo Star	23
4	—	—	B.G.	CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	HOT SHOT DEBUT Livin' Legend	4	52	38	46	LIL' FLIP	SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
5	3	—	SOUNDTRACK	BLOODLINE/DEF JAM 063615*/DJJMG (12.98/18.98)	Cradle 2 The Grave	3	53	45	44	SOUNDTRACK	RDC-A-FELLA/DEF JAM 063201*/DJJMG (12.98/18.98)	Paid In Full	10
6	5	6	SEAN PAUL	2 HARD/VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	5	54	53	41	GERALD LEVERT	ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
7	4	2	TYRESE	J 2004/RMG (12.98/18.98)	I Wanna Go There	2	55	41	40	LIL' ROMEO	NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10
8	6	5	MISSY ELLIOTT	THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	56	39	38	NEXT	J 20016/RMG (12.98/18.98)	The Next Episode	27
9	8	7	JAHEIM	DIVINE MILL 48214/WARNER BROS (18.98 CD)	Still Ghetto	3	57	—	—	THE D.O.C.	SILVERBACK 2113*/PHAT CAT (18.98 CD)	Deuce	57
10	9	11	JAY-Z	RDC-A-FELLA/DEF JAM 063380*/DJJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	58	49	48	TONI BRAXTON	ARISTA 14749 (12.98/18.98)	More Than A Woman	5
11	13	17	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	59	54	43	SOUNDTRACK	FOX 113078*/MCA (18.98 CD)	Brown Sugar	2
12	10	3	KENNY LATTIMORE & CHANTE MOORE	ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3	60	50	34	KEITH SWEAT	ELEKTRA 67855/EEG (18.98 CD)	Keith Sweat Live	34
13	—	—	DIRTY	INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13	61	59	57	VARIOUS ARTISTS	DEF JAM 063546/DJMG (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	31
14	14	15	VIVIAN GREEN	COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	14	62	61	55	AMERIE	RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2
15	7	4	AALIYAH	BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1	63	42	45	VARIOUS ARTISTS	DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10
16	20	24	SNOOP DOGG	DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3	64	57	47	S04 BOYZ	NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	13
17	12	10	LIL JON & THE EAST SIDE BOYZ	BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	65	65	66	KIRK FRANKLIN	GSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
18	17	16	NAS	ILL WILL/COLUMBIA 86330*/CRG (12.98 EQ/18.98)	God's Son	1	66	56	58	K-CI & JOJO	MCA 113069* (18.98 CD)	Emotional	18
19	11	12	LL COOL J	DEF JAM 077021*/DJJMG (12.98/18.98)	10	1	67	69	65	ANITA BAKER	ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29
20	22	21	NELLY	FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	68	67	59	MUSIQ	DEF SOUL 58677*/DJJMG (12.98/18.98)	Juslisen (Just Listen)	1
21	16	9	JENNIFER LOPEZ	EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5	69	68	67	GZA/GENIUS	MCA 113083* (15.98 CD)	Legend Of The Liquid Sword	21
22	19	23	SYLEENA JOHNSON	JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19	70	60	78	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3
23	18	14	2PAC	AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1	71	63	76	TANK	BLACKGROUND/UNIVERSAL 064692/UMRG (12.98/18.98)	One Man	4
24	15	13	JA RULE	MURDER INC./DEF JAM 063487*/DJJMG (12.98/18.98)	The Last Temptation	2	72	—	—	DJ WHOOKID	FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1	72
25	21	18	BABY	CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4	73	64	60	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2
26	26	25	SOUNDTRACK	SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	74	71	61	VARIOUS ARTISTS	HIDDEN BEACH 8124*/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
27	25	20	JUSTIN TIMBERLAKE	JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	75	82	—	AMANDA PEREZ	POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	75
28	27	28	FIELD MOB	MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4	76	55	37	S0 CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	13
29	—	—	KEM	MOTOWN 067515/UMRG (8.98/12.98) [M]	Kemistry	29	77	—	—	T-ROCK	HYPNOTIZE MINDS 3603/STREET LEVEL (17.98 CD)	Rock Solid/4:20	77
30	44	52	INDIA.ARIE	MOTOWN 064755/UMRG (12.98/18.98)	PACESETTER Voyage To India	1	78	70	73	DEBORAH COX	J 20014/RMG (12.98/18.98)	The Morning After	7
31	24	8	DJ ENVY	DESERT STORM 86737*/EPIC (18.98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8	79	80	82	VARIOUS ARTISTS	SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	75
32	33	36	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	80	72	69	TRIN-I-TEE 5:7	B RITE/GSPD CENTRIC 70038/ZOMBA (11.98/17.98)	The Kiss	15
33	28	22	B2K	T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3	81	79	97	EVE	RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1
34	29	32	BUSTA RHYMES	J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	12	82	75	64	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/19.98)	Word Of Mouf	1
35	36	51	NIVEA	JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35	83	86	75	AL GREEN	HU/THE RIGHT STUFF 80377/CAPITOL (18.98 CD)	The Love Song Collection	64
36	35	33	HEATHER HEADLEY	RCA 63376/RMG (9.98/13.98)	This Is Who I Am	14	84	86	75	DOTTIE PEOPLES	ATLANTA INT'L 10279 (8.98/13.98)	Churchin' With Dottie	68
37	30	26	WHITNEY HOUSTON	ARISTA 14747 (12.98/18.98)	Just Whitney...	3	85	90	86	MARY MARY	COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10
38	31	29	MARIAH CAREY	MONARC/ISLAND 063467*/DJJMG (12.98/18.98)	Charmbracelet	2	86	73	68	SCARFACE	RAP-A-LOT/NOO TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10
39	32	27	DRU HILL	DEF SOUL 063377*/DJJMG (12.98/18.98)	Dru World Order	2	87	—	—	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 6196/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37
40	23	19	SOUNDTRACK	HOLLYWOOD 162369 (18.98 CD)	Deliver Us From Eva	19	88	83	70	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28
41	37	35	THE ROOTS	MCA 112996* (18.98 CD)	Phrenology	11	89	84	88	YOLANDA ADAMS	ELEKTRA 62690/EEG (12.98/18.98)	Believe	7
42	48	49	ASHANTI	MURDER INC./A/JM 586830*/DJJMG (12.98/18.98)	Ashanti	1	90	78	81	KELLY ROWLAND	MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	3
43	40	54	FAT JOE	TERROR SQUAD/ATLANTIC 835600*/AG (12.98/18.98)	Loyalty	11	91	74	90	DA HEADBUSSAZ	FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15
44	34	42	SMILEZ & SOUTHWEST	ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	92	81	85	DAVE HOLLISTER	MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3
45	46	53	TLC	ARISTA 14790 (12.98/18.98)	3D	4	93	88	71	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 18882/TIME LIFE (18.98 CD)	Absolute Body + Soul	64
46	47	56	TRINA	SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5	94	—	—	40 GLOCC	EMPIRE MUSICWERKS 39056 (18.98 CD) [M]	The Jakal	65
47	51	39	COMMON	MCA 113114* (18.98 CD)	Electric Circus	9	95	77	74	NAPPY ROOTS	ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3
48	43	50	CLIPSE	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	96	95	96	VARIOUS ARTISTS	CASH MONEY/UNIVERSAL 060933/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21
49	—	—	FRUKWAN	EMPIRE MUSICWERKS 39034 (18.98 CD)	Life	83	97	93	83	FRUKWAN	EMPIRE MUSICWERKS 39034 (18.98 CD)	Life	83
50	—	—	CARIBBEAN PULSE	IRIE 1002 (15.98 CD)	Stand Up	98	98	85	93	BIG REN	CORRUPT INMATE 2111 (18.98 CD)	Tha Streets Won't Let Me Go	85
51	—	—	LIL' KIM	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	100	99	—	—	LIL' KIM	QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	100

MARCH 15
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			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			TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	JAHEIM	DIVINE MILL 47452*/WARNER BROS (11.98/17.98)	[Ghetto Love]	102	17	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (11.98/17.98) [M]	Live In London And More...	125	
2	2	EMINEM	WEB/AFTERMATH 493629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	106	16	JAY-Z	FREZZE/RDC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	267	
3	3	2PAC	DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	All Eyez On Me	360	—	ICE CUBE	PRIORITY 43341*/CAPITOL (10.98/14.98)	Death Certificate	45	
4	12	EMINEM	WEB/AFTERMATH 493287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	153	8	AL GREEN	HU/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	415	
5	6	2PAC	AMARU/DEATH ROW 493001*/INTERSCOPE (19.98/24.98)	Greatest Hits	219	7	BONE THUGS-N-HARMONY	RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	260	
6	5	MAKAVELI	DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	246	23	THE NOTORIOUS B.I.G.	BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	382	
7	4	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	91	15	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	154	
8	—	ICE CUBE	PRIORITY 37111*/CAPITOL (10.98/14.98)	AmeriKKa's Most Wanted	33	13	R. KELLY	JIVE 41527/ZOMBA (11.98/17.98)	12 Play	194	
9	10	2PAC	AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	338	24	DR. DRE	DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	301	
10	—	KEITH SWEAT	VINTEENMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	332	14	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	270	
11	9	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)	Legend	330	22	R. KELLY	JIVE 41625*/ZOMBA (19.98/24.98)	R.	101	
12	21	MARY MARY	C2/COLUMBIA 83740/CRG (7.98 EQ/11.98)	Thankful	129	25	NELLY	FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	135	
—	—	MICHAEL JACKSON	EPIC 62073 (12.98 EQ/18.98)	Thriller	245	—	—	—	—	—	

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: C Certification for net shipment of 100,000 units (Gold), Δ Certification of 200,000 units (Platinum), Δ 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.

BY LEILA COBO

MIAMI—After nearly two years of self-imposed “retirement,” Puerto Rican singer Noelia is hoping that her new album, *Natural*, will catapult her back to the heights she reached with her 1999 eponymous debut effort.

Noelia (Fonovisa) sold more than 800,000 copies worldwide, according to her label; garnered a top 10 smash and three other top 40 hits; and spent 44 weeks on the *Billboard* Top Latin Albums chart. But Noelia’s follow-up effort, *Golpeando Fuerte* (Hitting Hard), came and went with little promotion, as it was released in 2000, while Fonovisa was in the midst of management changes and new ownership discussions.

“It was a good album, but I couldn’t take it where I wanted to take it,” Noelia says. “So we decided to take the very delicate risk of retiring without knowing if we’d come back.”

Buoyed by the purchase of Fonovisa by Univision Music Group and the assurance of full backing, Noelia has come back with *Natural*—released Feb. 25—named after a state of being. “I am very natural,” says the singer, whose album title also reflects a new, bohemian look featuring flowing dresses and tresses and earthy jewelry. “I say what I feel; I’m very expressive. And the album is the way I am.”

Natural was produced by Santander Music Group and includes four tracks co-written by Noelia, as well as the single “Clávame Tu Amor” (Stamp Your Love), which is currently at No. 45 on

Noelia’s New Disc Is A ‘Natural’ Evolution



NOELIA

the *Billboard* Hot Latin Tracks chart.

Noelia says, “The songs were made for me, with my sound: a very universal sound that has no borders and isn’t your traditional ballad.”

Noelia’s personality, according to Univision Music Group/Fonovisa Records VP of A&R and East Coast operations Carlos Maharbiz, is a key factor in her appeal. “She’s a great interpreter [and] she can truly transmit feeling,” he says. “We believe in her and believe she can absolutely retake

the success of her first album.”

It’s not as if Noelia has even been gone that long, and for a 25-year-old, she has had an unusually active career. The daughter of Puerto Rican diva Yolandita Monge, Noelia got her Fonovisa record deal without the help of her mother. Later, her stepfather, Topy Mamery—who also manages her mother—stepped in as her manager.

As it turned out, Noelia’s sound traveled well beyond Puerto Rico and the U.S., her initial markets. In Spain her albums were successfully released through Gran Vía Musical label Muxxic. Noelia’s second disc was later released through Virgin in Italy, where she was voted best international new artist at Festivalbar 2001 for her dance single “Candela” (Flame). Last year, Fonovisa also released in Italy an English-language version of her single “Cera Derretida” titled “Beyond All Superstitions.”

Noelia plans to promote *Natural* in Europe. At the same time, the artist has been honing her songwriting skills. Not only has she written for her herself and her mother (she has written a track for her mother’s most recent album), but she also co-writes frequently with boyfriend and former boy band MDO member Alexis Grullón. The two are currently co-producing an album for Noelia’s younger sister.

“I [have] always [written], since I was a little girl. But I never thought I would develop [to the point] where I am now. It gives me joy and it gives me pleasure, and I feel writing is part of my mission on earth as an artist.”

SGAE Label Sets Up As Talent Scout

BY HOWELL LLEWELLYN

MADRID—One year after its founding, Factoría Autor (FA), the non-profit label of Spanish authors and publishers society SGAE, has launched its own national distribution network to help new artists. It has also announced distribution deals with Cuban and Brazilian labels.

Until now, the label’s product was distributed by Gran Vía Distribución, the distribution arm of Spain’s Gran Vía Musical music conglomerate. FA director Luis Francisco García says the label will concentrate on offering other labels and their artists use of a distribution network “in these times

of crisis. We plan to work as a kind of talent scout for SGAE, which, after all, is the house of authors,” García says. “Our distribution network has selected 17 of SGAE’s agents to act as salesmen, and any label that wants our help can have it.”

Factoría **AUTOR**

Between March and May, FA—which also has an office in Mexico City—plans to issue 10 CDs; it will have released 16 by the end of 2003. FA has already signed distribution

deals with four foreign labels: Silvio Rodríguez’s Unicornio in Cuba, Velas in Brazil, Cuba’s ICAIC (Cuban film soundtracks), and the Netherlands’ Corazong. It is also negotiating a deal with Cuba’s Egrem.

The label has also signed leading Cuban new *trova* artist Carlos Valera and will release his seventh album—which features guest spots from Bonnie Raitt and Los Van Van—March 24.

“This is our big leap forward a year after setting up the label,” García says. “SGAE is offering this distribution service to any independent label that asks for it.”



Plucky Guy. Pepe Aguilar’s new single, “Me Falta Valor” (I Lack Courage), was released to radio this week. His upcoming album, *Y Tenerte Otra Vez* (To Have You Again), streets March 25. Pictured at Aguilar’s signing with Univision Music Group (UMG), from left, are Aguilar’s consultant, Mario Ruiz; Aguilar; UMG president/CEO Jose Behar; and UMG Mexico VP/general director Alfonso Larriva.



by Leila Cobo

SEEING DOUBLE: This issue’s Hot Shot Debut at No. 38 on the *Billboard* Hot Latin Tracks chart belongs to **Tiziano Ferro’s** “Alucinado” (Hallucinated). Sounds familiar? Sure it does. The track was also recorded by Mexican newcomer **Yahir Otón**, an

emotional, almost free-form ballad. “Everything is love in the life of everyone,” he says, explaining his choice of song material. “Even if I don’t tell my stories, I tell the stories of people I see.”



FERRO

alumnus of Mexican reality-TV show *La Academia* (The Academy), whose cover of the song flew into the top 10 of the Mexican charts earlier this year. Otón’s eponymous debut album is currently No. 1 on Mexico’s Mixup chart and has been certified gold after two weeks (75,000 shipped).

“Alucinado” was originally penned by Ferro, a 22-year-old Italian whose debut album, *Rojo Relativo* (Relative Red)—a blend of Italian pop with R&B—has been a smash since its 2001 release, selling more than 1.5 million copies, according to his label.

Ferro recorded a Spanish-language version of his album, but before it could be released in Latin America, Otón’s cover of “Alucinado” swept Mexico. “I haven’t listened to the version,” says Ferro, whose album will be released March 25 in the U.S. “When they first told me there was going to be a cover, I was very happy, because there were no plans for me to come to Latin America. I didn’t know anyone was aware that I existed. Now,” he adds good-naturedly, “I want to meet the guy, and I want to listen to the song.”

Ferro, who grew up listening to Italian pop and singing in a gospel choir in his town (weird but true), plays piano and guitar but begins the writing process for most of his material at the computer, where he can experiment with rhythms. His signing was unusual; his music is heavily steeped in R&B, a style that Ferro says has never done particularly well in Italy. But Ferro’s rhythmic first single, “Perdono” (Forgive Me) went double-platinum (100,000 in Italy).

In contrast, “Alucinado” is an

MOVING ON: Brazilian indie Abril Music, which closed Feb. 28, has sold the catalog and contracts of its seven major acts (*Billboard Bulletin*, March 4). **Bruno & Marrone**, **Mauricio Manieri**, **Los Hermanos**, **Titans**, **Harmonia do Samba**, **Capital Inicial**, and **Adriana e a Rapaziada** are now all BMG Brazil acts, according to Abril’s former chairman, **Marcos Maynard**.

Other notable Abril acts, including **Gal Costa** and **Rita Lee**, were not picked up because their deals with Abril were on an album-by-album basis, according to Maynard, who has long worked with both.

As for Maynard, he is putting together his own production company in Brazil and hopes to work with “four or five major acts at a time.” Referring to the possibility that he might return to a major label, he says, “I never say never. But right now, I’m putting together something more artist-oriented.”

LATEST LAUNCH: Central American listeners are the programming focus of La Sabrosa 93.5 FM, the new station launched March 1 in Los Angeles by Spanish Broadcasting System after its purchase of Christian station KFSG last year. La Sabrosa’s format will target listeners from El Salvador, Guatemala, Honduras, Nicaragua, Costa Rica, and the Caribbean but will also include Mexican tropical music, known as *música sonidera*.

CRUZ CARES: All proceeds from the **Celia Cruz** tribute that the Telemundo network will produce and air live March 13 will be donated to the newly established Celia Cruz Foundation. Cruz, who is recuperating from cancer surgery, plans to direct funds to people suffering from cancer and the schooling of underprivileged children with an interest in arts studies. A donation from Telemundo will also be made to the foundation.

The tribute—which will take place at the Jackie Gleason Theater in Miami—will be hosted by **Marc Anthony** and **Gloria Estefan** and will feature performances by **Paulina Rubio** and **Alicia Villarreal**. Puerto Rican **Cucco Peña** is in charge of arrangements and musical production.

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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				NUMBER 1/HOT SHOT DEBUT A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	1 Week At Number 1	4	50	40			ANA GABRIEL SONY DISCOS 87471 (9.98 EQ CD)	Personalidad: 20 Exitos	40
2	1	1	3	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1	51	38			LOS INVASORES DE NUEVO LEON EMI LATIN 42389 (12.98 CD)	20 Rancheras	38
3	2	2	5	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	1	52	43	43		JAGUARES RCA 96566/BMG LATIN (14.98 CD)	El Primer Instinto	2
4	4	5	3	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	4	53	36	26		PESADO WEA/MEX 49799/WARNER LATINA (12.98 CD)	No Te Lo Vas A Acabar	26
5	3	3	11	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	54			1	LOS ANGELES AZULES DISA 727035/UG (13.98 CD)	En Vivo Al Azul Vivo	54
6	5	6	17	SHAKIRA SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1	55	46			JOAN SEBASTIAN MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
7	7	11	4	JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7	56	57	38		LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
8	6	4	14	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1	57	50			LOS TEMERARIOS AFG SIGMA/FONOVISA 089529/UG (10.98/16.98)	Una Lagrima No Basta	1
9				THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	9	58			1	LOS INVASORES DE NUEVO LEON EMI LATIN 81394 (12.98 CD)	Senal De Alerta	58
10	34	44	3	GREATEST GAINER LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanzos	10	59	56	54		TEGO CALDERON WHITE LION 90033 (13.98 CD) [M]	El Aballarde	17
11	8	10	5	VARIOUS ARTISTS UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6	60	45	42		EL CHICHICUILOTE LIDERES 950466 (7.98/13.98) [M]	La Fiesta Del Chichicuilote	19
12	12	13	14	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11.98/18.98)	Quizas	1	61	60	47		VICENTE FERNANDEZ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7
13	13	18	18	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8	62	51			VARIOUS ARTISTS EMI LATIN 40897 (12.98 CD)	Duelo De Gigantes Vol. 2	51
14	20	20	3	LOS REHENES DISA 727034/UG (14.98 CD) [M]	Historia Musical: 30 Pegaditas	14	63	59	41		CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
15	10	8	14	RICARDO ARJONA SONY DISCOS 84564 (17.98 EQ CD) [M]	Santo Pecado	3	64	54			GRUPO MONTEZ DE DURANGO DISA 724042/UG (7.98/13.98)	El Sube Y Baja	54
16	17	14	14	INDIA SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7	65	58	59		LOS ORIGINALES DE SAN JUAN EMI LATIN 38335 (9.98/13.98)	Todo Lo Bello Es Mio	34
17	9	32	46	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	66	49	33		CONJUNTO PRIMAVERA FONOVISA 086237/UG (9.98/13.98) [M]	Perdoname Mi Amor	2
18	14	19	32	SELENA EMI LATIN 42096 (16.98 CD)	Ones	4	67			1	GRACIELA BELTRAN EMI LATIN 34285 (12.98 CD)	Esto Es Lo Nuestro: 20 Exitos	67
19				MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19	68	52	46		THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	33
20	15	21	18	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3	69	70			NICKY JAM WHITE LION 76452 (13.98 CD)	Salon De La Fama	69
21				VARIOUS ARTISTS FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	21	70	67			EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 34283 (12.98 CD)	20 Exitos	67
22	18	62	33	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2	71	62	60		JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
23	19	50	24	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7	72	65	31		VARIOUS ARTISTS SONY DISCOS 87543 (14.98 EQ CD)	Protagonistas De La Musica	3
24	16	12	27	LAS KETCHUP SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1	73	55	58		VARIOUS ARTISTS FONOVISA 050702/UG (9.98/13.98)	Los Mejores Saxofones Nortenos	30
25	11	7	14	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5	74			6	BACILOS WARNER LATINA 46640 (14.98 CD)	Caraluna	59
26	22	16	28	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1	75	66	66		ELVIS CRESPO SONY DISCOS 87663 (14.98 EQ CD)	Greatest Hits	45
27	29	36	9	SOUNDTRACK MILAN 36005 (17.98 CD)	Talk To Her	24							
28	23	22	19	LOS TIGRES DEL NORTE FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1							
29	24	24	41	THALIA EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1							
30				VARIOUS ARTISTS DISA 727039/UG (13.98 CD)	Historia Musical Gruperas	30							
31	33	17	19	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12							
32	27	15	8	LOS TEMERARIOS FONOVISA 350744/UG (10.98/13.98)	Joyas Vol. 2	11							
33				VARIOUS ARTISTS UNIVISION 310109/UG (15.98 CD)	30 Inolvidables Con Banda	33							
34	26		8	PABLO MONTERO RCA 98649/BMG LATIN (13.98 CD)	Gracias: Homenaje A Javier Solis	26							
35	44	40	4	PACESETTER LOS YONIC'S FONOVISA 350752/UG (9.98/13.98)	20 Inolvidables	35							
36	21	28	13	PALOMO DISA 727032/UG (8.98/13.98) [M]	Situaciones	15							
37	32	9	20	LUIS MIGUEL WARNER LATINA 49277 (19.98 CD)	Mis Boleros Favoritos	3							
38	30		16	LOS BUKIS FONOVISA 006166/UG (18.98/12.98)	Greatest Hits	30							
39	31	27	11	ALEJANDRO FERNANDEZ SONY DISCOS 84953 (15.98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6							
40	37	45	4	VARIOUS ARTISTS UNIVISION 310102/UG (9.98/13.98)	Sonideros USA: 15 Exitos Bailables	37							
41	25	23	17	VARIOUS ARTISTS UNIVISION 310090/UG (11.98/15.98)	Arcoiris Musical Mexicano Vol. 2	6							
42	41	25	18	OLGA TANON WARNER LATINA 49393 (16.98 CD) [M]	Sobrevivir	11							
43	47	49	10	CELIA CRUZ SONY DISCOS 87607 (14.98 EQ CD)	Hits Mix	43							
44	28	29	17	PANCHO BARRAZA MUSART 2713/BALBOA (5.98 CD)	Las Romanticas De Pancho Barraza	27							
45	35	34	11	JOAN SEBASTIAN MUSART 2880/BALBOA (8.98/13.98) [M]	Afortunado	14							
46				LOS REHENES FONOVISA 350671/UG (13.98 CD)	Otro Vino Otra Copa	46							
47	48	39	18	SOUNDTRACK ARIOLA 92568/BMG LATIN (9.98 CD)	Mariana: Complices Al Rescate	5							
48	39	35	15	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310097/UG (9.98/13.98) [M]	Recordando A Chalino Sanchez Vol. 2	21							
49	42	37	18	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)	1 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	1 INTOCABLE LA HISTORIA (EMI LATIN)
2 RY COODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)	2 CELIA CRUZ HITS MIX (SONY DISCOS)	2 INTOCABLE LA HISTORIA (EMI LATIN)
3 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	3 LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
4 SHAKIRA GRANDES EXITOS (SONY DISCOS)	4 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	4 LOS HURACANES DEL NORTE 28 HURACANAZOS (UNIVISION/UG)
5 JOSE JOSE EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN)	5 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	5 VARIOUS ARTISTS PREMIO LO NUESTRO 15 ANOS DE EXITOS (FONOVISA/UG)
6 THALIA THALIA'S HITS REMIXED (EMI LATIN)	6 CELIA CRUZ LA NEGRA TIENE TUMBAD (SONY DISCOS)	6 LIMITE SOY ASI (UNIVERSAL LATINO)
7 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	7 MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	7 LOS REHENES HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)
8 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	8 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	8 INTOCABLE SUENOS (EMI LATIN)
9 SELENA ONES (EMI LATIN)	9 AVENTURA WE BROKE THE RULES (PREMIUM LATIN/J&N)	9 VARIOUS ARTISTS PREMIO LO NUESTRO 15 ANOS DE EXITOS (FONOVISA/UG)
10 MOLOTOV DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)	10 JOSEPH FONSECA ESCUCHAME IKAREN (UNIVERSAL LATINO)	10 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
11 KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	11 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	11 LIBERACION HISTORIA MUSICAL (DISA/UG)
12 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	12 VARIOUS ARTISTS SALSAS HITS 2003 (J&N/SONY DISCOS)	12 INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
13 MANA REVOLUCION DE AMOR (WARNER LATINA)	13 RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)	13 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)
14 SOUNDTRACK TALK TO HER (MILAN)	14 TITO ROJAS PERSEVERANCIA (M.P.)	14 VARIOUS ARTISTS HISTORIA MUSICAL GRUPERAS (DISA/UG)
15 THALIA THALIA (EMI LATIN)	15 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	15 LOS TEMERARIOS JOYAS VOL. 2 (FONOVISA/UG)
16 SIN BANDERA SIN BANDERA (SONY DISCOS)	16 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	16 VARIOUS ARTISTS 30 INOLVIDABLES CON BANDA (UNIVISION/UG)
17 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	17 THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOP/AG)	17 PABLO MONTERO GRACIAS HOMENAJE A JAVIER SOLIS (RCA/BMG LATIN)
18 OLGA TANON SOBREVIVIR (WARNER LATINA)	18 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL/SONY DISCOS)	18 LOS YONIC'S 20 INOLVIDABLES (FONOVISA/UG)
19 ANA GABRIEL PERSONALIDAD: 23 EXITOS (SONY DISCOS)	19 VARIOUS ARTISTS BAILA HITS (SONY DISCOS)	19 PALOMO SITUACIONES (DISA/UG)
20 JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	20 VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	20 LOS BUKIS GREATEST HITS (FONOVISA/UG)

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

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	SEDUCEME INDIA INFANTE X C. PORTER (INDIA B. CONTRERAS, J. GRECO, S. MARTE)	India SONY DISCOS	1
NUMBER 1					
2	4	6	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera	2
3	2	3	ASI ES LA VIDA H. GATICA, X. O. BRIEN (M. BENITO A. CAMPOS, J. DAVID)	Olga Tanon WARNER LATINA	1
4	3	1	QUE ME QUEDES TU S. MEBARAK R., L. FOCHOA (S. MEBARAK R., L. FOCHOA)	Shakira EPIC /SONY DISCOS	1
5	8	15	EN CUERPO Y ALMA R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie ARIO, A. /BMG LATIN	5
6	7	8	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VINIEGRA)	Palomo DISA	6
7	6	5	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	1
8	9	9	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. CK. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO	6
9	12	11	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	2
10	13	12	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS	10
11	10	10	ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	4
12	5	4	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO	1
13	15	13	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	2
14	14	17	NO TENGO DINERO A. B. QUINTANILLA III (J. GABRIEL)	A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio EMI LATIN	14
15	11	7	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)	Jerry Rivera ARIO, A. /BMG LATIN	7
16	18	20	MI SOLDADO LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA	16
17	28	29	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS	17
GREATEST GAINER					
18	31	50	NINA AMADA MIA G. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez SONY DISCOS	18
19	16	—	KILOMETROS A. B. QUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY DISCOS	16
20	20	33	MALA GENTE G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO /UNIVERSAL LATINO	20
21	21	23	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART /BALBOA	21
22	27	25	A QUIEN LE IMPORTA? ESTEFANO (G. BERLANGA, J. CANUT)	Thalia EMI LATIN	22
23	22	26	UN MONTE DE ESTRELLAS J. M. LUGO (L. HARES)	Gilberto Santa Rosa SONY DISCOS	18
24	19	14	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RPE /UNIVISION	3
25	24	24	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	22
26	29	36	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal VALE /UNIVERSAL LATINO	26
27	23	28	SIN FORTUNA P. RIVERA (A. GONZALEZ)	Lupillo Rivera SONY DISCOS	23
28	35	45	MICAELA E. RODRIGUEZ (L. C. MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO /SONY DISCOS	28
29	30	22	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUIZ)	Victor Manuelle SONY DISCOS	22
30	26	27	NO ME RENDIRE A. JAE, E. ESTEFAN JR., J. SOMELLAN (J. M. VELASQUEZ)	Jaci Velasquez & Pablo Portillo SONY DISCOS	19
31	32	34	CORAZON CHIQUITO A. URIAS (A. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO /FONOVISA	19
32	39	47	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION	32
33	34	19	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA	18
34	40	39	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	23
35	37	37	ESCLAVO DE TU PIEL C. DE WALDEN, C. NASI (G. CARBALLO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillon FONOVISA	34
36	38	31	ERES MI RELIGION F. HER, A. GONZALEZ (F. HER)	Mana WARNER LATINA	17
37	36	35	MARCHATE R. NERIO (ESTEFANO)	Gisselle ARIOLA /BMG LATIN	17
HOT SHOT DEBUT					
38	—	—	ALUCINADO M. CANOVA, A. SALERNO, M. MANONCHI, T. FERRO, I. BALBUENAS	Tiziano Ferro EMI LATIN	38
39	41	40	TAN BUENA J. AGUIRRE, J. P. MANZANERO, A. BARROS (W. GARCIA)	Son De Cali UNIVISION	36
40	46	49	TU NO SOSPECHAS A. JAE, E. JAE, N. W. PAZ, R. VERRARA	Jordi SONY DISCOS	27
41	—	—	SERENATA HUASTECA O. VALENZUELA, A. VALENZUELA, J. A. JIMENEZ	Adan Chalino Sanchez COSTAROLA /SONY DISCOS	41
42	33	21	DIMELO A. JAE, H. CHESTER	Alejandro Montaner SONY DISCOS	18
43	—	—	QUIERO QUE SEAMOS NOVIOS M. QUINTERO, LARA (M. QUINTERO, LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	43
44	44	48	AYUDAME J. L. PILOTO, M. LOPEZ (M. LOPEZ, J. L. PILOTO)	Lourdes Robles LATIN WORLD	44
45	—	—	CLAVAME TU AMOR K. SANTANDER, J. L. ARROYAVE, D. SANCHEZ	Noelia FONOVISA	45
46	50	—	TE VAS AMOR EL COYOTE Y SU BANDA TIERRA SANTA (A. VEGA)	El Coyote Y Su Banda Tierra Santa EMI LATIN	46
47	42	44	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	26
48	47	—	NO VALGO NADA B. ZAPATA, P. ELIZONDO (C. CROWN)	Pesado WEAMEX /WARNER LATINA	46
49	—	—	NO SE VIVIR SIN TI A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	49
50	25	32	SIENTO Y. DOTL, V. MAILL (V. DOTL)	Ilegales EMI LATIN	25

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

LATIN POP AIRPLAY

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

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	—	SEDUCEME SONY DISCOS	INDIA	25	DESPUES DE DIOS, LAS MUJERES M.P.	TITO ROJAS
3	—	ASI ES LA VIDA WARNER LATINA	OLGA TANON	22	DIME QUE SI WEACARIBE /WARNER LATINA	TITO NIEVES
2	—	UN MONTE DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA	27	DIGALE VALE /UNIVERSAL LATINO	DAVID BISBAL
4	—	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE	17	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ & PABLO PORTILLO
6	—	TAN BUENA UNIVISION	SON DE CALI	18	EN NOMBRE DE LOS DOS SONY DISCOS	VICTOR MANUELLE
5	—	HERIDA MORTAL ARIOLA /BMG LATIN	JERRY RIVERA	31	A ESOS HOMBRES MOLLA & BOLA /SONY DISCOS	EL GRINGO DE LA BACHATA
11	—	QUE LEVANTE LA MANO KAREN /UNIVERSAL LATINO	JOSEPH FONSECA	29	NO ME TORTURES UNIVISION	DANIEL RENE
8	—	MALA GENTE SURCO /UNIVERSAL LATINO	JUANES	15	TU TENIAS RAZON TRIO LIDERES	BONNY CEPEDA
12	—	EN CUERPO Y ALMA ARIOLA /BMG LATIN	MILLIE	30	DAME SONY DISCOS	RICARDO ARJONA
10	—	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO	24	ESCLAVO DE TU PIEL FONOVISA	RICARDO CASTILLON
14	—	NOCHES DE FANTASIA KAREN /UNIVERSAL LATINO	JOSEPH FONSECA	9	QUE ME QUEDES TU SONY DISCOS	SHAKIRA
13	—	VUELA MUY ALTO ARIOLA /BMG LATIN	JERRY RIVERA	28	SIENTO EMI LATIN	ILEGALES
7	—	DOS LOCOS J&N /SONY DISCOS	MONCHY & ALEXANDRA	26	ES POR TI SURCO /UNIVERSAL LATINO	JUANES
16	—	A QUIEN LE IMPORTA? EMI LATIN	THALIA	—	TODD MI AMOR UNIVERSAL LATINO	PAULINA RUBIO
23	—	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J	—	UNDERNEATH YOUR CLOTHES EPIC	SHAKIRA
—	—	TE VAS WEACARIBE /WARNER LATINA	TITO NIEVES	32	ME DUELE EL ALMA SONY DISCOS	MILLY QUEZADA
19	—	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY	—	TU MANIA Y LA MIA UNIVERSAL LATINO	GRUPO MANIA
20	—	AMOR ETERNO HIPUP	NUOVA ERA	33	MI PRIMER MILLON WARNER LATINA	BACILOS
—	—	CLAVAME TU AMOR FONOVISA	NOELIA	—	ACETONA CRESCENT MOON /SONY DISCOS	RABANES
37	—	PANA PANA EL ULTIMO GUERRERO, CUBAN CONNECTION	DON DINERO	—	MI MULATA WEACARIBE /WARNER LATINA	FRANKIE NEGRON

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	—	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA	20	UNA ORACION MUSART /BALBOA	PANCHO BARRAZA
2	—	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO	34	DONDE VAYAS DISA	GERMAN LIZARRAGA
3	—	SUENA EMI LATIN	INTOCABLE	21	ENAMORATE DE ALGUIEN DISA	EL PODER DEL NORTE
4	—	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ	27	EL AMOR DE MI VIDA MUSIMEX /UNIVERSAL LATINO	TRINITY Y LA LEYENDA
6	—	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE	26	NOCHES ETERNAS RCA /BMG LATIN	NICO FLORES Y SU BANDA PURO MAZATLAN
5	—	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	LIMITE	33	EL AMOR NO TIENE EDAD EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
8	—	AFORTUNADO MUSART /BALBOA	JOAN SEBASTIAN	—	NO VDY A LLORAR MUSART /BALBOA	CUISILLOS DE ARTURO MACIAS
7	—	NO TENGO DINERO EMI LATIN	A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO	—	MUY A TU MANERA EMI LATIN	INTOCABLE
9	—	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA	28	LA LAMPARA SONY DISCOS	JUAN RIVERA
12	—	MICAELA CINTAS ACUARIO /SONY DISCOS	DUETO VOCES DEL RANCHO	27	SERAN SUS OJOS PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
11	—	CORAZON CHIQUITO PLATINO /FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO	40	MARGARITA, MARGARITA PLATINO /FONOVISA	CANDIDO Y SU HUELLA NORTENA
10	—	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	29	MI AMANTE UNIVERSAL LATINO	VALENTIN ELIZALDE
13	—	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE	24	POR UN MINUTO DE TU AMOR FONOVISA	LOS ANGELES DE CHARLY
—	—	SERENATA HUASTECA COSTAROLA /SONY DISCOS	ADAN CHALINO SANCHEZ	—	FRIO DE AUSENCIA VIVA /UNIVERSAL LATINO	BANDA PELILLOS
23	—	QUIERO QUE SEAMOS NOVIOS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	19	LA CHICA SEXY UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
17	—	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA	18	EL BAILE DE LA TOALLITA DISA	JOEL HIGUERA
14	—	COMER A BESOS FONOVISA	LOS TEMERARIOS	—	ERES IMPOSIBLE DE OLVIDAR MUSART /BALBOA	CUISILLOS DE ARTURO MACIAS
16	—	NO VALGO NADA WEAMEX /WARNER LATINA	PESADO	—	FUI TAN FELIZ COSTAROLA /SONY DISCOS	ADAN CHALINO SANCHEZ
—	—	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE	15	LA SUEGRA WEAMEX /WARNER LATINA	BANDA MACHOS
32	—	OUEDATE CALLADA DISA	JORGE LUIS CABRERA	25	LAS VIAS DEL AMOR FONOVISA	BANDA EL RECORDE

Narcocorrido Crackdown In Mexico Has Mixed Effect On Sales, Airplay

BY RAMIRO BURR

The Mexican establishment is conducting one of its periodic crackdowns on controversial *corridos*—popular Mexican songs that tell stories—including *narcocorridos*, which talk about drug dealing. *Norteño* elder statesmen Los Tigres del Norte have been hit by the backlash twice during the past year.

Last August, Mexican radio stations spiked Los Tigres' single "Crónica de un Cambio" (Chronicle of a Change), which accused Mexico's oil monopoly, PEMEX, of corruption. Radio depends on government advertising for a large portion of its revenue, and while no one issued explicit orders to censor the song, stations decided to police themselves.

And in January, Los Tigres stopped promoting its narcocorrido "La Reina del Sur" (The Queen of the South) in Mexico, after the Baja California Norte state legislature and the state's radio and TV association advised stations there to stop playing it. Manuel Perez Munoz, president of the Sinaloa office of the National Chamber of the Radio and Television Industry, said, "Rather than let ourselves be used to send messages that glorify violence, corruption, and illegal activities, we want to send other messages: of morality, of respect for life, of caring for children."

In a statement, Los Tigres' label, Fonovisa, said that radio stations in the Mexican states of Sinaloa, Jalisco, Nuevo León, Chihuahua, Sonora, and Michoacán were also feeling industry and governmental pressure to ban narcocorridos.

CONVENIENT SCAPEGOATS?

"La Reina del Sur" is based on the novel of the same title by Spanish author Arturo Perez Revete, who got the idea for the story from Los Tigres' 1972 hit "Contrabando y Traición" (Contraband and Treason). Both tracks fall under the narcocorrido category.

Given that such acts as Los Originales de San Juan and Los Razos record far more explicit material, some wonder if Los Tigres are simply convenient scapegoats because of their visibility and their willingness to criticize the Mexican government.

The net effect of the controversy has been minimal, according to Armando Luna, radio promoter for Monterrey, Mexico-based artist-management agency Representaciones Apodaca. "The prohibition only affects radio play; it does not prohibit live perform-

ances or sale of the music," Luna says. Apodaca artists that record corridos include Los Capos de Mexico, Chuy Vega, and Lalo Mora Jr.

"Those groups are still recording corridos, and I don't see how this ban will affect them," Luna adds. "The controversy of the narcocorrido is nothing new—it has come and gone several times through the years."

This is not the first time that Los



LOS TIGRES DEL NORTE

Tigres have been hit by an anti-corrido backlash. Some stations refused to play their 1996 song "El Circo" (The Circus), which criticized the disgraced presidency of Carlos Salinas. Later, Tijuana activists started agitating specifically against narcocorridos in 1997. But occasional hassles from the government are simply a cost of doing business for groups like Los Tigres. And business, overall, is still good.



LOS TUCANES

Corridos have always been audience favorites, says Tigres vocalist Jorge Hernandez, who has been singing them for most of his life. "I've always liked to sing corridos, since I was a kid," he said in a recent interview. "People looked for us on the ranch to sing them stories. I was inspired because I knew I could get attention with the stories, and I could earn a peso for my family."

Citizens and business groups in Mexico agree that classic corridos are part of Mexican tradition. But they contend that narcocorridos, some of which portray the trafficker as the hero, simply pander to a criminal elite. And politicians have joined in the fight, with Mexican president Vicente Fox, the Mexican senate, and the Chihuahua senate encouraging airplay bans.

Edgardo Arrambide, PD at XEG-AM Monterrey, Mexico, says he has pulled a few narcocorridos from the air, in-

cluding "La Reina del Sur." "I understand [that the band] edited the song, but it was [still] obvious what they were referring to and it was banned anyway," Arrambide says. "Narcocorridos are nothing new. I think the government is pressuring radio now, because the battle against the drug industry is becoming tougher. And with super-popular groups glorifying the drug dealers and their exploits, it is not helping the situation. The authorities would rather not have songs where the bad guys are seen as heroes."

But record-store owners in Baja California reported that the "forbidden-fruit" factor merely increased sales of corrido albums. No one seriously expects the ban to apply to concerts or bars, either. Another challenge is that the ban doesn't apply to stations in Southern California, whose signals still blast the songs across the border.

QUESTIONABLE INFLUENCE

Los Tucanes de Tijuana vocalist Mario Quintero says he has never depended on radio to play his corridos. Like many groups, Los Tucanes record radio-friendly *cumbias* and ballads for radio consumption but highlight their corridos at live performances.

In a recent interview, Quintero said that narcocorridos simply mirror society: "Corridos don't influence the people's mentality. The corridos are a consequence of drug trafficking, not the cause."

Nevertheless, Quintero says he is opposed to explicit lyrics. He uses double entendres in his songs, so that "the whole fami-

ly can listen to Los Tucanes." While no one believes that a ban on narcocorridos would stop the drug trade, the debate continues over whether the songs encourage the drug-dealer lifestyle. On "El Turista Mexicano" (The Mexican Tourist), a recent corrido by Conjunto Tarahumara, vocalist Jesus Macías sings: "People ask themselves, how is it that he's made so much progress? He used to be barefoot, now he has expensive shoes. It's just a question of taking risks and being very careful."

Given the widespread poverty in Mexico, critics say songs that extol the wealth and status of drug traffickers could be tempting to impressionable ears. But if American battles with hardcore rap and rock lyrics are any guide, the most that activists can expect to accomplish is explicit stickering to help keep children from hearing the drug- and violence-filled tales.

Beat Box™



by Michael Paoletta

THE FRONT RUNNER: New York-based DJ Louie DeVito has done what no other DJ in the non-hip-hop, beat-mixed compilation market has done in the U.S. In three short years, and with seven compilations under his



DEVITO

belt—five volumes in the N.Y.C. Underground Party series, *Dance Party*, and *Trance Sessions*—DeVito has amassed collective sales of more than 1 million units, according to Nielsen SoundScan.

What makes this noteworthy is simple: bigger-name DJs, like Paul Oakenfold, Sasha, and John Digweed, get all the consumer press—but not all the sales. While Oakenfold is a runner-up to DeVito in the sales department, it's worth noting that Oakenfold has been releasing mixed CDs for much longer.

DeVito, who has a weekly mix show on WKTU New York, credits the discs' healthy sales numbers to the hand-picked music. "Each CD is a perfect mix of mainstream and underground sounds," he says. "I'm a DJ that plays for the crowd, not for other DJs. This comes through in my music."

One need look no further than the two-disc *N.Y.C. Underground Vol. 5*, which spotlights the music of Eddie Amador, Reina, Wide Life, Iio, Narcotic Thrust, Tim Deluxe, and Oscar G + Ralph Falcon, among others. Issued on DeVito's own Dee Vee imprint (distributed by Musicrama), the disc recently logged 12 consecutive weeks atop the *Billboard* Top Electronic Albums chart.

On April 15, Dee Vee will issue the DeVito-helmed *Dance Divas*, which includes club jams by Toni Braxton, Angie Stone, Gloria Gaynor, Deborah Cox, Amber, and LeAnn Rimes. "It includes the biggest names I could license," DeVito says. "Once again, I want to reach as many people as possible. I'm not afraid of crossing over or reaching the mainstream."

DeVito has been nominated for two DanceStar USA awards: for best U.S. compilation and best U.S. DJ.

MIAMI HEATWAVE: DanceStar USA's second annual American dance music awards, taking place March 19 in Miami Beach's Lummus Park, will be hosted by actresses Juliette Lewis (*Natural Born Killers*) and Roselyn Sanchez (*Rush Hour 2*). Confirmed presenters for the event include Paul van Dyk, DJ Tiësto, Danny Tenaglia, Deep Dish, Pete Tong, Kristine W., BT, the Crystal Method, Grammy winner Roger Sanchez, and Louie DeVito. The Grammy Award-winning Dirty Vegas, Iio, and DJ Sammy, among others, will provide the evening's live entertainment. For additional info, call 305-371-2097 or log on to dancestar.com.

Also coinciding with the annual Winter Music Conference in Miami is the Ultra Music Festival (UMF). Now in its fifth year, the UMF has secured British act Underworld to headline. Also taking to the stage of Miami's Bayfront Park for the March 22 festival are Paul Oakenfold, Sasha, John Digweed, Mauro Picotto, Junkie XL, Bad Boy Bill, and Hybrid, among others. For information, log on to ultramusicfestival.us.

UPDATE: Former Ministry of Sound (MoS) creative/marketing director Mark Rodol has been upped to CEO of the financially troubled U.K.-based music brand (*Billboard Bulletin*, March 3). In the process, MoS founder James Palumbo stepped down from his daily duties as CEO; Palumbo will remain as a part-time chairman to focus on long-term strategy for the company. Rodol, who has been with MoS since its 1991 inception, will work with senior managers Andrew Dickson (finance director), Lohan Presencer (managing director of the A&R and recording businesses), and C.M. Harper (commercial director).

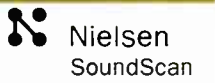
HQ2 Productions—Hex Hector and Mac Quayle—has secured a management deal with Dina Almeida of Studio I International in Miami and Stephanie Reid of Synkronize in New York. Victoria Baradi of Famous Artists Agency will continue handling the duo's domestic remix work. Dan George of Central Entertainment Group and Jenny Bassichis, both in New York, handle all DJ bookings.

Marlene Muñoz of Prolific Management (with offices in New York and London) and Rainer Weichhold of Germany's DJ Propaganda—the dance division of promotion/marketing company Public Propaganda—have merged operations to integrate and co-manage their respective rosters of producers and remixers, which collectively include Funk D'Void, Smith & Selway, Milk & Sugar, Laurent Wolf, and Hiver & Hammer.

MARCH 15
2003

Billboard HOT DANCE MUSIC

Dance Singles Sales and Sales Breakouts data compiled by



Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

THIS WEEK	LAST WEEK	2 WKS. AGO			
				NUMBER 1	1 Week At Number 1
1	2	3	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
2	3	6	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Erik
3	4	7	CRY ME A RIVER (REMIXES)	JIVE 40073	Justin Timberlake
4	5	9	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
5	10	22	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
6	1	2	RISE UP	STAR 69 1255	Funky Green Dogs
7	9	14	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
8	6	8	WHAT I WANT	JELLYBEAN 2548	Marisa Turner
9	11	15	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
10	12	17	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld
11	7	4	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green
12	21	28	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS. 42486	Cher
13	13	18	LET IT GO	NERVOUS 20523	Dawn Tallman
14	15	19	IN YOUR LIFE	LOGIC 98814	La Bouche
15	16	24	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
16	19	25	TRY IT ON MY OWN (THUNDERPUSS REMIXES)	ARISTA 50538	Whitney Houston
17	8	1	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
18	18	20	EMERGE	CAPITOL 77886	Fischerspooner
19	26	35	HONEY	NERVOUS 20528	Billie Ray Martin
20	14	5	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
21	27	32	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
22	32	42	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik
23	23	11	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
				POWER PICK	
36	45	1	BEAUTIFUL (REMIXES)	RCA PROMO/RMG	Christina Aguilera
31	38	1	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
24	16	10	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik
17	12	12	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
28	26	1	FANTASY REALITY	STAR 69 12511	CYN
20	13	10	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
22	10	10	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARC ISLAND 063793/DJ.MAG	Mariah Carey
39	46	1	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
33	33	1	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/DJ.MAG	Musiq
30	30	1	DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar
40	—	1	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
42	—	1	WITHOUT YOU	CURB 77101	Mary Griffin
29	27	12	MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
38	40	1	I CAN'T STOP	NEUTONE 003	De-Javu
				HOT SHOT DEBUT	
35	—	1	WALKING ON THIN ICE (REMIXES)	MINDTRAIN/TWISTED 82669/THE RIGHT STUFF	Ono
34	29	1	I WANT YOU (FOR MYSELF)	YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow
43	—	1	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-O	Seiko
41	41	1	AT THE END	MADE IMPORT/MINISTRY OF SOUND	iiO
46	—	1	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES)	OMTOWN PROMO/HIGHER OCTAVE	Rose Moore
25	23	1	DANCE DANCE (THE MEXICAN) [HQ2 & RICKY CRESPO MIXES]	VIRGIN PROMO	Thalia
37	31	1	IN THIS WORLD	v2.2771	Moby
48	—	1	JANEIRO	RADIKAL 99163	Solid Sessions
35	21	1	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon
47	—	1	S'CREAM	NERVOUS 20529	Barry Harris
49	—	1	THE DRIVE	STATRAX 34001/STATRA	Victor Calderone
45	37	1	RISING SUN	5050 IMPORT	Paradise
44	43	1	EVERYONE SAYS HI (METRO REMIX)	ISO PROMO/COLUMBIA	David Bowie

Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

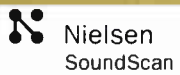
THIS WEEK	LAST WEEK	2 WKS. AGO			
				NUMBER 1	2 Weeks At Number 1
1	1	10	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake
2	2	1	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 063793/DJ.MAG	Mariah Carey
3	4	2	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna
4	3	—	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green
5	5	3	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42486	Cher
6	6	4	SOLSBURY HILL	MUTE 9200	Erasure
7	9	6	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
8	14	13	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna
9	10	7	SOMETHING	ROBBINS 72056	Lasgo
10	7	8	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSICWORLD/COLUMBIA 79831/CRG	Solange
11	13	9	SOME LOVIN'	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Murk vs. Kristine W
12	8	5	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
13	12	12	IN YOUR LIFE	LOGIC 98814	La Bouche
14	19	18	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor
15	18	15	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor
16	17	—	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six
17	16	14	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
18	23	11	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
19	24	17	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
20	—	1	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini
21	15	19	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy
22	—	1	SONG FOR THE LONELY	WARNER BROS. 42422	Cher
23	21	20	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
24	—	1	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
25	—	1	TAKE ME AWAY (INTO THE NIGHT)	LIQUID 1132/ULTRA	4 Strings

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, [C] Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15
2003

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by



THIS WEEK	LAST WEEK		ARTIST	Title
				NUMBER 1
1	1		MASSIVE ATTACK	3 Weeks At Number 1 100th Window
2	2		JOHNNY VICIOUS	Ultra. Dance 03
3	3		FISCHERSPOONER	#1
4	5		LOUIE DEVITO	N.Y.C. Underground Party 5
5	6		TELEPOPMUSIK	Genetic World
6	4		THE STREETS	Original Pirate Material
7	12		DIRTY VEGAS	Dirty Vegas
8	3		PAUL VAN DYK	Global
9	2		VARIOUS ARTISTS	The Power
10	7		ERASURE	Other People's Songs
11	NEW		TOSCA	Dehli9
12	8		KUMBIA KINGS	All Mixed Up: Los Remixes
13	9		PET SHOP BOYS	Disco 3
14	10		VARIOUS ARTISTS	Best Of Trance Volume Three
15	13		DJ SAMMY	Heaven
16	11		THIEVERY CORPORATION	The Richest Man In Babylon
17	15		THE HAPPY BOYS	Dance Party (Like It's 2003)
18	14		LASGO	Some Things
19	19		VARIOUS ARTISTS	Global Hits 2003
20	16		GROOVE ARMADA	Lovebox
21	17		MOBY	18
22	18		OAKENFOLD	Bunkka
23	20		DIRTY VEGAS SOUND SYSTEM	A Night At The Tables
24	23		BJORK	Greatest Hits
25	21		GEORGE ACOSTA	Touched

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: [C] Certification for net shipment of 100,000 units (Oro), [P] Certification of 200,000 units (Platino), [D] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15
2003

Billboard HOT DANCE BREAKOUTS

Club Play

Dance Singles Sales

1	GOSSIP FOLKS (FATBOY SLIM REMIXES)	Missy "Misdemeanor" Elliott Feat. Ludacris	THE GOLD MIND/ELEKTRA/VEEG
2	I'LL BE THERE	Weekend Players	MULTIPLY/FFRR/WARNER STRATEGIC MARKETING
3	SEXY NORTHERNER	Pet Shop Boys	SANCTUARY
4	GUIDE ME GOD	Ghostland Feat. Sinead O'Connor & Natacha Atlas	TOMMY BOY SILVER LABEL/TOMMY BOY
5	MONTANA	Venus Hum	MCA

1	JANEIRO	Solid Sessions	RADIKAL
2	METRO ATTITUDE	DJ Hype	GROOVE ATTACK
3	ALL I EVER WANTED (DEVOTION)	The Mystery	RADIKAL
4	THE DUB SESSIONS	Chab	SHINICHI
5	HEAR YOU NOW	DJ Hoaligan	RADIKAL

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

Eight Nominations Make Keith The Big 'Daddy' Of The ACM Awards

BY PHYLLIS STARK

NASHVILLE—Nominations for the 38th annual Academy of Country Music (ACM) Awards reflect the diversity of sounds and artists currently being played on country radio. They range from icon Willie Nelson to pop stars Kid Rock and Sheryl Crow and from the young, bluegrass-influenced trio Nickel Creek and neo-traditionalist Joe Nichols to crossover superstars Shania Twain and Faith Hill.

Toby Keith tops this year's nominations with eight, including nods for entertainer of the year and top male vocalist, plus album, single, song, and vocal event of the year. He has two nominations in the video of the year category.

Keith is followed by Alan Jackson, with six nominations, and Kenny Chesney and Trick Pony, with five each. Nelson, Brooks & Dunn, and Dixie Chicks score three nominations each. Nelson, a popular duet partner, sings on three of the five nominated vocal event entries, where he earns nods for separate collaborations with Keith, Lee Ann Womack, and Trick Pony.

Artists with dual nominations are Rebecca Lynn Howard. Tim McGraw, Rascal Flatts, Lonestar, and Womack.

The ACM Award nominees were announced March 4 in Los Angeles by Dick Clark, LeAnn Rimes, Jennifer Hanson, and *Access Hollywood's* Nancy O'Dell. Winners in most of the categories will be announced at the ACM Awards show, set for May 21 at Mandalay Bay Resort & Casino in Las Vegas. Winners in the broadcast, venue, and talent buyer/promoter categories will be announced approximately two weeks prior to the show.

The ACM Awards will be televised from 8 p.m. to 11 p.m. ET/PT on CBS in the U.S. Reba McEntire will host. Following is a partial list of nominees:

Entertainer of the year: Brooks & Dunn, Kenny Chesney, Dixie Chicks, Alan Jackson, Toby Keith.

Top female vocalist: Terri Clark, Faith Hill, Martina McBride, Shania Twain, Lee Ann Womack.

Top male vocalist: Kenny Chesney, Alan Jackson, Toby Keith, Tim McGraw, George Strait.

Top vocal duo: Brooks & Dunn, Hometown News, Montgomery Gentry, Sons of the Desert, the Belamy Brothers.

Top vocal group: Diamond Rio, Dixie Chicks, Lonestar, Rascal Flatts, Trick Pony.

Top new female vocalist: Kellie

Coffey, Jennifer Hanson, Rebecca Lynn Howard.

Top new male vocalist: Joe Nichols, Blake Shelton, Darryl Worley.

Top new vocal duo/group: Emerson Drive, Nickel Creek, Pinmonkey.

Humanitarian award: Brooks & Dunn, Lonestar, Wynonna.



Album of the year: (awards are presented to artists, producers, and record label): *Drive*, Alan Jackson, produced by Keith Stegall (Arista Nashville); *Home*, Dixie Chicks, produced by Dixie Chicks and Lloyd Maines (Monument/Columbia); *No Shoes, No Shirt, No Problems*, Kenny Chesney, produced by Buddy Cannon, Norro Wilson, and Kenny Chesney (BNA Records); *On a Mission*, Trick Pony, produced by Chuck Howard (Warner Bros.); *Unleashed*, Toby Keith, produced by James Stroud and Toby Keith (DreamWorks).

Single record of the year: (awards are presented to artists, producers, and record label): "19 Somethin'," Mark Wills, produced by Chris Lindsey (Mercury); "Courtesy of the Red, White and Blue (The Angry American)," Toby Keith, produced by James Stroud and Toby Keith (DreamWorks); "Just What I Do," Trick Pony, produced by Chuck Howard (Warner Bros.); "Somebody Like You," Keith Urban, produced by Dann Huff and Keith Urban (Capitol); "The Good Stuff," Kenny Chesney, produced by Buddy Cannon, Norro Wilson, and Kenny Chesney (BNA).

Song of the year: (awards are presented to artists, composers, and publishers): "A Lot of Things Different," Kenny Chesney, written by Bill Anderson and Dean Dillon, published by Mr. Bubba Music, Sony/ATV Acuff Rose Music, Sony/ATV Tree Publishing (BMI); "Courtesy of the Red, White and Blue (The Angry American)," Toby Keith, written by Toby Keith, published by Tokeco Tunes (BMI); "Drive (For Daddy Gene)," Alan Jackson, written by Alan Jackson, published by EMI April Music, Tri

Angels Music (ASCAP); "Forgive," Rebecca Lynn Howard, written by Trey Bruce and Rebecca Lynn Howard, published by Big Red Tractor Music, EMI April Music, Ice Trey Music, Tennessee Colonel (ASCAP); "I'm Movin' On," Rascal Flatts, written by Phillip Brian White and David Vincent Williams, published by Murrah Music (BMI), Las Vegas, Songs of Megalex, WB Music (ASCAP).

Vocal event of the year (awards are presented to artists and producers): "Beer for My Horses," Toby Keith With Willie Nelson, produced by James Stroud and Toby Keith; "Designated Drinker," Alan Jackson With George Strait, produced by Keith Stegall; "Mendocino County Line," Willie Nelson With Lee Ann Womack, produced by Matthew Serletic; "Picture," Kid Rock With Sheryl Crow, produced by Kid Rock; "Whiskey River," Trick Pony and Willie Nelson, produced by Chuck Howard.

Video of the year (awards are presented to artists, producers, and directors): "Courtesy of the Red, White and Blue (The Angry American)," Toby Keith, produced by Sean Weber-Small, directed by Michael Salomon; "Drive (For Daddy Gene)," Alan Jackson, produced by Robin Rucker, directed by Steven Goldmann; "I'm Gonna Miss Her (The Fishin' Song)," Brad Paisley, produced by John Hopgood, directed by Peter Zavadil; "Just What I Do," Trick Pony, produced by John Hopgood, directed by Peter Zavadil; "She's My Kind of Rain," Tim McGraw, directed and produced by Sherman Halsey; "Who's Your Daddy," Toby Keith, produced by Mark Kalbfeld, directed by Michael Salomon.

Radio station: KMPS Seattle; KTTS Springfield, Mo.; WIVK Knoxville, Tenn.; WTQR Winston-Salem, N.C.; WWQM Madison, Wis.

Air personality: Cody Alan, KPLX Dallas; Dan & Shelby, WKSJ Mobile, Ala.; David, Elaine & Monica, WIL St. Louis; Jo-Jo Cerda, KTEX McAllen, Texas; Tony & Kris, KSON San Diego.

All nominees and winners are determined by ACM members, with the exception of the Humanitarian Award. The winner in that category is chosen by fans casting votes on the Web site of award sponsor Home Depot (homedepot.com/acm). The Pioneer Award, selected by the ACM board of directors, will also be presented during the telecast. For a complete list of ACM Award nominees, log on to billboard.com/awards.

Nashville Scene™



by Phyllis Stark

ON THE ROW: Veteran record executive Ric Pepin joins Nashville-based Compendia Music Group as VP of promotion and marketing for the Compendia Music label, one of four owned by the parent company. His previous experience includes stints as VP/GM of BNA Records, VP/GM of Unison Music (a division of Word Entertainment), and senior VP/GM of Pamplin Music Group.

Glenn Meadows assumes in-house mastering duties for all four Compendia labels (Compendia Music, Light Records, Life2, and Inter-sound Music). Meadows is the former owner of Nashville recording studio Masterfonics.



SIGNINGS: Lyric Street Records has signed the group **Rushlow** to its roster. The band features lead singer **Tim Rushlow**, formerly of **Little Texas**; **Doni Harris**; **Kurt Allison**; **Tulley Kennedy**; **Billy Welch**; and **Rich Redmond**. The band is currently recording its first album for the label with producers Rushlow, **Christy DiNapoli**, and **Jeff Balding**.

Sherrie Austin has signed with the Consortium in Nashville for management.

Universal Music Publishing Group Nashville has re-signed writers **Angelo** and **Danny Orton** and also signed the band **Blue Merle** to its roster.

ARTIST NEWS: **Toby Keith** and actress **Pamela Anderson** will host the April 7 *CMT Flameworthy 2003 Video Music Awards*. The show will be telecast live from Nashville on CMT. Keith will also perform at the event; he joins previously announced performers **Shania Twain**, **Kenny Chesney**, **Faith Hill**, **Tim McGraw**, **Alan Jackson**, and **Rascal Flatts**. CMT plans to honor **Johnny Cash** during the telecast.

Country Radio Broadcasters will honor **Reba McEntire** with its Career Achievement Award during the June 26 Country Music DJ Hall of Fame ceremonies in Nashville. The award recognizes an artist who has made a significant contribution to the development and promotion of country music and country radio.

Merle Haggard and **Marty Stuart** plan to tour together this summer in what Stuart describes as "a unique tour concept . . . think **Roy Acuff** 1940s tent show meets Cirque du Soleil."

NEW & NOTEWORTHY: **Billy Gilman's** upcoming Epic Records album, *Heartsongs* (due April 15), won't be the usual country music fare. Gilman teamed with teenage poet/author **Mattie Stepanek** to create an album of songs based on Stepanek's poems, which are about dealing with his life with muscular dystrophy. **David Malloy** produced the album.

New York-based live-music label Digital Club Network (DCN) will release *The Wanda Jackson Show: Live and Still Kickin'* March 25. It will be **Jackson's** 71st album and her first live recording in more than 20 years. It was recorded last year in New York. DCN will also release *Trent Summar and the New Row Mob: Live at 12th and Porter* March 25. The album was recorded in Nashville last December. It is the group's first live album. Until recently, the band had been signed to Nashville's VFR Records.

REPUBLIC REVISITED: Universal president **Monte Lipman** says that contrary to a story in the March 1 issue of *Billboard* ("Cost of Country Airplay: 'Stupid Money' Still Flows"), Republic/Universal has not exited the country scene. "We're still in business," says Lipman, who adds that the label will have a new **Pat Green** album at retail in June. And although acts **Gabbie Nolen** and the **Marie Sifers** are no longer on the label, Republic recently signed two other country acts, **Waylon Payne** and the **Lost Trailers**.

ON THE AIR: Westwood One has teamed with Gaylord Entertainment to launch syndication of new, two-hour weekly show *America's Grand Ole Opry Weekend* in April. The show will feature Opry performances from top stars. Affiliates will also get a daily two-minute feature, "Backstage at the Opry," featuring behind-the-scenes stories.

CHARITY MINDED: The Cystic Fibrosis Foundation will present its annual Heart of Country Award to **Henry Juszkiewicz**, chairman/CEO of the Nashville-based Gibson Guitar Corp. and Baldwin Pianos, during its ninth annual Sizzlin' Country Concert May 20 at the House of Blues in Las Vegas. The award recognizes contributions to the community and to the Cystic Fibrosis Foundation. The concert, a pre-Academy of Country Music Awards fundraiser for the foundation, will feature **Deana Carter**, **Darryl Worley**, and **Diamond Rio**. Sara Evans will host.

MARCH 15
2003

Billboard TOP COUNTRY ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	14	DIXIE CHICKS [▲]	MONUMENT/COLUMBIA 86840 (12.98 EQ/18.98)	NUMBER 1 / GREATEST GAINER [▲] 14 Weeks At Number 1 Home	1	38	34	31	7	TOBY KEITH [▲] 2	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
2	2	3	15	SHANIA TWAIN	MERCURY 170314/UMGN (19.98 CD)	Up!	1	40	45	48	20	PHIL VASSAR	ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
3	3	2	7	GEORGE STRAIT	MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2	41	37	35	17	TIM MCGRAW [▲] 2	CURB 78711 (12.98/18.98)	Set This Circus Down	1
4	4	5	18	TIM MCGRAW [▲] 2	CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2	42	40	42	1	GLEN CAMPBELL	CAPITOL 41816 (18.98 CD)	All The Best	12
5	9	15	17	JOHNNY CASH	AMERICAN/LOST HIGHWAY 083339/UME (18.98 CD)	American IV: The Man Comes Around	5	43	41	40	11	BLAKE SHELTON ●	WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
6	7	6	20	FAITH HILL [▲]	WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1	44	39	38	22	LEANN RIMES ●	CURB 78747 (12.98/18.98)	Twisted Angel	3
7	6	8	22	TOBY KEITH [▲] 2	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	45	42	39	14	ANNE MURRAY	STRAIGHTWAY 39779 (19.98/19.98)	Country Croonin'	13
8	5	7	4	BLAKE SHELTON	WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2	46	38	36	41	EMERSON DRIVE	DREAMWORKS 450173/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
9	10	11	45	KENNY CHESNEY [▲] 2	BNA 67036/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	47	47	45	17	WILLIE NELSON & FRIENDS	LOST HIGHWAY/UMGN 170340/UMGN (18.98 CD)	Stars & Guitars	18
10	13	16	32	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	10	48	44	44	18	LONESTAR [▲]	BNA 67011/RLG (12.98/18.98)	I'm Already There	1
11	8	4	7	VINCE GILL	MCA NASHVILLE 170285/UMGN (12.98/18.98)	Next Big Thing	4	49	49	51	21	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1
12	18	17	59	ALAN JACKSON [▲] 3	ARISTA NASHVILLE 67033/RLG (12.98/18.98)	Drive	1	50	56	59	34	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4
13	14	13	74	MARTINA MCBRIDE [▲] 2	RCA 61111/RLG (12.98/18.98)	Greatest Hits	1	51	46	43	17	TRICK PONY	WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13
14	16	21	17	ALISON KRAUSS + UNION STATION ●	ROUNDER 610515 (18.98 CD)	Live	9	52	67	68	59	WILLIE NELSON	LOST HIGHWAY 186231/UMGN (12.98/18.98)	The Great Divide	5
15	12	9	23	ELVIS PRESLEY [▲] 3	RCA 68079/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1	53	55	52	20	THE CHIEFTAINS	RCA VICTOR 63971 (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	21
16	11	10	6	ALABAMA	RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	4	54	50	47	23	TRAVIS TRITT	COLUMBIA 86660/SONY (12.98 EQ/18.98)	Strong Enough	4
17	43	—	7	BERING STRAIT	UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	17	55	48	49	16	VARIOUS ARTISTS ●	BNA 67043/RLG (12.98/17.98)	Totally Country	2
18	15	12	18	RASCAL FLATTS [▲]	LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1	56	53	50	19	BROOKS & DUNN [▲]	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1
19	17	14	7	RODNEY CARRINGTON	CAPITOL 36579 (18.98 CD)	Nut Sack	14	57	54	57	22	THE NITTY GRITTY DIRT BAND	CAPITOL 40177 (18.98 CD)	Will The Circle Be Unbroken, Volume III	18
20	19	19	11	KEITH URBAN ●	CAPITOL 32936 (10.98/18.98)	Golden Road	3	58	52	—	7	HAYSEED DIXIE	DUALTONE 01138/RAZOR & TIE (18.98 CD)	Kiss My Grass: A Hillbilly Tribute To Kiss	52
21	21	22	28	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	59	57	56	24	DELBERT MCCLINTON	NEW WEST 6042 (17.98 CD)	Room To Breathe	12
22	22	23	74	GARY ALLAN ●	MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4	60	60	54	43	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5
23	24	20	73	TRACE ADKINS ●	CAPITOL 30618 (10.98/17.98)	Chrome	4	61	58	58	19	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
24	23	18	8	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5	62	51	37	7	VARIOUS ARTISTS	WARNER BROS./CURB 49233/WRN (18.98 CD)	The Songs Of Hank Williams Jr. - A Bocephus Celebration	37
25	20	—	2	JENNIFER HANSON	CAPITOL 35247 (18.98 CD) [M]	Jennifer Hanson	20	63	69	66	30	WAYLON JENNINGS	BMG MCA/AT&T/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
26	25	24	17	MARK WILLS	MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16	64	62	55	8	VARIOUS ARTISTS	TIME LIFE 18811 (18.98 CD)	The Time-Life Treasury Of Bluegrass: America's Music	45
27	27	30	20	RANDY TRAVIS	WORD/WRB 86238/WRN (11.98/18.98)	Rise And Shine	18	65	71	—	5	CLINT BLACK	RCA 67075/RLG (18.98 CD)	Super Hits	53
28	26	25	18	VARIOUS ARTISTS ●	EPIC/WEA/UNIVERSAL/RLG 86929/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5	66	68	70	23	BILL ENGVALL	WARNER BROS. 48340/WRN (11.98/17.98)	Cheap Drunk: An Autobiography	37
29	28	28	27	MONTGOMERY GENTRY	COLUMBIA 86520/SONY (11.98 EQ/17.98)	My Town	3	67	61	69	71	REBA MCENTIRE ●	MCA NASHVILLE 170202/UMGN (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
30	32	41	11	ALISON KRAUSS + UNION STATION ●	ROUNDER 610455 (11.98/17.98)	New Favorite	3	68	64	53	19	STEVE AZAR	MERCURY 170269/UMGN (11.98/17.98) [M]	Waitin' On Joe	29
31	35	33	11	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2	69	59	65	4	STEVE WARINER	SELECTONE 11955 (13.98 CD)	Steal Another Day	31
32	36	34	7	WILLIE NELSON	SUGAR HILL 1073 (18.98 CD)	Crazy: The Demo Sessions	32	70	70	64	19	TRICK PONY ●	WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12
33	31	29	11	GEORGE STRAIT	MCA NASHVILLE 170280/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	71	73	61	32	VARIOUS ARTISTS	TIME LIFE 18701 (18.98 CD)	Time-Life's Treasury Of Bluegrass	27
34	30	27	9	AARON LINES	RCA 67057/RLG (11.98/17.98)	Living Out Loud	9	72	63	63	28	LEE ANN WOMACK	MCA NASHVILLE 170287/UMGN (12.98/18.98)	Something Worth Leaving Behind	2
35	29	26	11	GEORGE STRAIT [▲]	MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1	73	65	62	23	STEVE EARLE	E-SQUARED 751147/ARTEMIS (17.98 CD)	Jerusalem	7
36	33	32	12	BRAD PAISLEY [▲]	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	74	72	67	29	CLINT BLACK	RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
37	—	—	1	VARIOUS ARTISTS	UTV 064091/UME (18.98 CD)	Pure County Classics: The #1 Hits	37	75	66	60	25	REBECCA LYNN HOWARD	MCA NASHVILLE 170288/UMGN (11.98/18.98)	Forgive	5
												JOHNNY CASH	LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 multi-platinum shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percent age growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15
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Billboard TOP COUNTRY CATALOG ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	DIXIE CHICKS [◆] 12	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	266	13	16	ALAN JACKSON [▲] 3	ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	384
2	2	DIXIE CHICKS [◆] 10	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	183	14	15	THE JUDDS ●	CURB 77965 (7.98/11.98)	Number One Hits	132
3	3	SOUNDTRACK [◆] 8	LOST HIGHWAY/MERCURY 172009/UMGN (12.98/19.98)	O Brother, Where Art Thou?	117	15	14	TOBY KEITH [▲] 2	MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	222
4	4	SHANIA TWAIN [◆] 19	MERCURY 536003/UMGN (12.98/18.98)	Come On Over	278	16	18	TIM MCGRAW [▲] 2	CURB 77659 (5.98/9.98)	Not A Moment Too Soon	366
5	5	TIM MCGRAW [▲] 3	CURB 77978 (12.98/18.98)	Greatest Hits	119	17	17	BROOKS & DUNN [▲] 3	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	285
6	6	KENNY CHESNEY [▲] 3	BNA 67976/RLG (12.98/18.98)	Greatest Hits	127	18	13	TIM MCGRAW [▲]	CURB 77886 (7.98/11.98)	Everywhere	239
7	7	RASCAL FLATTS [▲]	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	143	19	19	JOHN DENVER	MAOACY 4750 (5.98/9.98)	The Best Of John Denver	237
8	8	SOUNDTRACK [▲] 3	CURB 78703 (11.98/17.98)	Coyote Ugly	135	20	21	NICKEL CREEK ●	SUGAR HILL 3929 (17.98 CD) [M]	Nickel Creek	115
9	10	JOHNNY CASH [▲] 3	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	204	21	22	GEORGE JONES [▲]	LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	114
10	9	HANK WILLIAMS JR. [▲] 4	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1	448	22	23	ALISON KRAUSS [▲] 2	ROUNDER 610325* (11.98/17.98) [M]	Now That I've Found You: A Collection	293
11	11	FAITH HILL [▲] 7	WARNER BROS. 47373/WRN (12.98/18.98)	Breathe	173	23	20	KEITH URBAN ●	CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	106
12	12	WILLIE NELSON [▲]	LEGACY/COLUMBIA 63222/SONY (7.98 EQ/11.98)	16 Biggest Hits	234	24	25	WILLIE NELSON [▲]	LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	Super Hits	356
						25	25	ROY ORBISON	LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	51

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks a 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 multi-platinum shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15
2003

Billboard[®] HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				IMPRESSES	PERCENTAGE								IMPRESSES	PERCENTAGE			
						NUMBER 1	1 Week At Number 1										
1	3	4	24			MAN TO MAN T. BROWN, M. WRIGHT (J. O. HARA)	Gary Allan MCA NASHVILLE 172256	1	31	31	32	13		THERE'S MORE TO ME THAN YOU B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	31	
2	2	6	23			TRAVELIN' SOLDIER DIXIE CHICKS (L. MAINES (B. ROBISON, F. BRANIFF))	Dixie Chicks MONUMENT ALBUM CUT/EMIN	2	32	32	35	7		WAS THAT MY LIFE B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM CUT	32	
3	1	1	20			THE BABY B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WARN	1	33	33	37	21		PICTURE KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	33	
4	7	7	20			BROKENHEARTSVILLE B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	4	34	34	38	7		COUNTRY AIN'T COUNTRY B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	34	
5	4	2	24			19 SOMETHIN' C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY 172267	1	35	35	36	14		LOVE WON'T LET ME B. J. WALKER, JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)	Tammy Cochran EPIC ALBUM CUT/EMIN	35	
6	8	9	11			THAT'D BE ALRIGHT K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	6	36	37	43	6		STAY GONE C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS 450789	36	
7	5	3	29			I JUST WANNA BE MAD B. GALLIMORE (K. LOVELACE, L. T. MILLER)	Terri Clark MERCURY 172262	2	37	38	40	8		I WANT MY MONEY BACK R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw AUDIUM ALBUM CUT	37	
8	6	5	31			YOU CAN'T HIDE BEAUTIFUL C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	4	38	44	—	7		WHY AIN'T I RUNNING A. REYNOLDS (K. BLAZY, T. ARATA, G. BRDOKS)	Garth Brooks CAPITOL ALBUM CUT	38	
9	10	12	9			BIG STAR N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	9	39	36	39	18		I DROVE ALL NIGHT P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey BNA ALBUM CUT	36	
10	13	22	9			SHE'S MY KIND OF RAIN B. GALLIMORE, T. MCGRAW, D. SMITH (T. L. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	10	40	39	41	10		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	39	
11	16	21	16			CONCRETE ANGEL M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSBY)	Martina McBride RCA 69173	11	41	40	45	4		ROCK-A-BYE HEART G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy CURB ALBUM CUT	40	
12	11	10	23			CHROME D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	10	42	42	46	4		HALF A MAN B. TERRY (A. SMITH)	Anthony Smith MERCURY ALBUM CUT	42	
13	14	18	16			RAINING ON SUNDAY D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	13	43	43	47	4		AFTER ALL D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James ARISTA NASHVILLE ALBUM CUT	43	
14	12	14	16			UP! R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 172278	12	44	50	53	7		WHEN YOU THINK OF ME C. LINDSEY, M. WILLS (T. VERGES, B. JAMES)	Mark Wills MERCURY 172267	44	
15	17	15	27			SOMEBODY LIKE YOU D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	45	53	56	3		BACKSEAT OF A GREYHOUND BUS S. EVANS, P. WORLEY (C. LINDSEY, H. LINDSEY, A. MAYD, T. VERGES)	Sara Evans RCA ALBUM CUT	45	
16	18	19	23			BEAUTIFUL GOODBYE J. HANSON, G. DROMAN (J. HANSON, K. PATTIN, JOHNSTON)	Jennifer Hanson CAPITOL 77816	16	46	45	48	6		COUNTRY THANG S. HENDRICKS, J. M. MONTGOMERY (K. BEARD, L. WILSON, J. YEARY)	John Michael Montgomery WARNER BROS. ALBUM CUT/WARN	45	
17	21	23	17			I BELIEVE M. D. CLUTE (S. EWING, D. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	17	47	47	58	3		WHATEVER IT TAKES D. HUFF (K. COFFEY, G. O. BRIAN)	Kellie Coffey BNA ALBUM CUT	47	
18	22	25	17			ROCK YOU BABY J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS 450785	18	HOT SHOT DEBUT					MY FRONT PORCH LOOKING IN D. HUFF (R. MCDONALD, F. MYERS, D. PRIMMER)	Lonestar BNA ALBUM CUT	48	
19	19	13	28			SHE'LL LEAVE YOU WITH A SMILE T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	1	48	48	50	7		I'M IN LOVE WITH A MARRIED WOMAN B. J. WALKER, JR. (T. JOHNSON, R. BEESON)	Mark Chesnut COLUMBIA ALBUM CUT	48	
20	15	11	26			FALL INTO ME R. MARX (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	3	49	46	—	6		THE LUCKY ONE A. KRAUSS + UNION STATION (R. L. CASTLEMAN)	Alison Krauss + Union Station ROUNDER ALBUM CUT	46	
21	23	24	21			THERE'S NO LIMIT D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	21	50	59	—	2		99.9% SURE (I'VE NEVER BEEN HERE BEFORE) L. REYNOLDS (B. AUSTIN, G. BARNHILL)	Brian McComas LYRIC STREET ALBUM CUT	51	
22	41	—	2			HAVE YOU FORGOTTEN? F. ROGERS, J. STROUD (D. WORLEY, W. VARBLE)	Darryl Worley DREAMWORKS ALBUM CUT	22	51	52	—	1		THEN THEY DO S. HENDRICKS, T. BRUCE (J. COLLINS, S. RUSS)	Trace Adkins CAPITOL ALBUM CUT	52	
23	20	17	19			NEXT BIG THING V. GILL (V. GILL, A. ANDERSON, J. HDBBS)	Vince Gill MCA NASHVILLE ALBUM CUT	17	52	55	54	5		SCARY OLD WORLD R. FOSTER (R. FOSTER, H. HOWARD)	Radney Foster Featuring Chely Wright Or Georgia Middleman DUALTONE ALBUM CUT OR PROMO SINGLE	53	
24	24	28	11			WHAT A BEAUTIFUL DAY R. WRIGHT (C. CAGLE, M. POWELL)	Chris Cagle CAPITOL ALBUM CUT	24	53	54	—	2		LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) L. MILLER (A. DALLEY, L. T. MILLER, B. BAKER)	Amy Dalley CURB ALBUM CUT	49	
25	25	29	9			LOVE YOU OUT LOUD M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	25	54	49	—	2		THE TRUTH ABOUT MEN B. J. WALKER, JR. (T. JOHNSON, R. LEE, P. OVERSTREET)	Tracy Byrd RCA ALBUM CUT	55	
26	26	26	10			THIS IS GOD D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	26	55	60	—	3		OLD WEAKNESS (COMING ON STRONG) B. BECKETT, J. LASETER (G. NICHOLSON, B. DIPIERO)	Tanya Tucker TUCKERTIME ALBUM CUT	56	
27	28	30	11			THE LOVE SONG K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	27	56	52	52	7		SNOWFALL ON THE SAND S. WARINER (B. KIRSCH, S. WARINER)	Steve Wariner SELECTONE ALBUM CUT	52	
28	27	27	17			WHEN THE LIGHTS GO DOWN D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. GUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WARN	26	57	57	—	1		THAT WAS US B. TERRY (T. LANE, C. WISEMAN)	Chad Brock BROKEN BOW ALBUM CUT	58	
29	30	33	13			THREE WOODEN CROSSES K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WARN	29	58	59	49	7		WE SHOOK HANDS (MAN TO MAN) B. ROCK (S. SESKIN, A. PESSIS)	Tebey BNA ALBUM CUT	47	
30	29	31	11			SPEED B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	29	59	51	49	7		DON'T LOOK NOW R. CARRINGTON, T. GRISWOLD, S. ALLEE (R. CARRINGTON)	Rodney Carrington CAPITOL ALBUM CUT	60	

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 power awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. 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.

MARCH 15 2003 Billboard[®] TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
				IMPRESSES	PERCENTAGE		
						NUMBER 1	17 Weeks At Number 1
1	1	17	17			ALISON KRAUSS + UNION STATION	ROUNDER 610515 Live
2	2	30	29			ALISON KRAUSS + UNION STATION	ROUNDER 610495 New Favorite
3	3	29	29			NICKEL CREEK	SUGAR HILL 3941 This Side
4	5	30	30			DOLLY PARTON	BLUE EYE 3946/SUGAR HILL Halos & Horns
5	5	22	22			THE NITTY GRITTY DIRT BAND	CAPITOL 40177 Will The Circle Be Unbroken, Volume III
6	4	30	30			HAYSEED DIXIE	DUALTONE 01136/RAZOR & TIE Kiss My Grass: A Hillbilly Tribute To Kiss
7	7	30	30			VARIOUS ARTISTS	TIME LIFE 18861 The Time-Life Treasury Of Bluegrass: America's Music
8	8	30	30			VARIOUS ARTISTS	TIME LIFE 18701 Time-Life's Treasury Of Bluegrass
9	9	30	30			PATTY LOVELESS	EPIC 85651/SONY Mountain Soul
10	10	30	30			VARIOUS ARTISTS	AUDIUM 8170/KOCH The Legend Lives On: A Tribute To Bill Monroe
11	11	30	30			SOUNDTRACK	LDST HIGHWAY 170221/UMGN Down From The Mountain
12	13	30	30			VARIOUS ARTISTS	KING 318 Legends Of The Fiddle: 20 Bluegrass Classics
13	15	30	30			HAYSEED DIXIE	DUALTONE 01118/RAZOR & TIE [M] A Hillbilly Tribute To Mountain Love
14	12	30	30			VARIOUS ARTISTS	CMH 0902 The Fantastic Pickin' On Series: Bluegrass
15	14	30	30			HAYSEED DIXIE	DUALTONE 1104/RAZOR & TIE A Hillbilly Tribute To AC/DC

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

MARCH 15 2003 Billboard[®] TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE	Artist
				IMPRESSES	PERCENTAGE		
						NUMBER 1	16 Weeks At Number 1
1	1	16	16			PICTURE	UNIVERSAL SOUTH 172274 Kid Rock Featuring Allison Moorer
2	2	3	3			LANDSLIDE	MONUMENT/COLUMBIA 79857/CRG Dixie Chicks
3	3	19	19			BEAUTIFUL GOODBYE	CAPITOL 77816 Jennifer Hanson
4	4	72	72			GOD BLESS THE USA	CURB 73128 Lee Greenwood
5	5	132	132			CAN'T FIGHT THE MOONLIGHT	CURB 73116 LeAnn Rimes
6	6	297	297			HOW DO I LIVE	CURB 73022 LeAnn Rimes
7	8	36	36			LONG TIME GONE	MONUMENT/COLUMBIA 79790/CRG Dixie Chicks
8	7	42	42			THE IMPOSSIBLE	UNIVERSAL SOUTH 172241 Joe Nichols
9	9	70	70			WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164059/HOLLYWOOD Aaron Tippin
10	—	22	22			ALMOST THERE	REPUBLIC/UNIVERSAL 015736/UMRG Gabbie Nolen

ALBUMS

Edited by Michael Paoletta

POP

★ KING CRIMSON

The Power to Believe
Sanctuary 06076-84585
PRODUCERS: King Crimson, Machine
RELEASE DATE: March 4
Entering its 35th year, venerable is a word you might apply to King Crimson. The innovative progressive unit has left its mark across contemporary music, influencing bands from Talking Heads to Tool. But the roaring, ferocious assault heard on *The Power to Believe* reveals a band that isn't ready to become the hoary ghosts of progressive rock. *Power* has the energy of '70s-era King Crimson albums *Starless and Bible Black* and *Red*, a savagely ecstatic mixture of whiplash time changes and blistering improvisation. Adrian Belew and Robert Fripp, the only original member, are among the most-devastating guitar tandems in rock. They echo each other in intricately rocketing guitar lines, then lash out in twin leads that scoop the firmament like an earthmover before shuddering into pyrotechnic flights. A 2001 tour opening for Tool seems to have brought a heavier bass and drum sound to the band, and producer Machine (of *White Zombie*), sharpens the edges. Even leavened by a couple of overwrought, too-clever-by-half Belew vocal tunes, *The Power to Believe* leaves you breathless.—**JD**

★ ESSENCE

Mariposa
PRODUCERS: Garth May
Or Music 803022
RELEASE DATE: Feb. 25
Mariposa is the first disc to arrive from new independent Or Music (racked by RED). It's the second disc by San Francisco-based singer/songwriter Essence (the first being the little-heard *Conception*). At 13 songs, *Mariposa*—the bulk written, or co-written, by the artist herself—is a bewitching set, replete with layer upon layer of aural sensations (part acoustic, part electronic) just waiting to be discovered and savored. With nods to female contemporaries like India.Arie, Alanis Morissette, Dido, and Sarah McLachlan, Essence remains very much her own artist. Catchy songs like the strummy "Still Crying," the raucous "Little Innocent," the buoyant "Drop of Sunshine," the chilled "Love Is the Price We Pay," and the anthemic "Anything Is Possible" reveal a singer, who, like Madonna, isn't afraid to take musical chances.—**MP**

HALL & OATES

Do It for Love
PRODUCERS: various
U-Match 01002
RELEASE DATE: Feb. 11
There is comfort in knowing that some things never change. Countless trends and world events have come and gone since Hall & Oates ruled the pop roost, but there is not a drop of evidence of such to be found on the duo's latest studio effort. From the lively, set-open-

S P O T L I G H T S



THE CORAL

The Coral
PRODUCER: Ian Broudie
Columbia 87192
RELEASE DATE: March 4
This whey-faced sextet (the eldest is 21) from Northern England notched immediate attention when its self-titled debut scored a 2002 Mercury Music Prize nomination. The hoopla was justified: *The Coral* is a pixilated, unpredictable, and wildly eclectic work utterly unlike anything emanating from the U.K. at the moment. Fronted by guitarists/vocalists James Skelly and Lee Southall, the band caroms recklessly from style to style, often in the course of a single song: Witness the ska-cum-jazz "Shadows Fall" or the skittering Middle Eastern Beefheart-isms of "Skeleton Key." From Motown and '60s psychedelia (Los Angeles' Love is an obvious inspiration) to sea chanteys, *The Coral* is a musical high-wire act that somehow never topples into excess or chaos. Risky yet always enormously entertaining, the Coral bears comparison to XTC and even—dare it be said?—Mersey-side homeboys the Beatles.—**CM**

LIL' KIM

La Bella Mafia
PRODUCERS: various
Queen Bee/Atlantic 83572
RELEASE DATE: March 4
Like a prize fighter coming into her own, Lil' Kim finally realizes her true potential on her third Atlantic effort. Once a protégé of the Notorious B.I.G., Kim has long lived in the late Brooklyn, N.Y., rapper's shadow. However, *La Bella Mafia* is a testament to the talent that B.I.G. saw in his fellow Brooklynite/Junior M.A.F.I.A. cohort. Lead single "The Jump Off," which features Mr.



Cheeks, is classic Kim—deliciously raunchy, raw, and real. With a chaotic Timbaland-helmed track, "The Jump Off" has served as the perfect introduction to this set. Whether Kim is parodying R. Kelly ("This Is a Warning") or teaming with "it-rapper" 50 Cent ("Magic Stick"), she pulls no punches. With few female MCs stepping to the plate, Lil' Kim appears to have majorly regained her crown as "queen bee" of the hip-hop game.—**RH**



AFI

Sing the Sorrow
PRODUCERS: Jerry Finn, Butch Vig
DreamWorks 50334
RELEASE DATE: March 11
Listening to the first minute of AFI's major-label debut, *Sing the Sorrow*, it's easy to imagine a terribly ominous and brooding horizon. For the epically titled prologue, "Miseria Cantare—The Beginning," calls up the Cure's frightful *Pornography* disc, with its stark arrangement of eerie synth work and tribal electronic drumming. That said, while any chance of a hovering rain cloud passes, tracks with titles like "Bleed Black," "The Great Disappointment," and "The Leaving Song" make AFI (short for A Fire Inside) the unofficial heir to the throne of Danzig or perhaps Slayer. Conversely, such songs as "Girl's Not Grey" or "Silver and Cold" charge with the brightest choruses this side of Weezer's *Green Album*. Imagine Robert Smith bleeding his heart out for Refused or Chris Carraba wailing while *Against the Grain*-era Bad Religion plays in the background and you've got the well-produced, albeit predictable *Sing the Sorrow*.—**AK**

ing "Man on a Mission" to the Oates-performed, acoustic-anchored closer "Love in a Dangerous Time," the listener is offered breezy, highly competent pop-soul. The problem is that the material often sounds detached from time and emotionally disconnected. The melodies are fine, the hooks are usually memorable, and the lyrics are mostly innocuous—but none of it hits you in the gut or triggers any kind of real passion. It's easy to cruise through *Do It for Love*, enjoy it just fine, and then never feel compelled to revisit it—or even remember any of its songs. That's a shame, given the wealth of classic gems this fine duo has provided over the years.—**LF**

RICHARD ASHCROFT

Human Conditions
PRODUCERS: Richard Ashcroft, Christopher Marc Potter
Hut/Virgin 13384
RELEASE DATE: Feb. 25
There's little doubt that ex-Verve frontman Richard Ashcroft is capable of making an album as remarkable as his former band's 1997 coda, *Urban Hymns*. He's got one in him, and he's getting closer. That's what you're left feeling after ingesting the often pretty and always soulful, but sadly too often middle-of-the-road *Human Conditions*. Ashcroft disappointed many

Verve fans with his 2000 solo bow, *Alone With Everybody*, and he will do so again here. But with about half of *Human Conditions*'s 10 tracks, most importantly the building, tambourine-laced, soul-tugger "Man on a Mission"—perhaps Ashcroft's first truly transcendent solo recording—we're reminded to have faith. As he did on *Alone*, Ashcroft delivers performance after performance that—despite his always moving vocals—seem just a step away from something jaw-droppingly gorgeous, most notably on the string-laced "Buy It in Bottles" and the hypnotizing, piano-laden "Running Away." An absolute highlight is closer "Nature Is the Law," featuring Brian Wilson on backing vocals. *Human Conditions* may not be *Urban Hymns II*, but it shouldn't go overlooked.—**WO**

THE MUSIC

The Music
PRODUCER: Jim Abbiss
Capitol 7234 5 80328
RELEASE DATE: Feb. 25
The self-titled bow from British buzz-band of the moment, *The Music*, is a work of adrenalized neo-psychedelia that mixes influences ranging from Oasis to the Happy Mondays and Led Zeppelin. At its best—lead single "Take the Long Road and Walk It" and the soaring anthem "The People"—the

album is a rush of bombastic guitar squall fused with an undeniable element of danceability. If only there were more such moments. At the same time, the band's formula also tends to lend itself to monolithic droning, which gets to be a bit much—a fact not helped by frontman Robert Harvey's Geddy Lee-inflected vocal style. But shortcomings aside, this Leeds-based quartet is a young band long on promise, and its debut marks a hopeful starting point.—**BG**

TOM MICHAEL

Written in the Stars
PRODUCERS: Tom Michael, Scott Steinman
LML Music 157
RELEASE DATE: Feb. 18
There's nothing revelatory in Tom Michael's interpretation of familiar music nor anything extraordinary in his song selections. The revelation, instead, is Michael's voice: pure, sweet, even pretty. And what's extraordinary is the cabaret singer's presentation—gentle but confident, warm and sincere. With spare arrangements, Michael puts a heartfelt spin on mostly well-known numbers from musical theater and pop songbooks, everything from Kurt Weill to Elton John, Rodgers & Hammerstein to Carole Bayer Sager. He chooses material appropriate to his earnest

approach, eschewing comedy, tragedy, and sarcasm in favor of romance and self-expression. *Written in the Stars* doesn't have any gimmicks or slick production—it's just an earnest, guileless performance that speaks for itself.—**WH**

R&B/HIP-HIP

JULIE DEXTER

Dexterity
PRODUCERS: Julie Dexter, Ken Stone
Ketch a Vibe 22024 00342
RELEASE DATE: March 11
You may not know it from the hip-hop-oriented music dominating the charts and radio these days, but there's a lot of strong R&B floating around on the major and indie fronts. From the latter comes this tasty, soulful entry. Dubbed by overseas fans as "the U.K.'s queen of soul," the Birmingham, England, native—born of Jamaican parents—paints pictures of life (love, racism, poverty, self-esteem, perseverance) from a palette of R&B, reggae, jazz, hip-hop, blues, and funk. Dexter's jazz-inflected vocals immediately hook ears via go-with-the-flow track "Ketch a Vibe." From there, it's uphill all the way as the now-Atlanta-based singer/songwriter showcases her musical dexterity on the percolating, autobiographical "Faith," message song "I Dream," the spiritual "Walk With Me," and "God Bless the Dub," a creative take on the Billie Holiday classic. Distributed by Select-O-Hits.—**GM**

KILLER MIKE

Monster
PRODUCERS: various
Aquemini/Columbia 86862
RELEASE DATE: March 11
The latest artist to emerge from OutKast's Aquemini imprint, Killer Mike looks to pen his chapter in Atlanta's storied hip-hop history with this debut set. Hip-hop fans may remember Mike for his scene-stealing turn on the duo's Grammy Award-winning "The Whole World." With *Monster*, the MC proves that he can more than hold his own, tackling issues like prison life, sex, and the state of hip-hop—all with an unblinking eye. For example, lead single "A.D.I.D.A.S." extols the beauty of sex. Featuring OutKast's Big Boi, the sing-songy track is infectious as well as informative. The aggressive "Rap Is Dead," produced by Scott Fergus and Grover Dill, finds Mike attacking hip-hop's status quo as well as those who criticize the culture. Other guests include D12's Bizarre, labelmate Slimm Calhoun, and Andre 3000 of OutKast.—**RH**

DANCE/ELECTRONIC

★ JODY WATLEY

Midnight Lounge
PRODUCERS: various
Avitone/Shinbone Alley/Shanachie 5748
RELEASE DATE: March 11
Seemingly more than artists of any other era, performers who came into prominence during the '80s are having a difficult time finding credible footing in the current musical landscape. It's hard to discern the reason why, other

(Continued on page 34)

CONTRIBUTORS: Bradley Bambarger, Philip Booth, John Diliberto, Deborah Evans Price, Larry Flick, Brian Garrity, Steven Graybow, Rashaun Hall, Wayne Hoffman, Andrew Katchen, Joshua Klein, Gail Mitchell, Chris Morris, Wes Orshoski, Michael Paoletta, Phillip van Vleck, Ray Waddell, Annie 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 and DVDs commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 33)

than the immeasurable camp associated with the decade. To that end, the fact that Jody Watley (perhaps best-known for the Janet Jackson-esque "Looking for a New Love") has emerged with a refreshing, mature set is all the more startling—and exciting. Teamed with such producers as Rodney Lee, King Britt, Dave Warrin, and Masters at Work, among others, Watley has crafted tunes that deftly blend dreamy jazz elements with old-school funk and state-of-the-streets dance music. All the while, she infuses her arrangements with taut melodies and refrains that permanently stick to the brain upon impact. Icing on the cake is Watley's evolution into a convincingly soulful chanteuse who is now capable of bringing worldly depth to the most simple words. In all, *Midnight Lounge* transforms Watley from a nostalgia artist into a timely, commercially viable performer. Not to be missed.—**LF**

COUNTRY

★ **LYLE LOVETT**

Smile
PRODUCERS: various
Curb/MCA 088113

RELEASE DATE: Feb. 25
During the course of a career that long ago transcended the country format, Lyle Lovett has built quite a canon of material within the film industry. Jazzy, lounge sounds are the prevailing mood here on such cuts as the stylish "Blue Skies" and a tight "Straighten Up and Fly Right" that swings with plenty of Lovett personality. "Gee Baby Ain't I Good to You" is a languid delight, and the title cut is gorgeously sedated and impeccably produced by Don Was, Billy Williams, and Lovett. Later, "Mortat (Mack the Knife)" receives a subdued, barely contained treatment that slowly builds to a dead-on Mark Isham trumpet setpiece. Rock and soul make a stand with a spritely "What'd I Say" and Bob Seger's "Till It Shines" (with Keb' Mo'), and Lovett's duet with Randy Newman on the latter's "You've Got a Friend" from *Toy Story* holds up well. Lovett has always possessed a passionate knack for a gospel turn, exhibited here on "Pass Me Not" and "I'm a Soldier in the Army of the Lord." Top to bottom, this is pure class, and Lyle Lovett has some kinda style.—**RW**

WORLD

★ **IDRISSA DIOP**

Yakar
PRODUCER: Idrissa Diop
Tinder 861112

RELEASE DATE: March 4
Singer/songwriter/percussionist Idrissa Diop is a native of Senegal who has resided in France for many years. Diop's sound has developed in a very worldly atmosphere, and for anyone not familiar with his previous work, *Yakar* may feel surprisingly un-African. Diop has been heavily influenced by Afrobeat, funk, jazz, and Latin dance, as well as the French *chanson* tradition. His music is truly fusion, and he seems to be comfortable, stylistically, in whatever he's doing at the moment. Still, it isn't difficult to hear Fela Kuti's influence in all this, and it might also be said that Diop has taken the West African preoccupation with Cuban

music to its logical conclusion. One thing is certain: *Yakar* successfully captures the joyful, dizzying, eclecticism of Diop's unique musical vibe. Racked in the U.S. by Allegro.—**PVV**

★ **ADRIAN SHERWOOD**

Never Trust a Hippy
PRODUCER: Adrian Sherwood
RealWorld 70876 17640

RELEASE DATE: Feb. 25
Adrian Sherwood's list of producer/mix credits is a mile long and includes such acts as Nine Inch Nails, Dub Syndicate, Asian Dub Foundation, and Blur. He's also the founder of the On-U Sound label/sound system, and it's that sound system aspect of Sherwood's repertoire—dub reggae, dance, and rock—that defines *Never Trust a Hippy*, Sherwood's first solo album. One of the true wizards of dub, Sherwood brings his formidable skills to bear on 11 tracks, any of which will collapse any lingering distinctions among electronica, world-beat, dub, and dance. The sonic density of this material is amazing, and Sherwood crunches styles into baffling yet convincing sorties. It's difficult to overemphasize the challenging unpredictability of these tunes. Sherwood's compositions are a meeting of an avant jazz sensibility and the endless rhythmic/aural possibilities of dub.—**PVV**

JAZZ

► **THE CRUSADERS**

Rural Renewal
PRODUCER: Stewart Levine
PRA/Verve 060077

RELEASE DATE: March 4
It's been more than two decades since keyboardist Joe Sample, drummer Stix Hooper, and saxophonist Wilton Felder recorded together, but this reunion is no romp down memory lane. Instead, the group (which debuted in the early 1960s) has laid down a slick, contemporary, and poignant ode to their jazz and R&B roots and to the subsequent generations that have inherited their spiritual and musical legacy. Guests include Eric Clapton and Sounds of Blackness, but ultimately it is the purity of the Crusaders' mix of jazz improvisations and warm, soulful grooves that make the strongest statements of longevity and unity. With luck, today's youth will listen and take these timeless lessons to heart.—**SG**

CLASSICAL

★ **WOLFGANG HOLZMAIR/IMOGEN COOPER**

Eichendorff Lieder
PRODUCER: Hein Dekker
Phillips 464-991

RELEASE DATE: Feb. 18
This disc by hunky-but-serious Austrian baritone Wolfgang Holzmair has been in the can for more than three years, reflecting the shrunken market for lieder recordings but not the expansive quality of this very special thematic recital. Juxtaposing nine composers' settings of verse by arch-Romantic German poet Joseph von Eichendorff, the album has an intimate, half-lit mood, with the atmospheres of night and nature relayed to perfection by Holzmair's plangent voice and pianist Imogen Cooper's ever-sensitive accompaniments. Schumann's *Liederkreis* (Op. 39) and nine wonderful Hugo Wolf songs form the disc's core, but there are excellent numbers ranging from

Mendelssohn to the contemporary Aribert Reimann, with rarities by Korngold, Schoeck, and Robert Franz along the way. A crown atop Holzmair's admirable Philips discography.—**BB**

CHRISTIAN

★ **PHILLIPS, CRAIG & DEAN**

Let Your Glory Fall
PRODUCER: Nathan Nockels
Sparrow SPD51979

RELEASE DATE: Feb. 11
During the past few years a plethora of contemporary Christian artists have released praise and worship records. Among the most successful was Phillips, Craig & Dean's last outing, *Let My Words Be Few*. They follow that album with another strong collection (their 10th), marked by the trio's stellar harmonies and keen song selection. In addition to their recording careers, Randy Phillips, Shawn Craig, and Dan Dean each serve as pastors in their home churches. Since worship music is an integral part of their individual ministries, it's no wonder this project resonates with such depth and integrity. Among the highlights are the Matt Redman-penned title cut and the Craig-penned "What Kind of Love Is This." Nathan Nockels, of the husband/wife duo Watermark, proves a skilled producer, delivering an understated, eloquent testament to the talent of these artists and the faith that inspires them.—**DEP**

VITAL REISSUES

THE CLASH

The Essential Clash
COMPILATION PRODUCER: Bruce Dickinson
ORIGINAL PRODUCERS: various
Epic/Legacy E2K89056

RELEASE DATE: March 11
For the Clash's devoted, the past few weeks have been like Christmas: U.K. rock mags *Uncut* and *Mojo* splashed the band on the covers of their current issues, and late frontman Joe Strummer was recently feted with a surprisingly potent tribute at the Grammy Awards. Now, just in time for the band's induction into the Rock and Roll Hall of Fame, comes this immediately definitive retrospective, featuring all remastered tracks and 12 more cuts than the band's previous two-disc best-of, *The Story of the Clash* (1988). A few notable exclusions aside, like "Death or Glory" and "The Call Up," nearly all the greats are here, from "Janie Jones" to "Straight to Hell." All were hand-picked by the band members themselves. From the harmonica strains of "Groovy Times" to the goosebump-inducing intro to "Police on My Back" and the machine-gun snare work announcing "Tommy Gun," *Essential* is endlessly thrilling proof of the Clash's greatness. Those wondering why Strummer's passing leveled rock fans across the globe need give this set but one listen. The best from one of the best.—**WO**

Billboard.com

Also reviewed online this week:

- Joe Jackson Band, *Volume 4* (Restless/Rykodisc)
- Nicolai Dunger, *Tranquil Isolation* (Overcoat)
- Soundtrack, *Morvern Callar* (Warp)

I N C O N C E R T

PAUL WELLER, Feb. 22
Orpheum Theater, Boston

Although Paul Weller is little more than a critical favorite and cult rocker in the U.S., the Orpheum audience embraced the Brit like a conquering hometown hero—likely because the ex-Jam/Style Council frontman hasn't toured the States since 1997, and because he was incorporating classics from his mod-punk and smooth-jazz days for the first time with a full band.

Still, it was Weller's more recent solo work that received an immediate boost from the wall of sound created by his five-piece group—which included drummer Steve White, Ocean Colour Scene guitarist Steve Craddock, and bassist Damon Minchella. While much of the Jam's chemistry stemmed from its nervous, angular energy, cuts from Weller's latest album, *Illumination*, succeeded through sheer brute power. The opening one-



two punch of "Going Places" and "Leafy Mysteries" exploded in a series of tight, taut riffs. The Oasis-sized anthem "Friday Street" and "Up in Suze's Room," both from 1997's *Heavy Soul*, were similarly improved by intense volume and intricate instrumentation.

Yet, over his past decade as a solo artist, Weller has become increasingly adept at crafting albums incorporating his love for blues, soul, and R&B—influences that were as evident as his jaunty rock side this night. He abandoned his guitar for the piano on a faithful cover of Marvin Gaye's "What's Going On," mellowed out "Broken Stones" by allowing a jazzy organ line to shine, and let heartfelt emotion reign on the smoky, soul-rich "You Do Something to Me."

The mostly middle-aged audience—who seemed as thrilled to see Weller as he appeared to be entertaining them—roaringly approved of all styles, dancing in their seats with unconcealed glee. Naturally, though, it was Weller's nods to the Jam that delighted fans the most. "This is for anyone who was here 21 years ago with me," he said before launching into "In the Crowd," from 1978's *All Mod Cons*—slower and softer around the edges, but barely aged at all.

An encore consisting of a beautiful acoustic rendition of "Wild Wood" and an ear-splitting "Woodcutter's Son" capped off his set with satisfying shots of tranquility and noise. Weller's hair might have been silver and his casual black-and-gray-striped sweater a far cry from the natty suits of his youth, but the bite and passion he has always poured into his music was undeniable and electric.—**AZ**

SLEATER-KINNEY, Feb. 23
Metro, Chicago

Performing material primarily from its most recent set, *One Beat*, at this, the sold-out final stop on the trio's North American tour, Sleater-Kinney once again revealed itself to be not just one of the most innovative rock bands working today, but also the most democratic.

Without a lead guitarist or bassist, guitarists Carrie Brownstein and Corin Tucker traded jagged riffs that often intertwined and overlapped in fascinating ways on songs like the furious "Turn It On" and "Combat Rock." Yet just as vital were the original patterns played by drummer Janet Weiss, whose rolls and fills are integral parts of each song.

The novel ways the three voices and instruments combined during "One Beat" and the dynamic "Words + Guitar" were rarely less than inspiring. Like the best bands, Sleater-Kinney has become such an organic entity that each element in the group pushes and supports the other in a generous game of musical give and take. That interplay was on intriguing display during the encore. After a spirited rendition of Creedence Clearwater Revival's "Fortunate Son" (dedicated to "that fucker George Bush!"), the band stretched "Little Babies" into an atypical jam, the group keeping eyes locked on one another while it worked out and shaped guitar lines, riffs, and drum fills.

While it would be tragic to see the group reduced to some sort of punk-rock jam band, the period of extended exploration showed that as forward-thinking and remarkable as Sleater-Kinney's music may be, the trio could be scratching the surface of its potential.—**JK**

SUSAN TEDESCHI, Feb. 20
Ferguson Hall, Tampa, Fla.

As often as Susan Tedeschi has been compared with Bonnie Raitt, it was surprising on this night to hear the singer/guitarist tackle a tune associated with the veteran. And not only did she tackle John Prine's "Angel From Montgomery"—a memorable track from Raitt's self-titled 1974 debut album—but she closed this exuberant show with the convincing take, which Tedeschi recorded five years ago.

She may have been issuing a challenge: Bring on the comparisons (Raitt, Aretha, Janis) if you will, but this Boston-bred, Florida-based artist is doing her own thing, and quite nicely. No complaints, at least, were issued by the attentive 600-plus listeners on hand for this 90-minute show.

Wait for Me, the 32-year-old's acclaimed new album, served as the source of much of the music presented throughout the show, which included the soulful gospel-blues of the title track; the bittersweet lyrics and Memphis R&B grooves of "Alone"; the stirring ballad "In the Garden"; the shuffling "The Feeling Music Brings"; the boogie-ing "I Fell in Love"; and a warm, churchy take on Dylan's "Don't Think Twice, It's All Right."

Despite a nagging cold, Tedeschi belted hard and ripped out ferocious Telecaster runs and slide riffs on opener "You Need to Be With Me," the atmospheric "Looking for Answers," and a cover of the Ruth Brown hit "(Mama) He Treats Your Daughter Mean." On the other hand, Tedeschi, a true daughter of the blues, treated her fans just right.—**PB**

SINGLES

Edited by Chuck Taylor

POP

HOOTIE & THE BLOWFISH *Innocence* (3:25)
PRODUCER: Pete Masitti
WRITERS: Bryan, Felber, Rucker, Sonefeld
PUBLISHERS: Monica's Reluctance to Lob/EMI April, ASCAP
Atlantic 301062 (CD promo)
 Hootie's heyday came at a point when acoustic pop was on the rise in the mainstream arena—and the Blowfish will certainly go down in history as a defining act of the mid- to late-'90s. Their return in 2003 hands off the same sort of comfortable, polished brunch-time pop/rock that made them famous, and reminiscing fans will be pleased to know that the guys are still plenty capable of crafting catchy melodies. Radio, however, is less likely to find favor with a sound that may be so reliably familiar that it sounds dated; in that sense, it's gotta be hard to be Hootie. Good work, but a tough sell. From the new, eponymous set, out March 4.—**CT**

★ **THE STREETS** *Let's Push Things Forward* (3:45)
PRODUCER: Mike Skinner
WRITER: M. Skinner
PUBLISHERS: Pure Groove/Universal Music Publishing Limited, ASCAP
Vice/Atlantic 1094 (CD promo)
 In recent years, the U.K. hip-hop scene has been fertile ground for cutting-edge artists. Among them is the Streets (Mike Skinner), whose recently released debut set, *Original Pirate Material*, is now receiving attention stateside. The album's lead single, "Let's Push Things Forward," is an aural collage of hip-hop, garage, reggae, and 2-step that pushes the envelope in a number of different directions. Taking aim at the mundane state of music, the Streets' tongue-in-cheek lyrical flow is the highlight of the organ-driven track. Unfortunately, U.K. artists often have trouble crossing over in the States, so it will be interesting to see which radio format picks up on this innovative track first. Hopefully, there will be a forward-thinking PD that is willing to take a chance. It would be well worth it.—**RH**

COUNTRY

BERING STRAIT *Bearing Strait* (5:46)
PRODUCER: Brent Maher
WRITERS: I. Toshinsky, L. Salmikova, S. Ostrovsky, S. Passov
PUBLISHER: Uncle Hadley Music, ASCAP
Universal South 02416 (CD Promo)
 Five years after Nashville first made the unlikely Obninsk, Russia, connection, Bering Strait is charging hard. This instrumental is a sterling showcase of the band's impressive chops, as the six classically trained musicians plow through ranch-styled amplified picking, then abruptly change tempo to a gorgeous piano/dobro set, complete with atmospheric, ABBA-esque background vocals. Then, after a lengthy pause, Bering Strait picks back up with a soaring, melodic stretch of strings and piano before segueing into rockish guitars. It's an

SPOTLIGHTS



LINKIN PARK *Somewhere I Belong* (3:33)
PRODUCERS: Don Gilmore, Linkin Park
WRITERS: Linkin Park
PUBLISHERS: various
Warner Bros. (download)
 How does one follow up the best-selling album of 2001, *Hybrid Theory*, which moved more than 8 million copies? If this first taste of Linkin Park's full-fledged sophomore effort, *Meteora*, is any indication, it's by crafting songs that are as catchy as the ones on that format-crossing debut. The band hasn't reinvented its sound, and there's no need to, since its hybrid of hard rock, rap, and hook-filled choruses has become the stuff that multi-format radio hit dreams are made of. Much like smash "In the End," the midtempo "Somewhere I Belong" will do exceptionally well at rock and modern-rock radio but should also make an effortless cross to top 40. Instantly recognizable as Linkin Park, "Belong" is heavy enough to satisfy rockers but has enough of a melody for their younger sisters to grasp. If 2001 was the year Linkin Park put itself on the map, 2003 should be the one where it navigates a star-studded future.—**BT**

intriguing, complex mix of European melodies and pure bluegrass virtuosity, seasoned with pop and rock sensibilities. But, good as it is, this single begs the question: What in the hell could country radio do with it?—**RW**

SPANISH

► **FRANKIE NEGRÓN** *Mi Mulata* (4:16)
PRODUCER: Sergio George
WRITERS: D. Gonzalez, S. George
PUBLISHERS: Sir George Music/WB Music, ASCAP
WEA 1754 (CD promo)
 After years of waffling with throw-away, "romantic" drivel, salsa music seems to finally be getting its swing—and its guts—back, as evidenced by a few early-year releases. "Mulata" is a departure for Puerto Rican Frankie Negrón in that it has the fast-clipped pace and aggressive sound of Colombian salsa, tempered with a subtle *charanga* violin. It's the kind of track that requires letting go, and Negrón does it with gusto, helped along by a chorus that prompts him with a continuous "Qué, Qué, Qué?" (What, What, What?) that drives the song. "Mulata" is way too much fun and way too contagious to watch from the sidelines; this one demands to be danced to.—**LC**



NELLY *Pimp Juice* (4:20)
PRODUCER: Jason "Jay E" Epperson
WRITERS: Nelly, B. Crutcher, C. Smith, J. Epperson
PUBLISHERS: Jackie Frost/Songs of Universal/Irving Music, BMI; Jay E's Basement/Universal, ASCAP
Universal 20946 (CD promo)
 The five-times platinum *Nellyville* has fostered three pop-culture phenoms—"Hot in Herre," "Dilemma," and "Air Force Ones"—and also won the animated rapper a pair of Grammy Awards. Single No. 4, "Pimp Juice," is a slow-grinding groove wrapped around the Staple Singers' "Love Comes in All Colors/Tellin' Lies" that talks about those qualities that attract one to another. Nelly explains, "It could be money, fame, or straight intellect/It don't matter/Bitches got the pimp juice, too/You find it work on all color, creeds, and kinds/From ages 50 right down to 9." Old-timers will pick up on similarities to early Prince sex-charged jams, though there are enough hooky "whoo-hoos" and background mutters to latch this one firmly on the millennium tip. Nelly can do no wrong; expect "Juice" to saturate the airwaves without breaking a sweat.—**CT**

NEW & NOTEWORTHY

KINDRED THE FAMILY SOUL *Far Away* (3:47)
PRODUCER: Elise Perry
WRITERS: F. Dantzer, A. Graydon, E. Perry
PUBLISHERS: Family Soul Music, ASCAP; Babies Formula Music, BMI
Hidden Beach/Epic 58550 (CD promo)
 After coming out of Philadelphia and creating a buzz loud enough to be heard around the country, Kindred the Family Soul finally makes its major-label debut with "Far Away," the lead single from its forthcoming debut, *Surrender to Love*. Led by husband-and-wife team Fatin Dantzer and Aja Graydon, the 10-piece band—complete with horn section—moves and grooves with a vibe rarely heard in today's R&B. Dantzer's gruff vocals in the first verse are perfectly complemented by Graydon's sweetly serene alto. Lyrically, the single touches on the daily annoyances we all face, while making a deeper social statement: "Tired of paying taxes/Sending e-mails and faxes/Tired of crooked cops/Tired of black folk complaining that crime don't stop." Like labelmate and fellow Philadelphian Jill Scott, Kindred puts its own twist on classic soul. And, like Scott, this group has already moved "Far Away" from much of its competition.—**RH**

DVD REVIEW

THE KILLERS
Criterion Collection 176
RELEASE DATE: Feb. 25
 The latest two-DVD set from Criterion is a virtual comp-lit course for film noir buffs. The collection offers five different takes on Ernest Hemingway's short story: Robert Siodmak's pace-setting 1946 feature, which established Burt Lancaster's career; Don Siegel's garish, violent 1964 remake, which focuses on hit men



Lee Marvin and Clu Gulager (who snuff chief heavy Ronald Reagan, in his last screen role); Russian director Andrei Tarkovsky's rare 1956 short, made as a student film; a 1949 radio adaptation, with Lancaster and Shelley Winters; and a new reading of the original work by Stacy Keach. A plethora of extras include trailers, press kits, publicity stills, new interviews with Gulager and Siegel biographer Stuart Kaminsky, and revealing correspondence about the '64 version, which was made for TV and ultimately released theatrically after it was deemed too brutal for the small screen. A feast for lovers of hard-boiled filmmaking.—**CM**

THE FOUR FEATHERS
Paramount 33723
RELEASE DATE: Feb. 18
 This epic film about British soldiers battling in late 19th century Sudan takes on deeper meaning after viewing the eight behind-the-scenes featurettes on the DVD. In the "A Journey From Within" segment, director Shekhar Kapur discusses the main themes of the movie, which he presents as a story about finding yourself. With "The Sounds of



East & West," viewers learn about how the clash between Western and Eastern music helped create a score that mirrors the action of the film. "The Battle of Abou Clea" segment provides background about British colonialism and warfare, including the famous square battle formation, while "A Historical Perspective" includes interviews with English historians about the time's social and familial rituals. Other featurettes explore the importance of the desert in the action of the film and the Abou Fatma character (played by Djimon Hounsou). History lovers will wonder how they missed this in the theaters. So, too, will fans of Kate Hudson, who stars in the film.—**JK**

MONSTER'S BALL—SIGNATURE SERIES
Lions Gate ST8085D
RELEASE DATE: Feb. 11
 Viewers truly go behind-the-scenes on this special-edition disc, which includes a longer, previously unreleased version of the critically acclaimed film and multiple extra features that explore key scenes and events in the project's creation. In the "Sundance Presents Anatomy of a Scene" feature, the film's director,



actors, and writers talk about how the electric-chair scene was crafted in great detail. They share how the parallel action between the soon-to-be-executed character Lawrence (played by Sean "P. Diddy" Combs) and his wife, Leticia, (a role in which Halle Berry won a best actress Oscar last year) was shot, and how filming at a Louisiana maximum security prison impacted the mood of the scene. On another extra, producer Lee Daniels explains how the script was shopped around for months and that such actors as Wes Bentley and Tommy Lee Jones were originally associated with the project. Extra cast interviews and trailers are also included.—**JK**

THE OSBOURNES—THE FIRST SEASON
Miramax 30020
RELEASE DATE: March 4
 The off-the-wall Osbourne family proved endearing to a multitude of Americans last year, when tuning in to watch them live their kooky lives on MTV became a weekly ritual. This two-disc set gives each episode a bit more depth, as viewers can turn on an "Ozzy translator" to better understand the prince of darkness. Bonus footage



from four different episodes is available here, as is a "Too Oz for TV" blooper reel and photo gallery. Additional extras include extended interviews (witness the "Untold Story" from Michael the security guard) and a season highlight reel with each Osbourne. Viewers can also play several set-top games with the DVD, including a fun scene-editing game and a bingo game that is accessible by printing a game card through the project's DVD-ROM features. (Oh, and don't overlook "the dookie" game.) *The Osbournes—The First Season* is a pleasant escape from normality and a sometimes mind-boggling exploration of one star's rock'n'roll lifestyle.—**JK**

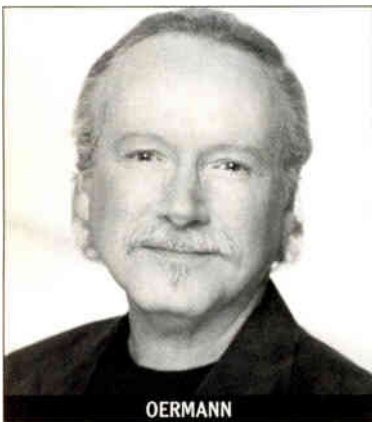
CONTRIBUTORS: Leila Cobo, Rashaun Hall, Jill Kipnis, Chris Morris, Chuck Taylor, Bram Teitelman, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or 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 ChuckTaylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

Acuff-Rose Opens Treasure Chest

Sony/ATV Aims To Exploit Rich Catalog To Its Fullest Potential

BY JIM BESSMAN

Some seven months after Sony/ATV Music Publishing acquired Nashville's historic Acuff-Rose Music Publishing from Gaylord Entertainment, the Acuff-Rose treasure trove is "open for business"—so says Robert K. Oermann, the acknowledged dean of Nashville's entertainment journalists, who was brought in late last year as a consultant charged with exploiting the Acuff-Rose catalog to the fullest.



OERMANN

"It wasn't really a user-friendly catalog before," Oermann says. "While the previous custodian correctly perceived it as an American treasure, it was guarded and judiciously used to maximize effect."

Oermann points to the 1971 movie classic *The Last Picture Show*, "which sounded so fantastic, because it had such great Hank Williams copyrights that hadn't been heard before in a soundtrack."

But Acuff-Rose's selectivity was also pricey, notes Oermann, who tried to license catalog titles for various TV documentary projects in which he was involved. "They tried to charge you much more than other companies because their copyrights

are so valuable," he says, noting that "you can't tell the history of country music without Hank Williams!"

Thus, "if you could get around using Acuff-Rose, you would," Oermann adds. "But Sony's philosophy is completely opposite: They want these copyrights put to work and exploited to the fullest."

Oermann credits Sony/ATV Music Publishing Nashville CEO/president Donna Hilley, who enlisted him as an Acuff-Rose "idea man. She, too, perceives [the catalog] as an American treasure—but one with enormous income potential," he says. "There are things like new media out there now—videogames, toys that sing songs, all kinds of new technologies—that use music."

Then there are the more traditional avenues of film and commercial exploitation, as well as CD re-packagings. To this end, Oermann has visited Los Angeles to facilitate soundtrack placements.

"We also contacted the Starbucks people, because we also have the masters to 4-Star Records and Hickory Records to exploit as well," he says. "And we have the demos that the [Acuff-Rose] songwriters originally sang, so there could be a package of how the standards sounded when they were first sung—and Starbucks is interested in that kind of alternative record marketing."

Oermann cites the success of off-Broadway musical *Hank Williams: Lost Highway*, which just completed a successful New York run at the Manhattan Ensemble Theater and is heading to the Little Shubert Theater. "We have an idea for another musical loosely based on [famed Nashville watering hole] Tootsie's Orchid Lounge and the characters who come to hang out there," he says, listing such legendary Acuff-

Rose and Sony/ATV writers as Felice and Boudleaux Bryant, the Everly Brothers, Bill Anderson, Hank Cochran, Johnny Paycheck, Harlan Howard, Willie Nelson, Marty Robbins, Mickey Newbury, and Kris Kristofferson, who would provide "colorful personalities and very funny stories" for the proposed show.

Already set, though, is a CD of Acuff-Rose material, sung by the 12 finalists of *Nashville Star*—USA Network's country version of *American Idol: The Search for a Superstar*—which stars Oermann as a judge. "Then there's the idea of jingles,"



Oermann continues, rattling off classic catalog titles and prospective product tie-ins. "There's no reason why 'Sweet Dreams' can't be used for cookies or candy. 'Blue Bayou' could be a Caribbean tourism jingle. 'Travelin' Man' could be Fed-Ex. Applebee's is currently using 'Bread and Butter'—why not 'Land of Milk and Honey' for Honey Nut Cheerios?"

These songs suggest—as Hilley stresses—that Acuff-Rose is not limited to country music. "It's an American catalog of American music," she says, adding: "We're now doing things that are so out-of-the-box of publishing: Barbara Orbison has a Roy Orbison [her late husband] show running in London, and we hope to bring it here. We have packaging ideas with some of the labels involving duet albums and tributes, and since the day we acquired [Acuff-Rose], we've been working these jewels to make sure we take this music around the world—and I can't tell you how excited we are: From the time Sony bought us in 1989 [Hilley was with the prominent Tree and Cross Keys country publishing companies, which Sony/ATV then purchased], Acuff-Rose was at the top of the list of what I wanted to acquire."

Oermann relates that while going through the Acuff-Rose catalog one recent day, he discovered that "there's literally a standard for every letter of the alphabet: 'A,' 'All I Have to Do Is Dream,' 'B,' 'Bye Bye Love,' 'C,' 'Cold, Cold Heart,' and so on. It's just astounding catalog that Sony paid a great deal for, but in this day and time, when publishers are getting increasingly creative in exploiting copyrights in nontraditional ways, they can double the annual income Gaylord made from just sitting on it.

"But," Oermann concludes, "it really sells itself, anyway."

Words & Music

by Jim Bessman



THE BIG WINNER: As Steve Rosenthal says, songwriter Jesse Harris' surprise song of the year Grammy Award win for Norah Jones' "Don't Know Why" was out of this world.

"When they announced his name, it was one of the most surreal moments I ever sat through," Rosenthal says. "Everyone expected Bruce Springsteen to win. It was unbelievable!"



ROSENTHAL

Rosenthal's dream state was heightened, no doubt, by the propitious inclusion of two Harris cuts—"If He Asks You That" and "I'm All Right"—on last year's *The Living Room—Live in NYC, Vol. 1* singer/songwriter compilation, which Rosenthal recorded at his Lower East Side Manhattan club at the corner of Stanton and Allen streets and released on his Alliance-distributed Stanton St. Records label.

"Things are going great with the record," Rosenthal reports. "We had sold 10,000 already, and on the morning after the Grammys, [we] got a call from the distributor to make another 5,000."

Rosenthal says he has sold another 4,000 units internationally via Universal—which also hastily reordered. The disc opens with Jones' "I've Got to See You Again," which Harris also wrote for Jones' Grammy Award-winning album, *Come Away With Me*.

"This couldn't happen to two nicer people," concludes Rosenthal, now working on his second *Live in NYC* set, which will include songs by Joseph Arthur, Jenifer Jackson, Dana Kurtz, and Heather Eatman. Harris, incidentally, gigged at the Living Room the night after his Grammy Award win to an SRO crowd that included Jones, who partied there until 4 a.m.

SOUTH AFRICAN SONGWRITING: One of the many enriching discoveries in the anti-apartheid documentary *Amandla! A Revolution in Four-Part Harmony* (*Billboard*, Feb. 22) is the populist nature of the South

African popular songwriting process, as related by legendary musician Hugh Masekela.

"Someone starts singing one or two lines, and if the people aren't feeling it immediately, they go, 'Bopha!'—which is Zulu for 'Pack it!'—and go on to the next song," Masekela says, amplifying his filmed commentary.

Such songs, he adds, don't take long to learn. "They use harmonies and melodies you grew up with. They evolve into three lines, and before you know it, in less than a minute the whole street is singing. The feelings and themes are already inside the people, so they just need connecting words and then the song flies."

Masekela states the readily apparent: "These songs are incredibly inviting and irresistible. There's something about this music—in structure, pace, harmony—that you can't stand on the stoop while a march goes by: You want in. You're drawn in."

Lyrically, Masekela notes that in many songs, the words can change "100 times from community to community, incident to incident, leader to leader." Hence, authorship is anonymous.

"You could never be in a room and ask the composer to stand up, because nobody knows who writes, when, and how," he says. "Ask 'Who wrote the song?' and people will say, 'Sing the fucking song, man!' Ask it and you're a suspect, a collaborator, a sell-out. The question doesn't even come into mind."

Besides, Masekela adds, "group singing in South Africa is second nature."

END QUOTE: While discussing the merits of "melding" classical and pop music styles in last issue's column, composer William Bolcom insightfully extended his argument to the world-music realm.

"There's a danger of ending up with a mish-mosh that's not melding," he said. "I consider a lot of world music to be not a melding of styles but pouring the same sauce on everything, so that it's not really a marriage."

One must show respect, he added, "for everything in every one of the styles you evoke." Even the omni-influenced Bach showed such respect, he noted, adding: "Without it, you end up with just one big, tasteless goulash."

But composers "since time immemorial have always used different styles and played them off against each other," he stated. "Mozart in his time was constantly castigated by critics for mixing things, whereas today it all sounds like Mozart to us!"



Rich Grammy Lunch. Songwriter/publisher Denise Rich hosted the inaugural Celebration of the Song luncheon for songwriters at her Manhattan home during Grammy Week. Stellar attendees included songwriter/National Academy of Recording Arts and Sciences New York chapter president Phil Galdston, songwriter/Songwriters Hall of Fame head Hal David, BMI president Frances Preston, Patti LaBelle, Lesley Gore, Ashford & Simpson, and Motown songwriting great Eddie Holland. Pictured, from left, are Maverick Musica recording artist Jorge Moreno, producer/songwriter Dallas Austin, producer/songwriter/musician Rodney Jerkins, Rich, and artist/songwriter Sully Erna of Godsmack.

MERCHANTS & MARKETING

Trans World Reports Reduced Income For Fiscal 2002

Albany, N.Y.-Based Retailer Will Also Take A Non-Cash Impairment Charge To Reflect Decline In Goodwill Value

BY MATTHEW BENZ

NEW YORK—Trans World Entertainment Corp. has turned in results for fourth-quarter and fiscal year 2002, which ended Feb. 1, that are slightly lower than the previous-year periods. The company also said it will take a non-cash impairment charge to reflect a decline in the value of the goodwill on its balance sheet.

The Albany, N.Y.-based music retailer reported fourth-quarter net income of \$27.4 million, or 69 cents per share, down from net income of \$34.5 million, or 82 cents per share, in fiscal 2001. Sales totaled \$483.7 million, a 5% decrease from the \$511 million generated in the same period the year before. Comparable-store sales fell 3%.

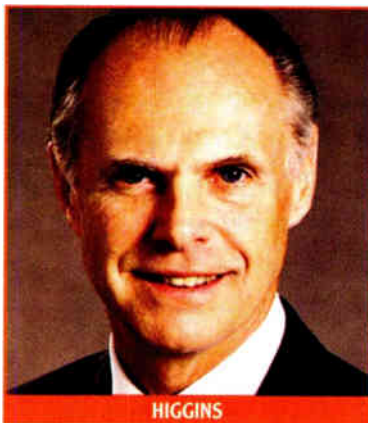
For all of 2002, Trans World had net income of \$600,000, or 1 cent per share. That includes the effect of a third-quarter, after-tax write-down of \$5.3 million, or 13 cents per share, for Trans World's investment in DataPlay (*Billboard*, Nov. 16,

2002), the audio-software developer that went out of business last fall. Excluding the charge, net income was \$5.8 million, or 14 cents per share. This compares with net income of \$16.8 million, or 39 cents per share, in fiscal 2001.

Sales were \$1.28 billion vs. \$1.39 billion the year before, a decrease of 8%. Comparable-store sales were down 5%.

Trans World chairman/CEO Bob Higgins says, "We had a relatively strong conclusion to an otherwise challenging year." He adds that quarterly and yearly net income were in line with the company's forecasts.

Yet Trans World says it expects the pending write-down to flip both the fourth-quarter and full-year profits to losses. The charge, which stems from a new accounting rule on the treatment of goodwill, will be included in the 10-K annual report the company will file by May 2 with the Securities and Exchange Commission.



HIGGINS

As of Feb. 1, Trans World had \$41 million in goodwill, and it "believes that after completing its final assessment, it is likely that the entire amount will be written off." If that is the case, Trans World says its fourth-quarter loss would be \$1.7 million, or 4 cents per share, and its full-year loss would be \$28.5 million, or 71 cents per share.

Despite the declines in fiscal 2002 and the pending goodwill

charge, Higgins and CFO John Sullivan see positive developments in Trans World's results. "The determination that the fair value of our recorded goodwill has declined reflects current economic and industry conditions," Higgins says, but it "does not reflect our overall view of and optimism for the future."

Sullivan, for example, noted that Trans World's mall-based FYE stores showed a 3% decline in comparable-store sales, compared with a 6% decline in the first three quarters of the fiscal year. Meanwhile, fourth-quarter music sales showed a five-percentage point improvement in comparable sales for the fourth quarter vs. the previous three quarters.

Among Trans World's main product categories, Sullivan says music accounted for slightly less than 60% of all its fiscal 2002 sales, with video and games accounting for 25% and 6%, respectively. In 2003, Trans World

expects music to make up 55% of all sales, video 26%-28%, and games 7%-9%.

For the current quarter, Higgins says Trans World expects to show an increase in comparable-store sales, despite the blizzard that blanketed the East Coast in mid-February and slowed sales at music retail (*Billboard*, March 1).

Higgins also expects a post-Grammy Awards sales boost resulting from Norah Jones' strong showing at the ceremony. "With Norah Jones winning," Higgins says, "we'll see a similar lift to what we did with Santana"—an artist with similar widespread popularity whose Grammy Award wins in 2002 drove sales for the chain.

For fiscal 2003, Trans World forecasts earnings per share of 15 cents-20 cents, or 7%-43% higher than the 1 cent per share the company earned before the DataPlay charge and the expected goodwill write-down. Sales should be about equal to fiscal 2002.

Labels Are Advertising New Albums On TV More Often

BY ERICA IACONO

Thanks to a rise in the number of music-related cable channels offering advertising rates that are cheaper than traditional networks, more record labels are using TV advertising spots as a regular part of promotion campaigns for new album releases by their artists.

Such TV stations as M2 and MuchMusic USA offer lower advertising rates than outlets like MTV, making it easier for major labels to use TV to hype new releases and for smaller labels to garner national exposure for their acts. A 30-second spot on MTV or BET can cost more than \$3,500. By contrast, an ad of the same length on MTV 2 or MuchMusic USA may cost \$300 or less, sources say.

Interscope Records marketing director Chris Clancy says, "As a whole, there's more money being put into TV. That's where I put my money."

Kristin Armfield, co-founder of Los Angeles-based TV and radio production company Evil Twin Productions, says that she has also noticed a definite increase in TV spots produced for record labels within the past year: "Last year was our biggest year ever." Founded in 1996 by Armfield and Harri Marks, Evil Twin has produced TV spots for releases by Nirvana, 2Pac, Eminem, Beck, and 50 Cent.

MuchMusic USA senior VP of sales Corey Silverman acknowledges that the music channel has been deliberately positioning itself with labels as a more cost-effective promotional outlet since the second half of 2002.

Silverman says that competitive rates, coupled with the fact that labels can cherry-pick where and when they want to advertise on the network, is helping draw more dollars from music companies.

"We let labels pick their platforms," Silverman says. "There are opportunities to target lots of different music lovers."

IMAGE IS EVERYTHING

Reasons for the growing interest in TV advertising vary by artist and label. Executives point out that it is about reaching a certain demographic. Matt Polen, product manager for Roadrunner Records—home of such bands as Nickelback and Slipknot—says TV advertising makes sense when trying to reach music fans that rely on the medium to stay on top of what's new in music, as opposed to fans that turn to radio or the Internet.

"It gives you a chance to give the album imagery," Polen says. "Image is just as important today as it ever was."

According to Armfield, record companies also use TV spots to capture the attention of a savvy audience that is starving for more entertainment. Some companies are even using their TV ad dollars to plug the bonus

content that is packaged with a new album instead of directly promoting the music the album contains.

Because 50 Cent's *Get Rich or Die Tryin'* was leaked to the Internet before its official Feb. 11 release date (*Billboard*, Feb. 15), Interscope instructed Evil Twin—which was hired to produce commercials promoting the album—to create a spot that focused on a documentary about the rapper's life that was packaged with the first 500,000 CDs. The only mention of *Get Rich or Die Tryin'* came at the end of the spot.

MORE BANG FOR THE BUCK

"The goal is to put more value on what we're selling," Clancy says. "The less it looks like a burned CD you can get for 10 cents, the better." Armfield notes, "Labels are recognizing the need to offer something else besides the music."

Polen agrees: "TV advertising allows us to tell the audience that the CDs have bonus material. That's what keeps people from pirating the music."

But Clancy is quick to point out that the Internet piracy issue is not the prime motivation for using TV advertising: "If an artist

is believable and real, kids are still interested in buying the album." He notes that part of the reason 50 Cent's debut was such a success is because he is a compelling artist with a story to tell.

Still, according to Clancy, many of the kids who flooded record stores to buy *Get Rich or Die Tryin'* were particularly interested in getting the free documentary, perhaps proving the value of the TV spots that focused on it.

Not only are record companies utilizing TV more as an advertising route, they are also investing a lot of creative energy in the advertisements themselves. "They pay as much attention to the advertising as the product itself," Armfield says. "They want it to be beautiful, and they want it done right."

Labels are also using commercial production companies to put together bonus-content DVDs, complete with behind-the-scenes footage and documentary-type information. Evil Twin has produced DVD singles for Kelly Osbourne, 3LW, and B2K.

And executives say the trend for building awareness for records through TV and bonus visual programming is ever growing. "TV advertising is now part of every marketing plan we have," Polen says. "Television allows us to key in on certain markets. You can advertise on TV and know that you're reaching rock fans."



ARMFIELD

Retailer Cultivates Repeat Business

Memorabilia, Rewards Keep Bringing Customers Back To Rolling Stones Store

BY ERIC AIESE

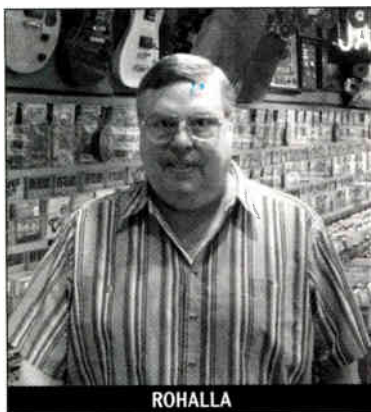
In an increasingly competitive environment for independent music retailers—one marked by slumping music sales and rising competition from mass merchants—Rolling Stones Records, an institution in metro Chicago for more than 30 years, is keeping its head above water by focusing on deep catalog and creating a unique in-store experience that uses rock and pop memorabilia to draw music enthusiasts.

Rolling Stones Records co-owner Wayne Rohalla prides himself on running more than a store. The Norridge, Ill.-based shop, which specializes in hard rock and heavy metal, has become a vibrant destination in itself.

"Even if you aren't a shopper, it's a cool place to come," Rohalla says of the store's distinctive decorations. "It's really a sight."

Rolling Stones Records takes its aesthetics seriously, as shown by a bright yellow and blue motif and life-size cutouts of such stars as Ozzy Osbourne and Madonna that welcome customers from the roof.

The store's collection of memorabilia is another draw. The walls are adorned with gold records from labels and a guitar signed by Mick Jagger, while RCA's iconic dog, Nipper, greets visitors at the



ROHALLA

front door. The interior is also decorated with neon lighting, and thousands of CDs dangle from the ceiling.

Open from 9 a.m. to midnight all week, Rolling Stones serves a wide clientele. "Most of our customers are very much into music; many come here every week. But grandmas also come in for Britney Spears CDs."

GROWING INTO ITS SPACE

Rohalla's father, Harry, was already a veteran retailer in nearby Skokie when he opened the store in 1971; he is still a principal staffer and co-owner.

During three decades, the store grew into its current space, extending for an

entire city block in Norridge, just across the street from Chicago city limits. The location boasts about 4,000 square feet of retail space and occupies a second story for storage.

Rohalla notes, "It's not [a] giant store, but it takes a lot of work to refill it every day." He says that to keep the space stocked for 15 business hours per day, the store relies on a team of 36 staffers, including nine on the floor and four buyers.

While Rolling Stones carries a full range of music, the store has developed a reputation as a heavy-metal specialist. "Our rock section is definitely the big section, and metal is something we've always been known for," says Rohalla, who has hosted such rock acts as Rob Zombie, Disturbed, and the Used for recent in-store appearances.

REWARDING THE CUSTOMER

In lieu of a formal membership-rewards program, Rolling Stones has built a marketing plan largely on the use of promotional coupons. Each year, the store distributes calendars with two coupons listed per month. Rohalla says the calendar represents a commitment to discounts for the customer. "We're locked into that calendar. Even if the industry changes pricing or if the coupons don't make sense, we honor them. It's a good reason for the customer to come back month after month."

Most new releases are priced at \$12.99, and with the coupons—many of them are specifically for Tuesdays—customers can save another \$2. With these promotions, Rohalla says, the store may sell up to 1,200 copies of a new release.

To further reward customers, Rolling Stones awards prizes ranging from CD samplers to guitars. "We have constant contests—three or four at a time—to reward [to] being a customer."

Although Rohalla says first-quarter sales have traditionally been weak for the store, this year has been more successful than usual thanks to a number of strong releases, including hometown act Zwan's debut, *Mary Star of the Sea*.

"There's been enough to keep the customers coming in," says Rohalla, who projects to do \$5.5 million-\$6 million in business this year.

In addition to music, which accounts for 75% of the store's business, DVDs comprise more than 20% and have taken over a side room formerly used for cassettes, which have dwindled to less than 5% of the store's music sales.

The store carries candles, incense, magazines, rock books, and music accessories, plus the store's own T-shirts, which are often given away in promotions. Rolling Stones has also become a resource for special orders, via a Muze terminal and a Web form.

"We get a lot of people looking for hard-to-find [titles]," Rohalla says. "It's a healthy piece of the business." He adds that the store is usually able to help customers, often through rarities it has in stock.

Declarations Of Independents™

by Chris Morris



ON THE ROCKS: Word about Midwest Artists Distribution (MAD) has been circulating through the grapevine for a while. The telephones were cut off at MAD five weeks ago. The company's Web site is down. Its GM left last December, its head of sales in January. Many of its labels have defected. There has not been a new MAD release book for two months.

But Dave Slania, who runs the Rolling Meadows, Ill.-based regional distributor, tells *Declarations of Independents* that the company can and will keep its doors open if—and only if—a long-expected infusion of capital finally arrives from a key investor.

Slania—who has operated MAD for nine years and runs it with his wife, Rocio Almeida—admits that his firm has been on the ropes since wholesaler Valley Media went bankrupt in late 2001. He says, "Once all those returns started to kick in, it really started to hurt cash flow more and more."

Slania says that the recent bankruptcies of accounts like Wherehouse and Value Central hurt MAD far less than the absence of any hot-selling titles in recent years.

"Any independent distributor is only as good as the product they're selling," he notes. "We just were not getting the type of bigger sellers... We lucked out [in MAD's early days] by having the **Mighty Blue Kings** and the **Poi Dog Ponderings** of the world that were selling thousands and thousands of pieces. That kept us in business to be able to work with all the guys that sold 25 pieces."

In early 2002, Slania met with a man named **Ariz Staton**. Though he had no experience in the music business, Staton was interested in starting a new urban label, New Trend Records.

Slania says, "The thought was, 'If you're starting a new label, don't you want to be the No. 1 priority at the distribution company?' He came in, sat down; we had meetings. He liked what we were doing, was going to buy into the company."

"He came and gave us a check. He gave us some money within a week of meeting him, and that's why we have been willing to wait this out."

Since then, MAD has been awaiting further funding promised by Staton—funding that Slania admits will determine the distributor's future: "We've been told, even as of [Feb. 21], that he is doing every-

thing he can to move forward, [so] that we can survive in these difficult times. [If] he does come through, great—we will be in business, and we'll be able to rework a lot of relationships. If he doesn't, sooner or later we will have to close our doors. There's no doubt."

Slania, whose company has specialized in distributing product from regional labels and acts, has been rocked hard in recent months. Several of his labels have departed for other distributors: High Windy Audio, Four Winds, and New Era to Burnside; Severn Records to City Hall; Azica to Big Daddy.

Slania says he has been returning as much product as he can to his labels and talking to the companies he services in an attempt to deal honestly with the situation.

He says, "We've got a couple that have been threatening lawsuits and actually have gone about it. But that's really just a few labels. The other labels know that they



ROCIO ALMEIDA

have no choices, either. There've been a couple of labels that have said, 'You know, until I know what's going on, I am not going to jump, because it's not going to do me any good down the road, anyway.' So they have been holding out."

At the moment, Slania is MAD's only full-time employee (which means, unsurprisingly, that frequently no one can be found at the company's offices). Almeida has been inactive at the company since having a baby last May. Rick Chrzan, former GM of now-defunct M.S. Distributing, joined MAD in late 2000 (bringing around 15 of M.S.'s labels with him) but exited last December for a consultancy with Liquid 8 Records. MAD sales director **Todd Helm** left in January. In the absence of any new releases, MAD's nine commissioned salespeople have had little to do.

So, for now, Slania and MAD remain in limbo—not out of business, but not exactly in business, either—until a freshly inked check arrives.

"About three weeks ago," Slania says, "I thought of being in Chicago, being in the winter, and being in the home of the Chicago Bears and the Chicago Cubs, and realizing that we're hibernating just like most of our sports teams, which is a sick kind of analogy. But it doesn't make sense for us right now to continue to be shipping a lot of product to retail, because it's so uncertain."

Billboard DIRECTORIES

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Retail Track™



by Ed Christman

COLORFUL PLACE: When Trans World held its 11th annual Vendor Appreciation Award dinner Feb. 24 at the Rainbow Room in New York, company chairman/CEO **Bob Higgins** kicked off the evening by reminding attendees that at the same event one year earlier. "I mentioned how we were facing the most challenging time that I had seen in my [more than] 40 years in the music business. Unfortunately, I was right."

He pointed out that last year, album sales were down almost 11%—on the heels of an almost 4% decline in the prior year—and he lamented that only 400 new releases sold more than 100,000 copies, while nearly 25,000 new releases sold fewer than 100,000 pieces nationally.

"The music industry can't survive with these kinds of numbers," Higgins said. "This weakness in music sales helped create many of the retail bankruptcies. Bankruptcies are extremely expensive for both the label and distribution companies."

But he also pointed out that while Trans World's profits were "very slim" last year (see story, page 37), the chain hit one of the few positive notes for the industry, with a strong balance sheet that is debt-free. He predicted that 2003 would be a "turnaround year" for Trans World, with improvements in profits: "We will have positive store growth this year and plan to continue our growth in 2004."

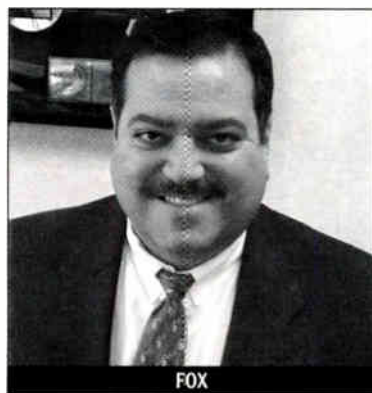
While the music industry had a very difficult year in 2002, Higgins spoke of his belief that many existing problems can be solved. "In CDs we need great content, copy-protected product, and added value for the consumer," he said. "On a new and unproven artist, I recommend that you test the product in a targeted market with a great value to the consumer. [For] example, if you price an album at a \$4.99 retail [price] and tested it in one or two markets, you would know whether an artist is viable for a national rollout or further testing. This approach would be more profitable for both the labels and distribution companies."

He also urged labels to get back into the practice of issuing singles (see story, page 1) and encouraged them to evaluate catalog product and adjust pricing accordingly to maximize sales.

While Higgins supports the evolution of the digital business, citing his involvement with the Echo consortium of retailers looking to become a player in the digital space, he also said that the distribution channel would not generate much in sales this year and would probably deliver only "some" sales next year.

On the other hand, Higgins noted that the DVD, game, and video vendors at the dinner generated strong gains for the chain. Video (which produced \$12 billion in sales last year) and games (which accounted for \$10 billion in sales), respectively accounted for 27% and 8% of Trans World's sales volume in fourth-quarter 2002. He reminded video vendors that value is the key to continued growth and urged them to devalue deep-catalog movies to drive additional sales. Furthermore, Higgins suggested that the consumer should decide when VHS is no longer needed, not the studios. He said, "There is still a very good demand for this product."

In his speech, Trans World executive VP **Fred Fox** noted that the company had rolled out 12,000 listening and viewing stations in 550 stores and



FOX

that the effort is paying off, with a longer shopping experience for the Trans World shopper and a higher average purchase. He said the company would continue to invest in upgrading stores, and he also noted that Trans World was diversifying its marketing efforts by testing newspaper inserts for 250 mall locations.

FINAL HOUR: Tower Records continues to fine-tune its restructuring, looking for ways to operate more efficiently with less overhead. In the latest changes, the company has shifted from having four territorial directors and 11 product directors to nine regional directors, sources say. As part of that change, territory director **Wayne Ennes** and product directors **Chuck Thomas**, **Jayne Kleve**, and **Gayle Boswell** are leaving the company, according to a memo issued by senior VP **Kevin Cassidy**. Video VP **John Thrasher** is also retiring. Last week, the chain closed its Boston store.

MAKING TRACKS: **Kathy Dolsdall**, the senior audio buyer who most recently was handling country, Christian, and folk music for the Musicland chain, is leaving after 20-plus years with the company that began back when it was part of Pickwick.

Grammy Awards Make Impact Online

Norah Jones, Ashanti, Coldplay, And Other Winners See Increased Streaming, Downloading

BY BRIAN GARRITY

NEW YORK—Digital-music services report that many of the artists who appeared at the Grammy Awards experienced a spike in online activity the day after the ceremony.

In the wake of the Feb. 23 Grammy telecast, Norah Jones, Eminem, Bruce Springsteen, John Mayer, Nelly, Dixie Chicks, Coldplay, Ashanti, and Sheryl Crow—who all performed on the show and each took home at least one award—saw boosts in streaming and downloading from such services as Pressplay and Rhapsody.

Pressplay reports that 31 of its top 50 downloads on Feb. 24 were Grammy winners from the night before, and overall usage increased fivefold that day. Close to half of the downloads were songs from Norah Jones' *Come Away With Me*, which was named album of the year, as well as best pop vocal album and best engineered album, non-classical. In fact, Jones locked up the top 14 downloads for the day on Pressplay—the first time a single artist has claimed the entire top of the service's chart.

While Pressplay declined to provide specific figures, the service reports that Jones also saw a 400% increase in streaming consumption of the track "Don't Know Why." That song won the Grammy Award for record of the year, song of the year, and best female pop vocal performance.

Pressplay reports that dozens of songs from the catalogs of Springsteen and Dixie Chicks experienced a 200% increase in streaming and downloading Feb. 24.

Meanwhile, Lycos reports that its version of listen.com's Rhapsody subscription service saw a sig-

nificant spike in the amount of CD burns and streams for Jones. From Feb. 24-26, CD burn activity for Jones increased 532%, while the number of streams of her material increased 443%. (Specific figures were not disclosed.) Coldplay saw the second-highest increase on Rhapsody, with a 68% bump in CD burns and a 77% increase in on-demand streams.



JONES

Also experiencing increases were Eminem—up 35% in burns and 42% in streams—and Faith Hill, up 22% in burns and 46% in streams.

Additionally, Lycos reports an increase in on-demand streams for Mayer (163%), Dixie Chicks (59%), Springsteen (51%), Crow (40%), Ashanti (40%), and Nelly (35%). Lycos Music and listen.com recently launched a special promotion running through March 31 that enables subscribers to burn songs for 49 cents per track (*Billboard*, March 1).

Subscription services are not alone in experiencing a boost of interest in Grammy acts. Business was up overall in the days following the broadcast, and retailers say that this year's awards show is proving to be one of the most successful in driving music sales. *Come Away With Me* saw the biggest gains: Its sales increased by as much as five times its recent pace (*Billboard*, March 8).

At e-commerce destinations, Grammy-related appearances were driving much of the sales activity following the awards ceremony. Amazon.com reports that Jones, Dixie Chicks, Mayer, Coldplay, Springsteen, Crow, and Avril Lavigne were among its top post-Grammy best sellers.

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MARCH 15 2003 **Billboard** **TOP KID VIDEO** TM

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1	1	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	NUMBER 1 5 Weeks At Number 1	2003	26.95
2	2	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520		2003	14.95
3	4	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143		2003	12.95
4	3	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443		2003	12.95
5	6	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463		2003	9.95
6	7	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543		2003	12.95
7	5	THE WIGGLES: MAGICAL ADVENTURE HIT ENTERTAINMENT 2519		2003	14.95
8	8	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161		2002	19.95
9	10	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976		2002	14.95
10	14	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948		2002	19.95
11	11	THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH ANCHOR BAY ENTERTAINMENT 13291		2003	12.95
12	11	RUGRATS MYSTERIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453		2003	12.95
13	17	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126		2002	14.99
14	12	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623		2002	12.95
15	13	BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY HOME VIDEO/HIT ENTERTAINMENT 2079		2003	14.95
16	18	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799		2000	14.99
17	16	ELMO'S WORLD: HEAD TO TOE WITH ELMO SONY WONDERS/SONY MUSIC ENTERTAINMENT 50191		2003	9.95
18	21	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633		2002	12.95
19	19	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889		2000	14.95
20	22	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648		2002	24.99
21	19	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		2001	12.95
22	20	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853		2002	12.95
23	23	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		2002	12.95
24	24	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		1998	9.95
25	25	TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 065718		2003	9.95

MARCH 15 2003 **Billboard** **RECREATIONAL SPORTS** TM

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	ULTIMATE X BUENA VISTA HOME ENTERTAINMENT 362006	NUMBER 1 3 Weeks At Number 1	22.95
2	2	SUPER BOWL XXXVII WARNER HOME VIDEO 37855		19.95
3	20	STUPID LITTLE GOLF VIDEO FOX LDBRBR VIDEO 71027		9.98
4	3	WWE: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 58351		19.95
5	4	AND1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION 3413		14.98
6	6	WWE: ARMAGEDDON 2002 SONY MUSIC ENTERTAINMENT 58353		16.95
7	5	WWE: DIVAS UNDERESSED SONY MUSIC ENTERTAINMENT 58345		14.95
8	7	WWE: HITS & DISSES SONY MUSIC ENTERTAINMENT 10843		19.95
9	10	WWE: NO MERCY SONY MUSIC ENTERTAINMENT 58325		19.95
10	9	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 58321		19.98
11	11	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 311250		14.98
12	8	WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 5832		19.98
13	12	WWE: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125		19.98
14	15	WWE: BEFORE THEY WERE SUPERSTARS 2 SONY MUSIC ENTERTAINMENT 15837		12.95
15	17	WWE: BEST OF CONFIDENTIAL VOL 1 SONY MUSIC ENTERTAINMENT 58377		19.95
16	16	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77035		14.98
17	13	WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 58339		14.95
18	14	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 58375		19.95
19	16	WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 58617		14.95
20	20	WWE: BEST OF RAW-VOL 3 SONY MUSIC ENTERTAINMENT 286		19.98

MARCH 15 2003 **Billboard** **HEALTH & FITNESS** TM

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	NUMBER 1 4 Weeks At Number 1	9.95
2	4	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114		12.95
3	2	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210		9.95
4	6	FIRM: BODY SCULPTING SYSTEM GOODTIMES HOME VIDEO 2210		9.95
5	3	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948		9.95
6	7	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840		12.98
7	8	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210		9.95
8	5	CRUNCH: PICK YOUR SPOT PILATES ANCHOR BAY ENTERTAINMENT 12273		9.95
9	9	METHOD-ALL IN ONE CURRENT WELLNESS 306		12.98
10	10	LESLIE SANSONE: WALK THE WALK GOODTIMES HOME VIDEO 1790		24.98
11	11	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813		14.98
12	14	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152		14.98
13	16	FIRM PARTS: SCULPTED BUMS, HIPS & THIGHS GOODTIMES HOME VIDEO 20156		9.95
14	15	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231		14.98
15	12	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499		14.98
16	13	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572		12.98
17	18	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368		9.95
18	17	PILATES YOGA TWO-PACK ARTISAN HOME ENTERTAINMENT 61294		19.98
19	20	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947		9.95
20	19	BELLYDANCE FITNESS WORKOUT: HIP HOP FOR FITNESS GOLDHILL HOME VIDEO 705		14.95

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

HOME VIDEO

Studios Launch Oscar Tie-Ins

BY JILL KIPNIS
LOS ANGELES—Though none of the best-picture nominees for the 75th Academy Awards—which will take place March 23 at the Kodak Theatre in Los Angeles—can yet be found on video-store shelves, many studios are taking advantage of Oscar season by promoting past winners and nominees. In the weeks leading up to the telecast, Twentieth Century Fox Home Entertainment will market its Fox Studio Classics line, which showcases past Oscar honorees. The series launched Jan. 14 with the release of *All About Eve*, *Gentlemen's Agreement*, and *How Green Was My Valley*. *An Affair to Remember* arrived Feb. 4, and *The Day the Earth Stood Still* streeted March 4. Each title lists for \$9.98 on VHS and \$19.98 on DVD.

Fox spokesman Steve Feldstein says, "There is certainly extreme interest in all things Oscar."

Fox, which is releasing Oscar favorites throughout the year, is targeting consumers through print, broadcast, and Internet advertising. Consumers who purchase three Studio Classics titles are eligible to receive a free copy of 1927's *Sunrise* through a special mail-in offer.



Warner Home Video's (WHV) Oscar-oriented campaign centers on two gift sets that were released March 4: The Epic Dramas Collection will feature recently remastered DVDs of *Ben-Hur*, *Casablanca*, and *Gone With the Wind*, and its Classic Musicals Collection includes *An American in Paris*, *Gigi*, and *My Fair Lady*. Each set will retail for \$49.98.

WHV senior VP of catalog George Feltenstein says, "We are finding that younger people may not know about these older films, and our hope is that these will whet their appetite." Turner Classic Movies, which is airing Oscar-winning or -nominated movies daily throughout this month, will also feature advertising for WHV's Oscar favorites.

After the Oscar telecast, MGM Home Entertainment will debut a special-edition DVD collector's set of *West Side Story* (\$39.98) April 1. MGM is also launching a print campaign that will tie in with 1-800-Flowers.

Retailers are enthusiastic about consumer interest for these catalog titles. Donna Beadle, spokeswoman for the Eden Prairie, Minn.-based Best Buy chain—which owns Suncoast, Sam Goody, and Media Play stores—says Suncoast is promoting a sale for Oscar honorees throughout this month.

The first major release of a multiple-Oscar nominee from this year's contenders is *Far From Heaven* (Universal Studios Home Video, \$26.98), which will street April 1.

MARCH 15 2003 **Billboard** **TOP MUSIC VIDEOS** TM

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	Principal Performers	TAPE/DVD PRICE
1	1	LIVE IN NEW ORLEANS BLUE NOTE/EMI HOME VIDEO 90427	NUMBER 1 1 Week At Number 1	Norah Jones	14.95 DVD
2	1	AN EVENING WITH THE ODDIE CHICKS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322		Oddie Chicks	14.95/19.95
3	2	LA HISTORIA EMI LATIN VIDEO 80819		Intocable	14.98 CD/DVD
4	3	ANY GIVEN THURSDAY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315		John Mayer	14.95/19.95
5	4	JOSH GROBAN IN CONCERT WARNER REPRISE VIDEO 48413		Josh Groban	27.98 CD/DVD
6	5	HEAVEN SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4445		Bill & Gloria Gatcher And Their Homecoming Friends	29.95/24.95
7	6	GOING HOME SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4443		Bill & Gloria Gatcher And Their Homecoming Friends	29.95/24.95
8	7	IT HAD TO BE YOU...THE GREAT AMERICAN SONGBOOK J RECORDS/BMG VIDEO 20026		Rod Stewart	14.95/19.95
9	8	GLOBAL MUTE 9201		Paul Van Dyk	19.98 CD/DVD
10	9	LET'S GET LOUD EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137		Jennifer Lopez	14.95/19.95
11	11	BACK IN THE U.S. LIVE 2002 CAPITOL VIDEO 77989		Paul McCartney	19.98/24.98
12	13	HELL FREEZES OVER Geffen Home Video/Universal Music & Video Dist. 39548		Eagles	24.95/24.99
13	13	BEST OF THE CATHEDRALS Spring House Video/Chordant Dist. Group 44445		The Cathedrals	29.98/24.98
14	16	LIVE AT FOLSOM FIELD, BOULDER, COLORADO BMG VIDEO 65042		Dave Matthews Band	19.98/24.98
15	14	PLAYIN' AROUND THE WORLD Columbia Music Video/Sony Music Entertainment 55187		Play	9.95/14.95
16	16	A FAREWELL CELEBRATION Spring House Video/Chordant Dist. Group 44079		The Cathedrals	29.95 VHS
17	15	DISASTERPIECES Roadrunner Video/Universal Music & Video Dist. 610987		Slipknot	14.98/24.98
18	17	PULL OVER Columbia Music Video/Sony Music Entertainment 54400		James Taylor	14.98/19.98
19	NEW	PUNK-O-RAMA: VOL 1 EPTAPH VIDEO 86649		Various Artists	14.95 DVD
20	18	LIVE IN HAWAII Eagle Rock Entertainment/Warner Home Video 37698		Janet Jackson	19.98/24.98
21	NEW	COMPLETE JAM Interscope Video/Universal Music & Video Dist. 65184		The Jam	29.99 DVD
22	23	THE OANCE Warner Reprise Video 38486		Fleetwood Mac	19.95/24.97
23	21	THE BEST OF 1990-2000 Interscope Video/Universal Music & Video Dist. 63511		U2	12.95/19.95
24	20	ONE MORE CAR, ONE MORE RIDER Warner Music Video 35878		Eric Clapton	19.95 DVD
25	28	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment/Image Entertainment 5474		Bee Gees	19.98/24.99
26	19	VIDEO GREATEST HITS: HISTORY Epic Music Video/Sony Music Entertainment 50123		Michael Jackson	14.98/24.98
27	35	SPEAK THOSE THINGS: LIVE IN CHICAGO Verity/Zomba Video 4197		Fred Hammond	19.95/19.95
28	30	SUPERNATURAL LIVE Arista Records Inc./BMG Video 15750		Santana	19.95/24.97
29	25	LIVE FROM AUSTIN, TEXAS Epic Music Video/Sony Music Entertainment 50130		Stevie Nicks And Double Trouble	14.95/19.97
30	27	HISTORY ON FILM: VOLUME II Epic Music Video/Sony Music Entertainment 50138		Michael Jackson	14.95/19.97
31	33	THE UP IN SMOKE TOUR Eagle Vision/Red Distribution 30001		Various Artists	19.95/23.97
32	29	LOVERS LIVE Epic Music Video/Sony Music Entertainment 54204		Sade	14.98/19.98
33	36	LIVE IN PARIS Eagle Vision/Pioneer Entertainment 19012		Diana Krall	19.98/24.98
34	31	LIVE AT THE EL MOCAMBO Epic Music Video/Sony Music Entertainment 49111		Stevie Nicks	14.95/19.97
35	32	LIVE Epic Music Video/Sony Music Entertainment 54341		Korn	19.95/24.95
36	24	WOW-GOSPEL 2003 Verity/Zomba Video 3213		Various Artists	19.95/19.95
37	26	FEAST ON SCRAPS Warner Music Video 48409		Alanis Morissette	22.98 DVD
38	34	WORSHIP Jive/Zomba Video 10051		Michael W. Smith	14.98/19.98
39	NEW	BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT MCA Music Video/Universal Music & Video Dist. 17081		Jimi Hendrix	19.95 DVD
40	38	THE REBIRTH OF KIRK FRANKLIN Gospo Centric 170037		Kirk Franklin	19.95/19.95

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

MARCH 15 2003 **Billboard** **TOP DVD SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
		NUMBER 1	2 Weeks At Number 1		
1	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG	27.95
2	NEW	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG	29.95
3	2	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13	29.95
4	NEW	ONE HOUR PHOTO (WIDESCREEN) FOXVIDEO 2006216	Robin Williams	R	27.98
5	3	BROWN SUGAR FOXVIDEO 2006549	Taye Diggs Sanaa Lathan	PG-13	27.95
6	NEW	CITY BY THE SEA (WIDESCREEN) WARNER HOME VIDEO 22082	Robert De Niro James Franco	R	27.95
7	NEW	RULES OF ATTRACTION LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8227	James Van Der Beek	R	24.95
8	NEW	THE FOUR FEATHERS (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 337234	Heath Ledger Kate Hudson	PG-13	29.95
9	5	X-MEN 1.5 FOXVIDEO 2006299	Patrick Stewart Ian McKellen	PG-13	26.95
10	NEW	ONE HOUR PHOTO (PAN & SCAN) FOXVIDEO 2006624	Robin Williams	R	27.98
11	6	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
12	NEW	STEALING HARVARD COLUMBIA TRISTAR HOME ENTERTAINMENT 606684	Tom Green Jason Lee	PG-13	27.95
13	7	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95
14	NEW	M*A*S*H TELEVISION SEASON THREE FOXVIDEO 2005913	Alan Alda Wayne Rogers	NR	39.98
15	NEW	THE COLOR PURPLE WARNER HOME VIDEO 18319	Whoopi Goldberg Oprah Winfrey	PG-13	19.95
16	8	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22383	Matt Damon	PG-13	26.95
17	NEW	CITY BY THE SEA (PAN & SCAN) WARNER HOME VIDEO 23893	Robert De Niro James Franco	R	27.95
18	NEW	STARGATE ARTISAN HOME ENTERTAINMENT 12570	Kurt Russell James Spader	PG-13	19.95
19	9	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated	G	29.95
20	16	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
21	11	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 60008293	Vin Diesel	PG-13	27.95
22	NEW	THE FOUR FEATHERS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 058644	Heath Ledger Kate Hudson	PG-13	29.95
23	13	MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 08289	Dana Carvey	PG	29.95
24	17	ICE AGE FOXVIDEO 2004664	Animated	PG	29.95
25	12	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R	27.95
26	32	HANGMEN PLATINUM VIDEO 102	Rick Washburn Sandra Bullock	R	4.98
27	2	MOONSTRUCK MGM HOME ENTERTAINMENT 906265	Cher Nicolas Cage	PG	14.95
28	18	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95
29	20	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95
30	14	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28521	Animated	NR	19.95
31	NEW	THE LONG WALK HOME ARTISAN HOME ENTERTAINMENT 90910	Sissy Spacek	PG	9.95
32	10	ANGEL SEASON 1 FOXVIDEO 2006298	David Boreanaz	NR	59.95
33	22	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson Robert Carlyle	R	27.95
34	24	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
35	26	ABOUT A BOY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21579	Hugh Grant	PG-13	26.95
36	25	BLUE CRUSH (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13	26.95
37	28	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95
38	NEW	THE BOONDOCK SAINTS FOXVIDEO 2002907	Willem DaFoe	R	14.95
39	36	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
40	19	POSSESSION UNIVERSAL STUDIOS HOME VIDEO 22403	Gwyneth Paltrow Aaron Eckhart	PG-13	26.95

MARCH 15 2003 **Billboard** **TOP VHS SALES**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1	1 Week At Number 1			
1		SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	2002	PG	22.95
2	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
3	2	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
4	3	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
5	6	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
6	4	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
7	5	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
8	8	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95
9	NEW	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	2002	R	22.95
10	9	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95
11	11	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	Dora The Explorer	2003	NR	12.95
12	10	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	Spongebob Squarepants	2003	NR	12.95
13	7	ULTIMATE X TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 362006	Tony Hawk	2002	PG	22.95
14	15	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
15	13	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	Blue's Clues	2003	NR	9.95
16	19	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
17	18	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
18	14	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	Spongebob Squarepants	2003	NR	12.95
19	12	THE WIGGLES: MAGICAL ADVENTURE HIT ENTERTAINMENT 2519	The Wiggles	2003	NR	14.95
20	NEW	LESLIE SANSONE: HIGH CALORIE BURN	Leslie Sansone	2002	NR	9.95
21	NEW	SPY KIDS (PAN & SCAN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
22	NEW	LESLIE SANSONE: WALK AWAY THE POUNDS GOODTIMES HOME VIDEO 22114	Leslie Sansone	2002	NR	12.95
23	16	DRAGONBALL Z-SUPER ANDROID 13 (EDITED) FUNIMATION 378	Animated	2003	NR	14.95
24	21	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
25	17	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98

● 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 15 2003 **Billboard** **TOP DVD RENTALS**™

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

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	2 Weeks At Number 1	
1	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
2	2	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
3	NEW	ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R
4	NEW	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	R
5	3	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
6	NEW	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG
7	NEW	STEALING HARVARD COLUMBIA TRISTAR HOME ENTERTAINMENT 606684	Tom Green Jason Lee	PG-13
8	4	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R
9	6	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG
10	5	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13

MARCH 15 2003 **Billboard** **TOP VHS RENTALS**™

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

THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
		NUMBER 1	2 Weeks At Number 1	
1	1	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
2	2	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
3	NEW	ONE HOUR PHOTO FOXVIDEO 2006216	Robin Williams	R
4	NEW	CITY BY THE SEA WARNER HOME VIDEO 22082	Robert De Niro James Franco	R
5	NEW	SPY KIDS 2: THE ISLAND OF LOST DREAMS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23965	Antonio Banderas Alan Cumming	PG
6	3	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
7	4	THE BANGER SISTERS FOXVIDEO 2006563	Goldie Hawn Susan Sarandon	R
8	6	BROWN SUGAR FOXVIDEO 2006539	Taye Diggs Sanaa Lathan	PG-13
9	5	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
10	7	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG

◆ 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.

Berklee Responds To Do-It-Yourself Trend With Online School

BY CHRISTOPHER WALSH

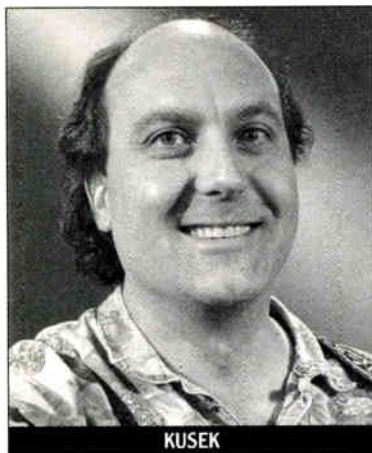
In another demonstration of the profound transformation engendered by the Internet, Berklee Media, a division of Berklee College of Music, has launched berkleemusic.com, its online school and networking site.

At berkleemusic.com, individuals can receive instruction in desktop-audio production, music business, music theory, and composition. Initial course offerings include "Desktop Music Production," "Marketing Yourself in the Music Industry," "Songwriting Workshop," as well as several classes specific to Digidesign's Pro Tools digital audio workstation (DAW) platform. In an era characterized by an accelerating migration to personal and home-based production environments, berkleemusic.com's online curriculum is a timely development.

"We really see the decentralization of the music industry going on," says David Kusek, Berklee College associate professor of music business and VP of Berklee Media. "A lot more people are making music at home and trying to make it as an indie band on 20,000 or 40,000 copies. That trend is going to continue, and we can certainly provide education, training, and networking opportunities for the independent artist."

Founded in 1945, Berklee College

of Music attracts students from around the world. It is this fact, in part, that led to the development of a "virtual college" online. "We have huge international demand for the



KUSEK

college," Kusek says. "About 30% of our students come from outside North America. Berklee is all about education, networking, and career development. That's what our alumni tell us is of tremendous value to them as they come through Berklee. We thought that if we could put that experience online and do it in a very professional, practical, real-world way, we could extend the Berklee experience online to hundreds of thousands—potential-

ly millions—of people who would love to come to Berklee but who are just never going to be able to."

Berklee.com courses, all of which emphasize interaction and collaboration, were also developed with Berklee alumni in mind, Kusek says, as well as music teachers looking to sharpen their skills and keep up with their own computer-savvy students.

"What we've got up there now is just the tip of the iceberg," Kusek promises. "We have a huge curriculum development under way. We started with a lot of technology-related courses, because that's where the demand is. We teach the very basics of signal flow, how to wire a studio, what the different components do. But we also have some songwriting courses, which are very popular. Everybody wants to write a hit song."

FOR THE RECORD

The Grammy Awards telecast was produced by the Recording Academy in association with Cossette Productions. Phil Ramone supervised the broadcast audio along with Hank Neuberger. Last week's issue contained incorrect production information.

Studio Monitor

by Christopher Walsh



EFFANEL & ONSITE: As reported here last week, Effanel Music, a mobile and portable multitrack remote recording company, has entered into a partnership with OnSite Recording Services (OSR). The OSR name will be assimilated into the Effanel family, OSR president **Joel Singer** says; its recording truck, however, will retain the OSR1 moniker.



SINGER

typically run several weeks.

The addition of OSR1 strengthens Effanel's position in the remote-recording industry, bringing greater diversity to the company at a time when big-budget gigs are less abundant. Ezratty notes, "What it boils down to is [that] the remote recording business model is essentially over, and it—as with the recording studio model—needs to be revisited. The need for conventional remote recording trucks has waned by virtue of technology putting a good deal of what would have been traditionally 'remote recording specialist' projects in the hands of artists. It's the same as what's happening in the studio. I don't think this is an unhealthy thing, just evolutionary. You've got to stretch out and do something different.

"I have the big L7 truck and the little ob/u truck, which is great for the little rock gigs, but this comes right down the middle," Ezratty adds of OSR1. "More than that, Joel has the vitality that somebody who has not been doing this as long as I have brings to the arena. He's shown us how successful he's going to be."

The maiden voyage of the Effanel/OSR alliance came at the 45th annual Grammy Awards Feb. 23 at Madison Square Garden in New York. There, Effanel Music's flagship remote truck, known as L7, worked in tandem with OSR1 to provide a 5.1-channel mix of live performances and additional audio, such as announcers, audience, and incidental music (Studio Monitor, March 8). The 45th Grammy Awards broadcast was the first to feature a surround-sound mix for the TV audience.

Like the commercial recording industry—which is experiencing a seismic transformation in the era of the digital-audio workstation and diminishing album sales—the remote recording business is adapting to new realities, Effanel president **Randy Ezratty** says. In an effort to reinvent itself, he explains, Effanel is moving in two directions. Last year, the company added ob/u (outside broadcast unit), a Ford Econoline van outfitted with a Neve 5336 console and additional vintage and state-of-the-art equipment that was designed to cater to smaller productions than those large-scale events—such as the Grammys—served by L7.

Meanwhile, Effanel's Manhattan studio is gaining ample post-production work, often for concerts recorded by L7. (*U2's Elevation Tour 2001—Live From Boston* and *Madonna's Drowned World Tour 2001* DVDs were recorded by L7.) Ezratty says that sessions for such projects

Singer, who will serve as GM of Effanel Music, says, "Randy and I have been friends for a long time. My passion has always been live recording. I went out last summer and mixed a couple of weeks on *Cinderella*, filling in for a friend of mine. I don't want to be on the road full-time, but I love this business. And Randy's company has always epitomized, to me, the most professional version of what a location recording company can be."

True to the current emphasis on leanness and versatility, OSR1 features a Yamaha DM2000 96-channel digital console, Tascam DM-2424 hard-disk multitrack recorders, and 800 MHz Apple G4 computer. "I did wire this up with 5.1 in mind," Singer says. "The DM2000 is great; I believe I made a very solid investment." OSR1 also offers analog 24-track recording, a wealth of monitoring, outboard gear, and microphone choices, and a 22-inch, flat-panel video/computer display.

"We realized that the path for Effanel was to create a new business model," Singer explains. "But Randy has been leading this company for 22 years and needed someone to do this with him and eventually take more of a leadership role in the company, so that he could offer guidance but not have to be hands-on all the time."

MARCH 15
2003

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 8, 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)	THE BABY Blake Shelton/ B. Braddock (Warner Bros./WRN)	WHEN I'M GONE 3 Doors Down/ R. Parashar (Republic/Universal)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	SDNY/TREE CODL TODDS AUDID SDUND STAGE BLUEBERRY HILL (Nashville, TN) Ed Seay, Paul Hart	LDNDDN BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWDRK (Long Island, NY) Sha Money XL
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	Sony MXP 3056, SSL 400 E/G	Neve 8048	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools TDM	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	COOL TODDS AUDIO (Franklin, TN) Ed Seay	ARMUDRY (Vancouver, British Columbia, Canada) Randy Staub	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Digidesign Pro Control	SSL 4000 G+	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HD	Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools HD	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 SDUND (New York) George Marino	BERNIE GRUNDMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	UMVD	UMVD	WEA	UMVD	UMVD

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Italy's Multilingual Star Serenades The World

BY MARK WORDEN

MILAN—In 1993, an 18-year-old schoolgirl named Laura Pausini made one of the most stunning debuts in recent Italian musical history when she won the Youngsters section of the prestigious Sanremo Festival with a song called "La Solitudine" (Solitude).

Within months, the song had become a hit in several European markets. And within two years, Pausini had achieved stardom in Spain, singing in Spanish. In turn, she has achieved success in the Latin American market and recorded in Portuguese with Brazilian legend Gilberto Gil.

Ten years after her debut, with an estimated 20 million records sold, Pausini has begun to build a career in the U.S. with her first English-language album, *From the Inside*, released by Atlantic Records.

"Her energy and determination is unrivaled," says Pausini's co-manager, Alfredo Cerruti. "She can work 15 hours a day and not even bat an eyelid."

Like a remarkably large number of successful Italian singers of the past, from Vasco Rossi to Luciano Pavarotti, Pausini hails from the region of Emilia-Romagna, where she was born on May 16, 1974.

"They tell me I was a bit unusual," says Pausini, reflecting on her childhood. "I was never interested in things like dolls and playing with other kids. I always preferred the company of older people."

The Pausini family consists of two parents and two daughters (Silvia is a couple of years younger). But it is the singer's father, Fabrizio, who dominates his daughter's anecdotes. He was a professional musician who spent much of his life on the road, playing in piano bars. He played with musicians who later co-founded the hit Italian group Pooah and, as a session musician in Sweden, played with Frida Lyngstad of ABBA. "I think the fact that he came so close to making it on a couple of occasions explains why he has been so keen for me to succeed," says Pausini.

A turning point came on the singer's eighth birthday. "My father asked me what I wanted as a present, and, although I knew he had bought me a doll, I said, 'I want to sing with you,'" she explains. Laura's wish was granted, and, for the next 10 years, she divided her time between her schoolwork and singing to her father's piano accompaniment whenever he was playing in the area.

Her father realized that Laura's talent could take her further and encouraged her to enter talent competitions, but, she says, "I wasn't interested because, if I enter a contest, I have to win!"

In fact, Pausini first came to the attention of Italy's record labels following a 1992 TV appearance on *Una Voce per Sanremo* (A Voice for Sanremo), a regional

Continued on page 48

Laura Pausini

Tenth Anniversary

Congratulations Laura...

*...on your first 10
years of great
music!*



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A photograph of Laura Pausini sitting on a sandy beach at sunset. She is wearing a white ribbed tank top and dark jeans. Her hair is dark and slightly messy. The background shows the ocean and a warm, orange sky.

“10”

International sensation
LAURA PAUSINI
celebrates ten beautiful years
at the top, twenty million
in worldwide sales, and her
English-language debut
FROM THE INSIDE



WWW.ATLANTICRECORDS.COM WWW.LAURAPUSINI.COM

World Radio History

"Laura started singing with me in public when she was a child, and it was clear from the start that she was talented. But it wasn't until she was about 13 or 14 that I realized she could become a star. She came with me to play a trade fair near Cologne in Germany. It was at one of those bars, where people eat, drink and generally ignore the music. Yet when Laura sang, everyone stopped and listened, and they didn't touch their food or drink until she finished. And, seeing as she was singing in Italian, a language that they couldn't understand, I saw that she was special, that she had an unbelievable ability to communicate with people."

—**Fabrizio Pausini**,
the singer's father and occasional pianist

"I shall never forget 'Looking for an Angel,' the duet Laura sang with Phil Collins on her 1998 album, *La Mia Risposta*. That she was so at ease working with such a legend convinced me that she could be an international star. And, let's face it, she is one. You can hear her music played in Argentina, Puerto Rico, Switzerland, everywhere."

—**Gero Caccia**, executive VP, Warner Music Europe

"I didn't start working with Laura directly until the *Best Of* project in 2001, but the relationship was so harmonious and easy-going that it felt like we'd been working together for years. I was also struck by her unbelievably charismatic performance in concert at the Milan Filoforum in December of that year. That's when I realized she could make it in the North American market and be up there with the big names."

—**Massimo Giuliano**, chairman, Warner Music Italy

"For me, her debut at the Sanremo Festival in 1993 was one of those magical, unforgettable moments. Before the show, she was an unknown 18-year-old 'girl next door' from the provinces, but, after, she was transformed into a star who would soon be known in several European territories. It really was a case of a life being changed forever in three minutes."

—**Alfredo Cerruti**, co-manager

"My favorite Laura moment was last year when it was decided that she and I would attend an English course at the Berlitz School in Beverly Hills for a couple of months. Every morning we'd get up at 7 and march off to school with our backpacks, like a couple of kids. The other students in the class were from France, Spain and Brazil, places where she is a household name. Needless to say, they were in awe of her and would even ask for her autograph, but she just behaved like one of the gang, and she took her homework very seriously! Laura never acts like a superstar. In fact, I know people with the most mundane jobs who put on far more airs than she ever does."

—**Gabriele Parisi**, co-manager

"I can never forget attending an almost surreal party a couple of years back at David Foster's house in Malibu, in honor of Barbra Streisand. The guest list included people like Jim Carrey and Pierce Brosnan, and you almost had to pinch yourself to make sure it wasn't a dream. Laura was asked to sing a song in Italian for Barbra. I'm sure that many artists would have died of stage fright, but not Laura, she just blew them away. Afterwards, Barbra went up to Laura and told her that she had a fabulous voice and that she had what it took to be a major star. It was amazing!"

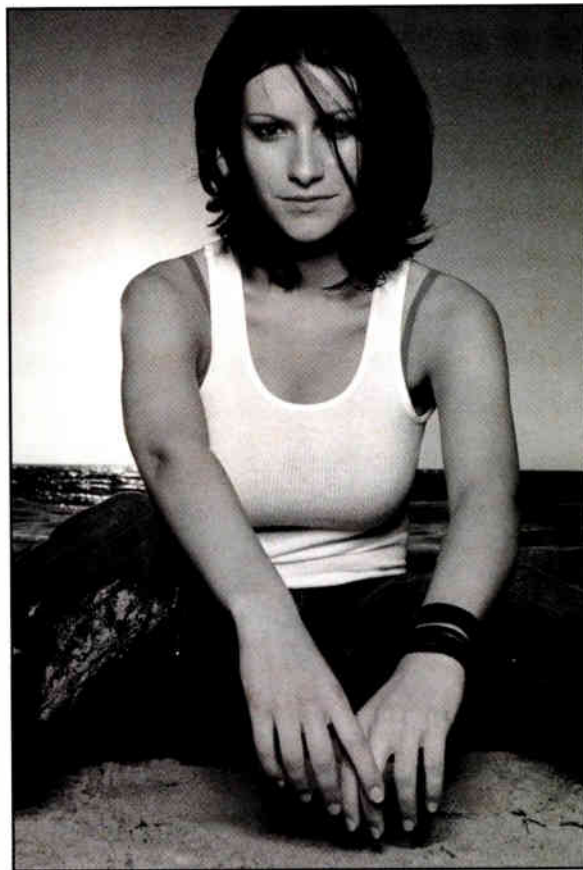
—**Luciano Linzi**, GM, CGD East West

Laura Pausini
Tenth Anniversary

ROME—Recent weeks have brought Laura Pausini through a swirl of promotional events for her latest album, *From the Inside*. The disc marks her English-language debut in the U.S. on Atlantic Records and is now a priority for Warner Music International outside America. But, on a winter evening at the Cavalieri Hotel here, Pausini took pause to look back on a decade that has brought her international stardom.

Can you describe the start of your career?

By the time I was 18, I'd become something of a local celebrity and many managers had heard about me. They got my details from the Bologna newspaper, *Il Resto del Carlino*, and started coming to see me. I didn't feel comfortable with them though, because, as happens in the entertainment world—especially at the start of a young woman's career—



to whom I will always be grateful are, first and foremost, my father, then Marco Marati, Angelo Versiglio, Alfredo Cerruti, Fabrizio Giannini and Gianpiero Skussel, because they are the ones who discovered me and gave me a chance.

Despite your victory at the 1993 Sanremo Festival and immediate success afterward throughout Europe, you became uncomfortable with your newfound status. Is that correct?

Yes. I think it was in 1995, when I was getting the first invitations to go to South America. I didn't want to go because I'd had two near-crashes on planes in Europe, both in the same week. I'd developed a fear of flying, so I used to travel around Europe by car. Then, once again, my father intervened, telling me, "Laura, this is another opportunity. You have to go to South America." So, when I boarded

Laura PAUSINI

The Billboard Interview

BY MARK WORDEN

the attitude is often, "Well, if you give me that, then I can give you this," and I didn't want to have anything to do with those characters.

Then, one day, three men turned up at my house: Marco Marati, who was from Milan; Angelo Versiglio, who was from nearby Forlì; and a young guy named Alfredo Cerruti. My family really liked them, but I remember I ran off to the kitchen and told my sister I didn't want to see them again. Marco was the typical Italian manager who wore hair gel and drove a Mercedes, something that I hated. Yet the next day we had a family conference, and my father said he felt that these people could help and he asked me to give them a chance. So, if it hadn't been for my father, I wouldn't be here talking to you now.

I did a tape of "The Greatest Love of All" by Whitney Houston, and I went to a studio in Milan, which was part of Marco's Crea Hits management company, where we met all the major Italian labels in one day. We started with BMG at around noon, and I sang three songs live, accompanied by the piano, and every time I came out of the room, my manager spoke to the record label executive, and the executive would say no.

This was September 1992, and, by 8 in the evening, I was tired and sad. The last [label] was CGD. There were two people, Fabrizio Giannini and Gianpiero Skussel. I started singing and, after the first song, they both stood up. Fabrizio started screaming, "You're our discovery!" Gianpiero, on the other hand, got down on his knees and kissed my hand!

I could have died of happiness, because I knew this was my last chance. Marco hadn't said, "Don't worry if it doesn't work out today, we'll just carry on." He had said, "If nobody takes you today, then it's over." So the people

the plane, I took a sleeping pill that knocked me out for the whole flight. I guess I got over that one, but then there was another setback a year or two later when, all of a sudden, I lost my voice for six months! At the time, I thought that it was fate. I believed that, in the same way that I'd been lucky until then, now it was finished.

But I didn't want to surrender. I traveled all over Europe and the U.S. to see voice specialists who'd been recommended by other singers, but they were unable to do anything for me. I spoke in a whisper, my vocal chords didn't connect anymore. I was on cortisone for a year, as I had signed up for assorted concert dates. The contracts stipulated that, if I cancelled, even for health reasons, I'd have to pay a high penalty. Then, one day, almost by chance, I went to Ravenna, near my hometown, where a speech therapist and specialist named Dr. Franco Fussi showed me how to get my voice back, simply by teaching me to breathe properly. After a month, it was as good as new. Can you imagine? I didn't talk for six months! I would just write notes to people on a notebook I carried around my neck. But it was an important period for me, and it helped me understand a lot of things.

Even though you are Italian, you have won numerous awards as a Latin artist. In fact, I remember you telling me that you were in Los Angeles for the Latin Grammys when they were cancelled on account of the attacks of Sept. 11, 2001. Do you consider yourself a Latin artist?

Yes. I'm happy to have been adopted by Latin audiences. I adore Spain and the Latin American countries,

Continued on page 52

what an adventure it has been to accompany you through your amazing career.
sei grande!



Giorgio Armani

SERENADING THE WORLD

Continued from page 43

competition designed to find candidates for the national Sanremo Festival's Youngsters section. But that year, no participant went on to the primary festival. Pausini experienced similar disappointment in the Castrocaro contest, despite being "the only artist to receive a standing ovation," she still recalls. She had had enough of talent competitions.

OVERNIGHT SENSATION

Then came the 1993 Sanremo Festival. As a new signing to Warner Music Italy's CGD East West label, she made a stunning debut with "La Solitudine," a song penned by two young writers with daytime jobs outside the industry. The music was written by IBM employee Piero Cremonesi, while the lyrics were penned by advertising copywriter Federico Cavalli. Along with Angelo Versiglio, they wrote most of the songs on her debut album, *Laura Pausini*, which was released in May of that year.

"La Solitudine" established Pausini as an overnight sensation in Italy. The remarkable thing was that, within months, the song was an air-play and chart phenomenon in Belgium and Holland. In Holland, "La Solitudine" still holds the record for best-selling single by a foreign artist.

Toward the end of 1993, as Pausini was taking off in Europe, she was also preparing her second album for the 1994 Sanremo Festival's main competition. While she came in third that year, with "Strani Amori" (Strange Loves), the song became a hit single, as did her second album, *Laura*.

At this point, Carlos "Charlie" Sanchez of the Warner Spain label DRO East West invited Pausini to record a Spanish album featuring the best of her first two Italian releases. The result was spectacular. "She became colossal in Spain," recalls Luciano Linzi, GM of CGD East

Laura Pausini

Tenth Anniversary

West. "With sales of over a million units, 'La Soledad' also holds that country's foreign-artist record."



With Gilberto Gil

Pausini herself admits, "I guess I was a bit lucky in that Italian music was 'in' in Europe at the time. When I was on the road, I'd bump into other Italian artists, but you don't meet so many of them now." Inevitably, massive success in Spain opened the gateway to the Latin American markets.

From 1996 onwards, the year of her third album, *Le Cose Che Vivi* (The Things That You Live), Pausini's recordings were simultaneously released in Spanish. The year 1998 saw the release of *La Mia Risposta* (My Answer), which, the singer acknowledges, "didn't do so well in Europe, even if it sold the usual 400,000 units in Italy."

Her 2000 release, *Tra Te e il Mare* (Between You and the Sea), on the other hand, marked a comeback, and she consolidated her position with 2001's *Best Of*, which sold 660,000 units in Italy and 2.5 million worldwide.

Warner Music Italy president Massimo Giuliano says, "The interesting thing about this album is that it is the first to do well in France, even if the single 'La Solitudine' had done well when it was released in Belgium at the start of her career. So far, *Best Of* has done over half a million units in France." As a token of her appreciation, perhaps, Pausini has since recorded a song in French, taking her language tally to five (after Italian, Spanish, Portuguese and English).

Although Pausini had recorded some songs in English (such as "One More Time" for the soundtrack to the

1999 film *Message in a Bottle* and "The Extra Mile" for the *Pokémon 2000* soundtrack), her 2002 Atlantic album, *From the Inside*, was a challenge. "The Americans had been interested in me for a while," recalls Pausini, "but I waited until I found a project that felt right, in terms of songs and producers."

Initially, she was courted by David Foster's Atlantic-distributed 143 label and, she says, "Even if I didn't sign with him, he was the first person in the States to believe in me, and I am most grateful to him, as I am to [Warner Music International senior VP of marketing] Jay Durgan, who is playing a key role in this phase of my career."

In addition to giving her a start in the U.S., Pausini says that the album's European release will achieve another personal objective. "Germany is the one European market that has yet to embrace me," she says. "This is ironic, as the German tourists who came to see me as a teenager in the local seaside resort of Cervia were my first foreign fans. I hope that the European release of *From the Inside* will help me crack the German market at last."

As she reflects in this special salute to the first decade of her career, Pausini notes that of her five Italian original albums, her favorite is her fifth, *Tra Te e il Mare*, which was released in 2000. The album contains one of her most autobiographical songs, "Viaggio Con Te" (I Travel With You), which she co-wrote. The lyrics describe a childhood in which her father invariably missed events like birthday parties because of his musical engagements and how she would now give anything to win back the time that has been lost. The song also recounts how she learned to sing with her father and how they would travel to concert dates together. She realizes that this journey is metaphorical. With its emotional Italian melody and lyrics, the song is utterly moving.

"Many years have passed since then, and Laura has grown up," says her father, Fabrizio Pausini. "Her professional commitments are such that we don't get to see each other that often, but, whenever I want to take a trip back in time, all I have to do is listen to that song and it brings tears to my eyes." ■

Music Shape

Laura Pausini

10 years of hard work
10 years of great and glorious successes...
...10 unforgettable years!!!

With Love

Alfredo Cerruti
& Chiara Covio

Dear Laura,

I am very pleased to send you

my warm congratulations and my very best wishes

for this important celebration.

I carry with me the memory of our performance together

and it still cheers and touches me at the same time.

I wish you the huge success that you highly deserve this year

and in the years to come and again congratulations

for this great achievement.

Luciano Pavarotti

LONDON—As it builds the campaign to break Laura Pausini in new English-language markets, her record company can justifiably describe the Italian superstar as “a household voice throughout Europe and South America.”

In the U.K., where Pausini's new English-language album, *From the Inside*, is being released by Warner Music label East West, publicity bios tell new fans that Pausini “may just be the biggest pop star you've never heard of.”

In telling the superstar's international story, Warner Music International (WMI) certainly has some impressive statistics to draw on, including worldwide sales for her Italian and Spanish recordings of 20 million units and 160 platinum discs, achieved in no fewer than 45 countries.

“It's quite an impressive track record, to say the least,” says Jay Durgan, senior VP, marketing, WMI, who had noted Pausini's enthusiasm for international adventure even before he joined the company. “Laura to me seemed like a huge talent, a great voice [with] a real willingness to give it a go.”

“Laura is a sensation all over Latin America,” says Inigo Zabala, president of Warner Music Latin America, which oversees the company's operations in Argentina, Brazil, Chile, Colombia and Warner Latina in the U.S. “Mexico and Brazil are the countries where she sells the most records. Getting over the language barrier was easy, because she's fluent in Spanish and Portuguese.”

Saul Tagarro, the recently retired president of and now consultant for Warner Music Spain, describes Pausini's wide-reaching achievements as “a clear example of a marketing success, adapting the record to the needs and musical tastes of different markets.”

He recalls her introduction to the company almost exactly a decade ago. “Laura was presented in a WMI marketing meeting in August 1993, and we were very impressed with her voice and songs,” says Tagarro. “We recorded a compilation in Spanish with the best songs from her two first Italian albums. We sold 1.1 million units—11 times platinum—in less than a year. TV appearances and major advertising were the key for these massive sales. The whole of Latin America released the Spanish album and sold millions of records, and Portugal released the original Italian album and sold thousands of units.”

Charlie Sanchez, managing director of DRO East West, takes up the international story. “Spain was the first Latin market where Laura sold,” he recalls, “then Mexico, Portugal, Brazil and the whole Latin region. In Brazil, she sold amazingly in both Spanish and Italian. From the first album on, Laura has always recorded both in Spanish and Italian, and, even on her album *Le Cose Che Vivi*, she

Laura Pausini
Tenth Anniversary

International Success Story

Warner Music Int'l Promotes Pausini in Europe, Latin America and Beyond

BY PAUL SEXTON



Pausini parties with, from left, Alejandro Sanz, Zabala and Warner Music Latina president George Zamora

recorded some songs in Portuguese.”

Pausini has been a frequent visitor to the IFPI Platinum Europe winners' circle, with no fewer than four of her albums now certified by the International Federation of the Phonographic Industry for European shipments of 1 million or more. The 2001 release, *The Best of Laura Pausini—E Ritorno Da Te*, became her latest qualifier last February and went on to claim a place inside *Music & Media's* top 50 European albums of 2002. It now has worldwide sales of 1.6 million units, according to WMI.

Atlantic Records' launch of Pausini as an English-language artist in the U.S. presents no conflict with her existing success in the Latino market there, says Zabala. “Warner Music Latina, our U.S.-based label, which is part of WM Latin America, made Atlantic aware of how they promoted Laura's previous albums in Spanish in the U.S. market,” he explains. “But Laura's new album is entirely in English, and [that] is a totally different market. Atlantic and WM Latina combine

efforts and coordinate in each of their different markets.”

Although *From the Inside* is Pausini's full English-language debut, she made a sortie into that territory as far back as the summer of 1995, with “Loneliness,” an English version of her debut European hit, “La Solitudine,” with new lyrics written by Sir Tim Rice.

WMI's Jay Durgan says that Pausini's recent work in English-language markets, including dealing with the media hands-on, has had a practical benefit. “[The U.K. market] is a tough nut for anybody,” he notes. “You have a few more things you have to overcome when you're not from an English-language country. But her English is improving, her capacity's grown immensely in recent months.”

Acknowledging WMI's strengths in Latin markets, Durgan also cites Spain as the longtime backbone of her international success. “She recorded in Spanish and went there and worked hard, and, thankfully, that country returned the success for her investment of time,” he says.

“Spain is a time-tested market for Laura, and one that she's paid attention to over the years. But if you want to talk about success as far as units achieved, at this point, I would have to say France—with about 600,000 units sold of the Italian-language hits package—has put itself right up there next to Italy.”

Zabala corroborates that point. “The audiences must see you as a local artist, and they demand some presence in their countries,” he says. “In Laura's case, this has been easy, because she's always been willing to support the company with promotion, and she toured on several occasions.”

Sanchez concludes, “There are not too many artists that are able to record in Italian, Spanish, Portuguese and English—and sound great in all of them.” ■

Primed For The U.S.

Pausini's Atlantic Debut, *From the Inside*, Was Preceded by Latin Grammys and Movie Soundtracks

BY CHUCK TAYLOR

NEW YORK—When Atlantic Records released Laura Pausini's English-language debut album, *From the Inside*, in the U.S. on Nov. 5, it was hardly the ambitious singer's stateside entry point.

After reaching superstar status in her native Italy, Pausini was given the opportunity to record in Spanish. Her bow was such a success that she became a familiar fixture on the Billboard Hot Latin Pop and Tropical/Salsa charts and was nominated for four Latin Grammy Awards in the U.S. in 2001.

She also had graced two soundtracks with her first songs sung in English: the melodramatic Richard Marx composition “One More Time” from *Message in a Bottle* in 1999 and then the soaring “The Extra Mile” for *Pokémon 2000*.

It was enough to convince Atlantic that Pausini is a world-class artist who deserves the chance to show North America what she's made of. *From the Inside* capitalizes on the emotive chanteuse's gift of inflecting joy on the life-affirming debut single “Surrender” (which, ironically, was a last-minute addition to the album) and dancefloor kicker “I Do to Be,” along with lamenting melancholy on “If That's Love” and “It's Not Goodbye,” the latter a song she co-wrote.

Pausini teamed up with a who's-who from the domestic pop arena, iron-coating the album with the polish of the big leagues. Her collaborators on the project included “Surrender” producer John Shanks (Michelle Branch, The Corrs), Guy Roche (Celine Dion, Cher), Patrick Leonard (Madonna, Jewel), K.C. Porter (Santana, Ricky Martin), Evan Rogers and Carl Sturken ('N Sync) and Jimmy Bralower (Cyndi Lauper).

Atlantic backed the efforts with live showcases in New York and Los Angeles, where Pausini exhibited her well-traveled charm and elegance, and a parade of radio-station visits, press meetings and interviews. A video clip for “Surrender” was filmed in Los Angeles by Bille Woodruff, who has worked with the likes of Dion, Britney Spears and Nelly.

Pausini was profiled on CNN, made rounds to the nighttime talk shows and sang on the A&E broadcast of the Nobel Peace Concert in January. It was truly like a new beginning for an artist who has sold more than 20 million albums in Italian, Spanish and Portuguese.

By the end of 2002, “Surrender” had cracked the top 50 on the Hot 100 Single Sales chart, even though, for the most part, top-40 radio turned its back on the song's charms. Atlantic then serviced a number of club-focused remixes, which sent the song soaring to No. 1 on the Billboard Hot Dance Music/Club Play chart and to No. 4 on Hot Dance Music/Maxi-Single Sales. “Surrender” also reached No. 8 on the Canadian singles chart. The album has moved 33,000 copies, according to Nielsen SoundScan.

Meanwhile, Pausini's English-language bow continues to gain steam outside of America. At the beginning of the year, Pausini returned to Europe to introduce her established fan base to “Surrender.” And, indeed, they have done just that. In late January, as Pausini began a sold-out tour across the continent, “Surrender” had garnered radio airplay in nations as diverse as Austria, the Czech Republic, Denmark, Finland, Germany, Holland, Hungary, Norway, Portugal, Sweden and Switzerland. ■

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Dear LAURA,
CONGRATULATIONS!

“FROM THE INSIDE”

from your team at

 CLEARCHANNEL
ENTERTAINMENT
ITALIA

and

All your friends at

 CLEARCHANNEL
ENTERTAINMENT
EUROPE

Thanks for making
us part of your success!

including Brazil, where I feel like a “girl from Ipanema.” In fact, the last duet I did was “Seamisai” with Gilberto Gil, who even translated the lyrics into Portuguese. I like being considered a Latin artist, as they’ve been very kind to me. I love Mexico, and, I have to admit, I was far more worried about releasing an English-language album there than I was in Italy, even though it seems to be going well. I also have a great deal of affection for Argentina, Peru and all the other Latin American countries. These are places that gave me strength at a time when I was feeling weak.

At the start of your career, you invariably recorded other people’s songs, but, as your career has progressed, you have written more and more lyrics.

It’s true, I hardly ever write the music. Although for “La Mia Risposta” and “Tra Te e il Mare,” the writers would come to me and I’d say, “No, let’s put my voice here,” and so on. I used to write on the flute, which I began playing when I was 12, but I’ve had to give it up as Dr. Fussi, the specialist I mentioned, advised me to stop playing instruments.

My first song was written when I was 12. It was called “Lasciami Dormire” [Let Me Sleep], and it was awful! Some of my more enterprising fans have found old cassettes that my dad recorded when we were playing in piano bars. Really horrible!

When I started recording professionally I didn’t want to write, as I felt shy and embarrassed. Also, for the first three years, I didn’t really feel that this success was connected to

Laura Pausini

Tenth Anniversary

me, which sounds stupid, I know. Then, one day, I was on holiday in Jamaica—no, I didn’t smoke a joint!—and I recorded a song on a Walkman that I left on the bedside table in my hotel room. Alfredo Cerruti found it and said, “I want us to put this on the album; talk to Cheope [my main songwriter].” So we started writing together.

I was less afraid as Cheope and I became great friends. This helped me overcome my shyness. I’d always heard people say, “Ah, once singers become famous, they start writing their own material, and it always sucks!” I didn’t want that. I thought it would be better if I recorded a good song by someone else, rather than a bad one by myself. Now I want to write more. I’ve also understood that, in this business at least, when everything goes well, you’re an idol, a star, you’re the greatest, but, when things go wrong, it’s always your fault. So if I have to take this responsibility, then I may as well put my name to the songs!

It’s clear that we’re entering a new phase in your career. The first chapter is complete and the second one is beginning with your launch in the U.S.

What do you hope to achieve in this phase of your career?

I have to confess I’m a bit confused about all this. Even if this is an exciting period, it isn’t an easy one. It’s diffi-



Live at the Assago Forum

cult to live in a certain way for 10 years—even if I don’t have a diva lifestyle. I can’t deny that I have certain privileges here that I can’t have there. It’s difficult to sing in France in front of an audience of 10,000 in June and then, in September, sing the single “Surrender” to 100 people in a disco in Houston, and 20 of them don’t even look at you because they don’t know who you are. It’s also difficult to do things like go on *Late Night With Jay Leno* and worry that you’re going to let everyone down by not understanding one of his questions or jokes!

Also, when I’m in the States, I realize that it takes more than one album to become successful. I don’t think it can be that easy for Madonna to be Madonna or for Celine Dion to be Celine Dion. When you’re that famous, then life really does change. I’m comfortable with my life. There are still plenty of places where I can “get away from it all.” I’m fairly relaxed about my fame. But the more famous you become, the more difficult it gets, the more people you have to deal with, the more people you need to employ to maintain your level of success. Otherwise, it slips pretty quickly.

If I need to be 100% committed in order to maintain my current level, then people like Madonna and Celine Dion must be even more committed, and I find that pretty frightening. I don’t know if I’m psychologically capable of leading the lives they lead. But, at the same time, if you do a project, you have to go through with it and accept the consequences.

I want to make everybody proud of me: my country, my hometown, my family and, above all, my father. On the one hand, the idea of stardom is scary; on the other, I find I’m attracted to it.

Finally, is there any particular reason why you’re wearing a John Lennon T-shirt today?

[Smiles.] Yes, because it’s tight-fitting and makes me look sexy! No, seriously, it’s because John Lennon doesn’t require a definition. You just have to say his name. It’s him. For me, he’s a constant reminder of the fact that you don’t need to look for great strategies, because the most genuine and the most beautiful music is often the most simple. ■

Impatto Publishing

Thanks Laura!



Dear Laura,

Congratulations on your 10th anniversary!
Congratulazioni per il tuo decimo anniversario!

Best wishes,





10th CAREER ANNIVERSARY OF
LAURA PAUSINI

Thank you for giving us the privilege to share the emotions of the best female italian artist ever.

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World Radio History

INTERNATIONAL

Germany Looks To Reverse Decline

BY WOLFGANG SPAHR

HAMBURG—Battered by what it terms massive illegal copying of music, the German record industry shed sales and jobs in 2002, with the value of its shipments down 11.3% from 2001.

In comparison, the U.K.—now ahead of Germany as Europe's largest music market—recently reported a 3.7% fall in value (*Billboard*, Feb. 22). Probably even more galling, though, was that neighboring France delivered a 4.4% rise (*Billboard*, Feb. 8).

According to Gerd Gebhardt, chairman of labels body BPW and of the Deutsche Phono Akademie, the mass copying of music remains the main problem facing record companies here. BPW says that the number of blank CD-R discs sold to private individuals rose last year in Germany to 486 million units and estimates that 55% of that volume was used to record music. "[If] 267.3 million of those CD-R discs were used solely for copying music," Gebhardt says, "that is roughly 61% higher than the sum total of CDs sold."



GEBHARDT

The annual BPW statistics show that the value of shipments in Germany fell to 1.97 billion euros (\$2.12 billion) in 2002, down from 2.22 billion euros (\$2.39 billion) in 2001. Volumes declined in the same period by 7.6%, from 242 million to 223.7 million units. The CD-album sector shrank sharply by 9.2% to 142.1 million units, while the singles market contracted by 22%, with volumes declining from 44.6 million in 2001 to 34.8 million units in 2002.

During his introductory speech at the recent Echo Awards ceremony in Berlin (see photos, page 58, and *Billboard*, March 1), Gebhardt called on German legislators to cut the rate of value-added tax (VAT, or sales tax) as a way of reviving the fading domestic market. A reduction in VAT from

16% to 7%, bringing music into line with other "cultural goods," is the target. The European Commission, the legislative arm of the European Union, is currently conducting a review to determine whether it will reclassify audio recordings. "A series of countries [in the European Union] have already signaled their approval," Gebhardt says. "In Germany, it is up to the federal government to decide whether it wants to make use of the possibility of introducing a reduced tax rate."

If such a move were to happen, Music & Media Retailers Assn. chairman Alexander Wessendorf says that music merchants "would pass on the savings from the tax cut to our customers, resulting in lower prices."

The problems of the German industry during the past two years have also had a real effect in human terms: BPW says that the number of people directly employed by record companies in 2002 fell by around 800 to 11,400 in 2002. It estimates that a further 500 music-related jobs were shed in the retail sector and that in 2001 and 2002, music retailers and labels have together cut roughly 3,000 jobs. Gebhardt insists that "in spite of two difficult years in a row, there has been only a moderate reduction in jobs." But, he warns, "there is strong pressure on companies to adjust their costs."

The common theme emerging from a string of gloomy music-market reports across Europe in recent weeks has been the boom in DVD shipments, as market penetration of the format rises. Germany proved no exception, more than doubling shipments of music DVDs from 1.3 million in 2001 to 3 million units. "The music market will also benefit from this in the long term," Gebhardt insists. "DVDs are increasingly substituting VHS cassettes, which, with 0.4 million [music-related] units sold, have lost importance."

Islam Joins Indonesian Piracy Fight

BY STEVEN PATRICK

JAKARTA, Indonesia—As authorities in certain Asian markets become more willing to tackle the scourge of music piracy, traders in illegally copied music are being confronted by an increasing

number of measures aimed at curbing their activities. Now pirates in Indonesia face a new addition to the record companies' arsenal: religion.

Labels body the Sound Recording Industry Assn. of Indonesia (ASIRI) and Majelis Ulama Islam (MUI, the Islamic Religious Assn.)—Indonesia's biggest religious organization—have teamed up to announce that buying pirated product is now *haram* (forbidden) in Islamic terms.

The MUI represents Islamic *ulamas* (spiritual leaders) from all over Indonesia and advises the government on social and political issues. Pak Maarof Amin, head of MUI's *fatwa* (religious rulings) commission, says buying pirated products is *haram* because it involves stealing other people's rights without permission. According to Amin, these rights are the same as owning physical assets and are protected under Islam.

Sutanto Hartono, managing director of Sony Music's affiliates in Indonesia and Malaysia, is one of ASIRI's nine directors. He says he hopes the move will draw media attention to the plight of the fledgling industry in Indonesia. But although the ruling makes clear to the Indonesian public—which is almost 90% Muslim—that its religious leaders disapprove of music piracy, there are problems in getting government action to back up the initiative.

Industry executives here estimate Indonesia's music piracy rate to be more than 80%;

Hartono describes the current situation as "doomsday. Sales of new releases have decreased by 40%, and only superstar acts like Sheila on 7 [Sony], Padi [Sony], Dewa [PT Aquarius], and Zamruk [Logis] can sell a million."



HARTONO



YOHANES

Indonesian label executives do not expect piracy levels to decrease this year. "[There is] an absence of comprehensive legislation that protects intellectual-property rights," EMI Indonesia managing director Teja Yohanes says. "In 1995, the Indonesian record market sold about 85 million units; in 2001, it was about half that figure. But this issue is not really seen as a priority to the struggling administration [of President Megawati Sukarnoputri]."

Sujanto Ngaginta, managing director of Jakarta-based label Indosemar Sakti, agrees. "I think the government has other, 'more important' things to do."

Ferry Kurniawan, A&R and promotion manager of the Ceepee label, also based in Jakarta, adds: "I don't see any concrete regulations to eradicate piracy in Indonesia. I think the government puts piracy as their No. 100 priority."

ASIRI has lobbied hard since early 2002 to get the industry's plight

heard, Hartono says, so "the government is aware, but enforcement is another story. There have been very few raids."

ASIRI has also launched a public-awareness program, which will last six months, based on live shows featuring as-yet-unnamed leading Indonesian artists. Hartono says the program, which aims to educate the public about the perils of music piracy, will include concerts in major cities like Bandung, Surabaya, Medan, and Jakarta.

Swedish Shipments Slump, Despite Strength Of Local Acts

BY JEFFREY DE HART

STOCKHOLM—The Swedish record industry's hoped-for retail sales revival in fourth-quarter 2002 failed to materialize, leading to an annual decline in shipment value of 5.7% in Scandinavia's leading music market.

The industry here had hoped that strong international releases would provide a boost in the pre-Christmas period, giving the 2002 annual report at least equal to, if not better statistics than, those for 2001. But shipment figures from local International Federation of the Phonographic Industry affiliate GLF reveal an annual decline in value of 5.7% from 2001 to 1.6 billion kronor (\$189 million)—despite a fairly flat performance in volume terms, where a 0.6% slide saw the total number of units shipped in 2002 fall to 27.9 million. GLF estimates that its member companies account for some 90% of prerecorded music sales in Sweden, including music DVD and VHS titles.

Despite slightly lower-than-expected shipments in the first half of 2002, music executives had still been anticipating a record-breaking year, based on a strong release schedule of local

repertoire, a nationally coordinated CD price-cutting campaign, and substantial catalog album sales backed by hefty TV advertising. But the shipments trend failed to reverse.

Lars Brask, buying manager at nationwide department store Åhléns, Sweden's largest retailer and music-market leader, comments: "Last autumn and during Christmas, consumers didn't think there were good-enough albums out. DVD is growing, and that's a problem for music; customers have chosen DVD over CD. Demand for console games, like Sony PlayStation, is also increasing." Brask does suggest, however, that "downloading and copying is not rocketing as it did. It has leveled off, and it's not the major concern."

Music-related DVD shipments certainly give cause for optimism, soaring 183.3% in volume to 214,113 units, with a 156.3% hike in value to 23.5 million kronor (\$2.8 million). In contrast, shipments of CD albums dropped in volume by 2% to 23.2 million units and by 7% in value to

1.45 billion kronor (\$171.2 million). CD singles showed a 14.7% loss in volume to 3.4 million units, sinking 16.2% in value to 54.6 million kronor (\$6.45 million).

Swedish artists accounted for 33.6% of total shipments, according to GLF, up 9.4% on 2001. Sony Music Nordic managing director Per Sundin says, "The 10 best-selling albums of the year by local artists were all in the Swedish language; it's a high. Swedish musicians and artists are fantastic and called on to do everything, but the competition is so strong today when you sing in the English language." On that list of local artists—topped by BMG's Kent—Sundin's label had three: Magnus Uggla, Peter Jöback, and Helen Sjöholm.

The GLF figures give EMI Recorded Music Sweden the biggest market share in 2002 at 23.7%, ahead of Universal Music's 20.2%. Ranking third, Sony Music had 16.7%—its best share since 1999—while Warner Music and BMG rounded out the top five with 13.2% and 11.4%,

respectively. "It's a year to remember, and to be proud of, even though the market has been slow," Sundin says. "But we—the record industry—have to realize that we can't rest and continue doing what we've been doing for the last 10-15 years. We have to be proactive instead of reactive."

Brask says he does not expect 2003 to be much better than 2002. "It has started so poorly," he says. "It's worse than last year. We need something, because the Kent album was such a huge seller throughout the year. Hopefully, the Cardigans' [new album] can do the same."

On the international front, the late Eva Cassidy has finally broken through in the Swedish market through MNW, and her *Songbird* album has recently gone gold (40,000 units shipped) here. "It's probably the biggest international hit so far this year," Brask says. "Her big competition is from [EMI's] Norah Jones, who did well all through Christmas and is continuing that way."

On an upbeat note, Sundin concludes, "Even though we don't work with Norah Jones, it's a healthy sign that an act like that is selling albums. It shows everyone that quality sells, and that's what people want."



SUNDIN



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
[DEMPA PUBLICATIONS INC.] 03/05/03		[OFFICIAL UK CHARTS CO.] 03/03/03		[MEDIA CONTROL] 03/05/03		[SNEP/FP/TF/TE-LIVE] 03/04/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	1
2	2	2	NEW	2	NEW	2	2
3	NEW	3	1	3	3	3	5
4	NEW	4	NEW	4	4	4	3
5	7	5	NEW	5	9	5	NEW
6	6	6	2	6	5	6	4
7	3	7	NEW	7	2	7	6
8	NEW	8	3	8	5	8	NEW
9	9	9	4	9	NEW	9	8
10	NEW	10	6	10	7	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
13	NEW	13	NEW	12	NEW	20	NEW
15	NEW	15	NEW	18	NEW	22	95
16	NEW	16	NEW	22	27	30	NEW
25	NEW	28	NEW	24	47	36	NEW
27	NEW	29	NEW	33	42	37	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	10	1	1	1	1
2	NEW	2	3	2	21	2	NEW
3	NEW	3	1	3	2	3	2
4	2	4	6	4	3	4	NEW
5	NEW	5	5	5	5	5	4
6	NEW	6	7	6	6	6	3
7	NEW	7	2	7	4	7	7
8	4	8	4	8	8	8	37
9	5	9	NEW	9	7	9	15
10	NEW	10	8	10	9	10	5

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
[SOUNDSCAN] 03/15/03		[AFYVE] 03/05/03		[ARIA] 03/03/03		[FIMI] 03/03/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	2	1	1	1	2	1	2
2	25	2	2	2	NEW	2	1
3	1	3	3	3	1	3	3
4	6	4	5	4	4	4	4
5	4	5	4	5	NEW	5	5
6	5	6	6	6	3	6	6
7	3	7	7	7	7	7	9
8	7	8	8	8	5	8	7
9	RE	9	9	9	11	9	14
10	8	10	10	10	NEW	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
21	NEW	16	NEW	14	NEW	12	NEW
18	24	19	NEW	23	41	13	NEW
21	RE			24	NEW	16	NEW
23	27			29	NEW	17	NEW
27	RE			31	NEW	25	33
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	4	1	1	1	1	1	1
2	1	2	2	2	2	2	3
3	2	3	3	3	4	3	2
4	3	4		4	5	4	7
5	7	5	NEW	5	3	5	9
6	5	6	4	6	27	6	10
7	9	7	7	7	9	7	4
8	6	8	5	8	7	8	15
9	NEW	9	29	9	10	9	5
10	RE	10	9	10	8	10	12

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) 03/03/03
SINGLES		
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	15	BEAUTIFUL CHRISTINA AGUILERA RCA
4	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
5	5	LE FRUNKP ALPHONSE BROWN UP MUSIC
6	9	ENTRE NOUS CHIMENE BADI AZ RECORDS
7	8	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SUPERSTAR RECORDINGS
8	NEW	BOYS OF SUMMER DJ SAMMY & YANOU FEATURING DO DATA/UNIVERSAL
9	4	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE
10	NEW	WEEKEND SCOOTER EDEL/MEGA/CLUB TOOLS
HOT MCVER SINGLES		
16	NEW	MOVE YOUR FEET JUNIOR SENIOR MERCURY
17	27	ANYONE OF US (STUPID MISTAKE) GARETH GATES S
18	NEW	HERE IT COMES AGAIN MELANIE C. VIRGIN
20	NEW	KEEP ME A SECRET AINSLIE MERCURY
21	NEW	JE N'AI MARRE! ALIZEE POLYDOR
ALBUMS		
1	6	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	1	MASSIVE ATTACK 100TH WINDOW VIRGIN
3	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
4	5	SOUNDTRACK 8 MILE INTERSCOPE
5	8	EMINEM THE EMINEM SHOW INTERSCOPE
6	4	JUSTIN TIMBERLAKE JUSTIFIED JIVE
7	3	AVRIL LAVIGNE LET GO ARISTA
8	14	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
9	7	VARIOUS ARTISTS UNITED HANSA
10	10	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 03/03/03
SINGLES		
1	3	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
2	1	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
3	2	ALLES BASTIAAN RAGAS & T. BREUGEM UNIVERSAL
4	6	HEAVEN SIR BMG
5	5	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	5	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	10	GOLDEN EARRING MILLBROOK U.S.A. UNIVERSAL
3	2	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
4	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
5	7	ROXETTE THE BALLAD HITS CAPITOL

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 02/27/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	5	NU FLOW BIG BROVAZ EPIC
3	4	BEAUTIFUL CHRISTINA AGUILERA RCA
4	2	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
5	6	NAGOT SOM KAN HANDA MATHIAS HOLMGREN MARIANN
ALBUMS		
1	7	PATRIK ISAKSSON TILBAKS PA RUTA 1 COLUMBIA
2	5	EVA CASSIDY SONGBIRD HOT RECORDS
3	1	ARETHA FRANKLIN RESPECT—THE VERY BEST OF WARNER STRATEGIC MARKETING
4	4	KENT VAPEN & AMMUNITION RCA
5	2	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL TV

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 03/04/03
SINGLES		
1	1	SUPERSTAR CHRISTINE MILTON RCA
2	6	TU ES FOUTU (TU M'AS PROMIS) IN-GRID EMI
3	2	LOSE YOURSELF EMINEM INTERSCOPE
4	NEW	WEEKEND SCOOTER MEGA
5	3	DREAMER/GETS ME THROUGH OZZY OSBOURNE EPIC
ALBUMS		
1	1	JULIE HOME CAPITOL
2	2	CARPARK NORTH CARPARK NORTH VIRGIN
3	16	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	9	KIM LARSEN & KUJIKEN DET VAR EN TORSAG AFTEN CAPITOL
5	NEW	GRETHE INGMANN KAERLIGHED CMC

NORWAY		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 03/03/03
SINGLES		
1	1	NU FLOW BIG BROVAZ EPIC
2	2	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
3	NEW	IN LOVE WITH AN ANGEL MARIA ARREDONO GROOV/UNIVERSAL
4	3	UTAD'SJ'LAPPELVESE FOLK OG ROVERE EMI
5	NEW	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	NEW	BERTINE ZETLITZ SWEET INJECTIONS EMI
2	NEW	EPHEMERA AIR EPHEMERA RECORDINGS
3	2	QUEEN GREATEST HITS I, II & III PARLOPHONE
4	27	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	NEW	RADKA TONEFF SOME TIME AGO EMI

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD) 03/03/03
SINGLES		
1	2	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	3	NU FLOW BIG BROVAZ EPIC
3	1	LOSE YOURSELF EMINEM INTERSCOPE
4	18	BEAUTIFUL CHRISTINA AGUILERA RCA
5	34	BORN TO TRY DELTA GOODREM EPIC
ALBUMS		
1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI
2	3	JACK JOHNSON BRUSHFIRE FAIRYTALES CAPITOL
3	4	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
4	2	SOUNDTRACK 8 MILE INTERSCOPE
5	7	EMINEM THE EMINEM SHOW INTERSCOPE

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AFP) 03/04/03
SINGLES		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
3	2	FEEL ROBBIE WILLIAMS CHRYSALIS
4	15	ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA
5	6	HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA
ALBUMS		
1	5	ADIAFA ADIAFA COLUMBIA
2	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	NEW	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
4	3	SOUNDTRACK 8 MILE INTERSCOPE
5	29	NORAH JONES COME AWAY WITH ME EMI

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 PIES TU? WARNER BROS.
9	6	DIEGO TORRES UN MUNDO DIFERENTE RCA
10	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL

Global Music Pulse

Edited by Nigel Williamson



RUSSIAN INVASION: While Russian act T.a.t.u. continues to dominate the international charts with a track that invaded the female duo's native airwaves two years ago, another Universal artist is currently riding high in her homeland. Singer/songwriter **Alsou**, 19, who reached second place in the 2000 Eurovision Song Contest, recently released her third album, *19*. The Russian-language set features her signature style of soft R&B and pop ballads. "The album shipments are currently at about 500,000 units," Universal Music Russia managing director **David Junk** says. "We are still getting orders from Ukraine and other Eastern European markets, but we plan a different release for the international market." Alsou's manager/producer, **Dennis Ingoldsby**, adds, "We're going to do six new songs in English and then mix them with the existing Russian songs and have the international album ready for an early fall release." The first single from the album, "Vchera" ("Yesterday"), has already spent two weeks at No. 1 on MTV Russia, although Alsou's label says that because of the overall weakness of the singles market, it will not be released commercially.

right-wing events. RTBF says it will still send Urban Trad to this year's contest, to be held May 24 in the Latvian capital of Riga, but it has told the band to find a new singer. "It has emerged that Soetkin Collier is an extreme right-wing militant and a supporter of Nazi ideology," says **Richard Miller**, minister of arts and broadcasting for Belgium's French-speaking community. "We can't let a singer with such opinions represent our country." Collier admits to having been a member of the right-wing Flemish Nationalist Student Union but says, "I have always had a horror for everything to do with fascism, with racism, and with neo-Nazism."

LEO CENDROWICZ

BRAVE APPROACH: London-based rock band **Hell Is for Heroes** has taken on a formidable European touring schedule following the release of its debut album, *The Neon Handshake*. Released Feb. 3 via EMI Records, the album debuted at No. 16 on the U.K. chart, showcasing the



HELL IS FOR HEROES

band's feisty brand of post-hardcore, blistering guitar rock. *Hell Is for Heroes*—which takes its name from a '60s war movie starring **Steve McQueen**—is touring Europe until mid-May, taking in Iceland, France, Germany, and Holland. Bassist **James Finlay** says, "For us, touring constantly is the best way to reach out to our fans and make friends. We're happy to play every night, wherever, whenever. It is tiring, but it doesn't feel like a job."

CHRISTOPHER BARRETT

GREEK FOLK: Greek artist **Savina Yannatou** and her band, **Primavera en Salonico**, make their ECM debut this month with *Terra Nostra*. The album finds Yannatou—known for her diverse vocal stylings and a growing reputation in world music—improvising on a selection of songs from Lebanon to Bulgaria and Guadeloupe to Sardinia. The album is distributed locally through Greek indie label Lyra, which has been collaborating with ECM since 1989 on a series that spotlights artists with exceptional improvisational skills that dare to go beyond the norm.

MARIA PARAVANTES

INSTRUMENTS FOR PEACE: Japanese musician **Shoukichi Kina** wants the nations of the world to convert their weapons into musical instruments as a "peace monument." Kina, writer of the classic ballad "Hana" (Flower), made the unusual proposal when he performed with his band, **Champ-loose**, Feb. 17 at Baghdad, Iraq's National Al Rasheed Theater during an anti-war concert titled No Wars, but Celebration! Kina sang an Arabic version of "Hana," as well as Korean song "Arian." Kina said he felt that the Iraqi people "were under oppression and the fear of war" but added that he thought the concert enabled people to briefly forget about their fears. Kina is from Japan's southernmost prefecture of Okinawa, where the majority of U.S. military bases in Japan are located, and has long been active in the peace movement. Iraqi officials reportedly reacted to Kina's proposal with some bemusement and said they would look into the idea.

STEVE McCLURE

NO RIGHT: The Belgian entry for this year's Eurovision Song Contest has come under scrutiny, after claims that the act's singer, **Soetkin Collier**, 25, is a right-wing extremist. Collier's Antwerp-based Universal Music group, **Urban Trad**, was selected by Belgium's French-language public broadcaster RTBF to represent the country. But Collier had been under surveillance by the state security service and has twice been arrested at

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)			6					9		9
50 CENT Get Rich or Die Tryin' (U)	2		7			2				
NORAH JONES Come Away With Me (E)	1	5	1	2	9	1		1		1
AVRIL LAVIGNE Let Go (B)	9		8	8		4		2		
MASSIVE ATTACK 100th Window (E)				9	5			10	2	
JOHN MAYER Room for Squares (S)	8					9		6		
SOUNDTRACK 8 Mile (U)				8			3	5		6
ROBBIE WILLIAMS Escapology (E)				5					7	4

Defiance Reigns At Germany's Echo Awards

Despite—or maybe even because of—the imminent arrival of a gloomy set of annual shipment figures (see story, page 55), the German record industry was in a defiant mood at the 12th annual Echo German Record Awards show Feb. 15, held at Berlin's International Congress Center. Viewing figures for the event, broadcast live by RTL-TV, were certainly encouraging: More than 8 million viewers tuned in at its peak, with an average during the show of 6.5 million (up from 4.1 million in 2002).

Echo Awards were presented in 28 categories, with EMI artist Herbert Grönemeyer and his album *Mensch* (Person) dominating the evening. The vocalist picked



up Echoes for best national rock/pop artist and for best national single, while the best producer award went to Alex Silva for his work on *Mensch*. The set has shipped more than 2.7 million units in Germany since its fall 2002 release, making it the top-selling album of all time by a German artist in that country, according to Capitol Music Germany, which collected the marketing of the year award for its work on the album. International winners included Avril Lavigne (best international rock/pop newcomer), Shakira (best international rock/pop female), and Red Hot Chili Peppers (best international rock/pop band).



Enjoying the Echoes after-show party, from left, are Fabian Lenz, managing director of Berlin's annual Love Parade dance event; DJ/producer Mark Spoon of dance act Jam & Spoon; and Island/Zeitgeist senior director Tim Dobrovoly.



Almost 20 years after she first enjoyed international success with her biggest hit to date, "99 Red Balloons," Warner Music Germany artist Nena was back in the spotlight at the Echoes, winning the national female rock/pop artist category. Warner Strategic Marketing Germany managing director Thomas Schenk was on hand to celebrate with her.



BMG Germany/Switzerland/Austria president Thomas M. Stein, right, who was among the top European execs attending this year's Echo Awards, celebrates another successful show with Gerd Gebhardt, chairman of the event's organizer, the Deutsche Phono Akademie, and labels body BPW.



Capitol Music Germany managing director Sylvia Kollek, center, picked up the marketing of the year award in recognition of her company's campaign for Herbert Grönemeyer's *Mensch* (Person). Congratulations came from Gerd Gebhardt, left, chairman of Deutsche Phono Akademie (DPA) and labels body BPW, and DPA managing director Oliver Schulten.



Singer/songwriter Herbert Grönemeyer was a double Echo winner, collecting awards for best national rock/pop artist and best national single. He won the latter award for the title track from his current album, *Mensch* (Person).

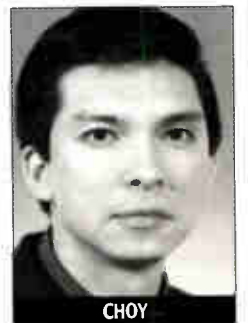


Celebrating Scooter's win for best national dance act, from left, are band members DJ Frog, HH Baxxter, and Rick with Jens Thele, managing director of Edel-affiliated Hamburg indie label Kontor.

NEWSLINE...

Rolf Schmidt-Holtz says he will stay on as chairman/CEO of BMG Entertainment and calls talk of takeovers or divestment "completely unfounded." In a Feb. 27 memo to BMG managers, Schmidt-Holtz responded to recent speculation that he was a candidate for CEO of RTL Group—the European TV and radio company that is 90.2% owned by Bertelsmann (*Billboard Bulletin*, Feb. 19)—thus: "I have decided to remain at BMG in my current role. [Parent company] Bertelsmann not only recognizes BMG's achievements, it has pledged its commitment to music as a core business." According to Schmidt-Holtz, BMG had a "great turnaround" last year, achieving "record results." **WOLFGANG SPAHR**

Malaysian Prime Minister Mahathir Mohamad has expressed his support for changes to Malaysia's existing copyright legislation that would penalize consumers who buy pirate product, according to Darren Choy, chairman of labels body the Recording Industry Assn. of Malaysia (RIM). But it remains unclear whether that support will translate into real action. Choy, Ng Cheong Hock (managing director of Life Records), and Rosmin Hashim (managing director of Nova Records) met Mahathir at the prime minister's office in a Kuala Lumpur suburb recently, representing industry body GMKMM, which formed in November 2001 to increase awareness of music piracy. Life and Nova are leading Kuala Lumpur-based independents. During the 30-minute meeting, the execs and the prime minister discussed Malaysia's worsening music piracy problem—RIM estimates the piracy rate here is at 75%—and amending existing copyright law. "Dr. Mahathir is aware [of] the lack of prosecutions being made under current legislation," Choy says. Although 344 anti-piracy cases have been filed by RIM with the Ministry of Domestic Trade and Consumer Affairs in the past three years, only 80 summonses under the current Copyright Act have resulted.



CHOY

STEVEN PATRICK



Spanish authors and publishers society SGAE opened an office March 3 in the Chinese city of Shanghai. Its director is María Cruz Alonso Antolín, who worked for two years at SGAE in Madrid as its audiovisual department coordinator. The office's main aim is to promote Spanish and Latin American culture in Asia. SGAE already has international offices in Brazil, Cuba, the U.S., Japan, Mexico, and Argentina. **HOWELL LLEWELLYN**

EMI Recorded Music Denmark took nine of 19 Danish Music Awards March 1 at a ceremony held in the 7,000-capacity Copenhagen Forum. Rock band Saybia (EMI/Medley) was the biggest winner, nabbing honors in the best act, best album (*The Second You Sleep*), and best male vocalist categories. (The last award went to singer Søren Huss.) The Raveonettes (Crunchy Frog), currently attracting much international attention, won best rock album for *Whip It On*. In the only two non-Danish categories, Eminem won international album of the year for *The Eminem Show* (Interscope) and Arista's Avril Lavigne was named best new international act. The three-hour show was televised nationally by public channel TV-2. Live performances included U.K. acts Melanie C, Blue, and Big Brovaz, plus domestic acts Mew, Outlandish, Kashmir, Nik & Jay, and Filur. Eight of the categories were chosen by public voting, and 10 were named by juries of specialists in the respective categories. Annette Tingstrup, marketing director at the International Federation of the Phonographic Industry Denmark affiliate—which organized the show—says, "We adjusted the categories a bit [this year] and also the criteria, so winners are not chosen strictly by popularity but rather on the merits of their music." **CHARLES FERRO**

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, was re-elected chairman of the Australian Record Industry Assn. (ARIA) Feb. 28 for a new annual term. It will be Handlin's fifth consecutive term. He was elected by the ARIA board, which consists of Peter Bond (Universal Music Australia chairman), Charles Caldas (Shock Records managing director), Vicki Gordon (Transistor Music director of marketing and promotions), Shaun James (Warner Music Australia chairman), Philip Mortlock (Origin Recordings managing director), John O'Donnell (EMI Music managing director), Michael Parisi (Festival Mushroom Records managing director), and Ed St. John (BMG Australia managing director). **CHRISTIE ELIEZER**

Good Unleashes 'Avalanche' In Canada

Solo Debut On Universal Aims To Atone For Band's Meltdown, Artist's Behavior

BY LARRY LeBLANC

TORONTO—Vancouver hometown hero Matthew Good is elated about the turnaround in his life leading up to the release of his first solo album, *Avalanche*, March 4 by Universal Music in Canada.

Following the split of the Matthew Good Band (MGB) and the dismal sales of its final album, 31-year-old Good was pilloried by Canada's musical establishment, which was fed up with his incendiary behavior on- and offstage and with his well-publicized tirades against such popular Canadian bands as Nickelback, Our Lady Peace, and the Tragically Hip.

"Last year at this time—metaphorically—I was lying on the ground, and everybody was walking by and kicking me in the ribs," Good jokes. "A year later, everybody's now kissing my ass, saying, 'Well, he obviously didn't drop the ball.'"

A meltdown among members during the recording of Universal album *The Audio of Being* resulted in MGB folding shortly after the album's October 2001 release. Guitarist/keyboardist Dave Genn briefly bailed out while recording the album but rejoined before its release, only to leave for good two weeks later. Then drummer Ian Browne quit.

While Good was both frontman and songwriter, MGB was a fully realized unit, and it was easy to spot the strife on the final album. It sold only 73,000 units in Canada, according to Nielsen SoundScan, and was not issued elsewhere. Good says, "The album was so far away from what I had envisioned."

After its release, Good began concentrating on his solo album, contin-

uing to work with MGB bassist Rich Priske and recruiting local drummer Pat Steward. The album, filled with lush string and choral arrangements, was helmed by longtime MGB producer Warne Livesey and was recorded last summer in less than one month.

While Good has previously been critical of MGB's recordings, he says that the new album is "the closest to me of anything I have ever produced; it's my favorite."



GOOD

Good's manager, Ray Danniels of SRO Management in Toronto, adds, "It's one of those rare records that even when you've had it for six months, you don't stop playing it."

Universal Music Canada president/CEO Randy Lennox calls *Avalanche* "a career album." That description is echoed by Tim Baker, a buyer with the Sunrise Records chain, which operates 30 stores in Ontario. "This has all the hallmarks of the biggest record of his career," Baker says, and Canadian retailers are predicting brisk sales for the album.

Canadian radio was quick to embrace Good's solo music ahead of the album's release. The track "Weapon" peaked at No. 4 on the Nielsen Broadcast Data Systems rock chart. The follow-up, "In a World Called Catastrophe," was No. 8 on the same chart in the week ending Feb. 24.

"We've had an unbelievable response at radio," Universal/Island/Def Jam VP of promotions Paul Jessop says. "What better way to launch an album than with two hit singles?"

Dunner, assistant PD at album rock CFOX Vancouver, says, "There's more to these songs than in what Matthew has recorded in the past."

The video for "In a World Called Catastrophe" takes a strong anti-war viewpoint, for which Good has taken some flak. But he politely declines to elaborate on his views on the seemingly imminent U.S.-led attack on Iraq. "Don't even get me started," Good says, "because the mail I've had over the video has been unbelievable. I have had hundreds of e-mails from kids saying, 'What right do you have as a Canadian to say this?'"

But Craig Halket, senior music programmer at national video channel MuchMusic and its AC counterpart, MuchMoreMusic, says, "We haven't had complaints about the 'Catastrophe' video. The MuchMusic audience is understanding about such a video, but we are also playing it in heavy rotation at MuchMoreMusic with no problems. It's important to play artists who have something to say."

MGB emerged in 1995 with a jangly, lo-fi debut album, *Last of the Ghetto Astronauts*, on its own MGB label. It sold 22,000 units in Canada, and A&M picked up the band. MGB's sophomore album, *Underdogs*, released in Canada in 1997 on Darktown Records/A&M, has sold 200,000 units to date in Canada, according to Nielsen SoundScan.

The band hit its commercial and creative stride with *Beautiful Midnight* (Universal) in 1999. The album debuted at No. 1 on the Canadian Nielsen SoundScan chart and has sold 270,000 units to date here, according to Nielsen SoundScan.

The U.S. version of *Beautiful Midnight*, including three remixed tracks from *Underdogs*, was released in 2001 on Atlantic. The album was intended to launch the band in the U.S., but according to Nielsen SoundScan, it has sold only 30,000 units there to date. While no U.S. label has stepped forward to release *Avalanche*, Danniels predicts that it is "a record that could break Matthew in the U.S."

Booked in Canada by S.L. Feldman & Associates, Good starts a national tour March 20. "This record has been cool for timing," he says. "I have had the luxury of two hit singles before its release, and two weeks after the release I start touring nationally, and everything is selling out. I've got no complaints."

Australian Alberts Make First U.K. Breakthrough

BY ADAM HOWORTH

LONDON—With declining recorded-music shipments in the U.K. (*Billboard*, Feb. 22), the front-line marketing and A&R departments at the U.K. majors have been focusing their efforts on the short-term high yield of teen-targeted pop, increasingly driven by TV talent searches with such self-explanatory titles as *Pop Idol*, *Popstars*, and *Fame Academy*.

But critics complain that one result of such a strategy is a lack of commitment to developing potential long-term revenue-earners. Aligning himself firmly with such dissenters is James Cassidy, head of A&R at the London-based arm of Australian production and management company J. Albert & Son. "If you don't do it, we

won't have bands like the Who and the Stones in the future," Cassidy says. "The majors need to put numbers on the board quickly and don't have time to develop acts or the resources. It's sad."

But rather than simply lamenting that lack of investment, Cassidy's firm, known colloquially in Australia as "Alberts," is attempting to do something about it. J. Albert & Son U.K. launched in 1996, with four divisions: Albert Publishing, Albert Productions, Albert Studios, and Albert TV & Screen, a music facility for filmmakers, production companies, and advertising agencies.

For the past seven years, the U.K. company has been developing as a "one-stop rock shop," from which labels can cherry-pick bands that have been afforded the time to hone their material, look, and stagecraft. The first signs of that approach striking pay dirt came in the week beginning Feb. 25, when Violent Delight's sophomore single, "I Wish I Was a Girl" (WEA), entered the Official U.K. Charts Co.'s sales chart at No. 25. Co-produced by Cassidy, it was Alberts' first U.K. top 40 entry for a domestic act.

The U.K. operation is funded by the parent company's lucrative publishing division, which most notably includes the entire AC/DC back catalog. Cassidy points out, "We are first and foremost a publisher and sub-publisher of Australian catalog in the U.K., and we have [rights to] 800 titles from the U.K." One of the publishing arm's noted writers is Susheela Raman, a 2001 Mercury Music Prize nominee.

Alberts' studio complex in Islington, London, includes a 60-channel recording facility with Pro Tools software that delivers release-quality material to labels. "What we're

doing is a classical development of rock," Cassidy says. "Alberts has traditionally done this—AC/DC were afforded that development process. We've given it a few years, and it's paying dividends—you just can't rush it. Our model is AC/DC: 120 million albums sold in 30 years." The U.K. production roster is completed by rock acts Breed 77, which released its first album on U.K. indie Infernal in late 2001, and the as-yet-unsigned HappyLife.

"James has a really good A&R ear," says Fifa Riccobono, the Sydney-based CEO of J. Albert & Son. Riccobono explains that a U.K. office for developing local talent was opened because "Europe is very big in the rock field, and our label has been extremely successful in Europe across the years—Rose Tattoo can still sell 20,000 albums there, and they've been playing for 25 years. There are now Australasian acts being signed internationally—like the Vines, and, from New Zealand, the Datsuns and D4—but it's [still] difficult to take a band out of Australia and over to Europe."

J. Albert & Son was set up as a publisher in Australia in 1885, although its Albert Productions record arm was not formed until late 1963, by Ted Albert, the great-grandson of the company's founder. It swiftly became a major local player, with two of the country's biggest acts—the Easybeats, who notched nine top 10 hits in the territory between 1964 and 1967, and Billy Thorpe & the Aztecs, whose series of mid-'60s chart-toppers, like "Poison Ivy," made them a bigger live draw than the Beatles in Australia—attracting 63,000 to the Myer Music Bowl in Melbourne in the same year that the Fab Four played to 58,000 in the city. Author/analyst Ed Nimmer-voll, who has written five books on the Australian music industry, describes Alberts as "an Australian icon."

Cassidy adds, "We look at everything from demos to finished artwork and give bands the opportunity to develop in the marketplace. We're trying to get across to the industry that there are rock production companies in this country and to educate the value of not being dropped after the first album. We are competing against the turnover of reality TV and pop, but it can take a seven-year cycle for rock to get these sales, and [manufactured acts] can do it in six months."

Additional reporting by Christie Eliezer in Melbourne.



CASSIDY

Executive Turntable



RODOL

Mark Rodol is promoted to CEO of London-based Ministry of Sound group. He was creative and marketing director.

P.R. Wang is named president of Seoul-based EMI Music Korea. He was managing director of Universal Music Korea.

Helen Smith is named joint managing director of Brussels-based European affairs consultancy KEA, which runs the secretariat of European independent labels body Impala. She was director of legal and business affairs at the U.K.'s Assn. of Independent Music in London.

Felix Wong is promoted to VP of strategic music marketing for EMI Recorded Music Southeast Asia, based in Hong Kong. He was direc-

tor of greater China for Virgin Group Asia.

Andrea Rosi is named director of business development for BMG Ricordi in Milan. He was COO of digital-music company Vitaminic.

Ken Outch is named GM of Sydney-based budget label Rajon Music. He was GM of retail chain Sanity Music.

Natalina Massironi is promoted to senior marketing manager, international, of Universal Music South Africa. She was senior label manager.

Ana Hernandez is promoted to marketing director of Universal Music Portugal. She was marketing manager of Polydor Portugal.

Miguel Birra is promoted to marketing manager of Mercury Portugal. He was a marketing manager at Universal Music Portugal.

David Benasulin is appointed marketing manager of Polydor Portugal. He was a marketing manager at Universal Music Portugal.

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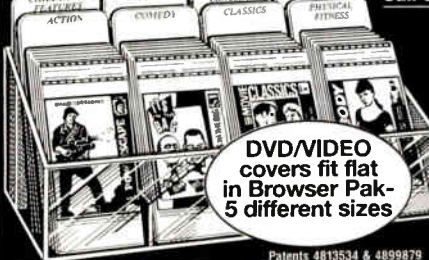
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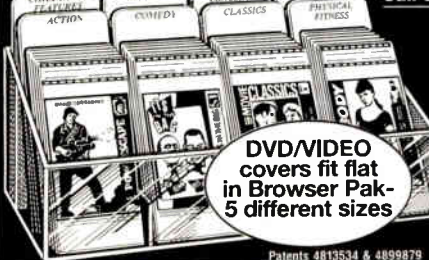
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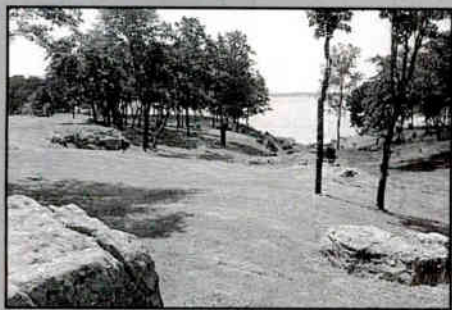
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Labels Give The Single Another Try

Continued from page 1

is to have top 40 radio or urban cross-over airplay."

Similarly, Arista senior VP Jordan Katz says his label will selectively release singles: "When airplay starts building, we will have discussions about releasing a commercial single on a case-by-case basis." First up is a CD-single carrying a \$3.99 list price for "Ma, I Don't Love Her" by Clipse.

This will be the first single from Arista since its participation in a singles test last year. Universal Music & Video Distribution (UMVD) prompted the initiative, but Arista was the only label to take part, outside of UMVD's distributed labels. UMVD executive VP Jim Weatherson says, "The test basically showed that there was not any perceptible degradation of sales of full-length product." But sales results were so slight that some wonder if the test proved anything.

During the summer, the UMVD labels and Arista issued singles in Detroit, Boston, and Dallas for any act receiving radio play there. But sources say that the highest weekly sales that a single generated in any of those markets was approximately 300 units. Weatherson admits, "Singles sales were so small that the question remains if there is a singles market."

Sy Lerner, an independent merchant in the Jamaica neighborhood of Queens, N.Y., is skeptical about whether the format can be revived. "One of my marketing reps told me they are going to revive singles," he relates. "What? Revive singles? Singles are dead; the labels killed them. After you finish bringing back the single, bring back my mother. I'll give you the cemetery address."

Retailers have long accused the labels of killing the configuration, first by cutting out singles from retail once they became hits, a practice that began in 1990 with the aim of boosting album sales. But the practice also created confusion for the consumer—confusion that the labels later eliminated by not putting out any singles at all. Before they reached that step, label executives accused retailers of killing the singles market by charging the labels outrageous prices—paid in the form of free goods—to participate in singles programs. This resulted in 49-cent singles, which made the configuration very unprofitable for the labels.

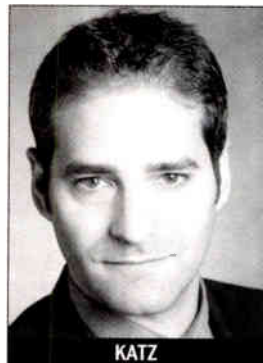
At the time, *Billboard* responded to the changing market by reducing the weighting of singles sales when compiling The Billboard Hot 100 and allowing airplay-only singles to appear on the chart, starting in December 1998. Some retailers saw this as another blow to the configuration. Label executives fall short of blaming *Billboard*, but some suggest that changes in chart methodology so that

singles sales' weighting is boosted could help the format.

Billboard director of charts Geoff Mayfield explains that under current methodology, "sales still have the potential to render great impact on The Billboard Hot 100, as one sold unit has the weight of 1,000 radio listeners."

"*Billboard* will always be open-minded to sensible suggestions about how the chart might better reflect the relative popularity of songs, but the steep decline in singles volume presents a mathematical dilemma," Mayfield continues. "Over the past 52 weeks, the average weekly sum for the top-selling single has been a mere 22,000 units. By contrast, radio represents a much larger universe, because in most weeks, the No. 1 song on Hot 100 Airplay has an audience of at least 110 million listener impressions."

Whatever happens with the chart, labels say that now is the time to give the format one last chance. Island Def Jam (IDJ) Music Group VP of sales Mitch Imber says, "We believe it's time to make an effort to see if there truly is a sales base left there."



KATZ



LUND

The label released a single for Mariah Carey's "Through the Rain," which has scanned 41,000 units in four weeks, and is shipping a single for Daniel Bedingfield's "If You're Not the One," which has already garnered about 11.1 million listener impressions. "We feel there is potential at top 40, so we will put out a single March 25," Imber says. "We are looking to ship about 50,000 units."

Moreover, Warner Bros.' Stein says labels are beginning to experiment with digital singles, which is another reason to put singles in the store.

Warner Music Group, UMG, EMI, and BMG have all launched expanded commercial download initiatives in the past six months, bringing the number of digital tracks available for full ownership from each label into the tens of thousands. Tracks are available through online stores and subscription services typically costing 99 cents. Meanwhile, a number of labels—most notably IDJ—are experimenting with releasing singles as digital downloads on the day that the song is added to radio.

In addition to the digital single, Arista has been leading the charge to establish the DVD-single, which may include a music video, an electronic press kit, and/or live performances of other songs. After first issuing DVD-singles for \$9.98 last year and merchandising them like videos, the label will relaunch the format March 11 with four titles with a \$7.98 list price and CD packaging so that they will be merchandised in music departments.

But the attempted singles revival is moving at an uneven pace, which is

frustrating to those trying to support it. "It seemed like a Mexican standoff," Handleman Co. executive VP Ron Lund says of past efforts. "The retail community didn't want to devote space for singles because there was no product, and the labels didn't want to do product because there was no space."

Imber says, "We all have to make an attempt at the same time."

NARM tried to break the impasse at its retail conference last September by reiterating its May 2002 resolution, calling on the labels to issue more singles. But a distribution executive complains that "NARM clearly doesn't speak for all of its constituents." The exec says that some retailers support it but others have no plans to carry the configuration.

Another distribution executive says he is not upset with retail, "but for all their lobbying for singles, I thought there would be more support for them now that they are being released."

As an example, several sources point to the Dixie Chicks single "Landslide," of which Sony shipped about 140,000 units. So far, only about 16,000 units have been scanned in its first two weeks out.

But as more singles arrive, things are changing at retail. For example, while Best Buy may not have been the strongest supporter of the single in the past, senior VP of enterprise marketing Joe Pagano says "we will be at the dance"—though he adds that the chain is still working out exactly how it will support the single's resurgence. Handleman is further along with its plans. Lund says the retailer will dedicate space for

singles in all of its racked locations by either mid-May or June: "We will carve out sections in our stores and put up permanent signage and a line in our advertising mentioning singles are available to let the consumer know they are back."

At HMV, "we put up a singles chart in our stores about four weeks ago," says Stuart Fleming, GM/director of the chain's U.S. stores. "So far we have the top 15, and it will soon be the top 20. The problem is that 70% of our best sellers are imports, because most of the hits are not released here."

Glen Ward, president of the Virgin Entertainment Group's U.S. chain, says that because imports do well it shows that there is demand, considering the customer is willing to pay a premium price for the import single. Virgin has a singles department in all its stores.

Amarillo, Texas-based Hastings Entertainment still carries singles, although only some of its stores have departments. Storm Gloor, director of music purchasing for the chain, says Hastings is reviewing its plans for the single.

Ward exhorts the industry to move forward on singles. He says that retail should not worry about having every radio hit available commercially; they should just be "pleased that people are getting back into it. The first steps have been taken, and I am encouraged by that. My nervousness is if we don't do it now, the industry could lose the market forever."

Additional reporting by Brian Garrity in New York.

PROGRAMMING

MARCH 15 2003 Billboard VIDEO MONITOR

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- BABY, WHAT HAPPENED TO THAT BOY
- WAYNE WONDER, NO LETTING GO
- SEAN PAUL, GET BUSY
- AALIYAH, MISS YOU
- MISSY ELLIOTT, GOSSIP FOLKS
- TYRESE, HOW YOU GONNA ACT LIKE THAT
- KILLER MIKE, A.O.I.D.A.S.
- DMX, X GON' GIVE IT TO YA
- FAT JOE, ALL I NEED
- CHOPPA, CHOPPA STYLE
- NIVEA, LAUNDROMAT
- NICK CANNON, YOUR POPS DON'T LIKE ME
- JUSTIN TIMBERLAKE, CRY ME A RIVER
- JA RULE, MESMERIZE
- DRU HILL, I SHOULD BE
- LIL' ROMEO, PLAY LIKE US
- MARIO, C'MON
- FABOLOUS, CAN'T LET YOU GO
- 50 CENT, WANKSTA
- L.L. COOL J, PARADISE
- VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
- MARQUEE HOUSTON, THAT GIRL
- FIELD MOB, SICK OF BEING LONELY
- JENNIFER LOPEZ, ALL I HAVE
- MAS, MADE YOU LOOK
- FREEWAY, WHAT WE DO
- BLACKSTREET, DEEP
- CLIPSE, MA, I DON'T LOVE HER
- JAHMEIM, FABULOUS
- BZK & P. DIDDY, BUMP, BUMP, BUMP
- KELLY PRICE, HE PROPOSED
- SYLEENA JOHNSON, GUESS WHAT
- LIL' KIM, THE JUMP OFF
- THICKE, WHEN I GET YOU ALONE
- LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A...

- KID ROCK, PICTURE
- KENNY CHESNEY, BIG STAR
- JOHNNY CASH, HURT
- VINCE GILL, NEXT BIG THING
- ALAN JACKSON, THAT'D BE ALRIGHT
- SHANIA TWAIN, UP!
- JOE NICHOLS, BROKENHEARTSVILLE
- BLAKE SHELTON, THE BABY
- MARTINA MCBRIDE, CONCRETE ANGEL
- TIM MCGRAW, SHE'S MY KIND OF RAIN
- DIXIE CHICKS, TRAVELIN' SOLDIER
- KEITH URBAN, RAINING ON SUNDAY
- MONTGOMERY GENTRY, SPEED
- FAITH HILL, WHEN THE LIGHTS GO DOWN
- TERRI CLARK, I JUST WANNA BE MAD
- JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
- MARK WILLIS, 19 SOMETHIN'
- CHRIS CAGLE, WHAT A BEAUTIFUL DAY
- JENNIFER HANSON, BEAUTIFUL GOODBYE
- DEANA CARTER, THERE'S NO LIMIT
- AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- ALISON KRAUSS & UNION STATION, NEW FAVORITE
- DIAMOND RIO, I BELIEVE
- DIAMOND RIO, BEAUTIFUL MESS
- TOBY KEITH, COURTESY OF THE REO, WHITE & BLUE
- RASCAL FLATTS, I'M MOVIN' ON
- RASCAL FLATTS, THESE DAYS
- TIM MCGRAW, THE COWBOY IN ME
- FAITH HILL, CRY
- TRACE ADKINS, CHROME
- ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- KEITH URBAN, SOMEBODY LIKE YOU
- NICKEL CREEK, THIS SIDE
- BRAD PAISLEY, I WISH YOU'D STAY
- DIXIE CHICKS, LONG TIME GONE
- MONTGOMERY GENTRY, MY TOWN
- ALAN JACKSON, DRIVE FOR DADDY (GENE)
- TOBY KEITH, WHO'S YOUR DADDY
- KENNY CHESNEY, THE GOOD STUFF

- 50 CENT, IN DA CLUB
- JAY-Z, EXCUSE ME MISS
- GOOD CHARLOTTE, THE ANTHEM
- MISSY ELLIOTT, GOSSIP FOLKS
- JENNIFER LOPEZ, ALL I HAVE
- SIMPLE PLAN, ADDICTED
- AUDIOSLAVE, LIKE A STONE
- EMINEM, SING FOR THE MOMENT
- T.A.T.U., ALL THE THINGS SHE SAID
- TYRESE, HOW YOU GONNA ACT LIKE THAT
- SNOOP DOGG, BEAUTIFUL
- LIL' KIM, THE JUMP OFF
- AVRIL LAVIGNE, I'M WITH YOU
- JA RULE, MESMERIZE
- WAYNE WONDER, NO LETTING GO
- SEAN PAUL, GET BUSY
- CHRISTINA AGUILERA, BEAUTIFUL
- FIELD MOB, SICK OF BEING LONELY
- RED HOT CHILI PEPPERS, CAN'T STOP
- COLDPLAY, CLOCKS
- ALL AMERICAN REJECTS, SWING SWING
- R. KELLY, IGNITION
- GINUWINE, HELL YEAH
- JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 3 ODORS DOWN, WHEN I'M GONE
- DONNAS, TAKE IT OFF
- M.S. DYNAMITE, IT TAKES MORE
- EXIES, MY GODDESS
- NEW FOUND GLORY, HEAD ON COLLISION
- MARIAH CAREY, BOY II NEED YOU
- SMILEZ & SOUTHSTAR, TELL ME
- KARDINAL OFFISHALL, O! TIME KILLIN'
- SAHARA HOTNIGHTS, ALRIGHT ALRIGHT
- RAVEONNETTES, ATTACK OF THE GHOST RIDERS
- NO DOUBT, RUNNING
- SHAKIRA, THE ONE
- ATARIS, IN THIS DIARY
- JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE)
- KID ROCK, PICTURE
- BZK & P. DIDDY, BUMP, BUMP, BUMP

- JENNIFER LOPEZ, ALL I HAVE
- AVRIL LAVIGNE, I'M WITH YOU
- KID ROCK, PICTURE
- CATHERINE ZETA-JONES, AND ALL THAT JAZZ
- DIXIE CHICKS, LANDSLIDE
- JOHN MAYER, WHY GEORGIA
- MATCHBOX TWENTY, DISEASE
- SHANIA TWAIN, UP!
- LISA MARIE PRESLEY, LIGHTS OUT
- 3 ODORS DOWN, WHEN I'M GONE
- RED HOT CHILI PEPPERS, CAN'T STOP
- BON JOVI, MISUNDERSTOOD
- JOHNNY CASH, HURT
- TLC, HANDS UP
- SANTANA, THE GAME OF LOVE
- FAITH HILL, CRY
- BRUCE SPRINGSTEEN, LONESOME DAY
- NORAH JONES, COME AWAY WITH ME
- COLDPLAY, CLOCKS
- COUNTING CROWS, BIG YELLOW TAXI
- AALIYAH, MISS YOU
- MARIAH CAREY, THROUGH THE RAIN
- JOHN MAYER, YOUR BODY IS A WONDERLAND
- PINK, FAMILY PORTRAIT
- SHERYL CROW, SOAK UP THE SUN
- AUDIOSLAVE, LIKE A STONE
- NO DOUBT, UNDERNEATH IT ALL
- PINK, DON'T LET ME GET ME
- MADONNA, DIE ANOTHER DAY
- NORAH JONES, DON'T KNOW WHY
- INOLARIE, CAN I WALK WITH YOU
- CHRISTINA AGUILERA, BEAUTIFUL
- JIMMY EAT WORLD, THE MIDDLE
- NO DOUBT, HELLA GOOD
- ERYKAH BADU, LOVE OF MY LIFE
- RED HOT CHILI PEPPERS, ZEPHYR SONG
- NICKELBACK, HOW YOU REMIND ME
- CREED, MY SACRIFICE
- KELLY ROWLAND, CAN'T NOBODY
- NORAH JONES & JOHN MAYER, DON'T KNOW WHY YOUR BODY IS

- NEW ONS**
 THE ISLEY BROTHERS, WHAT WOULD YOU DO
 LIL' MO, 4 EVER
 TALIB KWELL, GET BY

- NEW ONS**
 KELLIE COFFEY, WHATEVER IT TAKES
 LISA MARIE PRESLEY, LIGHTS OUT

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 LISA MARIE PRESLEY, LIGHTS OUT
 THE USED, BURIED MYSELF ALIVE

- NEW ONS**
 R. KELLY, IGNITION
 SANTANA, NOTHING AT ALL
 ROBBIE WILLIAMS, FEEL

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 15, 2003



Continuous programming
 200 Jericho Quadrangle, Jericho, NY 11753

- LINKIN PARK, SOMEWHERE I BELONG (NEW)**
GOODSMACK, STRAIGHT OUT OF LINE (NEW)
EVANESCENCE, BRING ME TO LIFE (NEW)
CHEVELLE, SEND THE PAIN BELOW (NEW)
SOCIALBURN, DOWN (NEW)
FINCH, WHAT IT IS TO BURN (NEW)
- [OVEN FRESH]**
SUGARCULT, BOUNCING OFF THE WALLS
THEORY OF A DEADMAN, MAKE UP YOUR MIND
BURNING BRIDES, ARCTIC SNOW
HANKSLEY WORKMAN, JEALOUS OF YOUR CIGARETTE



Continuous programming
 1515 Broadway, New York, NY 10036

- NEW**
 THE D4, TRAPT
 EVANESCENCE, BRING ME TO LIFE
 R. KELLY, IGNITION
 BEN KWELLER, COMMERCE 1X
 LINKIN PARK, SOMEWHERE I BELONG
 ROBBIE WILLIAMS, FEEL



Continuous programming
 Hawley Crescent, London NW18TT

- CHRISTINA AGUILERA, BEAUTIFUL**
JUSTIN TIMBERLAKE, CRY ME A RIVER
PINK, FAMILY PORTRAIT
RED HOT CHILI PEPPERS, CAN'T STOP
AVRIL LAVIGNE, I'M WITH YOU
ZWAN, HONESTLY
COLDPLAY, CLOCKS
AVRIL LAVIGNE, SK8ER BOI
EMINEM, SING FOR THE MOMENT
CRAZY TOWN, HURT YOU SO BAD
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
LINKIN PARK, SOMEWHERE I BELONG
EMINEM, LOSE YOURSELF
ROBBIE WILLIAMS, FEEL
EVE, SATISFACTION
T.A.T.U., ALL THE THINGS SHE SAID
BLUE & ELLIOT JOHN, SORRY SEEMS TO BE THE HARDEST WORD
KANE, MY BEST WASN'T GOOD ENOUGH
PLACEDBO, THE BITTER END
SHANIA TWAIN, KA-CHING!



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- AARON LINES, YOU CAN'T HIDE BEAUTIFUL**
JUSTIN TIMBERLAKE, CRY ME A RIVER
PINK, FAMILY PORTRAIT
BLAKE SHELTON, THE BABY
BRAD PAISLEY, I WISH YOU'D STAY
DIXIE CHICKS, TRAVELIN' SOLDIER
TERRI CLARK, I JUST WANNA BE MAD
MARK WILLIS, 19 SOMETHIN'
DEANA CARTER, THERE'S NO LIMIT
KENNY CHESNEY, BIG STAR
ALAN JACKSON, THAT'D BE ALRIGHT
KEITH URBAN, RAINING ON SUNDAY
DIAMOND RIO, I BELIEVE
FAITH HILL, WHEN THE LIGHTS GO DOWN
THE CHARLIE DANIELS BAND WITH TRAVIS TRITT, SOUTHERN BOY
MARTINA MCBRIDE, CONCRETE ANGEL
JENNIFER HANSON, BEAUTIFUL GOODBYE
JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
TRACE ADKINS, CHROME



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- SHAKIRA, QUE ME QUEDAS TU**
RICARDO ARJONA, EL PROBLEMA
JUANES, ES POR TI
CHRISTINA AGUILERA, HERMOSA
MANA, ERES MI RELIGION
ALEX UBAGO, A GRITOS DE ESPERANZA
THALIA, A QUIEN LE IMPORTA?
SANTANA, THE GAME OF LOVE
OLGA TANON, ASI ES EL AMOR
THALIA, NO ME ENSEASTE



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- JAY-Z, EXCUSE ME MISS (NEW)**
STONE SOUR, INHALE (NEW)
CHRISTINA AGUILERA, BEAUTIFUL
SAM ROBERTS, DON'T WALK AWAY EILEEN
MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS
JUSTIN TIMBERLAKE, CRY ME A RIVER
50 CENT, IN DA CLUB
SHAWN OESMAN, SHOOK (LUMO REMIX)
SWOLLEN MEMBERS, BREATH
AVRIL LAVIGNE, I'M WITH YOU
JA RULE, MESMERIZE
THEORY OF A DEADMAN, MAKE UP YOUR MIND
JENNIFER LOPEZ, ALL I HAVE
ZWAN, HONESTLY
NOT BY CHOICE, NOW THAT YOU'RE LEAVING
TREBLECHARGER, DON'T BELIEVE IT ALL
GOOD CHARLOTTE, THE ANTHEM
BZK & P. DIDDY, BUMP, BUMP, BUMP
COLDPLAY, CLOCKS
WAVE, DON'T SAY SARAH



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TADIES, TYLER
FISCHERSPOONER, EMERGE
UNWRITTEN LAW, REST OF MY LIFE
THE SOUNDTRACK OF OUR LIVES, SISTER SURROUND
THE ALL-AMERICAN REJECTS, MY PAPER HEART
THE BENJAMIN GATE, LIFE ME UP
BIF NAKED, CHOKING ON THE TRUTH
VENDETTA RED, SHATTERDAY
ZWAN, HONESTLY
LEFT SETTER, INVASION
SNEAKER PIMPS, LORETTA YOUNG SILKS
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JOHNNY CASH, HURT
DIXIE CHICKS, TRAVELIN' SOLDIER
BIF NAKED, CHOKING ON THE TRUTH
THE RAVEONNETTES, ATTACK OF THE GHOST RIDERS
NORAH JONES, COME AWAY WITH ME
NELLY, AIR FORCE ONE'S
CROSS CANADIAN RAGWEED, DON'T NEED YOU
ZWAN, HONESTLY
SINAPCASE, COAGULATE
SSDJ, BLADE
50 CENT, IN DA CLUB
KELLY ROWLAND, CAN'T NOBODY
O'MELLO, BEST LOVE STORY
BABY, WHAT HAPPENED TO THAT BOY
FROU FROU, BREATHE IN
HOME GROWN, YOU'RE NOT ALONE

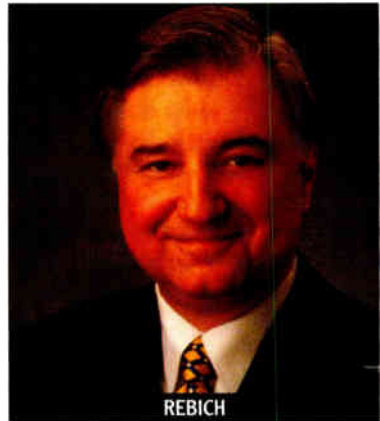


Tuned In: Radio by Marc Schiffman

SIRIUS THROWS GAUNTLET: During the past few years, as satellite radio broadcasters XM and Sirius staffed up and prepared to launch satellites, the terrestrial radio world seemed to offer a collective yawn about this promised new competitor. To be fair, traditional broadcasters were busy adapting to their new consolidating world, which didn't leave much time to address a vague competitor lurking somewhere on the horizon. Additionally, the understanding before launch was that there would be some form of peaceful coexistence between satellite and terrestrial radio.

Rebich says Sirius is "taking a stand in favor of trying to remove some of those barriers . . . We're really not radio, in the sense that HBO or Showtime are not TV." Sirius, he says, is "a premium entertainment service. We're not shooting for the same thing our colleagues in radio are shooting for." The Sirius model, Rebich says, "allows

With Sirius' new campaign, that thought is out the window. The campaign is built in part on the now-familiar themes for which radio has been assaulted lately.



The campaign in print, outdoor, and on TV—seen during commercial breaks on the 45th Grammy Awards telecast Feb. 23—was created by Crispin, Porter & Bogusky, the company that handles the Mini Cooper and the anti-tobacco Truth campaigns. It is positioned as a musical manifesto. One page of the print campaign reads: "Payola_OFF . . . how many palms have been greased?" Another reads, "Commercials_OFF . . . music shouldn't be brought to you by a double espresso in a can . . ."

us to be for the music, the artist—to bring artists and music to their fans."

If neither of those pages suggest an attack on traditional radio, the "radio_OFF" page makes it clear. Starting with addressing radio's Achilles' heel—limited broadcast range (compared to the coast-to-coast coverage that satellite boasts)—the radio_OFF page moves on to complain that "A song shouldn't be repeated over and over and over until you can't take it anymore," "Lyrics shouldn't fall silent because of a few words from some sponsor," and "Censorship is more profane than a few profanities."

WNEW WATCH: While WNEW New York is currently parked in a top 40 orbit, the industry waits and watches to see what the final format will be. Former GM Ken Stevens and former PD Jeremy Coleman, who have parked themselves on the sidelines since the infamous Opie & Anthony sex-in-church escapade of last summer, have officially been let go.

National Assn. of Broadcasters spokesman Dennis Wharton confirms that satellite had promised "they were not going to be taking this position," he says, "but obviously, when things get desperate, people do desperate things, and it's clear that they're in a desperate financial situation."

A CHOICE SELECTION: Music Choice, one of two services offering multiple channels of cable radio programming, has expanded its relationship with Alliance Entertainment. The licensing deal will allow Music Choice to use Alliance's All Media Guide music database to display information about the songs played on the Music Choice service. Additionally, DirectTV interactive subscribers to Music Choice will be able to view album-track listings and purchase the album for the song being played.

But Sirius VP of programming and market development Larry Rebich says his company is not attacking radio. "It's not that we're against radio," he says, "but [the] business model issues in radio that get between artists and their music and people that want that music. We think that we're very much a part of the solution to the problem of getting new music to its audience these days."

BENEFIT FUND SET: Among the nearly 100 people who lost their lives in the fire at Rhode Island club the Station was rock WHJY Providence, R.I., night jock Mike "the Doctor" Gonsalves. A fund benefiting the victims' families and the Gonsalves Endowment Fund at Rhode Island College has been established by WHJY parent Clear Channel. Donations can be sent to the Doc Fund, c/o Clear Channel Radio, 75 Oxford St., Suite 302, Providence, R.I. 02905.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

HER LATEST WIN: Norah Jones' big night at the Grammy Awards led to a huge week at the cash register, as an eye-opening 477,000-unit gain returns her *Come Away With Me* to No. 1 on The Billboard 200 (621,000 units). Is this the largest increase to follow the Grammys or any other awards show? Yes, but Jones' spike also stands as the largest Nielsen SoundScan bump ever for an album that has charted for more than a couple of weeks. The record-holder prior to this belonged to another album from the EMI family, as Jones surpasses the 435,000-unit gain that yielded a million-plus frame for the Beatles' *1* during Christmas week 2000.



JONES

Since the Greatest Gainer award bowed in the June 12, 1993, issue of *Billboard*, the only titles to exceed Jones' increase did so as a result of

odd release schedules or premature chart bows: **Eminem's** *The Eminem Show* (up 1 million units, last year), **Pearl Jam's** *Vitalogy* (up 867,000, in 1994), the **Notorious B.I.G.'s** *Life After Death* (up 683,000, in 1997), and **Master P's** *MP Da Last Don* (up 484,000, in 1998).

Jones obviously surpasses the 364,000-unit gain and the 583,000-unit week that **Santana** rang after the 2000 Grammys. The growth of *Come Away With Me* and the many Grammy-related bumps that pepper our sales charts reflect the ratings increase that the Feb. 23 telecast realized with its move from Wednesday to Sunday. That calendar shift also meant that this year's Grammys could affect the entire seven-day tracking period, whereas previous ceremonies could only influence four days of a sales week.

GRAMMYS' LONG COATTAILS: Although none of his three Grammys were presented on camera, **Bruce Springsteen's** two appearances on the show—one with the **E Street Band** and the other during the **Joe Strummer** tribute—yield the second-largest percentage increase on The Billboard 200. The 232% blast moves his latest 109-27, while a 67% gain pushes his *Greatest Hits* 47-16 on Top Pop Catalog Albums. Similarly, **James Taylor's** performance of his classic "Sweet Baby James" stirs action on both lists, with his latest re-entering the big chart at No. 123 (up 186%) and his hits set jumping

20-4 on Catalog (up 77%). Grammy Legend winners **Bee Gees** also stir up both charts (181-130 on the former, up 51%, and a catalog re-entry at No. 27, up 52%). Show-opening **Paul Simon** and **Art Garfunkel** place two albums on the catalog list (Nos. 9 and 38); each more than doubles its prior-week sales.

Several of the night's winners also performed on the show, a combination that pumps **John Mayer** (17-8, up 117%, and 34-23, up 39%), **No Doubt** (106-68, up 60%), and **Eminem** (18-12, up 40%). **Dixie Chicks** cannot rise from No. 4 on The Billboard 200 but score Greatest Gainer honors on two charts that they lead: Top Country Albums (up 60%) and Top Pop Catalog (up 40%). The combination of **Foo Fighters'** win and **Dave Grohl's** part in the aforementioned Strummer homage yields a 69% increase (87-47).

Performers **Coldplay** (22-13) and **Vanessa Carlton** (99-66) also exceed 40% gains, but Grammy growth is not confined to acts that appeared on the telecast. **India.Arie** (101-75, up 39%) and **Nickel Creek** (35-31 on Top Country Albums, up 32%) are among acts that went on to earn gains, even though their trophies were conferred prior to the broadcast. And, it turns out to be more than an honor for **Bowling for Soup** just to be nominated, as the band enters the big chart for the first time (No. 173, up 36%).

FAB: The sophomore album by rapper **Fabulous** will be next issue's Hot Shot Debut, probably in the range of 190,000-200,000, but No. 1 will belong to either **Norah Jones** or **50 Cent**. (The latter is No. 2 this issue with 423,000.) Rapper **Lil' Kim** and rookie rock band **Evanescence** will also have key bows, with chart watchers putting each in the vicinity of 150,000-160,000. . . . Two acts that had a shot at ruling this issue's Heatseekers chart instead bypass the chart by reaching the top half of The Billboard 200. Russian country band **Bering Strait** enters at No. 98 after a *60 Minutes* profile causes sales to more than quadruple (43-17 on Top Country Albums). Christian act **Switchfoot** enters at No. 85, with 70% of its sales coming from Christian bookstores (No. 2 on Top Contemporary Christian). Although sold to mainstream retail by independent RED, the title is ineligible for Top Independent Albums because it is sold to the Christian pipeline by EMI-distributed Chordant. The Heatseekers crown goes to **Trapt**, which jumps 4-1 on a 12% gain (No. 102 on the big chart).



Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

THE MAN SHOW: Gary Allan nabs his first chart-topper on Hot Country Singles & Tracks as "Man to Man" gains 577 detections and rises 3-1. Allan's single shows remarkable strength by



ALLAN

blowing past **Dixie Chicks'** "Travelin' Soldier" during a week that saw the trio sell 867,000 concert tickets valued at \$49 million (see story, page 1). Despite the massive attention the brisk ticket sales generated, Allan wins the airplay battle with 5,860 detections, compared with 5,616 for "Soldier," which retains its bullet at No. 2.

Allan debuted on the country chart in the summer of 1996 and has since had five top 10 singles. Previously, his highest chart position was No. 3, which he reached with "The One" in the Aug. 3, 2002, issue.

Elsewhere on Hot Country Singles & Tracks, **Darryl Worley's** "Have You Forgotten?" makes the biggest move on the chart, climbing 41-22. The track is also the greatest detection gainer, with an increase of 1,976 spins. That is the largest spin gain for a non-debating title on the chart since **Garth Brooks** posted a 2,330-detection increase in the Nov. 29, 1997, issue with "Longneck Bottle," which climbed 27-6 that week. Brooks also holds the record for the largest one-week gain in chart history: His song "The Fever" debuted in the Nov. 25, 1995, issue at No. 27 with 2,469 detections, with no plays logged the prior week.

On The Billboard Hot 100, "Have You Forgotten?" debuts at No. 50. It is the highest entry by an airplay-only country song since *Billboard* began including non-retail tracks on the chart in December 1998 (when the radio panel was also expanded to include all formats, including country). **Faith Hill's** "There You'll Be" entered at No. 46 in May 2001. A portion of Hill's audience that week came from pop airplay, but 99.9% of Worley's play is from country outlets, with only one spin detected outside the format.

TOP TIZZLE FA SHIZZLE: Despite an extensive history of R&B/hip-hop chart appearances, **Snoop Dogg** enters the top 10 of Hot R&B/Hip-Hop Singles & Tracks for only the third time, as "Beautiful" featuring **Pharrell** and **Uncle Charlie Wilson** advances 16-10. Increasing its audience by more than 30%, it gains more than 8 million listeners, earning him Greatest Gainer/Airplay stripes. "Beautiful" also advances 15-11 on the Hot R&B/Hip-Hop Airplay chart. Of

Snoop Dogg's 35 appearances on that chart, this matches his peak (as a guest on **Dr. Dre's** "The Next Episode" in July 2000). Sales of his 12-inch single also swell as he moves 18-9 on Hot R&B/Hip-Hop Singles Sales.

This growth yields Snoop Dogg's first top 10 on Singles & Tracks since Oct. 31, 1998, when he went to No. 6 as a featured artist on **Keith Sweat's** "Come and Get With Me." Prior to that, he made his presence felt in the top 10 with "What's My Name?" peaking at No. 8 in 1993.

WALK IN THE PARK: **Linkin Park** debuts at No. 2 on Modern Rock Tracks (see Chart Beat, page 78) and No. 5 on Mainstream Rock Tracks with "Somewhere I Belong," the first single from its forthcoming album *Meteora*. "Belong" enters the modern chart with 3,114 detections, the largest first-week tally (and greatest one-week gain) since the chart's switch to Nielsen Broadcast Data Systems information in 1991. The prior record for detections for a debut song on this chart was "Lakini's Juice" by **Live**, which debuted at No. 3 with 2,275 detections in the Feb. 1, 1997, issue.



LINKIN PARK

On The Billboard Hot 100, "Belong" is the Hot Shot Debut at No. 47. Similar to **Darryl Worley's** aforementioned accomplishment for a debut on the chart, Linkin Park's entry sets a record for its format, as "Belong" is the highest debuting airplay-only rock track since the 1998 chart expansion. "Belong" bests **Creed's** "My Sacrifice," which entered at No. 50 in the Oct. 27, 2001, issue. Even more impressive is that 96% of the track's airplay comes from the rock format—a much higher percentage than "Sacrifice," which received strong support from adult top 40 and mainstream top 40 stations in its initial weeks at radio.

COMMON THREAD: The artist listing for **Common's** "Come Close to Me" has been changed on The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Rap Tracks to reflect the release of a remixed version that replaces the vocals of **Mary J. Blige** with **Erykah Badu** and adds verses from **Pharrell** and **Q-Tip**. Airplay of the remix version leads to an increase of 10% in the title's 17th week on R&B/Hip-Hop Singles & Tracks as it rebounds 32-27. "Close" also climbs 73-74 on the Hot 100 and 22-19 on Hot Rap Tracks.

Additional reporting by Anthony Colombo in New York.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/GREATEST GAINER	4 Weeks At Number 1		49	41	24	14	TIM MCGRAW ▲ ² CURB 75746 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2
1	3	3	53	NORAH JONES ▲ ⁴ BLUHE WHITE 11089 (17 98 CD) [M]	Come Away With Me	1	50	44	52	12	NAS ▲ JLL 11111 (12 98/18 98)	God's Son	12
2	2	1	4	50 CENT SHADY/AFTERMATH 493544* INTERSCOPE (12 98/18 98)	Get Rich Or Die Tryin'	1	51	59	72	27	QUEENS OF THE STONE AGE ● INTERSCOPE 493544* (12 98/18 98)	Songs For The Deaf	17
3	1	—	2	R. KELLY JIVE 41812 ZOMBA (18 98 CD)	Chocolate Factory	1	52	58	85	19	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/JIVE (18 98 CD)	American IV: The Man Comes Around	52
4	4	2	27	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)	Home	1	53	52	28	14	ELTON JOHN ▲ ² ROCKET/AUTY 063478/UJME (24 98 CD)	Greatest Hits 1970-2002	12
5	NEW	1	1	HOT SHOT DEBUT FREEWAY RDC-A-FELLA/DEF JAM 586920*/IDJMG (12 98/18 98)	Philadelphia Freeway	5	54	54	33	20	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/WARN (12 98/18 98)	Cry	1
6	10	16	3	VARIOUS ARTISTS GRAMMY 7349*/WARNER STRATEGIC MARKETING (18 98 CD)	Grammy Nominees 2003	6	55	45	64	21	CHEVELLE ● EPIC 86157 (11 98 EQ CD)	Wonder What's Next	14
7	5	4	67	KID ROCK ▲ ³ LAVA ATLANTIC 83482*/AG (12 98/18 98)	Cocky	3	56	62	83	7	VARIOUS ARTISTS TIME LIFE 18774 (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
8	17	32	62	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) [M]	Room For Squares	8	57	53	46	22	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1
9	7	6	39	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (17 98 CD)	Let Go	2	58	42	45	18	B2K ● T U G 11111 (12 98 EQ/18 98)	Pandemonium!	10
10	6	—	2	SOUNDTRACK BLOODLINE/DEF JAM 063615*/IDJMG (12 98/18 98)	Cradle 2 The Grave	6	59	51	65	11	VIVIAN GREEN COLUMBIA 86357/CRG (7 98 EQ/11 98)	Love Story	51
11	8	5	7	SOUNDTRACK ▲ EPIC 87018 (18 98 EQ CD)	Chicago	2	60	57	74	34	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140* (18 98 CD)	By The Way	2
12	18	23	41	EMINEM ▲ ⁷ WEB/AFTERMATH 493290*/INTERSCOPE (12 98/19 98)	The Eminem Show	1	61	47	35	4	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48237/WARN (12 98/18 98)	The Dreamer	8
13	22	21	37	COLDPLAY ▲ CAPITOL 40544* (12 98/18 98)	A Rush Of Blood To The Head	5	62	63	68	4	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18 98/21 98)	WOW Gospel 2003	29
14	9	15	4	SOUNDTRACK ● WIND UP 13079 (18 98 CD)	Daredevil: The Album	9	63	NEW	1	1	DIRTY INFINITY/UNIVERSAL 018415/UMRG (12 98/18 98)	Keep It Pimp & Gangsta	63
15	14	39	16	SEAN PAUL ● 2 HARD/VP ATLANTIC 81920*/AG (9 98/13 98)	Dutty Rock	14	64	65	71	15	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12 98/18 98)	More Than You Think You Are	6
16	12	12	16	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	3	65	49	27	3	YANNI VIRGIN 81516 (18 98 CD)	Ethnicity	27
17	11	8	14	JENNIFER LOPEZ ▲ ² EPIC 86231 (18 98 EQ CD)	This Is Me...Then	2	66	99	103	44	VANESSA CARLTON ▲ A&M 493307/INTERSCOPE (18 98 CD)	Be Not Nobody	5
18	21	20	36	NELLY ▲ ⁵ FD REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1	67	48	51	14	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE (18 98/24 98)	Better Dayz	5
19	15	18	22	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12 98 EQ CD)	The Young And The Hopeless	7	68	106	114	44	NO DOUBT ▲ ² INTERSCOPE 493158* (12 98/18 98)	Rock Steady	9
20	13	36	9	T.A.T.U. INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	13	69	75	88	48	ASHANTI ▲ ³ MURDER INC./A&M 588830*/IDJMG (12 98/18 98)	Ashanti	1
21	NEW	1	1	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18 98 CD)	Livin' Legend	21	70	60	47	22	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29 98 CD)	Forty Licks	2
22	24	22	18	SOUNDTRACK ▲ SHADY 493508*/INTERSCOPE (12 98/19 98)	8 Mile	1	71	66	61	45	KENNY CHESNEY ▲ ² BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1
23	34	17	3	JOHN MAYER AWARE/COLUMBIA 87199/CRG (19 98 EQ CD)	Any Given Thursday	17	72	79	99	17	JOE NICHOLS UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	72
24	16	29	11	TYRESE ● J 20011/RMG (12 98/18 98)	I Wanna Go There	16	73	84	87	46	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12 98/18 98)	C'mon, C'mon	2
25	20	9	15	SHANIA TWAIN MERCURY 170314/UMGN (19 98 CD)	Up!	1	74	55	14	3	VINCE GILL MCA NASHVILLE 170286/UMGN (12 98/18 98)	Next Big Thing	14
26	29	38	15	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18 98 CD)	Audioslave	7	75	101	145	23	INDIA.ARIE ● MOTOWN 064755/UMRG (12 98/18 98)	Voyage To India	6
27	109	143	31	PACESETTER BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG (12 98 EQ/18 98)	The Rising	1	76	110	101	58	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 47039/RLG (12 98/18 98)	Drive	1
28	30	10	19	ROD STEWART ▲ J 20039/RMG (12 98/18 98)	It Had To Be You ... The Great American Songbook	4	77	80	79	74	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
29	19	13	12	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060282/UMRG (12 98/18 98)	I Care 4 U	3	78	64	66	13	MARIAH CAREY ▲ MONARCH/ISLAND 063457*/IDJMG (12 98/18 98)	Charmbracelet	3
30	27	30	17	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	79	67	63	15	SOUNDTRACK HOLLYWOOD 162364 (18 98 CD)	Sweet Home Alabama	46
31	NEW	1	1	SOUNDTRACK ELEKTRA 02792/EEG (18 98 CD)	Smallville [The Talon Mix]	31	80	NEW	1	1	AMERICAN HI-FI ISLAND 063657/IDJMG (18 98 CD)	The Art Of Losing	80
32	25	25	14	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12 98/18 98)	Stripped	2	81	86	92	1	SOUNDTRACK ● BUENA VISTA 850791/WALT DISNEY (12 98 CD)	Lizzie McGuire	61
33	32	37	14	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/19 98)	Away From The Sun	8	82	93	137	17	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19 98 CD)	Live	36
34	31	44	14	JAY-Z ▲ ³ RDC-A-FELLA/DEF JAM 053390*/IDJMG (15 98/19 98)	The Blueprint 2: The Gift And The Curse	1	83	68	70	34	VARIOUS ARTISTS ● WALT DISNEY 860785 (18 98 CD)	Disneymania: Superstar Artists Sing Disney ... Their Way!	52
35	28	7	3	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12 98/18 98)	For The Last Time: Live From The Astrodome	7	84	61	58	5	ZWAN MARTHA S MUSIC/REPRISE 48436/WARNER BROS. (18 98 CD)	Mary Star Of The Sea	3
36	23	26	13	JA RULE ▲ MURDER INC./DEF JAM 053487*/IDJMG (12 98/18 98)	The Last Temptation	4	85	NEW	1	1	SWITCHFOOT COLUMBIA 71083/RED INK (9 98 CD)	The Beautiful Letdown	85
37	26	34	20	LL COOL J DEF JAM 077021*/IDJMG (12 98/18 98)	10	2	86	NEW	1	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16 98 CD)		4
38	33	55	4	THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS 45040*/INTERSCOPE (9 98 CD) [M]	The All-American Rejects	25	87	108	111	20	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24 98 CD)	The Very Best Of Fleetwood Mac	12
39	35	19	4	LIONEL RICHIE MOTOWN/UTV 068140/UME (18 98 CD)	The Definitive Collection	19	88	88	122	12	NIVEA JIVE 41746/ZOMBA (11 98/17 98) [M]	Nivea	80
40	38	40	19	SANTANA ▲ ² ARISTA 14737 (12 98/18 98)	Shaman	1	89	77	84	18	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
41	40	11	44	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8	90	56	43	3	VARIOUS ARTISTS DVB/COLUMBIA 86352/CRG (14 98 EQ CD)	We're A Happy Family: A Tribute To Ramones	43
42	36	67	13	SIMPLE PLAN ● LAVA 83534/AG (7 98/11 98) [M]	No Pads, No Helmets...Just Balls	36	91	82	89	24	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18 98 CD)	Believe	1
43	46	50	15	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12 98/18 98)	Now 11	2	92	73	53	23	ELVIS PRESLEY ▲ ³ RCA 88079*/RMG (12 98/19 98)	Elvis: 30 #1 Hits	1
44	39	49	67	PINK ▲ ⁴ ARISTA 14718 (12 98/18 98)	M!ssundaztood	6	93	74	60	3	INTOCABLE EMI LATIN 80819 (21 98 CD/OVD)	La Historia	60
45	50	73	14	SNOOP DOGG ● DOGG'S STYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Boss	12	94	70	56	4	ALABAMA RCA 67052/RLG (18 98 CD)	In The Mood: The Love Songs	15
46	37	59	67	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18 98 CD)	Still Ghetto	8	95	78	80	14	BABY ● CASH MONEY/UNIVERSAL 060075*/UMRG (12 98/18 98)	Birdman	24
47	87	100	19	FOO FIGHTERS ● REPUBLIC/UNIVERSAL 063457*/IDJMG (12 98/18 98)	One By One	3	96	83	78	78	PUDDLE OF MUDD ▲ ³ FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	Come Clean	9
48	43	31	3	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12 98/18 98)	Things That Lovers Do	31	97	71	91	12	THE DONNAS ATLANTIC 83567*/AG (11 98 CD) [M]	Spend The Night	62
							98	NEW	1	1	BERING STRAIT UNIVERSAL SOUTH 170218 (18 98 CD)	Bering Strait	98
							99	85	76	18	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Melt	5

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	90	90	14	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 870627/CRG (18 98 EQ CD)	Steal This Album!	15	151	148	171	14	TLC ▲ ARISTA 14780 (12 98/18 98)	3D	6
101	81	62	3	RUSH MERCURY/CHRONICLES 063335/UMG (18 98 CD)	The Spirit Of Radio: Greatest Hits 1974 - 1987	62	152	153	148	7	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11 98/17 98)	Alright Guy	39
102	117	150	4	TRAPT WARNER BROS 48296 (12 98 CD) [M]	Trapt	102	153	155	132	10	TRACE ADKINS ● CAPITOL (NASHVILLE) 30618 (10 98/17 98)	Chrome	59
103	76	69	3	MASSIVE ATTACK VIRGIN 81239* (18 98 CD)	100th Window	69	154	145	141	11	TORI AMOS ● EPIC 85412 (18 98 EQ CD)	Scarlet's Walk	7
104	94	106	14	BUSTA RHYMES ● J 20043*RMG (12 98/18 98)	It Ain't Safe No More...	43	155	121	142	28	CLIPSE ● STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	4
105	96	109	4	SOUNDTRACK VIRGIN 81522 (18 98 CD)	How To Lose A Guy In 10 Days	96	156	113	183	23	BECK DGC/GEFFEN 493393/INTERSCOPE (18 98 CD)	Sea Change	8
106	NEW	1	1	LYLE LOVETT CURB 113184/MCA (16 98 CD)	Smile: Songs From The Movies	106	157	143	54	17	ANDREA BOCELLI ▲ PHILIPS 470400/UNIVERSAL CLASSICS GROUP (18 98 CD)	Sentimento	12
107	97	105	14	THE ROOTS MCA 112996* (18 98 CD)	Phrenology	28	158	156	135	19	MICHAEL W. SMITH ● REUNION 10074/ZOMBA (11 98/17 98)	Worship Again	14
108	118	128	13	FIELD MOB MCA 113051* (18 98 CD)	From Tha Roota To Tha Toota	33	159	105	—	2	CAT POWER MATADOR 427*/BEGGARS GROUP (17 98 CD) [M]	You Are Free	105
109	102	86	49	CELINE DION ▲ ³ EPIC 86400 (12 98 EQ/18 98)	A New Day Has Come	1	160	149	138	3	SOUNDTRACK ● WALT DISNEY 860734 (18 98 CD)	Disney's Lilo & Stitch	11
110	95	95	11	VARIOUS ARTISTS DEF JAM 063548/IDJMG (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	35	161	200	199	3	INTOCABLE EMI LATIN 80818 (14 98 CD)	La Historia	161
111	98	96	14	SALIVA ISLAND 063152/IDJMG (18 98 CD)	Back Into Your System	19	162	147	169	10	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12 98/18 98)	Loyalty	31
112	111	113	18	NIRVANA ▲ DGC/GEFFEN 433507/INTERSCOPE (18 98 CD)	Nirvana	3	163	150	174	11	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/17 98)	Diamond Princess	14
113	151	121	22	DIANA KRALL ● VERVE 065109/AG (12 98/18 98)	Live In Paris	18	164	NEW	1	1	THE MOVIELIFE DRIVE-THRU 060092/MCA (12 98 CD) [M]	Forty Hour Train Back To Penn	164
114	119	134	3	MICHAEL BUBLE 142/REPRISE 48376*/WARNER BROS. (18 98 CD) [M]	Michael Buble	114	165	152	129	5	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18882/TIME LIFE (18 98 CD)	Absolute Body + Soul	73
115	72	42	3	STEVEN CURTIS CHAPMAN SPARROW 41762 (18 98 CD)	All About Love	12	166	116	93	8	SOUNDTRACK HOLLYWOOD 162369 (18 98 CD)	Deliver Us From Eva	88
116	NEW	1	1	AUDIO ADRENALINE FOREFRONT 40877 (18 98 CD)	Worldwide	116	167	163	146	27	DAVE MATTHEWS BAND ▲ ² RCA 60117/RRMG (11 98/18 98)	Busted Stuff	1
117	89	48	21	BON JOVI ● ISLAND 021556/IDJMG (12 98/18 98)	Bounce	2	168	154	116	7	TERRI CLARK RCA 60117/RRMG (11 98/18 98)	Pain To Kill	27
118	136	136	11	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17 98 CD)	The Spirit Room	28	169	115	—	2	LINDA EDER ATLANTIC 83580/AG (18 98 CD) [M]	Broadway My Way	115
119	104	107	3	RY COODER MANUEL GALBAN PERRO VERDE/ONESUCH 79691/AG (18 98 CD)	Mambo Sinuendo	52	170	159	117	14	PAUL MCCARTNEY ▲ ² MPL 42318/CAPITOL (15 98/19 98)	Back In The U.S. Live 2002	8
120	69	57	3	DJ ENVY DESERT STORM 86737*/EPIC (18 98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	57	171	160	168	22	SOUNDTRACK ● UNIVERSAL 156259/UMRG (19 98 CD)	XXX	9
121	112	139	11	SYLEENA JOHNSON JIVE 39035/ZOMBA (11 98/17 98) [M]	Chapter 2: The Voice	104	172	158	154	24	SEETHER WIND-UP 13068 (19 98 CD)	Disclaimer	92
122	107	81	3	OZZY OSBOURNE LEGACY 86812/EPIC (25 98 EQ CD)	The Essential Ozzy Osbourne	81	173	NEW	1	1	BOWLING FOR SOUP FFROE/SILVERTONE/JIVE 41819/ZOMBA (13 98 CD) [M]	Drunk Enough To Dance	173
123	RC ENTRY	24	24	JAMES TAYLOR ▲ COLUMBIA 63584/CRG (12 98 EQ/18 98)	October Road	4	174	179	198	45	KIRK FRANKLIN ● GOSPO CENTRIC 70637/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	4
124	100	97	12	WHITNEY HOUSTON ▲ ARISTA 14747 (12 98/18 98)	Just Whitney...	9	175	NEW	1	1	KEM MOTOWN 067516/UMRG (8 98/12 98) [M]	Kemistry	175
125	103	82	3	RODNEY CARRINGTON CAPITOL (NASHVILLE) 30579 (18 98 CD)	Nut Sack	82	176	189	155	10	JUANES △ SIRCO 417432/UNIVERSAL LATINO (16 98 CD) [M]	Un Dia Normal	127
125	92	118	18	THE USED REPRISE 48287/WARNER BROS. (11 98 CD) [M]	The Used	63	177	176	180	19	KELLY ROWLAND ● RCA 60117/RRMG (12 98 EQ/18 98)	Simply Deep	12
127	122	126	19	HEATHER HEADLEY RCA 69376/RRMG (9 98/13 98)	This Is Who I Am	38	178	164	179	20	TAPROOT VELVET HAMMER/ATLANTIC 83561/AG (11 98 CD)	Welcome	17
128	NEW	1	1	THE MUSIC CAPITOL 80328 (19 98 CD) [M]	The Music	128	179	167	159	12	COMMON MCA 113114* (18 98 CD)	Electric Circus	47
129	123	77	3	DARYL HALL JOHN OATES U-WATCH 80100 (18 98 CD)	Do It For Love	77	180	146	151	11	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12 98/18 98)	Game Time	33
130	181	162	24	BEE GEES ▲ POLYDOR/UTV/UNIVERSAL 589400/UMRG (17 98/24 98)	Their Greatest Hits—The Record	49	181	169	108	17	TONY BENNETT & K.D. LANG ● RPM/COLUMBIA 86734/CRG (12 98 EQ/18 98)	A Wonderful World	41
131	124	120	21	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (10 98/18 98)	Golden Road	11	182	177	167	12	SUSAN TEDESCHI TONE-POOL 751146/ARTEMIS (17 98 CD) [M]	Wait For Me	91
132	129	125	22	VARIOUS ARTISTS ● INTEGRITY 86846/EPIC (19 98 EQ CD)	iWorship: A Total Worship Experience	60	183	186	—	4	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 42415 (11 98/16 98)	Heaven	55
133	135	144	22	DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11 98/17 98)	Completely	23	184	NEW	1	1	THE D.O.C. SILVERBACK 2113*/PHAT CAT (18 98 CD)	Deuce	184
134	132	165	43	SOUNDTRACK ● EPIC 86811 (18 98 EQ CD)	A Walk To Remember	34	185	171	110	13	JOSH GROBAN 143/REPRISE 48413/WARNER BROS. (27 98 CD)	Josh Groban In Concert	34
135	130	112	4	JARS OF CLAY ESSENTIAL 10689/ZOMBA (18 98 CD)	Futhermore: From The Studio, From The Stage	64	186	185	—	2	RA REPUBLIC/UNIVERSAL 066093/UMRG (12 98 CD) [M]	From One	154
136	134	156	78	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 62240*/CRG (12 98 EQ/18 98)	Toxicity	1	187	144	—	23	MICHAEL JACKSON EPIC 85250 (18 98 EQ CD)	Greatest Hits: HIStory — Volume 1	85
137	120	—	2	DAR WILLIAMS RAZOR & TIE 82886 (18 98 CD) [M]	The Beauty Of The Rain	120	188	166	75	14	BARBRA STREISAND ● COLUMBIA 86126/CRG (12 98 EQ/18 98)	Duets	38
138	128	102	22	VARIOUS ARTISTS EMI CMG/PROVIDENT/WORD 39776/SPARROW (21 98 CD)	WOW Hits 2003	34	189	165	149	4	SOUNDTRACK FOX 113028*/MCA (18 98 CD)	Brown Sugar	16
139	91	130	12	SMILEZ & SOUTHWESTAR ARTISTDIRECT 01030 (11 98/17 98) [M]	Crash The Party	91	190	125	—	2	JENNIFER HANSON CAPITOL (NASHVILLE) 35247 (18 98 CD) [M]	Jennifer Hanson	125
140	131	158	16	FLOETRY DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	19	191	168	163	4	THE JULIANA THEORY EPIC 86183 (19 98 EQ CD)	Love	71
141	126	98	17	DAVID GRAY ATO/RCR 68154/RRMG (18 98 CD)	A New Day At Midnight	17	192	RE-ENTRY	44	44	KYLIE MINOGUE ▲ CAPITOL 37670 (16 98/18 98)	Fever	3
142	139	131	10	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18 98 CD) [M]	Brushfire Fairytales	34	193	197	—	57	LUDACRIS ▲ ³ DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12 98/19 98)	Word Of Mouf	3
143	114	104	14	DRU HILL DEF SOUL 063377*/IDJMG (12 98/18 98)	Dru World Order	21	194	162	119	4	KEITH SWEAT ELEKTRA 62855/EEG (18 98 CD)	Keith Sweat Live	86
144	NEW	1	1	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18 98 CD) [M]	Angel	144	195	188	160	18	PHIL COLLINS ATLANTIC 83583/AG (12 98/18 98)	Testify	30
145	142	124	28	KIDZ BOP KIDS ● RAZOR & TIE 89055 (11 98/17 98)	Kidz Bop 2	37	196	183	186	27	STONE SOUR ROADRUNNER 618425/IDJMG (18 98 CD)	Stone Sour	46
146	138	115	67	CREED ▲ ⁵ WIND-UP 13075 (11 98/18 98)	Weathered	1	197	173	140	4	CAEDMON'S CALL ESSENTIAL 10694/ZOMBA (18 98 CD)	Back Home	66
147	161	161	77	NICKELBACK ▲ ⁴ ROADRUNNER 618486/IDJMG (12 98/18 98)	Silver Side Up	2	198	RE-ENTRY	75	75	MICHAEL W. SMITH ▲ REUNION 10074/ZOMBA (11 98/17 98)	Worship	20
148	141	157	15	MUDVAYNE EPIC 86817 (18 98 EQ CD)	The End Of All Things To Come	17	199	191	—	14	LED ZEPPELIN Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two ATLANTIC 86114/AG (19 98 CD)	116	
149	140	123	2	SOUNDTRACK WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19 98 CD)	The Lord Of The Rings: The Two Towers	43	200	190	196	18	NEW FOUND GLORY ● DRIVE THRU 119415/MCA (18 98 CD)	Sticks and Stones	4
150	133	127	14	SUM 41 ● ISLAND 082491/IDJMG (18 98 CD)	Does This Look Infected?	32							

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

MARCH 15 2003 Billboard TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SUSAN TEDESCHI	15 Weeks At Number 1 TONE COOL 751146 ARTEMIS [M]	Wait For Me
2	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Stevie Ray Vaughan And Double Trouble LEGACY 86933 EPIC	
3	4	DELBERT MCCLINTON	Room To Breathe NEW WEST 6041	
4	3	SONNY LANDRETH	The Road We're On SUGAR HILL 3964	
5	5	JOHN HAMMOND	Ready For Love BACK PORCH 80595/VIRGIN	
6	6	DOYLE BRAMHALL	Fitchburg Street YEP ROC 2045	
7	7	ETTA JAMES & THE ROOTS BAND	Burnin' Down The House PRIVATE MUSIC 11633/RCA VICTOR	
8	8	WILLIE CLAYTON	The Last Man Standing END ZONE 2016	
9	10	TYRONE DAVIS	Love Line MALA 11113	
10	12	VARIOUS ARTISTS	Now This Is What We Call Blues Vol. 420 TELARC 83569	
11	9	PETER GREEN SPLINTER GROUP	Reaching The Cold 100 EAGLE 20004	
12	11	VARIOUS ARTISTS	The Story of Tone-Cool Volume 1 TONE COOL 751160/ROUNDER	
13	11	VARIOUS ARTISTS	Pure Blues LITV 556176/UMRG	
14	6	JOE BONAMASSA	So It's Like That MEDAL 1160101	
15	15	DEBBIE DAVIES	Key To Love - A Celebration of the Music of John Mayall SHANAHAN 9034	

MARCH 15 2003 Billboard TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	SEAN PAUL	16 Weeks At Number 1 2 HARD/VP/ATLANTIC 63620/AG	Dutty Rock
2	2	SHAGGY	Lucky Day BIG YARD 113070/MCA	
3	3	BEENIE MAN	Tropical Storm SHOCKING VIBES VP 13134/VIRGIN	
4	4	VARIOUS ARTISTS	Reggae Gold 2002 VP 1079	
5	5	CARIBBEAN PULSE	Stand Up IRIE 1188	
6	5	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition) LUFFY 9100/ATLANTIC 58714/UMRG	
7	6	VARIOUS ARTISTS	Ragga Dancehall Anthems 2002 GREEN 11311/VP	
8	7	EASY STAR ALL-STARS	Dub Side Of The Moon EASY STAR 1012	
9	8	VARIOUS ARTISTS	Reggae Pulse: The Heartbeat Of Jamaica SANCTUARY 80293	
10	11	LUCIANO	Serve Jah VP 1657	
11	12	SHAGGY	Mr. Lover Lover (The Best Of Shaggy...Part 1) VIRGIN 11923	
12	10	DAMIAN "JR. GONG" MARLEY	Halfway Tree MUTOWN 014732/UMRG	
13	14	VARIOUS ARTISTS	Strictly The Best: Vol. 29 VP 1659	
14	14	VARIOUS ARTISTS	Strictly The Best: Vol. 30 VP 1660	
15	9	VARIOUS ARTISTS	Diwali: Greensleeves Rhythm Album #27 GREENSLEEVES 727	

MARCH 15 2003 Billboard TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	RY COODER MANUEL GALBAN	5 Weeks At Number 1 PERRE LERDE 40196/SUCH 7991/AG	Mambo Sinuendo
2	2	SOUNDTRACK	Frida DECCA 47478/UMG UNIVERSAL CLASSICS GROUP	
3	5	THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions RCA VICTOR 63971	
4	4	BAHA MEN	Greatest Movie Hits S CURVE 42945/CAPITOL	
5	7	ISRAEL KAMAKAWIWO'OLE	Alone In Iz World BIG BOY 5907/MOUNTAIN APPLE COMPANY	
6	3	SOUNDTRACK	My Big Fat Greek Wedding PLAY TONE/LEGACY/COLUMBIA 86823/CRG	
7	10	SOUNDTRACK	Amanda! The Soundtrack ATO 21510	
8	8	VARIOUS ARTISTS	Now Sounds Of Brazil SIX DEGREES 1081	
9	9	SOUNDTRACK	Amelie VIRGIN 10790	
10	11	VARIOUS ARTISTS	Chill: Brazil WARNER LATINA 47019/WARNER STRATEGIC MARKETING	
11	13	SINEAD O'CONNOR	Sean-Nos Nua HUMMINGBIRD 79724/VANGUARD	
12	12	VARIOUS ARTISTS	Global Soul PUTUMAYO 206	
13	13	DANIEL O'DONNELL	The Daniel O'Donnell Show DPTV MEDIA 99081	
14	6	CIRQUE DU SOLEIL	Varekai CIRQUE DU SOLEIL 93926	
15	14	SOUNDTRACK	Monsoon Wedding MILAN 35861	

MARCH 15 2003 Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	VARIOUS ARTISTS	TIME LIFE 18774/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
2	1	2	SWITCHFOOT	SPARROW 1978/CHORDANT	The Beautiful Letdown
3	2	1	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
4	3	4	AUDIO ADRENALINE	DFREFRONT 0877/CHORDANT	Worldwide
5	4	5	VARIOUS ARTISTS	INTEGRITY 82336/WORLDCURB	iWorship: A Total Worship Experience
6	5	4	JARS OF CLAY	ESSENTIAL 10889/PROVIDENT	Futurmore: From The Studio, From The Stage
7	3	3	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORLDCURB/SPARROW/9776/CHORDANT	WDW Hits 2003
8	6	7	MICHAEL W. SMITH	REUNION 10074/PROVIDENT	Worship Again
9	9	11	KIRK FRANKLIN	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
10	11	15	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2415/CHORDANT	Heaven
11	7	8	CAEDMON'S CALL	ESSENTIAL 10894/PROVIDENT	Back Home
12	10	7	MICHAEL W. SMITH	REUNION 10025/PROVIDENT	Worship
13	14	18	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 2416/CHORDANT	Going Home
14	15	16	RANDY TRAVIS	WORD CURB/WARNER BROS 86247/WORLDCURB	Rise And Shine
15	16	14	MERCYME	INO 86133/WORLDCURB [M]	Almost There
16	17	17	P.O.D.	ATLANTIC 83496/WORLDCURB	Satellite
17	8	9	PHILLIPS, CRAIG AND DEAN	SPARROW 1979/CHORDANT [M]	Let Your Glory Fall
18	19	12	MERCYME	INO 86218/WORLDCURB [M]	Spoken For
19	10	6	FURTHER SEEMS FOREVER	TOOTH & NAIL 9418/CHORDANT [M]	How To Start A Fire
20	18	20	MARY MARY	COLUMBIA/INTEGRITY 82273/WORLDCURB	Incredible
21	25	27	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
22	30	—	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [M]	Byron Cage
23	23	21	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: PDL Chapter 3
24	22	23	JOHN P. KEE & NEW LIFE	VERITY 43200/PROVIDENT [M]	Blessed By Association
25	27	25	NATALIE GRANT	CURB 78761/WORLDCURB [M]	Deeper Life
26	27	25	AARON NEVILLE	TELL IT/EMI GOSPEL 0381/CHORDANT	Believe
27	29	28	YOLANDA ADAMS	ELEKTRA 62629/WORLDCURB	Believe
28	32	33	VARIOUS ARTISTS	DEXTERITY SOUNDS/EMI GOSPEL 0385/CHORDANT	Bishop T.D. Jakes Presents: God's Leading Ladies
29	20	24	JUMP5	SPARROW 1992/CHORDANT	All The Time In The World
30	35	29	DETRICK HADDON	TYSCOT/VERITY 43195/PROVIDENT [M]	Lost And Found
31	31	29	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
32	31	22	THE CATHEDRALS	SPRING HOUSE 42409/WORLDCURB	The Best Of The Cathedrals
33	21	22	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [M]	Woven & Spun
34	33	30	SIXPENCE NONE THE RICHER	SQUINT CURB/REPRISE 86010/WORLDCURB	Divine Discontent
35	36	32	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/PROVIDENT	The Kiss
36	24	19	LIFEHOUSE	DREAMWORKS 480377/CHORDANT	Stanley Climbfall
37	31	—	BILL GAITHER	SPRING HOUSE 2416/CHORDANT	Bill Gaither's Best Of Homecoming 2002
38	31	—	ANDREW PETERSON	INTEGRITY 82273/PROVIDENT	Love & Thunder
39	31	—	TERRY MACALMON	WORD CURB/WARNER BROS 86247/WORLDCURB	Visit Us: Calling Down The Father's Glory
40	31	—	FERNANDO ORTEGA	WORD CURB/WARNER BROS 86247/WORLDCURB [M]	Hymns Of Worship

MARCH 15 2003 Billboard TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
2	2	2	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
3	3	4	SMOKIE NORFUL	EMI GOSPEL 20374 [M]	I Need You Now
4	4	3	MARY MARY	COLUMBIA 82273/CRG	Incredible
5	5	5	VARIOUS ARTISTS	INTEGRITY GOSPEL 18859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House
6	7	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
7	10	—	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [M]	Byron Cage
8	6	5	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: PDL Chapter 3
9	5	6	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [M]	Blessed By Association
10	8	7	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
11	9	9	YOLANDA ADAMS	ELEKTRA 62629/EEG	Believe
12	11	12	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
13	22	22	DETRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [M]	Lost And Found
14	12	11	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA	The Kiss
15	13	10	SHEKINAH GLORY MINISTRY	KINGDOM 001 [M]	Praise Is What I Do
16	18	15	GEORGIA MASS CHOIR	SAVOY 7129/MALACO [M]	I Owe You The Praise
17	14	13	DARWIN HOBBS	EMI GOSPEL 20359 [M]	Broken
18	16	17	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [M]	Behind The Veil: Morning Glory 2
19	15	14	DORINDA CLARK-COLE	GOSPO CENTRIC 70038/ZOMBA [M]	Dorinda Clark-Cole
20	17	16	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
21	24	20	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [M]	Higher Ground
22	20	19	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACO	Duets
23	23	19	DOTTIE PEOPLES	ATLANTA INT L 10279	Churchin' With Dottie
24	21	18	VARIOUS ARTISTS	EMI CHRISTIAN/WORD/VERITY 43188/ZOMBA	WOW Gospel 2002
25	19	21	KAREN CLARK-SHEARD	ELEKTRA 62767/EEG	2nd Chance
26	27	23	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT L	By His Grace
27	30	27	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301	Total Live Experience
28	26	25	LUTHER BARNES	ATLANTA INT L 10278	Come Fly With Me
29	29	26	VARIOUS ARTISTS	VERITY 43218/ZOMBA	Verity Presents Gospel Greats Vol. 10: Songs of Triumph
30	30	27	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
31	31	27	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121	It's About Time
32	25	28	MARVIN SAPP	VERITY 43192/ZOMBA [M]	I Believe
33	39	34	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
34	37	—	BISHOP CARLTON PEARSON	WORD CURB 85250/WARNER BROS	Bishop Carlton Pearson Presents The Best Of Azusa... Yet Holdin' On
35	34	—	CHICAGO MASS CHOIR	NEW HAVEN 8032	Live In Nashville
36	40	30	MICHELLE WILLIAMS	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
37	28	29	DOUG WILLIAMS	BLACKBERRY 1639/MALACO	When Mercy Found Me
38	32	—	BEN TANKARD	VERITY 43220/ZOMBA	Play A Lil' Song 4 Me
39	35	31	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA [M]	Walking By Faith
40	35	31	YOLANDA ADAMS	ELEKTRA 62629/EEG	The Experience

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dor). Certification for net shipment of 200,000 units (Platino). Certification for net shipment of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15 2003
Billboard® **TOP POP CATALOG**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	264	DIXIE CHICKS ♦ ¹²	MONUMENT 68195/SONY (NASHVILLE) (110 98 EQ/17 99) [M]	Wide Open Spaces
2	4	12	123	DIXIE CHICKS ♦ ¹⁰	MONUMENT 68195/SONY (NASHVILLE) (112 98 EQ/18 98)	Fly
3	3	17	117	COLDPLAY ▲	NETTWERK 43914/CAPITOL (11 98/17 98) [M]	Parachutes
4	20	26	678	JAMES TAYLOR ♦ ¹¹	WARNER BROS. 3113 (17 98/11 98)	Greatest Hits
5	8	13	170	EMINEM ▲	WEB/AFERMATH 490629*/INTERSCOPE (12 98/18 98)	The Marshall Mathers LP
6	4	6	114	SOUNDTRACK ▲	LDST HIGHWAY/MERCURY 1702691/DJMG (12 98/19 98)	O Brother, Where Art Thou?
7	5	2	120	THE BEATLES ▲	APPLE 29194/CAPITOL (12 98/18 98)	1
8	7	7	424	BOB SEGER & THE SILVER BULLET BAND ▲	COLUMBIA 31350/CRG (110 98 EQ/17 98)	Greatest Hits
9	10	19	122	SIMON & GARFUNKEL ♦ ¹⁰	COLUMBIA 31350/CRG (110 98 EQ/17 98)	Greatest Hits
10	10	19	122	LINKIN PARK ▲	WARNER BROS. 4775 (112 98/18 98)	[Hybrid Theory]
11	19	10	177	PHIL COLLINS ▲	FACE VALUE/ATLANTIC 83119*/AG (12 98/18 98)	...Hits
12	9	15	211	KID ROCK ♦ ¹⁰	TOP DOG/LAVA/ATLANTIC 83119*/AG (12 98/18 98) [M]	Devil Without A Cause
13	13	8	177	SHANIA TWAIN ♦ ¹⁹	MERCURY 536003/UMGM (112 98/18 98)	Come On Over
14	15	29	168	METALLICA ♦ ¹²	ELEKTRA 61113*/EEG (11 98/17 98)	Metallica
15	29	36	141	EMINEM ▲	WEB/AFERMATH 490287*/INTERSCOPE (12 98/18 98)	The Slim Shady LP
16	47	—	101	BRUCE SPRINGSTEEN ▲	COLUMBIA 67060*/CRG (110 98 EQ/17 98)	Greatest Hits
17	6	—	432	AC/DC ♦ ¹⁹	LEGACY 80207/EPIC (118 98 EQ/CD)	Back In Black
18	11	9	177	TIM MCGRAW ▲	CURB 77978 (112 98/18 98)	Greatest Hits
19	12	17	177	GOOD CHARLOTTE ●	DAY/IMP 85645/EPIC (119 98 EQ/CD) [M]	Good Charlotte
20	18	23	166	BOB MARLEY AND THE WAILERS ♦ ¹⁰	TUFF GONG/ISLAND 548984/DJMG (112 98/18 98)	Legend
21	16	21	141	DISTURBED ▲	GIANT 24738/WARNER BROS. (11 98/17 98) [M]	The Sickness
22	26	16	182	BON JOVI ♦ ¹²	MERCURY 538089/DJMG (6 98/11 98)	Slippery When Wet
23	22	14	177	KENNY CHESNEY ▲	BNA 67376/RLG (112 98/18 98)	Greatest Hits
24	27	24	141	CELINE DION ▲	550 MUSIC 63760/EPIC (112 98 EQ/18 98)	All The Way...A Decade Of Song
25	17	11	197	RASCAL FLATTS ▲	LYRIC STREET 165011/HOLLYWOOD (11 98/18 98) [M]	Rascal Flatts
26	23	12	144	PINK FLOYD ♦ ¹⁵	CAPITOL 46446*/CAPITOL (110 98/18 98)	Dark Side Of The Moon
27	24	20	143	BEE GEES ▲	POLYDOR/UNIVERSAL 559220/UMRG (12 98/18 98)	One Night Only
28	24	20	143	AL GREEN ▲	HI/THE RIGHT STUFF 30500/CAPITOL (110 98/17 98)	Greatest Hits
29	14	—	85	AC/DC ▲	LEGACY 80206/EPIC (114 98 EQ/CD)	Highway To Hell
30	33	41	111	ORIGINAL BROADWAY CAST RECORDING ●	DECCA BROADWAY 543115 (118 98 CD)	Mamma Mia!
31	28	32	131	SOUNDTRACK ▲	CURB 78703 (11 98/17 98)	Coyote Ugly
32	25	33	213	DEF LEPPARD ▲	MERCURY 520718/DJMG (11 98/18 98)	Vault - Greatest Hits 1980-1995
33	30	18	141	BON JOVI ▲	MERCURY 526013/DJMG (110 98/17 98)	Cross Road
34	21	28	141	VARIOUS ARTISTS ▲	INTEGRITY 61001/TIME LIFE (119 98 CD)	Songs 4 Worship - Shout To The Lord
35	31	25	139	CREED ♦ ¹⁰	WINDUP 13053* (11 98/18 98)	Human Clay
36	38	35	138	JOHNNY CASH ▲	LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) 17 98 EQ/11 98	16 Biggest Hits
37	37	35	138	EVA CASSIDY ●	BLIX STREET 10645 (11 98/16 98)	Songbird
38	—	—	—	SIMON & GARFUNKEL ●	LEGACY/COLUMBIA 66022/CRG (110 98 EQ/CD)	The Best Of Simon & Garfunkel
39	42	30	104	CAROLE KING ♦ ¹⁰	EPIC 65850 (17 98 EQ/11 98)	Tapestry
40	34	39	143	HANK WILLIAMS JR. ▲	CURB 77638 (5 98/9 98)	Greatest Hits, Vol. 1
41	—	—	—	JOURNEY ♦ ¹⁰	COLUMBIA 44493/CRG (11 98 EQ/17 98)	Journey's Greatest Hits
42	36	—	117	JENNIFER LOPEZ ▲	EPIC 85965 (12 98 EQ/18 98)	J.Lo
43	40	34	141	FAITH HILL ▲	WARNER BROS. (NASHVILLE) 47373/WRN (12 98/18 98)	Breathe
44	49	49	177	AC/DC ▲	LEGACY 80214/EPIC (11 98/17 98)	Live
45	46	48	179	ABBA ▲	POLYDOR/UNIVERSAL 517007/UMRG (12 98/18 98)	Gold - Greatest Hits
46	32	—	156	MICHAEL JACKSON ♦ ²⁶	EPIC 66073 (12 98 EQ/18 98)	Thriller
47	41	—	153	2PAC ▲	AMARU/DEATH ROW 490301*/INTERSCOPE (119 98/24 98)	Greatest Hits
48	44	37	141	ENYA ▲	REPRISE 46835/WARNER BROS. (12 98/18 98)	Paint The Sky With Stars - The Best Of Enya
49	—	—	—	WILLIE NELSON ▲	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) 17 98 EQ/11 98	16 Biggest Hits
50	—	—	—	THE BEATLES ♦	APPLE 46446*/CAPITOL (112 98/18 98)	Abbey Road

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl 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. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15 2003
Billboard® **HEATSEEKERS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	4	4	4	TRAPT	WARNER BROS. 48296 (12 98 CD)	Trapt
2	5	2	5	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. (118 98 CD)	Michael Buble
3	2	3	3	SYLEENA JOHNSON	JIVE 35035/ZOMBA (11 98 CD)	Chapter 2: The Voice
4	—	—	1	THE MUSIC	CAPITOL 46446*/CAPITOL (110 98/18 98)	The Music
5	6	—	2	DAR WILLIAMS	RAZDR & TIE 82866 (118 98 CD)	The Beauty Of The Rain
6	39	—	2	AMANDA PEREZ	POWERHOUSE 82131/IRGIN (118 98 CD)	Angel
7	1	—	2	CAT POWER	MATADOR 427*/BEGGARS GRUPO (117 98 CD)	You Are Free
8	—	—	1	THE MOVIELIFE	DRIVE-THRU 002/42/42/A (112 98 CD)	Forty Hour Train Back To Penn
9	3	—	2	LINDA EDER	ATLANTIC 83580/AG (118 98 CD)	Broadway My Way
10	18	36	7	BOWLING FOR SOUP	FRICE/SILVERTONE/JIVE 41819/ZOMBA (113 98 CD)	Drunk Enough To Dance
11	—	—	1	KEM	MOTOWN 067516/UMRG (8 98/12 98)	Kemistry
12	5	—	2	JUANES	SURCO 017532/UNIVERSAL LATINO (116 98 CD)	Un Dia Normal
13	11	11	11	RA	REPUBLIC/UNIVERSAL 068093/UMRG (12 98 CD)	From One
14	7	—	2	JENNIFER HANSON	CAPITOL/NA-SH/ATLANTIC 83119*/AG (12 98/18 98)	Jennifer Hanson
15	13	16	7	SMOKIE NORFUL	EMI GOSPEL 20374 (9 98/16 98)	I Need You Now
16	16	17	17	FINCH	DRIVE-THRU 860991/MCA (12 98 CD)	What It Is To Burn
17	—	—	1	JOHNNY VICIOUS	ULTRA 1155 (119 98 CD)	Ultra. Dance 03
18	8	9	9	PHILLIPS, CRAIG AND DEAN	SPARROW 51979 (17 98 CD)	Let Your Glory Fall
19	—	—	1	RICHARD ASHCROFT	HUT 13384/IRGIN (118 98 CD)	Human Conditions
20	20	14	14	THE EXIES	MELISMA 13395/IRGIN (9 98 CD)	Inertia
21	19	15	14	TAKING BACK SUNDAY	VICTORY 176 (12 98 CD)	Tell All Your Friends
22	10	7	3	SOCIALBURN	ELEKTRA 62759/EEG (12 98 CD)	Where You Are
23	9	1	7	FURTHER SEEMS FOREVER	TODTH & NAIL 39419 (9 98 CD)	How To Start A Fire
24	—	—	1	THE MINUS 5	YEP ROC 2052/REDEYE (117 98 CD)	Down With Wilco
25	24	23	23	JOSE JOSE	ARINA 4000*/BMG LATIN (114 98 CD)	El Principe Con Trio Vol. 1
26	14	6	11	LUK BUKIS	FONOVISITA 09091/11G (114 98 CD)	30 Inolvidables
27	—	—	1	DJ WHOOKID	FULL CI (P 2005)* (13 98 CD)	Hood Radio V.1
28	41	22	7	JASON MRAZ	ELEKTRA 62829/EEG (11 98 CD)	Waiting For My Rocket To Come
29	—	—	1	THALIA	EMI LATIN 41595 (114 98 CD)	Thalia's Hits Remixed
30	—	—	1	LOS HURACANES DEL NORTE	UNIVISION 310103/UG (115 98 CD)	28 Huracanazos
31	30	25	25	MEZELIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOR	VERITY 43176/ZOMBA (11 98/17 98)	Family Affair II: Live At Radio City Music Hall
32	40	—	2	BYRON CAGE	GOSPEL CENTRIC 29047/ZOMBA (118 98 CD)	Byron Cage
33	21	10	10	SUPERGRASS	ISLAND 61001/TIME LIFE (115 98 CD)	Life On Other Planets
34	28	42	42	MAROON 5	RED 40000 (11 98 CD)	Songs About Jane
35	—	—	1	FISCHERSPOONER	CAPITOL 46446*/CAPITOL (110 98/18 98)	#1
36	22	38	38	INTERPOL	MATADOR 427*/BEGGARS (9 98 CD)	Turn On The Bright Lights
37	17	8	8	NICK CAVE AND THE BAD SEEDS	MUTE (ANTI) 86668*/EPITAPH (118 98 CD)	Nocturama
38	25	21	21	JOHN P. KEE & NEW LIFE	VERITY 43100/ZOMBA (11 98/17 98)	Blessed By Association
39	35	43	43	KATHLEEN EDWARDS	ZOE 431035/ROUNDER (12 98 CD)	Failer
40	33	30	30	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL (117 98 CD)	Genetic World
41	—	—	1	NATALIE GRANT	CURB 78761 (118 98 CD)	Deeper Life
42	27	29	29	THE STREETS	VICE 93181*/ATLANTIC (112 98 CD)	Original Pirate Material
43	42	33	33	LIMITE	UNIVERSAL LATIND 066373 (8 98/13 98)	Soy Asi
44	—	—	1	LOS REHENES	DISA 72703/UG (114 98 CD)	Historia Musical: 30 Pegaditas
45	34	13	13	RICARDO ARJONA ▲	SONY DISCOS 84564 (117 98 EQ/CD)	Santo Pecado
46	29	37	37	SUGARCULT	ULTIMATE 076673/ARTEMIS (113 98 CD)	Start Static
47	47	26	26	INDIA ▲	SONY DISCOS 87454 (116 98 EQ/CD)	Latin Songbird: Mi Alma Y Corazon
48	32	—	10	INTOCABLE	EMI LATIN 31745 (10 98/15 98)	Suenos
49	—	—	1	DETRICK HADDON	TEICOT/VERITY 43195/ZOMBA (11 98/17 98)	Lost And Found
50	26	34	34	PAUL VAN DYK	MUTE 9201 (119 98 CD)	Global

MARCH 15 2003
Billboard® **TOP INDEPENDENT ALBUMS**™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	—	—	1	B.G.	CHIPPA CITY/IN THE PAINT 8405/KOCH (118 98 CD)	Livin' Legend
2	1	3	3	LIL JON & THE EAST SIDE BOYZ	BME 2370/TYT (113 98/17 98)	Kings Of Crunk
3	3	2	2	DARYL HALL JOHN OATES	U WATCH 80100 (118 98 CD)	Do It For Love
4	2	—	1	CAT POWER	MATADOR 427*/BEGGARS GROUP (117 98 CD) [M]	You Are Free
5	6	5	5	SUSAN TEDESCHI	TONE COOL 751146/ARTEMIS (117 98 CD) [M]	Wait For Me
6	—	—	1	THE D.O.C.	SILVERBACK 2113*/PHAT CAT (118 98 CD)	Deuce
7	5	1	1	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214 (116 98 CD)	Romantic Melodies
8	—	—	1	JOHNNY VICIOUS	ULTRA 1155 (119 98 CD) [M]	Ultra. Dance 03
9	4	4	4	50 CENT	FULL CLIP 2003* (116 98 CD) [M]	Guess Who's Back?
10	7	7	7	TRANSPLANTS	HELLCAT 80448*/EPITAPH (116 98 CD)	Transplants
11	15	9	9	NICKEL CREEK	SUGAR HILL 3941 (118 98 CD)	This Side
12	10	10	10	TAKING BACK SUNDAY	VICTORY 176 (12 98 CD) [M]	Tell All Your Friends
13	—	—	1	THE MINUS 5	YEP ROC 2052/REDEYE (117 98 CD) [M]	Down With Wilco
14	11	8	8	UNWRITTEN LAW	LAVA 63632 (112 98 CD)	Music In High Places
15	19	11	11	WILLIE NELSON	SUGAR HILL 1073 (116 98 CD)	Crazy: The Demo Sessions
16	—	—	1	DJ WHOOKID	FULL CI (P 2005)* (13 98 CD) [M]	Hood Radio V.1
17	—	—	1	EDWIN MCCAIN	ATC 2002 (116 98 CD)	The Austin Sessions
18	12	23	23	INTERPOL	MAT	

MARCH 15 2003 Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	53	NORAH JONES ▲ ⁴ BLUE NOTE 32088 [M]	Come Away With Me	1
2	3	27	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 868407/CRG	Home	4
3	2	7	SOUNDTRACK ▲ EPIC 87018	Chicago	11
4	19	43	JOHN MAYER ▲ ² AWAR/COLUMBIA 85293/CRG [M]	Room For Squares	8
5	4	4	SO CENT SHADY/AFTERMATH 493544/INTERSCOPE	Get Rich Or Die Tryin'	2
6	6	19	COLDPLAY ▲ CAPITOL 40504*	A Rush Of Blood To The Head	13
7	5	16	BUCK HOWDY PRAIRIE 00G 407 [M]	Skidaddle!	—
8	25	2	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING	Grammy Nominees 2003	6
9	NEW	SOUNDTRACK ELEKTRA 62792/EEG	Smallville [The Talon Mix]	31	
10	18	2	R. KELLY JIVE 41812/ZD/MBA	Chocolate Factory	3
11	10	2	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. [M]	Michael Buble	114
12	NEW	BERING STRAIT UNIVERSAL SOUTH 170218	Bering Strait	98	
13	21	32	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740	Let Go	9
14	13	2	LINDA EDER ATLANTIC 83580/AG [M]	Broadway My Way	169
15	16	2	DAR WILLIAMS RAZOR & TIE 82886 [M]	The Beauty Of The Rain	137
16	NEW	SWITCHFOOT COLUMBIA 71083/RED INK	The Beautiful Letdown	85	
17	12	5	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo	119
18	RE-ENTRY	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG	The Rising	27	
19	17	19	ROD STEWART ▲ J 20039/RMG	It Had To Be You ... The Great American Songbook	28
20	8	5	VARIOUS ARTISTS TIME LIFE 18174	Worship Together: I Could Sing Of Your Love Forever	56
21	7	3	MASSIVE ATTACK VIRGIN 81239*	100th Window	103
22	RE-ENTRY	JAMES TAYLOR ▲ COLUMBIA 63584/CRG	October Road	123	
23	NEW	EDWIN MCCAIN ATC 2002	The Austin Sessions	—	
24	NEW	DAVID WILCOX WHAT ARE RECORDS? 60063	Into The Mystery	—	
25	24	3	JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME	American IV: The Man Comes Around	52

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MARCH 15 2003 Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	BILLBOARD 200 RANK
1	1	2	CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/DJMG	1
2	2	7	CHICAGO ▲	EPIC 87018	2
3	3	4	DAREDEVIL: THE ALBUM ●	WIND-UP 13079	3
4	4	18	8 MILE ▲ ¹	SHAQY 493508*/INTERSCOPE	4
5	NEW	SMALLVILLE [THE TALON MIX]	ELEKTRA 62792/EEG	5	
6	5	22	SWEET HOME ALABAMA	HOLLYWOOD 162364	6
7	6	29	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY	7
8	7	4	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522	8
9	10	90	O BROTHER, WHERE ART THOU? ▲ ⁶	LOST HIGHWAY/MERCURY 170695/DJMG	9
10	9	51	A WALK TO REMEMBER ●	EPIC 86311	10
11	11	12	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.	11
12	12	38	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734	12
13	8	8	DELIVER US FROM EVA	HOLLYWOOD 162369	13
14	13	27	XXX ●	UNIVERSAL 156259/UMRG	14
15	14	23	BROWN SUGAR	FOX 113028*/MCA	15
16	15	34	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE	16
17	16	90	COYOTE UGLY ▲ ³	CURB 78703	17
18	18	4	GODS AND GENERALS	SONY CLASSICAL 87891	18
19	19	59	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.	19
20	17	5	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY	CURB 78765	20
21	20	90	MOULIN ROUGE ▲ ²	INTERSCOPE 493035	21
22	23	90	SHREK ▲	DREAMWORKS 450305/INTERSCOPE	22
23	21	14	PAID IN FULL	ROC-A-FELLA/DEF JAM 063201*/DJMG	23
24	22	12	DRUMLINE	FOX/JIVE 41810/ZOMBA	24
25	24	2	JUNGLE BOOK 2	WALT DISNEY 860076	25

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MARCH 15 2003 Billboard ARTIST INDEX™

Chart Codes: —ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (HOL)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Country Singles Sales (CSS)
Dance/Club Play (DC)
Dance/Sales (DS)
World Music (WM)
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 (RSS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)
Rankings from biweekly charts are listed in italics during a chart's unpublished week.

- 2Pac: B200 67; PCA 47; RBA 23; RBC 3, 5, 6, 9; H100 54; HA 51; RA 27, 56; RBH 28, 57; RP 15
- 3 Doors Down: B200 33; A40 7; H100 14; HA 14; MO 7; RO 1; T40 13
- 3rd Strike: HSS 37
- 4 Strings: DS 25
- 40 Glocc: RBA 94
- 50 Cent: B200 2; IND 9; INT 5; RBA 1, 76; H100 1, 17; HA 1, 16; HSS 8; RA 1, 8, 34, 42; RBH 1, 9, 33, 43, 79, B2; RP 1, 4, 22; RS 5; T40 3, 25
- 504 Boyz: RBA 64
- 702: HSS 36; RS 29
- 2002: NA 12
- A-
Aaliyah: B200 29; RBA 15; H100 4; HA 4; RA 4, 41; RBH 4, 41; T40 14
- Mindi Abair: C/3
- Abba: PCA 45
- AC/DC: PCA 17, 29, 44
- George Acosta: EA 25
- Yolanda Adams: CC 27; GA 11, 40; RBA 89; RBH 83
- Trace Adkins: B200 153; CA 23; CS 12, 52; H100 B4
- AFI: MO 19; RO 40
- Christina Aguilera: B200 32; A40 11; AC 6; DC 24; H100 12; HA 11; HSS 7; T40 6
- AJ: HSS 33; RS 19
- Alabama: B200 94; CA 16
- Alberto J. Roberto: LPS 30
- ALC: GA 27
- Alcazar: DC 33
- All: H100 31; HA 33; RA 30; RBH 30; RP 14; T40 28
- The All-American Rejects: B200 38; MO 8
- Gary Allan: B200 152; CA 22; CS 1; H100 25; HA 23
- Herb Alpert: C/18
- Amber: DS 23
- American Hi-Fi: B200 80; MO 35
- America: RBA 62; H100 87, 100; HSS 55; RA 68; RBH 70; RS 38, 51
- Amethystium: NA 8
- AMG: RBH 94
- Tori Amos: B200 154; A40 19
- Jessica Andrews: CS 31
- Los Angeles Azules: LA 54
- Los Angeles De Charly: RMS 33
- Allen Anthony: RA 73; RBH 72
- Marc Anthony: TSA 5; TSS 17
- Antipop Consortium: JZ 21
- Area 305: LPS 17; LT 24
- Ricardo Arjona: HSS 45; LA 15; LPA 8; LPS 3, 8; LT 7, 17; TSS 29
- Armageddon: H100 89; HSS 75; RA 38; RBH 38; RS 39
- Ashanti: B200 69; RBA 42; H100 3; HA 3; HSS 62; RA 12; RBH 12; RP 3; RS 34; T40 4
- Richard Ashcroft: HS 19
- The Ataris: MO 29
- Atlanta Symphony Orchestra: CL 6
- Audio Adrenaline: B200 116; CC 4
- Audiostave: B200 26; H100 59; HA 56; MO 4; RO 6, 21
- Aventura: TSA 9
- Steve Azar: CA 67
- B-
B2K: B200 58; RBA 33; H100 11, 78; HA B; HSS 40, 53, 57; RA 31, 37; RBH 32, 37; RS 40, 41, 54; T40 5
- Baby: B200 95; RBA 25; H100 38, 45, 86; HA 36, 43; RA 14, 25, 54, 68; RBH 14, 25, 54, 70; RP 12, 25; RS 43
- Baby Dva: HSS 20; RBH 91; RS 7
- Bacilos: LA 74; LPS 28; LT 33; TSS 38
- The Bad Plus: JZ 8
- Erykah Badu: H100 74; HA 74; RA 15, 21; RBH 18, 27; RP 19
- Becky Baeling: DC 4
- Baha Men: WM 4
- Anita Baker: RBA 67
- Banda El Recodo: RMS 40
- Banda Machos: RMS 39
- Banda Pelillos: RMS 34
- Barnes: DC 27
- Luther Barnes: GA 28
- Pancho Barraza: LA 44; RMS 21
- Cecilia Bartoli: CL 14
- Jeff Bates: CS 27
- Beanie Sigel: HSS 63; RA 64; RBH 64; RS 32
- Walter Beasley: C/7
- The Beatles: PCA 7, 50
- Beck: B200 156; MO 38
- Bee Gees: B200 130; PCA 27
- Beenie Man: RE 3
- Graciela Beltran: LA 67
- Tony Bennett: B200 181; JZ 2, 11
- Bering Strait: B200 98; CA 17; INT 12
- Sophie Ellis Bextor: DS 14
- B.G.: B200 21; IND 1; RBA 4
- Big Bol: H100 60; HA 66; RA 43; RBH 42; RP 20
- Big "C": HSS 35, 60; RS 17, 53
- Big Red: RBA 99
- Big Tigger: RA 69; RBH 71
- Fabio Biondi: CL 13
- David Bisbal: LPS 18; LT 26; TSS 23
- Bjork: EA 24
- Clint Black: CA 64, 73
- BLCKSTREET: RA 63; RBH 82
- Ruben Blades: TSA 13
- Mary J. Blige: H100 74; HA 74; RA 29; RBH 27; RP 19; RS 46
- The Blind Boys Of Alabama: GA 21
- Blindsight: RO 33
- Andrea Bocelli: B200 157; CL 1; CX 10
- Joe Bonamassa: BL 14
- Bond: CX 5
- Bonecrusher: RA 70; RBH 67; RS 37
- Bone Thugs-N-Harmony: RBA 70; RBC 17
- Bon Jovi: B200 117; PCA 22, 33; A40 17; T40 38
- Boonkat: DC 17; T40 40
- La Bouche: DC 14; DS 13
- David Bowie: DC 50
- Bowling For Soup: B200 173; HS 10; T40 39
- Doyle Bramhall: BL 6
- Michelle Branch: B200 118; A40 4; AC 2; H100 19; HA 19; T40 21
- Brandy: DS 21; RS 65
- Tom Braxton: RBA 58; DC 46
- Breaking Benjamin: RO 34
- Michael Brecker: JZ 12
- Jim Brickman: NA 4, 10
- Sarah Brightman: CX 13
- Chad Brock: CS 58
- Garth Brooks: CS 38
- Brooks & Dunn: CA 55; CCA 17
- Norman Brown: C/5
- Michael Buble: B200 114; HS 2; INT 11
- Joe Budden: RA 67; RBH 69; RS 75
- Los Bukis: HS 26; LA 8, 38; RMA 3, 20
- Solomon Burke: IND 48
- Burning Bridges: MO 33
- Busta Rhymes: B200 104; RBA 34; H100 39, 79; HA 38; HSS 38; RA 19, 33; RBH 19, 34; RP 11, 21; RS 24
- bwb: C/8
- Juanita Bynum: GA 18; IND 38
- Tracy Byrd: CS 55
- C-
Jorge Luis Cabrera: RMS 20
- Caedmon's Call: B200 197; CC 11
- Byron Cage: CC 22; GA 7; HS 32
- Chris Cagle: CS 24
- Tego Calderon: LA 59
- Victor Calderone: DC 48
- Calexico: IND 33
- Glen Campbell: CA 41
- Cam'ron: RA 74; RBH 68
- Candido Y Su Huella Nortena: RMS 31
- The Canton Spirituals: GA 39
- Blu Cantrell: RS 56
- Mariah Carey: B200 78; RBA 38; DC 30; DS 2; H100 39; HA 38; HSS 4; RA 19, 74; RBH 19, 68, 87; RP 11; RS 3, 60
- Caribbean Pulse: RBA 98; RE 5; HSS 26; RS 20
- Vanessa Carlton: B200 66; A40 10; AC 5; T40 36
- Jose Carreras: CL 9
- Rodney Carrington: B200 125; CA 19; CS 60
- Deana Carter: CS 21
- Brandon Casey: H100 23; HA 26; HSS 49; T40 17
- Brian Casey: H100 23; HA 26; HSS 49; T40 17
- Johnny Cash: B200 52; CA 5, 75; CCA 9; INT 25; PCA 36; MO 34
- Eva Cassidy: IND 25; PCA 37
- Ricardo Castillo: LPS 21; LT 35; TSS 30
- The Cathedral: CS 32
- Cat Power: B200 159; HS 7; IND 4
- Nick Cave And The Bad Seeds: HS 37; IND 19
- Bonny Cepeda: TSS 28
- Chanticleer: CL 12
- Steven Curtis Chapman: B200 115; CC 3
- JC Chasez: H100 35; HA 48; HSS 6; RS 23; T40 19
- Chayanne: LA 63; LPS 12
- Cher: DC 12; DS 5, 22, 24; HSS 28
- Kenny Chesney: B200 71; CA 9; CCA 6; PCA 23; CS 9; H100 43; HA 42
- Cody ChesnuTT: IND 39
- Mark Chesnut: CS 49
- Chevelle: B200 55; H100 77; MO 12, 21; RO 11, 19
- Chicago Mass Choir: GA 35
- El Chicichilote: LA 60
- The Chieftains: CA 52; WM 3
- Choppa: H100 91; RA 52; RBH 51; RS 63
- Charlotte Church: CX 3, 11
- Cirque Du Soleil: WM 14
- Ci-Jane: HSS 29; RS 15
- Maurette Brown Clark: GA 26
- Terri Clark: B200 168; CA 24; CS 7; H100 41; HA 40
- Dorinda Clark-Cole: GA 19
- Karen Clark-Sheard: GA 25
- Kelly Clarkson: AC 12; HSS 32
- Willie Clayton: BL 8
- Clipse: B200 155; RBA 48; H100 45, 92; HA 43; HSS 36, 52, 67; RA 14, 48; RBH 14, 46; RP 12; RS 27, 29, 57, 67
- Tammy Cochran: CS 35
- Kellie Coffey: CA 59; CS 47
- Cold: RO 37
- Coldplay: B200 13; INT 6; PCA 3; A40 16; H100 49; HA 46; MO 9
- Natalie Cole: JZ 4
- Nat King Cole: JZ 9
- Phil Collins: B200 195; PCA 11; AC 3, 27; H100 81
- John Coltrane: JZ 10
- Common: B200 179; RBA 47; H100 74; HA 74; RA 15, 29; RBH 18, 27; RP 19; RS 46
- Conjunto Primavera: LA 66; LT 2; RMS 1, 12
- Conjure One: DC 29
- Ry Cooder: B200 119; INT 17; LA 3; LPA 2; WM 1
- Cooler Kids: DC 23
- Counting Crows: A40 10; T40 36
- Chris Cox: DC 5
- Deborah Cox: RBA 78; RBH 96
- El Coyote Y Su Banda Tierra Santa: LA 70; LT 46; RMS 16, 26
- Creed: B200 146; PCA 35; HSS 71; RO 25
- Phil Crespo: LA 75; TSA 4
- Cristian: LPS 36
- Sheryl Crow: B200 73; A40 3; AC 7, 23; CS 33; CSS 1; H100 10; HA 13; HSS 1; T40 7
- Celia Cruz: LA 43; TSA 2, 6
- Cuisillos De Arturo Macias: RMS 27; 37
- CYN: DC 28
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Da Entourage: RBH 78
- Da Headbussaz: RBA 91
- Amy Dalley: CS 54
- Dashboard Confessional: IND 24
- Debbie Davies: BL 15
- Tyrone Davis: BL 9
- Default: IND 43
- Def Leppard: PCA 32
- Def Squad: HSS 43; RBH 73; RS 30
- De-Javu: DC 37
- John Denver: CCA 19
- Louie DeVito: EA 4; IND 20
- Diamond Rio: B200 133; CA 21; CS 17
- Dido: DS 19
- Don Dinerio: TSS 20
- Celine Dion: B200 109; PCA 24; A40 29; AC 9, 30; DC 15; H100 53; HA 55; T40 37
- Dirty: B200 63; RBA 13
- The Dirty South Divas: IND 46
- Dirty Vegas: EA 7, 23
- Disturbed: B200 91; PCA 21; MO 23; RO B, 16
- Dixie Chicks: B200 4; CA 1; CCA 1, 2; INT 2; PCA 1, 2; A40 2; AC 1; CS 2; CSS 2, 7; H100 7, 26; HA 9, 24; HSS 3; T40 10
- DJ Emvy: B200 120; RBA 31
- DJ Kayslay: RA 68; RBH 70
- DJ Quik: RBH 94
- DJ Sammy: EA 15; AC 24; DS 17
- DJ WhooKid: HS 27; IND 16; RBA 72
- DMX: H100 91; HSS 30; RA 49; RBH 49; RS 22
- Do: AC 24
- The D.O.C.: B200 184; IND 6; RBA 57; HSS 70; RS 66
- Placido Domingo: CL 9
- The Donnas: B200 97; MO 22
- Dave Douglas: JZ 17
- Will Downing: C/20
- Dr. Dre: RBC 19, 21; RA 62; RBH 63
- Dru Hill: B200 143; RBA 39; H100 70; HA 70; RA 26; RBH 26
- Dueto Voces Del Rancho: LT 28; RMS 10
- George Duke: C/19
- E-
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- Easy Star All-Stars: RE B
- Linda Eder: B200 169; HS 9; INT 14
- Kathleen Edwards: HS 39
- Electric Six: DS 16
- Valentin Elizalde: RMS 32
- Missy "Misdemeanor" Elliott: B200 16; RBA 8; H100 8; HA 6; HSS 21; RA 7, 40, 59; RBH 7, 40, 59; RP 2; RS 21, 58; T40 12
- Emerson Drive: CA 45; CS 20; H100 75; HA 75
- Eminem: B200 12; PCA 5, 15; RBA 11; RBC 2, 4; H100 15; HA 17; HSS 39; RA 46; RBH 47, B2, 86; RP 13; T40 9, 30
- Bill Evgvall: CA 65
- Jocelyn Enriquez: DC 21
- Erya: NA 15; PCA 48
- Erasure: EA 10; IND 26; DS 6; HSS 41
- E.S.G.: RBH 98
- Evanescence: H100 64; HA 63; MO 5; RO 39
- Faith Evans: H100 92; HSS 52; RA 48; RBH 46; RS 27
- Sara Evans: CS 45
- Eve: RBA 81; H100 94; HSS 19; RA 58; RBH 58; RS 25
- The Exiles: HS 20; MO 37
- F-
Fabolous: H100 52; HA 50; HSS 12; RA 28, 53; RBH 29, 56; RP 16; RS 18
- Fat Joe: B200 162; RBA 43; H100 89; HSS 75; RA 38; RBH 38, 77; RS 39
- Alejandro Fernandez: LA 39; LPS 11; LT 18
- Vicente Fernandez: LA 61
- Tiziano Ferro: LPS 29; LT 38
- Field Mob: B200 108; RBA 28; H100 18; HA 18; RA 10; RBH 11; RP 6; RS 55; T40 33
- Finch: HS 16; MO 28; RO 36
- Fischerspooner: EA 3; HS 35; DC 18
- Ella Fitzgerald: JZ 24
- Five For Fighting: AC 10
- Fleetwood Mac: B200 87
- Renee Fleming: CL 5; CX 9
- The FlipMode Squad: H100 39; HA 38; RA 19; RBH 19; RP 11
- Floetry: B200 140; RBA 32; RA 35; RBH 35
- Nico Flores Y Su Banda Puro Mazatlan: RMS 25
- Joseph Fonseca: TSA 10; LPS 39; TSS 7, 11
- Foo Fighters: B200 47; H100 73, 82; HA 73; MO 6, 16; RO 10, 18
- Radney Foster: CS 53
- Fourplay: C/6
- Foxy Brown: RA 68; RBH 70
- Mario Frangoulis: CX 7
- Kirk Franklin: B200 174; CC 9; GA 2; RBA 65
- Freeway: B200 5; RBA 3; HSS 63; RA 64, 73; RBH 64, 72; RS 32
- Frisburn & Urlik: DC 2
- Frou Frou: DC 36
- Frukwan: RBA 97
- Fuel: RO 28
- Funkin' Fresh: DC 6
- Further Seems Forever: CC 19; HS 23
- G-
Kenny G: C/2
- Ana Gabriel: LA 50; LPA 19
- Juan Gabriel: LPS 40; LT 14; RMS 8
- Bill Galtner: CC 37

Bill & Gloria Galtner: B200 183; CC 10, 13
Europa Galante: CL 13
Manuel Galban: B200 119; INT 17; LA 3; LPA 2; WM 1
Gang Starr: HSS 74; RBH 92; RS 49
Georgia Mass Choir: GA 16; IND 37
Ghostface Killah: HSS 59
Vince Gill: B200 74; CA 11; CS 23
Ginuwine: H100 38; HA 36; RA 25; RBH 25
Gisselle: LPS 23; LT 37
Dana Glover: AC 17
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Fabian Gomez: LT 10; RMS 4
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Dobie Gray: A40 15
Macy Gray: A40 24
Al Green: PCA 28; RBA 83; RBH 16; RBH 88
Peter Green Splinter Group: BL 11
Vivian Green: B200 59; RBA 14; DC 11; DS 4; H100 48; HA 58; HSS 5; RA 18; RBH 15; RS 2
Lee Greenwood: CSS 4
Mary Griffin: DC 35
El Gringo De La Bachata: TSS 26
Josh Groban: B200 41, 185; CX 1, 2; AC 14
Groove Armada: EA 20
Grupo Mania: TSS 37
Grupo Montez De Durango: LA 64
G-Wiz: HSS 56; RS 26
Nee-Nee Gwynn: HSS 20; RBH 91; RS 7
GZA/Genius: RBA 69

-H-

Deltrick Haddon: CC 30; GA 13; HS 49
Halz The Ripps: HSS 16; RBH 93; RS 8
Daryl Hall John Oates: B200 129; IND 3; AC 8
Reggie Hammond: AC 18
Fred Hammond: CC 23; GA 8
John Hammond: BL 5
Herbie Hancock: JZ 12
Jennifer Hanson: B200 190; CA 25; HS 14; CS 16; CSS 3; H100 76; HSS 54
The Happy Boys: EA 17
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Roy Hargrove: JZ 12
Barry Harris: DC 47
Stefon Harris: JZ 22
The Haunted: IND 45
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Heather Headley: B200 127; RBA 36; RA 72; RBH 75
(hed) Planet Earth: RO 24
Carly Hennessey: HSS 45
Hi-C: RBH 94
Joel Higuera: RMS 36
Faith Hill: B200 54; CA 6; CCA 11; PCA 43; A40 21; AC 4; CS 28
Darwin Hobbs: GA 17
Dave Holland Big Band: JZ 20
Dave Hollister: RBA 92
Steve Holy: CS 41
Hootie & The Blowfish: AC 25
Marques Houston: H100 63; HA 61; RA 24; RBH 24
Whitney Houston: B200 124; RBA 37; AC 19; DC 16; H100 96; HSS 25; RA 47; RBH 48; RS 35
Rebecca Lynn Howard: CA 74
Buck Howard: IND 47; INT 7
Los Huracanes Del Norte: HS 30; LA 10; RMA 4

-I-

Ice Cube: RBC 8, 15; HSS 70; RS 60, 66
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Ilo: DC 41
Illegals: LPS 35; LT 50; TSS 32
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-J-

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Michael Jackson: B200 187; PCA 46; RBC 25
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Jahel: B200 46; RBA 9; RBC 1; H100 66; HA 65; RA 22, 36; RBH 23, 36
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Bob James: C 25
Boney James: C 12
Brett James: CS 43
Etta James: BL 7
Al Jarreau: C 10
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Ja Rule: B200 36; RBA 24; H100 3; HA 3; HSS 62; RA 12; RBH 12; RP 3; RS 34; T40 4
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Elton John: B200 53; DC 20
Jack Johnson: B200 142; A40 40
Syleena Johnson: B200 121; HS 3; RBA 22; RA 32; RBH 31
Jim Johnston: IND 34
Jolty Green: HSS 42; RS 33
George Jones: CCA 21
Norah Jones: B200 1; C 1; INT 1; A40 8; AC 13; H100 30; HA 29; T40 22
Sir Charles Jones: RBA 88
Jordi: LPS 24; LT 40
Jose Jose: HS 25; LA 7; LPA 5
Journey: PCA 41
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The Judds: CCA 14
The Juliana Theory: B200 191
Jumps: CC 29

-K-

Israel Kamakawiwo'ole: WM 5
Tolga Kashif: CL 15
K-Ci & JoJo: RBA 66; RA 57; RBH 53
John P. Kee: CC 24; GA 9; HS 38
Toby Keith: B200 57; CA 7, 38; CCA 15; CS 18; H100 72; HA 72
Kelis: RBH 89

R. Kelly: B200 3; INT 10; RBA 2; RBC 7, 20, 23; H100 6; HA 5; HSS 9; RA 2, 69; RBH 2, 71, 77; RS 14; T40 20
Kern: B200 175; HSS 11; RBA 29
Sammy Kershaw: CS 37
Georgia Mass Choir: GA 16; IND 37
Alicia Keys: HSS 19; RS 25
Khaia: IND 46
Kid Rock: B200 7; PCA 12; A40 3; AC 23; CS 33; CSS 1; H100 10; HA 13; HSS 1; T40 7
Kidz Bop Kids: B200 145
Killer Mike: H100 60; HA 66; RA 43; RBH 42; RP 20; RS 69
Carole King: PCA 39
Kings Of Tomorrow: DC 39
Beyonce Knowles: H100 24; HA 25; HSS 48; RP 23; T40 18
Kool G Rap: HSS 73; RS 72
Diana Krall: B200 113; JZ 1, 3
Alison Krauss: BG 2; CA 30; CCA 22; CS 50
Alison Krauss + Union Station: B200 82; BG 1; CA 14
Krazy Lee: RA 51; RBH 52
Chantal Kreviazuk: A40 38
Kumbia Kings: B200 86; EA 12; LA 1, 20; LPA 1, 11; LPS 40; LT 14; RMS 8
KutMasta Kurt: RS 59
KyuJian: H100 31; HA 33; RA 30; RBH 30; RP 14; T40 28

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Lady Saw: A40 6; H100 44; HA 45
Sonny Landreth: BL 4
L.D. Lang: B200 181; JZ 2
Lasso: EA 18; DS 9; H100 90; HSS 69
The Latin All-Stars: LA 68
Kenny Lattimore: B200 48; RBA 12
Avril Lavigne: B200 9; INT 13; A40 1; AC 20; H100 9; HA 7; T40 2
Donald Lawrence & The Trl-City Singers: GA 20
Led Zeppelin: B200 199
Jaimie Lee: HSS 33; RS 19
Murphy Lee: H100 31; HA 33; RA 30; RBH 30; RP 14; T40 28
Stagg Lee: RBH 95
Gerald Levert: RBA 54; RA 60; RBH 60
Lexx: HSS 27; RBH 97; RS 10
Liberacion: LA 23; RMA 11
Ottmar Liebert: NA 14
Lifehouse: CC 36; A40 30
Lil' Flip: RBA 52; HSS 27; RBH 97; RS 10
Lil Jon & The East Side Boyz: B200 89; IND 2; RBA 17; RA 51; RBH 52; RS 64
Lil' Kim: RBA 100; H100 21; HA 20; HSS 13; RA 9; RBH 8; RP 7; RS 4
Lil' Mo: H100 52; HA 50; RA 28, 53; RBH 29, 56; RP 16
Lil' Romeo: B200 180; RBA 55
Alison Limerick: DC 31
Limite: HS 43; LA 13; RMA 6; LT 8; RMS 6
Aaron Lines: CA 34; CS 8; H100 62; HA 60
Linkin Park: PCA 10; H100 47; HA 44; MO 2; RO 5
Johannes Linstead: NA 9
German Lizarraga: RMS 22
LL Cool J: B200 37; RBA 19; H100 2, 87; HA 2; RA 6; RBH 6; RS 51; T40 1; TSS 15
Lonestar: CA 47; CS 48
Loon: DC 46
Loona: DS 17
Angel Lopez: LPS 31
Jennifer Lopez: B200 17; PCA 42; RBA 21; DS 7; H100 2; HA 2; HSS 64; RA 6; RBH 6; T40 1; TSS 15
Patty Loveless: BG 9
Lyle Lovett: B200 106
Luciano: RE 10
Ludacris: B200 193; RBA 82; H100 8, 83; HA 6; HSS 21; RA 7, 50; RBH 7, 50; RP 2, 24; RS 21; T40 12
Bobby Lytle: C 13
Yo-Yo Ma: CL 3; CX 14
Terry MacAlmon: CC 39
Mack 10: RS 60
Madonna: DS 3; HSS 11
Mana: LA 26; LPA 13; LPS 26, 38; LT 36
Mannheim Steamroller: IND 7; NA 2
Victor Manuelle: TSA 11; LT 29; TSS 4, 25
Marscia: DC 34
Marlo: RA 61; RBH 61
Bob Marley: PCA 20; RBC 11; RE 6
Damian "Jr. Gong" Marley: RE 12; HSS 26; RS 20
Maroon 5: HS 34; MO 36
The Marsalls Family: JZ 6
Billie Ray Martin: DC 19
Angie Martinez: RBH 89
Mary Mary: CC 20; GA 4; RBA 85; RBC 12
Massive Attack: B200 103; EA 1; INT 21
Master P: H100 95; RA 52; RBH 51; RS 63
matchbox twenty: B200 64; A40 12, 14; T40 31
Kelso Matsui: C 15
Dave Matthews Band: B200 167; A40 28
John Mayer: B200 8, 23; INT 4; A40 5, 18; AC 21; H100 27; HA 27; T40 16
Maysa: C 17
Christian McBride Band: JZ 14
Martina McBride: B200 77; CA 13; CS 11; H100 65; HA 64
Marilyn McCalin: IND 17; INT 23
Paul McCartney: B200 170
Delbert McCClinton: BL 3; CA 58
Donnie McClurkin: RBC 13
Brian McComas: CS 51
Paul McCoy: H100 64; HA 63; MO 5; RO 39
Reba McEntire: CA 66
Tim McGraw: B200 49; CA 4, 40; CCA 5, 16, 18; PCA 18; CS 10; H100 56; HA 52
Brian McKnight: RA 75; RBH 76
MC Ren: HSS 70; RS 66
Marlon Meadows: C 21
MercyMe: CC 15, 18
Jo Dee Messina: CS 32
Metallica: PCA 14
Pat Metheny Group: C 9
Georgia Middleman: CS 53
Luis Miguel: LA 37; LPA 17
Mirielle: LPS 5; LT 5; TSS 9
Kylie Minogue: B200 192
The Minus 5: HS 24; IND 13
Moby: EA 21; DC 44
Molotov: LA 19; LPA 10
Monchy & Alexandra: TSA 7; TSS 13
Jane Monheit: JZ 16
Alejandro Montaner: LPS 25; LT 42
Pablo Montero: LA 34; RMA 17
Dr. Ed Montgomery: GA 27
John Michael Montgomery: CS 46
Montgomery Gentry: CA 29; CS 30
Chante Moore: B200 48; RBA 12
Rose Moore: DC 42
Allison Moorer: A40 3; AC 23; CS 33; CSS 1; H100 10; HA 13; HSS 1; T40 7
Jessie Morales: El Original De La Sierra: LA 48
Brandy Moss-Scott: HSS 23; RBH 99; RS 12

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The Movielife: B200 164; HS 8
Jason Miraz: HS 28; A40 20
Mr. Cheeks: H100 21; HA 20; HSS 13, 51; RA 9; RBH 8, 80; RP 7; RS 4, 45
Mr. Lif: HSS 72; RS 52
Mudvayne: B200 148; MO 31; RO 13
Murk: DS 11
Anne Murray: CA 44
Keith Murray: HSS 43; RBH 73; RS 30
Murs: IND 27
The Music: B200 128; HS 4
Musiq: RBA 68; DC 32; H100 99; RA 21, 55; RBH 21, 55; RS 48
Mystikal: RA 51; RBH 52

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Nada Surf: IND 50
Nappy Roots: RBA 95
Nas: B200 50; RBA 18; DS 7; H100 32, 93; HA 30; HSS 64; RA 13, 44, 68; RBH 17, 44, 70; RP 9
Nate Dogg: RA 42; RBH 43
Luna Negra: NA 14
Frankie Negron: TSS 40
Nelly: B200 18; RBA 20; RBC 24; H100 31; HA 33; HSS 50; RA 30; RBH 30, 81; RP 14; RS 47; T40 28
Willie Nelson: CA 32, 46, 51; CCA 12, 24; IND 15; PCA 49
Aaron Neville: CC 26; GA 10
New Found Glory: B200 200
Next: RBA 56
Joe Nichols: B200 72; CA 10; CS 4; CSS 8; H100 36; HA 34
Nickelback: B200 147
Nickel Creek: BG 3; CA 31; CCA 20; IND 11
Tito Nieves: TSS 16, 22
Nirvana: B200 112; MO 24; RO 27
The Nitty Gritty Dirt Band: BG 5; CA 56
Nivea: B200 88; RBA 35; H100 23, 58; HA 26, 59; HSS 49, 66; RA 20; RBH 20; RS 68; T40 17
No Doubt: B200 68; A40 6, 25; H100 44; HA 45; T40 29
Noelia: LPS 34; LT 45; TSS 19
Gabbie Nolen: CSS 10
Nichole Nordeman: CC 33
N.O.R.E.: DS 10; RS 31
Smokie Norful: GA 3; HS 15
The Notorious B.I.G.: RBC 18, 22; HSS 58; RA 34; RBH 33; RP 22; RS 50, 70
Nueva Era: TSS 18

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Paul Oakenfold: EA 22
Mark O'Connor's Hot Swing Trio: JZ 5
Sinead O'Connor: WM 11; DC 29; DS 15
Lil' Romeo: B200 180; RBA 55
Oleander: RO 26
Janusz Olejniczak: CL 2
Ono: DC 38
Oobi: RS 64
Opera Babes: CX 4
Roy Orbison: CCA 25
Los Originales De San Juan: LA 56, 65
Fernando Ortega: CC 40
Ozzy Osbourne: B200 122
Outspoken: RO 22

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Joe Pace: GA 33
Pacifier: MO 39; RO 30
Brad Paisley: CA 36; H100 88
Palomo: LA 36; RMA 19; LT 6; RMS 2
Paradise: DC 49
Dolly Parton: BG 4; CA 49; IND 40
Sean Paul: B200 15; RBA 6; RE 1; H100 34; HA 35; HSS 15, 44; RA 16; RBH 16; RP 10; RS 13, 42
Laura Pausini: DS 20
Luciano Pavarotti: CL 9, 11
Patty LaBelle: A40 23
P. Diddy: H100 11, 86; HA 8; HSS 53; RA 31, 54; RBH 32, 54; RP 25; RS 41, 43; T40 5
Pearl Jam: HSS 10, 68
Bishop Carlton Pearson: GA 34
Jennifer Pena: LA 71; LPS 32; LT 32
Dottie Peoples: GA 23; RBA 84
Murray Perahia: CL 8
Amanda Perez: B200 144; HS 6; RBA 75; H100 29; HA 28; RBH 84; T40 15
Pesado: LA 53; LT 48; RMS 18
Andrew Peterson: CC 38
Pet Shop Boys: EA 13
Phillips, Craig And Dean: CC 17; HS 18
Pieces Of A Dream: C 14
Pink: B200 44; H100 80; T40 35
Pink Floyd: PCA 26
Pinnmonkey: CS 39
Planet Asia: RS 59
P.O.D.: CC 16
El Poder Del Norte: RMS 23
Pooh And The Young Inspirations: GA 31
Pablo Portillo: LPS 19; LT 30; TSS 24
The Postal Service: IND 32; HSS 61
Poww Bros.: RS 62
Elvis Presley: B200 92; CA 15
Lisa Marie Presley: A40 31
Kelly Price: RA 66; RBH 65
Project 86: RO 35
Prosperity: GA 30
Puddle Of Mudd: B200 96; A40 33; H100 46; HA 49; T40 27
Flora Purim: JZ 15

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Q-Tip: H100 74; HA 74; RA 21; RBH 27; RP 19
Queens Of The Stone Age: B200 51; H100 55; HA 53; MO 3; RO 7
Milly Quezada: TSS 36
A.B. Quintanilla III: B200 86; LA 1; LPA 1; LPS 40; LT 14; RMS 8
RA: B200 186; HS 13; RO 20
Rabanes: TSS 39
Racket City: RS 28
Rascal Flatts: B200 99; CA 18; CCA 7; PCA 25; CS 25
The Raveonettes: IND 49
Red Hot Chili Peppers: B200 60; A40 35; H100 57; HA 54; MO 1; RO 17
Redman: HSS 7; RS 73
Reggie And The Full Effect: IND 35
Los Rehenes: HS 44; LA 14, 46; RMA 7
Reina: DS 12
Daniel Rene: TSS 27
Revenue: HSS 31; RBH 100; RS 11
Revis: RO 31
Lionel Richie: B200 39; RBA 50
Los Rieleros Del Norte: LT 34; RMS 13, 19
LeAnn Rimes: CA 43; CSS 5, 6; DC 25
Jerry Rivera: TSA 16; LPS 22; LT 15; TSS 6, 12
Juan Rivera: RMS 29

Lupillo Rivera: LT 27; RMS 9
Robbie Rivera: DC 1
Lourdes Robles: LPS 27; LT 44
Daniel Rodriguez: CX 6, 12
Tito Rojas: TSA 14; TSS 21
The Rolling Stones: B200 70
Linda Ronstadt: CA 60
The Roots: B200 107; RBA 41; H100 99; RA 55; RBH 55; RS 48
Kelly Rowland: B200 177; RBA 90; H100 97; HSS 50; RBH 85; RS 47, 74
Paulina Rubio: TSS 34
Rush: B200 101
John Rzeznik: A40 32

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Saliva: B200 111; H100 71; HA 71; MO 10; RO 2, 32
Adan Chalino Sanchez: LT 43; RMS 14, 38
Santana: B200 40; A40 4; AC 2; H100 19; HA 19; T40 21
Gilberto Santa Rosa: TSA 8; LPS 33; LT 23; TSS 3
Marvin Sapp: GA 32
Sapphirecut: DC 9
Sarai: HSS 18; RBH 90; RS 6
Scarface: RBA 86
ScoloHofo: JZ 7
La Tocha Scott: RA 71; RBH 74
Joan Sebastian: LA 45, 55; LT 21; RMS 7
Seether: B200 172; H100 68; HA 68, MO 11; RO 3
Bob Seger & The Silver Bullet Band: PCA 8
Selko: DC 40
Selena: LA 18; LPA 9
Erick Sermon: RBH 88; RS 73
Shade Sheist: RBH 94
Shaggy: RE 2, 11
Shakira: LA 6; LPA 4; LPS 2; LT 4; TSS 31, 35
Duncan Sheik: DC 22
Shekinah Glory Ministry: GA 15; IND 31
Blake Shelton: B200 61; CA 8, 42; CS 3; H100 42; HA 41
Mike Shorey: H100 52; HA 50; RA 28; RBH 29; RP 16
The Sicilians: DS 18
The Silk Road Ensemble: CX 14
Paul Simon: AC 28
Simon & Garfunkel: PCA 9, 38
Simple Plan: B200 42; H100 51; HA 57; T40 24
Sin Bandera: LA 31; LPA 16; LPS 10, 14, 37; LT 19
Sister Hazel: IND 30; A40 36
Sixpence None The Richer: CC 34; A40 9; AC 22
Six-Two: HSS 70; RS 66
Slim Thug: RBH 98
Smilez & Southstar: B200 139; RBA 44; H100 28; HA 31; RA 39; RBH 39; RP 17; T40 23
Anthony Smith: CC 42
Michael W. Smith: B200 158, 198; CC 8, 12
Snoop Dogg: B200 45; RBA 22; HA 22; HSS 14, 70; RA 11; RBH 10; RP 8; RS 9, 66
Socialbun: HS 22; MO 17; RO 12
Solange: RBA 51; DS 10; RS 31
Solid Sessions: DC 45
Marco Antonio Solis: LPS 15; LT 25
Soluna: DS 8; HS 67; RS 6
Son De Cali: LT 39; TSS 5
The Spanish Harlem Orchestra: TSA 17
Robert Spano: CL 6
Renee Spearman And Prez: GA 30
The Special Goodness: HSS 34
Split Star: H100 79; HSS 38; RA 33; RBH 34; RP 21; RS 24
Bruce Springsteen: B200 27; INT 18; PCA 16; HSS 46
Spyro Gyra: C 11
Stereo Fuse: A40 27
Stereohead: RO 29
Rod Stewart: B200 28; INT 19; AC 15
Stone Sour: B200 196; A40 34; H100 98; RO 23
George Strakos: B200 35; CA 3, 33, 35; CS 19
The Streets: EA 6; HS 42; IND 21
Barbra Streisand: B200 188
Tadeusz Strugala: CL 2
Styx: RO 38
Sugarcult: HS 46; IND 22
Sum 41: B200 150; MO 18, 40
Tony Sunshine: H100 89; HSS 75; RA 38; RBH 38; RS 39
Supernova: HS 33
Supreme Belings Of Leisure: DC 7
Keith Sweat: B200 194; RBA 60; RBC 10
Swift: RBH 94
Switchfoot: B200 85; CC 2; INT 16
System Of A Down: B200 100, 136

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Talking Back Sunday: HS 21; IND 12
Talib Kweli: RBA 49; RA 65; RBH 66
Dawn Taliana: DC 13
Tank: RBA 71
Ben Tankard: GA 38
Olga Taroni: LA 42; LPA 18; LPS 4; LT 3; TSS 2
Tatooine: B200 170; MO 20; RO 14
L.A.T.U.: B200 20; H100 20; HA 21; HSS 24; T40 11
The Tattva: IND 44
James Taylor: B200 123; INT 22; PCA 4; AC 26
Mark Taylor: GA 27
Tebey: CS 59
Susan Tedeschi: B200 182; BL 1; IND 5
Telepopmusik: EA 5; HS 40; DC 26
Los Temerarios: LA 32, 57; RMA 15; LT 47, 49; RMS 17
Bryn Terfel: CX 9
Jacky Terrasson: JZ 18
John Tesh: NA 11
TG4: HSS 47; RS 44
Thalia: HS 29; LA 9, 29; LPA 6, 15; DC 43; LPS 16, 20; LT 22; TSS 14
The Time: H100 66; HA 65; RA 22; RBH 23
Theory Of A Deadman: RO 15
Thicke: HSS 22; RS 36
Theivery Corporation: EA 16; IND 41
Third Day: CC 31
Thunderpuss: DC 27
Los Tigres Del Norte: LA 28; RMA 13; LT 16; RMS 5
Justin Timberlake: B200 30; RBA 27; DC 3; DS 1; H100 5; HA 10; HSS 2; RA 17; RBH 13; RS 1; T40 8
Tingstad & Rumbel: NA 13
Aaron Tippin: CS 40; CSS 9
Thea Toppin: CS 40
TLC: B200 151; RBA 45; T40 34
Tosca: EA 11; IND 28
Tower Of Power: C 22
Transplants: IND 10; MO 32
Traut: B200 102; HS 1; MO 15; RO 9
Randy Travis: CA 27; CC 14; CS 29
Trick Daddy: RBA 73; RA 56, 71; RBH 57, 74
Trick Pony: CA 50, 69
Trina: B200 163; RBA 46; H100 83; RA 50; RBH 50; RP 24
Trim-tee 57: CC 35; GA 14; RBA 80
Triny Y La Leyenda: RMS 24
Triple Threat: RS 61
Travis Tritt: CA 53; CS 34
T-Rock: IND 42; RBA 77
Los Tucanes De Tijuana: LT 43; RMS 15, 35

Tanya Tucker: CS 56
Marisa Turner: DC 8
Shania Twain: B200 25; CA 2; CCA 4; PCA 13; AC 16; CS 14; H100 67; HA 67
Steve Tyrell: JZ 13
Tyrese: B200 24; RBA 7; H100 13; HA 12; RA 3; RBH 3; T40 32

-U-

Uncle Kracker: A40 13, 15; AC 29; H100 85
Underworld: DC 10
Union Station: BG 2; CA 30; CS 50
Unwritten Law: IND 14; MO 30
Keith Urban: B200 131; CA 20; CCA 23; CS 13, 15; H100 69; HA 69
Adolfo Urias Y Su Lobo Norteno: LT 31; RMS 11, 30
The Used: B200 126; MO 26

-V-

Paul Van Dyk: EA 8; HS 50; IND 23
Vanessa-Mae: CL 10
Phil Vassar: CA 39; CS 26
Sarah Vaughan: JZ 23
Stevie Ray Vaughan And Double Trouble: BL 2
Jacl Velasquez: LPS 19; LT 30; TSS 24
Angelo Venuto: DS 18
Johnny Violous: EA 2; HS 17; IND 8
Carlos Vives: TSA 15
Vonray: A40 39

-W-

Kristine W: DS 11
The Wallers: PCA 20; RBC 11; RE 6
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 21; GA 6; HS 31; RBA 87
Steve Warner: CA 68; CS 57
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: C 16
Russell Watson: CX 8, 15
Jimmy Wayne: CS 36
WC: RS 60
The White Stripes: MO 25
David Wilcox: INT 24
Dar Williams: B200 137; HS 5; INT 15
Doug Williams: GA 22, 37
Hank Williams Jr.: CCA 10; PCA 40
Melvin Williams: GA 22
Michelle Williams: GA 36
Pharrell Williams: H100 22, 74; HA 22, 74; HSS 14; RA 11, 21; RBH 10, 27; RP 8, 21; RS 9
Mark Wills: CA 26; CS 5, 44; H100 33; HA 32
Cassandra Wilson: JZ 25
Charlie Wilson: H100 22; HA 22; HSS 14; RA 11; RBH 10; RP 8; RS 9
Mario Winans: RBH 80
George Winston: NA 5
Lee Ann Womack: CA 71
Wayne Wonder: H100 37; HA 37; RA 23; RBH 22; RP 18; RS 71
Lucy Woodward: A40 22
Darryl Worley: CA 48; CS 22; H100 50; HA 47
Chey Wright: CS 53

-X-

Xzibit: RA 62; RBH 63

-Y-

Yanni: B200 65; MA 1, 3
Yanou: AC 24
Yasmeen: HSS 59
Los Yonic's: LA 35; RMA 18
Young Blaze: HSS 33; RS 19

-Z-

Zion I: RS 61
Zwan: B200 84; MO 27

-SOUNDTRACKS-

8 Mile: B200 22; RBA 26; STX 4
Amandla!: WM 7
Amelle: WM 9
Brown Sugar: B200 189; RBA 59; STX 15
Chicago: B200 11; INT 3; STX 2
Coyote Ugly: CCA 8; PCA 31; STX 17
Coyote Ugly: More Music From Coyote Ugly: STX 20
Cradle 2 The Grave: B200 10; RBA 5; STX 1
Daredevil: The Album: B200 14; STX 3
Deliver Us From Evil: B200 166; RBA 40; STX 13
Disney's Lilo & Stitch: B200 160; STX 12
Down From The Mountain: BG 11
Drumline: STX 24
Frida: WM 2
Gods And Generals: STX 18
How To Lose A Guy In 10 Days: B200 105; STX 8
Jungle Book 2: STX 25
Lizzie McGuire: B200 81; STX 7
The Lord Of The Rings: The Fellowship Of The Ring: STX 19
The Lord Of The Rings: The Two Towers: B200 149; STX 11
Mamma Mia!: PCA 30
Mariana: Complices Al Rescate: LA 47
Monsoon Wedding: WM 15
Moulin Rouge: STX 21
My Big Fat Greek Wedding: WM 6
O Brother, Where Art Thou?: CCA 3; PCA 6; STX 9
Paid In Full: RBA 53; STX 23
Shrek: STX 22
Smallville [The Talon Mix]: B200 31; INT 9; STX 5
Spirit: Stallion Of The Cimarron: STX 16
Sweet Home Alabama: B200 79; STX 6
Talk To Her: LA 27; LPA 14
A Walk To Remember: B200 134; STX 10
XXX: B200 171; STX 14

MARCH 15 2003		Billboard MODERN ROCK TRACKS™	
THIS WEEK		LAST WEEK	
Airplay monitored by Nielsen Broadcast Data Systems			
TITLE		Artist	
IMPRINT/PROMOTION LABEL			
1	1	CAN'T STOP	Red Hot Chili Peppers
2	2	SOMEWHERE I BELONG	Linkin Park
3	3	NO ONE KNOWS	Queens Of The Stone Age
4	4	LIKE A STONE	Audioslave
5	6	BRING ME TO LIFE	Evanescence Featuring Paul McCoy
6	5	TIMES LIKE THESE	Foo Fighters
7	3	WHEN I'M GONE	3 Doors Down
8	8	SWING, SWING	The All-American Rejects
9	11	CLOCKS	Coldplay
10	7	ALWAYS	Saliva
11	10	FINE AGAIN	Seether
12	9	THE RED	Chevelle
13	13	THE ANTHEM	Good Charlotte
14	15	STRAIGHT OUT OF LINE	Godsmack
15	18	HEADSTRONG	Trapt
16	14	ALL MY LIFE	Foo Fighters
17	17	DOWN	Socialburn
18	12	STILL WAITING	Sum 41
19	21	GIRL'S NOT GREY	AFI
20	16	POEM	Taproot
21	26	SEND THE PAIN BELOW	Chevelle
22	19	TAKE IT OFF	The Donnas
23	22	REMEMBER	Disturbed
24	23	YOU KNOW YOU'RE RIGHT	Nirvana
25	27	SEVEN NATION ARMY	The White Stripes
26	25	BURIED MYSELF ALIVE	The Used
27	20	HONESTLY	Zwan
28	29	WHAT IT IS TO BURN	Finch
29	31	IN THIS DIARY	The Ataris
30	24	REST OF MY LIFE	Unwritten Law
31	32	NOT FALLING	Mudvayne
32	28	DIAMONDS AND GUNS	Transplants
33	36	ARCTIC SNOW	Burning Brides
34	34	HURT	Johnny Cash
35	35	THE ART OF LOSING	American Hi-Fi
36	30	HARDER TO BREATHE	Maroon 5
37	30	MY GODDESS	The Exies
38	37	LOST CAUSE	Beck
39	37	BULLITPROOF	Pacifier
40	40	THE HELL SONG	Sum 41

MARCH 15 2003		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK		LAST WEEK	
Airplay monitored by Nielsen Broadcast Data Systems			
TITLE		Artist	
IMPRINT/PROMOTION LABEL			
1	1	WHEN I'M GONE	3 Doors Down
2	2	ALWAYS	Saliva
3	3	FINE AGAIN	Seether
4	4	STRAIGHT OUT OF LINE	Godsmack
5	5	SOMEWHERE I BELONG	Linkin Park
6	7	LIKE A STONE	Audioslave
7	5	NO ONE KNOWS	Queens Of The Stone Age
8	8	REMEMBER	Disturbed
9	9	HEADSTRONG	Trapt
10	11	TIMES LIKE THESE	Foo Fighters
11	6	THE RED	Chevelle
12	10	DOWN	Socialburn
13	13	NOT FALLING	Mudvayne
14	12	POEM	Taproot
15	16	MAKE UP YOUR MIND	Theory Of A Deadman
16	15	PRAYER	Disturbed
17	17	CAN'T STOP	Red Hot Chili Peppers
18	18	ALL MY LIFE	Foo Fighters
19	21	SEND THE PAIN BELOW	Chevelle
20	14	DO YOU CALL MY NAME	RA
21	19	COCHISE	Audioslave
22	24	FARTHER	Outspoken
23	25	INHALE	Stone Sour
24	26	BLACKOUT	(hed)Planet Earth
25	22	WEATHERED	Creed
26	29	HANDS OFF THE WHEEL	Oleander
27	27	YOU KNOW YOU'RE RIGHT	Nirvana
28	23	WON'T BACK DOWN	Fuel
29	30	BREATHING	Stereoium
30	28	BULLITPROOF	Pacifier
31	35	CAUGHT IN THE RAIN	Revis
32	32	REST IN PIECES	Saliva
33	33	SLEEPWALKING	Blindside
34	36	SKIN	Breaking Benjamin
35	39	HOLLOW AGAIN	Project 86
36	38	WHAT IT IS TO BURN	Finch
37	37	STUPID GIRL	Cold
38	38	WAITING FOR OUR TIME	Styx
39	39	BRING ME TO LIFE	Evanescence Featuring Paul McCoy
40	40	GIRL'S NOT GREY	AFI

MARCH 15 2003		Billboard TOP 40 TRACKS™	
THIS WEEK		LAST WEEK	
Airplay monitored by Nielsen Broadcast Data Systems			
TITLE		Artist	
IMPRINT/PROMOTION LABEL			
1	1	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J
2	3	I'M WITH YOU	AVRIL LAVIGNE
3	4	IN DA CLUB	50 CENT
4	2	MESMERIZE	JAY-Z FEATURING SHADY/AFTERMATH/INTERSCOPE
5	5	BUMP, BUMP, BUMP	B2K & P. DIDDY
6	6	BEAUTIFUL	CHRISTINA AGUILERA
7	8	PICTURE	KID ROCK FEATURING SHERYL CROW
8	7	CRY ME A RIVER	JUSTIN TIMBERLAKE
9	10	SUPERMAN	EMINEM
10	9	LANDSLIDE	DIXIE CHICKS
11	12	ALL THE THINGS SHE SAID	T.A.T.U.
12	13	GOSSIP FOLKS	MISSY 'MISDEAMOR' ELLIOTT FEAT. LUDACRIS
13	19	WHEN I'M GONE	3 DOORS DOWN
14	14	MISS YOU	AALIYAH
15	18	ANGEL	AMANDA PEREZ
16	16	YOUR BODY IS A WONDERLAND	JOHN MAYER
17	11	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY
18	15	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES
19	17	BLOWIN' ME UP (WITH HER LOVE)	JC CHASEZ
20	30	IGNITION	R. KELLY
21	21	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH
22	22	DON'T KNOW WHY	NORAH JONES
23	26	TELL ME (WHAT'S GOIN' ON)	SMILEZ & SOUTHWEST
24	24	I'D DO ANYTHING	LADY SAW
25	31	WANKSTA	50 CENT
26	23	LIFESTYLES OF THE RICH AND FAMOUS	GOOD CHARLOTTE
27	25	SHE HATES ME	PUDDLE OF MUDD
28	27	AIR FORCE ONES	NELLY FEATURING KYJUAN, ALI & MURPHY LEE
29	33	RUNNING	NO DOUBT
30	29	LOSE YOURSELF	EMINEM
31	36	UNWELL	MATCHBOX TWENTY
32	35	HOW YOU GONNA ACT LIKE THAT	TYRESE
33	32	SICK OF BEING LONELY	FIELD MOB
34	34	DAMAGED	TLC
35	28	FAMILY PORTRAIT	PINK
36	36	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON
37	34	I DROVE ALL NIGHT	CELINE DION
38	38	MISUNDERSTOOD	BON JOVI
39	40	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP
40	39	THE WRECKONING	BOOMKAT

MARCH 15 2003		Billboard ADULT CONTEMPORARY™	
THIS WEEK		LAST WEEK	
Airplay monitored by Nielsen Broadcast Data Systems			
TITLE		Artist	
IMPRINT/PROMOTION LABEL			
1	1	LANDSLIDE	Dixie Chicks
2	3	THE GAME OF LOVE	Santana Featuring Michelle Branch
3	4	CAN'T STOP LOVING YOU	Phil Collins
4	2	CRY	Faith Hill
5	5	A THOUSAND MILES	Vanessa Carlton
6	6	BEAUTIFUL	Christina Aguilera
7	7	SOAK UP THE SUN	Sheryl Crow
8	9	FOREVER FOR YOU	Daryl Hall John Oates
9	12	I DROVE ALL NIGHT	Celine Dion
10	8	SUPERMAN (IT'S NOT EASY)	Five For Fighting
11	11	HERO	Enrique Iglesias
12	10	A MOMENT LIKE THIS	Kelly Clarkson
13	13	DON'T KNOW WHY	Norah Jones
14	15	YOU'RE STILL YOU	Josh Groban
15	14	THESE FOOLISH THINGS	Rod Stewart
16	13	I'M GONNA GETCHA GOOD!	Shania Twain
17	17	THINKING OVER	Dana Glover
18	16	BABIES	Regie Hamm
19	20	TRY IT ON MY OWN	Whitney Houston
20	18	I'M WITH YOU	Avril Lavigne
21	19	YOUR BODY IS A WONDERLAND	John Mayer
22	24	DON'T DREAM IT'S OVER	Sixpence None The Richer
23	21	PICTURE	Kid Rock Featuring Sheryl Crow
24	23	HEAVEN	DJ Sammy & Yanou Featuring Do
25	28	INNOCENCE	Hootie & The Blowfish
26	27	SEPTEMBER GRASS	James Taylor
27	27	COME WITH ME (LULLABY)	Phil Collins
28	25	FATHER AND DAUGHTER	Paul Simon
29	26	IN A LITTLE WHILE	Uncle Kracker
30	22	AT LAST	Celine Dion

MARCH 15 2003		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK		LAST WEEK	
Airplay monitored by Nielsen Broadcast Data Systems			
TITLE		Artist	
IMPRINT/PROMOTION LABEL			
1	1	I'M WITH YOU	Avril Lavigne
2	2	LANDSLIDE	Dixie Chicks
3	3	PICTURE	Kid Rock Featuring Sheryl Crow
4	4	THE GAME OF LOVE	Santana Featuring Michelle Branch
5	5	YOUR BODY IS A WONDERLAND	John Mayer
6	6	UNDERNEATH IT ALL	No Doubt Featuring Lady Saw
7	8	WHEN I'M GONE	3 Doors Down
8	10	DON'T KNOW WHY	Norah Jones
9	12	DON'T DREAM IT'S OVER	Sixpence None The Richer
10	13	BIG YELLOW TAXI	Counting Crows Featuring Vanessa Carlton
11	9	BEAUTIFUL	Christina Aguilera
12	14	UNWELL	matchbox twenty
13	11	IN A LITTLE WHILE	Uncle Kracker
14	7	DISEASE	matchbox twenty
15	15	DRIFT AWAY	Uncle Kracker Featuring Dobie Gray
16	16	CLOCKS	Coldplay
17	18	MISUNDERSTOOD	Bon Jovi
18	19	WHY GEORGIA	John Mayer
19	17	A SORTA FAIRYTALE	Tori Amos
20	28	THE REMEDY (I WON'T WORRY)	Jason Mraz
21	20	CRY	Faith Hill
22	23	DUMB GIRLS	Lucy Woodward
23	21	FREEZE	Pay The Girl
24	25	WHEN I SEE YOU	Macy Gray
25	29	RUNNING	No Doubt
26	36	SYMPATHY	Goo Goo Dolls
27	24	EVERYTHING	Stereo Fuse
28	22	GREY STREET	Dave Matthews Band
29	26	I DROVE ALL NIGHT	Celine Dion
30	27	SPIN	Lifeshouse
31	38	LIGHTS OUT	Lisa Marie Presley
32	30	I'M STILL HERE (JIM'S THEME)	John Rzeznik
33	31	SHE HATES ME	Puddle Of Mudd
34	32	BOTHER	Stone Sour
35	35	THE ZEPHYR SONG	Red Hot Chili Peppers
36	33	YOUR MISTAKE	Sister Hazel
37	37	BE MINE	David Gray
38	38	IN THIS LIFE	Chantal Kreviazuk
39	34	INSIDE OUT	Vonray
40	40	BUBBLETOES	Jack Johnson

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 mainstream rock stations, 87 modern rock stations, 88 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 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, BMI/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 24
19 SOMETHIN' (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 5; H100 33
21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP) RBH 43
4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noon-time South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, RBH 56
8 MILE (Eight Mile Style, BMI) RBH 86
99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 51

-A-

A.D.I.D.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 60; RBH 42
AFORTUNADO (Edimusa, ASCAP) LT 21
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 43
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 31; RBH 30
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janic Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 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/Natahnam, BMI), HL, H100 89; RBH 38
ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 82
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 20
ALRIGHT (Efatooee, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 72
ALLUCINADO (EMI April, ASCAP) LT 38
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 71
ANGEL (Powerhouse, BMI) H100 29; RBH 84
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 3
AYI PAPACITO (UYI DADDY) (Iron Tigga, BMI) LT 8
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 44

-B-

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 3; H100 42
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 45
THE BATTLE IS THE LORD'S (Schaft, SESAC/Walker And Associates, SESAC) RBH 83
BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 22; RBH 10
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, CS 16; H100 76
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 9; H100 43
BLOWN ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cypton, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gauch, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 35
BOTH (EMI April, ASCAP/Musk That Music, ASCAP), HL, H100 98
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Universal-Duchess, BMI), HL, RBH 68
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, H100 99; RBH 55
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthfallen, BMI/Dwight Frye, BMI) H100 64
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 4; H100 36
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Music, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 83; RBH 50
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bub, ASCAP/That's What's Up, ASCAP), WBM, H100 11; RBH 32
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 78

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 52; RBH 29
CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, H100 97; RBH 85
CAN'T STOP (Moebetoblame, BMI) H100 57
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 81
CAPRICHO MALDITO (Arpa, BMI) LT 34
CHOPPA STYLE (LP Boyz, BMI) H100 95; RBH 51
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 12; H100 84
CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 45
CLOCKS (BMG Songs, ASCAP), HL, H100 49
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 60
C'MON (Nyrraw, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protons, ASCAP) RBH 61
COME CLOSE TO ME (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 74; RBH 27
COMER A BESOS (ADG, SESAC) LT 47
CONCRETE ANGEL (Universal-Songs Of PolyGram

International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 11; H100 65
CORAZON CHIQUITO (Etaz, BMI) LT 31
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 34
COUNTRY THANG (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL/WBM, CS 46
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janic 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 5; RBH 13

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Music, ASCAP) LT 17
DEEP (Deta Bob, SESAC/Zomba, SESAC/Illthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 62
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 76
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 6
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 26
DIMELO (Telearte Florida, ASCAP) LT 42
A DIOS LE PIDO (Peermusic III, BMI/Cameleon, BMI) LT 13
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 25
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 21
DON'T KNOW WHY (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 30
DON'T LOOK NOW (Rodney Carrington, BMI) CS 60
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 23
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 86; RBH 54

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 48; RBH 15
EN CUERPO Y ALMA (Eliz, ASCAP) LT 5
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 32
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 36
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 35
ES POR TI (Peermusic III, BMI/Cameleon, BMI) LT 11
EVERYBODY (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 93
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 16; RBH 5

-F-

FABULOUS (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Iahqae Joints, SESAC/Universal, SESAC/Miss Mary's, BMI/Warner-Tamerlane, BMI/EMI April, ASCAP), HL/WBM, H100 66; RBH 23
FALL INTO ME (Universal-MCA, ASCAP/Halthana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 20; H100 75
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 80
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 68

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 19
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 34; RBH 16
GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), WBM, RBH 66
GETCHYA HANDS UP (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 98
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, H100 78; RBH 37
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 8; RBH 7
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 31

-H-

HALF A MAN (Almo, ASCAP), HL, CS 42
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 22; H100 50
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 38; RBH 25
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 65
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 15
HOW I FEEL (Baby Lexx, BMI/The Scientific Method Of Music, BMI/Lucky, BMI) RBH 97
HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demi's Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 13; RBH 3

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 17
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 32; RBH 17
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 41
I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky

Music, SOCAN/Drop Out, SOCAN/Slutti, SOCAN/Lanni Tunes, SOCAN), WBM, H100 51
I DON'T 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 53
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 39
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP), WBM, RBH 79
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 6; RBH 2
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 7; H100 41
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 39; RBH 19
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 49
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollyhock, BMI/Rain-bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 9
IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 85
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, 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 70; RBH 26
I WANT MY MONEY BACK (WB, ASCAP/Gravitron, SESAC/Bluewater, SESAC), HL/WBM, CS 37
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP) RBH 75
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, H100 88

-J-

JOHN DOE (Not Listed) RBH 94
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 21; RBH 8

-K-

KILOMETROS (Sony/ATV Discos, ASCAP) LT 19

-L-

LANDSLIDE (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 7
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 58; RBH 20
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/21.1, ASCAP), HL, H100 61
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 59
LOVE IZ (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 88
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/Thea Later, BMI) CS 40
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ilgmoie, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, RBH 18
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 54
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 27
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 35
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 25
THE LUCKY ONE (Live Slow, BMI) CS 50

-M-

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 93; RBH 44
MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMark, ASCAP/Terradome, ASCAP), HL, H100 92; RBH 46
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 79; RBH 34
MALA GENTE (Peermusic III, BMI/Cameleon, BMI) LT 20
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 1; H100 25
MARCHATE (World Deep, BMI/Sony/ATV Latin, BMI) LT 37
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 3; RBH 12
MICAELA (Copyright Control) LT 28
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 4; RBH 4
THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrraw, ASCAP/Naked Under My Clothes, ASCAP/Csunn, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 96
MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HorPro, BMI/Cosmic Muel, ASCAP/Don Pfriimmer, ASCAP), HL, CS 48

-N-

NEVER SCARED (Bonecrusher, ASCAP) RBH 67
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Blitner's, BMI/Songs Of Windswept Pacific

ic, BMI/Little Blue Box, ASCAP), WBM, CS 23
NINA AMADA MIA (Not Listed) LT 18
NO LITTING GO (Greensleeves, PRS/Singso WW, BMI) H100 37; RBH 22
NO MEANS NO (Mischevious, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 91
NO ME RENDIRE (Nuevo Mundo, BMI) LT 30
NO ONE KNOWS (Board Stiff, BMI/Natural Light, BMI/Ripplestick, BMI) H100 55
NO SE VIVIR SIN TI (ADG, SESAC) LT 49
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 14
NO VALGO NADA (Ser-Ca, BMI) LT 48

-O-

OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 56
ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phly Muzic, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 96; RBH 48

-P-

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/EXOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Mo Jobur, BMI/Top Bound, BMI), HL, H100 87
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), HL, RBH 82
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 81
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 7
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 69
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, RBH 36
P***YCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 59

-Q-

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 22
QUIERO QUE SEAMOS NOVIOS (Flamingo, BMI) LT 43
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 12

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 13; H100 69
REALIST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mambo, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 33
THE RED (Loeffler, ASCAP), WBM, H100 77
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 41
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 18; H100 72
ROLL WIT M.V.P. (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 95

-S-

SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), WBM, H100 94; RBH 58
SAY YES (Marshmallow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dee, ASCAP/Jatcat, ASCAP/Universal, ASCAP) RBH 35
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 53
SEDECUCE (Salimat, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 1
SERENATA HUAESTECA (APRS, BMI) LT 41
SHE HATES ME (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 46
SHE'LL LEAVE YOU WITH A SMILE (Cal Iv, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 19
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 10; H100 56
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 18; RBH 11
SIENTO (BMG Songs, ASCAP) LT 50
SIN FORTUNA (Peer Int'l, BMI) LT 27
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 24
SKILLS (III Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 92
SNAKE (Zomba, BMI/R.Kelly, BMI), WBM, RBH 71
SNOWFALL ON THE SAND (Kidbilly, BMI/Steve Wariner, BMI), WBM, CS 57
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 15
SOMETHING (EMI Blackwood, BMI), HL, H100 90
SOMEWHERE I BELONG (Zomba, ASCAP/Chesterc-haz, ASCAP/Big Bad Mr. Hahn, BMI/NonDisclosure Agree-ment, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cake Cakes, BMI/Zomba, BMI), WBM, H100 47
SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 30
STARTING WITH ME (Heavenly Tunes, BMI) RBH 99
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 36
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 57
SUENA (Ser-Ca, BMI) LT 9

-T-

TALKIN' TO ME (Damrich, BMI/EMI Blackwood, BMI), HL, H100 100
TAN BUENA (Univision, ASCAP) LT 39
TELL ME (WHAT'S GOIN' ON) (Just Anotha Smash, ASCAP/EMI April, ASCAP), HL, RBH 89
TEVAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 46
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 6; H100 40
THAT GIRL (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) H100 63; RBH 24
THAT WAS US (Famous, ASCAP/BMG Songs, ASCAP/Almo, ASCAP), HL, CS 58
THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 52
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 31
THERE'S NO LIMIT (Deanating, ASCAP/PB, ASCAP/Warner-Tamerlane, BMI), WBM, CS 21
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 26
THIS VERY MOMENT (Yon-Ti, BMI) RBH 53
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 29
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, RBH 87
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Luicy Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WBM, RBH 74
THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 54; RBH 28
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 73
EL TONTO QUE NO TE OLVIDO (V.M.R., ASCAP) LT 29
TOO MUCH FOR ME (Zomba, ASCAP/III Will, ASCAP/Money Mack, BMI/Pork, ASCAP/Mi Suk, ASCAP), WBM, RBH 70
TRAVELIN' SOLDIER (Tittawhirl, BMI/Bruce Robison, BMI), HL, CS 2; H100 26
THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 55
TU NO SOSPECHAS (Ventura, ASCAP) LT 40

-U-

UNA VEZ MAS (BMG Songs, ASCAP) LT 2
UNDERNEATH IT ALL (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 44
UN MONTE DE ESTRELLAS (Lusafrika, BMI) LT 23
UP! (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 14; H100 67
UP IN DA CLUB 2NITE (Stacko Grip, ASCAP) RBH 100

-V-

WANKSTA (223, ASCAP/Hidden Scrolls, ASCAP/50 Cent, ASCAP/Universal, ASCAP), WBM, H100 17; RBH 9
WAS THAT MY LIFE (Warner-Tamerlane, BMI/Careers-BMG, BMI/Exansville, BMI), HL/WBM, CS 32
WE SHOOK HANOS (MAN TO MAN) (Larga Vista, ASCAP/Scarlet Rain, ASCAP/BP Administration, ASCAP/Endless Frogs, ASCAP/BoB-A-Lew, ASCAP) CS 59
WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Uni-versal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 24
WHATSOEVER IT TAKES (WB, ASCAP/Kelodies, ASCAP/Warner-Tamerlane, BMI/Tower One, BMI/Cable, BMI), WBM, CS 47
WHAT HAPPENED TO THAT BOY (Money Mack, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Terradome, ASCAP/GenMarc, ASCAP), HL, H100 45; RBH 14
WHAT WE DO (Efatooee, ASCAP/F.O.B., ASCAP/Carter Boys, ASCAP/Shakur Al-Din, ASCAP/Hitco South, ASCAP/Unichappell, BMI/Alexscar, BMI/EMI April, ASCAP), HL/WBM, RBH 64
WHAT WOULD YOU DO? (Zomba, BMI/R.Kelly, BMI), WBM, RBH 45
WHEN I'M GONE (Escatwpa, 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/Memphissto, ASCAP), HL/WBM, CS 28
WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 44
WHO'S THAT (Zomba, BMI/R.Kelly, BMI/Joseph Cart-ena, ASCAP/Jelly's Jams, ASCAP), WBM, RBH 77
WHY AIN'T I RUNNING (I Want To Hold Your Songs, BMI/Tony Arata, ASCAP/Maycomb County, ASCAP/Major Bob, ASCAP/No Fences, ASCAP/Universal, ASCAP) CS 38
WORK IT (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, RBH 40

-W-

Y COMO QUIERES QUE TE QUIERA (Not Listed) LT 10
YEAH YEAH U KNOW IT (Illitico, ASCAP/Zomba, ASCAP/F.O.B., ASCAP/Funky Noble, ASCAP/WB, ASCAP/Child Support, ASCAP/Notting Dale, ASCAP), WBM, RBH 73
YOU CAN'T HIDE BEAUTIFUL (Lights Of Denver, ASCAP/Famous, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP), HL/WBM, CS 8; H100 62
YOUR BODY IS A WONDERLAND (Specific Harm, ASCAP), CLM, H100 27

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MARCH 15 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	20	23	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	51	44	15	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)
2	2	12	All I Have	JENNIFER LOPEZ FEAT. LI COOL J (EPIC)	27	24	30	Your Body Is A Wonderland	JOHN MAYER (AWARIE/COLUMBIA)	52	65	3	She's My Kind Of Rain	TIM MCGRAW (CURB)
3	3	12	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	28	34	7	Angel	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	53	51	12	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
4	4	16	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	33	24	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	54	58	6	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
5	11	15	Ignition	R. KELLY (JIVE)	30	36	3	I Can	NAS (ILL WILL/COLUMBIA)	55	54	5	I Drove All Night	CELINE DION (EPIC)
6	7	12	Gossip Folks	MISSY MILDENBERG/ELIOTT (THE GOLD MIND/ELEKTRA/EEG)	31	29	11	Tell Me (What's Goin' On)	SMILEZ & SOUTHWESTAR (ARTISTDIRECT)	56	69	3	Like A Stone	AUDIOSLAVE (INTERSCOPE/EPIC)
7	9	15	I'm With You	ARIRI LAWIGNE (ARISTA)	32	25	17	19 Somethin'	MARK WILLS (MERCURY)	57	57	5	I'd Do Anything	SIMPLE PLAN (LAVA)
8	5	16	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)	33	22	19	Air Force Ones	NELLY (FO. REEL/UNIVERSAL/UMRG)	58	61	2	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
9	8	26	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	34	35	8	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	59	56	4	Laundromat	NIVEA (JIVE)
10	6	17	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	35	46	3	Get Busy	SEAN PAUL (BLACK SHADOW/Z HARDO/P/ATLANTIC)	60	41	12	You Can't Hide Beautiful	AMERIE (MCA/COLUMBIA)
11	10	17	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	36	47	4	Hell Yeah	GINUNIQUE FEAT. BABY (EPIC)	61	63	2	That Girl	NARAYANES HOUSTON (T.U.G./A&M/INTERSCOPE)
12	12	11	How You Gonna Act Like That	THE LOUDWAX (MCA)	37	45	8	No Letting Go	WAYNE WUNDER (GREENSLAVES/V/ATLANTIC)	62	49	14	Lifestyles Of The Rich And Famous	GODD CHARLOTTE (DAYLIGHT/EPIC)
13	13	13	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	38	55	2	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARD/RMG/UMRG)	63	—	1	Bring Me To Life	EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
14	16	17	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	39	42	3	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)	64	—	1	Concrete Angel	MARTINA MCBRIDE (RCA INASHVILLE)
15	18	5	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	40	28	6	I Just Wanna Be Mad	TERRI CLARK (MERCURY)	65	53	1	Fabulous	JAMIE C FEAT. NA RAYNE (DIVINE MILL/WARNER BROS.)
16	14	16	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	41	31	4	The Baby	BLAKE SHELTON (WARNER BROS. NASHVILLE/WARNER)	66	59	5	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)
17	15	7	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	42	50	4	Big Star	KELVIN CHESNEY (BNA)	67	62	5	Up!	SHANIA TWAIN (MERCURY)
18	17	12	Sick Of Being Lonely	FIELD MOB (MCA)	43	43	5	What Happened To That Boy	BABY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	68	70	2	Fine Again	SEETHER (WIND-UP)
19	19	24	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	44	—	1	Somewhere I Belong	LINKIN PARK (WARNER BROS.)	69	—	1	Raining On Sunday	KEITH URBAN (CAPITOL NASHVILLE)
20	30	6	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	45	40	29	Underneath It All	NO DOUBT FEAT. LADY SAWN (INTERSCOPE)	70	67	115	I Should Be...	DRU HILL (DEF SOUL/UMRG)
21	23	4	All The Things She Said	T.A.T.U. (INTERSCOPE)	46	52	7	Clocks	COLDPLAY (CAPITOL)	71	60	14	Always	SALIVA (ISLAND/UMRG)
22	32	6	Beautiful	SHOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	47	—	1	Have You Forgotten?	DARRYL WORLEY (DREAMWORKS NASHVILLE)	72	—	1	Rock You Baby	TOBY KEITH (DREAMWORKS NASHVILLE)
23	27	11	Man To Man	GARY ALLAN (MCA NASHVILLE)	48	39	8	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX JIVE)	73	75	2	Times Like These	FOO FIGHTERS (ROSSELL/CRA/RMG)
24	26	7	Travelin' Soldier	DIXIE CHICKS (MONUMENT/EMN)	49	37	13	She Hates Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	74	—	7	Come Close To Me	COMMON (MCA)
25	21	41	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	50	72	2	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	75	64	18	Fall Into Me	EMERSON DRIVE (DREAMWORKS NASHVILLE)

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MARCH 15 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	Picture	KID ROCK FEAT. ALLISON MODRER (UNIVERSAL SOUTH)	26	26	6	Jah Is My Rock	CARIBBEAN PULSE (IRIE)	51	50	62	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)
2	2	9	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	27	17	5	How I Feel	LEDO FEAT. LIL FLIP (TAKEOVER ENTERTAINMENT)	52	51	12	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
3	4	2	Landslide	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	28	18	4	When The Money's Gone	CHER (WARNER BROS.)	53	48	14	Bump, Bump, Bump	B2K & P. DIDDY (T.U.G./EPIC)
4	3	4	Through The Rain	MARIAH CAREY (MONARD/ISLAND/UMRG)	29	16	6	Incomplete	CLANAE (WRIGHT ENTERPRISES)	54	45	19	Beautiful Goodbye	JENNIFER HANSON (CAPITOL NASHVILLE)
5	5	3	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	30	32	7	X Gon' Give It To Ya	DMX (RUFF HOUSE/DEF JAM/UMRG)	55	—	3	Talkin' To Me	AMERIE (MCA/COLUMBIA)
6	—	1	Blowin' Me Up (With Her Love)	JC CHASEZ (FOX JIVE)	31	23	6	Up In Da Club 2Nite	SEAN PAUL (BLACK SHADOW/Z HARDO/P/ATLANTIC)	56	37	9	Just Like You	G. WIZ (COMPOUND/ORPHEUS)
7	6	15	Dirty	CHRISTINA AGUILERA FEAT. REO MAN (RCA/RMG)	32	30	25	A Moment Like This	KELLY CLARKSON (RCA/RMG)	57	61	39	Gots To Be	B2K (T.U.G./EPIC)
8	9	9	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	33	27	15	Dance With Me	JAMIE LEE (RIPE)	58	71	72	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
9	7	20	Ignition	R. KELLY (JIVE)	34	28	3	Life Goes By	THE SPECIAL GOODNESS (IN O.S.)	59	—	10	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)
10	8	3	Save You	PEARL JAM (EPIC)	35	36	2	Hell Is A Flame	BIG C (SOUTHPAW/K.E.S.)	60	67	6	Shady	BIG C (SOUTHPAW/K.E.S.)
11	10	20	Die Another Day	MADONNA (WARNER BROS.)	36	31	14	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)	61	39	6	Such Great Heights	THE POSTAL SERVICE (SUB POP)
12	12	18	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)	37	—	5	No Light	3RD STRIKE (HOLLYWOOD)	62	55	10	Mesmerize	JARULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)
13	11	3	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	38	34	4	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	63	54	13	What We Do	FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)
14	24	5	Beautiful	SHOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	39	33	16	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	64	63	31	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
15	14	3	Get Busy	SEAN PAUL (BLACK SHADOW/Z HARDO/P/ATLANTIC)	40	46	2	Girlfriend	B2K (T.U.G./EPIC)	65	—	23	For All Time	SOLLUNA (DREAMWORKS)
16	13	7	Everybody	HAHZ THE RIPPA (BODY HEAD)	41	38	7	Solsbury Hill	ERASURE (MUTE)	66	58	48	Don't Mess With The Radio	NIVEA (JIVE)
17	19	4	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	42	—	1	Yall Don't Know	JOLLY GREEN (ZOE POUND)	67	—	34	Grindin'	CLIPSE (STAR TRAK/ARISTA)
18	35	2	Pack Ya Bags	SARAI (SWEAT/EPIC)	43	—	4	Yeah Yeah U Know It	KEITH MURRAY FEAT. OEF SQUAO (DEF JAM/UMRG)	68	65	47	I Am Mine	PEARL JAM (EPIC)
19	15	14	Gangsta Lovin'	EVIL FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	44	42	28	Gimme The Light	SEAN PAUL (BLACK SHADOW/Z HARDO/P/ATLANTIC)	69	70	15	Something	LASGO (ROBBINS)
20	20	4	No Means No	NEE NEE GWYN (BASE HIT)	45	—	1	Beautiful You	CARLY HENNESSEY (MCA)	70	—	2	The ?hit	THE D.C. (SILVERBACK/PAT CAT)
21	22	8	Gossip Folks	MISSY MILDENBERG/ELIOTT (THE GOLD MIND/ELEKTRA/EEG)	46	—	23	The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	71	69	19	Don't Stop Dancing	CREED (WIND-UP)
22	25	20	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	47	40	20	Virginity	TG4 (T.U.G./A&M/INTERSCOPE)	72	—	1	Live From The Plantation	MR. LIF (DEFINITEJUX)
23	49	2	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	48	57	15	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	73	68	7	Animal Rap	JEDI MIND TRICKS (BABYGRAND)
24	21	24	All The Things She Said	T.A.T.U. (INTERSCOPE)	49	43	34	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	74	47	11	Skills	GANG STARR (VIRGIN)
25	29	64	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	50	59	16	Dilemma/Air Force Ones	NELLY (FO. REEL/UNIVERSAL/UMRG)	75	53	9	All I Need	FAT JOE (TERROR SQUAD/ATLANTIC)

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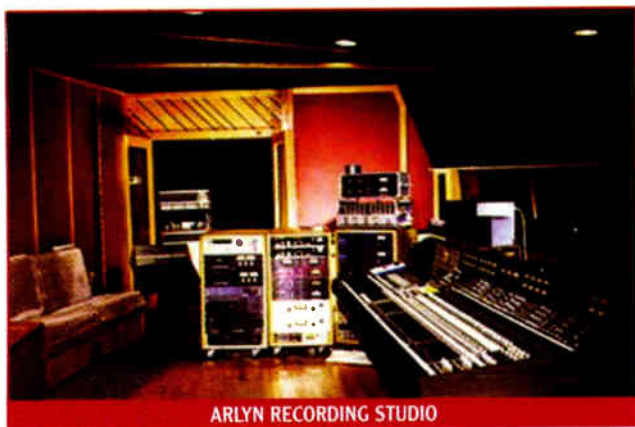
MARCH 15 2003

Billboard

HOT 100

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON CHART', 'TITLE', 'Artist', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

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. ... RIAA certification for net shipment of 500,000 units (Gold) ...



ARLYN RECORDING STUDIO



PEDERNALES RECORDING STUDIO



CEDAR CREEK RECORDING STUDIO

Tough Time For Austin's Recording Studios

Continued from page 1

hands. It is a development that is hurting studios everywhere (*Billboard*, Feb. 15), but for secondary markets such as Austin, which cannot depend on business from major labels, the impact is particularly troubling.

"It's been a very, very challenging time for a lot of people," says Stuart Sullivan, a veteran Austin engineer and owner of Wire Recording Studios.



HUDSON

"Besides a downturn in the economy and the 9/11 situation, we're also dealing with . . . the realization of the home-recording world, because there are a million studios in town at this stage."

FEELING IT MORE THAN MOST

The growth of home recording can be attributed to the computer-based digital audio workstation (DAW), a recording medium dominated by Digidesign's Pro Tools platform. The technology has steadily improved in quality and flexibility as it has fallen in price, enabling artists as well as independent producers and engineers to record at home. This bypasses not just record labels but also, at times, the recording studios that serve those labels.

As in other markets, Austin's recording studios incorporate and make substantial use of the DAW, which provides power, convenience, cost benefits, and flexibility—assets

to any studio. But the adverse affects of the DAW on their businesses have been profound.

True to their retro musical traditions, Austin recording professionals were once reluctant to leave behind the world of 2-inch analog tape and tube equipment. Many engineers, in fact, continue to use tape for its sonic characteristics, a perceived warmth that lends itself to the tube-amp-driven electric guitars and acoustic instruments favored in Austin. But with tighter label budgets, fewer musicians can even afford the multiple reels of tape needed for an album project. In today's milieu, hard drive, not tape, is often the storage format.

Still, there is optimism as commercial studios adjust. "As long as I can keep my overhead down and weather these times, I think it will come around a *bit*," says producer Mark Hallman, owner of Congress House Studio. "But the days of always recording records in studios are gone. Fortunately, I made the change to Pro Tools pretty fast when I saw the writing on the wall."

Jay Hudson, owner of the Hit Shack, adds, "Last year was pretty tough. Home studios obviously hurt commercial studios, especially in a [secondary] market like we're in. I can say that I got Pro Tools about a year ago, and that really saved me from going down. As hard as last year was, I think if I hadn't switched to Pro Tools at some point and been able to offer it, I'd be completely out of the game."

Well-established facilities with a loyal client base have been hurt less by the home-studio phenomenon. Cedar Creek Recording, founded in 1982, is one such enterprise. The studio has long served producers like Lloyd Maines; a recent project for Maines, father of Dixie Chicks singer Natalie Maines, was the Chicks' Grammy Award-winning *Home*.

Studio owner Fred Rimmert has enjoyed an 18-year working relationship with Maines. "We've done hundreds of records together—Texas kind of music, mostly local clients," Rimmert says. "It's a fairly small studio, but we've done projects of all different kinds and sizes, and it was perfect for what they were trying to accomplish."

Freddy Fletcher, who owns Arlyn Recording Studio and manages Pedernales Recording Studios (Willie Nelson's facility in nearby Spicewood), says, "Most of what we do is probably on the higher end of the Austin market. The whole music business has been in the tank; we've been really lucky. But we've had some fairly long-standing clients, and I feel like for the most part, if people from this area are

going to do records with a budget, we get a lot of that."

Home studios have had an impact on the market, Fletcher says, but "you're only going to get the quality of what you're dealing with if you have an acoustically designed or really well-designed room, good microphones, things like that. You're not going to get that in a house."

KEEPING UP WITH TECHNOLOGY

The combination of an entrenched analog/retro vibe with the computer as the primary recording tool is best exemplified by Blue World Music in Dripping Springs, just outside Austin. After eight years in New York, Texas native Gina Fant-Saez relocated to Austin in 1996 and built Blue World, the first Pro Tools studio in the area, combining 64 tracks of digital audio with a Solid State Logic (SSL) analog console.

Fant-Saez says Pro Tools did not enjoy a warm reception. "When I first moved here, everybody came here to mix with the 2-inch [tape machine] and the SSL," she recalls. "Nobody cared about Pro Tools. Now, it's completely the opposite."

Now equipped with Pro Tools HD, Digidesign's highest-resolution workstation product, Blue World Music has worked with such diverse clients as U2, Shawn Colvin, Sting, Nelly Furtado, and Deepak Chopra by continuing to exploit new technology, such as T1 lines and Rocket Network, a collaborative technology that enables multiple users to have simultaneous access to files stored on secure servers.

"I do a lot of work over the Internet," Fant-Saez says. "The song we did with Sting for a Disney film, *The*

Emperor's New Groove, was sent from London over the T1 to my server. We edited and sent it to Disney from here. We do a lot of stuff like that." Yet she says business at Blue World has been slow, especially since Sept. 11, 2001.

For Fant-Saez and many colleagues in the Austin recording community, the seeming redundancy of offering professional audio recording services when artists can provide their own has fueled much anxiety. "From my point of view," Sullivan says, "having the means of production in everyone's hands has a lot of benefits. Obviously, there are downsides: I've got a big nut to pay, and the fact that people are not going into big studios nearly as much has made it a little bit more difficult."

Fant-Saez says that Austin and its commercial recording community must do more to embrace mainstream music. "I always say Austin bites itself in the foot for not being a commercial town. I think that's a main reason why the studio business doesn't do well here, because they don't nurture commercial music. That's the lifeblood of recording studios."

Hudson says, "We have so much great talent here. The thing that we really don't have is the monetary funding to do projects and keep people busy. We need record-label support, but the labels are obviously having a hard time, too."

Home notwithstanding, studio owners do not anticipate capturing a greater share of country projects—the vast majority of which are recorded in Nashville, a recording market renowned for its superior studio infrastructure. "Over the last 20 years, we haven't had access to the kind of budgets that they've had in Nashville or the record-company support," Rimmert says. "There, you have a lot of studios put together by people who had a lot of money to begin with. Most of the studios in Austin are run by people who are making a living off selling studio time. Right there, you have a pretty big difference in terms of what you have available."

With the decline in album sales, label recording budgets have been reduced, causing problems for audio professionals everywhere. In the past, cheaper studio rates made Austin an attractive alternative to costlier facilities in Nashville, Los Angeles, and New York. But given the music industry's woes, studio rates in every market are facing downward pressure, decreasing Austin's leverage.

"In the mid-90s, I was doing a lot of major-label, long-term records," Sullivan recalls. "At that stage, it was, 'We like to come to Austin because we can get this room for \$500, \$600 a day

that would cost \$1,000 or \$1,200 in L.A.' But since I opened [Wire], the market has been really shifting, and I'm less confident with my judgments. I'm very focused on what the future is holding and how I can position myself and cushion my movement into the future. To get too specific is very difficult, whereas three years ago, I'd have confidently told you exactly what was going down."

Faced with that uncertainty, Sullivan sees more of his future in such indie acts as Back Porch Mary, a band he produced at Wire, which is realizing a measure of success without label affiliation.

"They borrowed a bunch of money and made a record, put the record out, and are selling it by themselves," he says. "The upshot is that now they've got a pretty steady touring base, they're making a decent income, and they can support their band members. They've got a record out



SULLIVAN

and four songs on an independent movie [*Screen Door Jesus*, opening in May], which basically will put the record in the black. The record sold about 1,000 copies in the first two months, off the stage.

"I am aligning myself with people like that, because that's stability," Sullivan continues. "Rather than aiming at the big-dollar work that's not happening as much . . . I'm aiming at self-sufficient bands that are willing to go out and work their ass off for themselves and are happy to make \$30,000 a year rather than have a one-in-a-million shot at \$300,000 a year. I get a little percentage of each of these records, so you make a little change here, a little there, but my theory is, if I can get a dozen of these bands working, that means I'm doing at least six records a year with these people. I've got bits and pieces of money trickling in, but it's an annuity. If I trickle in \$10,000 a year extra, I'll take it."



At the Congress House Studio, which features three cutting rooms and a control room, owner Mark Hallman hopes that low overhead and the addition of Pro Tools will help him "weather these times."

Eco-Friendly Movement Growing In Music Biz

Continued from page 1

least a start in fighting those problems.”

Future Forests' strategy is simple: By calculating the levels of carbon dioxide created by such activities as manufacturing and distributing a CD or staging a gig or festival, a specific number of trees can be planted to offset those carbon dioxide emissions, thereby making that activity carbon-neutral.

Before establishing his company, Morrell was a middle man between the music industry and advertising agencies, securing synchronization deals for new releases. Tired of “selling more sportswear,” he wanted to “do something worthwhile.” The idea for Future Forests began to take shape.



ANDERSON

“It was born as a concept in 1990, when I was on the way to a meeting with Ray Cooper at Virgin,” Morrell says. “Now Ray works for us out of Los Angeles as president of U.S. operations for music and entertainment. But Future Forests actually started backstage [at the Glastonbury Festival] in 1996 around [former Clash member] Joe Strummer's campfire,” he recalls. “Joe loved the idea and was the first artist to come on board.” (Strummer passed away Dec. 22, 2002.)

From that small beginning, word quickly spread through the artist community. Morrell says, “In the early days, Neneh Cherry made a tour carbon-neutral and the Pet Shop Boys made a CD carbon-neutral, and it just snowballed from there.”

Morrell then presented the concept to a number of businesses. “Nobody said ‘no,’” he says, “but it was the music industry that became the first to embrace the idea.”

One of the first corporations to partner with Future Forests was EMI. “We've had an environmental program in place at EMI for about 10 years. When I came across Future Forests, it seemed to me that they had a very sensible proposition for ways that people could help reduce their impact on the environment,” EMI Group VP of environmental affairs Kate Dunning says. “The ability to deal with something like offsetting carbon emissions in areas of

the organization where it's quite hard to make a change—say in the area of transport—really appealed to us.”

EMI, which remains the only music major involved with the program, helped Future Forests establish an industry-standard formula for making CDs carbon-neutral. “We have a relationship with the Edinburgh Center for Carbon Management in Scotland, which does research and reports on global warming,” Morrell explains. “The staff at that facility calculate exactly how much carbon dioxide is created in making and selling a CD; that includes manufacturing, packaging, marketing, distribution, transport, studio time—every step in the process, from recording a track to getting it to the retailer.

“So the center calculated the industry standard that every CD that is made creates 2.2 pounds, or 1 kilogram, of carbon dioxide. That means that for every 500 CDs that are shipped, one tree has to be planted to make them carbon-neutral. Put another way, it costs the record company an extra 1 pence, or 1.5 cents, to make each CD carbon-neutral.”

That research and the growing interest among artists led to 7 million CDs being made carbon-neutral in 2001; last year, that figure soared to more than 30 million. “The support of the music industry is helping to get other industries on board, and we're currently targeting airlines, the car industry, and supermarkets,” Morrell says. “I see a point in the near future when companies will be given pollution targets. If they exceed those, they will be given a pollution credit, which can then be bought by another company [that] failed to meet its targets.”

U.K. AHEAD OF THE GAME

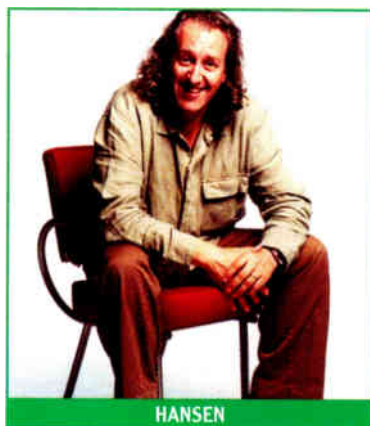
Far from being a phenomenon of the future, the U.K. had already embraced an ecological philosophy. Heidi Forbes, environmental products broker for London-based Tradition Financial Services (TFS), explains: “The U.K. government started an emissions trading scheme in 2002. From 2005 it will be compulsory across the European Union, and then hopefully the Kyoto Protocol will instigate global trading from 2008.”

Forbes explains that companies meeting limits on emissions are awarded paper allowances. “The allowances can be retained to meet their emission targets or, if there is excess, to sell them to companies who have fallen short,” she says. “People are now actively buying and selling these allowances.”

TFS was responsible for brokering the first recorded trade in the U.K. Emissions Scheme in April 2002, and Forbes contends that the global emissions market will be huge: “The EU scheme alone will involve billions of dollars.”

Although aware of the U.K. Emissions Scheme, Dunning explains that EMI was unable to take advantage of the government incentives. “We did look at it, but we found that we couldn't participate, because we would be double claiming, as the renewable energy people we were working with are already doing it.”

EMI's work with Future Forests has extended to its U.K. company making its entire transport fleet carbon-neu-



HANSEN

tral. But the music group's environmental activities do not stop there, and the company now has several awards to back up its green policy.

Dunning notes, “Taking the U.K., we used to landfill our redundant product, and now we landfill none—everything gets recycled. In about 70% of the markets we serve now, we're able to find recycling solutions for redundant product. We've also focused on reducing hazardous waste and polycarbonate scrap: We've reduced our use of solvents, for instance, through a project with our ink supplier to introduce an

‘I see a point in the near future when companies will be given pollution targets. If they exceed those, they will be given a pollution credit, which can be bought by another company [that] failed to meet its targets.’

—DAN MORRELL, FUTURE FORESTS

ink that is water-based rather than solvent-based for our CD-label printing.”

EMI also has a program of switching, where possible, to renewable energy. “We started that about three years ago, and now in the U.K., we're 100% using green electricity, while in the Netherlands we've just switched our CD-manufacturing plant to 100% renewable energy too,” Dunning says. “It's a worldwide program. Our plant in Jacksonville [Fla.] is going through this certification to standard ISO14001, which is an environmental-manage-



FORBES

ment standard that sets targets and objectives toward continuous improvement. Our plant in Japan is already certified to that.”

Morrell says, “Planting trees is just the first step to engage people. We're also getting people to switch to renewable energy by investing in wind farms and solar projects. We're working with African hospitals to make them more energy-efficient, allowing them to use a greater proportion of financial resources in improving health care.”

MTV also has included Future Forests as part of its “pro-social” initiatives. “As a network, we support a number of pro-social issues relevant to our European youth audience,” MTV Networks Europe president/CEO Brent Hansen says. “In 2001, we made the MTV Europe Music Awards carbon-neutral. This means that we planted thousands of trees with Future Forests to reabsorb the carbon dioxide that was created in the production, presentation, and broadcast of the show.”

The U.K.'s Brit Awards is now in its third year of making the ceremony carbon-neutral. “We try to approach the coverage we give Future Forests slightly differently each year,” Brit Awards executive producer Lisa Anderson says, “but we certainly make sure that all the information is readily available backstage. Artists certainly seem to like it, but it's one of those things that you have to be a bit careful not to shove down people's throats too much, and I think we have more or less got the balance right. I've never come across anybody who thinks it's a bad idea.”

MUSICAL FORESTS

Other U.K. events involved with Future Forests include the Glastonbury and Isle of Wight festivals, while Clear Channel in the U.K. has made its activities carbon-neutral. In Japan, the Fuji Rock festival has helped establish the company as a recognizable brand among music fans.

Morrell says the strategy of using music to reach other businesses and the public is starting to reap rewards. “Pink Floyd has three forests around the world, and fans visit those forests,” he says, adding that the company's charter promises that it only plants indigenous trees that are guaranteed to be in the ground for at least 99 years and that all sites have public access so fans can enjoy visiting the forests.

Morrell says music fans are now buying tree maps and certificates in bands' forests, not only acting as good promotion for the band but also empowering the individual to take positive action on climate change. Exploiting that, Future Forests urges fans to make certain activities carbon-neutral—for example, planting four trees neutralizes one long-haul flight; five trees neutralize one year's driving.

He continues, “The Coldplay album *A Rush of Blood to the Head* is branded with the Future Forests logo and Web site details. A Dutch plastics company contacted us and is interested in the concept through reading about it on the Coldplay CD.”

Coldplay frontman Chris Martin tells *Billboard*, “Future Forests is the greatest idea, and we are really proud to be involved. We were approached about a year ago, and now there are some Coldplay mango trees in India. Not enough

though. I mean, if we could get everyone to come on board, we could get back the Brazilian rain forest.”

Coldplay's project, in Varlakonda, India, is a mango forest linked to a group called Women of Sustainable Development. Morrell says, “Basically the women, who would not otherwise have a source of income, can cultivate the trees and make money through selling the mangoes.”

Future Forests has used sites all over the world to plant trees. In a tribute to the late Strummer, Morrell is offering fans the chance to plant trees in the Joe Strummer Memorial Forest on Scotland's Isle of Skye. Another favorite site is in the more industrial London suburb of Dagenham, where fans can visit the Sex Pistols' Filth and Furious Forest.

Having gained a foothold in Europe, Morrell is eyeing rapid expansion in the U.S., where Future Forests already has attracted a number of top U.S. acts. He explains that while in the U.K. people would have to plant 15 trees per year to make the entire country carbon-neutral, in the U.S.—which he describes as the world's biggest polluter—it would take 30 trees per person per year.



DUNNING

“The U.S. is the biggest market for us, so we hope to learn from our lessons in Europe and take Future Forests there,” he says. “America is gradually waking up to climate change. That country has just 4% of the world's population but accounts for 27% of the greenhouse gases that are being produced.”

One early convert in the U.S. is Virgin Megastores, which this month will make all of its 23 stores carbon-neutral, as well as promoting carbon-neutral product ranges. Tour promoter Little Big Man has also gone carbon-neutral and is adding 25 cents to ticket prices so that all of its events are carbon-neutral. The company plans to create promotional forests near fans.

Morrell is also turning to the silver screen to capture the public's attention. “Music, film, and entertainment are the most important ways to influence the U.S.,” he says, “and we already have agreements for three blockbuster films to be carbon-neutral this year.”

Dunning contends that a sure-fire way of persuading businesses to go green, no matter where they are, is to highlight the financial benefits. “Good environmental management is all about using less and wasting less of what you do use. If you can achieve those two things, it stands to reason that will filter through to your bottom line, because you'll be spending less.”

Can Marketplace Handle Busy Country Tour Schedule?

Continued from page 1

Dixie Chicks raised the bar considerably with their precedent-setting March 1 national on-sale, moving some 867,000 tickets worth \$49 million at the box office during the weekend. But several other tours, while less spectacular, are still impressive. Strait has already wrapped a 21-date arena run to the tune of nearly \$17 million and will probably call it a year. Both Chesney and Toby Keith have kept the momentum they developed as freshmen headliners in 2002 and are notching personal-best grosses everywhere. Alan Jackson has maintained the steam he built from one of his best years yet in 2002.

The return of touring blockbusters McGraw and the Chicks should add nearly \$100 million combined to country touring's gross revenue this year. Brooks & Dunn's Neon Circus extravaganza has proved to be a consistent winner and will benefit from the addition of up-and-comers Rascal Flatts and Brad Paisley.

Alabama's farewell tour should be its most lucrative. And if a much-discussed tour by country-pop diva Shania Twain comes to fruition, that could be the exclamation point on a monster touring year for country music. Twain's only headlining tour grossed \$63 million in 1998-99.

This is welcome news for a country touring business that, until last year's strong performance, had suffered a decade-long slump. "These are the biggest acts in our format," says Ron Baird, an agent with Creative Artists Agency (CAA) in Nashville, which handles Dixie Chicks and McGraw. "We have to expect a tremendous showing, and we're getting it."

In short, the market will be well-stocked with superstars this year, a situation country music has not seen since the early 1990s. Suddenly, a genre that is uniquely known for its cooperation on the road is facing traffic issues, as acts jockey for position.

"The biggest problem we're having right now, in my honest opinion, is some of these people are acting like they're in the rock business and coming in on top of each other," longtime country promoter Ben Farrell says. "We have lost a little bit of what's helped bring country music to the forefront. Everybody needs to give each other a little non-competitive time in the marketplace so we won't cannibalize each other by going on sale every two weeks."

CHICKS RUFFLE SOME FEATHERS

Keith's manager, T.K. Kimbrell, is more specific. He says, "A respectful way to do things—and the way country music has always tried to do it—is by working together." He singles out Dixie Chicks as breaking from this tradition with an attitude that says: "Everybody else can work around us."

Dixie Chicks raised eyebrows when they employed a national on-sale date of March 1 for most of the dates on their upcoming 52-show arena tour, which begins May 1 at the Bi-Lo Center in Greenville, S.C., and wraps Aug. 4 at the Gaylord Entertainment Center in

Nashville (*Billboard Bulletin*, Feb. 20). Chicks handlers wanted to maximize the tour's potential amid the trio's recent run of media exposure and the expected Grammy Awards momentum, but they apparently ruffled some feathers in the process.

Simon Renshaw, manager of Dixie Chicks for the Firm, defends the strategy: "Six months ago, I spoke with Ticketmaster about keeping March 1 clear so that we would have no problems with other acts. Throughout the setup and launch of this tour, and as soon as it was routed, we tried to keep all of the promoters informed. We have been very careful in how we tried to do things."

"We thought there was a possibility we could take a fairly large piece of change out of the markets," Renshaw continues. "This wasn't a situation where we came in and tried to act like a 900-pound gorilla. That's not what the Dixie Chicks are all about. But I'm fiercely protective of everything about this group, and we do whatever necessary to protect our client's interest, as any manager would."

Rob Light, head of CAA's music division and responsible agent for the Chicks, echoes that sentiment but acknowledges that some people may have been caught by surprise. "We're trying something that's never been done before: putting a million tickets up in one day," Light says. "It's so rare to get the Super Bowl, a *People* magazine cover, *Saturday Night Live*, and the Grammys in a five-week span."

Indeed, the planets appear to have aligned perfectly for the trio. "This is not about throwing our weight around," Light says. "We are trying to inject some excitement and energy back into this business by taking advantage of momentum that comes about so rarely. I would have been derelict in my duties to miss that opportunity."

Chesney's manager, Clint Higham, says his artist did not try to go head to head with on-sales against the Dixie Chicks. "That's just not good business," he says, adding that he was well-aware through industry contacts of when the Chicks' on-sale would go up. As for play dates, "the closest I'm into with anybody is four weeks."

Renshaw points out that it does not make sense for the Chicks to play a market in the same time frame as several other country acts if it can be avoided. "But should we route around other people, or should they route around us?" he asks. "You try not to upset anyone, but what I care most about is Dixie Chicks fans. That's my job."

Some are philosophical about the situation. "The Dixie Chicks are strong enough to do a national on-sale, and we all would love to be

able to do that," says Clarence Spalding, co-manager of Brooks & Dunn, who will be out April-August with their Neon Circus tour. "This is just one of those years where everybody's out. Most of us deal with 50-60 dates, and there's no way there are not going to be some issues."

That is not to say that as a manager, Spalding does not try to protect his act's turf. "Hey, if somebody comes in on top of me, I move to the head of the bitch line," he says. "But there is absolutely no way any act touring this year is not going to have some sort of issue with somebody."

Baird agrees. "You try to have all your ducks lined up in a row as far in advance as possible. It's truly a jigsaw puzzle, with a lot of conversations between the agents in town. Inevitably, there are conflicts, but we're the only musical format that even tries not to step all over each other, and that's something country music should be proud of."

One conflict between two CAA acts occurs in Nashville—which, oddly, is a notoriously tough sell for country shows. When tickets went up for the Dixie Chicks' Aug. 4 show March 1, McGraw still had 11 days to sell for his March 11 show, begging the question of why the Chicks would want to compete for sales against an imminent McGraw show when their own concert would not come off for months. Rod Essig, McGraw's responsible agent at CAA, says it is not as if the

Chicks' move was unexpected. "We've known about the Chicks' March 1 on-sale since November, and we made all of our [clients'] managers well-aware," Essig says. "I don't think anyone [made] a decision on that day whether to go to Tim McGraw or Dixie Chicks."

It is generally held that when both acts are "bulletproof," date protection means little. "We thought we might have a problem with a March 21 Kenny Chesney date because the Chicks were going up March 1, but Kenny sold out in one day," says Ed

Rubenstein, director of the Bi-Lo Center. "Likewise, we've got McGraw at the end of May, and hopefully the Chicks will be sold out well before that [McGraw] show goes on sale."

Toby Keith says he has not seen much impact on his dates in the wake of other high-profile tour announcements and on-sales. "We're selling out everywhere we go—that's the only impact I can see," Keith tells *Billboard*. "It doesn't bother me one way or another what [other acts] do. I don't feel like I'm in competition with most of them. I'm not a crossover act, so the only business I can help is mine."

Garth Brooks—responsible for country music's only \$100 million tour (at \$20 per ticket), which wrapped in 1998—was known for

being conscientious in each market. "Garth Brooks, the most powerful artist probably in the history of entertainment, in my opinion, never competed against an artist one time in his career, unless somebody simply made a terrible mistake and tried to book a show on top of him," says Farrell, who worked with Brooks throughout his career. "He always booked his dates a year or more in advance, and when he played a show, there was no competition."

TRYING TO COOPERATE

Chesney, Strait, and Keith were among the first out of the gate in 2003, and Higham says Chesney's arena dates have been averaging 12,500 tickets sold; he'll play sheds this summer. Keith is also putting up very strong numbers, including a 20,000-person sellout at the Tacoma (Wash.) Dome that grossed \$779,493.

"Because our demographics are relatively young, we felt getting into the arenas while the college kids were in school was important," Higham says. He adds that the Brooks & Dunn and Keith camps have "been excellent to work with in trying to keep out of each other's way. You always like to have a window because there's only so much money in a market, and it's not good for country music if somebody fails. But we've found our audience is so unique—we cross over into some of Dixie Chicks and Tim McGraw's audience, but beyond that, we're competing with a lot of the pop artists."

Keith says his audience is similarly unique but still steers his camp toward cooperating with others: "We take the time to try and isolate dates and do our best not to step on somebody else."

With venues, promoters, agents, and managers all maneuvering within a narrow space, moving a date is not always an option. "Certain acts cannot move sometimes, including Brooks & Dunn," Spalding says. "When you're running down the road with 10 to 12 trucks, you can't make 700-mile jumps. Sometimes you just have to call a guy back and say, 'I'm sorry.'"

Spalding says the same thing happens if an act crowds him. "You can sit and grouse, but the best thing to do is try and get on the phone and try to work things out," he says. "Sometimes you just have to go to plan B."

WMA's Oswald agrees. "I don't like it, but you have to deal with it. It's reality. There have been times people have moved because I came in on them. If people are cavalier about it, then shame on them. But sometimes that's the only way you can do business."

For his part, Strait's manager, Erv Woolsey, is glad his artist's 2003 dates are in the books. "Besides Kenny, it wasn't that crowded when we were out; the hardest thing was finding a building," Woolsey says. "We tried to be conscious of Kenny, and they tried to do the same thing with us. Nobody really wins in a war, and most of the time you can work it out."

Despite these issues, country touring is coming off a year in 2002 that saw five acts among the year's top 25 tours: Chesney (grossing \$22.7 million), Keith (\$21.3 million), Strait (\$19.6 million), Brooks & Dunn (\$19.5 million), and Jackson (\$18.8 million). Particularly gratifying to a format that has had artist-development problems was the emergence of new headliners Chesney and Keith.

Baird concludes: "Country record sales are doing tremendously well, and the acts that are out have not toured the road to death, so there's some freshness. The pendulum definitely has swung back for country music."



BAIRD



KIMBRELL



KEITH

COUNTRY SUPERSTARS: 2003 TOUR CALENDAR

JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
GEORGE STRAIT											
KENNY CHESNEY											
TOBY KEITH											
		TIM MCGRAW									
			BROOKS & DUNN'S NEON CIRCUS								
				DIXIE CHICKS							
					ALABAMA						
								SHANIA TWAIN *			
* UNCONFIRMED											

Events Calendar

MARCH

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf-Astoria, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 11, **B.I.G. Night Out**, benefiting the Christopher Wallace Memorial Foundation, Metropolitan Pavilion, New York. 917-873-9167.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 14-16, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **DanceStar USA Awards**, Lummus Park, South Beach, Miami. 305-371-2450.

March 19, **International Radio and Television Society Foundation Gold Medal Dinner Honoring Leslie Moonves**, Grand Ballroom, Waldorf-Astoria, Los Angeles. 212-867-6650.

March 19, **Washington, D.C., Her-**

oes Awards, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-25, **114th AES Convention**, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

March 27, **19th Annual Communication Awards Dinner**, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Hotel, Washington, D.C. 646-424-9750.

March 28, **Life, Music and the Pursuit of Happiness Benefit Concert**, presented by the Rex Foundation, Marin Civic Auditorium, San Rafael, Calif. 415-457-1296.

APRIL

April 2, **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 Flaworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 11, **Second Annual Hip-Hop Summit**, presented by the Hip-Hop Summit Action Network, Morehouse College, Atlanta. 212-431-5227.

April 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark 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, **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.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at muhitmire@billboard.com.

homefront

Billboard Music Group events & happenings

Sanz In Spotlight At Billboard's Latin Meet



The 2003 Billboard Latin Music Conference & Awards, presented by Heineken and in association with Garnier Fructis, will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event on May 8, will be held at its new, larger home, the Miami Arena.

Spanish superstar Alejandro Sanz will be the featured artist on May 7 at the annual *Billboard* Q&A, a one-on-one interview conducted by Leila Cobo, *Billboard's* Latin bureau chief, and pre-

sented by Heineken. Sanz, Spain's top-selling artist, has sold more than 18 million albums worldwide and garnered three Latin Grammys, including album of the year. His Warner Latina album, *MTV Unplugged*, spent 10 weeks at No. 1 on *Billboard's* Top Latin Albums chart in 2002. The set is a finalist for top male pop album honors for this year's *Billboard* Latin Music Awards.

"I'm very excited about participating in this edition of the *Billboard* Latin Music Conference, particularly because of the professional treatment *Billboard* has always given music," Sanz says.

For more information on the *Billboard* Latin Music Conference & Awards, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

BOOK OF THE WEEK

PAUL MCCARTNEY: I SAW HIM STANDING THERE

The long-awaited paperback edition of the hardcover bestseller *Paul McCartney: I Saw Him Standing There* by Jorie B. Gracen, has been issued by Watson-Guption/Billboard Books.

I Saw Him Standing There offers more than 200 exclusive photographs of McCartney, onstage and off, from 1976 to 2000. Gracen, who has had exceptional access to McCartney over the course of more than 24 years, included photos of the artist taken during tours, record signings, private parties, press conferences, backstage moments, soundchecks, award ceremonies, and personal encounters.

Paul McCartney: I Saw Him Standing There (ISBN: 0-8230-8369-1, \$19.95) is available wherever books are sold. For more information, visit watsonguption.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

Life Lines

BIRTHS

Girl, Samantha DellaViviane, to Karin and Bill A. Jones, Feb. 19 in Los Angeles. Father is an announcer for the Westwood One Radio Networks adult standards format.

Boy, Hayden Michael, to Shari and Dave Lacy, Feb. 27 in Nashville. Mother is marketing and public-relations director for the International Bluegrass Music Assn.

DEATHS

Walter Scharf, 92, of heart failure, Feb. 24 in Los Angeles. During a musical career that spanned more than six

decades, Scharf worked on approximately 250 films and TV shows as a composer, arranger, or musical director. He composed music for such TV classics as *The Undersea World of Jacques Cousteau* (for which he won two Emmy Awards), *Hawaii Five-O*, and *Mission: Impossible*. He was nominated for an Academy Award for his work on the scores to *Funny Girl*, *Hans Christian Anderson*, and *Willy Wonka and the Chocolate Factory* and worked as an arranger for such artists as Al Jolson, Elvis Presley, Barbra Streisand, and Jerry Lewis. He is survived by his wife and daughter.

Otha Turner, 94, following a bout with pneumonia, Feb. 26 in Gravel Springs, Miss. Turner was one of the last exponents of North Mississippi's pre-blues fife-and-drum band tradition. Born

near Como, Miss., in 1908, he took up the cane fife at age 16. He led the Rising Star Fife and Drum Band, whose players included his children and grandchildren, for six decades. While folklorists David Evans and George Mitchell recorded his band in the '60s and '70s, Turner won his greatest fame when Luther Dickinson of the North Mississippi All Stars recorded two of Turner's albums for indie Birdman Records. Turner also appeared on albums by the North Mississippi All Stars and the Jon Spencer Blues Explosion and was recently filmed by director Martin Scorsese for the forthcoming PBS series *The Blues*. Turner's daughter Bernice Turner Pratcher, 48, a member of the Rising Star Fife and Drum Band, died of breast cancer Feb. 27 in a Memphis hospital. A double funeral was held March 4 in Como.

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Chart Beat™ by Fred Bronson

PARK'S PLACE: Linkin Park has the highest-debuting song of its career on three different charts. "Somewhere I Belong" (Warner Bros.) is the highest new entry on Modern Rock Tracks at No. 2. In its first week on this tally, "Somewhere" is already the group's second-biggest hit of all time, runner-up only to "In the End," which spent five weeks on top beginning the issue of Dec. 22, 2001. "Somewhere" is Linkin Park's seventh title to make the Modern chart.

On Mainstream Rock Tracks, "Somewhere" opens at No. 5. It's the group's fifth chart entry at Mainstream but only ranks as the group's fourth-biggest hit at this point. "One Step Closer," the band's inaugural hit, peaked at No. 4 in January 2001. The follow-up, "Crawling," peaked at No. 3 in July of that year, and "In the End" also peaked at No. 3, in December 2001. The only Linkin Park song to miss the top five on the Mainstream chart is "Runaway," which stopped at No. 37 in June 2002.

On The Billboard Hot 100, "Somewhere" earns Hot Shot Debut honors with a No. 47 entry. Of the group's four songs to appear on this chart, only "In the End" has ranked higher, peaking at No. 2 in March 2002. "One Step Closer" went to No. 75, and "Crawling" faltered at No. 79.

"Somewhere I Belong" misses a chance to tie the highest new entry of 2003 on the Hot 100 by one rung. Two weeks ago, "I Can" (Columbia) by Nas became the highest new entry of the young calendar year by opening at No. 46.

The Linkin Park song is one of two debuts inside the top 50 this issue. Darryl Worley's topical "Have You Forgotten?" (DreamWorks) is new at No. 50. It is only the third title to debut in the upper half of the Hot 100 this year.

This is the first week that two songs have debuted in the top 50 since Sept. 29, 2001, when the events of Sept. 11 propelled Lee Greenwood's "God Bless the USA" onto the chart at No. 16 and Enrique Iglesias' "Hero" on at No. 44. To find a week where two songs debuted in the top 50 without current events affecting the outcome, you'd have to go back exactly two years. In the issue of March 17, 2001, Janet Jackson's "All for You" opened at No. 14, and "Survivor" by Destiny's Child opened at No. 43.

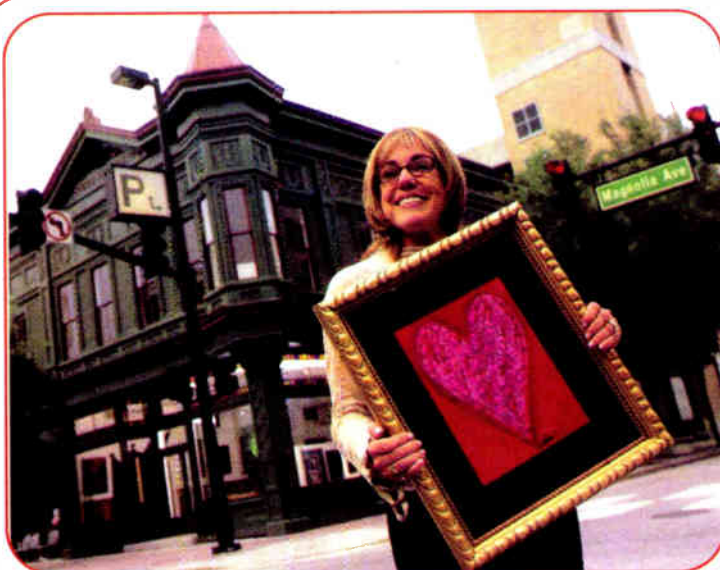
FATHER AND DAUGHTER: Yes, it's a Paul Simon song, but it's also a fitting way to point out that Lisa Marie Presley is the second member of her family to have a song appear on the Adult Top 40 Tracks chart. "Lights Out" (Capitol) rises 38-31. She could soon surpass the peak position of her father's only song to appear on this survey: "A Little Less Conversation" by Elvis Presley vs. JXL topped out at No. 26 the issue of Aug. 24, 2002.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



GEOFF BEGINS TO THINK HE SHOULDN'T SNACK SO MUCH WHILE PRACTICING



The Eyes And Ears Of Donna Dowless

Donna Dowless has an ear for music and an eye for art. By working as executive VP of Ticketmaster's southeast region and as a painter to the stars, Dowless believes she has found the perfect balance in her life.

A 37-year live-event veteran, Dowless has always been interested in painting. Like most people with full-time jobs, she never thought she would have the time to really give it a shot. But thanks to her many entertainment-related gigs—clustered in venue management at first and later shifting to Ticketmaster—her dream came to life.

During a 1965 Rolling Stones show at D.C. Stadium (now known as Washington, D.C.'s RFK Memorial Stadium) while stationed there as a building executive, Dowless met band groupie Andy Warhol. "That was my opportunity to talk to him about his art and what inspired him to be an artist," says Dowless, whose paintings, mainly contemporary depictions of hearts, sell for \$500 to \$5,000 and hang in the homes of such celebrities as Celine Dion and Arnold Schwarzenegger.

As far as Warhol's fitting advice: "If art is in your heart, be one."

Then, without any formal schooling, Dowless started to churn out paintings while remaining committed to her career. After eventually reaching the position of manager at RFK, she held similar positions at Maryland's Capital Centre and Florida's Lakeland Civic Center. She joined Ticketmaster in 1987 as executive director in Florida, rising to her current post in 1996.

Explaining her fondness for heart-related themes, Dowless says, "I've always been about treating people well, and the entertainment industry is so intense. This spreads the message of love and

caring for other people."

Nevertheless, she adds, "My primary career is Ticketmaster. And it continues to be my profession. But in order to have balance in your life, you need to have another side. This is my creative release—my art."

With its many connections to the talent world, Ticketmaster has been key to spreading the word about her paintings. John Meglen, co-president of Ticketmaster client Concerts West, recently requested a Dowless original to present to Dion as a gift. AEG Live, Concerts West's parent company, is promoting Dion's upcoming three-year Las Vegas run,

A New Day. Schwarzenegger was also given a painting as a gift. Several famous personalities have also bought Lawless' art, which is currently being displayed at such galleries as Raw Style in Santa Monica, Calif., and A Gilded Frame in Orlando, Fla.

Owners include Wynonna Judd, Rosie O'Donnell, and Cher, but confidentiality agreements prevent Dowless from giving the transaction details.

In the future, Dowless aims to keep up her dual existence, noting, "I'm very fortunate to have the support of the entertainment industry and a supportive husband, who also supports my passion for the arts. I have great support from Ticketmaster [CEO] Terry Barnes—who is very supportive of people's personal, as well as professional, achievements."

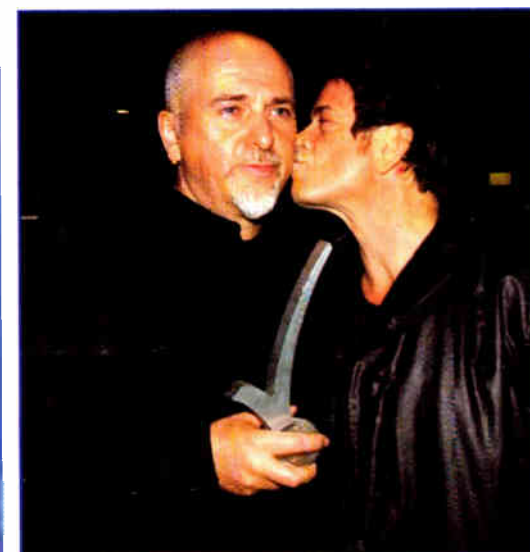
Recently, Dowless was inspired to advance her artistic skills after seeing the film *Frida*, whose star, Salma Hayek, is nominated for an Oscar for her portrayal of the legendary artist Frida Kahlo. Now beginning to explore sculpture as a new art form, Dowless is already experimenting making pieces with wire and stone.

SUSANNE AULT



Philly Phish Heads

Phish recently played Philadelphia's First Union Spectrum. Holding court backstage, from left, are Phish tour manager Brad Sands, Clear Channel Entertainment's Geoff Gordon, Phish tour accountant Richard Glasgow, and Com-cast-Spectacor senior VP John Page.



Rock The Vote

Peter Gabriel and Lou Reed hung together during the 10th Annual Rock the Vote Patrick Lippert Awards Feb. 22 at New York's Roseland Ballroom.



In The Spirit

The annual Spirit of Music Award fundraiser, held Feb. 11 at the Regent Wall Street Hotel in New York, brought together 450 music execs to honor legendary entertainment lawyer Joel A. Katz. The event, sponsored by the UJA-Federation of New York and Music for Youth Foundation, raised \$750,000 to help those in need and to provide music scholarships for young people. Pictured, from left, are Daniel Glass, president of Artemis Records; the honoree's wife, Kane Katz; Katz; and Fred Davis, partner with Davis, Shapiro, Lewit, Montone & Hayes.

Billboard Just Got Better

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT AUGUST 31, 2002

German Biz Seeks Keys To Revival At Popkomm, Attendees Eye Radio Quotas, Copy Protection

BY GORDON MASSON
CÖLDRGE, Germany—Rather than bemoan the slump in German music sales, attendees at this year's Popkomm trade fair here seemed determined to look ahead, examining such issues as radio quotas and copy protection as keys to reviving the marketplace.

Exhibitors were fewer and visitors were down, but the overall mood at Popkomm was surprisingly upbeat. German companies and exhibitors seemed to be of the opinion that the industry here cannot plunge much further, and delegates tried to make the most of the busi-



ness opportunities at the event. Popkomm organizers said the Aug. 15-17 trade fair was attended by 14,533 delegates, down 15% from last year's 16,922. Officially, 797 exhibitors from 24 countries took part in this year's event, with 62.2% coming from outside Germany. That compares with 838 exhibitors from 33 countries at Popkomm 2001, when 54% were international exhibitors.

Those who had attended previous Popkomm fairs painted a less rosy picture, some estimating attendance to be as much as 40% (Continued on page 78)

Universal Star Iglesias Returns To Latin Roots



Labels Ponder Impact Of Discounters Will Growth Of Mass Merchants Make It Harder To Break Acts, Sell Catalog?



BY ED CHRISTMAN
NEW YORK—With discount department stores almost doubling their share of the music market in the past dozen years, the major labels are wary of long-range implications on the business but say there is little they can do about this market place shift.

As market share continues its swing toward mass merchants and away from independent and chain music specialty stores, label and distribution executives concede that it will become harder to break developing artists and sell catalog titles even as the shift makes it easier to achieve multi-platinum success for hit artists.

According to Nielsen SoundScan, the mass merchants' year-to-date market share is 31.7% compared with the 14.2% that the Record Industry Association (RIA) says the sector accounted for in 1990. The oldest SoundScan.com (Continued on page 102)

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Phil Quattaro Exec VP At EMI; Austin City Limits Music Festival: Page 3



NATIVE AMERICAN MUSIC
SPOTLIGHT BEGINS ON PAGE 25

International
Current Issue: Available 14 days
Click on a headline for the full text of an article.

By CHRIS ORAENE
Portuguese entrepreneur and musician José ZRP has come and largest independent record-store chain.

By JULIANA KOHANTENG
European independent labels' trade body IMPALA has been providing the region's independent with a one-stop shop for online-music service providers.

By EMMANUEL LEGRAND
EMI Recorded Music, Continental Europe chairman/CEO, announced the appointment of a new head of the group's French affiliate as the 12-month long restructuring of an European activities.

By LARRY LEBLANC
Canadian indie Heaven, Co-Digital Music, Subculture, Decks

The Billboard Hot 100
Issue Date: December 21, 2002

Time	Last Week	Two Weeks Ago	Weeks on Chart	ARTIST	Peak Position
1	1	1	20	"Tills" ARTIST Pulsar (Management) Imprint Columbia Promotion Label	1
2	2	2	15	— GREATEST GAINER / SALES — — Least Yearly Epic Emerson, Oh! Hudson, J Bass, J. Reske — Body 4378117 Interpage	2
3	3	3	11	Week 11, "Tippy" "Tippiness" EMI — Finalists (12/18/02) EMI — The Odd King 6723 EMI	3
4	4	4	17	— Just From The Black , Jennifer Lopez Featuring Jada Pinkett & Styles — Y. Oliver , J. Remy, P. D. & T. (Y. Oliver) 25 Def Jam — Eyes 10000	4
5	5	5	10	— Her Face , Kelly Rowland Featuring Erykah Badu & Murphy Lee — The Trunk 25 Jive — For The Love 25 Jive	5
6	6	6	9	— U.S. Senate & Clyde , Jay-Z Featuring Beyoncé Knowles — K'naan 25 Jive — Blame It On The Rain 25 Jive	6
7	7	7	4	— Underneath It All , No Doubt Featuring Lady Saw — My Love 25 Jive — Interpage 497748	7
8	8	8	5	— The Game Of Love , Santana Featuring Michelle Branch — André 25 Jive	8
9	9	9	12	— Don't Mess With My Man , Missy Elliott Featuring Brian & Bredon Casey — It's Not Over 25 Jive	9
10	10	10	7	— Like Me , Sean Paul — Tryin' To Get Ready 25 Jive — Black 25 Jive	10

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