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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

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DIY Recording Spells Tough Time For Austin's Studios

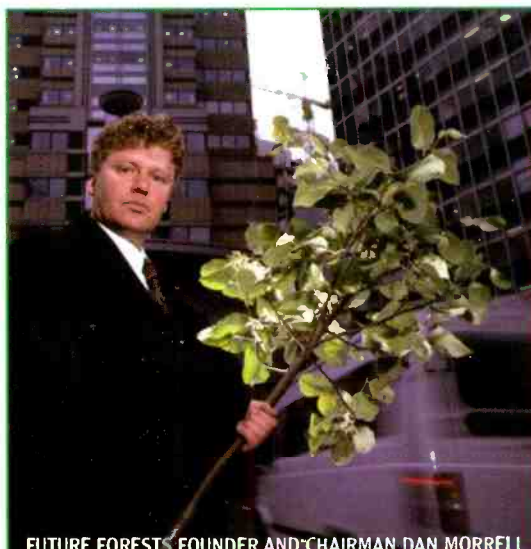
BY CHRISTOPHER WALSH

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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FUTURE FORESTS FOUNDER AND CHAIRMAN DAN MORRELL

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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THE FUNK BROTHERS

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OR GROUP WITH VOCAL

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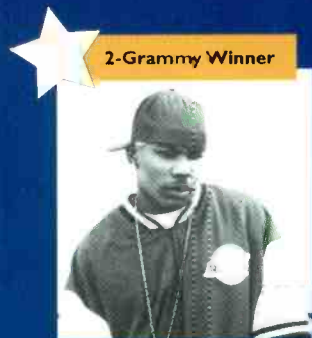
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OR GROUP WITH VOCAL
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WITH VOCALS
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RUBÉN BLADES

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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

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PICTURE, TELEVISION OR
OTHER VISUAL MEDIA
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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."

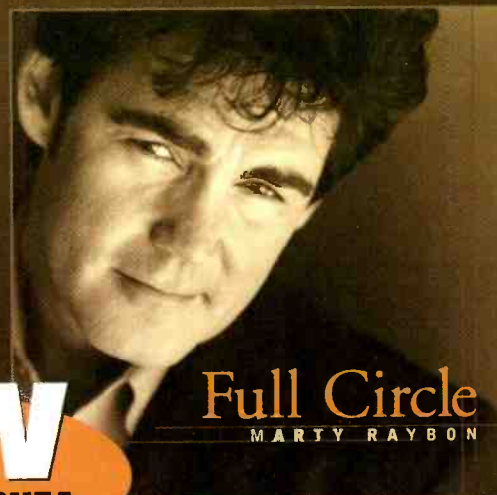
Kilcullen, a 1981 *magna cum laude* Fordham University graduate with a B.A. in communications, is the recipient of a number of awards, including *Advertising Age*'s Marketing 100 award in 1995 for his creative marketing of the *For Dummies* series; IDG's entrepreneur of the year award in 1992; and Ernst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



KILCULLEN



NEW
FROM DOOBIE SHEA
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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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MY BIG FAT GREEK WEDDING	41

Unpublished

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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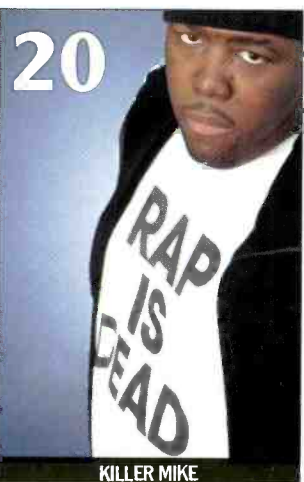
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NOELIA

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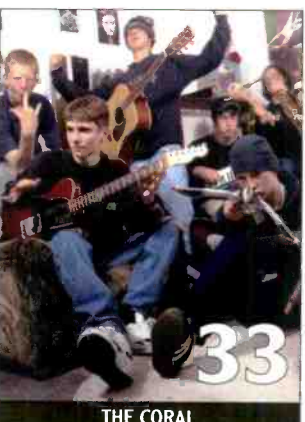
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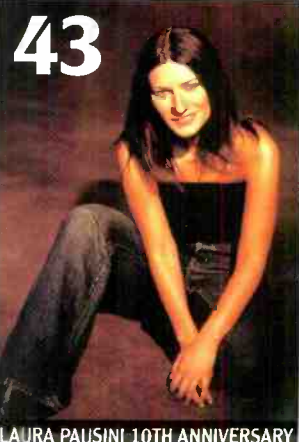
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THE CORAL



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."



GOLDFARB (LEFT) AND CHESNUTT

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.

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TO
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5 Awards

SONG OF THE YEAR



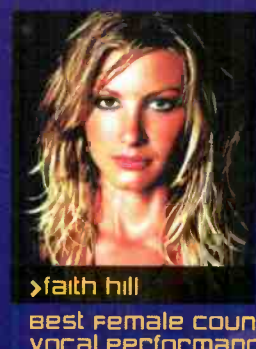
► **NORAH JONES**
Record of the year, Album of the year,
Best New Artist, Best Female Pop Vocal
Performance, Best Pop Vocal Album



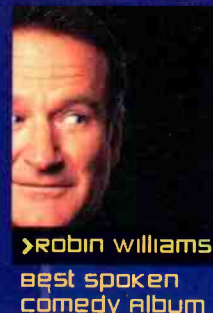
► **JESSE HARRIS**
"Don't Know Why"



► **SHERYL CROW**
Best Female Rock
Vocal Performance



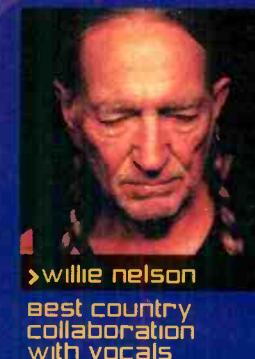
► **FAITH HILL**
Best Female Country
Vocal Performance



► **ROBIN WILLIAMS**
Best Spoken
Comedy Album



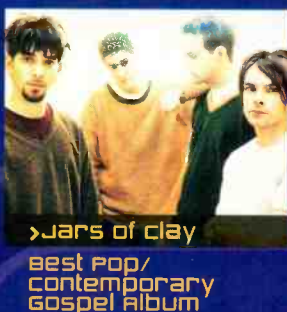
► **DIRTY VEGAS**
Best Dance Recording



► **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



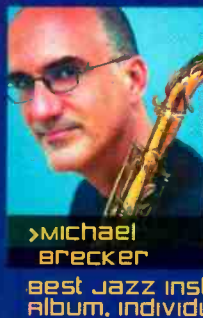
► **MICHELLE BRANCH**




► **FOO FIGHTERS**
Best Hard Rock
Performance



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



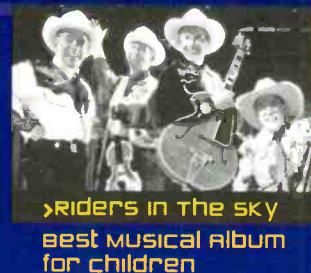
► **MICHAEL BRECKER**
Best Jazz Instrumental
Album, Individual or Group



► **ROY HARGROVE**



► **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



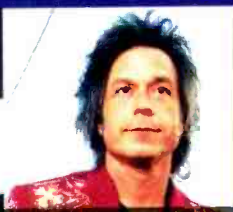
>Common
Best R&B Song



>Beebo Valdés Trio with Israel "Cachao" López & Carlos "Patato" Valdés
Best Traditional Tropical Latin Album



>Ralph Stanley & The Clinch Mountain Boys
Best Bluegrass Album



>Jim Lauderdale



>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



>The Jordanaires

Best Southern, Country, or Bluegrass Gospel Album



>The Light Crust Doughboys



>bacilos
Best Latin Pop Album



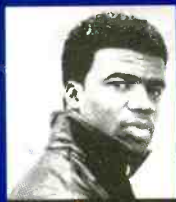
>The Blind Boys of Alabama
Best Traditional Soul Gospel Album



>ERIC Tingstad
>Nancy Rumbel
Best New Age Album



>DAVID EVANS
Best Album Notes



>Madukwu Chinwah
Best R&B Song



>Jimmy Sturr
Best Polka Album

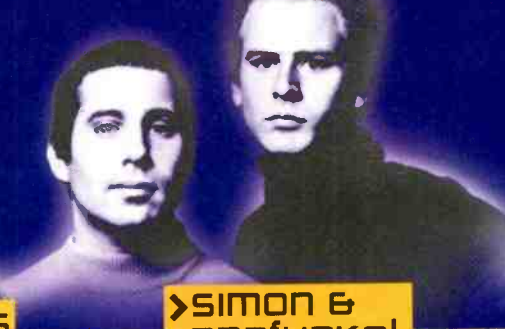


>Caribbean Jazz Project
Best Latin Jazz Album

Lifetime Achievement Awards



>Etta James



>simon & Garfunkel



>Alan Lomax

Trustees Award

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



>Yallan Slutsky
Best Compilation Soundtrack Album



>Lee "Scratch" Perry (PRS)
Best Reggae Album



>Don Letts (PRS)
Best Long Form Music Video

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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 Telefutura network, cable network Galavisión, 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

ing a worldwide organization."

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 chairman 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.

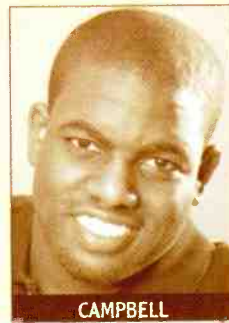
Executive Turntable



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 Roberston 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.

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30+: MUSIC FOR GROWN-UPS

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

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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, Wurliizer 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 confab-closing 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 and commercially 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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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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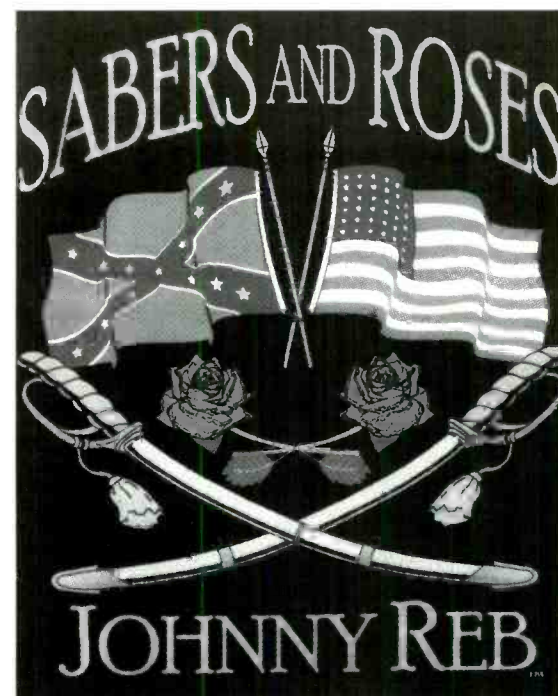
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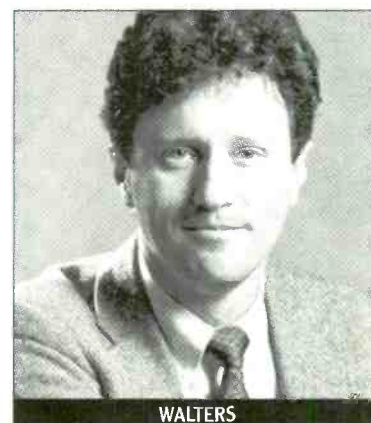
The Classical Score™



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 Reigger, 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

SXSW 2003
south by southwest

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]," explains



DIAMOND

tion. 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.

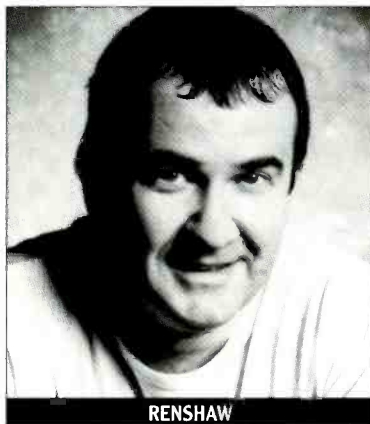
Included in TAG's expansive roster are **Creed**, **3 Doors Down**, the **White Stripes**, **Stone Sour**, **Slipknot**, **Theory of a Deadman**, and many others. A Nashville presence would be the latest move for a company that has been aggressive of late in creating satellite offices, with Los Angeles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

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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	American Airlines 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 grass-roots 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 Bulies, OutKast's Andre 3000, Swiffman, 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 **Boyz 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	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	10	IN DA CLUB G-UNIT/SHADY/AFTERMATH/INTERSCOPE	50 Cent
2	2	1	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/VEEG	Missy "Misdemeanor" Elliott Featuring Ludacris
3	3	2	MESMERIZE MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti
4	4	2	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
5	5	1	EXCUSE ME MISS RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z
6	6	1	SICK OF BEING LONELY MCA	Field Mob
7	7	1	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
8	8	1	BEAUTIFUL DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
9	9	1	I CAN ILL WILL/COLUMBIA	Nas
10	14	1	GET BUSY BLACK SHADOW/2 HARD/VP/ATLANTIC	Sean Paul
11	16	1	I KNOW WHAT YOU WANT JIMONARC/RMG/IDJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
12	11	1	WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
13	13	1	SUPERMAN WEB/AFTERMATH/INTERSCOPE	Eminem
14	10	1	AIR FORCE ONES FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
15	12	1	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac
16	24	1	CAN'T LET YOU GO DESERT STORM/ELEKTRA/VEEG	Fabulous Featuring Mike Shorey & Lil' Mo
17	15	1	TELL ME (WHAT'S GOIN' ON) ARTISTDIRECT	Smilez & Southstar
18	19	1	NO LETTING GO 4040/GREEN SLEEVES/VP/ATLANTIC	Wayne Wonder
19	22	1	COME CLOSE TO ME MCA	Common Featuring Mary J. Blige Or Erykah Badu, Pharrell & Q-Tip
20	20	1	A.D.I.D.A.S. AQUEMINI/COLUMBIA	Killer Mike Featuring Big Boi
21	17	1	MAKE IT CLAP JRMG	Busta Rhymes Featuring Spliff Star
22	18	1	REALEST NIGGAZ G-UNIT	50 Cent Featuring The Notorious B.I.G.
23	18	1	'03 BONNIE & CLYDE RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles
24	NEW	1	B R RIGHT SLIP-N-SLIDE/ATLANTIC	Trina Featuring Ludacris
25	23	1	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. Videoclip availability. © 2003. VNU Business Media, Inc. All rights reserved.

MARCH 15 2003										Billboard® TOP R&B/HIP-HOP ALBUMS™									
Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan										Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan									
THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION						
				👑 NUMBER 1 👑															
1	2	1	4	50 CENT SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	3 Weeks At Number 1 Get Rich Or Die Tryin'	1	49	58	62	15	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6						
2	1	30	3	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	50	52	31	4	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31						
3	62	—	2	FREEWAY ROC-A-FELLA/DEF JAM 586920*/DJMGM (12.98/18.98)	Philadelphia Freeway	3	51	66	63	4	SOLANGE MUSIC WORLD/COLUMBIA 86354/CRG (9.98 EQ CD)	Solo Star	23						
4				💰 GREATEST GAINER 💰															
				🔥 HOT SHOT DEBUT 🔥															
5	3	—	2	SOUNDTRACK BLOODLINE/DEF JAM 063615*/DJMGM (12.98/18.98)	Cradle 2 The Grave	3	52	38	46	27	LIL' FLIP ▲ SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4						
6	5	6	16	SEAN PAUL ● 2 HARO/VP/ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	5	53	45	44	14	SOUNDTRACK ROC-A-FELLA/DEF JAM 063201*/DJMGM (12.98/18.98)	Paid In Full	10						
7	4	2	11	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	2	54	53	41	20	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2						
8	6	5	16	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2	55	41	40	11	LIL' ROMEO NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	10						
9	8	7	12	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3	56	39	38	11	NEXT J 20016/RMG (12.98/18.98)	The Next Episode	27						
10	9	11	17	JAY-Z ▲3 ROC-A-FELLA/DEF JAM 063380*/DJMGM (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	57	NEW	1	1	THE D.O.C. SILVERBACK 2113*/PHAT CAT (18.98 CD)	Deuce	57						
11	13	17	41	EMINEM ▲7 WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	58	49	48	15	TONI BRAXTON ● ARISTA 14749 (12.98/18.98)	More Than A Woman	5						
12	10	3	3	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3	59	54	43	23	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	2						
13	NEW	1	1	DIRTY FNINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13	60	50	34	4	KEITH SWEAT ELEKTRA 62855/EEG (18.98 CD)	Keith Sweat Live	34						
14	14	15	16	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	14	61	59	57	11	VARIOUS ARTISTS DEF JAM 063546/DJMGM (12.98/18.98)	The Source Presents: Hip Hop Hits Vol. 6	31						
15	7	4	12	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1	62	61	55	17	AMERIE RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	All I Have	2						
16	20	24	14	SNOOP DOGG ● OGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	3	63	42	45	12	VARIOUS ARTISTS DREAMWORKS 450326*/INTERSCOPE (12.98/18.98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10						
17	12	10	19	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2	64	57	47	12	504 BOYZ NEW NO LIMIT/UNIVERSAL 066372/UMRG (12.98/18.98)	Ballers	13						
18	17	16	12	NAS ▲ ILL WILL/COLUMBIA 86630*/CRG (12.98 EQ/18.98)	God's Son	1	65	65	66	15	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1						
19	11	12	20	LL COOL J DEF JAM 077021*/DJMGM (12.98/18.98)	10	1	66	56	58	14	K-CI & JOJO MCA 113069* (18.98 CD)	Emotional	18						
20	22	21	37	NELLY ▲5 FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	67	69	65	16	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29						
21	16	9	14	JENNIFER LOPEZ ▲2 EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5	68	67	59	13	MUSIQ ▲ DEF SOUL 586772*/DJMGM (12.98/18.98)	Juslisen (Just Listen)	1						
22	19	23	14	SYLEENA JOHNSON JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	19	69	68	67	12	GZA/GENIUS MCA 113063* (15.98 CD)	Legend Of The Liquid Sword	21						
23	18	14	14	2PAC ▲2 AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1	70	60	78	18	BONE THUGS-N-HARMONY RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	3						
24	15	13	15	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJMGM (12.98/18.98)	The Last Temptation	2	71	63	76	18	TANK BLACKGROUND/UNIVERSAL 064692/UMRG (12.98/18.98)	One Man	4						
25	21	18	16	BABY ● CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)	Birdman	4	72	NEW	1	1	DJ WHOOKID FULL CLIP 2005* (13.98 CD) [M]	Hood Radio V.1	72						
26	26	25	18	SOUNDTRACK ▲4 SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1	73	64	60	20	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	Thug Holiday	2						
27	25	20	17	JUSTIN TIMBERLAKE ▲2 JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	74	71	61	12	VARIOUS ARTISTS HIDDEN BEACH 87124*/EPIC (18.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30						
28	27	28	15	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4	75	82	—	2	AMANDA PEREZ POWERHOUSE 82131/VIRGIN (18.98 CD) [M]	Angel	75						
29	NEW	1	1	KEM MOTOWN 067516/UMRG (8.98/12.98) [M]	Kemistry	29	76	55	37	15	50 CENT FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	13						
30	44	52	22	INDIA.ARIE ● MDTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1	77	NEW	1	1	T-ROCK HYPNOTIZE MINDS 3603/STREET LEVEL (17.98 CD)	Rock Solid 4/20	77						
31	24	8	3	DJ ENVY DESERT STORM 86737*/EPIC (18.98 EQ CD)	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	8	78	70	73	17	DEBORAH COX J 20014/RMG (12.98/18.98)	The Morning After	7						
32	33	36	22	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4	79	80	82	18	VARIOUS ARTISTS SPG 1513 (13.98 CD)	Slow Jams Volume 1 & 2	75						
33	28	22	12	B2K ● T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	3	80	80	82	18	TRIN-I-TEE 5:7 B-RITE/GOSPO CENTRIC 70038/ZOMBA (11.98/17.98)	The Kiss	15						
34	29	32	14	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	12	81	72	69	27	EVE ● RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	Eve-olution	1						
35	36	51	12	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [M]	Nivea	35	82	79	97	14	LUDACRIS ▲3 DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/18.98)	Word Of Mouf	1						
36	35	33	21	HEATHER HEADLEY RCA 69376/RMG (9.98/13.98)	This Is Who I Am	14	83	75	64	8	AL GREEN HI/THE RIGHT STUFF 80327/CAPITOL (18.98 CD)	The Love Song Collection	64						
37	30	26	12	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	3	84	86	75	16	DOTTIE PEOPLES ATLANTA INT L 10279 (18.98/13.98)	Churchin' With Dottie	68						
38	31	29	13	MARIAH CAREY ▲ MONARCH/ISLAND 063467*/DJMGM (12.98/18.98)	Charmbracelet	2	85	90	86	12	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10						
39	32	27	14	DRU HILL DEF SOUL 063377*/DJMGM (12.98/18.98)	Dru World Order	2	86	73	68	19	SCARFACE RAP-A-LOT/NDD TRYBE 12646*/VIRGIN (12.98/18.98)	Greatest Hits	10						
40	23	19	8	SOUNDTRACK HOLLYWOOD 182389 (18.98 CD)	Deliver Us From Eva	19	87	87	NEW	1	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 4119/ZOMBA (11.98/17.98) [M]	Family Affair II: Live At Radio City Music Hall	37					
41	37	35	16	THE ROOTS MCA 112996* (18.98 CD)	Phrenology	11	88	83	70	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28						
42	48	49	4	ASHANTI ▲3 MURDER INC./AJM 586830*/DJMGM (12.98/18.98)	Ashanti	1	89	84	88	13	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	7						
43	40	54	18	FAT JOE TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	11	90	78	81	18	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	3						
44	34	42	13	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	91	74	90	23	DA HEADBUSSAZ FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10.98/17.98)	Dat's How It Happen To'm	15						
45	46	53	18	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	4	92	81	85	18	DAVE HOLLISTER MOTOWN 018747/UMRG (12.98/18.98)	Things In The Game Done Changed	3						
46	47	56	27	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	5	93	88	71	5	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18882/TIME LIFE (18.98 CD)	Absolute Body + Soul	64						
47	51	39	15	COMMON MCA 113114* (18.98 CD)	Electric Circus	9	94	NEW	1	1	40 GLOCC EMPIRE MUSICWORKS 39056 (18.98 CD) [M]	The Jakal	65						
48	43	50	20	CLIPSE ● STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	1	95	77	74	13	NAPPY ROOTS ▲ ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3						
							96	95	96	15	VARIOUS ARTISTS CASH MONEY/UNIVERSAL 869833/UMRG (12.98/18.98)	Cash Money Records Platinum Hits Volume One	21						
							97	93	83	3	FRUKWAN EMPIRE MUSICWORKS 39034 (18.98 CD)	Life	83						
							98				CARIBBEAN PULSE IRIE 1002 (15.98 CD)	Stand Up	98						
							99	85	93	3	BIG REN CORRUPT INMATE 2111 (18.98 CD)	Tha Streets Won't Let Me Go	85						
							100				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™									
Sales data compiled from a national subset panel of core R&B/Hip-Hop stores 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	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)			3 Weeks At Number 1 [Ghetto Love]	102	13	17	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) [M]			Live In London And More...	125						
2	2	EMINEM ▲ ⁶ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)			The Marshall Mathers LP	106	14	16	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)			Reasonable Doubt	267						
3	3	2PAC ▲ ⁹ DEATH ROW 63008*/KOCH (19.98/25.98)			All Eyez On Me	360	15	—	ICE CUBE ▲ PRIORITY 43341*/CAPITOL (10.98/14.98)			Death Certificate	45						
4	12	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)			The Slim Shady LP	153	16	8	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)			Greatest Hits	415						
5	6	2PAC ▲ ⁸ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)			Greatest Hits	219	17	7	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)			E. 1999 Eternal	260						
6	5	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KOCH (12.98/17.98)			The Don Killuminati: The 7 Day Theory	246	18	23	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/18.98)			Ready To Die	382						
7	4	R. KELLY ▲ ⁴ JIVE 41705*/ZOMBA (12.98/18.98)			tp-2.com	91	19	15	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)			Dr. Dre — 2001	154						
8	—	ICE CUBE ● PRIORITY 37601*/CAPITOL (10.98/14.98)			AmeriKKa's Most Wanted	33	20	13	R. KELLY ▲ ⁶ JIVE 41527/ZOMBA (11.98/17.98)			12 Play	194						
9	10	2PAC ▲ AMARU/JIVE 41638/ZOMBA (11.98/17.98)			Me Against The World	338	21	24	DR. DRE ▲ ³ DEATH ROW 63000*/KOCH (11.98/17.98)			The Chronic	301						
10	—	KEITH SWEAT ▲ ³ VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)			Make It Last Forever	332	22	14	THE NOTORIOUS B.I.G. ● ¹⁰ BAD BOY 73011*/ARISTA (19.98/24.98)			Life After Death	270						
11	9	BOB MARLEY AND THE WAILERS ● ¹⁰ TUFF GONG/ISLAND 548904/DJMG (12.98/18.98)			Legend	330	23	22	R. KELLY ▲ ⁷ JIVE 41625*/ZOMBA (19.98/24.98)			R.	101						
12	21	MARY MARY ▲ C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)			Thankful	129	24	—	NELLY ▲ ⁸ FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)			Country Grammar	135						
							25	11	MICHAEL JACKSON ● ¹⁸ EPIC 66073 (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). ◆ 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.

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



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 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.”



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

Notas™

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



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

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.”

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 **Adryana 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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MARCH 15
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Billboard® TOP LATIN ALBUMS

Sales data compiled by



Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW	1	1	NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40514 (16.98 CD)	4	1
2	1	1	3	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1
3	2	2	5	RY CODDER MANUEL GALBAN PERRO VERDE/ONESUCH 75691/AG (18.98 CD)	Mambo Sinuendo	1
4	4	5	3	INTOCABLE EMI LATIN 80818 (14.98 CD)	La Historia	4
5	3	3	41	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2
6	5	6	17	SHAKIRA SONY DISCOS 87611 (15.98 EQ CD)	Grandes Exitos	1
7	7	11	4	JOSE JOSE ARIOLA 98530/BMG LATIN (14.98 CD) [M]	El Principe Con Trio Vol. 1	7
8	6	4	13	LOS BUKIS FONOVISA 050691/UG (14.98 CD) [M]	30 Inolvidables	1
9	NEW	1	1	THALIA EMI LATIN 81595 (14.98 CD) [M]	Thalia's Hits Remixed	9
10	34	44	3	GREATEST GAINER LOS HURACANES DEL NORTE UNIVISION 310103/UG (15.98 CD) [M]	28 Huracanazos	10
11	8	10	5	VARIOUS ARTISTS UNIVISION 310059/UG (13.98 CD)	30 Gruperas De Coleccion	6
12	12	13	24	ENRIQUE IGLESIAS UNIVERSAL LATINO 064395 (11.98/18.98)	Quizas	1
13	13	18	16	LIMITE UNIVERSAL LATINO 066373 (8.98/13.98) [M]	Soy Asi	8
14	20	20	3	LOS REHENES DISA 727034/UG (14.98 CD) [M]	Historia Musical: 30 Pegaditas	14
15	10	8	14	RICARDO ARJONA SONY DISCOS 24564 (17.98 EQ CD) [M]	Santo Pecado	3
16	17	14	14	INDIA SONY DISCOS 87454 (16.98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	7
17	9	32	46	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1
18	14	19	22	SELENA EMI LATIN 42056 (16.98 CD)	Ones	4
19	NEW	1	1	MOLOTOV SURCO 066661/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19
20	15	21	18	KUMBIA KINGS EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
21	NEW	1	1	VARIOUS ARTISTS FONOVISA 350772/UG (15.98 CD)	Premio Lo Nuestro: 15 Anos De Exitos	21
22	18	62	32	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2
23	19	50	24	LIBERACION DISA 727029/UG (8.98/13.98) [M]	Historia Musical	7
24	16	12	27	LAS KETCHUP SHAKETOWN/COLUMBIA 86590/SONY DISCOS (15.98 EQ CD) [M]	Las Ketchup	1
25	11	7	14	INDUSTRIA DEL AMOR UNIVISION 310093/UG (14.98 CD) [M]	30 Inolvidables	5
26	22	16	28	MANA WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	1
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	NEW	1	1	VARIOUS ARTISTS DISA 727039/UG (13.98 CD)	Historia Musical Gruperas	30
31	33	17	49	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD) [M]	Sin Bandera	12
32	27	15	6	LOS TEMERARIOS FONOVISA 350744/UG (10.98/13.98)	Joyas Vol. 2	11
33	NEW	1	1	VARIOUS ARTISTS UNIVISION 310109/UG (15.98 CD)	30 Inolvidables Con Banda	33
34	26	—	2	PABLO MONTERO RCA 98549/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	15	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	—	56	LOS BUKIS FONOVISA 006166/UG (8.98/12.98)	Greatest Hits	30
39	31	27	15	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	15	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	NEW	1	1	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	5	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	19	VARIOUS ARTISTS J&N 87952/SONY DISCOS (13.98 EQ CD)	Bachatahits 2003	25

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
50	40	—	2	ANA GABRIEL SONY DISCOS 87471 (9.98 EQ CD)	Personalidad: 20 Exitos	40
51	38	—	2	LOS INVASORES DE NUEVO LEON EMI LATIN 42389 (12.98 CD)	20 Rancheras	38
52	43	43	19	JAGUARES RCA 96856/BMG LATIN (14.98 CD)	El Primer Instinto	2
53	36	26	3	PESADO WEA/EMX 49799/WARNER LATINA (12.98 CD)	No Te Lo Vas A Acabar	26
54	NEW	1	1	LOS ANGELES AZULES DISA 727035/UG (13.98 CD)	En Vivo Al Azul Vivo	54
55	46	—	64	JOAN SEBASTIAN MUSART 2824/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1
56	57	—	23	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18
57	50	38	36	LOS TEMERARIOS AFG S/GMA/FONOVISA 080529/UG (10.98/16.98)	Una Lagrima No Basta	1
58	NEW	1	1	LOS INVASORES DE NUEVO LEON EMI LATIN 81394 (12.98 CD)	Senal De Alerta	58
59	56	54	11	TEGO CALDERON WHITE LION 30033 (13.98 CD) [M]	El Aballarde	17
60	45	42	15	EL CHICHICUILOTE LIDERES 350465 (7.98/13.98) [M]	La Fiesta Del Chichicuilote	19
61	60	47	14	VICENTE FERNANDEZ SONY DISCOS 87589 (17.98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7
62	51	—	2	VARIOUS ARTISTS EMI LATIN 40897 (12.98 CD)	Duelo De Gigantes Vol. 2	51
63	59	41	30	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1
64	54	—	7	GRUPO MONTEZ DE DURANGO DISA 724042/UG (7.98/13.98)	El Sube Y Baja	54
65	58	59	5	LOS ORIGINALES DE SAN JUAN EMI LATIN 38335 (9.98/13.98)	Todo Lo Bello Es Mio	34
66	49	33	29	CONJUNTO PRIMAVERA FONOVISA 086237/UG (9.98/13.98) [M]	Perdoname Mi Amor	2
67	NEW	1	1	GRACIELA BELTRAN EMI LATIN 34285 (12.98 CD)	Esto Es Lo Nuestro: 20 Exitos	67
68	52	46	16	THE LATIN ALL-STARS ST. CLAIR 6462 (8.98 CD)	Exitos Latinos: Latin Hits	33
69	70	—	2	NICKY JAM WHITE LION 76492 (13.98 CD)	Salon De La Fama	69
70	67	—	4	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN 34283 (12.98 CD)	20 Exitos	67
71	62	60	38	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2
72	65	31	10	VARIOUS ARTISTS SONY DISCOS 87543 (14.98 EQ CD)	Protagonistas De La Musica	3
73	55	58	8	VARIOUS ARTISTS FONOVISA 050702/UG (9.98/13.98)	Los Mejores Saxofones Nortenos	30
74	NEW	1	1	BACIOS WARNER LATINA 46640 (14.98 CD)	Caraluna	59
75	66	66	13	ELVIS CRESPO SONY DISCOS 87663 (14.98 EQ CD)	Greatest Hits	45

LATIN POP ALBUMS

1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN)
2	RY CODDER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/ONESUCH/AG)
3	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
4	SHAKIRA GRANDES EXITOS (SONY DISCOS)
5	JOSE JOSE EL PRINCIPE CON TRIO VOL. 1 (ARIOLA/BMG LATIN)
6	THALIA THALIA'S HITS REMIXED (EMI LATIN)
7	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)
8	RICARDO ARJONA SANTO PECADO (SONY DISCOS)
9	SELENA ONES (EMI LATIN)
10	MOLOTOV DANCE & DENSE DENSO (SURCO/UNIVERSAL LATINO)
11	KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)
12	LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)
13	MANA REVOLUCION DE AMOR (WARNER LATINA)
14	SOUNDTRACK TALK TO HER (MILAN)
15	THALIA THALIA (EMI LATIN)
16	SIN BANDERA SIN BANDERA (SONY DISCOS)
17	LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)
18	OLGA TANON SOBREVIVIR (WARNER LATINA)
19	ANA GABRIEL PERSONALIDAD: 20 EXITOS (SONY DISCOS)
20	JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)

TROPICAL/SALSA ALBUMS

1	INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)
2	CELIA CRUZ HITS MIX (SONY DISCOS)
3	VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)
4	ELVIS CRESPO GREATEST HITS (SONY DISCOS)
5	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)
6	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)
7	MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)
8	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)
9	AVENTURA WE BROKE THE RULES: 1 PREMIUM LATIN (J&N)
10	JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)
11	VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)
12	VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)
13	RUBEN BLADES MUNDO (COLUMBIA/SONY DISCOS)
14	TITO ROJAS PERSEVERANCIA (M.P.)
15	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)
16	JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)
17	THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)
18	VARIOUS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL/SONY DISCOS)
19	VARIOUS ARTISTS BAILA HITS (SONY DISCOS)
20	VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)

REGIONAL MEXICAN ALBUMS

1	INTOCABLE LA HISTORIA (EMI LATIN)
2	INTOCABLE LA HISTORIA (EMI LATIN)
3	LOS BUKIS 30 INOLVIDABLES (FONOVISA/UG)
4	LOS HURACANES DEL NORTE 28 HURACANAZOS (UNIVISION/UG)
5	VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION/UG)
6	LIMITE SOY ASI (UNIVERSAL LATINO)
7	LOS REHENES HISTORIA MUSICAL: 30 PEGADITAS (DISA/UG)
8	INTOCABLE SUENOS (EMI LATIN)
9	VARIOUS ARTISTS PREMIO LO NUESTRO: 15 ANOS DE EXITOS (FONOVISA/UG)
10	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
11	LIBERACION HISTORIA MUSICAL (DISA/UG)
12	INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION/UG)
13	LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA/UG)
14	VARIOUS ARTISTS HISTORIA MUSICAL GRUPERAS (DISA/UG)
15	LOS TEMERARIOS JOYAS VOL. 2 (FONOVISA/UG)
16	VARIOUS ARTISTS 30 INOLVIDABLES CON BANDA (UNIVISION/UG)
17	PABLO MONTERO GRACIAS: HOMENAJE A JAVIER SOLIS (RCA/BMG LATIN)
18	LOS YONIC'S 20 INOLVIDABLES (FONOVISA/UG)
19	PALOMO SITUACIONES (DISA/UG)
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). 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). △△ 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® HOT LATIN TRACKS™

Airplay monitored by Nielsen Broadcast Data Systems					Artist	Artist	PEAK POSITION
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)			
				NUMBER 1	3 Weeks At Number 1		
1	1	2	15	SEDUCEME INDIA I (INFANTE), C. PORTER (INDIA), R. CONTRERAS, J. GRECO, S. MARTE	India SONY DISCOS		1
2	4	6	7	UNA VEZ MAS J. GUILLEN (J. GABRIEL)	Conjunto Primavera FONOVISA		2
3	2	3	15	ASI ES LA VIDA H. GATICA, K. O'BRIEN (M. BENITO), A. CAMPOS, J. DAVID	Olga Tanon WARNER LATINA		1
4	3	1	16	QUE ME QUEDES TU S. MEBARAK, R. L.F. OCHOA (S. MEBARAK, R. L.F. OCHOA)	Shakira EPIC/SONY DISCOS		1
5	8	15	6	EN CUERPO Y ALMA R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)	Millie ARIOLA/BMG LATIN		5
6	7	8	14	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VINIEGRA)	Palomo DISA		6
7	6	5	20	EL PROBLEMA R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS		1
8	9	9	17	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. C. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)	Limite UNIVERSAL LATINO		6
9	12	11	22	SUENA R. MUÑOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN		2
10	13	12	8	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)	Fabian Gomez SONY DISCOS		10
11	10	10	23	ES POR TI G. SANTIAGO, L. JUANES (J. JUANES)	Juanes SURCO/UNIVERSAL LATINO		4
12	5	4	16	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)	Enrique Iglesias UNIVERSAL LATINO		1
13	15	13	44	A DIOS LE PIDO G. SANTIAGO, L. JUANES (J. JUANES)	Juanes SURCO/UNIVERSAL LATINO		2
14	14	17	6	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	6	HERIDA MORTAL J. REYES (ESTEFANO J. REYES)	Jerry Rivera ARIOLA/BMG LATIN		7
16	18	20	4	MI SOLDADO LOS TIGRES DEL NORTE (E. VALENCIA)	Los Tigres Del Norte FONOVISA		16
17	28	29	4	DAME R. ARJONA (R. ARJONA)	Ricardo Arjona SONY DISCOS		17
18	31	50	3	NINA AMADA MIA G. A. SANTIAGO (J. MASSIAS)	Alejandro Fernandez SONY DISCOS		18
19	16	—	—	KILOMETROS A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera SONY DISCOS		16
20	20	33	—	MALA GENTE G. SANTIAGO, L. JUANES (J. 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. HERLINGER, A. CANUT)	Thalia EMI LATIN		22
23	22	26	11	UN MONTE DE ESTRELLAS J. M. LUGO (L. NARES)	Gilberto Santa Rosa SONY DISCOS		18
24	19	14	20	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)	Area 305 RFE/UNIVISION		3
25	24	24	20	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA		22
26	29	36	4	DIGALE K. SANTANDER, B. OSSA (G. SANTANDER, C. LEUZZI)	David Bisbal VALE/UNIVERSAL LATINO		26
27	23	28	6	SIN FORTUNA PRIVERA (A. GONZALEZ)	Lupillo Rivera SONY DISCOS		23
28	35	45	5	MICAELA E. RODRIGUEZ (L. C. MEYER)	Dueto Voces Del Rancho CINTAS ACUARIO/SONY DISCOS		28
29	30	22	5	EL TONTO QUE NO TE OLVIDO J. M. LUGO (V. M. RUJZ)	Victor Manuelle SONY DISCOS		22
30	26	27	7	NO ME RENDIRE A. JAEÑ, E. ESTEFAN JR., J. J. SOMEILLAN (J. M. VELASQUEZ)	Jaci Velasquez & Pablo Portillo SONY DISCOS		19
31	32	34	19	CORAZON CHIQUITO A. URIAS (I. URIAS)	Adolfo Urias Y Su Lobo Norteno PLATINO/FONOVISA		19
32	39	47	4	ENTRE EL DELIRIO Y LA LOCURA K. SANTANDER, J. GAVIRIA (K. SANTANDER, G. SANTANDER)	Jennifer Pena UNIVISION		32
33	34	19	11	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)	Bacilos WARNER LATINA		18
34	40	39	24	CAPRICHIO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA		23
35	37	37	14	ESCLAVO DE TU PIEL C. DE WALDEN, C. NASH (G. CARBALLO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO)	Ricardo Castillo FONOVISA		34
36	38	31	16	ERES MI RELIGION FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA		17
37	36	35	14	MARCHATE R. NERIO (ESTEFANO)	Gisselle ARIOLA/BMG LATIN		17
38	—	—	—	ALUCINADO M. CANOVA, A. SALERNO (M. MAJONCHI, T. FERRO, I. BALLESTEROS)	Tiziano Ferro EMI LATIN		38
39	41	40	8	TAN BUENA J. AGUIRRE, J. P. MANZANERO, A. BARROS (W. GARCIA)	Son De Cali UNIVISION		36
40	46	49	18	TU NO SOSPECHAS A. JAEÑ (A. JAEÑ, W. PAZ, R. VERGARA)	Jordi SONY DISCOS		27
41	—	—	—	SERENATA HUASTECA D. VALENZUELA, A. VALENZUELA (J. A. JIMENEZ)	Adan Chalino Sanchez COSTAROLA/SONY DISCOS		41
42	33	21	12	DIMELO A. JAEÑ (J. 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	3	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	17	COMER A BESOS A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA		26
48	47	—	—	NO VALGO NADA B. ZAPATA, PELIZONDO (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	6	SIENTO V. OOTEL, V. WAILL (V. OOTEL)	Illegales 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

Airplay monitored by Nielsen Broadcast Data Systems					Artist	Artist	PEAK POSITION
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL			
1	3	—	—	SEDUCEME SONY DISCOS	INDIA		21
2	1	—	—	QUE ME QUEDES TU EPIC/SONY DISCOS	SHAKIRA		22
3	2	—	—	EL PROBLEMA SONY DISCOS	RICARDO ARJONA		23
4	5	—	—	ASI ES LA VIDA WARNER LATINA	OLGA TANON		24
5	7	—	—	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE		25
6	6	—	—	ES POR TI SURCO/UNIVERSAL LATINO	JUANES		26
7	10	—	—	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES		27
8	17	—	—	DAME SONY DISCOS	RICARDO ARJONA		28
9	4	—	—	QUIZAS UNIVERSAL LATINO	ENRIQUE IGLESIAS		29
10	8	—	—	KILOMETROS SONY DISCOS	SIN BANDERA		30
11	23	—	—	NINA AMADA MIA SONY DISCOS	ALEJANDRO FERNANDEZ		31
12	9	—	—	Y TU TE VAS SONY DISCOS	CHAYANNE		32
13	16	—	—	MALA GENTE SURCO/UNIVERSAL LATINO	JUANES		33
14	11	—	—	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA		34
15	13	—	—	DONDE ESTARA MI PRIMAVERA FONOVISA	MARCO ANTONIO SOLIS		35
16	20	—	—	A QUIEN LE IMPORTA? EMI LATIN	THALIA		36
17	12	—	—	SI NO ESTAS RFE/UNIVISION	AREA 305		37
18	21	—	—	DIGALE VALE/UNIVERSAL LATINO	DAVID BISBAL		38
19	15	—	—	NO ME RENDIRE SONY DISCOS	JACI VELASQUEZ & PABLO PORTILLO		39
20	14	—	—	NO ME ENSEÑASTE EMI LATIN	THALIA		40

Airplay monitored by Nielsen Broadcast Data Systems					Artist	Artist	PEAK POSITION
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL			
1	1	—	—	SEDUCEME SONY DISCOS	INDIA		21
2	3	—	—	ASI ES LA VIDA WARNER LATINA	OLGA TANON		22
3	2	—	—	UN MONTE DE ESTRELLAS SONY DISCOS	GILBERTO SANTA ROSA		23
4	4	—	—	EL TONTO QUE NO TE OLVIDO SONY DISCOS	VICTOR MANUELLE		24
5	6	—	—	TAN BUENA UNIVISION	SON DE CALI		25
6	5	—	—	HERIDA MORTAL ARIOLA/BMG LATIN	JERRY RIVERA		26
7	11	—	—	QUE LEVANTE LA MANO KAREN/UNIVERSAL LATINO	JOSEPH FONSECA		27
8	8	—	—	MALA GENTE SURCO/UNIVERSAL LATINO	JUANES		28
9	12	—	—	EN CUERPO Y ALMA ARIOLA/BMG LATIN	MILLIE		29
10	10	—	—	SE NOS PERDIO EL AMOR COMBO	EL GRAN COMBO DE PUERTO RICO		30
11	14	—	—	NOCHES DE FANTASIA KAREN/UNIVERSAL LATINO	JOSEPH FONSECA		31
12	13	—	—	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA		32
13	7	—	—	DOS LOCOS J&N/SONY DISCOS	MÓNCHY & ALEXANDRA		33
14	16	—	—	A QUIEN LE IMPORTA? EMI LATIN	THALIA		34
15	23	—	—	ALL I HAVE EPIC	JENNIFER LOPEZ FEATURING LL COOL J		35
16	—	—	—	TE VAS WEACARIBE/WARNER LATINA	TITO NIEVES		36
17	19	—	—	BARCO A LA DERIVA SONY DISCOS	MARC ANTHONY		37
18	20	—	—	AMOR ETERNO HUP	NUEVA ERA		38
19	—	—	—	CLAVAME TU AMOR FONOVISA	NOELIA		39
20	37	—	—	PANA PANA EL ÚLTIMO GUERRERO/CUBAN CONNECTION	ODN DINERO		40

Airplay monitored by Nielsen Broadcast Data Systems					Artist	Artist	PEAK POSITION
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE IMPRINT/PROMOTION LABEL			
1	1	—	—	UNA VEZ MAS FONOVISA	CONJUNTO PRIMAVERA		20
2	2	—	—	DE UNO Y DE TODOS LOS MODOS DISA	PALOMO		22
3	3	—	—	SUENA EMI LATIN	INTOCABLE		21
4	4	—	—	Y COMO QUIERES QUE TE QUIERA SONY DISCOS	FABIAN GOMEZ		24
5	6	—	—	MI SOLDADO FONOVISA	LOS TIGRES DEL NORTE		25
6	5	—	—	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO	Limite		26
7	8	—	—	AFORTUNADO MUSART/BALBOA	JOAN SEBASTIAN		27
8	7	—	—	NO TENGO DINERO EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO		28
9	9	—	—	SIN FORTUNA SONY DISCOS	LUPILLO RIVERA		29
10	12	—	—	MICAELA CINTAS ACUARIO/SONY DISCOS	QUETO VOCES DEL RANCHO		30
11	11	—	—	CORAZON CHIQUITO PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO		31
12	10	—	—	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA		32
13	13	—	—	CAPRICHIO MALDITO FONOVISA	LOS RIELEROS DEL NORTE		33
14	—	—	—	SERENATA HUASTECA COSTAROLA/SONY DISCOS	ADAN CHALINO SANCHEZ		34
15	23	—	—	QUIERO QUE SEAMOS NOVIOS UNIVERSAL LATINO	LOS TUCANES DE TIJUANA		35
16	17	—	—	TE VAS AMOR EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA		36
17	14	—	—	COMER A BESOS FONOVISA	LOS TEMERARIOS		37
18	16	—	—	NO VALGO NADA WEAMEX/WARNER LATINA	PESADO		38
19	—	—	—	CHAPARRITA DE MI VIDA FONOVISA	LOS RIELEROS DEL NORTE		39
20	32	—	—	QUEDATE CALLADA DISA	JORGE LUIS CABRERA		40

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 Reverte, 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™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1		1 Week At Number 1
1	2	3	8	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
2	3	6	8	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
3	4	7	7	CRY ME A RIVER (REMIXES)	JIVE 40073	Justin Timberlake ♀
4	5	9	8	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
5	10	22	5	I BELIEVE	PROVOCATIVE 77875/THE RIGHT STUFF	Chris Cox Vs. Happy Clappers
6	1	2	9	RISE UP	STAR 69 1255	Funky Green Dogs
7	9	14	7	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
8	6	8	10	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
9	11	15	7	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
10	12	17	7	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld ♀
11	7	4	10	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green ♀
12	21	28	4	WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGERZ MIXES)	WARNER BROS. 42496	Cher
13	13	18	7	LET IT GO	NERVOUS 20523	Dawn Tallman
14	15	19	6	IN YOUR LIFE	LOGIC 98814	La Bouche
15	16	24	5	I DROVE ALL NIGHT (REMIXES)	EPIC PROMO	Celine Dion
16	19	25	4	TRY IT ON MY OWN (THUNDERPUSS REMIXES)	ARISTA 50538	Whitney Houston
17	8	1	14	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
18	18	20	7	EMERGE	CAPITOL 77886	Fischerspooner ♀
19	26	35	4	HONEY	NERVOUS 20528	Billie Ray Martin
20	14	5	10	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
21	27	32	5	NO WAY NO HOW	JEM PROMO/NEXT PLATEAU	Jocelyn Enriquez
22	32	42	3	ON A HIGH (DANCE MIXES)	ATLANTIC PROMO	Duncan Sheik ♀
23	23	11	14	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
				POWER PICK		
24	36	45	3	BEAUTIFUL (REMIXES)	RCA PROMO/RMG	Christina Aguilera ♀
25	31	38	3	TIC TOC (WIDELIFE, THUNDERPUSS, & M. RIZZO MIXES)	CURB PROMO	LeAnn Rimes
26	24	16	14	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik ♀
27	17	12	16	HEAD	NO LABEL PROMO	Thunderpuss & Barnes
28	28	26	9	FANTASY REALITY	STAR 69 12511	CYN
29	20	13	16	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead O'Connor
30	22	10	16	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARC/ISLAND 063753/IDJMG	Mariah Carey ♀
31	39	46	3	WHERE LOVE LIVES (REMIXES)	LOGIC 98844	Alison Limerick
32	33	33	4	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/IDJMG	Musiq ♀
33	30	30	4	DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar ♀
34	40	—	3	SHAKE IT	TOMMY BOY SILVER LABEL 2394/TOMMY BOY	Marascia
35	42	—	3	WITHOUT YOU	CURB 77101	Mary Griffin
36	29	27	14	MUST BE DREAMING	SERIOUS PROMO/MCA	Frou Frou
37	38	40	4	I CAN'T STOP	NEUTONE 003	De-Javu
				HOT SHOT DEBUT		
38	NEW	1	1	WALKING ON THIN ICE (REMIXES)	MINOTRAIN/TWISTED 82689/THE RIGHT STUFF	Ono
39	34	29	9	I WANT YOU (FOR MYSELF)	YOSHITOSHI 093/DEEP DISH	Kings Of Tomorrow
40	43	—	2	JUST FOR TONIGHT (MARK PICCHIOTTI MIXES)	FLORA 060094/HIP-O	Seiko
41	41	41	8	AT THE END	MADE IMPORT/MINISTRY OF SOUND	iiio
42	46	—	2	WHY/E SI DO MAYA E SI (DAVE AUDE MIXES)	DMTOWN PROMO/HIGHER OCTAVE	Rose Moore
43	25	23	16	DANCE DANCE (THE MEXICAN) [HQ2 & RICKY CRESPO MIXES]	VIRGIN PROMO	Thalia
44	37	31	13	IN THIS WORLD	V2 27771	Moby ♀
45	48	—	2	JANEIRO	RADIKAL 99163	Solid Sessions
46	35	21	16	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon ♀
47	NEW	1	1	S'CREAM	NERVOUS 20529	Barry Harris
48	49	—	2	THE DRIVE	STATRAX 34001/STATRA	Victor Calderone
49	45	37	6	RISING SUN	5050 IMPORT	Paradise
50	44	43	6	EVERYONE SAYS HI (METRO REMIX)	ISO PROMO/COLUMBIA	David Bowie

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1		2 Weeks At Number 1
1	1	10	10	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
2	2	1	4	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX)	MONARC/ISLAND 063753/IDJMG	Mariah Carey ♀
3	4	2	20	DIE ANOTHER DAY (REMIXES)	WARNER BROS. 42492	Madonna ♀
4	3	—	2	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850/CRG	Vivian Green ♀
5	5	3	4	WHEN THE MONEY'S GONE (REMIXES)	WARNER BROS. 42496	Cher
6	6	4	7	SOLSBURY HILL	MUTE 9200	Erasure ♀
7	9	6	31	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez ♀
8	14	13	3	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna ♀
9	10	7	43	SOMETHING	ROBBINS 72056	Lasgo ♀
10	7	8	11	FEELIN' YOU (M. JOSHUA, V. CALDERONE, & M. QUAYLE MIXES)	MUSIC WORLD/COLUMBIA 79831/CRG	Solange ♀
11	13	9	5	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
12	8	5	3	NO ONE'S GONNA CHANGE YOU	ROBBINS 72081	Reina
13	12	12	7	IN YOUR LIFE	LOGIC 98814	La Bouche
14	19	18	3	MURDER ON THE DANCEFLOOR	UNIVERSAL 065913/UMRG	Sophie Ellis Bextor ♀
15	18	15	11	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead O'Connor ♀
16	17	—	2	DANGER! HIGH VOLTAGE	XL 41157/BEGGARS GROUP	Electric Six ♀
17	16	14	12	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
18	23	11	17	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
19	24	17	13	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido ♀
20	NEW	14	1	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini ♀
21	15	19	15	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy ♀
22	NEW	30	1	SONG FOR THE LONELY	WARNER BROS. 42422	Cher ♀
23	21	20	13	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
24	NEW	28	1	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
25	NEW	4	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. ♀ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: CD Single available. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1		3 Weeks At Number 1
1	1	1	1	MASSIVE ATTACK	VIRGIN 81239*	100th Window
2	NEW	—	1	JOHNNY VICIOUS	ULTRA 1155 [M]	Ultra. Dance 03
3	NEW	—	1	FISCHERSPOONER	CAPITOL 42838 [M]	#1
4	5	—	1	LOUIE DEVITO	DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
5	6	—	1	TELEPOPMUSIK	CATALOGUE 39657/CAPITOL [M]	Genetic World
6	4	—	1	THE STREETS	VCE 93181/ATLANTIC [M]	Original Pirate Material
7	12	—	1	DIRTY VEGAS	CREDENCE 39986/CAPITOL	Dirty Vegas
8	3	—	1	PAUL VAN DYK	MUTE 9201 [M]	Global
9	2	—	1	VARIOUS ARTISTS	RAZOR & TIE 8885	The Power
10	7	—	1	ERASURE	MUTE 9198*	Other People's Songs
11	NEW	—	1	TOSCA	G-STONE 14071/K7	Dehl9
12	8	—	1	KUMBIA KINGS	EMI LATIN 42526	All Mixed Up: Los Remixes
13	9	—	1	PET SHOP BOYS	SANCTUARY 04595	Disco 3
14	10	—	1	VARIOUS ARTISTS	ROBBINS 75605	Best Of Trance Volume Three
15	13	—	1	DJ SAMMY	ROBBINS 75031	Heaven
16	11	—	1	THIEVERY CORPORATION	EIGHTEENTH STREET LOUNGE 960* [M]	The Richest Man In Babylon
17	15	—	1	THE HAPPY BOYS	ROBBINS 75034 [M]	Dance Party (Like It's 2003)
18	14	—	1	LASGO	ROBBINS 75033 [M]	Some Things
19	19	—	1	VARIOUS ARTISTS	UNIVERSAL 057515/UMRG	Global Hits 2003
20	16	—	1	GROOVE ARMADA	JIVE ELECTRO 41830/20MBA [M]	Lovebox
21	17	—	1	MOBY	V2 27127	18
22	18	—	1	OAKENFOLD	MAVERICK 48264/WARNER BROS.	Bunkka
23	20	—	1	DIRTY VEGAS SOUND SYSTEM	ULTRA 1135	A Night At The Tables
24	23	—	1	BJORK	ELEKTRA 82787/EEG	Greatest Hits
25	21	—	1	GEORGE ACOSTA	ULTRA 1152 [M]	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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification of 200,000 units (Platinol). ⚡ Certification of 400,000 units (Multi-Platinol). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked 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.

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.



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 Sisters** 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 Juskiewicz**, 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.

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▲ Albums with the greatest sales this week. Catalog albums are 2-year-old titles that have fallen below #100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. **▲** Recording Industry Ass'n. 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 2 million units [Diamond]. **Numerical following Platinum or Diamond symbol indicates album's**

MARCH 15
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems					Nielsen Broadcast Data Systems									
THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
				NUMBER 1	1 Week At Number 1		31	31	32	15	THERE'S MORE TO ME THAN YOU B.GALLIMORE (J.ANDREWS,J.T.SLATER,M.CHAGNON)	Jessica Andrews DREAMWORKS 450798	31	
1	3	4	24	MAN TO MAN T.BROWN,M.WRIGHT (J.O'HARA)	Gary Allan MCA NASHVILLE 172256	1	32	32	35	9	WAS THAT MY LIFE B.GALLIMORE,T.MCGRAW (M.GREEN,B.LUTHER)	Jo Dee Messina CURB ALBUM CUT	32	
2	2	6	23	TRAVELIN' SOLDIER DIXIE CHICKS,L.MAINES (B.ROBISON,F.BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	2	33	33	37	23	PICTURE KID ROCK (R.J.RITCHIE)	Kid Rock Featuring Sheryl Crow Or Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	33	
3	1	1	20	THE BABY B.BRADDOCK (H.ALLEN,M.WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	1	34	34	38	8	COUNTRY AIN'T COUNTRY B.J.WALKER,JR.,T.TRITT (C.BEATHARD,T.BOAZ,C.CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	34	
4	7	7	20	BROKENHEARTSVILLE B.ROWAN (R.BODUREAU,X.C.DANIELS,D.KEES,B.MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	4	35	35	36	14	LOVE WON'T LET ME B.J.WALKER,JR.,(J.DEERE,F.GOLDE,K.LIVINGSTON)	Tammy Cochran EPIC ALBUM CUT/EMN	35	
5	4	2	24	19 SOMETHIN' C.LINDESEY (C.DUBOIS,D.LEE)	Mark Wills MERCURY 172267	1	36	37	43	6	STAY GONE C.LINDESEY,J.STROUD (J.WAYNE,B.KIRSCH)	Jimmy Wayne DREAMWORKS 450799	36	
6	8	9	13	THAT'D BE ALRIGHT K.STEGALL (T.NICHOLS,M.D.SANDERS,T.SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	6	37	38	40	8	I WANT MY MONEY BACK R.LANDIS (D.BERG,S.TATE,A.TATE)	Sammy Kershaw AUDIUM ALBUM CUT	37	
7	5	3	29	I JUST WANNA BE MAD B.GALLIMORE (K.LOVELACE,L.T.MILLER)	Terri Clark MERCURY 172262	2	38	44	—	2	WHY AIN'T I RUNNING A.REYNOLDS (K.BLAZY,T.ARATA,G.BROOKS)	Garth Brooks CAPITOL ALBUM CUT	38	
8	6	5	31	YOU CAN'T HIDE BEAUTIFUL C.FARREN (M.DULANEY,J.SELLERS)	Aaron Lines RCA ALBUM CUT	4	39	36	39	18	I DROVE ALL NIGHT P.WORLEY (B.STEINBERG,T.KELLY)	Pinmonkey BNA ALBUM CUT	36	
9	10	12	9	BIG STAR N.WILSON,B.CANNON,K.CHESENEY (S.SMITH)	Kenny Chesney BNA ALBUM CUT	9	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	
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	41	40	45	6	ROCK-A-BYE HEART G.HUNT,G.LEACH,S.HOLY (D.MATKOSKY,A.ROMAN)	Steve Holy CURB ALBUM CUT	40	
11	16	21	16	CONCRETE ANGEL M.MCBRIDE,P.WORLEY (S.BENTLEY,R.CROSBY)	Martina McBride RCA 69173	11	42	42	46	6	HALF A MAN B.TERRY (A.SMITH)	Anthony Smith MERCURY ALBUM CUT	42	
12	11	10	25	CHROME D.HUFF (J.STEELE,A.SMITH)	Trace Adkins CAPITOL ALBUM CUT	10	43	43	47	5	AFTER ALL D.HUFF,B.JAMES (B.JAMES,C.K.DAVIS)	Brett James ARISTA NASHVILLE ALBUM CUT	43	
13	14	18	16	RAINING ON SUNDAY D.HUFF,K.URBAN (D.BROWN,R.FOSTER)	Keith Urban CAPITOL ALBUM CUT	13	44	50	53	3	WHEN YOU THINK OF ME C.LINDESEY,M.WILLS (T.VERGES,B.JAMES)	Mark Wills MERCURY 172267	44	
14	12	14	16	UP! R.J.LANGE (S.TWAIN,R.J.LANGE)	Shania Twain MERCURY 172278	12	45	53	56	3	BACKSEAT OF A GREYHOUND BUS S.EVANS,P.WORLEY (C.LINDESEY,H.LINDESEY,A.MAYO,T.VERGES)	Sara Evans RCA ALBUM CUT	45	
15	17	15	37	SOMEBODY LIKE YOU D.HUFF,K.URBAN (K.URBAN,J.SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	46	45	48	6	COUNTRY THANG S.HENDRICKS,J.M.MONTGOMERY (K.BEARD,L.WILSON,J.YEARY)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	45	
16	18	19	32	BEAUTIFUL GOODBYE J.HANSON,G.DROMAN (J.HANSON,K.PATTON-JOHNSTON)	Jennifer Hanson CAPITOL 77816	16	47	47	58	3	WHATEVER IT TAKES D.HUFF (K.COFFEY,G.O'BRIAN)	Kellie Coffey BNA ALBUM CUT	47	
17	21	23	17	I BELIEVE M.D.CLUTE (S.ELWING,D.KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	17	HOT SHOT DEBUT							
18	22	25	9	ROCK YOU BABY J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	Toby Keith DREAMWORKS 450785	18	48	NEW		1	MY FRONT PORCH LOOKING IN D.HUFF (R.MCDONALD,F.MYERS,D.PFRIMMER)	Lonestar BNA ALBUM CUT	48	
19	19	13	28	SHE'LL LEAVE YOU WITH A SMILE T.BROWN,G.STRAIT (D.B.LACKMAN,J.KNOWLES)	George Strait MCA NASHVILLE 172255	1	49	48	50	5	I'M IN LOVE WITH A MARRIED WOMAN B.J.WALKER,JR.,(T.JOHNSON,M.BEESON)	Mark Chesnutt COLUMBIA ALBUM CUT	49	
20	15	11	36	FALL INTO ME R.MARX (D.ORTON,J.STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	3	50	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.SCHUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	21	51	59	—	—	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	52				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.HOBBS)	Vince Gill MCA NASHVILLE ALBUM CUT	17	53	55	54		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	18	WHAT A BEAUTIFUL DAY R.WRIGHT (C.CAGLE,M.POWELL)	Chris Cagle CAPITOL ALBUM CUT	24	54	49	—	—	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	8	LOVE YOU OUT LOUD M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (B.JAMES,L.WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	25	55				THE TRUTH ABOUT MEN B.J.WALKER,JR.,(T.JOHNSON,R.LEE,POVERSTREET)	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	56	60	—	—	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	57	52	52		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,HILL (C.WISEMAN,J.STEELE,R.RUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	26	58				THAT WAS US B.TERRY (T.LANE,C.WISEMAN)	Chad Brock BROKEN BOW ALBUM CUT	58	
29	30	33	15	THREE WOODEN CROSSES K.LEHNING (D.JOHNSON,K.WILLIAMS)	Randy Travis WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	29	59	51	49	9	WE SHOOK HANDS (MAN TO MAN) B.ROCK (S.SESKIN,A.PESSIS)	Tebey BNA ALBUM CUT	47	
30	29	31	12	SPEED B.CHANCEY (J.STEELE,C.WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	29	60	NEW			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. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

MARCH 15 2003 Billboard® TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	17	ALISON KRAUSS + UNION STATION	ROUNDER 610515	Live
2	2	34	ALISON KRAUSS + UNION STATION	ROUNDER 610495	New Favorite
3	3	29	NICKEL CREEK	SUGAR HILL 3941	This Side
4	6	33	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns
5	5	22	THE NITTY GRITTY DIRT BAND	CAPITOL 40177	Will The Circle Be Unbroken, Volume III
6	4	2	HAYSEED DIXIE	DUALTONE 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
7	7	8	VARIOUS ARTISTS	TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
8	8	36	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
9	9	34	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul
10	10	3	VARIOUS ARTISTS	AUDIUM 8179/KOCH	The Legend Lives On: A Tribute To Bill Monroe
11	11	36	SOUNDTRACK	LOST HIGHWAY 170221/UMGN	Down From The Mountain
12	13	2	VARIOUS ARTISTS	KING 318	Legends Of The Fiddle: 20 Bluegrass Classics
13	15	16	HAYSEED DIXIE	DUALTONE 01118/RAZOR & TIE (M)	A Hillbilly Tribute To Mountain Love
14	12	12	VARIOUS ARTISTS	CMH 0002	The Fantastic Pickin' On Series: Bluegrass
15	14	8	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 Heatseeker 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	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	PICTURE	UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	1	LANDSLIDE	MONUMENT/COLUMBIA 79857/CRG	Dixie Chicks
3	3	1	BEAUTIFUL GOODBYE	CAPITOL 77816	Jennifer Hanson
4	4	1	GOD BLESS THE USA	CURB 73128	Lee Greenwood
5	5	13	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes
6	6	1	HOW DO I LIVE	CURB 73022	LeAnn Rimes
7	8	1	LONG TIME GONE	MONUMENT/COLUMBIA 79790/CRG	Dixie Chicks
8	7	1	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241	Joe Nichols
9	9	1	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164058/HOLLYWOOD	Aaron Tippin
10	—	1	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**

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

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**

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



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**

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 Fargus 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, Philip 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.

REVIEWS & PREVIEWS

(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
Philips 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. Salnikova, 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 Patin 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 Philadelphia 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**

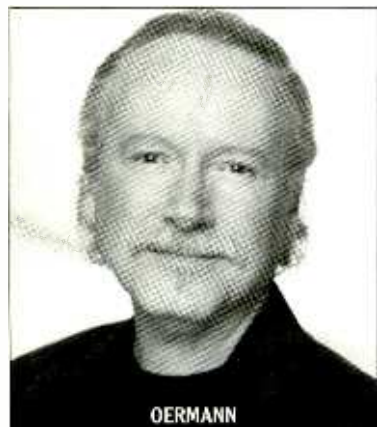
CONTRIBUTORS: Leila Cobo, Rashaun Hall, Jill Kipnis, Chris Morris, Chuck Taylor, Bram Teitelman, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or 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 Chuck Taylor (*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."



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."

Lyrical, 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!"



PHOTO: KAREN DOLAN

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%.

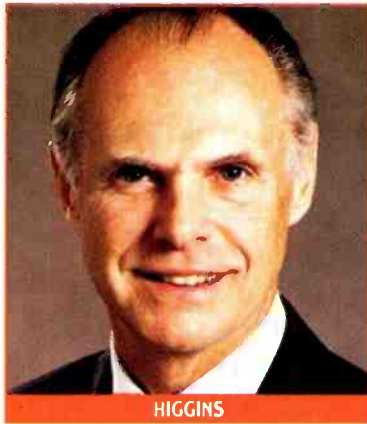
For all of 2002, Trans World had net income of \$600,000, or 1 cent per share. That includes the effect of a third-quarter, after-tax write-down of \$5.3 million, or 13 cents per share, for Trans World's investment in DataPlay (*Billboard*, Nov. 16,

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.



ARMFIELD

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."

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] 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

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."

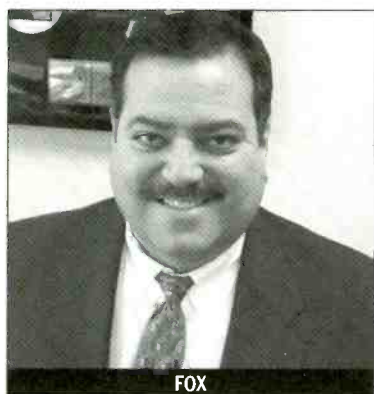
While the music industry had a very difficult year in 2002, Higgins spoke of his belief that many existing problems can be solved. "In CDs we need great content, copy-protected product, and added value for the consumer," he said. "On a new and unproven artist, I recommend that you test the product in 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 significant

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 fol-

lowing 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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Sales data compiled by Nielsen VideoScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
			NUMBER 1 5 Weeks At Number 1		
1	1	5	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	2003	26.95
2	2	2	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 20520	2003	14.95
3	4	3	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.95
4	3	4	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	2003	12.95
5	6	3	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	2003	9.95
6	7	4	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	2003	12.95
7	5	3	THE WIGGLES: MAGICAL ADVENTURE HIT ENTERTAINMENT 2519	2003	14.95
8	8	11	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	2002	19.95
9	10	27	SCOOBY-DOO MEETS BATMAN WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.95
10	14	21	RAPUNZEL ARTISAN HOME ENTERTAINMENT 12948	2002	19.95
11	NEW		THOMAS THE TANK: PERCY'S CHOCOLATE CRUNCH ANCHOR BAY ENTERTAINMENT 13291	2003	12.95
12	11	4	RUGRATS MYSTERIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453	2003	12.95
13	17	14	SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN BUENA VISTA HOME ENTERTAINMENT 28126	2002	14.99
14	12	16	SEA STORIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623	2002	12.95
15	13	7	BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY HOME VIDEO/HIT ENTERTAINMENT 2073	2003	14.95
16	18	37	BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
17	16	6	ELMO'S WORLD: HEAD TO TOE WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 50191	2003	9.95
18	21	16	MOVE TO THE MUSIC NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633	2002	12.95
19	RE-ENTRY		SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000	14.95
20	22	22	PETER PAN: RETURN TO NEVERLAND WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	2002	24.99
21	19	48	DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.95
22	20	26	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
23	RE-ENTRY		SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 880153	2002	12.95
24	RE-ENTRY		BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998	9.95
25	NEW		TOM AND JERRY: WHISKER'S AWAY WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 65718	2003	9.95

MARCH 15 2003			Billboard® RECREATIONAL SPORTS™	
Sales data compiled by  Nielsen VideoScan				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			 NUMBER 1  3 Weeks At Number 1	
1	1	3	ULTIMATE X BUENA VISTA HOME ENTERTAINMENT 362006	22.95
2	2	4	SUPER BOWL XXXVII WARNER HOME VIDEO 37855	19.95
3	20	19	STUPID LITTLE GOLF VIDEO FOX LORBER VIDEO 71027	9.98
4	3	4	WWE: SURVIVOR SERIES 2002 SONY MUSIC ENTERTAINMENT 59351	19.95
5	4	14	AND1 MIXTAPE TOUR 2002 VENTURA DISTRIBUTION 3413	14.98
6	6	3	WWE: ARMAGEDDON 2002 SONY MUSIC ENTERTAINMENT 59353	16.95
7	5	18	WWE: DIVAS UNDERESSED SONY MUSIC ENTERTAINMENT 59345	14.95
8	7	7	WWE: HITS & DISSES SONY MUSIC ENTERTAINMENT 10843	19.95
9	10	10	WWE: NO MERCY SONY MUSIC ENTERTAINMENT 59375	19.95
10	9	19	WWE: SUMMERSLAM 2002 SONY MUSIC ENTERTAINMENT 59321	19.98
11	11	33	AND1 MIXTAPE VOLUME 5 VENTURA DISTRIBUTION 31250	14.98
12	8	15	WWE: SUMMERSLAM 2001 SONY MUSIC ENTERTAINMENT 5932	19.98
13	12	44	WWE: WRESTLEMANIA X EIGHT SONY MUSIC ENTERTAINMENT 54125	19.98
14	15	3	WWE: BEFORE THEY WERE SUPERSTARS 2 SONY MUSIC ENTERTAINMENT 15937	12.95
15	17	6	WWE: BEST OF CONFIDENTIAL VOL.1 SONY MUSIC ENTERTAINMENT 59377	19.95
16	13	22	TONY HAWK: GSTP 2001 REDLINE ENTERTAINMENT 77035	14.98
17	16	27	WWE: HOLLYWOOD HULK HOGAN SONY MUSIC ENTERTAINMENT 59339	14.95
18	13	15	WWE: GLOBAL WARNING TOUR SONY MUSIC ENTERTAINMENT 59375	19.95
19	14	24	WWE: KING OF THE RING SONY MUSIC ENTERTAINMENT 59617	14.95
20	15	18	WWE: BEST OF RAW-VOL. 3 SONY MUSIC ENTERTAINMENT 286	19.98

MARCH 15 2003				Billboard		HEALTH & FITNESS™	
Sales data compiled by				Nielsen VideoScan			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	PROGRAM SUPPLIER & NUMBER		PRICE	
			NUMBER 1		4 Weeks At Number 1		
1	1	47	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210		9.95	
2	4	10	LESLIE SANSONE: WALK AWAY THE POUNDS	GOODTIMES HOME VIDEO 22114		12.95	
3	2	47	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210		9.95	
4	6	11	FIRM: BODY SCULPTING SYSTEM	GOODTIMES HOME VIDEO 2210		9.95	
5	3	34	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948		9.99	
6	7	10	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840		12.98	
7	5	47	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210		9.95	
8	8	15	CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12272		9.95	
9	9	74	METHOD-ALL IN ONE	CURRENT WELLNESS 306		12.98	
10	10	12	LESLIE SANSONE: WALK THE WALK	GOODTIMES HOME VIDEO 1799		24.98	
11	11	20	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813		14.98	
12	14	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152		14.98	
13	16	11	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS	GOODTIMES HOME VIDEO 20156		9.95	
14	15	8	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231		14.98	
15	12	35	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499		14.98	
16	13	18	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572		12.98	
17	18	32	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368		9.95	
18	17	22	PILATES YOGA TWO-PACK	ARTISAN HOME ENTERTAINMENT 61294		19.98	
19	20	2	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947		9.99	
20	19	19	BELLYDANCE FITNESS WORKOUT: HIP HOP FOR FITNESS	GOLDFILM HOME VIDEO 705		14.95	

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

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.



FELDSTEIN

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™					
Sales data compiled by Nielsen SoundScan					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
			NUMBER 1 1 Week At Number 1		
1	NEW		LIVE IN NEW ORLEANS BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD
2	1	3	AN EVENING WITH THE DIXIE CHICKS COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55322	Dixie Chicks	14.95/19.95
3	2	2	LA HISTORIA EMI LATIN VIDEO 80819	Intocable	14.98 CD/DVD
4	3	3	ANY GIVEN THURSDAY COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315	John Mayer	14.95/19.95
5	4	13	JOSH GROBAN IN CONCERT WARNER REPRIS VIDEO 48413	Josh Groban	27.98 CD/DVD
6	5	5	HEAVEN SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4466	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
7	6	6	GOING HOME SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4467	Bill & Gloria Gaither And Their Homecoming Friends	29.95/24.95
8	7	4	IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK J. RECORDS/BMG VIDEO 20066	Rod Stewart	14.95/19.95
9	8	2	GLOBAL MUTE 9201	Paul Van Dyk	19.98 CD/DVD
10	9	3	LET'S GET LOUD EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
11	11	14	BACK IN THE U.S. LIVE 2002 CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
12	13	343	HELL FREEZES OVER GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
13	RE-ENTRY		BEST OF THE CATHEDRALS SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44445	The Cathedrals	29.98/24.98
14	16	17	LIVE AT FOLSOM FIELD, BOULDER, COLORADO BMG VIDEO 65042	Dave Matthews Band	19.98/24.98
15	14	5	PLAYIN' AROUND THE WORLD COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95
16	RE-ENTRY		A FAREWELL CELEBRATION SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 44375	The Cathedrals	29.95 VHS
17	15	14	DISASTERPIECES ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610967	Slipknot	14.98/24.98
18	17	15	PULL OVER COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
19	NEW		PUNK-O-RAMA: VOL. 1 EPITAPH VIDEO 86649	Various Artists	14.95 DVD
20	18	36	LIVE IN HAWAII EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
21	NEW		COMPLETE JAM INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 65184	The Jam	29.99 DVD
22	23	157	THE DANCE WARNER REPRIS VIDEO 38486	Fleetwood Mac	19.95/24.97
23	21	12	THE BEST OF 1990-2000 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95
24	20	17	ONE MORE CAR, ONE MORE RIDER WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
25	28	133	ONE NIGHT ONLY: LIVE EAGLE ROCK ENTERTAINMENT/MAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
26	19	45	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
27	35	2	SPEAK THOSE THINGS: LIVE IN CHICAGO VERITY/ZOMBA VIDEO 43197	Fred Hammond	19.95/19.95
28	30	123	SUPERNATURAL LIVE ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
29	25	167	LIVE FROM AUSTIN, TEXAS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
30	27	157	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
31	33	107	THE UP IN SMOKE TOUR EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
32	29	47	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
33	36	39	LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
34	31	184	LIVE AT THE EL MOCAMBO EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49111	Stevie Ray Vaughan	14.95/19.97
35	32	18	LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54341	Korn	19.95/24.95
36	24	4	WOW-GOSPEL 2003 VERITY/ZOMBA VIDEO 3213	Various Artists	19.95/19.95
37	26	32	FEAST ON SCRAPS WARNER MUSIC VIDEO 48409	Alanis Morissette	22.98 DVD
38	34	37	WORSHIP JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
39	RE-ENTRY		BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17041	Jimi Hendrix	19.95 DVD
40	38	14	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 100,000 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
2003Billboard **TOP DVD SALES**™Sales data compiled by Nielsen
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
			NUMBER 1	2 Weeks At Number 1		
1	1	2	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	3	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	2	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	2	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart Ian McKellen	PG-13	26.95
10	NEW		ONE HOUR PHOTO (PAN & SCAN) FOXVIDEO 2006624	Robin Williams	R	27.98
11	6	5	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95
12	NEW		STEALING HARVARD COLUMBIA TRISTAR HOME ENTERTAINMENT 6006684	Tom Green Jason Lee	PG-13	27.95
13	7	8	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	5	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon	PG-13	26.95
17	NEW		CITY BY THE SEA (PAN & SCAN) WARNER HOME VIDEO 22883	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	5	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated	G	29.95
20	16	8	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95
21	11	8	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 6006293	Vin Diesel	PG-13	27.95
22	NEW		THE FOUR FEATHERS (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 056644	Heath Ledger Kate Hudson	PG-13	29.95
23	13	4	MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 08289	Dana Carvey	PG	29.95
24	17	13	ICE AGE FOXVIDEO 2004664	Animated	PG	29.95
25	12	4	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R	27.95
26	32	2	HANGMEN PLATINUM VIDEO 102	Rick Washburn Sandra Bullock	R	4.98
27	27	2	MOONSTRUCK MGM HOME ENTERTAINMENT 906265	Cher Nicolas Cage	PG	14.95
28	18	12	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	PG	29.95
29	20	8	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95
30	14	2	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	2	ANGEL-SEASON 1 FOXVIDEO 2006298	David Boreanaz	NR	59.95
33	22	3	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson Robert Carlyle	R	27.95
34	24	27	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
35	26	4	ABOUT A BOY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13	26.95
36	25	6	BLUE CRUSH (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13	26.95
37	28	15	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 2002807	Willem DaFoe	R	14.95
39	36	22	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
40	19	2	POSSESSION UNIVERSAL STUDIOS HOME VIDEO 22403	Gwyneth Paltrow Aaron Eckhart	PG-13	26.95

MARCH 15
2003Billboard **TOP VHS SALES**™Sales data compiled by Nielsen
VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1	1 Week At Number 1			
1	NEW		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	3	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	2002	PG	22.95
3	2	3	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon Josh Lucas	2002	PG-13	22.95
4	3	5	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95
5	6	2	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	Animated	2003	NR	14.95
6	4	7	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95
7	5	12	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95
8	8	11	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	13	ICE AGE FOXVIDEO 2004660	Animated	2002	PG	24.95
11	11	3	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	Dora The Explorer	2003	NR	12.95
12	10	4	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	Spongebob Squarepants	2003	NR	12.95
13	7	3	ULTIMATE X TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 362006	Tony Hawk	2002	PG	22.95
14	15	14	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99
15	13	3	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875463	Blue's Clues	2003	NR	9.95
16	19	23	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
17	18	17	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95
18	14	4	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	Spongebob Squarepants	2003	NR	12.95
19	12	3	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	3	DRAGONBALL Z-SUPER ANDROID 13 (EDITED) FUNIMATION 378	Animated	2003	NR	14.95
24	21	10	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95
25	17	11	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
2003Billboard **TOP DVD RENTALS**™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	2 Weeks At Number 1	
1	1	2	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
2	2	3	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	5	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 23966	Antonio Banderas Alan Cumming	PG
7	NEW		STEALING HARVARD COLUMBIA TRISTAR HOME ENTERTAINMENT 6006684	Tom Green Jason Lee	PG-13
8	4	4	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn Susan Sarandon	R
9	6	4	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey	PG
10	5	7	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
			NUMBER 1	2 Weeks At Number 1	
1	1	2	MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993	Nia Vardalos John Corbett	PG
2	2	3	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon Josh Lucas	PG-13
3	NEW		ONE HOUR PHOTO FOXVIDEO 2006206	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	5	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13
7	4	4	THE BANGER SISTERS FOXVIDEO 2006563	Goldie Hawn Susan Sarandon	R
8	6	2	BROWN SUGAR FOXVIDEO 2006539	Taye Diggs Sanaa Lathan	PG-13
9	5	7	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13
10	7	4	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."

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."

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

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	SONY/TREE COOL TOOLS AUDIO SOUND STAGE BLUEBERRY HILL (Nashville, TN) Ed Seay, Paul Hart	LONDON BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	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 TOOLS AUDIO (Franklin, TN) Ed Seay	ARMOURY (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 SOUND (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 Pooh 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, looking directly at the camera with a serious expression. Her dark hair is slightly messy. The background shows the ocean and a warm, orange-hued 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



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"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!"

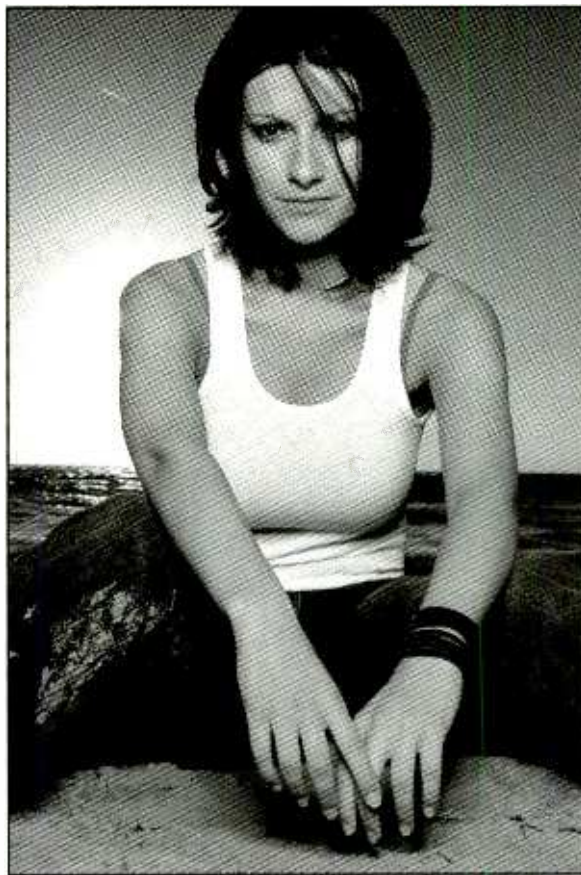
—**Luciano Linzi**, GM, CGD East West

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

Giorgio Armani

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 Duran, 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.

ANGELFILM congratulates Laura Pausini
on 10 years of worldwide success...!!
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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!

P P . . .
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

graphic by: iprov.com

10th CAREER ANNIVERSARY OF LAURA PAUSINI

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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."

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."



GEBHARDT

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."

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.



HARTONO



YOHANES

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

MARCH 15
2003

Billboard®

HITS OF THE WORLD



JAPAN			UNITED KINGDOM			GERMANY			FRANCE		
THIS WEEK	LAST WEEK	(DEMPA PUBLICATIONS INC.) 03/05/03	THIS WEEK	LAST WEEK	(OFFICIAL UK CHARTS CO.) 03/03/03	THIS WEEK	LAST WEEK	(MEDIA CONTROL) 03/05/03	THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) 03/04/03
SINGLES			SINGLES			SINGLES			SINGLES		
1	1	ASUENO TOBIRA I WISH SONY	1	NEW	BEAUTIFUL CHRISTINA AGUILERA RCA	1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	1	1	LE FRUNKP ALPHONSE BROWN UP MUSIC
2	2	TSUKI NO SHIZUKU RUI UNIVERSAL	2	NEW	BOYS OF SUMMER DJ SAMMY & YANOU FEATURING DO DATA	2	NEW	WEEKEND SCOOTER EDEL	2	2	ENTRE NOUS CHIMENE BADI UNIVERSAL
3	NEW	SUMIRE YAZU SENHA & CO	3	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	3	3	DESENCHANTEE KATE RYAN EMI	3	5	LOSE YOURSELF EMINEM INTERSCOPE
4	NEW	TO BE TO BE TEN MADE TO BE TACKY & TSUBASA AVEX TRAX	4	NEW	MOVE YOUR FEET JUNIOR SENIOR MERCURY	4	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN	4	3	CAN'T STOP LOVING YOU PHIL COLLINS WEA
5	7	ALWAYS RYOTA MITSUNAGA PONY CANYON	5	NEW	KEEP ME A SECRET AINSUE MERCURY	5	9	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA	5	NEW	JE N'AI MARRE! ALIZEE POLYDOR
6	6	COLORS HIKARU UTADA TOSHIBA/EMI	6	2	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE	6	5	KEIN ZURUCK WOLFSHEIM ISLAND	6	4	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
7	3	HAKUUN NO SHIRO KIYOSHI HIKAWA COLUMBIA	7	NEW	HERE IT COMES AGAIN MELANIE C. VIRGIN	7	2	WE HAVE A DREAM VARIOUS ARTISTS DEU HANSA	7	6	ETRE UN HOMME COMME VOUS HOUCINE MERCURY
8	NEW	BABY DON'T CRY HIRO AVEX TRAX	8	3	I CAN'T BREAK DOWN SINEAD QUINN MERCURY	8	6	LOSE YOURSELF EMINEM INTERSCOPE	8	NEW	AU JOUR LE JOUR EMMA DAUMUS MERCURY
9	9	CHIJO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS	9	4	STOLE KELLY ROWLAND COLUMBIA	9	NEW	WUNDER GESCHEHEN NENA WARNER BROS.	9	8	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
10	NEW	AKAISABAKU NO DENSETSU HITOMI SHIMATANI AVEX TRAX	10	6	LOSE YOURSELF EMINEM INTERSCOPE	10	7	RHYTHM IS A DANCER 2003 SNAP SPV	10	10	LAISSE-MOI JEREMY CHATELAIN MERCURY
HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES			HOT MOVER SINGLES		
13	NEW	KOKKYO NO KAZE KOSETSU MINAMI NIPPON CROWN	13	NEW	HEAVEN IS A PLACE ON EARTH SODA CLUB CONCEPT	12	NEW	SNEAK PREVIEW ASD CAPITOL	20	NEW	UNE FEMME AVEC UNE FEMME SAYA WEA
15	NEW	HELLO AYA UETO PONY CANYON	15	NEW	SPECIAL CASES MASSIVE ATTACK FEATURING SINEAD O'CONNOR VIRGIN	18	NEW	ALLES WIRD GUT DIE GERD SHOW WARNER STRATEGIC	22	95	LA VIE FAIT CE QU'ELLE VEUT JULIE ZENATTI COLUMBIA
16	NEW	SAYONARA/KIMAGURE SHIKAO SUGA BMG FUNHOUSE	16	NEW	EPL ROYKSOPP WALL OF SOUND	22	27	FLASH QUEEN VS. VANGUARD VIRGIN	30	NEW	BUMP, BUMP, BUMP B2K FEATURING P.DIDDY EPIC
25	NEW	AKE-KASE ASUKA HAYASHI TOSHIBA/EMI	28	NEW	HONESTLY ZWAN REPRISE	24	47	VIVA COLONIA HOHNER CAPITOL	36	NEW	INTERNATIONAL TOM JONES V2
27	NEW	YUME NO MAYOIMICHIDE TATSUYA ISHII SONY	29	NEW	HIT THE FREEWAY TONI BRAXTON FEATURING LOON ARISTA	33	42	NU FLOW BIG BROVAZ EPIC	37	NEW	TAXI 3 HUMPHREY & BUSTA FLEX HOSTILE/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	RINGO SHENA KALK SAMEN KURI NO HANA TOSHIBA/EMI	1	10	NORAH JONES COME AWAY WITH ME BLUE NOTE	1	1	VARIOUS ARTISTS UNITED HANSA	1	1	LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA
2	NEW	PORNO GRAFFITI WORLDILIA SONY	2	3	TOM JONES GREATEST HITS UNIVERSAL TV	2	21	NORAH JONES COME AWAY WITH ME EMI	2	NEW	BEN HARPER DIAMONDS ON THE INSIDE VIRGIN
3	NEW	MIKI FUJIMOTO MIKI HACHAMA	3	1	JUSTIN TIMBERLAKE JUSTIFIED JIVE	3	2	NENA 20 JAHRE—NENA FEAT. NENA WARNER STRATEGIC MARKETING	3	2	CARLA BRUNI QUELQU'UN M'A DIT NAIVE
4	2	KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHUUI TEICHIKU	4	6	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE	4	3	HERBERT GRONEMEYER MENSCH EMI	4	NEW	ERA THE MASS MERCURY
5	NEW	NORAH JONES NORAH JONES TOSHIBA/EMI	5	5	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	5	5	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	5	4	MASSIVE ATTACK 100TH WINDOW VIRGIN
6	NEW	SUITE CHIC WHEN POP HITS THE FAN AVEX TRAX	6	7	CHRISTINA AGUILERA STRIPPED RCA	6	6	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE	6	3	VINCENT DELERM VINCENT DELERM TOT OU TARD
7	NEW	GO!GO! 7188 TATEGAMI TOSHIBA/EMI	7	2	50 CENT GET RICH OR DIE TRYIN' INTERSCOPE	7	4	GUANO APES WALKING ON A THIN LINE SUPERSONIC/GUN	7	7	PHIL COLLINS TESTIFY WEA
8	4	EXILE STYLES OF BEYOND RHYTHM ZONE	8	4	AVRIL LAVIGNE LET GO ARISTA	8	8	AVRIL LAVIGNE LET GO ARISTA	8	37	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
9	5	BOA VALENTI AVEX TRAX	9	NEW	APPLETON EVERYTHING'S EVENTUAL POLYDOR	9	7	MASSIVE ATTACK 100TH WINDOW VIRGIN	9	15	NORAH JONES COME AWAY WITH ME BLUE NOTE
10	NEW	HIDEAKI TOKUNAGA ALD KUDASAI UNIVERSAL	10	8	KELLY ROWLAND SIMPLY DEEP COLUMBIA	10	9	AALIYAH I CARE 4 U EDEL	10	5	INDOCHINE PARADISE COLUMBIA
HOT MOVER ALBUMS			HOT MOVER ALBUMS			HOT MOVER ALBUMS			HOT MOVER ALBUMS		
12	21	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN/EMI	16	NEW	HERE IT COMES AGAIN MELANIE C. VIRGIN	14	NEW	WORK IT NELLY FEATURING JUSTIN TIMBERLAKE UNIVERSAL	12	NEW	HERE IT COMES AGAIN MELANIE C. VIRGIN
18	24	STRENGTH OF A WOMAN SHAGGY BIG YARD/MCA/UNIVERSAL	19	NEW	LOSE YOURSELF EMINEM INTERSCOPE	23	41	YOUR BODY IS A WONDERLAND JOHN MAYER COLUMBIA	13	NEW	DE MUSICA TONANTE GABRY PONTE UNIVERSAL STRATE
21	RE	MAKE IT CLAP BUSTA RHYMES FEATURING SPLIFF STAR J/BMG				24	NEW	HERE SHE COMES THE ANDROIDS FESTIVAL	16	NEW	ONE LOVE BLUE VIRGIN
23	27	THE SCIENTIST COLDPLAY EMI				29	NEW	LOVE BOAT CAPTAIN PEARL JAM EPIC	17	NEW	STRENGTH OF A WOMAN SHAGGY DO IT YOURSELF
27	RE	GIMME THE LIGHT SEAN PAUL BLACK SHADOW/2 HARD/VP				31	NEW	DON'T MESS WITH MY MAN VELVET FEATURING BRIAN & BRANDON CASEY JIVE	25	33	UNA SETTIMANA... UN GIORNO VELVET FEATURING EDDARDO BENNATO EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	4	NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI	1	1	OPERACION TRIUNFO II GENERACION OT JUNTOS VALE MUSIC	1	1	NORAH JONES COME AWAY WITH ME BLUE NOTE	1	1	GIORGIO GABER IO NON MI SENTO ITALIANO CGD
2	1	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	2	2	CAMELA POR SIEMPRE TU Y YO CAPITOL	2	2	AVRIL LAVIGNE LET GO ARISTA	2	3	MASSIVE ATTACK 100TH WINDOW VIRGIN
3	2	VARIOUS ARTISTS GRAMMY NOMINEES 2003 GRAMMY/WARNER STRATEGIC MARKETING/WARNER	3	3	SOUNDTRACK 8 MILE INTERSCOPE	3	4	SOUNDTRACK CHICAGO EPIC	3	2	IVANO FOSSATI L'AMPO VIAGGIATORE COLUMBIA
4	3	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	4	6	EMINEM THE EMINEM SHOW INTERSCOPE	4	5	EMINEM THE EMINEM SHOW INTERSCOPE	4	7	SUBSONICA CONTROLLO DEL LIVELLO O ROMBO MISCAL/COLUMBIA
5	7	DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY	5	NEW	LA CABRA MECANICA NI JAULAS NI PECERAS DRO	5	3	SOUNDTRACK 8 MILE INTERSCOPE	5	9	ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO
6	5	SHANIA TWAIN UP! MERCURY/UMIG	6	4	UPA UN PASO ADELANTE GLOBOMEDIA	6	27	JOHN MAYER ROOM FOR SQUARES COLUMBIA	6	10	VINICIO CAPOSELLA L'INDISPENSABILE CGD
7	9	COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL/EMI	7	7	QUEEN GREATEST HITS I, II & III PARLOPHONE	7	9	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.	7	4	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
8	6	SOUNDTRACK CHICAGO EPIC/SONY	8	5	PASION VEGA BANDERAS DE NAIDE RCA	8	7	THE JOHN BUTLER TRIO LIVING 2001-2002 JARRAH RECORDS	8	15	CARLA BRUNI QUELQU'UN M'A DIT SK-EYE/NAIVE
9	NEW	JOHN MAYER ROOM FOR SQUARES AWARE/COLUMBIA/SONY	9	29	ANTONIO OROZCO SEMILLA DEL SILENCIO MUXIC	9	10	CHRISTINA AGUILERA STRIPPED RCA	9	5	LAURA PAUSINI FROM THE INSIDE ATLANTIC
10	RE	VARIOUS ARTISTS MUCH DANCE 2003/DANSE PLUS 2003 SONY	10	9	ALEX UBAGO QUE PIDES TU? DRO	10	8	MASSIVE ATTACK 100TH WINDOW VIRGIN	10	12	GIGI D'ALESSIO UNO COME TE RCA

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	
		(MUSIC & MEDIA) 03/05/03
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
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
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
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
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
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
1	7	PATRIK ISAKSSON TILBAKS PARUTA 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
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
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 & KJUKKEN DET VAR EN TORS DAG AFTEN CAPITOL
5	NEW	GRETHE INGMANN KAERLIGHED CMC

NORWAY

THIS WEEK	LAST WEEK	
		(VERDENS GANG NORWAY) 03/03/03
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 ARREDONDD GROOV/UNIVERSAL
4	3	UTAD/SJ'LAPPELVELSE FOLK OG ROVERE EMI
5	NEW	BEAUTIFUL CHRISTINA AGUILERA RCA
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
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
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/AFPI) 03/04/03
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
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	
		(CAPIFI) 03/05/03
1	5	MANA REVOLUCION DE AMOR WEA LATINA
2	2	PINON FIJO POR LOS CHICOS... VIVO CENTRALZ/BMG
3	3	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
4	NEW	NORAH JONES COME AWAY WITH ME BLUE NOTE
5	4	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
6	9	KEVIN JOHANSEN SUR O NO SUR LOS ANOS LUZ DISCOS
7	1	RICARDO ARJONA SANTO PECADO COLUMBIA
8	NEW	ALEX UBAGO QUE PIDES TU? WARNER BROS.
9	6	DIEGO TORRES UN MUNDO DIFERENTE RCA
10	NEW	VARIOUS ARTISTS TANGOS UNIVERSAL

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CHRISTINA AGUILERA Stripped (B)			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

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 Ingoldshy**, 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.

ALEKSEY KRUZIN

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, **Champloose**, 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 "Ariran." 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

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



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

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.



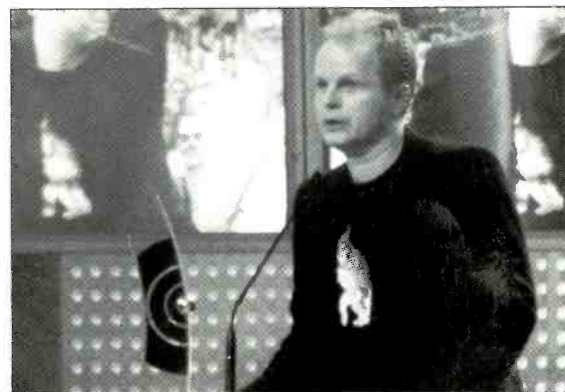
Almost 20 years after she first enjoyed international success with her biggest hit to date, "99 Red Balloons," Warner Music Germany artist Nena was back in the spotlight at the Echoes, winning the national female rock/pop artist category. Warner Strategic Marketing Germany managing director Thomas Schenk 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 Tele, 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 vocal 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.'"

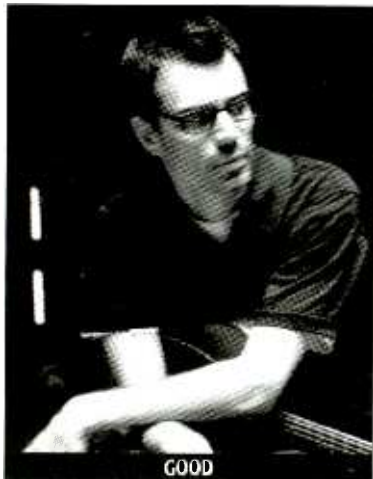
A meltdown among members during the recording of Universal album *The Audio of Being* resulted in MGB folding shortly after the album's October 2001 release. Guitarist/keyboardsist Dave Genn briefly bailed out while recording the album but rejoined before its release, only to leave for good two weeks 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's manager, Ray Dannielis 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*, Dannielis 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 ex-



tremely 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.

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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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

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
MARCH 2, 2003



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- 1 R. KELLY, IGNITION
- 2 50 CENT, IN DA CLUB
- 3 SNOOP DOGG, BEAUTIFUL
- 4 JAY-Z, EXCUSE ME MISS
- 5 MARIAH CAREY, BOY (I NEED YOU)
- 6 BABY, WHAT HAPPENED TO THAT BOY
- 7 WAYNE WONDER, NO LETTING GO
- 8 SEAN PAUL, GET BUSY
- 9 AALIYAH, MISS YOU
- 10 MISSY ELLIOTT, GOSSIP FOLKS
- 11 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 12 KILLER MIKE, A.D.I.O.A.S
- 13 DMX, X GON' GIVE IT TO YA
- 14 FAT JOE, ALL I NEED
- 15 CHOPPA, CHOPPA STYLE
- 16 NIVEA, LAUNDROMAT
- 17 NICK CANNON, YOUR POPS DON'T LIKE ME
- 18 JUSTIN TIMBERLAKE, CRY ME A RIVER
- 19 JA RULE, MESMERIZE
- 20 DRU HILL, I SHOULD BE
- 21 LIL' ROMEO, PLAY LIKE US
- 22 MARIO, C'MON
- 23 FABOLOUS, CAN'T LET YOU GO
- 24 50 CENT, WANKSTA
- 25 LI COOL J, PARADISE
- 26 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER
- 27 MARQUES HOUSTON, THAT GIRL
- 28 FIELD MOB, SICK OF BEING LONELY
- 29 JENNIFER LOPEZ, ALL I HAVE
- 30 NAS, MADE YOU LOOK
- 31 FREEWAY, WHAT WE DO
- 32 BLACKSTREET, DEEP
- 33 CLIPSE, MA, I DON'T LOVE HER
- 34 JAEIM, FABULOUS
- 35 B2K & P. DIDDY, BUMP, BUMP, BUMP
- 36 KELLY PRICE, HE PROPOSED
- 37 SYLEENA JHINSON, GUESS WHAT
- 38 LIL' KIM, THE JUMP OFF
- 39 THICKE, WHEN I GET YOU ALONE
- 40 LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A F**K

NEW ONS
THE ISLEY BROTHERS, WHAT WOULD YOU DO
LIL' MO, 4 EVER
TALIB KWELI, GET BY

- 1 KID ROCK, PICTURE
- 2 KENNY CHESNEY, BIG STAR
- 3 JOHNNY CASH, HURT
- 4 VINCE GILL, NEXT BIG THING
- 5 ALAN JACKSON, THAT O BE ALRIGHT
- 6 SHANIA TWAIN, UPI
- 7 JOE NICHOLS, BROKENHEARTSVILLE
- 8 BLAKE SHELTON, THE BABY
- 9 MARTINA MCBRIDE, CONCRETE ANGEL
- 10 TIM MCGRAW, SHE'S MY KIND OF RAIN
- 11 DIXIE CHICKS, TRAVELIN' SOLDIER
- 12 KEITH URBAN, RAINING ON SUNDAY
- 13 MONTGOMERY GENTRY, SPEED
- 14 FAITH HILL, WHEN THE LIGHTS GO DOWN
- 15 TERRI CLARK, I JUST WANNA BE MAD
- 16 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU
- 17 MARK WILLS, 19 SOMETHIN'
- 18 CHRIS CAGLE, WHAT A BEAUTIFUL DAY
- 19 JENNIFER HANSON, BEAUTIFUL GOODBYE
- 20 DEANA CARTER, THERE'S NO LIMIT
- 21 AARON LINES, YOU CAN'T HIDE BEAUTIFUL
- 22 SHANIA TWAIN, I'M GONNA GETCHA GOOD!
- 23 ALISON KRAUSS & UNION STATION, NEW FAVORITE
- 24 DIAMOND RIO, I BELIEVE
- 25 DIAMOND RIO, BEAUTIFUL MESS
- 26 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 27 RASCAL FLATTS, I'M MOVIN' ON
- 28 RASCAL FLATTS, THESE DAYS
- 29 TIM MCGRAW, THE COWBOY IN ME
- 30 FAITH HILL, CRY
- 31 TRACE ADKINS, CHROME
- 32 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
- 33 KEITH URBAN, SOMEBODY LIKE YOU
- 34 NICKEL CREEK, THIS SIDE
- 35 BRAD PAISLEY, I WISH YOU'D STAY
- 36 DIXIE CHICKS, LONG TIME GONE
- 37 MONTGOMERY GENTRY, MY TOWN
- 38 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 39 TOBY KEITH, WHO'S YOUR DADDY
- 40 KENNY CHESNEY, THE GOOD STUFF

NEW ONS
KELLIE COFFEY, WHATEVER IT TAKES
LISA MARIE PRESLEY, LIGHTS OUT

- 1 50 CENT, IN DA CLUB
- 2 JAY-Z, EXCUSE ME MISS
- 3 GOOD CHARLOTTE, THE ANTHEM
- 4 MISSY ELLIOTT, GOSSIP FOLKS
- 5 JENNIFER LOPEZ, ALL I HAVE
- 6 SIMPLE PLAN, ADDICTED
- 7 JOE NICHOLS, LIKE A STONE
- 8 EMINEM, SING FOR THE MOMENT
- 9 T.A.T.U., ALL THE THINGS SHE SAID
- 10 TYRESE, HOW YOU GONNA ACT LIKE THAT
- 11 SNOOP DOGG, BEAUTIFUL
- 12 LIL' KIM, THE JUMP OFF
- 13 AVRIL LAVIGNE, I'M WITH YOU
- 14 JA RULE, MESMERIZE
- 15 WAYNE WONDER, NO LETTING GO
- 16 SEAN PAUL, GET BUSY
- 17 CHRISTINA AGUILERA, BEAUTIFUL
- 18 FIELD MOB, SICK OF BEING LONELY
- 19 RED HOT CHILI PEPPERS, CAN'T STOP
- 20 COLDPLAY, CLOCKS
- 21 ALL AMERICAN REJECTS, SWING SWING
- 22 R. KELLY, IGNITION
- 23 GINUWINE, HELL YEAH
- 24 JUSTIN TIMBERLAKE, ROCK YOUR BODY
- 25 3 DOORS DOWN, WHEN I'M GONE
- 26 DONNAS, TAKE IT OFF
- 27 MS. DYNAMITE, IT TAKES MORE
- 28 EXIES, MY GODDESS
- 29 NEW FOUND GLORY, HEAD ON COLLISION
- 30 MARIAH CAREY, BOY (I NEED YOU)
- 31 SMILEZ & SOUTHWEST, TELL ME
- 32 KARDINAL OFFSHALL, O.L. TIME KILLIN'
- 33 SAHARA HOTNIGHTS, ALRIGHT ALRIGHT
- 34 RAVEDENNETTES, ATTACK OF THE GHOST RIDERS
- 35 NO DOUBT, RUNNING
- 36 SHAKIRA, THE ONE
- 37 ATARIS, IN THIS DIARY
- 38 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE)
- 39 KID ROCK, PICTURE
- 40 B2K & P. DIDDY, BUMP, BUMP, BUMP

NEW ONS
BABY, WHAT HAPPENED TO THAT BOY
BON JOVI, MISUNDERSTOOD
GOODSMACK, STRAIGHT OUT OF LINE
KILLER MIKE, A.D.I.O.A.S
LINKIN PARK, SOMEWHERE I BELONG
NO DOUBT, RUNNING
AMANDA PEREZ, ANGEL
LISA MARIE PRESLEY, LIGHTS OUT
THE USED, BURIED MYSELF ALIVE

- 1 JENNIFER LOPEZ, ALL I HAVE
- 2 AVRIL LAVIGNE, I'M WITH YOU
- 3 KID ROCK, PICTURE
- 4 CATHERINE ZETA-JONES, AND ALL THAT JAZZ
- 5 DIXIE CHICKS, LANDSLIDE
- 6 JOHN MAYER, WHY GEORGIA
- 7 MATCHBOX TWENTY, DISEASE
- 8 SHANIA TWAIN, UPI
- 9 LISA MARIE PRESLEY, LIGHTS OUT
- 10 3 DOORS DOWN, WHEN I'M GONE
- 11 RED HOT CHILI PEPPERS, CAN'T STOP
- 12 BDN JOVI, MISUNDERSTOOD
- 13 JOHNNY CASH, HURT
- 14 TLC, HANDS UP
- 15 SANTANA, THE GAME OF LOVE
- 16 FAITH HILL, CRY
- 17 BRUCE SPRINGSTEEN, LONESOME DAY
- 18 NORAH JONES, COME AWAY WITH ME
- 19 COLDPLAY, CLOCKS
- 20 COUNTING CROWS, BIG YELLOW TAXI
- 21 AALIYAH, MISS YOU
- 22 MARIAH CAREY, THROUGH THE RAIN
- 23 JOHN MAYER, YOUR BODY IS A WONDERLAND
- 24 PINK, FAMILY PORTRAIT
- 25 SHERYL CROW, SOAK UP THE SUN
- 26 AUDIOSLAVE, LIKE A STONE
- 27 NO DOUBT, UNDERNEATH IT ALL
- 28 PINK, DON'T LET ME GET ME
- 29 MADONNA, DIE ANOTHER DAY
- 30 NORAH JONES, DON'T KNOW WHY
- 31 INDIA ARIE, CAN I WALK WITH YOU
- 32 CHRISTINA AGUILERA, BEAUTIFUL
- 33 JIMMY EAT WORLD, THE MIDDLE
- 34 NO DOUBT, HELLA GOOD
- 35 ERYKAR BADU, LOVE OF MY LIFE
- 36 RED HOT CHILI PEPPERS, ZEPHYR SONG
- 37 NICKELBACK, HOW YOU REMIND ME
- 38 CREED, MY SACRIFICE
- 39 KELLY ROWLAND, CAN'T NOBODY
- 40 NORAH JONES & JOHN MAYER, DON'T KNOW WHY YOUR BODY IS

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



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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
HAWKSLEY 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 KWEILER, COMMERCE, TX
LINKIN PARK, SOMEWHERE I BELONG
ROBBIE WILLIAMS, FEEL



Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

JAY-Z, EXCUSE ME MISS (NEW)
STONE SOUL, 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 DESMAN, SHOOK (UOMO REMIX)
SVOLLEN MEMBERS, BREATHE
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
B2K & P. DIDDY, BUMP, BUMP, BUMP
COLDPLAY, CLOCKS
WAVE, DON'T SAY SARAH



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, SKER BOI
EMINEM, SING FOR THE MOMENT
CRAZY TOWN, HURT YOU SO BAD
MISSY "MISDEMEANOR" ELLIOTT, WORK IT
LINKIN PARK, SOMEWHERE I BELONG
EMINEM, I LOVE YOURSELF
ROBBIE WILLIAMS, FEEL
EVE, SATISFACTION
T.A.T.U., ALL THE THINGS SHE SAID
BLUE & ELTON JOHN, SORRY SEEMS TO BE THE HARDEST WORD
KANE, MY BEST WASN'T GOOD ENOUGH
PLACEBO, THE BITTER END
SHANIA TWAIN, KA-CHING!



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TRAPT, HEADSTRONG
ANTIFREEZE, ORDINARY
FINCH, WHAT IT IS TO BURN
JOHNNY CASH, HURT
VAL EMMICH, SHOCK
TADIES, TYLER
FISHERSPONER, 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
VENOETTA RED, SHATTERDAY
ZWAN, HONESTLY
LEFT SETTER, INVASION
SNEAKER PIMPS, LORETTA YOUNG SILKS
BURNING BRIDES, ARCTIC SNOW
FURTHER SEEMS FOREVER, THE SOUND



Continuous programming
9697 E Mineral Ave., Englewood, CO 80112

AARON LINES, YOU CAN'T HIDE BEAUTIFUL
VINCE GILL, NEXT BIG THING
TIM MCGRAW, SHE'S MY KIND OF RAIN
BLAKE SHELTON, THE BABY
BRAD PAISLEY, I WISH YOU'D STAY
DIXIE CHICKS, TRAVELIN' SOLDIER
TERRI CLARK, I JUST WANNA BE MAD
DEANA CARTER, THERE'S NO LIMIT
KENNY CHESNEY, BIG STAR
ALAN JACKSON, THAT O BE ALRIGHT
KEITH URBAN, RAINING ON SUNDAY
CHRIS CAGLE, WHAT A BEAUTIFUL DAY
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



5 hours weekly
223-225 Washington St., Newark, NJ 07102

HOT HOT HEAT, BANDAGES
ROCKING HORSE WINNER, MISS YOU
TYRESE, HOW YOU GONNA ACT LIKE THAT
THEORY OF A DEADMAN, MAKE UP YOUR MIND
JOHNNY CASH, HURT
DIXIE CHICKS, TRAVELIN' SOLDIER
BIF NAKED, CHOKING ON THE TRUTH
THE RAVEDENNETTES, ATTACK OF THE GHOST RIDERS
NORAH JONES, COME AWAY WITH ME
KELLY, AIR FORCE ONES
CROSS CANADIAN RAGWEED, DON'T NEED YOU
ZWAN, HONESTLY
SNAPCASE, COAGULATE
B2K & P. DIDDY, BUMP, BUMP, BUMP
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.

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 . . ."

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."

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."

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."

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



us to be for the music, the artist—to bring artists and music to their fans."

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.

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, DirecTV interactive subscribers to Music Choice will be able to view album-track listings and purchase the album for the song being played.

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



JONES

that yielded a million-plus frame for the Beatles' *1* during Christmas week 2000.

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 humps 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 **Evanscence** 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).



GRAMMY AWARDS

Singles Minded™

by Silvio Pietroluongo, 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 atten-

tion 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 78-74 on the Hot 100 and 22-19 on Hot Rap Tracks.

Additional reporting by Anthony Colombo in New York.

MARCH 15
2003

Billboard®

THE BILLBOARD® 200.

Sales data compiled by



Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1/GREATEST GAINER	4 Weeks At Number 1						TIM MCGRAW ▲ ² CURB 78745 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
1	3	3	53	NORAH JONES ▲ ⁴ BLUE NOTE 32088 (17.98 CD) [M]	Come Away With Me	1	50	44	52	12	NAS ▲ J.L.WILL/COLUMBIA 86530*/CRG (12.98 EQ/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 493425 (14.98 CD)	Songs For The Deaf	17
3	1	—	2	R. KELLY JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1	52	58	85	13	JOHNNY CASH AMERICAN/LOST HIGHWAY 063338*/UME (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	16	ELTON JOHN ▲ ² ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
5	NEW	1		HOT SHOT DEBUT			54	54	33	20	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 48001/AVRN (12.98/18.98)	Cry	1
				FREEWAY ROC-A-FELLA/DEF JAM 586520*/DJM/G (12.98/18.98)	Philadelphia Freeway	5	55	45	64	21	CHEVELLE ● EPIC 86157 (11.98 EQ CD)	Wonder What's Next	14
6	10	16	3	VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)	Grammy Nominees 2003	6	56	62	83	7	VARIOUS ARTISTS TIME LIFE 18774 (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
7	5	4	67	KID ROCK ▲ ³ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	3	57	53	46	32	TOBY KEITH ▲ ² DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
8	17	32	62	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG (12.98 EQ/18.98) [M]	Room For Squares	8	58	42	45	12	B2K ● T.U.G. 86995*/EPIC (12.98 EQ/18.98)	Pandemonium!	10
9	7	6	39	AVRIL LAVIGNE ▲ ⁵ ARISTA 14740 (17.98 CD)	Let Go	2	59	51	65	11	VIVIAN GREEN COLUMBIA 86357/CRG (7.98 EQ/11.98)	Love Story	51
10	6	—	2	SOUNDTRACK BLOODLINE/DEF JAM 063615*/DJM/G (12.98/18.98)	Cradle 2 The Grave	6	60	57	74	34	RED HOT CHILI PEPPERS ▲ WARNER BROS. 48140*/118.98 CD)	By The Way	2
11	8	5	7	SOUNDTRACK ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2	61	47	35	4	BLAKE SHELTON WARNER BROS. (NASHVILLE) 48237/WRN (12.98/18.98)	The Dreamer	8
12	18	23	41	EMINEM ▲ ⁷ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	62	63	68	4	VARIOUS ARTISTS ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29
13	22	21	27	COLDPLAY ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5	63	NEW	1		DIRTY INFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	63
14	9	15	4	SOUNDTRACK ● WIND-UP 13079 (18.98 CD)	Daredevil: The Album	9	64	65	71	15	MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98)	More Than You Think You Are	6
15	14	39	16	SEAN PAUL ● 2 HARD/VP ATLANTIC 83620*/AG (9.98/13.98)	Dutty Rock	14	65	49	27	3	YANNI VIRGIN 81516 (18.98 CD)	Ethnicity	27
16	12	12	16	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3	66	99	103	44	VANESSA CARLTON ▲ A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5
17	11	8	14	JENNIFER LOPEZ ▲ ² EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2	67	48	51	14	2PAC ▲ ² AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	5
18	21	20	36	NELLY ▲ ⁵ FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1	68	106	114	64	NO DOUBT ▲ ² INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
19	15	18	22	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (12.98 EQ CD)	The Young And The Hopeless	7	69	75	88	48	ASHANTI ▲ ³ MURDER INC./AJM 586830*/DJM/G (12.98/18.98)	Ashanti	1
20	13	36	9	T.A.T.U. INTERSCOPE 064107 (12.98 CD) [M]	200 KM/H In The Wrong Lane	13	70	60	47	22	THE ROLLING STONES ▲ ⁴ ABKCO 13378/VIRGIN (29.98 CD)	Forty Licks	2
21	NEW	1		B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	21	71	66	61	45	KENNY CHESNEY ▲ ² BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
22	24	22	18	SOUNDTRACK ▲ ⁴ SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1	72	79	99	17	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	72
23	34	17	3	JOHN MAYER AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	Any Given Thursday	17	73	84	87	46	SHERYL CROW ▲ A&M 493360/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2
24	16	29	11	TYRESE ● J 20041/RMG (12.98/18.98)	I Wanna Go There	16	74	55	14	3	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	14
25	20	9	13	SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD)	Up!	1	75	101	145	23	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6
26	29	38	15	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* (18.98 CD)	Audioslave	7	76	110	101	59	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
				PACESETTER			77	80	79	76	MARTINA MCBRIDE ▲ ² RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
27	109	143	31	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86600*/CRG (12.98 EQ/18.98)	The Rising	1	78	64	66	13	MARIAH CAREY ▲ MONARC/ISLAND 053457*/DJM/G (12.98/18.98)	Charmbracelet	3
28	30	10	19	ROD STEWART ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4	79	67	63	15	SOUNDTRACK HOLLYWOOD 162364 (18.98 CD)	Sweet Home Alabama	46
29	19	13	12	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3	80	NEW	1		AMERICAN HI-FI ISLAND 063657/DJM/G (19.98 CD)	The Art Of Losing	80
30	27	30	17	JUSTIN TIMBERLAKE ▲ ² JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2	81	86	92	29	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	61
31	NEW	1		SOUNDTRACK ELEKTRA 62792/EEG (18.98 CD)	Smallville [The Talon Mix]	31	82	93	137	17	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	36
32	25	25	18	CHRISTINA AGUILERA ▲ ² RCA 68037*/RMG (12.98/18.98)	Stripped	2	83	68	70	24	VARIOUS ARTISTS ● WALT DISNEY 860785 (18.98 CD)	Disneymania: Superstar Artists Sing Disney ... Their Way!	52
33	32	37	16	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/19.98)	Away From The Sun	8	84	61	58	5	ZWAN MARTHA S MUSIC/REPRISE 48436/WARNER BROS. (18.98 CD)	Mary Star Of The Sea	3
34	31	44	16	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 063380*/DJM/G (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1	85	NEW	1		SWITCHFOOT COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
35	28	7	3	GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	7	86	NEW	1		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 40512 (16.98 CD)		4
36	23	26	15	JA RULE ▲ MURDER INC./DEF JAM 063487*/DJM/G (12.98/18.98)	The Last Temptation	4	87	108	111	20	FLEETWOOD MAC ▲ REPRISE 73775/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
37	26	34	20	LL COOL J DEF JAM 077021*/DJM/G (12.98/18.98)		10	88	88	122	12	NIVEA JIVE 41748/ZOMBA (11.98/17.98) [M]	Nivea	80
38	33	55	4	THE ALL-AMERICAN REJECTS DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (9.98 CD) [M]	The All-American Rejects	25	89	77	84	18	LIL JON & THE EAST SIDE BOYZ BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
39	35	19	4	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	19	90	56	43	3	VARIOUS ARTISTS DVB/COLUMBIA 86352/CRG (14.98 EQ CD)	We're A Happy Family: A Tribute To Ramones	43
40	38	40	19	SANTANA ▲ ² ARISTA 14737 (12.98/18.98)	Shaman	1	91	82	89	24	DISTURBED ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
41	40	11	64	JOSH GROBAN ▲ ³ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	92	73	53	23	ELVIS PRESLEY ▲ ³ RCA 68079*/RMG (12.98/19.98)	Elvis: 30 #1 Hits	1
42	36	67	13	SIMPLE PLAN ● LAVA 83534/AG (17.98/11.98) [M]	No Pads, No Helmets...Just Balls	36	93	74	60	3	INTOCABLE EMI LATIN 80819 (21.98 CD/DVD)	La Historia	60
43	46	50	15	VARIOUS ARTISTS ▲ ² UNIVERSAL/EMI/ZOMBA/SONY 068720/UME (12.98/18.98)	Now 11	2	94	70	56	4	ALABAMA RCA 67052/RLG (18.98 CD)	In The Mood: The Love Songs	15
44	39	49	67	PINK ▲ ⁴ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	95	78	80	14	BABY ● CASH MONEY/UNIVERSAL 050076*/UMRG (12.98/18.98)	Birdman	24
45	50	73	14	SNOOP DOGG ● DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo\$\$	12	96	83	78	79	PUDDLE OF MUDD ▲ ³ FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
46	37	59	17	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8	97	71	91	12	THE DONNAS ATLANTIC 83567*/AG (11.98 CD) [M]	Spend The Night	62
47	87	100	19	FOO FIGHTERS ● RD SWELL/RCA 68008/RMG (18.98 CD)	One By One	3	98	NEW	1		BERING STRAIT UNIVERSAL SOUTH 170218 (18.98 CD)	Bering Strait	98
48	43	31	3	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	31	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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	90	90	14	SYSTEM OF A DOWN ● AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)	Steal This Album!	15	151	148	171	16	TLC ▲ ARISTA 14780 (12.98/18.98)	3D	6
101	81	62	3	RUSH MERCURY/CHRONICLES 06333/UME (18.98 CD)	The Spirit Of Radio: Greatest Hits 1974 - 1987	62	152	153	148	37	GARY ALLAN ● MCA NASHVILLE 17020/UMGN (11.98/17.98)	Alright Guy	39
102	117	150	6	TRAPT WARNER BROS. 48296 (12.98 CD) [M]	Trapt	102	153	155	132	15	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	18	TORI AMOS ● EPIC 86412 (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	26	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	33	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
110	95	95	11	VARIOUS ARTISTS DEF JAM 063546/(DJMVG (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	16	SALIVA ISLAND 063153/(DJMVG (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 493507/INTERSCOPE (18.98 CD)	Nirvana	3	163	150	174	21	TRINA SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14
113	151	121	22	DIANA KRALL ● VERVE 065109/VG (12.98/18.98)	Live In Paris	18	164	NEW	1	1	THE MOVIELIFE DRIVE-THRU 06092/MCA (12.98 CD) [M]	Forty Hour Train Back To Penn	164
114	119	134	3	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	114	165	152	129	3	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18882/TIME LIFE (18.98 CD)	Absolute Body + Soul	73
115	72	42	5	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	33	DAVE MATTHEWS BAND ▲ ² RCA 68117/RMG (11.98/18.98)	Busted Stuff	1
117	89	48	21	BON JOVI ● ISLAND 063055/(DJMVG (12.98/18.98)	Bounce	2	168	154	116	7	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	27
118	136	136	81	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	5	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 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 88737*/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 (9.98 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	RE-ENTRY	24	24	JAMES TAYLOR ▲ COLUMBIA 63584/CRG (12.98 EQ/18.98)	October Road	4	174	179	198	45	KIRK FRANKLIN ● GOSPO CENTRIC 70037/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) 36579 (18.98 CD)	Nut Sack	82	176	189	155	10	JUANES △ SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	127
126	92	118	18	THE USED REPRISE 48287/WARNER BROS. (11.98 CD) [M]	The Used	63	177	176	180	19	KELLY ROWLAND ● MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	12
127	122	126	19	HEATHER HEADLEY RCA 69376/RMG (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 (9.98 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-CDL 751146/ARTENIS (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 (11.98/18.98)	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 21137*/PHAT CAT (18.98 CD)	Deuce	184
134	132	165	43	SOUNDTRACK ● EPIC 86311 (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	—	3	RA REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD) [M]	From One	154
136	134	156	78	SYSTEM OF A DOWN ▲ ³ AMERICAN/COLUMBIA 82240*/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	16	SOUNDTRACK FOX 113028*/MCA (18.98 CD)	Brown Sugar	16
139	91	130	12	SMILEZ & SOUTSTAR 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 86163 (9.98 EQ CD)	Love	71
141	126	98	17	DAVID GRAY ATD/RCA 88154/RMG (18.98 CD)	A New Day At Midnight	17	192	RE-ENTRY	44	44	KYLIE MINOGUE ▲ CAPITOL 37670 (6.98/18.98)	Fever	3
142	139	131	56	JACK JOHNSON ▲ ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	193	197	—	59	LUDACRIS ▲ ³ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMVG (12.98/19.98)	Word Of Mouf	3
143	114	104	14	DRU HILL DEF SOUL 063377*/DJMVG (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	16	PHIL COLLINS ATLANTIC 83563/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/(DJMVG (18.98 CD)	Stone Sour	46
146	138	115	67	CREED ▲ ⁶ 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 618455/(DJMVG (12.98/18.98)	Silver Side Up	2	198	RE-ENTRY	75	75	MICHAEL W. SMITH ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
148	141	157	15	MUDVAYNE EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17	199	191	—	14	LED ZEPPELIN ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
149	140	123	12	SOUNDTRACK WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Two Towers	43	200	190	196	35	NEW FOUND GLORY ● DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4
150	133	127	14	SUM 41 ● ISLAND 063491*/DJMVG (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). 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 (Platinum). ▲ Certification for 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.

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	NUMBER 1 15 Weeks At Number 1	Wait For Me	
2	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	The Essential Stevie Ray Vaughan And Double Trouble	LEGACY 86423/EPIC	
3	4	DELBERT MCCLINTON	Room To Breathe	NEW WEST 6042	
4	3	SONNY LANDRETH	The Road We're On	SUGAR HILL 3964	
5	5	JOHN HAMMOND	Ready For Love	BACK PORCH 80599/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 2056	
9	10	TYRONE DAVIS	Love Line	MALACD 7514	
10	12	VARIOUS ARTISTS	Now This Is What We Call Blues Vol. 420	TELARC 83569	
11	11	PETER GREEN SPLINTER GROUP	Reaching The Cold 100	EAGLE 20004	
12	12	VARIOUS ARTISTS	The Story of Tone-Cool Volume 1	TONE-COOL 751160/ROUNDER	
13	11	VARIOUS ARTISTS	Pure Blues	UTV 556176/UMRG	
14	6	JOE BONAMASSA	So It's Like That	MEDALIST 60101	
15	15	DEBBIE DAVIES	Key To Love - A Celebration of the Music of John Mayall	SHANACHIE 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	NUMBER 1 16 Weeks At Number 1	Dutty Rock	
2	2	SHAGGY	Lucky Day	BIG YARD 113070/MCA	
3	3	BEENIE MAN	Tropical Storm	SHOOTING VIBES/VP 13134/VIRGIN	
4	4	VARIOUS ARTISTS	Reggae Gold 2002	VP 1879*	
5	5	CARIBBEAN PULSE	Stand Up	IRIE 1002	
6	5	BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)	TUFF GONG/ISLAND 58671/410JMG	
7	6	VARIOUS ARTISTS	Ragga Dancehall Anthems 2002	GREENSLEEVES 4004*	
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 1857*	
11	12	SHAGGY	Mr. Lover Lover (The Best Of Shaggy...Part 1)	VIRGIN 11823	
12	10	DAMIAN "JR. GONG" MARLEY	Halfway Tree	MOTOWN 014742/UMRG	
13	14	VARIOUS ARTISTS	Strictly The Best: Vol. 29	VP 1659*	
14	12	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	NUMBER 1 5 Weeks At Number 1	Mambo Sinuendo	
2	2	SOUNDTRACK	Frida	DECCA 474150/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	Amandla! 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 90004	
14	6	CIRQUE DU SOLEIL	Varekai	CIRQUE DU SOLEIL 93026	
15	14	SOUNDTRACK	Monsoon Wedding	MILAN 35981	

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	1	2	VARIOUS ARTISTS	NUMBER 1/GREATEST GAINER 4 Weeks At Number 1	Worship Together: I Could Sing Of Your Love Forever
2	2	1	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown
3	2	1	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
4	4	5	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT	Worldwide
5	4	5	VARIOUS ARTISTS	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience
6	5	4	JARS OF CLAY	ESSENTIAL 10689/PROVIDENT	Furthermore: From The Studio, From The Stage
7	3	3	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW 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	13	10	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. 86236/WORD-CURB	Rise And Shine
15	16	14	MERCYME	INO 86133/WORD-CURB [H]	Almost There
16	17	17	P.O.D.	ATLANTIC 83496/WORD-CURB	Satellite
17	8	9	PHILLIPS, CRAIG AND DEAN	SPARROW 1979/CHORDANT [H]	Let Your Glory Fall
18	19	12	MERCYME	INO 86218/WORD-CURB	Spoken For
19	10	6	FURTHER SEEMS FOREVER	TOOTH & NAIL 9418/CHORDANT [H]	How To Start A Fire
20	18	20	MARY MARY	COLUMBIA/INTEGRITY 82273/WORD-CURB	Incredible
21	25	27	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [H]	Family Affair II: Live At Radio City Music Hall
22	30	—	BYRON CAGE	GOSPO CENTRIC 70047/PROVIDENT [H]	Byron Cage
23	23	21	FRED HAMMOND	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
24	22	23	JOHN P. KEE & NEW LIFE	VERITY 43200/PROVIDENT [H]	Blessed By Association
25	27	25	NATALIE GRANT	CURB 78761/WORD-CURB [H]	Deeper Life
26	27	25	AARON NEVILLE	TELL IT/EMI GOSPEL 0381/CHORDANT	Believe
27	29	28	YOLANDA ADAMS	ELEKTRA 62890/WORD-CURB	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	DEITRICK HADDON	TYSCOT/VERITY 43195/PROVIDENT [H]	Lost And Found
31	35	29	THIRD DAY	ESSENTIAL 10668/PROVIDENT	Come Together
32	21	22	THE CATHEDRALS	SPRING HOUSE 42409/WORD-CURB	The Best Of The Cathedrals
33	33	30	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [H]	Woven & Spun
34	33	30	SIXPENCE NONE THE RICHER	SQUINT-CURB/REPRISE 86010/WORD-CURB	Divine Discontent
35	36	32	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70038/PROVIDENT	The Kiss
36	24	19	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall
37	31	—	BILL GAITHER	SPRING HOUSE 2410/CHORDANT	Bill Gaither's Best Of Homecoming 2002
38	31	—	ANDREW PETERSON	WATERSHED/ESSENTIAL 10707/PROVIDENT	Love & Thunder
39	31	—	TERRY MACALMON	WORD 86242/WORD-CURB	Visit Us: Calling Down The Father's Glory
40	31	—	FERNANDO ORTEGA	WORD-CURB/WARNER BROS. 86247/WORD-CURB [H]	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	NUMBER 1 4 Weeks At Number 1	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 [H]	I Need You Now
4	4	3	MARY MARY	COLUMBIA 82273/CRG	Incredible
5	5	5	VARIOUS ARTISTS	INTEGRITY GOSPEL 19859/TIME LIFE	Songs 4 Worship Gospel: God Is In The House
6	7	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [H]	Family Affair II: Live At Radio City Music Hall
7	10	—	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [H]	Byron Cage
8	6	5	FRED HAMMOND	VERITY 43197/ZOMBA	Speak Those Things: POL Chapter 3
9	5	6	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [H]	Blessed By Association
10	8	7	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
11	9	9	YOLANDA ADAMS	ELEKTRA 62890/EEG	Believe
12	11	12	VARIOUS ARTISTS	DEXTERITY SOUNDS 20385/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
13	22	22	DEITRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [H]	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 [H]	Praise Is What I Do
16	18	15	GEORGIA MASS CHOIR	SAVOY 7129/MALACD [H]	I Owe You The Praise
17	14	13	DARWIN HOBBS	EMI GOSPEL 20359 [H]	Broken
18	16	17	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1662 [H]	Behind The Veil: Morning Glory 2
19	15	14	DORINDA CLARK-COLE	GOSPO CENTRIC 70033/ZOMBA [H]	Dorinda Clark-Cole
20	17	16	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20380/EMI GOSPEL [H]	Go Get Your Life Back
21	24	20	THE BLIND BOYS OF ALABAMA	REAL WORLD 12793/VIRGIN [H]	Higher Ground
22	20	24	DOUG & MELVIN WILLIAMS	BLACKBERRY 1631/MALACD	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 43215/ZOMBA	Verity Presents Gospel Greats Vol. 10: Songs of Triumph
30	31	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 [H]	I Believe
33	39	34	JOE PACE	INTEGRITY/WORD 86644/EPIC	Shake The Foundation
34	37	—	BISHOP CARLTON PEARSON	WORD-CURB 86250/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/MALACD	When Mercy Found Me
38	32	—	BEN TANKARD	VERITY 43220/ZOMBA	Play A Lil' Song 4 Me
39	35	31	THE CANTON SPIRITUALS	VERITY 43168/ZOMBA [H]	Walking By Faith
40	35	31	YOLANDA ADAMS	ELEKTRA 62829/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 (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [H] 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
				Sales data compiled by Nielsen SoundScan		
				NUMBER 1 / GREATEST GAINER 6 Weeks At Number 1		
1	1	1	254	DIXIE CHICKS ♦ ¹²	MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
2	2	4	103	DIXIE CHICKS ♦ ¹⁰	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
3	3	3	89	COLDPLAY ▲	NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes
4	20	26	438	JAMES TAYLOR ♦ ¹¹	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
5	8	13	110	EMINEM ▲	WEB/AFRIMATH 490287/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
6	4	6	114	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170569/IDJMG (12.98/19.98)	O Brother, Where Art Thou?
7	5	2	121	THE BEATLES ▲	APPLE 23325/CAPITOL (12.98/18.98)	1
8	7	7	434	BOB SEGER & THE SILVER BULLET BAND ▲ ⁶	CAPITOL 30334 (10.98/15.98)	Greatest Hits
9	10	19	122	SIMON & GARFUNKEL ♦ ¹⁰	COLUMBIA 31350/CRG (10.98 EQ/17.98)	Greatest Hits
10	10	19	122	LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
11	19	10	174	PHIL COLLINS ▲ ⁷	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
12	9	15	214	KID ROCK ♦ ¹⁰	TOP DOG/LAVA/ATLANTIC 83119/AG (12.98/18.98) [M]	Devil Without A Cause
13	8	27	277	SHANIA TWAIN ♦ ¹³	MERCURY 53603/UMG (12.98/18.98)	Come On Over
14	15	29	198	METALLICA ♦ ¹²	ELEKTRA 61113/EEG (11.98/17.98)	Metallica
15	29	36	148	EMINEM ▲	WEB/AFRIMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP
16	47	—	109	BRUCE SPRINGSTEEN ▲ ⁴	COLUMBIA 67060/CRG (10.98 EQ/17.98)	Greatest Hits
17	6	—	438	AC/DC ♦ ⁹	LEGACY 80207/EPIC (18.98 EQ CD)	Back In Black
18	11	9	116	TIM MCGRAW ▲ ³	CURB 77378 (12.98/18.98)	Greatest Hits
19	12	17	77	GOOD CHARLOTTE ●	DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
20	18	23	700	BOB MARLEY AND THE WAILERS ♦ ¹⁰	TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
21	16	21	147	DISTURBED ▲ ²	GIANT 21738/WARNER BROS. (11.98/17.98) [M]	The Sickness
22	26	16	180	BON JOVI ♦ ¹²	MERCURY 53808/IDJMG (6.98/11.98)	Slippery When Wet
23	22	14	127	KENNY CHESNEY ▲ ³	BNA 67976/RLG (17.98/18.98)	Greatest Hits
24	27	24	145	CELINE DION ▲ ⁶	550 MUSIC 61740/EPIC (12.98 EQ CD)	All The Way...A Decade Of Song
25	17	11	102	RASCAL FLATTS ▲	LYRIC STREET 18501/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
26	23	12	134	PINK FLOYD ♦ ¹⁵	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
27	27	27	68	BEE GEES ▲	POLYDOR/UNIVERSAL 559220/UMG (12.98/18.98)	One Night Only
28	24	20	143	AL GREEN ▲	HIT THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits
29	14	—	88	AC/DC ▲ ⁶	LEGACY 80206/EPIC (14.98 EQ CD)	Highway To Hell
30	33	41	31	ORIGINAL BROADWAY CAST RECORDING ●	DECCA 86040/WAY 54515 (18.98 CD)	Mamma Mia!
31	28	32	133	SOUNDTRACK ▲ ³	CURB 78703 (11.98/17.98)	Coyote Ugly
32	25	33	218	DEF LEPPARD ▲ ³	MERCURY 526718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
33	30	18	140	BON JOVI ▲ ⁴	MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
34	21	28	96	VARIOUS ARTISTS ▲ ²	INTEGRITY 61001/TIME LIFE (12.98 CD)	Songs 4 Worship – Shout To The Lord
35	31	25	113	CREED ♦ ¹⁰	WIND-UP 13053* (11.98/18.98)	Human Clay
36	38	35	26	JOHNNY CASH ▲	LEGACY/COLUMBIA (NASHVILLE) 68738/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
37	37	37	43	EVA CASSIDY ●	BLIX STREET 10045 (11.98/18.98)	Songbird
38	NEW	—	1	SIMON & GARFUNKEL ●	LEGACY/COLUMBIA 66022/CRG (18.98 EQ CD)	The Best Of Simon & Garfunkel
39	42	30	509	CAROLE KING ♦ ¹⁰	EPIC 85850 (7.98 EQ/11.98)	Tapestry
40	34	39	42	HANK WILLIAMS JR. ▲ ⁴	CURB 77638 (5.98/9.98)	Greatest Hits, Vol. 1
41	NEW	—	1	JOURNEY ♦ ¹⁰	COLUMBIA 44493/CRG (11.98 EQ/17.98)	Journey's Greatest Hits
42	36	—	87	JENNIFER LOPEZ ▲ ³	EPIC 85965 (12.98 EQ/18.98)	J.Lo
43	40	34	142	FAITH HILL ▲ ⁷	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
44	49	49	175	AC/DC ▲ ³	LEGACY 80214/EPIC (11.98/17.98)	Live
45	46	48	250	ABBA ▲ ⁶	POLYDOR/UNIVERSAL 517007/UMG (12.98/18.98)	Gold – Greatest Hits
46	32	—	190	MICHAEL JACKSON ♦ ²⁶	EPIC 66073 (12.98 EQ/18.98)	Thriller
47	41	—	135	2PAC ▲ ⁹	AMARU/DEATH ROW 490301/INTERSCOPE (19.98/24.98)	Greatest Hits
48	44	37	132	ENYA ▲ ²	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
49	NEW	—	1	WILLIE NELSON ▲	LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
50	NEW	—	1	THE BEATLES ♦ ¹²	APPLE 46446/CAPITOL (12.98/18.98)	Abbey Road

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Billboard® HEATSEEKERS™

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				Sales data compiled by Nielsen SoundScan		
				NUMBER 1 1 Week At Number 1		
1	4	4	10	TRAPT	WARNER BROS. 48296 (12.98 CD)	Trapt
2	5	2	3	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. (18.98 CD)	Michael Buble
3	2	3	14	SYLEENA JOHNSON	JIVE 39035/ZOMBA (11.98/17.98)	Chapter 2: The Voice
4	NEW	—	1	THE MUSIC	CAPITOL 80328 (9.98 CD)	The Music
5	6	—	2	DAR WILLIAMS	RAZOR & TIE 82886 (18.98 CD)	The Beauty Of The Rain
6	39	—	2	AMANDA PEREZ	POWERHOUSE 82131/VIRGIN (18.98 CD)	Angel
7	1	—	3	CAT POWER	MATADOR 4277/BEGGARS GROUP (17.98 CD)	You Are Free
8	NEW	—	1	THE MOVIELIFE	DRIVE THRU 060092/MCA (12.98 CD)	Forty Hour Train Back To Penn
9	3	—	2	LINDA EDER	ATLANTIC 83580/AG (18.98 CD)	Broadway My Way
10	18	36	7	BOWLING FOR SOUP	FFROE/SILVERTONE/JIVE 41819/ZOMBA (13.98 CD)	Drunk Enough To Dance
11	NEW	—	1	KEM	MOTOWN 067518/UMG (8.98/12.98)	Kemistry
12	12	5	11	JUANES	SURCO 017532/UNIVERSAL LATINO (18.98 CD)	Un Dia Normal
13	11	11	13	RA	REPUBLIC/UNIVERSAL 066093/UMG (12.98 CD)	From One
14	7	—	2	JENNIFER HANSON	CAPITOL (NASHVILLE) 35247 (18.98 CD)	Jennifer Hanson
15	13	16	10	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
16	16	17	18	FINCH	DRIVE THRU 860991/MCA (12.98 CD)	What It Is To Burn
17	NEW	—	1	JOHNNY VICIOUS	ULTRA 1155 (19.98 CD)	Ultra. Dance 03
18	8	9	6	PHILLIPS, CRAIG AND DEAN	SPARROW 51979 (17.98 CD)	Let Your Glory Fall
19	NEW	—	1	RICHARD ASHCROFT	HUT 13384/VIRGIN (18.98 CD)	Human Conditions
20	20	14	14	THE EXIES	MELISMA 13309/VIRGIN (9.98 CD)	Inertia
21	19	15	14	TAKING BACK SUNDAY	VICTORY 176 (12.98 CD)	Tell All Your Friends
22	10	7	7	SOCIALBURN	ELEKTRA 62790/EEG (12.98 CD)	Where You Are
23	9	1	1	FURTHER SEEMS FOREVER	TOOTH & NAIL 39418 (9.98 CD)	How To Start A Fire
24	NEW	—	1	THE MINUS 5	YEP ROC 2052/REDEYE (17.98 CD)	Down With Wilco
25	24	23	23	JOSE JOSE	ARIOLA 98530/BMG LATIN (14.98 CD)	El Principe Con Trio Vol. 1
26	14	6	12	LOS BUKIS	FONOVISA 050691/UG (14.98 CD)	30 Inolvidables
27	NEW	—	1	DJ WHOOKID	FULL CLIP 2005* (13.98 CD)	Hood Radio V.1
28	41	22	22	JASON MRAZ	ELEKTRA 62629/EEG (11.98 CD)	Waiting For My Rocket To Come
29	NEW	—	1	THALIA	EMI LATIN 81595 (14.98 CD)	Thalia's Hits Remixed
30	NEW	—	1	LOS HURACANES DEL NORTE	UNIVISION 310103/UG (15.98 CD)	28 Huracanazos
31	30	25	25	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43175/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
32	40	—	4	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA (18.98 CD)	Byron Cage
33	21	10	10	SUPERGRASS	ISLAND 063685/IDJMG (15.98 CD)	Life On Other Planets
34	28	42	42	MAROON 5	OCTONE 50001 (11.98 CD)	Songs About Jane
35	NEW	—	1	FISCHERSPOONER	CAPITOL 42838 (18.98 CD)	#1
36	22	38	37	INTERPOL	MATADOR 545* (9.98 CD)	Turn On The Bright Lights
37	17	8	8	NICK CAVE AND THE BAD SEEDS	MUTE/ANTI 86668*/EPITAPH (18.98 CD)	Nocturama
38	25	21	16	JOHN P. KEE & NEW LIFE	VERITY 432002/ZOMBA (11.98/17.98)	Blessed By Association
39	35	43	43	KATHLEEN EDWARDS	ZOE 431035/ROUNDER (12.98 CD)	Failer
40	33	30	10	TELEPOPMUSIK	CATALOGUE 38657/CAPITOL (17.98 CD)	Genetic World
41	NEW	—	1	NATALIE GRANT	CURB 87861 (18.98 CD)	Deeper Life
42	27	29	10	THE STREETS	VICE 93181*/ATLANTIC (12.98 CD)	Original Pirate Material
43	42	33	16	LIMITE	UNIVERSAL LATINO 066373 (8.98/13.98)	Soy Asi
44	NEW	—	1	LOS REHENES	DISA 72034/UG (14.98 CD)	Historia Musical: 30 Pegaditas
45	34	13	14	RICARDO ARJONA	SONY DISCOS 84564 (17.98 EQ CD)	Santo Pecado
46	29	37	42	SUGARCULT	ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static
47	47	26	26	INDIA	SONY DISCOS 87454 (16.98 EQ CD)	Latin Songbird: Mi Alma Y Corazon
48	32	—	—	INTOCABLE	EMI LATIN 37475 (9.98/15.98)	Suenos
49	NEW	—	1	DEITRICK HADDON	TYSCOT/VERITY 43195/ZOMBA (11.98/17.98)	Lost And Found
50	26	34	34	PAUL VAN DYK	MUTE 9201 (19.98 CD)	Global

MARCH 15 2003

Billboard® TOP INDEPENDENT ALBUMS™

THIS WEEK				LAST WEEK		2 WKS AGO		WEEKS ON CHART		Sales data compiled by  Nielsen SoundScan		Title	
ARTIST				IMPRINT & NUMBER/DISTRIBUTING LABEL				Title					
								NUMBER 1 / HOT SHOT DEBUT 1 Week At Number 1					
1	NEW	1		B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)				Livin' Legend					
2	1	3	19	LIL JON & THE EAST SIDE BOYZ BME 23707/TVT (13.98/17.98)				Kings Of Crunk					
3	3	2	3	DARYL HALL JOHN OATES U-WATCH 80100 (18.98 CD)				Do It For Love					
4	2	—	2	CAT POWER MATADOR 4277/BEGGARS GROUP (17.98 CD) [M]				You Are Free					
5	6	5	15	SUSAN TEDESCHI TONE-CDOL 751146/ARTEMIS (17.98 CD) [M]				Wait For Me					
6	NEW	1		THE D.O.C. SILVERBACK 21137/PHAT CAT (18.98 CD)				Deuce					
7	5	1	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 214 (18.98 CD)				Romantic Melodies					
8	NEW	1		JOHNNY VICIOUS ULTRA 1155 (19.98 CD) [M]				Ultra. Dance 03					
9	4	4	35	50 CENT FULL CLIP 2003* (16.98 CD) [M]				Guess Who's Back?					
10	7	7	18	TRANSPLANTS HELLCAT 80448*/EPITAPH (16.98 CD)				Transplants					
								\$ GREATEST GAINER \$					
11	15	9	25	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)				This Side					
12	10	10	10	TAKING BACK SUNDAY VICTORY 176 (12.98 CD) [M]				Tell All Your Friends					
13	NEW	1		THE MINUS 5 YEP ROC 2052/REDEYE (17.98 CD) [M]				Down With Wilco					
14	11	8	8	UNWRITTEN LAW LAVA 83632 (12.98 CD)				Music In High Places					
15	19	11	11	WILLIE NELSON SUGAR HILL 1073 (16.98 CD)				Crazy: The Demo Sessions					
16	NEW	1		DJ WHOOKID FULL CLIP 2005* (13.98 CD) [M]				Hood Radio V.1					
17	NEW	1		EDWIN MCCAIN ATC 2002 (18.98 CD)				The Austin Sessions					
18	12	23	23	INTERPOL MATADOR 545* (9.98 CD) [M]				Turn On The Bright Lights					
19	9	6	6	NICK CAVE AND THE BAD SEEDS MUTE/ANTI 86668*/EPITAPH (18.98 CD) [M]				Nocturama					
20	18	15	15	LOUIE DEVITO DEE VEE 0004/MUSICRAMA (19.98 CD)				N.Y.C. Underground Party 5					
21	14	17	17	THE STREETS VICE 93181*/ATLANTIC (12.98 CD) [M]				Original Pirate Material					
22	16	22	22	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]				Start Static					
23	13	20	20	PAUL VAN DYK MUTE 9201 (19.98 CD) [M]				Global					
24	17	14	14	DASHBOARD CONFESSIONAL VAGRANT 378 (18.98 CD) [M]				MTV Unplugged V.2.0					
25	34	25	25	EVA CASSIDY BLIX STREET 10075 (16.98 CD)				Imagine					
26	21	13	13	ERASURE MUTE 9198* (17.98 CD)				Other People's Songs					
27	NEW	1		MURS DEFINITEJUX 48* (16.98 CD)				The End Of The Beginning					
28	NEW	1		TOSCA G STONE 1407*/K7 (18.98 CD)				Dehl9					
29	25	21	21	INSANE CLOWN POSSE PSYCHOPATHIC/D3 9912/RIVERA (19.98 CD)				The Wraith: Shangri-La					
30	24	12	12	SISTER HAZEL SIXTHMAN 61015 (18.98 CD)				Chasing Daylight					
31	28	16	16	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]				Praise Is What I Do					
32	20	—	—	THE POSTAL SERVICE SUB POP 595 (14.98 CD) [M]				Give Up					
33	23	—	—	CALEXICO QUARTERSTICK 78* (16.98 CD) [M]				Feast Of Wire					
34	26	19	19	JIM JOHNSTON  World Wrestling Entertainment Presents: WWE Anthology (Soundtrack) SMACK DOWN! 8832/KOCH (24.98 CD)									
35	8	—	—	REGGIE AND THE FULL EFFECT VAGRANT 0779* (18.98 CD) [M]				Under The Tray...					
36	42	27	27	VARIOUS ARTISTS SPG 1512 (13.98 CD)				Slow Jams Volume 1 & 2					
37	43	30	30	GEORGIA MASS CHOIR SAVOY 7129/MALACO (11.98/17.98) [M]				I Owe You The Praise					
38	37	38	13	JUANITA BYNUM SHEKINAH INTERNATIONAL 1662 (16.98 CD) [M]				Behind The Veil: Morning Glory 2					
39	30	47	47	CODY CHESNUTT READY SET GO! 001 (16.98 CD)				Headphone Masterpiece					
40	NEW	1		DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)				Halos & Horns					
41	27	33	33	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 0607/CAROLINE (16.98 CD) [M]				The Richest Man In Babylon					
42	NEW	1		T-ROCK HYPNOTIZE MINDS 3603/STREET LEVEL (17.98 CD)				Rock Solid/4:20					
43	35	28	28	DEFAULT  TVT 2310 (11.98 CD) [M]				The Fallout					
44	39	—	—	THE BEN TAYLOR BAND IRIS 9972 (16.98 CD)				Famous Among The Barns					
45	NEW	1		THE HAUNTED EARACHE 285 (16.98 CD)				One Kill Wonder					
46	29	29	29	KHIA FEATURING DSD  DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]				Thug Misses					
47	38	44	44	BUCK HOWDY PRAIRIE DOG 407 (13.98 CD) [M]				Skidaddle!					
48	NEW	1		SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD) [M]				Don't Give Up On Me					
49	NEW	1		THE RAVEONETTES CRUNCHY FRDG 71044/THE ORCHARD (12.98 CD) [M]				Whip It On (EP)					
50	44	—	—	NADA SURF RAHSIK 29 (16.98 CD)				Let Go					

MARCH 15 2003			Billboard® TOP INTERNET ALBUM SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data and internet sales reports compiled by 		Title	BILLBOARD 200 RANK
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL			
			 NUMBER 1 		12 Weeks At Number 1	
1	1	53	NORAH JONES ▲ ⁴ BLUE NOTE 32088 [M]		Come Away With Me	1
2	3	27	DIXIE CHICKS ▲ ⁵ MONUMENT/COLUMBIA 86840*/CRG		Home	4
3	2	7	SOUNDTRACK ▲ EPIC 87018		Chicago	11
4	19	43	JOHN MAYER ▲ ² AWARE/COLUMBIA 85293*/CRG [M]		Room For Squares	8
5	4	4	50 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 DOG 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/ZOMBA		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 ARI STA 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/NOVESUCH 79681/AG		Mambo Sinuendo	119
18	NEW		BRUCE SPRINGSTEEN ▲ ² COLUMBIA 86500*/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 18774		Worship Together: I Could Sing Of Your Love Forever	56
21	7	3	MASSIVE ATTACK VIRGIN 81233*		100th Window	103
22	NEW		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*/JUME		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® 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) Hot Latin Tracks (LT) Latin: Latin Pop (LPS)	Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS)	Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40)	Rankings from biweekly charts are listed in italics during a chart's unpublished week.
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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, 82; 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, 4; 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 84
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 V Roberto: LPS 30
ALC: GA 27
Alcazar: DC 33
Ali: 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
Amerie: 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: HS 45; LA 15; LPA 8; LPS 3, 8; LT 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
Audioslave: 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 8; 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 Diva: 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 Boi: H100 60; HA 66; RA 43; RBH 42; RP 20
Big "C": HSS 35, 60; RS 17, 53
Big Ren: 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
BLACKstreet: RA 63; RBH 62
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
Blindside: 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
Boombkat: 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
Toni 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 Castillon: LPS 21; LT 35; TSS 30
The Cathedral: CC 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 Chesnutt: CS 49
Chevelle: B200 55; H100 77; MO 12, 21; RO 11, 19
Chicago Mass Choir: GA 35
El Chichicuilote: LA 60
The Chieftains: CA 52; WM 3
Choppa: H100 95; RA 52; RBH 51; RS 63
Charlotte Church: CX 3, 11
Cirque Du Soleil: WM 14
C-lanae: 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
Elvis 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 4; TSA 2, 6
Cuisillos De Arturo Masias: RMS 27, 37
CYN: DC 28

—D—
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
Louis DeVito: EA 4; IND 20
Diamond Rio: B200 133; CA 21; CS 17
Dido: DS 19
Don Dinero: 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 8, 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 Envy: 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
Plácido 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—
Steve Earle: CA 72
Easy Star All-Stars: RE 8
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, 82, 86; RP 13; T40 9, 30
Bill Engvall: CA 65
Jocelyn Enriquez: DC 21
Enya: NA 15; PCA 48
Erasme: EA 10; IND 26; DS 6; HSS 41
E.S.G.: RBH 98
Evanesence: 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 Exies: HS 20; MO 37

—F—
Fabolous: H100 52; HA 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
Friburn & Urik: DC 2
Frou Frou: DC 36
Frukwon: RBA 97
Fuel: RO 28
Funky Green Dogs: 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 Gaither: CC 37

Bill & Gloria Gaither: B200 183; CC 10, 13
Europa Galante: *CL* 13
Manuel Galban: B200 110; 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
Godsmack: MO 14; RO 4
Fabian Gomez: LT 10; RMS 4
Good Charlotte: B200 19; PCA 19; H100 61; HA 62; MO 13;
T40 26
Goo Goo Dolls: A40 26
Glenn Gould: *CL* 4
El Gran Combo De Puerto Rico: TSS 10
El Gran Silencio: LPS 40; LT 14; RMS 8
Natalie Grant: CC 25; HS 41
David Gray: B200 141; A40 37
Dobie Gray: A40 15
Marcy Gray: A40 24
Al Green: PCA 28; RBA 83; RBC 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; HSS 5; CA 1; 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

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Hahz The Rippa: HSS 16; RBH 93; RS 8
Daryl Hall John Oates: B200 129; IND 3; AC 8
Reggie Hamm: 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
Happy Clappers: DC 5
Roy Hargrove: *JZ* 12
Barry Harris: DC 47
Stefan Harris: *JZ* 22
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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
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Darwin Hobbs: GA 17
Dave Holland Big Band: *JZ* 20
Dave Hollister: RBA 92
Steve Holy: CS 41
Mookie & The Blowfish: AC 25
Hootie 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 Howdy: *JZ* 17; INT 7
Los Huracanes Del Norte: HS 30; LA 10; RMA 4

-I-

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Enrique Iglesias: LA 12; LPA 7; AC 11; LPS 9; LT 12
iio: DC 41
Ilegales: LPS 35; LT 50; TSS 32
India: HS 47; LA 16; TSA 1; LPS 1; LT 1; TSS 1
India.Arie: B200 75; RBA 30
Industria Del Amor: LA 25; RMA 12
Insane Clown Posse: IND 29
Interpol: HS 36; IND 18
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9; RMS 3, 28
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The Isley Brothers: RA 45; RBH 45

-J-

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Michael Jackson: B200 187; PCA 46; RBH 25
Jaguars: LA 52; LPA 20
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Bob James: *CJ* 25
Boney James: *CJ* 12
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RBH 12; RP 3; RS 34; T40 4
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Syleena Johnson: B200 121; HS 3; RBA 22; RA 32; RBH 31
Jim Johnston: IND 34
Jolly Green: HSS 42; RS 33
George Jones: CCA 21
Norah Jones: B200 1; *CJ* 1; INT 1; A40 8; AC 13; H100 30; HA
29; T40 22
Sir Charles Jones: RBA 88
Jordi: LPS 24; LT 40
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13, 20; TSS 8, 33
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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
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Kells: 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
Kem: B200 175; HS 11; RBA 29
Sammy Kershaw: CS 37
Las Ketchup: LA 24; LPA 12
Alia Keys: HSS 19; RS 25
Khia: 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
Krazyz Bone: 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
Kyjuan: H100 31; HA 33; RA 30; RBH 30; RP 14; T40 28

-L-

Lady Saw: A40 6; H100 44; HA 45
Sonny Landreth: BL 4
k.d. lang: B200 181; *JZ* 2
Lasgo: 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 Tri-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
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Stagga 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 Lizarra: 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
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-M-

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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 Manuel: TSA 11; LT 29; TSS 4, 25
Marascia: DC 34
Marlo: RA 61; RBA 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 Marsalis 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
Keiko Matsui: *CJ* 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: *CJ* 17
Christian McBride Band: *JZ* 14
Martina McBride: B200 77; CA 13; CS 11; H100 65; HA 64
Edwin McCain: IND 17; INT 23
Paul McCartney: B200 170
Delbert McClintock: 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
Marion Meadows: *CJ* 21
MercyMe: CC 15, 18
Jo Dee Messina: CS 32
Metallica: PCA 14
Pat Metheny Group: *CJ* 9
Georgia Middleman: CS 53
Luis Miguel: LA 37; LPA 17
Millie: 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

The Movielife: B200 164; HS 8
Jason Mraz: 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

-N-

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 Nolan: 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

-O-

Paul Oakenfold: EA 22
Mark O'Connor's Hot Swing Trio: *JZ* 5
Sinead O'Connor: WM 11; DC 29; DS 15
Daniel O'Donnell: WM 13
Oleander: RO 26
Janusz Oleniczak: *CL* 2
Ono: DC 38
Oobie: 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

-P-

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
Pay The Girl: 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: *CJ* 14
Pink: B200 44; H100 80; T40 35
Pink Floyd: PCA 26
Pinmonkey: 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

-Q-

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
Milky Quezada: TSS 36
A.B. Quintanilla III: B200 86; LA 1; LPA 1; LPS 40; LT 14;
RMS 8

-R-

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; CS 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

-S-

Saliva: B200 111; H100 71; HA 71; MO 10; RO 2, 32
Adan Chalino Sanchez: LT 41; 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
Sapphircut: 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: CS 42
Michael W. Smith: B200 158, 198; CC 8, 12
Snoop Dogg: B200 45; RBA 16; H100 22; HA 22; HSS 14,
70; RA 11; RBH 10; RP 8; RS 9, 66
Socialburn: 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; HSS 65
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
Spliff 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: *CJ* 11
Stereio Fuse: A40 27
Stereomud: RO 29
Rod Stewart: B200 28; INT 19; AC 15
Stone Sour: B200 196; A40 34; H100 98; RO 23
George Strait: 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
Supergrass: HS 33
Supreme Beings 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

-T-

Taking Back Sunday: HS 21; IND 12
Talib Kweli: RBA 49; RA 65; RBH 66
Dawn Tallman: DC 13
Tank: RBA 71
Ben Tankard: GA 38
Olga Tanon: LA 42; LPA 18; LPS 4; LT 3; TSS 2
Taproot: B200 178; MO 20; RO 14
LA.T.U.: B200 20; H100 20; HA 21; HSS 24; T40 11
The Ben Taylor Band: IND 44
James Taylor: B200 123; INT 22; PCA 4; AC 26
Mark Taylor: GA 17
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
Tha Rayne: H100 66; HA 65; RA 22; RBH 23
Theory Of A Deadman: RO 15
Thicke: HSS 22; RS 36
Thievery 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 Tippin: CS 40
TLC: B200 151; RBA 45; T40 34
Tosca: EA 11; IND 28
Tower Of Power: *CJ* 22
Transplants: IND 10; MO 32
Traip: 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
Trin-i-tee 5:7: CC 35; GA 14; RBA 80
Triny Y La Leyenda: RMS 24
Triple Threat: RS 61
Travis Tritt: CA 53; CS 34
T-Rocks: 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
Jaci Velasquez: LPS 19; LT 30; TSS 24
Angelo Venuto: DS 18
Johnny Vicious: EA 2; HS 17; IND 8
Carlos Vives: TSA 15
Vonray: A40 39

-W-

Kristine W: DS 11
The Waiters: PCA 20; RBC 11; RE 6
Hezekiah Walker & The Love Fellowship Crusade Choir:
CC 21; GA 6; HS 31; RBA 87
Steve Wariner: CA 68; CS 57
Warsaw Philharmonic National Orchestra Of Poland: *CL* 2
Kim Waters: *CJ* 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; 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: MA 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
Chely Wright: CS 53

-X-

Xzibit: RA 62; RBH 63

-Y-

MARCH 15 2003				Billboard® MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	12	CAN'T STOP	WARNER BROS.	2 Weeks At Number 1 Red Hot Chili Peppers
2	1	12	SOMEWHERE I BELONG	WARNER BROS.	◀ AIRPOWER ▶ Linkin Park
3	2	12	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
4	4	12	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
5	6	12	BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy
6	5	12	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
7	3	12	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
8	8	12	SWING, SWING	DOGGHOUSE/DREAMWORKS	The All-American Rejects
9	11	12	CLOCKS	CAPITOL	Coldplay
10	7	12	ALWAYS	ISLAND/IDJMG	Saliva
11	10	12	FINE AGAIN	WIND-UP	Seether
12	9	12	THE RED	EPIC	Chevelle
13	13	12	THE ANTHEM	DAYLIGHT/EPIC	Good Charlotte
14	15	12	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
15	18	12	HEADSTRONG	WARNER BROS.	Trapt
16	14	12	ALL MY LIFE	ROSWELL/RCA/RMG	Foo Fighters
17	17	12	DOWN	ELEKTRA/EEG	Socialburn
18	12	12	STILL WAITING	ISLAND/IDJMG	Sum 41
19	21	12	GIRL'S NOT GREY	NITRO/DREAMWORKS	◀ AIRPOWER ▶ AFI
20	16	12	POEM	VELVET HAMMER/ATLANTIC	Taproot
21	26	12	SEND THE PAIN BELOW	EPIC	Chevelle
22	19	12	TAKE IT OFF	ATLANTIC	The Donnas
23	22	12	REMEMBER	REPRISE	Disturbed
24	23	12	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
25	27	12	SEVEN NATION ARMY	THIRD MAN/V2	The White Stripes
26	25	12	BURIED MYSELF ALIVE	REPRISE	The Used
27	20	12	HONESTLY	MARTHA'S MUSIC/REPRISE	Zwan
28	29	12	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch
29	31	12	IN THIS DIARY	COLUMBIA	The Ataris
30	24	12	REST OF MY LIFE	LAVA	Unwritten Law
31	32	12	NOT FALLING	EPIC	Mudvayne
32	28	12	DIAMONDS AND GUNS	HELLCAT/EPITAPH	Transplants
33	36	12	ARCTIC SNOW	FILE 13/12	Burning Brides
34	NEW	12	HURT	AMERICAN/LOST HIGHWAY/IDJMG	Johnny Cash
35	34	12	THE ART OF LOSING	ISLAND/IDJMG	American Hi-Fi
36	35	12	HARDER TO BREATHE	OTCONE/JRMG	Maroon 5
37	30	12	MY GODDESS	MELISSA/VIRGIN	The Exies
38	NEW	12	LOST CAUSE	DGC/GEFFEN/INTERSCOPE	Beck
39	37	12	BULLITPROOF	HIFI/ARISTA	Pacifier
40	NEW	12	THE HELL SONG	ISLAND/IDJMG	Sum 41

MARCH 15 2003				Billboard® ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	19	LANDSLIDE	MONUMENT/COLUMBIA	5 Weeks At Number 1 Dixie Chicks
2	3	23	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
3	4	24	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
4	2	27	CRY	WARNER BROS.	Faith Hill
5	5	46	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
6	6	12	BEAUTIFUL	RCA/RMG	Christina Aguilera
7	7	44	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	9	19	FOREVER FOR YOU	U-WATCH	Daryl Hall John Oates
9	12	7	I DROVE ALL NIGHT	EPIC	Celine Dion
10	8	69	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
11	11	75	HERO	INTERSCOPE	Enrique Iglesias
12	10	24	A MOMENT LIKE THIS	RCA/RMG	Kelly Clarkson
13	RE-ENTRY	12	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
14	15	4	YOU'RE STILL YOU	143/REPRISE	Josh Groban
15	14	16	THESE FOOLISH THINGS	J/RMG	Rod Stewart
16	13	18	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
17	17	6	THINKING OVER	DREAMWORKS	Dana Glover
18	16	9	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
19	20	3	TRY IT ON MY OWN	ARISTA	Whitney Houston
20	18	6	I'M WITH YOU	ARISTA	Avril Lavigne
21	19	13	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
22	24	2	DON'T DREAM IT'S OVER	SQUINT CURB/REPRISE	Sixpence None The Richer
23	21	4	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
24	23	17	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
25	28	2	INNOCENCE	ATLANTIC	Hootie & The Blowfish
26	NEW	12	SEPTEMBER GRASS	COLUMBIA	James Taylor
27	NEW	12	COME WITH ME (LULLABY)	ATLANTIC	Phil Collins
28	25	14	FATHER AND DAUGHTER	NICK/JIVE	Paul Simon
29	26	7	IN A LITTLE WHILE	LAVA	Uncle Kracker
30	22	12	AT LAST	EPIC	Celine Dion

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 bulletted 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.

MARCH 15 2003				Billboard® MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	24	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	16 Weeks At Number 1 3 Doors Down
2	2	24	ALWAYS	ISLAND/IDJMG	Saliva
3	3	23	FINE AGAIN	WIND-UP	Seether
4	4	5	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
5	NEW	12	SOMEWHERE I BELONG	WARNER BROS.	◀ AIRPOWER ▶ Linkin Park
6	7	7	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
7	5	23	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
8	8	12	REMEMBER	REPRISE	Disturbed
9	9	21	HEADSTRONG	WARNER BROS.	Trapt
10	11	7	TIMES LIKE THESE	ROSWELL/RCA/RMG	Foo Fighters
11	6	38	THE RED	EPIC	Chevelle
12	10	15	DOWN	ELEKTRA/EEG	Socialburn
13	13	21	NOT FALLING	EPIC	Mudvayne
14	12	26	POEM	VELVET HAMMER/ATLANTIC	Taproot
15	16	7	MAKE UP YOUR MIND	604/ROADRUNNER/IDJMG	Theory Of A Deadman
16	15	21	PRAYER	REPRISE	Disturbed
17	17	11	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
18	18	26	ALL MY LIFE	ROSWELL/RCA/RMG	Foo Fighters
19	21	6	SEND THE PAIN BELOW	EPIC	Chevelle
20	14	21	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
21	19	23	COCHISE	INTERSCOPE/EPIC	Audioslave
22	24	8	FARTHER	LAVA	Outspoken
23	25	4	INHALE	ROADRUNNER/IDJMG	Stone Sour
24	26	5	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth
25	22	17	WEATHERED	WIND-UP	Creed
26	29	3	HANDS OFF THE WHEEL	SANCTUARY	Oleander
27	27	23	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
28	23	11	WON'T BACK DOWN	WIND-UP/EPIC	Fuel
29	30	8	BREATHING	LOUD/COLUMBIA	Stereomud
30	28	15	BULLITPROOF	HIFI/ARISTA	Pacifier
31	35	3	CAUGHT IN THE RAIN	EPIC	Revis
32	NEW	12	REST IN PIECES	ISLAND/IDJMG	Saliva
33	33	12	SLEEPWALKING	ELEKTRA/EEG	Blindside
34	36	12	SKIN	HOLLYWOOD	Breaking Benjamin
35	39	12	HOLLOW AGAIN	ATLANTIC	Project 86
36	38	12	WHAT IT IS TO BURN	DRIVE-THRU/MCA	Finch
37	NEW	12	STUPID GIRL	FLIP/GEFFEN/INTERSCOPE	Cold
38	NEW	12	WAITING FOR OUR TIME	CMC INTERNATIONAL/SANCTUARY	Styx
39	NEW	12	BRING ME TO LIFE	WIND-UP	Evanescence Featuring Paul McCoy
40	NEW	12	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI

MARCH 15 2003				Billboard® ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	15	I'M WITH YOU	ARISTA	4 Weeks At Number 1 Avril Lavigne
2	2	11	LANDSLIDE	MONUMENT/COLUMBIA	Dixie Chicks
3	3	16	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
4	4	26	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
5	5	31	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
6	6	24	UNDERNEATH IT ALL	INTERSCOPE	No Doubt Featuring Lady Saw
7	8	15	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
8	10	37	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones
9	12	4	DON'T DREAM IT'S OVER	SQUINT CURB/REPRISE	Sixpence None The Richer
10	13	14	BIG YELLOW TAXI	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
11	9	13	BEAUTIFUL	RCA/RMG	Christina Aguilera
12	14	5	UNWELL	ATLANTIC	matchbox twenty
13	11	29	IN A LITTLE WHILE	LAVA	Uncle Kracker
14	7	23	DISEASE	ATLANTIC	matchbox twenty
15	15	7	DRIFT AWAY	LAVA	Uncle Kracker Featuring Dobie Gray
16	16	8	CLOCKS	CAPITOL	Coldplay
17	18	12	MISUNDERSTOOD	ISLAND/IDJMG	Bon Jovi
18	19	12	WHY GEORGIA	AWARE/COLUMBIA	John Mayer
19	17	22	A SORTA FAIRYTALE	EPIC	Tori Amos
20	28	3	THE REMEDY (I WON'T WORRY)	ELEKTRA/EEG	◀ AIRPOWER ▶ Jason Mraz
21	20	24	CRY	WARNER BROS.	Faith Hill
22	23	7	DUMB GIRLS	ATLANTIC	Lucy Woodward
23	21	11	FREEZE	LEGEND/TVT	Pay The Girl
24	25	11	WHEN I SEE YOU	EPIC	Macy Gray
25	29	11	RUNNING	INTERSCOPE	No Doubt
26	36	11	SYMPATHY	WARNER BROS.	Goo Goo Dolls
27	24	16	EVERYTHING	WIND-UP	Stereo Fuse
28	22	16	GREY STREET	RCA/RMG	Dave Matthews Band
29	26	3	I DROVE ALL NIGHT	EPIC	Celine Dion
30	27	26	SPIN	DREAMWORKS	Lifeshouse
31	38	3	LIGHTS OUT	CAPITOL	Lisa Marie Presley
32	30	21	I'M STILL HERE (JIM'S THEME)	WALT DISNEY/HOLLYWOOD	John Rzeznik
33	31	13	SHE HATES ME	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
34	32	12	BOTHER	ROADRUNNER/IDJMG	Stone Sour
35	35	26	THE ZEPHYR SONG	WARNER BROS.	Red Hot Chili Peppers
36	33	26	YOUR MISTAKE	SIXTHMAN	Sister Hazel
37	37	12	BE MINE	ATO/RCA/RMG	David Gray
38	NEW	12	IN THIS LIFE	COLUMBIA	Chantal Kreviazuk
39	34	12	INSIDE OUT	ELEKTRA/EEG	Vonray
40	40	17	BUBBLETONES	ENOJOY/UNIVERSAL/UMRG	Jack Johnson

MARCH 15 2003				Billboard® TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems					
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	NUMBER 1	3 Wks At No. 1	
2	3	15	I'M WITH YOU	AVRIL LAVIGNE	ARISTA
3	4	6	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	EPIC
4	2	11	IN DA CLUB	50 CENT	G-UNIT/SHADY/AFTERMATH/INTERSCOPE
5	5	13	BUMP, BUMP, BUMP	B2K & P. DIDDY	T.U.G./EPIC
6	6	17	BEAUTIFUL	CHRISTINA AGUILERA	RCA/RMG
7	8	13	PICTURE	KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC
8	7	14	CRY ME A RIVER	JUSTIN TIMBERLAKE	JIVE
9	10	8	SUPERMAN	EMINEM	WEB/AFTERMATH/INTERSCOPE
10	9	14	LANDSLIDE	DIXIE CHICKS	MONUMENT/COLUMBIA
11	12	9	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE/UNIVERSAL
12	13	8	GOSSIP FOLKS	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS	THE GOLD MIND/ELEKTRA/EEG
13	19	7	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
14	14	11	MISS YOU	AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
15	18	7	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
16	16	22	YOUR BODY IS A WONDERLAND	JOHN MAYER	AWARE/COLUMBIA
17	11	20	DON'T MESS WITH MY MAN	NIVEA FEATURING BRIAN & BRANDON CASEY	JIVE
18	15	17	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES	ROC-A-FELLA/DEF JAM/ADJMG
19	17	20	BLOWIN' ME UP (WITH HER LOVE)	JC CHASEZ	FOX/JIVE
20	30	2	IGNITION	R. KELLY	JIVE
21	21	24	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH	ARISTA
22	22	21	DON'T KNOW WHY	NORAH JONES	BLUE NOTE/VIRGIN
23	26	8	TELL ME (WHAT'S GOIN' ON)	SMILEZ & SOUTHSTAR	ARTISTDIRECT
24	24	7	I'D DO ANYTHING	SIMPLE PLAN	LAVA
25	31	4	WANKSTA	50 CENT	G-UNIT/SHADY/INTERSCOPE
26	23	12	LIFESTYLES OF THE RICH AND FAMOUS	GOOD CHARLOTTE	DAYLIGHT/EPIC
27	25	16	SHE HATES ME	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
28	27	16	AIR FORCE ONES	NELLY FEATURING KYJUAN, ALI & MURPHY LEE	FO' REAL/UNIVERSAL/UMRG
29	33	3	RUNNING	NO DOUBT	INTERSCOPE
30	29	24	LOSE YOURSELF	EMINEM	SHADY/INTERSCOPE
31	36	2	UNWELL	MATCHBOX TWENTY	ATLANTIC
32	35	2	HOW YOU GONNA ACT LIKE THAT	TYRESE	J/RMG
33	32	1	SICK OF BEING LONELY	FIELD MOB	MCA
34	NEW	12	DAMAGED	TLC	ARISTA
35	28	1	FAMILY PORTRAIT	PINK	ARISTA
36	RE-ENTRY	12	BIG YELLOW TAXI	COUNTING CROWS FEAT. VANESSA CARLTON	GEFFEN/INTERSCOPE
37	34	15	I DROVE ALL NIGHT	CELINE DION	EPIC
38	RE-ENTRY	12	MISUNDERSTOOD	BON JOVI	ISLAND/ADJMG
39	40	4	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP	FRDSE/SILVERTONE/JIVE
40	39	2	THE WRECKONING	BOONKAT	DREAMWORKS

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/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/I 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/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 2; RBH 6
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Nattahnam, BMI), HL, H100 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 (Efartooee, ASCAP/Blane, ASCAP/F.O.B., ASCAP/EMI-Unart Catalog, BMI), HL, RBH 72
ALUCINADO (EMI April, ASCAP) LT 38
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 71
ANGEL (Powerhowse, BMI) H100 29; RBH 84
ASI LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 3
AY! PAPACITO (UY! 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 (Schaff, 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
BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cypton, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 35
BOTHER (EMI April, ASCAP/Music 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 (Zonies Ate My Publishing, BMI/Fortheallen, 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 Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 83; RBH 50
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, 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
CAPRICHIO 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/Protoons, 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 (Elzaz, 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/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 80
CRY ME A RIVER (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 5; RBH 13

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 17
DEEP (Deta Bob, SESAC/Zomba, SESAC/Illthoughtz, SESAC/Churchbox, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 62
SHOULDA, WOULDNA, 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/Camaleon, 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 (Beanly, 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 Erro Soul, ASCAP/Yonuba Peoples Music, ASCAP), HL, H100 48; RBH 15
EN CUERPO Y ALMA (Elix, ASCAP) LT 5
ENTRE EL DELIRIO Y LA LUCURA (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 Uica, BMI/Fonomusic, BMI) LT 35
ES POR TI (Peermusic III, BMI/Camaleon, 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/Jahque 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/Halhana, ASCAP/WB, ASCAP/Platinum Flow, 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 35
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 (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 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/Slutty, 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 Funking, 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/Hollylodge, 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 Funking, 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.A.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/2111, 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/Al 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) (Ugmoee, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jaijapo, 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 (Ill 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/GenMarc, 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/Camaleon, 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 Ivy, BMI/Soldier 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/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfimmer, ASCAP), HL, CS 48

-N-

NEVER SCARED (Bonecrusher, ASCAP) RBH 67
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stainway To Bitner's, BMI/Songs Of Windswept Pacif-

ic, BMI/Little Blue Box, ASCAP), WBM, CS 23
NINA AMADA MIA (Not Listed) LT 18
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 37; RBH 22
NO MEANS NO (Mischievous, 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/Buttaphly 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/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/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
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 33; H100 10
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay S'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/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty 8 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), HL/WBM, CS 13; H100 69
REALEASE 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 Funking, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP), WBM, H100 94; RBH 58
SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jat-cat, ASCAP/Universal, ASCAP) RBH 35
SCARY OLD WORLD (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 53
SEBUCEME (Salimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 1
SERENATA HUASTECA (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/Massabelle, 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 (Ill 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 Warner, 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/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pan-cakey 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 BULLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Anthrphil, 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

SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 15; RBH 47
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cypher-cliff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 63

-T-

TAKE YOU HOME (Media Noche, ASCAP/Lil Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 89
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/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 28; RBH 39
TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 46
THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/Buttaphly 2Phly Muzic, 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 (Deanaling, 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/Juicy 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 (VMR, 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 (Tiltawhirl, 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-

UNAVEZ 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 MONTON DE ESTRELLAS (Lusafrica, BMI) LT 23
UPI (Universal-Songs Of PolyGram International, BMI/Lo

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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)
1	1	1	NUMBER 1 In Da Club 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	20	21	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
2	2	12	All I Have JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	27	24	20	Your Body Is A Wonderland JOHN MAYER (AWARE/COLUMBIA)
3	3	11	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	28	34	7	Angel AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)
4	4	14	Miss You AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	29	33	24	Don't Know Why NORAH JONES (BLUE NOTE/VIRGIN)
5	11	18	Ignition R. KELLY (JIVE)	30	36	3	I Can NAS (ILL WILL/COLUMBIA)
6	7	13	Gossip Folks MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	31	29	11	Tell Me (What's Goin' On) SMILEZ & SOUTHSTAR (ARTIST/DIRECT)
7	9	17	I'm With You AVRIL LAVIGNE (ARISTA)	32	25	17	19 Somethin' MARK WILLIS (MERCURY)
8	5	15	Bump, Bump, Bump B2K & P DIDDY (T.U.G./EPIC)	33	22	19	Air Force Ones NELLY (FD REEL/UNIVERSAL/UMRG)
9	8	26	Landslide DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	34	35	8	Brokenheartsville JOE NICHOLS (UNIVERSAL SOUTH)
10	6	13	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	35	46	3	Get Busy SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
11	10	17	Beautiful CHRISTINA AGUILERA (RCA/RMG)	36	47	4	Hell Yeah GILUVINE FEAT. BABY (EPIC)
12	12	11	How You Gonna Act Like That TYRESE (J/RMG)	37	45	8	No Letting Go WAYNE WONDER (GREEN SLEEVES/VP/ATLANTIC)
13	13	13	Picture KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	38	55	2	I Know What You Want BUSTA RHYMES & MARIAH CAREY (J/WM/NARC/MG/UMRG)
14	16	17	When I'm Gone 3 DOTS DOWN (REPUBLIC/UNIVERSAL/UMRG)	39	42	6	That'd Be Alright ALAN JACKSON (ARISTA NASHVILLE)
15	18	5	Excuse Me Miss JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	40	28	16	I Just Wanna Be Mad TERRI CLARK (MERCURY)
16	14	16	Wanksta 50 CENT (G-UNIT/SHADY/INTERSCOPE)	41	31	15	The Baby BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)
17	15	7	Superman EMINEM (WEBE/AFTERMATH/INTERSCOPE)	42	50	4	Big Star KENNY CHESNEY (BNAI)
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)
19	19	24	The Game Of Love SANTANA FEAT. MICHELLE BRANCH (ARISTA)	44	—	1	Somewhere I Belong LIVIN' PARK (WARNER BROS.)
20	30	6	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	45	40	29	Underneath It All NO DUUBT FEAT. LADY SAW (INTERSCOPE)
21	23	8	All The Things She Said T.A.T.U. (INTERSCOPE)	46	52	7	Clocks COLOPLAY (CAPITOL)
22	32	6	Beautiful SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	47	—	1	Have You Forgotten? DARRYL WORLEY (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)
24	26	7	Travelin' Soldier DIXIE CHICKS (MONUMENT/EMN)	49	37	23	She Hates Me PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
25	21	21	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)	50	72	2	Can't Let You Go FABULOUS (DESERT STORM/ELEKTRA/EEG)
51	44	15	Thugz Mansion 2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	51	44	15	Thugz Mansion 2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)
52	65	3	She's My Kind Of Rain TIM MCGRAW (Curb)	52	65	3	She's My Kind Of Rain TIM MCGRAW (Curb)
53	51	12	No One Knows QUEENS OF THE STONE AGE (INTERSCOPE)	53	51	12	No One Knows QUEENS OF THE STONE AGE (INTERSCOPE)
54	58	6	Can't Stop RED HOT CHILI PEPPERS (WARNER BROS.)	54	58	6	Can't Stop RED HOT CHILI PEPPERS (WARNER BROS.)
55	54	5	I Drove All Night CELINE DION (EPIC)	55	54	5	I Drove All Night CELINE DION (EPIC)
56	69	3	Like A Stone AUDIOSLAVE (INTERSCOPE/EPIC)	56	69	3	Like A Stone AUDIOSLAVE (INTERSCOPE/EPIC)
57	57	5	I'd Do Anything SIMPLE PLAN (LAVA)	57	57	5	I'd Do Anything SIMPLE PLAN (LAVA)
58	61	2	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	58	61	2	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)
59	56	4	Laundromat NIVEA (JIVE)	59	56	4	Laundromat NIVEA (JIVE)
60	—	12	You Can't Hide Beautiful AARON LINES (RCA NASHVILLE)	60	—	12	You Can't Hide Beautiful AARON LINES (RCA NASHVILLE)
61	—	2	That Girl MARQUES HUSTON (T.U.G./J&M/INTERSCOPE)	61	—	2	That Girl MARQUES HUSTON (T.U.G./J&M/INTERSCOPE)
62	49	14	Lifestyles Of The Rich And Famous GOOD CHARLOTTE (DAYLIGHT/EPIC)	62	49	14	Lifestyles Of The Rich And Famous GOOD CHARLOTTE (DAYLIGHT/EPIC)
63	—	1	Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)	63	—	1	Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP)
64	—	1	Concrete Angel MARTINA MCBRIDE (RCA NASHVILLE)	64	—	1	Concrete Angel MARTINA MCBRIDE (RCA NASHVILLE)
65	53	18	Fabulous JAHLEEM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)	65	53	18	Fabulous JAHLEEM FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
66	59	9	A.D.I.D.A.S. KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)	66	59	9	A.D.I.D.A.S. KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)
67	62	7	Up! SHANIA TWAIN (MERCURY)	67	62	7	Up! SHANIA TWAIN (MERCURY)
68	—	1	Fine Again SEETHER (WIND-UP)	68	—	1	Fine Again SEETHER (WIND-UP)
69	—	1	Raining On Sunday KEITH URBAN (CAPITOL/NASHVILLE)	69	—	1	Raining On Sunday KEITH URBAN (CAPITOL/NASHVILLE)
70	57	11	I Should Be... DRU HILL (OFF SOUL/UMRG)	70	57	11	I Should Be... DRU HILL (OFF SOUL/UMRG)
71	60	10	Always SALIVA (ISLAND/UMRG)	71	60	10	Always SALIVA (ISLAND/UMRG)
72	—	1	Rock You Baby TOBY KEITH (DREAMWORKS NASHVILLE)	72	—	1	Rock You Baby TOBY KEITH (DREAMWORKS NASHVILLE)
73	75	7	Times Like These FOO FIGHTERS (ROSWELL/RCA/RMG)	73	75	7	Times Like These FOO FIGHTERS (ROSWELL/RCA/RMG)
74	—	7	Come Close To Me COMMON (MCA)	74	—	7	Come Close To Me COMMON (MCA)
75	64	8	Fall Into Me EMERSON DRIVE (DREAMWORKS NASHVILLE)	75	64	8	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)
1	1	16	NUMBER 1 Picture KID ROCK FEAT. ALISON MOORE (UNIVERSAL SOUTH)	26	26	1	Jah Is My Rock CARIBBEAN PULSE (IRIE)
2	2	3	Cry Me A River JUSTIN TIMBERLAKE (JIVE)	27	17	1	How I Feel LELOX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)
3	4	2	Landslide DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	28	18	4	When The Money's Gone CHER (WARNER BROS.)
4	3	4	Through The Rain MARIAH CAREY (MONARC/ISLAND/UMRG)	29	16	6	Incomplete C-LANAE (WRIGHT ENTERPRISES)
5	5	3	Emotional Rollercoaster VIVIAN GREEN (COLUMBIA)	30	32	7	X Gon' Give It To Ya DMX (BLOODLINE/DEF JAM/UMRG)
6	—	1	Blowin' Me Up (With Her Love) JC CHASEZ (FOX/JIVE)	31	23	6	Up In Da Club 2Nite REVENUE (STACK A GRIP)
7	6	15	Dirty CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	32	—	1	A Moment Like This KELLY CLARKSON (RCA/RMG)
8	9	5	In Da Club 50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	33	27	15	Dance With Me JAMIE LEE (RIPE)
9	7	20	Ignition R. KELLY (JIVE)	34	28	3	Life Goes By THE SPECIAL GOODNESS (N.O.S.)
10	8	3	Save You PEARL JAM (EPIC)	35	36	2	Hell Is A Flame BIG "C" (SOUTHPAWK E.S.)
11	10	20	Die Another Day MADONNA (WARNER BROS.)	36	31	12	Star 702 FEAT. CLIPSE (MOTOWN/UMRG)
12	12	18	This Is My Party FABULOUS (DESERT STORM/ELEKTRA/EEG)	37	—	1	No Light 3RD STRIKE (HOLLYWOOD)
13	11	3	The Jump Off LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	38	34	11	Make It Clap BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
14	24	5	Beautiful SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	39	33	16	Lose Yourself EMINEM (SHADY/INTERSCOPE)
15	14	5	Get Busy SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	40	46	2	Girlfriend B2K (T.U.G./EPIC)
16	13	8	Everybody HAZ THE HIPPA (BODY HEAD)	41	38	7	Solsbury Hill ERASURE (MUTE)
17	19	4	Excuse Me Miss JAY-Z (ROC-A-FELLA/DEF JAM/UMRG)	42	—	1	Yall Don't Know JOLLY GREEN (ZOE POUND)
18	35	2	Pack Ya Bags SABAI (SWEAT/EPIC)	43	—	1	Yeah Yeah U Know It KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMRG)
19	15	16	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	44	42	11	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
20	20	4	No Means No NEE-NEE GWYN (BASE HIT)	45	—	1	Beautiful You CARLY HENNESSEY (MCA)
21	22	8	Gossip Folks MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)	46	—	25	The Rising BRIDGE SPRINGSTEEN (COLUMBIA)
22	25	20	When I Get You Alone THICKE (NU AMERICA/INTERSCOPE)	47	40	22	Virginity TIG (T.U.G./J&M/INTERSCOPE)
23	49	2	Starting With Me BRANDY MOSS-SCOTT (HEAVENLY TUNES)	48	57	11	'03 Bonnie & Clyde JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF JAM/UMRG)
24	21	26	All The Things She Said T.A.T.U. (INTERSCOPE)	49	43	14	Don't Mess With My Man NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
25	29	86	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	50	59	16	Dilemma/Air Force Ones NELLY (FD REEL/UNIVERSAL/UMRG)
51	50	62	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)	51	50	62	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL/UMRG)
52	51	12	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	52	51	12	Ma, I Don't Love Her CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
53	48	14	Bump, Bump, Bump B2K & P DIDDY (T.U.G./EPIC)	53	48	14	Bump, Bump, Bump B2K & P DIDDY (T.U.G./EPIC)
54	45	19	Beautiful Goodbye JENNIFER HANSON (CAPITOL NASHVILLE)	54	45	19	Beautiful Goodbye JENNIFER HANSON (CAPITOL NASHVILLE)
55	—	3	Talkin' To Me AMERIE (RISE/COLUMBIA)	55	—	3	Talkin' To Me AMERIE (RISE/COLUMBIA)
56	37	9	Just Like You G-WIZ (COMPOUND/ORPHEUS)	56	37	9	Just Like You G-WIZ (COMPOUND/ORPHEUS)
57	61	39	Gots To Be B2K (T.U.G./EPIC)	57	61	39	Gots To Be B2K (T.U.G./EPIC)
58	71	73	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	58	71	73	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
59	—	30	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)	59	—	30	Blue Jeans YASMEEN (MAGIC JOHNSON/MCA)
60	67	16	Shady BIG "C" (SOUTHPAWK E.S.)	60	67	16	Shady BIG "C" (SOUTHPAWK E.S.)
61	39	6	Such Great Heights THE POSTAL SERVICE (SUB POP)	61	39	6	Such Great Heights THE POSTAL SERVICE (SUB POP)
62	55	10	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)	62	55	10	Mesmerize JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMRG)
63	54	13	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)	63	54	13	What We Do FREEWAY (ROC-A-FELLA/DEF JAM/UMRG)
64	63	31	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	64	63	31	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)
65	—	25	For All Time SOLUNA (DREAMWORKS)	65	—	25	For All Time SOLUNA (DREAMWORKS)
66	58	48	Don't Mess With The Radio NIVEA (JIVE)	66	58	48	Don't Mess With The Radio NIVEA (JIVE)
67	—	34	Grindin' CLIPSE (STAR TRAK/ARISTA)	67	—	34	Grindin' CLIPSE (STAR TRAK/ARISTA)
68	65	21	I Am Mine PEARL JAM (EPIC)	68	65	21	I Am Mine PEARL JAM (EPIC)
69	70	15	Something LASGO (ROBBINS)	69	70	15	Something LASGO (ROBBINS)
70	—	2	The ?hit THE D.O.C. (SILVERBACK/PHAT CAT)	70	—	2	The ?hit THE D.O.C. (SILVERBACK/PHAT CAT)
71	69	19	Don't Stop Dancing CREED (WIND-UP)	71	69	19	Don't Stop Dancing CREED (WIND-UP)
72	—	1	Live From The Plantation MR. U.F. (DEFINITEJAX)	72	—	1	Live From The Plantation MR. U.F. (DEFINITEJAX)
73	68	3	Animal Rap JEDI MIND TRICKS (BABYGRANDE)	73	68	3	Animal Rap JEDI MIND TRICKS (BABYGRANDE)
74	47	11	Skills GANG STARR (VIRGIN)	74	47	11	Skills GANG STARR (VIRGIN)
75	53	5	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)	75	53	5	All I Need FAT JOE (TERROR SQUAD/ATLANTIC)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

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												

UPDATE

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 Flameworthy Video Music Awards**, Gaylord Entertainment Center, Nashville. 615-335-8400.

April 10, **Dove Awards**, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville. 615-242-0303.

April 11, **Second Annual Hip-Hop Summit**, presented by the Hip-Hop Summit Action Network, Morehouse College, Atlanta. 212-431-5227.

April 11-12, **25th Annual Black College Radio Convention**, presented by the National Assn. of Black College Broadcasters, Clark 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 mwhitmire@billboard.com.

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 for *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, Barbara 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.

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

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Chart Beat™ by Fred Bronson

PARK'S PLACE: Linkin Park has the highest-debating 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 "Run-away," 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."

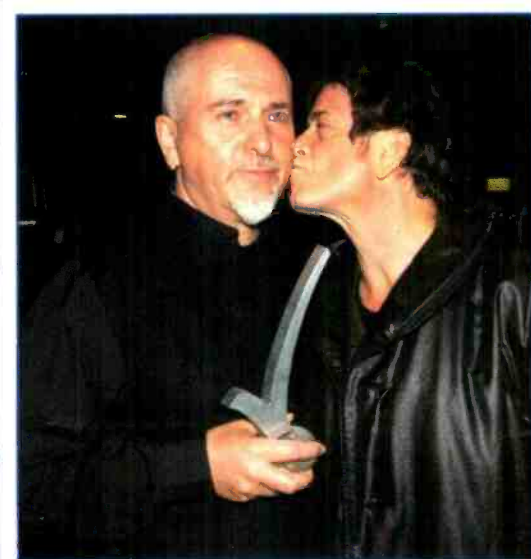
Recently, Dowless was inspired to advance her artistic skills after seeing the film *Frida*, whose star, Salma Hayek, is nominated for an Oscar for her portrayal of the legendary artist Frida Kahlo. Now beginning to explore sculpture as a new art form, Dowless is already experimenting making pieces with 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 Comcast-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

COLOGNE, 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 14,553 delegates, down 15% from last year's 16,922. Officially, 797 exhibitors from 29 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 10 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 16.2% that the Recording Industry Association (RIA) says the sector accounted for in 1990. The earliest SoundScan com-

(Continued on page 101)

Phil Quattaro Exec VP At EMI; Austin City Limits Music Festival: Page 2



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SPOTLIGHT-BEGINS ON PAGE 75



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By LARRY LEBLANC

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Current Charts

The Billboard Hot 100

Issue Date: December 21, 2002

This Week	Last Week	Two Weeks Ago	Weeks on Chart	Title / Artist	Peak Position
1	1	1	12	Losers Weep / Eminem Eminem (M17) / Bass J. (Roc-A-Fella)	1
2	2	2	15	Work It / Missy "Misdemeanor" Elliott Timbaland (M17) / J. (Roc-A-Fella)	2
3	3	3	11	Jenny From The Block / Jennifer Lopez Featuring Jada Pinkett Smith J. (Roc-A-Fella) / J. (Roc-A-Fella)	3
4	4	4	7	Air Force Ones / Kelly Rowland The T. (Roc-A-Fella) / J. (Roc-A-Fella)	4
5	5	5	9	"03 Bonnie & Clyde / Jay-Z Featuring Beyonce Knowles Roc-A-Fella (Roc-A-Fella) / J. (Roc-A-Fella)	5
6	6	6	17	Underneath It All / No Doubt J. (Roc-A-Fella) / J. (Roc-A-Fella)	6
7	7	7	12	The Game Of Love / Seneca Featuring Michelle Branch A. (Roc-A-Fella) / J. (Roc-A-Fella)	7
8	8	8	20	Don't Mess With My Man / Nivea Featuring Brian & Brandon Casey J. (Roc-A-Fella) / J. (Roc-A-Fella)	8
9	9	9	34	Gimme The Light / Sean Paul J. (Roc-A-Fella) / J. (Roc-A-Fella)	9

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