

# Billboard

#BXNCCVR \*\*\*\*\* 3-DIGIT 982  
#98270ADR971NA006# BLBD 873 B02 B0146  
001 980 2  
TONY ANDRADE  
9711 52ND AVE NE  
MARYSVILLE WA 98270-2389

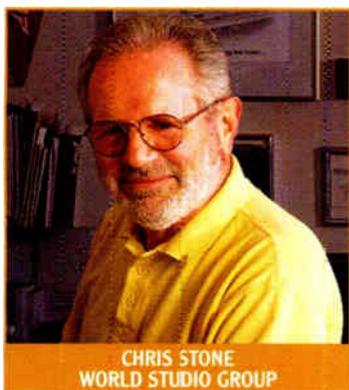
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 15, 2003

## Recording Studios Squeezed As Labels Tighten Budgets

BY CHRISTOPHER WALSH

NEW YORK—Mirroring the music industry at large, the commercial audio-recording business is facing multiple pressures. While home or personal studios steadily advance in quality and lure more sessions from commercial facilities, the latter now face greater adversity: The major labels they have long served are simply making fewer records. Moreover, the budgets for recording projects tend to be smaller than in the past.



CHRIS STONE  
WORLD STUDIO GROUP

The dramatic advance of digital technology has enabled a flood of digital-audio-workstation (DAW) products—all with features rivaling equipment that until a few years ago was the sole domain of the professional studio—at ever-falling

costs. As a computer-savvy generation reaches adulthood, musician and engineer are sometimes one and the same. More significantly, most professional producers and

(Continued on page 60)

## Clear Channel's Impact: Unclear Rivals Debate Role Of Touring/Radio Giant In Shaping Concert Landscape

BY RAY WADDELL

NASHVILLE—Whether Clear Channel Entertainment (CCE), the world's largest concert promoter/venue operator, has an unfair advantage over other promoters or is simply putting synergy to work depends on whom you ask.

Having been involved in some 66% of all concerts reported to Billboard Boxscores during the past two years, CCE continues to plow ahead, leaving critics and increased government scrutiny in its wake as it generates hundreds of millions of dollars in concert grosses. Obviously size does matter to CCE, but the company rejects the idea that it is a 900-pound gorilla trampling its competitors.

Rather, says Dave Lucas, co-president of CCE's music



DAVE LUCAS  
CLEAR CHANNEL



JON STOLL  
FANTASMA PRODUCTIONS

division with Don Law, "CCE Music is a group of people with diverse backgrounds sharing a passion for music and a common goal of bringing a wide range of music to fans in their local markets."

But some outside the CCE family—including Sen. Russ Feingold, D-Wis.—blame the company and its parent, Clear Channel Worldwide (CCW), for many of the concert industry's ills, including monumental artist guarantees, high ticket prices, decreasing per-show attendance, and a sluggish artist-development scene.

Among the major complaints of CCE's many detractors are the company's domination of the outdoor concert scene via its ownership of the majority of U.S. amphithe-

(Continued on page 59)

## Praise And Worship Genre Blessed With Global Growth

BY DEBORAH EVANS PRICE

NASHVILLE—After several years of growth, the Christian/gospel music industry saw a slight dip last year. As the tough economy caught up with the Christian industry as a whole, one genre continued to thrive—praise and worship music.

"The genre is growing," says Danny McGuffey, chief



DANNY MCGUFFEY  
INTEGRITY MEDIA

marketing officer for Mobile, Ala.-based Integrity Media. As proof, he cites Integrity's venture with Time-Life Music: the successful Songs4Worship series, which dominates the market. But he adds that even if "you pull that out and look at the growth over the last five years, according to [Nielsen] SoundScan, the

(Continued on page 58)

## Interscope Tries Rush Release For 50 Cent

BY RASHAUN HALL

In what represents an important evolution in the majors' thinking about digital distribution, Interscope Records has made *Get Rich or Die Tryin'*, the debut album from controversial rapper 50 Cent on Eminem's Shady/Aftermath imprint, available to retail and online simultaneously Feb. 6—five days before the planned street date. Downloads of each album track are priced at 99 cents via Pressplay, Liquid Audio, and other online retailers.

"We worked hard the last four or five months to execute a Feb. 11 street date, but because of bootlegging and piracy, we were given no choice," Inter-



STEVE BERMAN  
INTERSCOPE

scope head of sales and marketing Steve Berman says. "It is important for 50, [executive producers] Dr. Dre, and Eminem that this album be heard the way it was intended to be heard... The world as it is today forces us to be in a position where we react to it. Of course, this throws things off for us, but there are many people who are working on it to make this work.

"As we battle against piracy and bootlegging in today's world," Berman continues, "we're willing to look at any and all possible ways of teaming with our retail partners to battle piracy."

Initially slated to go online Feb. 4, Interscope de-

(Continued on page 10)

Rep. Smith Named To Key House Post; '8 Mile' DVD Includes Exclusive Eminem Video: Page 3 • Bad Boy/Universal Deal: Page 6

Dixie Chicks' Landslide:  
No. 1 On Billboard 200;  
Nos. 1 & 2 On Catalog List

OVER THE COUNTER, PAGE 47

## A NEW WAY TO BUY BILLBOARD!!

COMBINED PRINT & ONLINE SUBSCRIPTION PLANS

Get access to the complete current issue online with NO PAY PER VIEW CHARGES for the price of your Billboard print subscription. And that's just the start of the premium services we offer!

Optimized to deliver all the music news, reviews and charts you need.

For more information, go to [www.billboard.com/subscriptions](http://www.billboard.com/subscriptions)

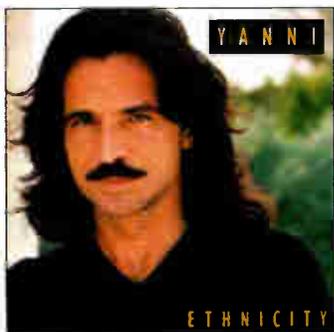


# YANNI

## ETHNICITY

THE NEW ALBUM  
IN STORES FEBRUARY 11  
from one of the most  
successful artists of our time.

- **Ethnicity** is Yanni's first collection of new music in over two years
- Total album and video sales of more than 18 million copies
- The first Western artist to perform at the Forbidden City in China and Taj Mahal in India
- Yanni's last two North American Tours each finished in the Top 10 tours of the year, as ranked by Pollstar
- Yanni's first US tour in over 4 years visits 55 cities and begins March 1st in Las Vegas
- Miramax Books releases Yanni's memoir on February 12, entitled *Yanni In Words*
- Yanni is LIFETIME TELEVISION's featured artist for February—"Month Of Love"
- Due to the overwhelming success of *Yanni Live At Royal Albert Hall, London* special in December, PBS will be re-airing the program during their March pledge drive
- Yanni will be making some rare in-store appearances in selected cities to meet and greet fans and sign his new album and book
- **Ethnicity** will be part of the United Airlines In Flight program in March, along with interview segments from Yanni



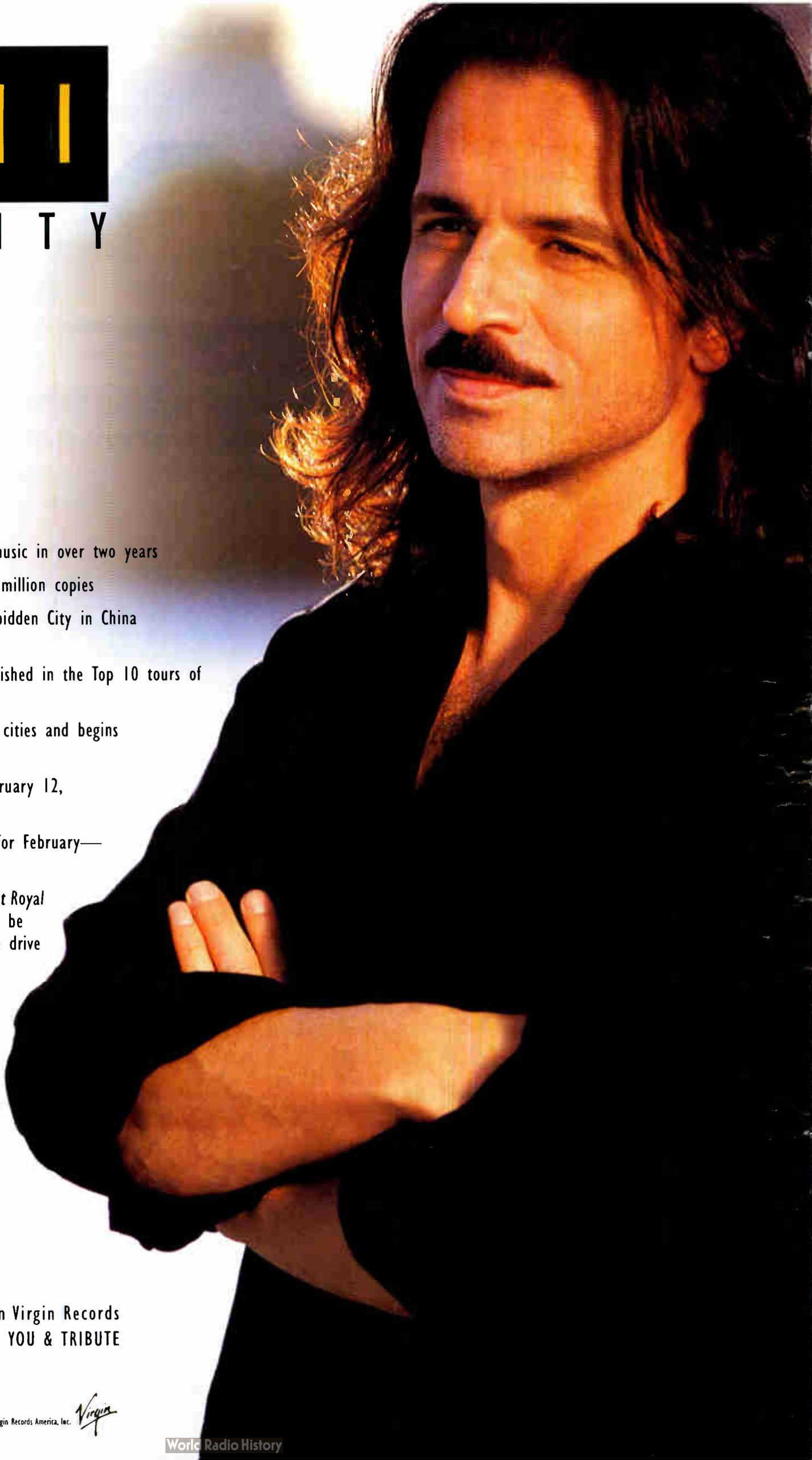
Also available on Virgin Records  
IF I COULD TELL YOU & TRIBUTE

PRODUCED BY YANNI

www.yanni.com www.virginrecords.com ©2003 Yanni, Inc. under exclusive license to Virgin Records America, Inc.



World Radio History



Editor in Chief (1991-2002): TIMOTHY WHITE

EDITORIAL

**Managing Editor:** MICHAEL ELLIS  
**Bureau Chiefs:** Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), P'yllis Stark (Nashville)  
**Senior Editors:** Ed Christman (Retail), Larry Flick (Talent), Marc Schiffman (News), Chuck Taylor (Features), Ray Waddell (Touring, Nashville)  
**Senior Writers:** Chris Morris (L.A.)  
**Art Director:** Jeff Nisbet  
**Section Editors:** Jim Bessman (Music Publishing), Brian Garrity (Merchants & Marketing), Rashaun Hall (Rap), Carla Hay (Film & TV Music), Jill Kipnis (Home Video, L.A.), Gail Mitchell (R&B, L.A.), Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Christopher Walsh (Pro Audio)  
**Staff Writers:** Susanne Ault (L.A.), Matthew Benz, Wes Orshoski  
**Copy Chief:** Emma Warby  
**Copy Editors:** Christa Titus, Chris Woods  
**Art Assistant:** Raymond Carlson  
**Contributors:** Bradley Bambarger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, Catherine Applefeld Olson, Matthew Robinson, Steve Smith, Steve Traiman  
**Assistant To Editor in Chief:** Allison Farber

INTERNATIONAL (London)

**International Editor:** Tom Ferguson  
**News Editor:** Gordon Masson  
**Bureau Chiefs:** Christie Eliezer (Australia, Melbourne), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)  
**Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

SPECIAL SECTIONS

**Director of Special Sections:** GENE SCULATTI (L.A.)  
**International Editor:** Thom Duffy  
**Associate Director:** Dalet Brady (L.A.)  
**Assistant Editor:** Katy Kroll  
**Coordinator:** Margo Whitmire (L.A.)

CHARTS & RESEARCH

**Director of Charts:** GEOFF MAYFIELD (L.A.)  
**Chart Managers:** Bob Allen (Boscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietrolungo (The Billboard Hot 100, Top 40 Tracks), Marc Zuckatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Administrative Assistant:** Mary DeCroce (Nashville)  
**Archive Research:** 646-654-4633

SALES

**Associate Publisher/Worldwide:** IRWIN KORNFIELD  
**Group Advertising Director (East & Telemarketing):** Pat Jennings  
**Advertising Director:** Andy Anderson (Urban)  
**New York:** Joe Maimone  
**Los Angeles:** Aki Kaneko, Michelle Wright  
**Nashville:** Phil Hart, Cynthia Mellow, Lee Ann Photogio  
**Advertising Coordinator:** Eric Vitoulis  
**Advertising Assistants:** Loreta Genco (L.A.), Rosa Jaquez  
**Classified/Directories:** Jeff Serrette  
**Associate Publisher/International:** GENE SMITH  
**Advertising Director (Europe):** Christine Chinetti  
**Northern Europe/U.K.:** Frederic Fenucci, +44-207-420-6075  
**Asia-Pacific/Australia:** Linda Matich, 612-9440-7777, Fax: 612-9440-7788  
**Japan:** Aki Kaneko, 323-525-2299  
**Latin America/Miami:** Marcia Oliva, 305-864-7575, Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducet, 323-782-6250  
**Caribbean:** Betty Ward, 954-929-5120  
**MARKETING & LICENSING**  
**Associate Publisher:** HOWARD APPELBAUM  
**Promotion Director:** Peggy Altenpohl  
**Director of Rights & Clearances:** Susan Kaplan  
**Associate Art Director:** Melissa Subach  
**Promotion Coordinator:** Mary Ann Kim  
**Director of Conferences & Special Events:** Michele Jacangelo  
**Special Events Coordinator:** Phyllis Demo  
**Sponsorship Coordinator:** Cebele Rodriguez  
**Circulation Director:** MARIANN MOERY  
**Circulation Manager:** Marlene Hazzard  
**Circulation Promotion Manager:** Anastasia Wahl  
**Assistant Circulation Manager:** Susan Couture  
**Circulation Coordinator:** Jamie DeFour  
**International Circulation Marketing Director:** Ben Eva (London)  
**International Subscriptions Marketing Manager:** Karen Griffith (London)  
**International Circulation Marketing:** Paul Bridgen (London)

PRODUCTION

**Director of Production & Manufacturing:** MARIE R. GOMBERT  
**Advertising Production Director:** Lydia Mikulko  
**Assistant Advertising Production Manager:** Chris Dexter  
**Advertising Production Coordinator:** Jason Acosta  
**Editorial Production Director:** Terrence C. Sanders  
**Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings  
**Specials Production Editor:** Marc Giacinto  
**Systems/Technology Supervisor:** Barry Bishin  
**Senior Composition Technician:** Susan Chicola  
**Composition Technicians:** Rodger Leonard, Maria Maniadic, Leilla Sivey  
**Directories Production Manager:** Len Durham (Nashville)  
**Classified Production Assistant:** Gene Williams  
**NEW MEDIA**  
**Editorial Director:** KEN SCHLAGER  
**Billboard Bulletin:** Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandle (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)  
**Billboard.com:** Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Enid Maran (Product Manager), Evan Kramer (Advertising Account Executive)

ADMINISTRATION

**Business Manager:** JOELLEN SOMMER  
**Distribution Director:** Lou Bradford  
**Business Development Manager:** Barbara Grieninger  
**Billing:** Mirna Gomez  
**Credit:** Shawn Norton  
**Assistant to the Publisher:** Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES

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

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1795414297  
 International: 815-734-1216  
 BILLBOARD.COM: <http://www.billboard.com>  
 1-800-449-1402, [info@billboard.com](mailto:info@billboard.com)

PRESIDENT: Howard Lander

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

# Smith Promises Piracy Hearings

BY BILL HOLLAND

WASHINGTON, D.C.—Rep. Lamar S. Smith, the new gatekeeper for the many intellectual property and copyright issues that will be debated in the 108th Congress, is a Republican who hails from Texas' 21st Congressional District. That area includes the thriving music communities of San Antonio and part of Austin and is home to such leading-edge technology companies as Intel and communications giant Clear Channel Communications (CCC).

Smith has not yet formally announced an agenda for the first session—he is currently meeting with staff on the House Subcommittee on Courts, the Internet, and Intellectual Property to carve out schedules—but he tells *Billboard*: “I’m very mindful of artists and creators and musicians and their interests. The issue of piracy is so important to me that one of the first [hearings], if not the first, will be on piracy.” He says it will take place “probably in the last week of February.”

It is expected that other issues on Smith’s plate will be artists’ rights and striking an equitable balance between the rights of Internet and content-provider communities.

Music industry leaders say they are pleased by the GOP leadership’s selection and predict the nine-term Smith will bring balance and insight when he addresses copyright issues in his new chairmanship.

Recording Industry Assn. of America

chairman/CEO Hilary Rosen says, “Chairman Smith has compiled an impressive legislative track record and has proved himself to be an ardent proponent of enforcing copyright laws and protecting creators’ rights. He is a determined, effective, and respected leader in Congress, and we look forward to working with him.”

ASCAP chairman/president Marilyn Bergman and BMI president/CEO Frances Preston share a similar opinion. “His

recording for the American Federation of Television and Radio Artists, agrees: “Because he represents a constituency with many artists and also high-tech industries, we can expect a fair balancing of these interests.”

Prior to his new appointment Jan. 29, Smith served as chairman of the Subcommittee on Crime, Terrorism, and Homeland Security during and after the Sept. 11, 2001, terrorist attacks on the World Trade Center and the Pentagon. He leaves an outstanding record on cyber-security and Internet privacy matters.

Smith has served on the full Judiciary Committee since the early ’90s, and although he had not been a member of the Subcommittee on Courts, Intellectual Property, and the Internet, he attended many of the hearings of that subcommittee during the 107th Congress out of interest in the issues.

Smith is reluctant to name his personal music favorites but says, “I tend toward the oldies,” adding, “If I mention one artist, I risk missing others I like. Let’s just say I go for the romantic, the slow, and the understandable.”

Smith succeeds Rep. Howard Coble, R-N.C. Under the GOP’s Newt Gingrich-era “Contract With America,” the House chairmen must step down after six years.

CCC chairman/CEO Lowry Mays adds, “Congressman Smith is an intelligent man, a great leader, and a terrific representative of the people of San Antonio. We couldn’t be more pleased.”



SMITH

BERGMAN

PRESTON

## ‘8 Mile’ DVD Release Features Exclusive Video

‘Superman’ Clip Intended As A ‘Treasure’ For Fans; Retailers Expect Huge Sales Boost

BY JILL KIPNIS

LOS ANGELES—While retailers are already expecting strong sales for the March 18 DVD release of Eminem’s big-screen debut, *8 Mile* (\$26.98), the inclusion of an exclusive music video of the rap star’s “Superman” on the Universal Studios Home Video (USHV) release has prompted some chains to order more copies of the title.

Peggy Munnagle, movie merchandise manager for the Eden Prairie, Minn.-based Best Buy chain, says that the retailer “upped our order” after finding out about the disc’s extra features. She notes, “When you add something that consumers can’t get anywhere else, they will be excited.”

The *8 Mile* DVD also includes five rap-battle movie outtakes featuring Eminem and will be available in two versions—one with censored extras and the other uncensored.

The “Superman” offer represents “a true partnership between Universal and Interscope,” USHV president Craig Kornblau says. “We wanted to include special, meaningful treasures for fans. You have to buy this DVD to see this music video. It will never be on MTV.”

Likewise, Interscope Geffen A&M chairman Jimmy Iovine, who was one of the producers of *8 Mile*, says that MTV’s competitors have also agreed not to air the video and that no other versions of “Superman” would air on any music-video channel. “Both companies worked very hard to get this accomplished,” Iovine says.

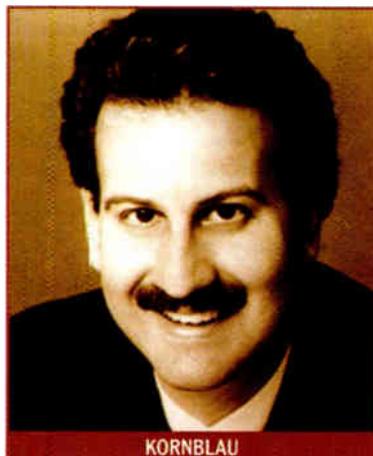
“I hope this is the beginning of something new. We think this is a way to make the DVD more exciting.”

He adds that the music video will not only drive sales of the DVD but the movie’s soundtrack (Shady/Interscope) and Eminem’s *The Eminem Show* (Web/Aftermath/Interscope) as well. The “Superman” track appears on *The Eminem Show*; it is not featured in the movie.

USHV and Interscope worked together to create the promotional plan for the DVD launch, just as they partnered for the movie’s theatrical release. The “Superman” single, which is No. 19 on The Billboard Hot 100 this week, was released in time to help publicize the DVD. The companies similarly timed the release of Eminem’s former No. 1 “Lose Yourself” to generate interest in *8 Mile*’s theatrical debut. The film has earned \$115 million at the box office, according to USHV, while Nielsen SoundScan figures show that the soundtrack has sold 3.9 million units. *The Eminem Show* has sold 7.9 million units.

USHV will air its first *8 Mile* TV commercial during the Feb. 23 Grammy Awards telecast.

(Eminem is nominated for four awards, including record of the year.) Kornblau says that Eminem will also host a DVD launch party prior to street date, which will be followed by one of USHV’s largest advertising campaigns to date involving TV, radio, and the Internet. Details about the event are not yet available.



KORNBLAU

Top Albums	ARTIST	ALBUM	PAGE
	THE BILLBOARD 200		
	DIXIE CHICKS	Home	48
BLUEGRASS			
	ALISON KRAUSS + UNION STATION	Live	33
BLUES			
	SUSAN TEDESCHI	Wait For Me	50
CONTEMPORARY CHRISTIAN			
	STEVEN CURTIS CHAPMAN	All About Love	50
COUNTRY			
	DIXIE CHICKS	Home	26
ELECTRONIC			
	ERASURE	Other People's Songs	34
GOSPEL			
	KIRK FRANKLIN	The Rebirth Of Kirk Franklin	50
HEATSEEKERS			
	SYLEENA JOHNSON	Chapter 2: The Voice	51
INDEPENDENT			
	50 CENT	Guess Who's Back?	51
INTERNET			
	SOUNDTRACK	Chicago	52
POP CATALOG			
	DIXIE CHICKS	Wide Open Spaces	33
LATIN			
	RY COODER MANUEL GALBAN	Mambo Sinuendo	30
R&B/HIP-HOP			
	AALIYAH	I Care 4 U	18
REGGAE			
	SEAN PAUL	Dutty Rock	30
SOUNDTRACK			
	SOUNDTRACK	Chicago	52
WORLD MUSIC			
	RY COODER MANUEL GALBAN	Mambo Sinuendo	50

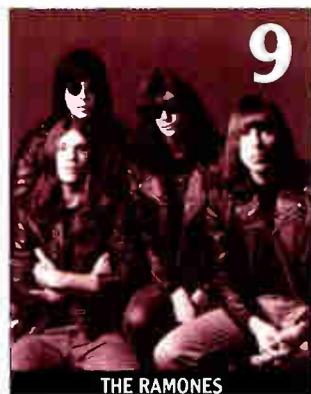
Top Singles	ARTIST	TITLE	PAGE
	HOT 100		
	JENNIFER LOPEZ FEAT. LL COOL J	All I Have	57
ADULT CONTEMPORARY			
	DIXIE CHICKS	Landslide	54
ADULT TOP 40			
	SANTANA FEATURING MICHELLE BRANCH	The Game Of Love	54
COUNTRY			
	MARK WILLS	19 Somethin'	27
DANCE/CLUB PLAY			
	THUNDERPUSS & BARNES	Head	24
DANCE/MAXI-SINGLES SALES			
	MADONNA	Die Another Day (Remixes)	24
HOT LATIN TRACKS			
	INDIA	Seduceme	22
HOT R&B/HIP-HOP			
	50 CENT	In Da Club	16
RAP TRACKS			
	50 CENT	In Da Club	15
ROCK/MAINSTREAM			
	3 DOORS DOWN	When I'm Gone	54
ROCK/MODERN			
	QUEENS OF THE STONE AGE	No One Knows	54
TOP 40 TRACKS			
	AVRIL LAVIGNE	I'm With You	54

Videos	TITLE	PAGE
	VHS SALES	
	101 DALMATIANS II	36
DVD SALES		
	THE BOURNE IDENTITY	38
HEALTH & FITNESS		
	LESLIE SANSONE: WALK AWAY THE POUNDS	37
KID VIDEO		
	101 DALMATIANS II	37
MUSIC VIDEO SALES		
	BILL & GLORIA GAITHER: HEAVEN	37
RECREATIONAL SPORTS		
	WWE: SURVIVOR SERIES 2002	37
VHS RENTALS		
	THE BOURNE IDENTITY	38
DVD RENTALS		
	THE BOURNE IDENTITY	38

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

**Top of the News**

**7** The EU Enforcement Directive attracts criticism from music lobbies for being too soft.  
**7** Executive Turntable: Samantha Schwam is promoted to senior VP/CFO of the Atlantic Group.



THE RAMONES

**Artists & Music**

**9** **The Beat:** The long-awaited Ramones tribute album, *We're a Happy Family*, finally sees the light of day on DV8/Columbia.

**12** **The Classical Score:** Michael Torke joins the vanguard of composers establishing their own labels.

**12** **Soundtracks:** Wind-up Records returns to the soundtrack business with *Daredevil*, featuring the Calling, Nickelback, Fuel, Moby, and Saliva.

**13** **Touring:** Sixpence None the Richer returns to the road after a four-year touring hiatus to relaunch its *Divine Discontent* album.

**14** **Boxscore:** One show by George Strait and Tammy Cochran at the Cricket Pavilion in Phoenix grosses more than \$650,000.

**15** **R&B:** Chanté Moore and Kenny Lattimore celebrate *Things That Lovers Do* on Arista.

**17** **Words & Deeds:** Hip-hop meets traditional Middle Eastern music on Clotire K's *Lebanese*.

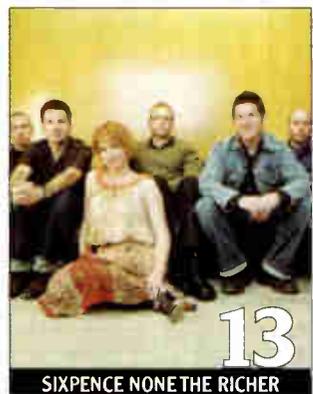
**19** **Latin Notas:** Disney bows to consumer and retail demand, releasing two albums into the children's Latin market.

**23** **Beat Box:** Dance/pop newcomer Becky Baeling enjoys the success of her single "If You Love Me" while preparing for her Universal debut, *Becstasy*.

**25** **Country:** Refugee Management International's Refugee Records launches with Regie Hamm's debut set.

**28** **Reviews & Previews:** John Hammond, Natalia Lafourcade, and Zwan are in the spotlight.

**31** **Studio Monitor:** The impact of the trend toward smaller, lighter, better, and cheaper was examined at the NY Audio Production Show.



SIXPENCE NONETHE RICHER

**32** **Words & Music:** Famous Music re-signs with Paramount Pictures' music-publishing division.



28 ZWAN

**Merchants & Marketing**

**33** Music placement in videogames is helping drive CD sales and promote developing acts.

**34** **Declarations of Independents:** Omni Music Distribution president/CEO Gary B. Wade aims to educate at this year's Omni Music Conference and Festival.

**35** **Retail Track:** Tower Records receives new funding for its revolving credit facility.

**36** **Home Video:** VeggieTales' motion-picture debut, *Jonah—A VeggieTales Movie*, comes to VHS and DVD.

**International**

**39** Virgin plans to launch a music radio station in the People's Republic of China through a joint-venture deal.

**40** **Hits of the World:** Albums from *Operación Triunfo II* nab four spots, including the No. 1 position, on Spain's albums chart this issue.

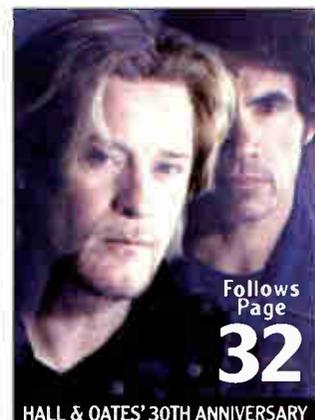
**41** **Global Music Pulse:** Michael Nyman fuses East and West for *Sangam—The Meeting Point*.

**Programming**

**46** **Tuned In: Radio:** Radio considers what music changes it may make as the country prepares for a possible war.

**Features**

- 6** Market Watch
- 44** Classifieds
- 45** Obituaries
- 47** **Between the Bullets:** Thanks to an appearance at the Super Bowl, Dixie Chicks return to the top of The Billboard 200 and claim the No. 1 and 2 spots on Top Pop Catalog Albums.
- 61** Update
- 62** **The Billboard BackBeat**



HALL & OATES' 30TH ANNIVERSARY

**At a Glance**

- 52** Chart Artist Index
- 55** Chart Song Index

**First 50 Recordings Entered Into National Registry**

**BY BILL HOLLAND**  
 WASHINGTON, D.C.—Librarian of Congress James A. Billington announced Jan. 27 the inaugural selection of 50 recordings for the new National Recording Registry. The final selections were chosen from hundreds of entries forwarded by members of the public and an advisory board comprising leaders in the field of music, recorded sound, and preservation.

Among the 50 are such early musical-cultural touchstones as the Berliner Gramophone Co.'s first recording of Sousa's "Stars and Stripes Forever" (1897); Louis Armstrong's Hot Five and Hot Seven recordings (1925-28); the Victor Co.'s Bristol, Tenn., recording sessions of the Carter Family and Jimmie Rogers (1927); Billie Holiday's recording of "Strange Fruit" (1939); the Duke Ellington Orchestra's Blanton-Webster era recordings (1940-42); and Igor Stravinsky conducting the New York Philharmonic in the first recording of his *The Rite of Spring* (1940).

Post-WWII-era music choices include Les Paul and Mary Ford's hit "How High the Moon," which pioneered overdubbing techniques (1951); Elvis Presley's Sun sessions (1954-55); Frank Sinatra's *Songs for Young Lovers* LP (1955); Tito Puente's *Dance Mania* LP (1958); the Miles Davis Sextet's *Kind of Blue* LP (1959); Ray Charles' two-sided hit single, "What'd I Say, Pt. 1 and 2" (1959); Bob Dylan's *Freewheelin'* LP (1963); Aretha Franklin's single "Respect" (1967), and the WWOZ New Orleans Living Legends Collection of interviews and live-concert recordings by such Cres-

cent City giants as Clifton Chenier and Professor Longhair. The most recent selection is the 1982 breakthrough rap hit by Grandmaster Flash & the Furious Five, "The Message."

Billington, a self-admitted opera buff, initially sidestepped questions about his favorites but finally admitted his top choice was tenor Enrico Caruso's recording of the "Vesti la Giubba" aria from *Pagliacci* (1907).

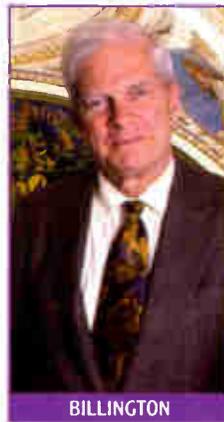
The Library of Congress will store "best copies" of the recordings in its state-of-the-art conservation vaults in high-end digital format; U.S. record companies will still hold the original master recordings, whether they are acetates, metal parts, or reel-to-reel tapes.

The National Recording Preservation Act established the National Recording Registry "to maintain and preserve sound recordings and collections of sound recordings that are culturally, historically, or aesthetically significant."

The act also established a National Recording Preservation Foundation—whose mission is to seek greater public access to privately held catalogs—and the National Recording Preservation Board, comprising the 20 composers, musicians, musicologists, librarians, archivists, and representatives of the recording industry that advised the librarian on his selections for the National Recording Registry.

Former *Billboard* deputy editor Irv Lichtman sits on the board. Nominations also were solicited from the general public.

The purpose of the registry is to draw attention to the need to preserve and restore America's recorded-sound heritage. Congress has funded the project for seven years.



BILLINGTON

# DVD Event of the Year!

**"TWO THUMBS UP"** - EBERT & ROEPER

**ONE OF THE TEN BEST FILMS OF THE YEAR**

CRITICS INCLUDE:

Atlanta Journal-Constitution · Boulder Weekly · Cincinnati Enquirer · Cleveland Plain Dealer  
 · Detroit News · Orlando Sentinel · Palm Beach Post · San Diego North County Times  
 · San Francisco Examiner · St. Petersburg Times · The Olympian (Washington, DC)  
 · WRC-TV (NBC / Washington, DC)

**GRAMMY NOMINEE**

BEST TRADITIONAL  
R&B VOCAL PERFORMANCE

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

**WINNER**

BEST NON-FICTIONAL  
FILM

*The New York Film  
Critics Circle*

## The Untold Story of the Soul Behind the Sound

Detroit, Michigan, 1959. Berry Gordy gathered the best musicians from the city's thriving jazz and blues scene for his new record company: Motown. For the next 14 years these players are the heartbeat on "My Girl," "Baby Love," "Bernadette," "I Heard It Through The Grapevine," "Dancing In The Street," and every other hit from Motown's Detroit era.

This unheralded group of musicians played on more Number One hits than the Beach Boys, the Rolling Stones, Elvis Presley and The Beatles combined. They call themselves the Funk Brothers, the greatest hit machine in the history of popular music. This is their story.

### DVD 2-Disc Set

#### Disc 1 Features

- Widescreen 16:9
- Audio Commentary with Director and Producer
- 6.1 DTS-ES / 5.1 Dolby-EX / 2.0 Dolby Stereo
- Subtitles - English and Spanish
- Trivia Track
- Song Selections / Performances
- How It All Began
  - The Photo That Started It All
  - The Video That Started It All
- BMWFilms.com Presents THE HIRE: A Series of Short Films (*Hostage, Ticker, Beat the Devil*)

#### Disc 2 Features

- Dinner with the Funk Brothers
- Multiangle Jam Sessions
- Deleted Scenes
- The Ones That Didn't Make It
- At Long Last Glory
- Funk Video Biographies
- Music Video Montage
- Selected Discography
- Honorable Mentions
- Hi-Resolution - DVD-ROM Playable Version
- Interactive - Virtual Recording Studio

\* DVD features not rated and subject to change

ARTISAN "BLASTS OFF THE SCREEN LIKE A HEATWAVE" NEWSWEEK

## standing in the shadows of MOTOWN

They played on more #1 records than the Beatles, the Beach Boys, the Rolling Stones and Elvis Presley combined...

Make the most of it  
in Motown

This is their story.

2-DVD Set  
**\$22.98**  
SRP

VHS  
**\$19.98**  
SRP

DVD Catalog No. 13780  
DVD UPC No. 012236137801

VHS Catalog No. 13779  
VHS UPC No. 012236137795

### \$5 Mail-In Consumer Rebate Offer

If a consumer purchases both *Standing in the Shadows of Motown* and *The Temptations*, he can receive a \$5 Mail-In Rebate.

**NATIONAL ACCOUNTS & PRE-PACKS ORDER DATE: 3/11/03**

**PRE-ORDER DATE: 3/25/03 STREET DATE: 4/22/03**

2002/Color/Feature Running Time Approx. 110 Min.

ARTISAN ENTERTAINMENT PRESENTS AN ELLIOTT SCOTT/RIMSHOT PRODUCTION OF A PAUL JUSTMAN FILM "STANDING IN THE SHADOWS OF MOTOWN" STARRING THE FUNK BROTHERS: RICHARD "PISTOL" ALLEN, JACK "BLACK JACK" ASHFORD, BOB BABBITT, JOHNNY GRIFFITH, JOE HUNTER, URIEL JONES, JOE MESSINA, EDDIE "CHANK" WILLIS AND THE FUNK BROTHERS (HERE IN SPIRIT): BENNY "PAPA ZITA" BENJAMIN, EDDIE "BONGO" BROWN, JAMES "IGOR" JAMERSON, EARL "CHUNK OF FUNK" VAN DYKE, ROBERT WHITE WITH BOOTSY COLLINS, BEN HARPER, MONTELL JORDAN, CHAKA KHAN, GERALD LEVERT, MESHELL NDEGEOCHELLO, JOAN OSBORNE, TOM SCOTT. INSPIRED BY THE BOOK "STANDING IN THE SHADOWS OF MOTOWN" BY ALLAN "DR. LICKS" SLUTSKY AND ANDRE BRAUGHER. ALLIANCE WITH SLUTSKY AND DOUG MILSOME, B.S.C. AND LON STRATTON. EDITOR: ANNE ERIKSON. CO-PRODUCER: MARY PETRYSHYN. PRODUCER: JONATHAN DANA. EXECUTIVE PRODUCERS: PAUL ELLIOTT AND DAVID SCOTT. PRODUCED BY WALTER DALLAS AND NTOZAKE SHANGE. PRODUCED BY SANDY PASSMAN, ALLAN SLUTSKY AND PAUL JUSTMAN. DIRECTED BY PAUL JUSTMAN. © 2002 ELLIOTT SCOTT PRODUCTIONS LLC. ALL RIGHTS RESERVED.

PG

For Language And  
Thematic Elements.

DIGITALLY  
MASTERED

DOLBY  
DIGITAL

DIGITAL  
DTS  
SOUND

DVD  
VIDEO

UMG  
SOUNDTRACKS

ORIGINAL SOUNDTRACK AVAILABLE ON  
HIP-O  
RECORDS

ARTISAN  
HOME ENTERTAINMENT

Program Content: © 2002 Elliott Scott Productions LLC. All Rights Reserved.

www.artisanent.com

# March 3 Hearing Set For Phil Spector

BY CHRIS MORRIS

LOS ANGELES—Rumors of violent and erratic behavior that have fueled Phil Spector's legend were recalled as the ground-breaking producer was charged with the murder of a woman found shot at his Alhambra, Calif., home.

Spector, 62, was taken into custody Feb. 3 by police responding to a 5 a.m. shooting call. Investigators discovered the body of Lana Clarkson in the house. Clarkson, whose age has been variously reported as between 36 and 41, was identified as an '80s and '90s B-movie actress whose credits include *Barbarian Queen*.

Spector posted \$1 million bail that evening and was whisked from the Alhambra police station by his attorney. Robert Shapiro, a former member of O.J. Simpson's criminal defense team. Spector is scheduled to appear in court March 3.

Spector's massive "Wall of Sound" productions influenced the work of



SPECTOR

artists as diverse as the Beach Boys' Brian Wilson, the Rolling Stones, and Bruce Springsteen. He enjoyed a run of '60s hits with Bobb B. Soxx & the Blue Jeans, the Crystals, and the Ronettes. He married and later divorced the Ronettes' lead singer Ronnie (Veronica) Bennett; her 1990 memoir, *Be My Baby*, recounted

Spector's alleged abusive behavior.

His biggest smash was the Righteous Brothers' "You've Lost That Lovin' Feelin'," which topped the *Billboard* Hot 100 Singles chart for two weeks in 1964.

Though Spector's dramatic Ike & Tina Turner single "River Deep, Mountain High" was a costly 1966 flop, he went on to produce the Beatles' *Let It Be* and solo albums by George Harrison and John Lennon.

Tales of Spector's volatility abound. Quoting the late Ramones singer Joey Ramone, biographer Mark Ribowsky says Spector allegedly stuck a pistol to bassist Dee Dee Ramone's head at a session for the punk band's 1980 set *End of the Century*, the last full album to bear Spector's production credit.

Most recently, Spector headed abortive sessions with Celine Dion. Tracks he produced for U.K. band Starsailor's next album are set for release later this year.

## Bad Boy Goes To Universal/Motown

BY RASHAUN HALL and GAIL MITCHELL

Sean "P. Diddy" Combs' Bad Boy Entertainment has signed a worldwide distribution deal with Universal Records. Under the terms of the three-year deal, Universal will provide marketing and promotional support and distribute Bad Boy's catalog and all new releases.

In addition, Combs retains 100% ownership of Bad Boy Records. The

Bad Boy roster includes Faith Evans, Dream, Carl Thomas, New Edition, Loon, and Combs, among others.

Bad Boy terminated its joint venture with Arista last June, at which point Bad Boy retained its entire artist roster and catalog (*Billboard Bulletin*, June 21, 2002).

Combs was rumored to have been in talks with both Sony and Elektra. Bad Boy is said to have been seeking an advance of \$20 million-\$25 million, as

well as marketing support to the tune of about \$45 million.

"As a songwriter, producer, and artist, P. Diddy... has cultivated a remarkable business over the last decade," Universal/Motown Records Group chairman Mel Lewinter said in a statement. "We look forward to playing an important role in what is sure to be his next career milestone."

Additional reporting by Ed Christman.

## In The News

- The American Federation of Television and Radio Artists and the Screen Actors Guild are planning to meet Feb. 8 to review a consolidation plan, which would create a new union and include units dedicated to recording artists, actors, and on-air broadcasters. The unions represent more than 40,000 members, and their efforts have often overlapped.
- Home-video retailer Blockbuster has laid off a small percentage of employees in its Dallas corporate office, according to a company spokeswoman. The number of employees and the departments that are affected is not known.
- The Recording Industry Assn. of America (RIAA) lawsuit against Verizon is in legal limbo, as the U.S. District Court for the District of Columbia, reacting to a Jan. 30 stay filing by Verizon, gave the RIAA until Feb. 7 to comment on the filing. The court had earlier ordered that Verizon must reveal the name of one of its Internet subscribers whom the RIAA maintains is a copyright in-

fringer. The court has set a date of Feb. 11 for Verizon replies and a Feb. 13 date to meet with both parties and render a decision on the matter. Verizon has also filed an appeal.

- Sirius Satellite Radio board members David Margolese and Joseph Vittoria have stepped down. Margolese founded Sirius, originally known as CD Radio. The former CEO had maintained his chairman post. Vittoria is also the former CEO of Avis. For more on Sirius, see *Tuned In: Radio*, page 46.

- Stock in EMI Group closed Feb. 4 down 6.08% at 131.25 pence (\$2.15), partly because of analysts' concerns about continuing declines in the music industry. Analysts at investment bank UBS Warburg have lowered the share-price target on the London-based major's stock to 151 pence (\$2.48) from 185 pence (\$3.04). EMI has seen its share price fluctuate wildly in recent weeks, punctuated by sharp improvements driven by speculation about a potential merger.

## California Assembly Addresses Piracy, Grammy Awards

BY BILL HOLLAND

An Online Piracy Resolution, the first of its kind in the nation, was passed unanimously Jan. 29 by the California Assembly's Arts, Entertainment, Sports, Tourism, and Internet Media Committee.

The piracy resolution, introduced by the committee chair—Assemblywoman Rebecca Cohn, D-Saratoga—condemns the practice and calls on parents to educate their children that piracy "is no different from shoplifting" and suggests universities and other institutions with broadband connections institute "employee policies and technical measures to ensure that their networks are not being misused to infringe copyrighted work."

Also passed unanimously was a Cohn-authored resolution requesting that "future Grammy Award ceremonies remain in Los Angeles."

The National Academy of Recording Arts and Sciences estimates the awards show generates \$35 million-\$40 million for the host region.

## A LOOK AHEAD

### 50 Cent's Short Week To No. 1

BY GEOFF MAYFIELD

LOS ANGELES—The next album to reach No. 1 on The *Billboard* 200 will do so with a shorter week than most of the titles that bow on top, as the sophomore set by rapper 50 Cent becomes the second title in less than a year to be rushed to an off-cycle release date by Universal Music & Video Distribution (UMVD) (see story, page 1). The only other new title with a shot at reaching the chart's top 10 next week appears to be the multi-act *Daredevil* soundtrack (Wind-up).

Originally slated for release Feb. 11, widespread piracy and illicit downloads forced 50 Cent's *Get Rich or Die Trying* (Shady/Aftermath/Interscope) to an irregular release date of Thursday, Feb. 6 (*Billboard Bulletin*, Feb. 3). With the shift in schedule, first-day

numbers were unavailable at press time, but UMVD president Jim Urie estimates the album will open in the range of 300,000 units during its unique four-day opener. He thinks it would have started at around 375,000 had it been able to hit stores on its original schedule. Urie says *Get Rich* had an initial shipment of around 1 million units.

During Memorial Day weekend in 2002, Eminem's *The Eminem Show*, from the same label family that markets 50 Cent, was rushed to a Sunday street date, although many stores began selling it two days earlier. Still, in that three-day window, it sold 284,500 units—more than enough to open at No. 1—before it pushed another 1.3 million in its first full week of sales.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	60,865,000	52,032,000	(↘14.5%)
Albums	59,363,000	51,302,000	(↘13.6%)
Singles	1,502,000	730,000	(↘51.4%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	55,886,000	49,268,000	(↘11.8%)
Cassette	3,337,000	1,869,000	(↘44.0%)
Other	140,000	165,000	(↗17.9%)

### OVERALL UNIT SALES

This Week	9,839,000	This Week 2002	11,659,000
Last Week	9,608,000	Change	↘15.6%
Change	↘2.4%		

### ALBUM SALES

This Week	9,700,000	This Week 2002	11,371,000
Last Week	9,473,000	Change	↘14.7%
Change	↘2.4%		

### SINGLES SALES

This Week	139,000	This Week 2002	288,000
Last Week	135,000	Change	↘51.7%
Change	↘3.0%		

### CD ALBUM SALES BY GEOGRAPHIC REGION

	2002	2003	
Northwest	3,006,000	2,777,000	(↘7.6%)
Midwest Atlantic	7,562,000	6,433,000	(↘14.9%)
East North Central	8,560,000	7,441,000	(↘13.1%)
West North Central	3,417,000	3,135,000	(↘8.3%)
South Atlantic	10,538,000	9,272,000	(↘12.0%)
South Central	8,243,000	7,124,000	(↘13.6%)
Mountain	4,087,000	3,765,000	(↘7.9%)
Pacific	10,473,000	9,320,000	(↘11.0%)

ROUNDED FIGURES

FOR WEEK ENDING 2/2/03

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

# European Music Lobbyists Disappointed By EU Copyright Enforcement Directive

BY LEO CENDROWICZ

BRUSSELS—European Union proposals designed to clamp down on intellectual-property theft have been condemned as too soft by music lobbies.

Presented Jan. 30 by the European Commission, the draft EU Enforcement Directive includes provisions for pirates and counterfeiters to be jailed, fined, and have their bank accounts frozen. It also paves the way for legal attacks on Internet file-sharing networks.

But the International Federation of the Phonographic Industry (IFPI), the Independent Music Companies Assn. (IMPALA), and the European Grouping of Societies of Authors and Composers say the "draft directive fails to introduce harmonization at the levels necessary to ensure that pirates can no longer play on national differences to avoid detection and prosecution." They further claim the proposal would cause confusion and perpetuate a patchwork of different legal measures across Europe.

Frances Moore, the IFPI's regional director for Europe, tells *Billboard*. "We are underwhelmed by the text: It is unambitious, given the level of the piracy epidemic we are looking at."



MOORE

Under the proposal, counterfeiters across the EU could face fines equal to double the amount they should have paid the copyright holders: Until now, this has only been the law in Greece, Ireland, Austria, and the U.K. And there is a provision to sue for loss of profits, a measure that does not currently exist in the Netherlands, Spain, or the U.K.

Claire Bury, an aide to EU internal market commissioner Frits Bolkestein, whose department drafted the report, says, "It requires EU members to let the right-holders take civil action, but they would need to prove that they have been harmed." Although the proposal offers guidelines, the question of how

to prove injury still has to be resolved.

But Bury adds that the draft does not introduce tougher sanctions against individuals downloading tracks for noncommercial purposes. "We are concentrating on the big offenders," she says. Bury maintains it is not in the interest of right-holders to spend a lot of time and money in litigation to catch offenders who are simply sharing a few files with a handful of friends. For criminal sanctions to apply, the infringement must be "serious," Bury says—adding that this means if it is carried out intentionally and for commercial purposes.

Moore says that with this draft, "you're going to end up with a two-layer system which will just create administrative confusion. It's a halfway house; it's not a proper harmonization."

Moore adds that the creative industries have about one year to lobby to change the directive's wording: "Parliament first time around called for a very strong forceful directive. But what has been proposed is well below that, so hopefully we'll be able to get more support from parliament."

*Additional reporting by Gordon Masson in London.*

# Southwest Wholesale Shuts Attempts To Resolve Financial Worries Failed

BY CHRIS MORRIS

Many observers believe that the Jan. 31 closure of Southwest Wholesale was inevitable. One source familiar with the company says, "They were out of business six months ago. They just didn't know it."

Only 10 days after the troubled Houston wholesaler laid off its top distribution sales staffers (*Billboard*, Feb. 1 and Feb. 8), the company abruptly closed its doors. Sources say that Southwest CFO Jay Bowman resigned the morning of Jan. 31 and that the firm's approximately 50 employees were then informed of the shuttering.

By afternoon, accounts arriving at Southwest to pick up product were informed of the closure and turned away, and the company's labels, some of which had learned

of the shuttering via e-mail, were already seeking new representation.

In rough financial straits since last summer, Southwest had attempted to right itself with a series of downsizings, mainly on the one-stop side, and had sought to focus its business on the distribution of regional country, rap, and Latin lines. A source says that days before closing, Southwest executives had unsuccessfully approached Memphis distributor Select-O-Hits, which sold Southwest product to some accounts, about a possible bail-out.

Southwest president Robert Guillerman and other company executives could not be reached for comment.

*Additional reporting by Ed Christman in New York.*

# Cruz Wins Four Awards At Premios Lo Nuestro

BY LEILA COBO

MIAMI—Radio programmers signaled their willingness to embrace multiple versions of songs and to vote for tracks outside their genres in choosing winners for the 15th annual Premios Lo Nuestro Awards, which took place here Feb. 5 at the James L. Knight Center.

Topping the list of winners was salsa icon Celia Cruz, who won a total of four awards for her album *La Negra Tiene Tumbao* (The Black Chick Has Swing) and its single of the same name. Cruz, who was convalescing at her home following surgery earlier this year, won song of the year in the tropical category for the eponymous track; she also won for album, female artist, and best salsa performance.

Cruz said in a statement, "I share this new victory with my wonderful fellow nominated artists." Her win was surprising simply because the awards are voted upon by radio programmers nationwide, who throughout the year were far more supportive of other nominees, including Marc Anthony and Gilberto Santa Rosa.

Other multiple winners at the awards, which aired live on the Univision Network, were Colombian rocker Juanes and pop/regional Mexican newcomer Pilar Montenegro, who took home four and three awards, respectively.

Montenegro, whose track "Quitame Ese Hombre" (Take That Man Away From Me) topped the *Billboard* Hot Latin Tracks chart for 13 weeks, won pop song of the year (an honor she shared with Juanes, who tied with "A Dios le Pido" [To God, I Ask]) for the original version of the tune and also took the honor in the regional Mexican category for the *norteño* remix.

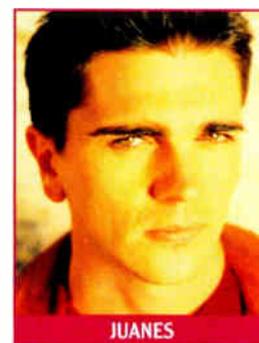
"I want to thank radio for believing in me," said Montenegro, whose first single floundered before "Quitame" hit the airwaves one year ago.

Juanes also won pop male artist and rock performance of the year, as well as a Popular Award, voted upon by fans, for video of the year. He dedicated one of his awards "to Colombia and to the U.S. Hispanic community that supported this album."

Anthony dedicated his male tropical artist of the year award for *Libre* to Cruz, following a stunning live performance of his nominated single "Viviendo" (Living). Anthony is slated to host a two-hour tribute to Cruz March 13, which will be produced by the Tele-mundo network.

The biggest surprise of the evening was Mexican duo Sin Bandera's win in the pop album of the year category for its eponymous debut, a disc that produced a handful of singles and managed to beat out perennial favorites like Thalía, Enrique Iglesias, and Alejandro Sanz.

The second surprising win went to another Mexican, veteran accordionist Celso Piña y su Ronda Bogotá, besting Carlos Vives and Monchy & Alexandra for best traditional tropical performance, even though radio support for that project—one of the best of the year—has been spotty.



JUANES

# Executive Turntable



SCHWAM



EDELSTEIN



DENNISON

# Densmore Sues Remaining Doors Over Name Use

BY ERIK GRUENWEDEL

LOS ANGELES—John Densmore, former drummer and co-founder of the Doors, has filed a multiple-count lawsuit against surviving original band members Ray Manzarek and Robert Krieger, among others.

The suit—filed Feb. 4 in Los Angeles Superior Court by Densmore and on behalf of the estates of the late vocalist Jim Morrison and his wife, Pam Courson—revolves around a new incarnation of the Doors that has performed in recent months. The suit claims that written and oral agreements mandate that the Doors name and logo can be used only by the original band members.

Keyboardist Manzarek and guitarist Krieger have been playing dates as the Doors, 21st Century, with Ian Astbury (formerly of the Cult) on vocals and ex-Police member Stewart Copeland on drums. The group, which performed recently on *The Tonight Show With Jay Leno*, played the Los Angeles House of Blues Jan. 31 and is scheduled to play Universal Amphitheater Friday (7).

The suit seeks unspecified damages. Representatives for the defendants had no comment.

**RECORD COMPANIES:** Samantha Schwam is promoted to senior VP/CFO of the Atlantic Group in New York. She was senior VP of finance.

Marcia Edelstein is promoted to senior VP of creative marketing for Columbia Records in New York. She was VP of creative marketing.

Sarah Weinstein Dennison is named VP of media relations for Razor & Tie in New York. She was executive director of global communications for MAC Cosmetics.

Eric Ferris is named VP of marketing for Hollywood Records in Burbank, Calif. He was VP of marketing for Virgin Records.

MCA Records names Marilyn LeCointre, previously East Coast promotions executive for Sony Discos, national director of crossover promotion in New York; Amon Parker, previously West Coast regional pro-

motion director for Motown Records, national director of crossover promotion in Los Angeles; Charles Chavez, previously regional manager of crossover promotion for Interscope Records, national director of crossover promotion in Houston; and Ellena Osis, previously college radio consultant for Jive Records, college radio promotion representative in New York.

**PUBLISHING:** Eddie Lambert is named film and television consultant for Deston Songs in New York. He was head of film and television licensing for EMI Capitol Special Markets.

**ARTIST SERVICES:** Giuliana Fragala is named account manager for Newmark Communications in Miami. She was Christian-music label manager for Warner Music Latina.

**Billboard**® advertising opportunities

**CLOSING  
Feb 10**

**Music & Money #1  
European Quarterly #1**

**call today!**

## SXSW

Billboard spotlights this annual event with a look at this year's schedule, including panels and showcases. We report on past artists who have launched careers at SXSW and the importance of SXSW showcases for international artists and record labels.

Bonus distribution at SXSW!

**issue date: mar 15  
ad close: feb 18**

Phil Hart 615.321.4297 • phart@billboard.com

## LAURA PAUSINI 10TH ANNIV.

Billboard celebrates Laura Pausini's ten years of international success with an in-depth look at her career, including over 20 million records sold worldwide. We recount her border-crossing breakthrough in European and Latin markets and reveal Pausini's thoughts on her U.S. debut. Join Billboard in celebrating Laura Pausini's success!

**issue date: mar 15  
ad close: feb 18**

Christine Chinetti 44.207.420.6067 • cchinetti@eu.billboard.com

## NARM

As we operate in a challenging retail environment, Billboard's spotlight on NARM navigates through uncharted waters. We assess the health of specialty music chains, highlight online retail activity and report on innovative packaging being used to boost appeal. Bonus distribution at NARM!

**issue date: mar 22  
ad close: feb 25**

Joe Maimone 646.654.4694 • jmaimone@billboard.com

## UPCOMING SPECIALS

MEDIA REPLICATION - Issue Date: Mar 29 • Ad Close: Mar 4

RAP/HIP HOP #1 - Issue Date: Apr 5 • Ad Close: Mar 11

BILLBOARD MUSICIAN'S GUIDE - Issue Date: Apr 30 • Ad Close: Mar 12

CANADA - Issue Date: Apr 12 • Ad Close: Mar 18

TOURING QUARTERLY #2 - Issue Date: Apr 12 • Ad Close: Mar 18

DVD-AUDIO - Issue Date: Apr 19 • Ad Close: Mar 25

## DANCE & ELECTRONICA #1

Billboard takes a look at what's next on the horizon for dance & electronic music with a report on what's keeping genre-related labels successful and how dance and electronic sounds are permeating mainstream audiences. Plus we recap year-to-date charts and highlight top-ranking dance hits and electronic albums.

**issue date: mar 22  
ad close: feb 25**

Michelle Wright 323.525.2302 • mwright@billboard.com

New York  
646.654.4696

Los Angeles  
323.525.2307

Nashville  
615.321.4297

London  
44.207.420.6072

# ARTISTS & MUSIC

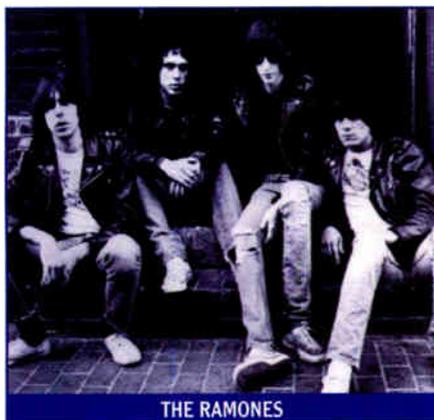


by Melinda Newman

## The Beat

**HEY HO:** The long-delayed **Ramones** tribute album, *We're a Happy Family*, is finally slated for release Tuesday (11) on DV8/Columbia (see Reviews & Previews, page 28). The project, which includes Ramones covers by such artists as **U2**, **Red Hot Chili Peppers**, **Kiss**, and **Metallica**, was supposed to come out early 2002, but, as **Johnny Ramone** tells it, "the delay was because of contracts, record companies, and lawyers. There were so many things, like how much time before [the artists] can use the songs on their albums, and I'm going, 'Who cares?'"

Ramones manager **Gary Kurfirst** says he first approached **Seymour Stein**, who signed the band to Sire more than 25 years ago, about putting out the tribute. That deal fell apart, he says, when Sire parent Warner Music Group wanted the project to go through Rhino and Kurfirst didn't want it seen as a catalog project. "In the early stages, **Eddie Vedder**, who is one of Johnny's closest friends, was really championing the project.



THE RAMONES

[Because] Eddie is signed to Epic, to make things easier, we [then] reached out to Sony," Kurfirst says. Ultimately, **Rob Zombie** got involved and the record ended up on DV8, the Columbia imprint run by Zombie's manager, **Andy Gould**. Ramone handpicked many of the acts, including new artist **Rooney**. "I had resistance, but I kept saying, 'They're on,'" he says. "It's the one chance in my life where I could pull some power to do something."

Many acts, such as **U2**, have been vocal about their love for the band. "When we started out," U2's **the Edge** says, "we were the ultimate garage band, really learning how to play our instruments by playing wherever we could find. Some of [the Ramones] songs were the first we played together. So it was really nice to be able to do ["Beat on the Brat"] for the record."

Some inclusions were by friends of

Ramone's. "I'd see **Paul Stanley** in my neighborhood, and so I asked him," he recalls. "I asked if he had to ask **Gene [Simmons]**, and he said Gene would do whatever he asked him to do and he'd do whatever Gene asked him to do. I thought, 'That's a better agreement than me and **Joey [Ramone]** ever had!'"

Ramone says his favorite tracks include **Kiss'** "Do You Remember Rock 'N' Roll Radio" and **Vedder's** [with **Zeke**] "I Believe in Miracles." "Eddie did the version I would have liked to have done as the Ramones," Ramone says, "but we were trying to make a single and took all the guts out of it." Vedder's track was included in a three-song sampler that was sent to rock radio. An MTV2 special on the project will air Tuesday (10).

**Zombie** hopes the project brings more acclaim to the group. "With two of the main guys passing away [Joey Ramone died in April 2001, **Dee Dee Ramone** in June 2002], it's coming kind of late, but at the very least, I'd like this to be the biggest record the band ever had so Johnny could have a platinum record," he says. "There are so many bands who have platinum records by stealing everything he invented. It would be nice if he could reap the rewards."

A limited-version Digipak designed by **Zombie** carries a \$13.98 price tag. Both it and the standard jewel-box edition include a 24-page booklet with previously unpublished photos and an appreciation written by **Stephen King**. Partial proceeds from the album will go to the Lymphoma Research Foundation in honor of **Joey Ramone**, who died of the disease.

**STUFF:** **Ashanti**, **Vanessa Carlton**, **Dixie Chicks**, **Avril Lavigne**, and **John Mayer** have been added to play Feb. 23 at the Grammys. They join **Coldplay**, **Faith Hill**, **Norah Jones**, **Nelly** and **Kelly Rowland**, and **Bruce Springsteen**... **Jill Sobule** will appear on *The West Wing* Wednesday (12).

## Arena Football, NHRA, Castrol Pacts To Bolster New Everclear Set

BY CATHERINE APPELFELD OLSON

To give proper voice to Everclear's sixth Capitol set, *Slow Motion Daydream* (March 11), the label is venturing into nontraditional marketing channels—including tie-ins with the Arena Football League (AFL), the National Hotrod Assn. (NHRA), and motor oil company Castrol.

"When you get five or six records deep into an artist's repertoire, the big challenge is to think outside of the box," Capitol senior director of marketing **Trip DuBois** says. "These promotional channels provide great exposure for the band, and they are cohesive with their artistic integrity."

The AFL promotion includes half-time performances at select games, some of which will air on NBC-TV, beginning April 13. The video for first single "Volvo Driving Soccer Mom" is slated for pregame arena play, and Capitol is finalizing a deal with a national retailer to offer discount coupons for the album with the purchase of AFL tickets.

The hooky, satirical "Soccer Mom" rolled to modern-rock radio Jan. 14 and will head to modern AC late this month, accompanied by in-store campaigns and appearances in conjunction with Best Buy and Tower Records, as well as mass merchants Target, Wal-Mart and Kmart, according to DuBois. Late-night TV appearances, plus additional TV and radio spots are in the works, as is a headlining tour slated for early spring.

"This is clearly a rock record, but the beauty of Everclear is two-fold," DuBois says. "They have huge credibility in the modern-rock world, but they are also big at modern AC."

The Castrol GTX promotion will kick into gear in April via a coupon plastered on 13 million cases of the motor oil that invites consumers to send away for a free CD sampler featuring Everclear and a

handful of other Capitol and Virgin acts. The band and album also will be marketed at Castrol promotional booths at various NHRA races, and DuBois says an Everclear performance at the NHRA championship race in July looks likely.

For his part, Everclear frontman **Art Alexakis** says he is once more getting comfortable working with a label that has undergone several waves of reinvention through the years: "This is a different label from the one I signed

with. Everyone is pretty new, and we are all learning how to work together. There's a lot of mutual respect."

Though it has been hinted at before, fans now officially can add "political activist" to the many personas occupied by Alexakis.

"I'm at the point right now where I'm writing about things that are more political," he says. "I'm not trying to say we are the Clash or anything, but I do feel compelled to write

about various abuses, things that are just not right about the state of the world today."

Never one to shy away from social commentary, Alexakis' newest lyrical observations—many are diatribes against the American right wing—bubble over on *Slow Motion Daydream*.

Alexakis, bassist **Craig Montoya**, and drummer **Greg Eklund** dissect the anxiety of global terrorism in "New York Times" and pay homage to horrors closer to home in "Chrysanthemum," which was written after the abduction and murder of a young girl not far from Alexakis' home in Portland, Ore.

"It's been a hard couple of years. There are no illusions anymore," Alexakis deadpans. "Am I a political activist? Yes, at every level, whether it is fighting a war I think is unjustified or going to a demonstration at a local reservoir they're trying to fill up without representation from the community."



ALEXAKIS

**Beverly Hills Bar Association**

Entertainment Law Section

David A. Helfant, Esq. & Gordon Firemark, Esq. Co-chairs

Kenneth D. Freundlich, Esq. and Gordon Firemark, Esq., Program Co-Chairs

## Legal Protection of Minors in the Entertainment Industry

February 19, 2003 - 12:00 noon - Lawry's Restaurant, Beverly Hills, California

For Tickets, Reservations (lunch included; strongly recommended) and CLE Credit call the Beverly Hills Bar Association at (310) 553-6644 or click [www.bhba.org](http://www.bhba.org)

Co-sponsored by

**Schleimer & Freundlich LLP**

[www.schleimerlaw.com](http://www.schleimerlaw.com)

# Interscope Tries Rush Release For 50 Cent

Continued from page 1

decided to push back the date so all the online retailers could have access to the music in time. As a result, Internet users who visited download sites Feb. 4 were unable to obtain the tracks, and there was no announcement of the postponement.

That said, sales for the digital release may be modest at best. Many music buyers are still unaccustomed to the concept of paying for downloads. And with little advance planning surrounding the 50 Cent songs, the offer was neither aggressively promoted nor well-positioned on the sites of participating retail partners.

Nonetheless, the 50 Cent legitimate download offer is notable for its originality—as is the precedent set for album-windowing strategies in the future. Ironically, 50 Cent made a name for himself via his self-released G-Unit mix tapes—unlicensed compilations, usually produced by a DJ—sold as both CDs and cassettes, like bootlegs, at mom-and-pop music stores and on the street.

## IT'S HAPPENED BEFORE

*Get Rich or Die Tryin'* is not the first album to break with the U.S. music industry's tradition of releasing projects on Tuesday. Interscope employed a similar tactic

last May with Eminem's *The Eminem Show*, pushing up its release nine days to a Sunday after rampant early bootlegging (*Billboard*, May 24, 2002). *The Eminem Show* went on to debut at No. 1 on The Billboard 200 and sold 1.6 million units in its first two weeks, according to Nielsen SoundScan. And in December, Columbia moved up the release of Nas' album *God's Son* to a Friday (*Billboard*, Dec. 5, 2002), citing concerns of counterfeit CDs and Internet leaks. But in neither case did the label offer concurrent downloading.

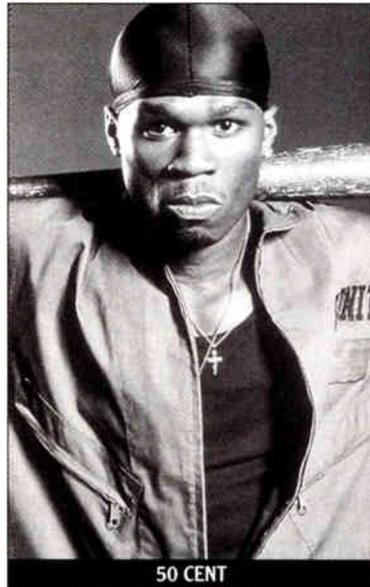
Retailers believe the label is making the right move. *Get Rich or Die Tryin'* "will probably react exactly the same way Eminem's last album did," Warehouse Entertainment director of urban music Violet Brown says. "If they're doing it because of bootlegging, they're doing the right thing. This is an artist whom people are used to buying on bootlegs, so his fans are definitely bootleg consumers."

According to the label, the hype surrounding *Get Rich or Die Tryin'* is owed to those mix tapes. "50, on his own, has created a tremendous buzz for himself and his music," Berman says. "From the perspective of the label, [Dr.] Dre, Eminem, and Paul [Rosenberg, Eminem's manager and Shady president/CEO] are there to lend support creatively and musically. Beyond that, it is about us giving them the tools and access to spread the word on 50 Cent and his team."

Originally signed to Columbia via a deal with producers the Trackmasters, 50 Cent was dropped from the label in 1999. After that, the

rapper began marketing himself through his G-Unit mix tapes.

"In between deals, it was all about figuring out how to market myself while being cost-efficient," 50 Cent



50 CENT

says. "You don't know what record is going to take in what region, so I used the mix-tape circuit as a testing ground. It was all about which song would be effective, where. The reason I have momentum in New York is because of the number of quality performances I've given on mix tapes. I proved that I was consistent."

Building upon his mix-tape success, a number of labels approached

the Queens, N.Y., native. He signed with Shady and re-emerged with "Wanksta," his single from the *8 Mile* soundtrack. "I felt it was a good record," says the rapper, whose songs are published through Universal Music Publishing, ASCAP. "I recorded it a year ago, and I moved on. When I was working with Jam Master Jay, he told me something that I'll never forget: 'If you stay focused on one hot record, you'll be stuck, not knowing what to work on next.' Since 'Wanksta,' I've recorded 48 records."

## SINGLES STREAK UP THE CHARTS

For Interscope, "Wanksta, which is No. 4 on Hot R&B/Hip-Hop Singles and Tracks, cemented the foundation for 50 Cent's album. (His other single, "In Da Club," is No. 1 on the same chart, as well as on the Hot Rap Tracks chart.) Berman says that with "Wanksta" being such a big track and being in 4 million people's hands via the *8 Mile* soundtrack, it has been a great mainstream setup track because of its reach."

The singles have also made strides on the pop charts. "In Da Club," which is No. 4 on The Billboard Hot 100, earned Greatest Gainer/Airplay honors on that chart this week. "Wanksta" goes to No. 16 with a bullet on the same chart.

Despite having signed to a major, 50 Cent says he will continue releasing mix tapes. "I know my

fan base. When I do mix tapes, I can use certain images that the major labels aren't comfortable with. Eminem, creatively, is similar to me in that he uses a larger part of his personal life in his music. It just happens that my life has more gunplay and crime."

Berman understands that balancing the rapper's hardcore fan base with his burgeoning pop appeal is tricky. "We tried not to get ahead of ourselves. Every step of this campaign has been meticulously planned to remain true to his street credibility."

The label teamed with *XXL* magazine for a promotion that included a DVD trailer available with select issues. Interscope also launched a TV campaign with BET and MTV in January. On the retail front, the first 500,000 copies of *Get Rich or Die Tryin'* will include a bonus DVD.

Managed by Violator Management and booked by ML Communications (both are based in New York), 50 Cent seems to regularly find himself shrouded in controversy. From feuds with fellow rappers to legal trouble, the rapper has been a staple in the press since late last year. "People know me more for the drama than my music," he says. "You usually hear more about the drama. Now I think that will change."

Additional reporting by Brian Garriety in New York.

# Murphy Aims To Rid World Music Of Stigma In U.S.

BY CHRISTIE ELIEZER

SYDNEY—Chris Murphy, managing director of Australia's Petrol Records, is steeling himself to face inevitable clichés about world music as he prepares to enter the U.S. and European markets.

He has heard them all—most notably that world-music records do not sell, and that they are not glamorous enough to market. But Murphy—who entered the U.S. market in 1981 as manager of INXS and earned attention in 2000 as managing director of Internet radio network Digital One—is convinced that world music is a largely undiscovered genre, particularly for indie labels. Petrol's *The Greatest Songs Ever* compilation series is setting new sales records for world music in Australia. He intends to do the same in the U.S.

"Our first compilation was Cuban music," Murphy recalls. "Every Australian distributor and retailer told me there was no market for it. Yet it sold 25,000 units here, and we released a sequel."

Murphy's strategy is that those 25,000 buyers will be equally interested in music from Brazil, Jamaica, or India. Each CD comes with a 40-page catalog of the series, which has triggered import orders from Korean publishing houses to French boutiques to HMV Middle East.

"Record companies think they have a problem selling world music to the consumer," he says. "Actually, it is the consumer who has the problem having the music sold to them. It's been a long time since the music industry did what other

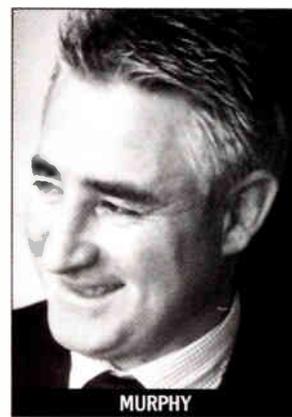
industries do; go find the customer and put product that would appeal to them directly in front of them. The people most likely to be interested in hearing this music are ages 25 to 45, and they have probably traveled a lot. They are over being told what is the new pop sensation. They want to discover."

Petrol forecasts it could sell between 500,000 and 1 million units in the U.S. within the next 12 months—and that the States could be its biggest market within three years. Murphy believes that this is because the U.S. majors ignore world music; most compilations available in the U.S. are cheaply produced, and their packaging is not consumer-friendly.

Petrol's compilations sidestep the issue of little-known artists, hence the title *The Greatest Songs Ever*. Its tracks are researched to reach as wide a demographic as possible: Petrol's compiler, Jean-Francois Ponthieux, went through 342 tracks to choose the final 18 on the first Cuba CD.

The covers are white with an insignia of a fruit or vegetable, giving the series continuity. During the series' first 12 months, CDs have covered Jamaica, Argentina, Brazil, Ireland, France, Italy, Africa, Mexico, Greece, and Spain.

"The product moves quickly," reports Laurence Beibby, owner of Sydney indie store Spot Music. "When I play any of their CDs in-store, they have enough hooks for impulse buyers to come in and ask. They invariably buy two or three others of the series, because the packaging is very impressive."



MURPHY

Some artists should try to help Van Gogh. I also now believe it's unwise to promise to cut something off... but also... maybe Steffy will help me (for much better... Avril Lavigne or Beck).

No artist in history has ever agreed to sacrifice so much for the sake of his art. I believe all artists (or some)

# VAN GOGH

"I'll cut off one of my ears... if I don't get a deal in 2 years" Began 3/21/01

UH OH!... I might be in trouble. But maybe **MADONNA, DR. DRE, BONO** or another artist would listen to my music and refer me to a manager or record company. I sure hope so. My time is very limited.

Thank you, *Van Gogh*

LISTEN: [www.vangoghspeaks.com](http://www.vangoghspeaks.com) (click "music")  
CONTACT: Email: [vangoghin@aol.com](mailto:vangoghin@aol.com)

# Nick Cave & The Bad Seeds Deliver First Of Three In Three Years

**A Throwback Of Sorts, Anti-/Epitaph Debut Mixes Ballads With Songs Recalling The Birthday Party**

BY WES ORSHOSKI

Tired of being bound by the traditional major-label album-tour-album cycle, Nick Cave marks a new chapter in his career—one focused on spontaneity and capturing of-the-moment energy—with the release of he and the Bad Seeds' Anti-/Epitaph debut, *Nocturama*, out Tuesday (11).

A mix of Cave's piano balladry with more rollicking tunes reminiscent of his work with goth heroes the Birthday Party, *Nocturama* is the first of three albums Cave and the Bad Seeds plan to issue over the next three years. Each album, he notes, will be released in February.

"We were sick of having to wait three years," Cave says, referring to the major-label promotion routine. "You record the record, then there's this massive amount of promotion you have to do, and a fucking tour . . . the whole cycle is so long."

Like *Nocturama*—recorded in a week without any overdubs—each album will be written and recorded quickly, he adds. The idea, Cave says, is to "do it like they used to. In the old days they used to do two a year, some of those people, and they were great records. [Bob] Dylan is a great example. *John Wesley Harding* was record-

ed in two hours—and mixed; we haven't got quite to that point, but to me it's amazing. And Van Morrison's *Astral Weeks* took two days, and there's a beautiful and important record."

## LOSING THE STUDIO THRILL

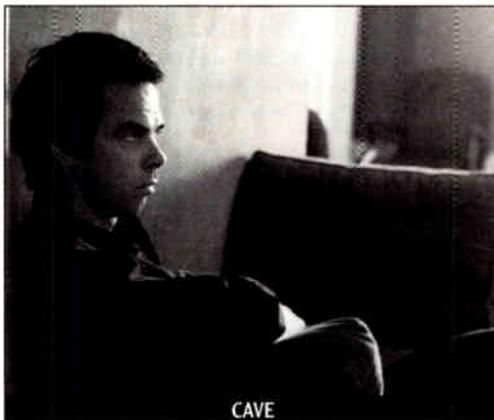
With this being their 12th album together, Cave says he and the Bad Seeds have reached a point where the thrill of the studio has dissipated, where they are no longer tempted to indulge themselves in the studio, thus clogging up songs with unnecessary information.

Actually, on the 10-track *Nocturama*, they've begun doing just the opposite. While the group abides by an unwritten, anti-overdub law—"If you can't sit down and play it live, then it doesn't get on the record," Cave says—for the sprawling "Babe, I'm On Fire," the version of the song that appears on the album is the recording of the only time the band ever played the entire 15-minute, album-ending cut.

"We played it all together for three minutes and it was like, 'Alright, that's it. 1-2-3,' and we taped it, and that's the only time we ever played the thing." (The first 40,000 copies of *Nocturama*

will include a DVD video of the song.)

Cave says approaching recording this way creates a "sense of adventure about the actual playing of the music, the sense of, 'Who knows what's going to happen, who knows even



what kind of version we're going to do?' " He notes, "There's a sense of imminent collapse within ["Babe I'm On Fire"], like it's just struggling to stay together, which gives it a beautiful kind of tension."

It's an approach that Anti-president Andy Kaulkin applauds, one that he says makes *Nocturama* looser-feeling than Cave's recent, piano-ballad-heavy

albums (1997's *The Boatman's Call* and 2000's *No More Shall We Part*). "It sounds like some thrilling debut by some new artist; it doesn't sound like a guy who's been doing it for many years. It sounds fresh," says Kaulkin, who admits to having had Cave on a short wishlist of potential Anti-artists.

In joining the Anti-family through a licensing deal with Mute, Cave—formerly a Mute/Reprise artist in the U.S.—adds more eclecticism to an already diverse roster that includes Tom Waits, Solomon Burke, and Merle Haggard.

## TAPPING POTENTIAL

Kaulkin says that Cave's music seems to be knocking on the door of broader appeal; beyond making longtime fans aware of the album via a load of print advertising, Internet promotions, and even a pair of billboards (in Seattle and Los Angeles' Silverlake neighborhood), Kaulkin says a major goal of his is to get the album to the National Public Radio (NPR) audience.

"That audience would love Nick Cave if they just gave him a chance," he says, adding: "I think there's a lot of

people out there who kind of pigeon-hole Nick as this kind of goth icon. But a song like [the piano ballad] 'It's a Wonderful Life,'"—which carries the lines "Come on admit, babe/It's a wonderful life/If you can find it"—"that's a beautiful song, no matter what kind of music you're into."

NPR fans, however, likely wouldn't fancy the chunk of *Nocturama* satisfying the other half of Cave's musical personality, cuts like "Babe I'm On Fire" or "There's a Dead Man in My Bed," which Kaulkin notes are "as intense and cathartic as anything he's ever done," in or out of the Birthday Party.

That said, Cave notes that the slower songs that mark the second half of his career are the ones that resonate most deeply with him. "I think I like those songs for longer."

When asked about what inspired one such ballad, the striking love song "Right Out of Your Hand," the 45-year-old Cave says: "I'm not really sure. I think these songs are more atmospheric than I normally write. I've always kind of considered myself a storyteller; and a lot of my songs are stories, they have a beginning and an end. These songs are much more open-ended . . . But, for me, that song, I think, is about getting old."

## Who Stays at the Palace? We'll never tell!

At the New York Palace Towers,  
you enjoy privacy, service and style:

- Private entrance if you prefer
- Maitres d'étage to attend to your every detail
  - Les Clef d'Or Concierges
- A desirable selection of Tower suites; including four stunning 5000 square foot triplexes with outdoor terraces
  - Either modern or traditional decor
  - Room service from Le Cirque
- The complete discretion of your Palace staff



Experience one of the greatest cities in the world  
from one of the greatest hotels in the world.

455 Madison Avenue at 50th Street, New York, NY 10022  
Reservations: 1-800-PALACE-T  
www.newyorkpalace.com

A member of  
*The Leading Hotels of the World*

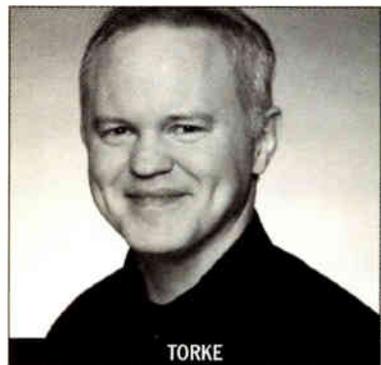


## The Classical Score™



by Steve Smith

**WAXING ECSTATIC:** During the boom years of the CD at retail—which are beginning to seem more and more distant—adventurous producers and executives at labels both large and small were able to take advantage of a rapidly expanding market in order to record contemporary music by living composers. These days, in the face of increasing conservatism at most major labels and a market more and more inhospitable to indies, many composers are faced with fewer options for the dissemination of their music. Those whose works that were already recorded, however, are at an advantage: While labels may be unwilling or unable to keep those recordings in print, industrious composers are finding ways to do it themselves, increasingly under their own imprints.



TORKE

The latest to join this vanguard wave is American post-minimalist composer **Michael Torke**, many of whose works were recorded during the '90s by British label Argo, a division of Universal Music's Decca recording company. One of America's most-performed composers, Torke had a thriving relationship with Decca that continued even after the Argo imprint was folded, and most of his major new works were recorded during his tenure with the label. Now that those recordings are no longer in print, Torke has established his own label, Ecstatic Music, in order to keep those recordings in circulation and in some cases to make improvements. Torke plans to make the first six releases on the fledgling label available via his Web site, michaeltorke.com, in late February.

According to Torke, the decision to found Ecstatic Music was inspired by the similar activity of his former label-mate, British composer **Graham Fitkin**, who founded his GFR label to reissue his own Argo recordings (*Billboard* Classical Spotlight, Sept. 14, 2002). Torke admits that he was initially skeptical. "At first I thought, cottage industry, what does that really amount to?" he says. "But as I thought

about it more and more, I realized that this was a real opportunity." In both cases, Decca producer **Andrew Cornell** provided encouragement and technical advice that helped the composers make arrangements with Universal to license their recordings for reissue.

Torke soon realized that by taking control of his own releases, not only could he keep his music in circulation, but he could remaster recordings and reconfigure the music in thematically meaningful ways. The first six releases on Ecstatic Music—titled *One, Two, Three*, and so on—include all of Torke's music that was recorded for Argo, including several pieces previously issued on multiple-composer recital discs by saxophonist **John Harle** and the **Balanescu String Quartet**. Each sports a smart new cover design and newly commissioned liner notes. The six will also be offered as a boxed set.

The initial Ecstatic Music releases will be available solely through the composer's Web site, though he also hopes to make them available through major online retailers. Though many collectors will already have the original Argo releases, Torke anticipates that interest in his earlier recordings might be sparked by *Rapture*, a new recording of orchestral works issued by Naxos in late January and already selling briskly, as well as through live performances. He is already beginning to explore ways in which he might acquire the rights to issue recordings of several major works that have appeared since his Argo contract lapsed, including *Strauberry Fields*, a one-act opera, and *The Contract*, an evening-length ballet.

**AND THE WINNER IS:** Overshadowed by the mounting frenzy surrounding the upcoming Grammy Awards, the winners of the ninth annual Cannes Classical Awards were named during the recent MIDEM conference in France. The awards are presented by an international consortium of music critics and honor recordings in 25 diverse categories, from early music to contemporary fare. For a complete list of winners, check out classicstoday.com.

**IN MEMORIAM:** We were saddened to learn of the passing of American composer **Lou Harrison**, 85, who died Feb. 2 en route to a festival of his music at Ohio State University (see obituaries, page 45). A maverick in the truest sense, Harrison was a pioneer in the integration into American music of Asian, African, and Latin American elements. His inimitable compositional voice was surpassed only by his magnanimity of spirit. He will be sorely missed.

## Sweet Honey In The Rock Celebrates 30th Year With 'Women Gather'

BY JIM BESSMAN

In a return to a label that previously released five Sweet Honey in the Rock albums, Rhino-distributed Earthbeat! Records has issued the venerable African-American female cappella group's 30th-anniversary album, *The Women Gather* (issued Jan. 28).

The set is further distinguished by its producer—and writer of three of its songs—Toshi Reagon, also daughter of Sweet Honey founder Bernice Johnson Reagon.



BERNICE JOHNSON REAGON

"She's assisted me on some projects, but in this case I assisted her," says Bernice Johnson Reagon, singling out the album's title track, which was written by the group's other founding member, Carol Mailard. "I listen to the recording and I know I wouldn't have pulled off the particular mix and environment that Toshi got out of it."

Reagon formed Sweet Honey in the Rock in 1973 after serving in the original Student Non-Violent Coordinating Committee Freedom Singers—the historic African-American vocal group that emerged during the '60s civil rights movement. Sweet Honey—which also includes Ysaye Maria Barnwell, Aisha Kahlil, Nitanju Bolade Casel, and sign-language interpreter Shirley Childress Saxton—has since gained a worldwide following for its unaccompanied performance of all-inclusive African-American music styles, including blues, ballads, hymns, spirituals, and rap.

The self-managed Washington, D.C.-based group is booked through ICM in New York. Reagon says that touring in support of *The Women Gather* will include 12 special concert productions incorporating Toshi Reagon and her band.

"She was 9 years old when I started Sweet Honey, so it's a cross-generational show spanning three decades," Reagon says, admitting "awe and pride" at reaching her group's milestone year.

She adds, "The years just unfold when you really keep your focus on your work."

## Sound Tracks™



by Carla Hay

**'DAREDEVIL' MUSIC:** What do you do when your record label hasn't released a soundtrack in three years and the label has been chosen to put together the soundtrack to one of the most-anticipated movies of 2003? For Wind-up Records president **Steve Lerner**, the challenge was a welcome one for the *Daredevil* soundtrack, which Wind-up released Feb. 4.

"This is our second soundtrack," Lerner says. (Wind-up's first one was *Scream 3*, released in 2000.) "And we were excited to do the *Daredevil* soundtrack because all the music on it is such an integral part of the film. We wanted to find a property we really believed in, and a lot of the songs were written specifically for the movie."

The buzz on the 20th Century Fox film *Daredevil* (which opens nationwide Feb. 14) is that it's set to be one of the biggest hits of the season. Based on the Marvel Comics character, it stars **Ben Affleck**, **Jennifer Garner**, **Colin Farrell**, and **Michael Clarke Duncan**.

The 20-song soundtrack features new material from such acts as **Fuel**, **The Calling**, **Hoobastank**, **Nickelback**, **Moby**,

March 4 on Wind-up—is the only act to have two tracks on the collection: the high-adrenaline "Bring Me to Life" (used during a training scene with Garner's *Daredevil* character, Elektra Natchios) and the haunting ballad "My Immortal," which is played during a funeral scene.

Evanescence lead guitarist **Ben Moody** says, "We were originally supposed to have one song ["Bring Me to Life"] on the soundtrack, but then Fox heard one of our demos and liked it so much that they asked for a second song." Evanescence lead singer **Amy Lee** adds, "'Bring Me to Life' happens to be the first single from our album, and we're excited about being associated with this soundtrack."

Fox and Wind-up have joined forces for *Daredevil* promotions, such as giveaways of *Daredevil* film-screening passes to those who purchase the soundtrack at stores in the independent coalition Music Monitor Network. A four-song *Daredevil* sampler is also being given away with Ray-Ban purchases at select retailers. There will also be TV and print ad campaigns. Online, there will be *Daredevil* soundtrack promotions with amazon.com, Launch/Yahoo, and Real Networks.

The soundtrack's second single is the Calling's power ballad "For You," used during a love scene in the film. The "For You" video has been filmed and is expected to be released in March.

Fox Music president **Robert Kraft** says that the *Daredevil* soundtrack also presented the opportunity for inspired collaborations.

**Drowning Pool's** soundtrack cut "The Man Without Fear," featuring **Rob Zombie**, is the first song the band has issued since the untimely death last year of lead singer **Dave Williams**. *Daredevil* composer **Graeme Revell** and **Incubus** guitarist **Mike Einziger** teamed up on "Daredevil Theme (Blind Justice Remix)."

"I went after Mike Einziger personally because I had heard he was interested in writing theme songs," Kraft says. "Many of the musical aspects of *Daredevil* were also driven by the director. Wind-up was incredibly supportive in getting the artists we wanted on this soundtrack."

**GOLDEN GLOBE GLORY:** Congratulations to the motion-picture music winners at the 60th annual Golden Globe Awards, presented Jan. 19. U2's "The Hands That Built America" (from *Gangs of New York*) won for best original song. Best original score went to **Elliot Goldenthal** for *Frida*.



FUEL

**Chevelle, Saliva, and Hoobastank.**

Fuel guitarist **Carl Bell**, who wrote the band's "Won't Back Down" (the hard-driving first single from the *Daredevil* soundtrack), admits with a laugh: "I didn't think doing the song would work out at first, because we've been busy working on our next album. [Film studio] Fox called us and said that they needed a song in a week. So they flew me out to L.A., I saw what was done so far with the movie, and met with the director [**Mark Steven Johnson**]. They sent me a reel of pieces of the movie, and I literally kept going back and forth to watch it as I was writing the song."

Bell says he's pleased with the results. "For some reason, I work better under pressure. It's probably different for us as a single, because lyrically I wanted it to have some connection to the movie. But the song also fits right in with our body of work."

Rock band **Evanescence**—whose debut album, *Fallen*, will be released

# Sixpence Quite Content With Touring Plans

**After Label Troubles Stalled The Follow-Up To Its Breakthrough Album, Act Hits The Road To Reconnect With Fans**

BY SUSANNE AULT

LOS ANGELES—It has been four years between Sixpence None the Richer's break-out third and most recent fourth albums and four years since the band's last major tour. This long time-out period does not worry the group as it swings back into the touring life this month.

In keeping with the band's name, lead singer Leigh Nash explains, "We're not going out so much to make money. We just need to go out there and do it again. We really need to build our fan base back."

Construction started on the endeavor Feb. 2 at the Boulder Theater in Boulder, Colo. The tour will then wind through 20 shows priced between \$18 and \$25 before wrapping Feb. 28 at the Canal Club in Richmond, Va. Sixpence is looking to keep its live comeback manageable and will not hit any West Coast venues at this point. Nash says that sticking with vans and trailers for the trek makes it tricky to slot cross-country dates within the four-week stretch.

"We're definitely rusty," she admits of the band's touring layoff since 1999, but Nash feels that after some intense pre-gig rehearsing, "things are starting to get whipped back into shape. The main thing that we're looking forward to is getting back into the live groove. It's been such a long time. We need to get back together and learn to play again."

Sixpence, which broke out as a contemporary Christian act, smashed into the mainstream music scene with the single "Kiss Me," which peaked at No. 2 on The Billboard Hot 100. Its eponymous 1997 album, which included the track, sold 561,000 units (according to Nielsen SoundScan), reaching No. 89 on The Billboard 200.

The signs were pointing to the band continuing the momentum for its follow-up album, *Divine Discontent*. But its release was tripped up by record-company complications, as Sixpence's original label, Squint, went bankrupt, and Warner Bros. bought the group's subsequent label, Word. After about a two-year delay, *Divine Discontent* finally hit stores Oct. 29, 2002, on Reprise/Warner.

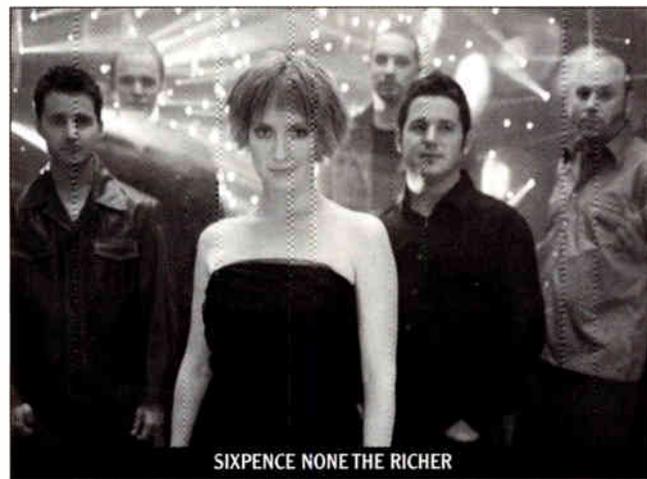
## GETTING REACQUAINTED

"There's a lot to clean up. A lot to get going," says Nettwerk Management's Terry McBride, who started managing the band nine months ago. "I believe in going back to basics, [so we] want the band out touring." Creative Artists Agency's Scott Clayton, who books the band out of Nashville (where the act is based), says of his client, "The purpose of the tour is to reconnect with the audience. That's why we're playing smaller clubs. It'll be a more intimate environment."

Since its release, *Divine Discontent* has sold 33,000 units, according to Nielsen SoundScan, peaking at No. 154 on The Billboard 200. McBride blames the relatively slower sales on the label shake-ups and the fact that *Divine Discontent*'s fourth-quarter rollout meant stiff holiday competition from some major releases. That said, McBride says the plan has always been to do the serious promotion work on the album with a spring tour. He suspects that this moderate month-long excursion, primarily at clubs and theaters, will eventually extend to larger outdoor venues through the summer. Nash says she hopes the February shows will lead to a bigger tour with another co-headlining band later this year.

"We were so wrapped up wondering and wait-

ing for the record to come out that touring was not on our minds so much," Nash says, feeling some regret that the band may have been off its fans' minds for too long. "Basically, some people



SIXPENCE NONE THE RICHER

who are in bands are great business people, and they know how to scheme to make more money. We just want to go out and play music. It's not laziness; our minds just don't work that way. We're just focused on the music side of things."

Yet Nash's easy-going attitude toward the band's career is nevertheless attracting business. At this

point, the various promoters that have signed on for the dates feel upbeat about sales, many of which got under way at the end of January. Regarding Sixpence's on-sale for its Feb. 15 show at Chicago's House of Blues (HOB), HOB talent buyer Michael Yerke reports that 200 tickets of the 1,300 available have sold. "And that's just the opening week," he says, expecting the show to attract at least 1,000 people or eventually sell out. "I think people are excited to see them. I'd love them to get more airplay off [*Divine Discontent*], but I didn't really count on that when picking up the show."

Yerke adds that because *Divine Discontent* has been slow to catch on at radio, "it's more important to be aggressive in marketing the show. You want to make sure that people who like the band will know about it."

David Kells, marketing director for Great Big Shows, which is promoting the Feb. 16 show at Nashville's 450-seat Exit In club, "has no fears that we'll definitely sell out." He believes this because Sixpence has performed at several charity events in its hometown during its hiatus, so "I

don't think people even think that they are out of commission. They are a big band." Plus, Kells adds, "we promote all of our shows, not necessarily equally. Some of the shows need more of a push, but I don't think this one will."

Rich Best, a Clear Channel Entertainment talent buyer based in Minneapolis, is expecting 500 or 600 to make it to his 1,000-seat Quest Club show Feb. 9. "The challenge is whenever artists have received a strong solid Christian fan base and you're trying to get those core fans to come to a mainstream club," Best says. "We're crossing our fingers." Still, he has successfully brought Christian audiences into the club for rock band P.O.D., which caters to both mainstream and Christian crowds.

There is also gaining support for *Divine Discontent*, says Chris Patyk, music director for Los Angeles' top 40 station KYSR (98.7). That should encourage people to fill venues as the tour goes on, he thinks. "They've definitely shown so much growth on the CD," says Patyk, who recently added second single "Don't Dream It's Over" to the station's playlist. "We're committed to seeing them succeed. They just need another breakthrough to remind people who they are."

Clayton declined to speak specifically about gross or attendance expectations. But combining the average 500- to 1,000-seat venue size and average ticket price, many of the per-show grosses should fall within the low to mid-five-figure range.

## Smaller Venues Prove A Better Fit For 3 Doors Down

BY RAY WADDELL

NASHVILLE—Taking into account current market conditions and a 13-month absence from the road, rising rock band 3 Doors Down (3DD) opted to underplay markets as it embarked on a year of touring in January.

When the band wrapped touring efforts for its four-times-platinum debut, *The Better Life*, it had built up to headlining 4,000-seaters during the course of 397 shows. But as it began working its new record, *Away From the Sun* (which has sold 712,000 units, according to Nielsen SoundScan), the group opted to start out in venues with no more than 2,000 seats.

"That was the game plan from the beginning," says Phin Daly, co-manager of 3DD with Bill McGathy at In de Goot Entertainment. "We could have picked up where we left off: with three semis [and] four buses, playing these large venues and possibly not filling them. We decided to guarantee ourselves a win and play buildings we knew we could pack. We wanted to go the smart way, make less money, and have more fun."

The band obviously bought into the concept. "We looked at other tours and the state of the economy, and it seemed to us lots of tours were losing their ass," 3DD guitarist Chris Henderson says. "We made a conscious decision to step back and build it again."

The strategy of prudent booking paid off. "With the industry where it's at, with budget caps on marketing at the labels, the beauty of this band is we have No. 1 records at six different formats," McGathy says. "When you have that, it's about the song."

Riding the multi-format hit single "When I'm Gone" and a couple of Grammy Award nominations, 3DD has already had to add dates in some

cities and up the capacity in others. For example, in Chicago, it went from the 1,300-capacity House of Blues (HOB) to the twice-as-large Congress Theatre. "They're doing 85%-100% capacity every night," says Ken Fergaglich, 3DD's responsible agent at the Agency Group. "And they're knocking 'em dead every night. This is not a one-hit wonder; it's a band that's building a fan base."

Now playing 3,000-seaters again, 3DD is also doing well with merchandise at the shows, moving up to 100 CDs per night. Theory of a Dead Man, also managed by In de Goot, is supporting

about a love affair with radio and with America. They are becoming a world-class touring band."

Henderson says crowd reaction to the new material is positive: "People are responding to the first album's stuff, but they're really digging the new single, louder than [debut single] 'Kryptonite.'" He adds that he's enjoying the ride more this time. "Last time I did so much partyin', I don't remember a lot of it. This time I'm sober, I've got my eyes open, I remember every show, and I'm enjoying the heck out of it."

HOB senior talent buyer Jim Mallonee is among the promoters reaping the benefits of the tour. "We blew out the Variety in Atlanta, the Center Stage in Charleston [S.C.], and the House of Blues in Myrtle Beach [S.C.]," Mallonee says, adding that tickets were generally in the \$16.50-\$22 range. "The Myrtle Beach club is the largest in the chain [with a 2,200 capacity], and I've only had one other band sell out for me in January: the Black Crowes. [3DD] sold out our biggest club in our smallest market in our slowest month."

Mallonee is bullish about 3DD's future: "They're definitely over the sophomore jinx," he says. "I give them nothing but the highest marks."

3DD's current leg wraps Feb. 22 at the Verizon Wireless Theater in Houston. It will attend the Grammys Feb. 23 and shoot a video and a commercial for tour sponsor Bud Light and tentatively plans to play Europe in March. Plans then call for colleges, radio shows, and festivals in April/May, more European dates in June, and a summer headlining package of 4,000 - to 6,000-seaters. In the fall, Australia and New Zealand could be in the mix, followed by another round of U.S. dates.



**Away From the States:** Republic/Universal act 3 Doors Down rocks the boat aboard the U.S.S. George Washington in the Mediterranean Sea during a performance for U.S. troops. The concert was part of a tour of U.S. military bases in the Middle East last fall. Now back on shore, the band kicked off a year-long trek last month. Pictured, from left, are 3 Doors Down's Brad Arnold and Matt Roberts.

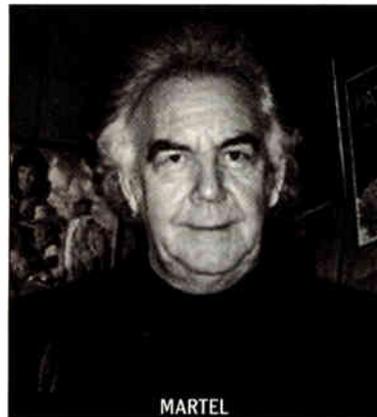
on all dates. "Being out at the right time, with the right support, is really and truly what's driving the bus," McGathy says. "That's what has allowed this band to be platinum on the first single. It's



by Ray Waddell

# Venue Views™

**COUNTRY CLASSICS:** Perceived disregard for classic country artists by country radio is hurting longtime agent/manager **Marty Martel's** ability to sell his Country Legends pack-



MARTEL

age, a fluid roster of some 30 country veterans that includes **Porter Wagoner, Bill Anderson, Gene Watson, John Conlee, Hank Thompson, Little Jimmy Dickens, Stonewall Jackson, Jack Greene, Jean Shepard, Lynn Anderson, MC Ralph Emery,** and many others.

Martel's main clients were once fairs, but now casinos are taking up the slack. "Casinos are the livelihood right now for the Legends," he says. "I've pitched it 'til I'm blue in the face. Lack of radio support kills legends fast, but it doesn't kill classic rock."

The price range for Legends for talent buyers ranges from \$17,500-\$50,000, with hard tickets generally in the \$20-\$30 range. "We do about 25 shows a year, but it should be 50," Martel says. "Radio will not play the veterans of country music, and the buyers tell me [country radio] will not allow them to promote these artists. A lot of these young disc jockeys, if you ask them who Little Jimmy Dickens is, nine out of 10 won't know him."

**COUNTRY'S BIG GUNS:** Country's touring superstars, meanwhile, are prepping for major runs in 2003. **Tim McGraw** begins his 50-date, all-arena **Tim McGraw & the Dancehall Doctors' One Band Show** March 7 at the **Birmingham (Ala.) Jefferson County Civic Center** and wraps May 30 at the **ON Center** in Syracuse, N.Y. The package is sponsored by Bud Light. Plans are also being finalized for another **Brooks & Dunn Neon Circus** tour, with **Rascal Flatts** and **Brad Paisley** among the acts booked for support on an April-August shed run.

Alabama's American Farewell tour, playing a mix of arenas and amphitheaters, begins June 21 in Birmingham.

**Dixie Chicks** are putting together a summer run, with venues still being determined. **George Strait** is already selling out arenas, and country's top touring artists of last year—**Toby Keith, Kenny Chesney,** and **Alan Jackson**—will be out for much of the year.

Popular packages like the **Rockin' Roadhouse** tour (**Mark Chesnutt, Tracy Lawrence,** and **Joe Diffie**) and the **Honky Tonk Tailgate Party** (**Rhett Akins, Wade Hayes, Daryle Singletary,** and **Chad Brock**) are also gearing up, and there is talk that top country divas **Faith Hill** and **Shania Twain** will tour, respectively, at some point this year.

**LONDON CALLING:** The April 13 **Avril Lavigne** concert at the **John Labatt Centre** in London, Ontario, became the building's 14th sellout Jan. 25 and its fastest sellout since opening Oct. 11, 2002. The John Labatt Centre has also sold out shows for **Cher, Great Big Sea, the Shaolin Monks' Wheel of Life, the Righteous Brothers, Sk8, Guns N' Roses,** Royal Christmas Show, **B.B. King,** the Harlem Globetrotters, **Cabaret, Stars on Ice,** and two London Knights games. The building is managed by **Brian Ohl** for Global Spectrum.

**IF IT WORKED IN 1977:** A package featuring **Bad Company's Paul Rodgers, Kansas,** and **Robin Trower** will play sheds, theaters, fairs, and festivals, beginning in the Midwest and running well into the summer. The tour is booked by Paradise Artists in conjunction with Creative Artists Agency.

**PARTY IN THE DISTRICT:** Superfly Productions will produce its seventh annual **Mardi Gras Music Festival**, set for March 1-2 at **Twiropa Mills** in New Orleans' Warehouse District. The festival features two events, **Galactic's Carnival Electricos** and **Cowboy Mouth's Rock'n'Roll Ball** with **Robert Earl Keen**.

Carnival Electricos is Galactic's second annual all-day **Mardi Gras** celebration and will be the final stop on Galactic's 2003 **Freezestyle** tour (*Billboard*, Jan. 25). Confirmed acts include **Z-Trip, the ReBirth Brass Band, the Wild Magnolias Mardi Gras Indians,** and special guests. The **Mardi Gras Music Festival** will be Superfly's first full-scale concert event at Twiropa. Superfly will also present shows at Twiropa for its April 25-May 4 **Superfly During JazzFest** Concert Series.

FEBRUARY 15  
2003

Billboard®

BOXSCORE™  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
GEORGE STRAIT, TAMMY COCHRAN	Cricket Pavilion, Phoenix Jan. 23	\$656,115 \$63.50/\$33.50	14,344 19,937	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Xcel Energy Center, St. Paul, Minn. Jan. 25	\$531,965 \$42/\$37/\$33	13,942 15,652	Frank Prods., Game Inc., The Messina Group
THE O'JAYS, GERALD LEVERT, THE WHISPERS, DEE LEE	Mark Tress Arena, Atlantic City, N.J. Jan. 18-19	\$526,855 \$65/\$45	10,488 two sellouts	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	St. Pete Times Forum, Tampa, Fla. Feb. 1	\$501,513 \$39.75/\$29.75	14,058 sellout	Clear Channel Entertainment, The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Tallahassee-Leon County Civic Center, Tallahassee, Fla. Jan. 31	\$348,108 \$42.50/\$32.50	9,537 sellout	Mitchell Prods., The Messina Group
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Veterans Memorial Coliseum, Jacksonville, Fla. Jan. 30	\$308,732 \$40.75/\$30.75	8,322 sellout	Clear Channel Entertainment, The Messina Group
LIVE 105 NOT SO SILENT NIGHT: MOBY, DISTURBED, PAPA ROACH, GOOD CHARLOTTE, THE DONNAS, & OTHERS	HP Pavilion, San Jose, Calif. Dec. 13	\$286,405 \$35	11,063 13,063	Clear Channel Entertainment
GAITHER HOMECOMING	Mellon Arena, Pittsburgh Dec. 14	\$272,833 \$28/\$15.75	14,317 16,363	Clear Channel Entertainment
GOV'T MULE	Beacon Theatre, New York Dec. 30-31	\$269,224 \$63/\$43/\$33	6,443 two sellouts	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Alliant Energy Center, Madison, Wis. Jan. 23	\$261,651 \$39	7,125 9,025	Frank Prods., Clear Channel Entertainment, The Messina Group
GAITHER HOMECOMING	St. Pete Times Forum, Tampa, Fla. Jan. 18	\$260,807 \$29.50/\$15.50	11,654 18,647	Clear Channel Entertainment, in-house
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Ralph Engelstad Arena, Grand Forks, N.D. Jan. 24	\$245,840 \$35	7,800 8,325	TBA Entertainment, The Messina Group
GAITHER HOMECOMING	America West Arena, Phoenix Dec. 31	\$242,529 \$29.50/\$16.50	11,078 12,000	Clear Channel Entertainment, in-house
WINTER WONDER JAM: ASHANTI, KEITH SWEAT, ROSE ROYCE, AMERIE	Shrine Auditorium, Los Angeles Dec. 13	\$239,131 \$62.50/\$37.50	6,036 6,358	Clear Channel Entertainment
GAITHER HOMECOMING	Savvis Center, St. Louis Dec. 13	\$238,342 \$27.50/\$14.50	12,862 19,908	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	ARCO Arena, Sacramento, Calif. Dec. 13	\$238,086 \$42.50/\$32.50	7,262 sellout	Clear Channel Entertainment
JANE'S ADDICTION	Wiltern Theater, Los Angeles Dec. 31	\$237,860 \$104.50/\$99.50	2,300 sellout	Clear Channel Entertainment, Goldenvoice
TRANS-SIBERIAN ORCHESTRA	NextStage, Grand Prairie, Texas Dec. 21	\$230,341 \$49.50/\$27.50	5,816 sellout	Clear Channel Entertainment
Q102 JINGLE BALL: NELLY, EVE, O-TOWN, NICK CARTER, KELLY OSBOURNE, TONTO METRO, & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. Dec. 13	\$221,700 \$65/\$45	4,284 6,880	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Verizon Wireless Theater, Houston Dec. 22-23	\$213,370 \$45/\$27.50	6,449 7,276 two shows	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Paul E. Tsongas Arena, Lowell, Mass. Dec. 28	\$210,133 \$51/\$29.50	5,403 5,776	Clear Channel Entertainment
MEAT LOAF	Westbury Music Fair, Westbury, N.Y. Dec. 6-7	\$209,055 \$43	5,484 two sellouts	Clear Channel Entertainment
TRANS-SIBERIAN ORCHESTRA	Providence Performing Arts Center, Providence, R.I. Dec. 30	\$208,828 \$51/\$26	4,884 5,400 two shows	Clear Channel Entertainment
KENNY ROGERS	Westbury Music Fair, Westbury, N.Y. Dec. 22	\$202,472 \$43/\$38.50	5,410 5,484 two shows	Clear Channel Entertainment
COLDPLAY, RON SEXSMITH	UM Convocation Center, Coral Gables, Fla. Jan. 22	\$194,764 \$32.75	5,947 sellout	Jack Utsick Presents
THE IRISH TENORS	DAR Constitution Hall, Washington, D.C. Dec. 19	\$192,210 \$100/\$65	2,573 3,418	Clear Channel Entertainment
VASILON PAL PUEBLO: AVENTURA, MIGUEL EL PROTAGONISTA	United Palace, New York Jan. 25	\$182,390 \$75/\$65/\$45/\$35	3,361 sellout	La Mega 97.9, Luisin Marti Presents
TRANS-SIBERIAN ORCHESTRA	Proctor's Theatre, Schenectady, N.Y. Dec. 29	\$176,310 \$42.50/\$35	5,080 sellout	Clear Channel Entertainment
GAITHER HOMECOMING	Omaha Civic Auditorium, Omaha, Neb. Dec. 12	\$175,716 \$27.75/\$15.25	9,208 10,064	Clear Channel Entertainment
DEF LEPPARD, RICKY WARWICK	Bill Graham Civic Auditorium, San Francisco Dec. 14	\$171,018 \$39.50	4,750 8,500	Clear Channel Entertainment
B.B. KING, ROBERT JONES	John Labatt Centre, London, Ontario Jan. 27	\$162,300 (\$246,455 Canadian) \$59.27/\$46.10/\$36.22	4,092 sellout	Pureview Concerts
THE IRISH TENORS	Detroit Opera House, Detroit Dec. 17	\$161,550 \$98.50/\$43.50	2,254 2,750	Nobody In Particular Presents
WINTERFEST: B2K, GINUWINE, ASHANTI, EVE, MARCUS HOUSTON	Arrowhead Pond, Anaheim, Calif. Jan. 25	\$159,615 \$65/\$45	6,114 13,310	Hauser CIE, Nederlander Organization
JANE'S ADDICTION, S.T.U.N., TY TEK	The Fillmore, Denver Dec. 28	\$146,000 \$40	3,650 sellout	Clear Channel Entertainment
GAITHER HOMECOMING	Veterans Memorial Coliseum, Jacksonville, Fla. Jan. 24	\$144,457 \$29.50/\$16.50	6,979 9,985	Clear Channel Entertainment

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

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

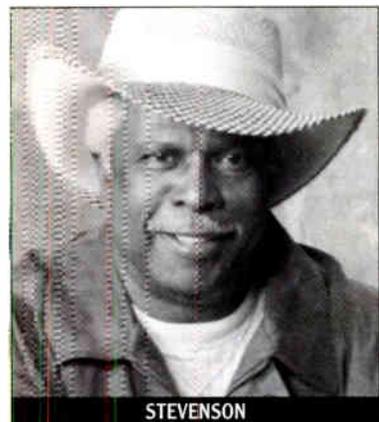
## Rhythm, Rap, and The Blues™



by Gail Mitchell

**BACK IN STRIDE:** Miami's Roney Palace is once again the locale for the fourth annual Billboard R&B/Hip-Hop Conference and Awards Show, to be held Aug. 6-8 in association with American Urban Radio Networks and Heineken. We're looking forward to presenting another strong lineup of panels and performances. Stay tuned for additional details in the coming weeks.

**SECOND COMING:** For those who don't know, William "Mickey" Stevenson was the man who put together Motown's first A&R department and helped assemble the label's infamous backing band, the Funk Brothers. But rather than rest on those laurels, Stevenson is busy overseeing the launch of his latest venture, Stevenson International Entertainment Group (SIE), working in tandem with SIE Group VP B'Anca Henderson.



STEVENSON

The Los Angeles-based firm comprises three divisions. Mikim Music is a publishing company/recording facility whose catalog of live old-school sessions, which spans 30-plus years, has been sampled by Jay-Z and others. B&W Management, which represents signed and unsigned artists, is working with, among others, Rawkus/MCA newcomer Novel, whose album bows in May. Stevenson Productions produces stage shows and concerts. Past projects include *Sang Sista Sang* and *Glory Glory*.

Stevenson has also been chosen by the Stronghold Group to represent Motown music legends in licensing their names and images. "Artists like the Four Tops, the Temptations, and Smokey Robinson could be around for a lot more years because of this venture," he says, "and they deserve it."

Stevenson—who was with Motown for eight years—says his best memories are about "the love we had as a family for each other that is still going on." That will be the premise of the

book he's currently penning.

"I'll be talking about what made the company tick," he says. Dismissing other Motown books like Gerald Posner's new *Motown: Money, Power, Sex and Music*, he observes, "That's people outside talking about what happened inside. I [know] it from all angles. I was inside." Contact: 818-888-6870.

**BACK ON BOARD:** Amerie and Ashanti tie with the most nominations for the 17th annual Soul Train Music Awards. Their three nominations apiece include vying against each other in the best R&B/soul single, female; and best R&B/soul album, female, categories. Walking away with two nods each are Musiq, Justin Timberlake, B2K, Floetry, and Nelly. Winners are determined by radio programmers, artists, and retailers.

This year's special award honorees are Dionne Warwick and LL Cool J, who will both be presented with the Quincy Jones Award, and Nelly, who will be given the Sammy Davis Jr. Award for entertainer of the year.

The awards special rolls out live March 1 in first-run syndication from the Pasadena (Calif.) Civic Auditorium with hosts Queen Latifah and Arsenio Hall. Thus far, performances by LL Cool J, Nelly, Mariah Carey, and Timberlake have been confirmed. For a complete list of nominees, see billboard.com/awards.

**RADIO KUDOS:** Speaking of awards, legendary radio personality Hal Jackson will receive the Rhythm & Blues Foundation's first Special Recognition Pioneer Award for Broadcasting at the organization's 13th annual Pioneer Awards. Jackson, who is the first African-American inducted into the Radio Hall of Fame, joins a Pioneer honoree roster that includes the Supremes, Koko Taylor, and George Clinton. The event is set for Feb. 20 at New York's Manhattan Center.

**ON THE RECORD:** Another new indie label jumps into the game: Miami-based Truth Records. The label will initially concentrate on hip-hop under the guidance of partners Greg Susoreny and David Schutzman; contact 305-375-0710. . . Ginuwine's new Epic album is now slated for April 8. . . ABB Soul artist Peven Everett crosses over into ballet with performances Feb. 14-15 at Chicago's Athenaeum Theatre. He plays three compositions in the ballet *Duets for My Valentine*. His ABB debut, *Studio Confessions*, is in stores now.

## Lattimore, Moore: 'Lovers' On & Offstage

### Arista Capitalizes On Married Couple's Play Run To Promote New Album

BY DAVID NATHAN

Continuing a time-honored tradition of R&B duos that includes the couplings of Marvin Gaye & Tammi Terrell, Peaches & Herb, and René & Angela, contemporary soul singers Kenny Lattimore and Chanté Moore celebrate love on *Things That Lovers Do*. The Arista set arrives in stores Tuesday (11).

In a different marketing twist, Arista is taking advantage of a ready-made promotion, thanks to the married pair's current roles in a play that shares the album's title. During its first run, *Things That Lovers Do* is stopping in Atlanta (Feb. 5-9), Washington, D.C. (Feb. 10-16), New York (Feb. 18-23), Detroit (Feb. 24-March 2), Philadelphia (March 3-16), and Baltimore (March 17-23). West Coast dates may be added later in the year after Moore gives birth to the couple's first child in the spring.

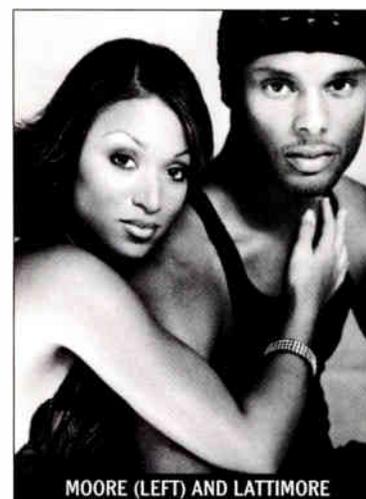
"We could have done a conventional tour," says Lattimore, an Arista artist. "The thing is, I kept getting scripts for various plays. The perception is that if you do a play, your career must be [stagnant]. Chanté and I both felt that if we could do a play together, we could get rid of that stigma, bring some validity to the art form, and focus on good black theater."

Working with a script written by Javon Johnson, the pair brought in renowned Broadway choreographer/director George Faison. "Javon listened to 18 songs, including some of my hits, some of Chanté's, and songs from the album," Lattimore says. "He had a story in mind and placed the songs we presented into that story."

Arista director of marketing Tyrone Murray says the company is doing an all-out promotion around the play's dates, including radio contests in each market, tie-ins with local jewelry stores in some cities, an appearance at a major hair show in Atlanta, and listening parties for consumers on and around Valentine's Day. Further tying into the label's lifestyle campaign—in which Lattimore and Moore are tagged as "R&B's hottest new couple"—the twosome will be featured in the February issue of *Essence*.

"We're doing listening events at 200 hair and nail salons and giving out samplers at T.G.I. Friday restaurants," Murray says. "We also have a spot running on Fox's syndicated show *The Hughleys*, which offers the prize of dinner with Kenny and Chanté."

Moore and Lattimore, who celebrated their first anniversary Jan. 1, say manager Michael Mauldin conceived the idea of their pairing up. "You can be in love with someone all you want, but it's a whole different thing when they're also in your work space," Lattimore observes. "So one of the first questions we considered



MOORE (LEFT) AND LATTIMORE

was how it would work once we recorded and were asked to perform together. We actually did a few appearances on awards shows to see how it would be."

While the album primarily is a tribute to classic duets (i.e., Billy Preston & Syreeta's "With You I'm Born Again," René & Angela's "You Don't Have to Cry"), it also features two new songs by Jimmy Jam & Terry Lewis:

the title track and "Loveable." Among the standout tracks are two classics by another famed duo, husband-and-wife team Nick Ashford and Valerie Simpson: "You're All I Need to Get By" and the pair's own 1978 hit "Is It Still Good to Ya." Besides Jam & Lewis, producers include Daryl Simmons, Jamey Jaz, Jamie Hawkins, and James Poyser. First single "Loveable" went to radio last September. At press time, a second single was being chosen.

Tyrone Lyons, GM of New Bate Records in New York, expects "a lot of the younger audience who knows Kenny and Chanté won't know songs like 'Close the Door' or 'Is It Still Good to Ya.' So those will be new to them. The older demo will buy it, [because] they know those songs. The album will get a good response, provided consumers know about it."

Moore, who left MCA Records at the end of 2001, says, "No one has my signature yet as a recording artist." In the meantime, the duo—managed by Atlanta-based Artistic Control—is considering a Christmas album together and preparing material for future solo projects.

THIS WEEK		LAST WEEK		WEEKS ON		TITLE IMPRINT/PROMOTION LABEL		Artist	
1	1	6				IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	NUMBER 1	2 Weeks At Number 1	50 Cent
2	2	8				MESMERIZE MURDER INC./DEF JAM/JMG			Ja Rule Featuring Ashanti
3	4	8				GOSSIP FOLKS THE GOLD MIND/ELEKTRA/EEG			Missy "Misdemeanor" Elliott Featuring Ludacris
4	3	17				WANKSTA G-UNIT/SHADY/INTERSCOPE			50 Cent
5	5	16				AIR FORCE ONES FO' REEL/UNIVERSAL/UMRG			Nelly Featuring Kyjuan, Ali & Murphy Lee
6	6	12				THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE			2Pac
7	7	17				'03 BONNIE & CLYDE ROC-A-FELLA/DEF JAM/JMG			Jay-Z Featuring Beyoncé Knowles
8	13	9				SICK OF BEING LONELY MCA			Field Mob
9	8	23				WORK IT THE GOLD MIND/ELEKTRA/EEG			Missy "Misdemeanor" Elliott
10	14	8				TELL ME (WHAT'S GOIN' ON) ARTISTDIRECT			Smilez & Southstar
11	10	10				PARADISE DEF JAM/JMG			LL Cool J Featuring Amerie
12	9	12				MADE YOU LOOK ILL WILL/COLUMBIA			Nas
13	12	13				DO THAT... CASH MONEY/UNIVERSAL/UMRG			Baby Featuring P. Diddy
14	11	13				SATISFACTION RUFF RYDERS/INTERSCOPE			Eve
15	20	3				SUPERMAN WEB/AFTERMATH/INTERSCOPE			Eminem
16	21	2				THE JUMP OFF QUEEN BEE/ATLANTIC			Lil' Kim Featuring Mr. Cheeks
17	16	12				MAKE IT CLAP J/RMG			Busta Rhymes Featuring Spliff Star
18	23	2				BEAUTIFUL OGGYSTYLE/PRIORITY/CAPITOL			Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
19	NEW					EXCUSE ME MISS ROC-A-FELLA/DEF JAM/JMG			Jay-Z
20	18	6				COME CLOSE TO ME MCA			Common Featuring Mary J. Blige
21	22	4				WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG			Baby Featuring Clipse
22	15	19				LOSE YOURSELF SHADY/INTERSCOPE			Eminem
23	17	23				WHEN THE LAST TIME STAR TRAK/ARISTA			Clipse
24	19	32				GIMME THE LIGHT 2 HARO/VP/ATLANTIC			Sean Paul
25	NEW					A.D.I.D.A.S. ADEMINI/COLUMBIA			Killer Mike Featuring Big Boi

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 101 R&B/Hip-Hop and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Contains chart data for the left side of the Billboard Hot R&B/Hip-Hop Singles & Tracks chart.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Contains chart data for the right side of the Billboard Hot R&B/Hip-Hop Singles & Tracks chart.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES GAINS RECORDED THIS WEEK. GREATEST GAINER/SALES AND GREATEST GAINER/AIRPLAY ARE AWARDED, RESPECTIVELY, FOR THE LARGEST SALES AND AIRPLAY INCREASES ON THE CHART. ... SONGS ARE REMOVED FROM THE HOT R&B/HIP-HOP SINGLES & TRACKS AND HOT R&B/HIP-HOP AIRPLAY CHARTS SIMULTANEOUSLY IF THEY HAVE BEEN ON THE HOT R&B/HIP-HOP SINGLES & TRACKS FOR MORE THAN 20 WEEKS AND RANK BELOW 50.

# R&B/HIP-HOP

## Words & Deeds™



by Kwaku

**TRUTH-TELLING:** In describing his sound, Egyptian/Lebanese artist Clotaire K says it is "hip-hop's way of telling the truth with beats plus traditional Middle Eastern music."

The France-based rapper/singer/songwriter/producer and *ud* (Arabic lute) player has delivered the exciting hip-hop album *Lebanese*. Released in France by Nocturne last November, the set is now available internationally.



CLOTAIRE K

Clotaire's affinity for his mother's homeland was the inspiration for the album's title. "I grew up in a French and American environment, which explains the mixing in my music," says the artist, who raps in French, Arabic, and English. "I also fought hard to try to reach the sound dynamics of American productions."

Clotaire produced *Lebanese*, whose 17 tracks comprise various styles. There is basic hip-hop ("Flotte" [Float]), classical ud playing ("Takassim"), drum'n'bass beats ("Emigrate [Remix]"), futuristic psycho-political storytelling ("Le Criminel" [The Criminal]), and hardcore sounds ("Bif Bam Boom").

Although Clotaire says the English- and Arabic-rapped "Lubnan" (Arabic for "Lebanon") is a "song of hope," it is also a pointed commentary espousing such issues as political intervention, hatred, war, and religion. His paternal side is acknowledged on "Papa," a mellow, slow-rolling song.

"If you listen carefully, you'll find the track's chorus—dedicated to the memory of my father—is a Coptic chant from Egypt," Clotaire says. "It's one of the oldest Christian religions of the world, having started in Egypt before Islam."

**POST-MIDEM:** "I was impressed by the variety of hip-hop and urban-related companies, producers, and artists from a variety of territories who came to network," Punch Media president

Lauren Coleman says. She is referring to the urban music panels she helped organize for MIDEM 2003.

Coleman notes, "The French stand was very impressive. But the U.K. was definitely there, and circulating in full force were people from Germany, Sweden, and as far away as Israel."

"The good news is that urban music was finally well-received and respected at MIDEM," adds Marie-Agnès Beau, London chief for the French Music Export Office (FMEO). "I was so happy to see American stars interacting with British and French professionals for the first time. The urban village had lots of booths and great gigs, while the best party of the whole MIDEM setup was Roc-a-Fella's."

Speaking of the FMEO, it is celebrating its 10th anniversary this month on a continuing high. The London office proactively engages the U.K. music industry and media. It also maintains an informative Web site ([french-music.org](http://french-music.org)), as well as publishing a quarterly magazine and genre-specific directories. Its latest directory, *A Guide to French Urban Music*, features mostly hip-hop acts.

Of the 10 territories the FMEO represented, Beau says, "Germany opened very quickly to French urban music. They really appreciated the French approach, which was not too commercial nor too hardcore."

**COMING SOON:** Tony Allen, the former Fela Kuti drummer, is signed to French indie label Comet. When Comet executives suggested he collaborate with respected U.K. MC Ty, the Nigerian-born, London-based Allen admits he originally thought Ty was an American rapper. Mistaken identity aside, the collaboration yielded two tracks on Allen's *Home Cooking*, which was released last November in the U.K. by British world-music label Wrasse. The Ty-featured track "Woman to Woman" has extended interest beyond Allen's world-music fan base.

Gambian rap group Da Fugitivz end their U.K. tour Feb. 15 at London's Chimes club. One of the act's heroes, Senegalese veteran rap group Daara J, has another fine album, *Boomrang*, which streets via BMG this month in France. It deserves a wider release.

So does French/Spanish/Latin hip-hop group Orisha's engaging *Emigrante* (Emigrant). Surprisingly, EMI Spain has had few international takers for the set. EMI U.K.'s stateside label releases *Stateside Sampled* this month. It contains originals of much-sampled tracks by such artists as British singer Labi Saffre.

# Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK			LAST WEEK			WKS. ON			TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	8	1	1	14	1	1	14	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
2	1	14	2	1	14	2	1	14	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
3	3	16	3	3	16	3	3	16	Ignition	R. KELLY (JIVE)
4	4	21	4	4	21	4	4	21	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)
5	6	9	5	6	9	5	6	9	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF. JAM/UMRG)
6	10	10	6	10	10	6	10	10	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)
7	9	9	7	9	9	7	9	9	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
8	5	27	8	5	27	8	5	27	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT. COMMON (MCA)
9	13	14	9	13	14	9	13	14	How You Gonna Act Like That	TYRESA (JIVE)
10	8	20	10	8	20	10	8	20	I Should Be...	DRU HILL (DEF. SOUL/UMRG)
11	7	14	11	7	14	11	7	14	Bump, Bump, Bump	B2K FEAT. P. DIDDY (T.U.G./EPIC)
12	11	21	12	11	21	12	11	21	Fabulous	JAY-Z FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
13	12	20	13	12	20	13	12	20	Air Force Ones	NELLY (F0: REEL/UNIVERSAL/UMRG)
14	16	28	14	16	28	14	16	28	dontchange	MUSIQ (DEF. SOUL/UMRG)
15	15	13	15	15	13	15	15	13	Thugz Mansion	2PAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)
16	19	16	16	19	16	16	19	16	Sick Of Being Lonely	FIELD MOB (MCA)
17	35	4	17	35	4	17	35	4	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF. JAM/UMRG)
18	14	15	18	14	15	18	14	15	Made You Look	NAS (ILL WILL/COLUMBIA)
19	26	3	19	26	3	19	26	3	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
20	18	23	20	18	23	20	18	23	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
21	21	8	21	21	8	21	21	8	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
22	20	17	22	20	17	22	20	17	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (JIVE)
23	27	38	23	27	38	23	27	38	I Care 4 U	AALIYAH (BLACKGROUND)
24	17	15	24	17	15	24	17	15	Paradise	LL COOL J FEAT. AMERIE (DEF. JAM/UMRG)
25	22	13	25	22	13	25	22	13	Come Close To Me	COMMON FEAT. MARY J. BLIGE (MCA)
26	28	9	26	28	9	26	28	9	What Happened To That Boy	BBY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
27	23	15	27	23	15	27	23	15	Satisfaction	EVE (RUFF RYDERS/INTERSCOPE)
28	41	4	28	41	4	28	41	4	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
29	24	18	29	24	18	29	24	18	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (ROC-A-FELLA/DEF. JAM/UMRG)
30	29	11	30	29	11	30	29	11	Tell Me (What's Goin' On)	MILEZ & SOUTHSTAR (ARTISTDIRECT)
31	25	16	31	25	16	31	25	16	Do That...	BBY FEAT. P. DIDDY (CASH MONEY/UNIVERSAL/UMRG)
32	31	16	32	31	16	32	31	16	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
33	32	8	33	32	8	33	32	8	Laundromat	NVEEA (JIVE)
34	33	9	34	33	9	34	33	9	Realest Niggaz	50 CENT FEAT. THE NOTORIOUS B.I.G. (G-UNIT)
35	34	43	35	34	43	35	34	43	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
36	38	18	36	38	18	36	38	18	No Letting Go	WAYNE WUNDER (GREENLEAVES/VP/ATLANTIC)
37	45	4	37	45	4	37	45	4	Hell Yeah	GIN/WINE FEAT. BABY (EPIC)
38	48	4	38	48	4	38	48	4	The Girl	MARQUEE HOUSTON (T.U.G./A&M/INTERSCOPE)
39	42	14	39	42	14	39	42	14	Guess What	SYLEENA JOHNSON (JIVE)
40	39	29	40	39	29	40	39	29	Luv U Better	LL COOL J (DEF. JAM/UMRG)
41	30	26	41	30	26	41	30	26	When The Last Time	CLIPSE (STAR TRAK/ARISTA)
42	37	20	42	37	20	42	37	20	Lose Yourself	EMINEM (SHADY/INTERSCOPE)
43	59	3	43	59	3	43	59	3	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)
44	36	15	44	36	15	44	36	15	One Of Those Days	WHITNEY HOUSTON (ARISTA)
45	62	2	45	62	2	45	62	2	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)
46	40	20	46	40	20	46	40	20	Talkin' To Me	AMERIE (RISE/COLUMBIA)
47	44	13	47	44	13	47	44	13	Thug Holiday	TRICK DADDY FEAT. LATOCHA SCOTT (SUP-N-SLIDE/ATLANTIC)
48	43	23	48	43	23	48	43	23	He Is	HEATHER HEADLEY (RCA/ARM)
49	55	11	49	55	11	49	55	11	Deep	BLACKSTREET (DREAMWORKS/INTERSCOPE)
50	57	8	50	57	8	50	57	8	All I Need	FAT JDE (TERROR SQUAD/ATLANTIC)
51	52	4	51	52	4	51	52	4	X Gon' Give It To Ya	DMX (BLOODLINE/DEF. JAM/UMRG)
52	61	13	52	61	13	52	61	13	B R Right	TRINA FEAT. LUACRIS (SUP-N-SLIDE/ATLANTIC)
53	54	3	53	54	3	53	54	3	I Know What You Want	BUSTA RHYMES (JIVE)
54	58	9	54	58	9	54	58	9	This Very Moment	K-CI & JOJO (HOLLYWOOD/MCA)
55	73	4	55	73	4	55	73	4	I Can	NAS (ILL WILL/COLUMBIA)
56	72	2	56	72	2	56	72	2	Say Yes	FLOETRY (SOULJAZZ/DREAMWORKS/INTERSCOPE)
57	60	7	57	60	7	57	60	7	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
58	56	10	58	56	10	58	56	10	I Don't Give A @#&%	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)
59	50	19	59	50	19	59	50	19	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)
60	74	2	60	74	2	60	74	2	Girlfriend	B2K (T.U.G./EPIC)
61	66	10	61	66	10	61	66	10	Break You Off	THE ROOTS FEAT. MUSIQ (MCA)
62	53	16	62	53	16	62	53	16	What We Do	FREEMAY (ROC-A-FELLA/DEF. JAM/UMRG)
63	65	4	63	65	4	63	65	4	Choppa Style	CHOPPA FEAT. MASTER P (NEW NO LIMIT/UNIVERSAL/UMRG)
64	—	1	64	—	1	64	—	1	John Doe	SHADE SHEIST (BABY REE/MCA)
65	—	1	65	—	1	65	—	1	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
66	—	1	66	—	1	66	—	1	Patiently Waiting	50 CENT FEAT. EMINEM (SHADY/AFTERMATH/INTERSCOPE)
67	—	1	67	—	1	67	—	1	Closure	GERALD LEVERT (ELEKTRA/EEG)
68	68	8	68	68	8	68	68	8	Angel	AMANDA PEREZ (POWERHOUSE/IRVING)
69	63	7	69	63	7	69	63	7	Take You Home	ANGIE MARTINEZ FEAT. KELIS (ELEKTRA/EEG)
70	—	1	70	—	1	70	—	1	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
71	70	2	71	70	2	71	70	2	Bunny Hop	DA ENTourage (RED BOY)
72	—	11	72	—	11	72	—	11	8 Mile	EMINEM (SHADY/INTERSCOPE)
73	64	3	73	64	3	73	64	3	C'mon	MARIO (3RD STREET/JRMG)
74	67	10	74	67	10	74	67	10	The Morning After	DEBORAH COX (JIVE)
75	—	1	75	—	1	75	—	1	What Would You Do?	RON ISLEY AKA MR. BIGGS (DREAMWORKS/INTERSCOPE)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# Billboard® HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK			LAST WEEK			WKS. ON			TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	1	1	16	1	1	16	Ignition	R. KELLY (JIVE)
2	2	4	2	2	4	2	2	4	Everybody	HAHZ THE RIPPA (BODY HEAD)
3	7	2	3	7	2	3	7	2	Up In Da Club 2Nite	REVENUE (STACK A GRIP)
4	3	18	4	3	18	4	3	18	This Is My Party	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
5	—	1	5	—	1	5	—	1	How I Feel	LEXX FEAT. LIL' FLIP (TAKEOVER ENTERTAINMENT)
6	8	11	6	8	11	6	8	11	Dance With Me	JAMIE LEE (RUFF)
7	4	2	7	4	2	7	4	2	Jah Is My Rock	CARIBBEAN PULSE (IRIE)
8	6	5	8	6	5	8	6	5	Gossip Folks	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
9	5	2	9	5	2	9	5	2	Incomplete	C-LANAE (WRIGHT ENTERPRISES)
10	18	27	10	18	27	10	18	27	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)
11	—	1	11	—	1	11	—	1	Yeah Yeah U Know It	KEITH MURRAY FEAT. DEF. SQUAD (DEF. JAM/UMRG)
12	—	1	12	—	1	12	—	1	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)
13	13	16	13	13	16	13	13	16	Make It Clap	BUSTA RHYMES FEAT. SPLIFF STAR (JIVE)
14	11	12	14	11	12	14	11	12	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)
15	9	7	15	9	7	15	9	7	Feelin' You (Part II)	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA)
16	21	15	16	21	15	16	21	15	Work It	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
17	19	4	17	19	4	17	19	4	X Gon' Give It To Ya	JAY-Z FEAT. LUACRIS (SUP-N-SLIDE/ATLANTIC)
18	23	11	18	23	11	18	23	11	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
19	17	7	19	17	7	19	17	7	Mesmerize	JAY-Z FEAT. ASHANTI (MURDER INC./DEF. JAM/UMRG)
20	25	5	20	25	5	20	25	5	Just Like You	G-WIZ (COMPOUND/DRPHEUS)
21	12	8	21	12						

FEBRUARY 15  
2003

# Billboard TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART				
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title								PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL					Title	PEAK POSITION		
1	1	1	<b>NUMBER 1</b>			AALIYAH	BLACKGROUND/UNIVERSAL 06002/UMRG (12 98/18 98)	7 Weeks At Number 1 I Care 4 U	1	51	49	41	ASHANTI	MURDER INC./A&M 586830*/J&J/MG (12 98/18 98)	Ashanti	1	52	43	47	K-CI & JOJO	MCA 113069* (18 98 CD)	Emotional	18
2	2	3	MISSY ELLIOTT			THE GOLD MIND/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	2	53	41	40	17	TLC	ARISTA 14780 (12 98/18 98)	3D	4	54	53	53	TALIB KWELI	RAWKUS 113048*/MCA (18 98 CD)	Quality	6
3	5	5	TYRESE			J 20041/RMG (12 98/18 98)	I Wanna Go There	3	54	57	54	17	DEBORAH COX	J 20014/RMG (12 98/18 98)	The Morning After	7	55	58	55	EVE	RUFF RYDERS 493381*/INTERSCOPE (12 98/18 98)	Eve-olution	1
4	3	2	JA RULE			MURDER INC./DEF JAM 063487*/J&J/MG (12 98/18 98)	The Last Temptation	2	56	55	58	14	TANK	BLACKGROUND/UNIVERSAL 064692/UMRG (12 98/18 98)	One Man	4	58	47	48	GZA/GENIUS	MCA 113083* (15 98 CD)	Legend Of The Liquid Sword	21
5	6	7	JENNIFER LOPEZ			EPIC 86231 (18 98 EQ CD)	This Is Me...Then	5	59	61	61	17	MUSIQ	DEF SOUL 586772*/J&J/MG (12 98/18 98)	Juslisten (Just Listen)	1	60	54	42	INDIA.ARIE	MOTOWN 064755/UMRG (12 98/18 98)	Voyage To India	1
6	4	4	NAS			ILL WILL/COLUMBIA 86330*/CRG (12 98 EQ/18 98)	God's Son	1	61	59	64	11	KIRK FRANKLIN	GOSPO CENTRIC 70037/ZOMBA (11 98/17 98)	The Rebirth Of Kirk Franklin	1	62	64	60	SOUNDTRACK	FOX 113028*/MCA (18 98 CD)	Brown Sugar	2
7	7	6	2PAC			AMARU/DEATH ROW 497070*/INTERSCOPE (18 98/24 98)	Better Dayz	1	63	66	68	11	DA HEADBUSSAZ	FE/HYPNOTIZE MINDS 3602/STREET LEVEL (10 98/17 98)	Dat's How It Happen To'm	15	64	66	68	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 18882/TIME LIFE (18 98 CD)	Absolute Body + Soul	64
8	8	8	SOUNDTRACK			SHADY 493508*/INTERSCOPE (12 98/19 98)	8 Mile	1	65	80	78	22	ANITA BAKER	ATLANTIC 78209/RHINO (17 98 CD)	The Best Of Anita Baker	29	66	72	77	JAHEIM	DIVINE MILL 47452*/WARNER BROS (11 98/17 98)	[Ghetto Love]	2
9	10	17	LIL JON & THE EAST SIDE BOYZ			BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	2	67	67	66	11	SCARFACE	RAP-A-LOT/ADD TRIBE 12646*/VIRGIN (12 98/18 98)	Greatest Hits	10	68	63	62	VARIOUS ARTISTS	HIDDEN BEACH 87124*/EPIC (18 98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 2	30
10	12	13	JAHEIM			DIVINE MILL 48214/WARNER BROS (18 98 CD)	Still Ghetto	3	69	74	65	17	40 GLOCC	EMPIRE MUSICWORKS 39056 (18 98 CD) [M]	The Jakal	65	70	75	71	NAPPY ROOTS	ATLANTIC 83524*/AG (11 98/17 98)	Watermelon, Chicken & Gritz	13
11	9	10	JAY-Z			ROC-A-FELLA/DEF JAM 063380*/J&J/MG (15 98/18 98)	The Blueprint 2: The Gift And The Curse	1	71	62	56	11	ERICK SERMON	J 20050*/RMG (12 98/18 98)	React	3	72	65	59	ROYCE DA 5'9"	GAME/IN THE PAINT 8475*/KOCH (18 98 CD) [M]	Rock City	29
12	34	39	SEAN PAUL			2 HARD/VP/ATLANTIC 83620*/AG (9 98/13 98)	Dutty Rock	8	73	73	73	17	DAVE HOLLISTER	MOTOWN 018747/UMRG (12 98/18 98)	Things In The Game Done Changed	3	74	68	67	KELLY ROWLAND	MUSIC WORLD/COLUMBIA 86516/CRG (12 98 EQ/18 98)	Simply Deep	3
13	22	34	SO CENT			FULL CLIP 2003* (16 98 CD) [M]	Guess Who's Back?	13	75	84	97	22	VARIOUS ARTISTS	SPG 1513 (15 98 CD)	Slow Jams Volume 1 & 2	75	76	84	97	VARIOUS ARTISTS	DISTRIB/IN THE PAINT 8375*/KOCH (12 98/18 98)	Ludacris Presents Disturbing The Peace: Golden Grain	1
14	15	9	WHITNEY HOUSTON			ARISTA 14747 (18 98)	Just Whitney...	3	77	71	63	11	WC	DEF JAM 170071*/J&J/MG (12 98/18 98)	Ghetto Heisman	7	78	94	89	SIR CHARLES JONES	MARDI GRAS 1060 (10 98/16 98) [M]	Love Machine	28
15	13	11	NELLY			FO REEL/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1	79	83	82	17	MARY MARY	COLUMBIA 82273/CRG (12 98 EQ/18 98)	Incredible	10	80	83	82	CAM'RON	ROC-A-FELLA/DEF JAM 586876*/J&J/MG (12 98/18 98)	Come Home With Me	1
16	16	16	EMINEM			WEB/AFTERMATH 490290*/INTERSCOPE (12 98/19 98)	The Eminem Show	1	81	83	82	17	LUDACRIS	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/J&J/MG (12 98/19 98)	Word Of Mouf	1	82	92	92	YOLANDA ADAMS	ELEKTRA 62690/EEG (12 98/18 98)	Believe	7
17	24	32	VIVIAN GREEN			COLUMBIA 86357/CRG (17 98 EQ/11 98)	Love Story	16	83	70	83	17	XZIBIT	LOU/DI/COLUMBIA 85925*/CRG (12 98 EQ/18 98)	Man vs Machine	1	84	76	74	SOUNDTRACK	FOX/JIVE 41810/ZOMBA (12 98/18 98)	Drumline	61
18	14	18	BABY			CASH MONEY/UNIVERSAL 060076*/UMRG (12 98/18 98)	Birdman	4	85	98	72	17	SOULJA SLIM	CUT THROAT COMMUNITY 5819 (17 98 CD)	Years Later	72	86	100	88	BRIAN MCKNIGHT	MOTOWN 066114/UMRG (12 98/18 98)	1989—2002: From There To Here	21
19	11	15	JUSTIN TIMBERLAKE			JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2	87	79	91	17	DOTTIE PEOPLES	ATLANTA INT L 10279 (8 98/13 98)	Churchin' With Dottie	68	88	78	79	VARIOUS ARTISTS	CASH MONEY/UNIVERSAL 88033/UMRG (12 98/18 98)	Cash Money Records Platinum Hits Volume One	21
20	17	14	B2K			TUG 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	3	89	82	86	17	MARVIN SEASE	JIVE 41834/ZOMBA (11 98/17 98)	I Got Beat Out	67	90	82	86	TOO SHORT	SHORT/JIVE 41816/ZOMBA (11 98/17 98)	What's My Favorite Word?	8
21	25	28	SYLEENA JOHNSON			JIVE 39035/ZOMBA (11 98/17 98) [M]	Chapter 2: The Voice	21	91	97	84	17	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12 98 EQ/18 98)	Thug World Order	3	92	69	75	SHAGGY	BIG YARD 113070*/MCA (18 98 CD)	Lucky Day	14
22	18	21	BUSTA RHYMES			J 20043*/RMG (12 98/18 98)	It Ain't Safe No More...	12	93	91	94	17	TRIN-I-TEE S:7	B-RITE/GOSPO CENTRIC 70038/ZOMBA (11 98/17 98)	The Kiss	15	94	69	75	VARIOUS ARTISTS	DEF JAM 063546/J&J/MG (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	31
23	21	20	MARIAH CAREY			MONARCH/ISLAND 063467*/J&J/MG (12 98/18 98)	Charmbracelet	2	95	81	90	17	PASTOR TROY	MADD SOCIETY/UNIVERSAL 064652*/UMRG (12 98/18 98)	Universal Soldier	2	96	81	90	FAT JOE	TERROR SQUAD/ATLANTIC 83600*/AG (12 98/18 98)	Loyalty	11
24	26	22	SNOOP DOGG			DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da Bo\$S	3	97	93	76	17	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 4316/ZOMBA (11 98/17 98) [M]	Family Affair II: Live At Radio City Music Hall	37	98	99	98	SCARFACE	DEF JAM SOUTH 586909*/J&J/MG (12 98/18 98)	The Fix	1
25	19	19	DRU HILL			DEF SOUL 053377*/J&J/MG (12 98/18 98)	Dru World Order	2	99	89	—	17	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA (11 98/17 98) [M]	Blessed By Association	38	99	89	—	AL GREEN	HIT THE RIGHT STUFF 80327/CAPITOL (18 98 CD)	The Love Song Collection	100
26	20	23	THE ROOTS			MCA 112996* (18 98 CD)	Phrenology	11	30	39	31	17	BENZINO	SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31							
27	32	29	NEXT			J 20016/RMG (12 98/18 98)	The Next Episode	27	31	30	27	17	S04 BOYZ	NEW NO LIMIT/UNIVERSAL 066372/UMRG (12 98/18 98)	Ballers	13							
28	31	26	SOUNDTRACK			HOLLYWOOD 162369 (18 98 CD)	Deliver Us From Eva	26	32	35	12	17	LIL' ROMEO	NEW NO LIMIT/UNIVERSAL 060955/UMRG (12 98/18 98)	Game Time	10							
29	38	52	FIELD MOB			MCA 113051* (18 98 CD)	From Tha Roota To Tha Toota	4	33	33	11	17	TONI BRAXTON	ARISTA 14749 (12 98/18 98)	More Than A Woman	5							
30	28	24	VARIOUS ARTISTS			DREAMWORKS 450326*/INTERSCOPE (12 98/18 98)	Swizz Beatz Presents G.H.E.T.T.O. Stories	10	34	37	38	17	HEATHER HEADLEY	RCA 63376/RMG (9 98/13 98)	This Is Who I Am	14							
31	27	25	SOUNDTRACK			ROC-A-FELLA/DEF JAM 063201*/J&J/MG (12 98/18 98)	Paid In Full	10	35	40	37	16	LL COOL J	DEF JAM 063219*/J&J/MG (12 98/18 98)	10	1							
32	29	30	COMMON			MCA 113114* (18 98 CD)	Electric Circus	9	36	36	35	22	SMILEZ & SOUTHSTAR	ARTISTORECT 01030 (11 98/17 98) [M]	Crash The Party	24							
33	36	35	HEATSEEKER IMPACT			ARTISTORECT 01030 (11 98/17 98) [M]	Crash The Party	24	37	37	38	17	LIL' FLIP	SUCKAFREE/LOU/DI/COLUMBIA 86521*/CRG (7 98 EQ/12 98)	Undaground Legend	4							
34	30	27	S04 BOYZ			NEW NO LIMIT/UNIVERSAL 066372/UMRG (12 98/18 98)	Ballers	13	38	40	37	16	SOLANGE	MUSIC WORLD/COLUMBIA 86354/CRG (9 98 EQ CD)	Solo Star	23							
35	35	12	LIL' ROMEO			NEW NO LIMIT/UNIVERSAL 060955/UMRG (12 98/18 98)	Game Time	10	39	45	44	24	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83556*/AG (12 98/18 98)	Thug Holiday	2							
36	33	33	TONI BRAXTON			ARISTA 14749 (12 98/18 98)	More Than A Woman	5	40	44	45	34	CLIPSE	STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	1							
37	37	38	HEATHER HEADLEY			RCA 63376/RMG (9 98/13 98)	This Is Who I Am	14	41	44	45	34	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	4							
38	40	37	LL COOL J			DEF JAM 063219*/J&J/MG (12 98/18 98)	10	1	42	46	49	14	VARIOUS ARTISTS	DEF JAM 063546/J&J/MG (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	31							
39	52	46	LIL' FLIP			SUCKAFREE/LOU/DI/COLUMBIA 86521*/CRG (7 98 EQ/12 98)	Undaground Legend	4	43	46	49	14	FAT JOE	TERROR SQUAD/ATLANTIC 83600*/AG (12 98/18 98)	Loyalty	11							
40	23	—	SOLANGE			MUSIC WORLD/COLUMBIA 86354/CRG (9 98 EQ CD)	Solo Star	23	44	50	51	23	TRINA	SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/17 98)	Diamond Princess	5							
41	45	44	TRICK DADDY			SLIP-N-SLIDE/ATLANTIC 83556*/AG (12 98/18 98)	Thug Holiday	2	45	51	50	23	NIVEA	JIVE 41746/ZOMBA (11 98/17 98) [M]	Nivea	43							
42	44	45	CLIPSE			STAR TRAK 14735*/ARISTA (12 98/18 98)	Lord Willin'	1	46	60	57	14	GERALD LEVERT	ELEKTRA 62795*/EEG (12 98/18 98)	The G Spot	2							
43	46	49	FLOETRY			DREAMWORKS 450313/INTERSCOPE (17 98 CD)	Floetic	4	47	48	43	17	AMERIE	RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	2							
44	42	36	VARIOUS ARTISTS			DEF JAM 063546/J&J/MG (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	31	48	48	43	17	BENZINO	SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31							
45	56	69	FAT JOE			TERROR SQUAD/ATLANTIC 83600*/AG (12 98/18 98)	Loyalty	11	49	48	43	17	AMERIE	RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	2							
46	50	51	TRINA			SLIP-N-SLIDE/ATLANTIC 83517*/AG (11 98/17 98)	Diamond Princess	5	50	39	31	17	BENZINO	SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31							
47	51	50	NIVEA			JIVE 41746/ZOMBA (11 98/17 98) [M]	Nivea	43	51	39	31	17	BENZINO	SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31							
48	60	57	GERALD LEVERT			ELEKTRA 62795*/EEG (12 98/18 98)	The G Spot	2	52	39	31	17	BENZINO	SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31							
49	48	43	AMERIE			RISE/COLUMBIA 85959/CRG (12 98 EQ CD)	All I Have	2	53	39	31	17	BENZINO	SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31							
50	39	31	BENZINO			SURRENDER/ELEKTRA 62827/EEG (11 98/17 98)	Redemption	31															

FEBRUARY 15  
2003

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

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title						PEAK POSITION	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL			
1	3	<b>NUMBER 1</b>			2PAC	AMARU/DEATH ROW 497070*/INTERSCOPE (18 98/24 98)	13 Weeks At Number 1 Greatest Hits	215	13	14	12	MARY J. BLIGE	UPTOWN 110881/MCA (6 98/11 98)	What's The 411?	151
2	2	2PAC			DEATH ROW 63008*/J&J/MG (15 98/15 98)	All Eyez On Me	356	14	15	8	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548904/UMRG (12 98/18 98)	E.		

## Latin Notas™



by Leila Cobo

**DISNEY DISCS:** Anyone who has kids has a **Walt Disney** album, cassette, book, or movie lying around their house. Quite simply, this is a fact of life—trust me, I know.

Now, if you happen to speak Spanish, it's also highly likely you'll have at least some of those movies, books, or read-alongs in Spanish. (Trust me, I know that, too.) But you won't have any *albums* in Spanish, because they simply did not exist—until this month. On Feb. 11, Disney will release and market *Favoritas de las Princesas de Disney* (Disney Princess Favorites) and *Disney Presenta Cantar y Jugar* (Disney Presents Sing and Play).



PRINCE

That there were not any Spanish Disney albums in the U.S. market may come as a surprise; this, after all, is a company that has gone to great lengths to reach a Spanish-speaking audience. "But as far as creating compilations and special albums, we hadn't done that in the U.S.," Walt Disney Records executive director of Latin America **Cary Prince** says.

The time is now, Prince says, "because we've been receiving many requests from retail and consumers. We decided we would put out our best-selling titles in Spanish. We've always recognized the Hispanic marketplace as important; offering our two best titles [is] a great way to capitalize on it."

While *Cantar y Jugar* is a collection of traditional Latin children's songs (including "Arroz Con Leche" and "Que Lluvia") nicely arranged in a variety of styles—from *cumbia* to tango and reggae—and performed with traditional instrumentation, *Princesas* compiles Disney's leading princess songs in their Spanish versions, plucked from their respective soundtracks. Aside from **Tatiana**, who sings "No Hablaré" (I Won't Talk) from *Hercules*, there are no star names here. Prince says this is not a problem: "We don't work artists as much as we work a name and a brand."

Because Disney has always crossed

borders, both discs are expected to be released in Latin America, probably coinciding with each country's Día del Niño (Children's Day).

In the U.S., the albums are distributed by Universal Music and Video Distribution, and—aside from selling them in Disney stores—emphasis is being placed on mass-market accounts as well as on one-stops to target mom-and-pops. Among other marketing strategies, both releases will be clip-stripped in the Latin foods section of 200 Wal-Mart stores during March.

Aside from the albums, Disney has been quietly putting out a series of DVD read-alongs since August 2002 that feature various language choices, including Spanish. Prince says, "This month we're putting out *El Rey León* (The Lion King) and *El Libro de la Selva* (Jungle Book). So when distribution goes to retail saying we have these two albums, they also offer the DVDs. Domestically, Walt Disney Records increased net sales by 42% from last year. What we're doing is just another part of our multi-pronged initiative to increase our sales."

On March 4, the label will release *La Vida Mickey II*, the follow-up to *La Vida Mickey I*, which featured a Disney version of **Ricky Martin's** "Livin' la Vida Loca." Volume two will feature, among others, a version of **Las Ketchup's** "The Ketchup Song."

**LOOK WHAT BLEW IN:** In what may be a first nationwide, graduate students from the University of Miami's (UM) music-business program have established a music-publishing company that will sign and place songs. Called Category 5 Music Publishing in an allusion to the strongest hurricane category (the Hurricanes is the name of the school's football team), the company is entirely run and promoted by students, who receive advice from faculty members. So far, two songwriters, **Sam Hooper** and **Adrian Gordon**—UM students whose material leans toward R&B—have been signed. But staffers hope to appeal beyond the student body and are looking for leads into all genres. Marketing director **Marina Furtado** says, "We are really young, we have fresh ideas, and we're really passionate about this."

**CHART NEWS:** **Ry Cooder** and **Manuel Galbán's** *Mambo Sinuendo* debuts atop the *Billboard* Top Latin Albums chart with three times more sales than the No. 2 contender, **Shakira's** *Grandes Éxitos*. Radio has not supported this jazzy, instrumental project—which goes to show that the rules are made to be debunked.

BY RANDY LUNA

SAN JUAN, Puerto Rico—To categorize an album into a specific music genre might, almost instantly, mean that it will be rejected by those who do not follow that particular style. But occasionally, when delivered in an exceptional manner, some such albums can garner mass acceptance.

Enter Tego Calderón, a 30-year-old-rapper who has generated the biggest buzz in Puerto Rico in the past couple of months via the well-crafted maneuvers presented on his debut record, *El Aballarde*, on indie White Lion Records. Reaching rap and non-rap fans alike, the album is close to selling 100,000 copies in less than two months, according to Calderón's public-relations firm, and is currently No. 49 on the *Billboard* Top Latin Albums chart after seven weeks.

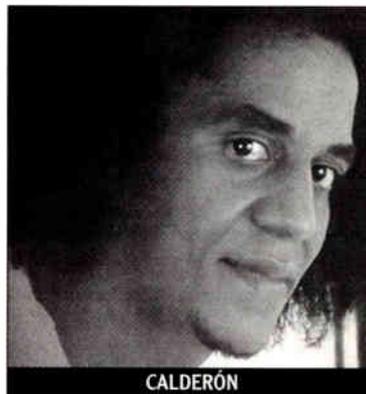
Calderón's success can be attributed to various factors. First, his lyrics—for the most part consisting of social criticism and the problems of a struggling artist—are delivered in a sensitive, more relaxed manner that is easier to digest than the traditional angry, fast-paced rap with strong sexual and violent content that is usually heard on the island. Calderón also fuses hip-hop with such upbeat genres as *reggaeton* (a modern form of reggae dancehall with rap lyrics), salsa (via his biggest influence, Ismael Rivera), and *bomba* (a form of call-and-response tribal music driven by heavy percussion), which increase his appeal.

"I owe much of my success to my musical upbringing," Calderón says. "I learned every type of music; I was influenced very much by Ismael [Rivera] and hardcore rap: Public Enemy, N.W.A. But my style is very particular, because I like to mix Latin music."

Indeed, a big part of the Calderón package, manager Ender Vega says, is his capacity to reach the young rap buyer as well as a slightly older crowd. Vega—who is a partner in Acisum Group, a Puerto Rican-based management and production company that puts together Puerto Rico's Premios Tú Música (Puerto Rico's national music awards)—says Calderón was marketed not as an underground rap artist, which is the norm, but as a pop act. "We set him up with a PR firm, which is rare in this genre, and that's given him credibility with the media, who tend to look down on rap and hip-hop here."

Aside from that, Calderón's album was released last December after considerable set-up efforts, including TV promotion through popular TV show *Anda Pa'l Cara*... (Go to Hell), which Vega's TV production company produces. Spots were produced in partnership with retailer La Gran Discoteca. Puerto Rico's other major retailer, Casa de los Tapes, sponsored a series of in-stores for which Calderón would arrive in a

## Calderón Appeals To Rap And Non-Rap Fans



CALDERÓN

sored a series of in-stores for which Calderón would arrive in a

helicopter and give out posters and T-shirts to fans as added value. It is, Vega says flatly, a "completely different way of promoting rap and hip-hop."

Calderón, a well-rounded musician, is suited for this type of promotion. A bongo and timbales player since he was a child, he also studied at Puerto Rico's Escuela Libre de Musica conservatory for five years while simultaneously playing drums in a rock band. His solo debut came after years of guesting on other rappers' albums and was aided by another series of guest appearances—during salsa icon Gilberto Santa Rosa's string of concerts at San Juan's Centro de Bellas Artes last fall.

Calderón will headline a show at the Roberto Clemente Coliseum March 14 (which has a capacity of 7,000) and has made promotional stops at Orlando, Fla., and Panama. Vega says conversations are under way with a "major distributor" for exposure in the U.S.

A grateful Calderón says his good fortune will probably come through on his next album. "I am grateful to life, to people," he says. "I think that will be reflected in my music."

Additional reporting by Leila Cobo in Miami.

Millie

REYES RECORDS INC.

CD'S - CASSETTES - DVD'S & MUSICAL VIDEOS  
140 N.W. 22 Avenue Miami, Florida 33125 Tel: (305) 541-6686 / Fax: (305) 642-2785  
WEB: reyesrecords.com / reyesrecords@reyesrecords.com  
TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC  
MAJOR CREDIT CARDS ACCEPTED

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WKS. AGO	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1			1	<b>NUMBER 1/HOT SHOT DEBUT</b> RY COODER MANUEL GALBAN PERRO VERDE/WORLD CIRCUIT/NONESUCH 79691 AG (18 98 CD)	Mambo Sinuendo	1	50	46	46	1	CRISTIAN ARIOLA 9578/BMG LATIN (16 98 CD) [M]	Grandes Hits	13
2	2	2	11	SHAKIRA SONY DISCOS 8761 (15 98 EQ CD)	Grandes Exitos	1	52	49	53	1	ANTONIO AGUILAR MUSART 12708/BALBOA (5 98 12 98)	Con Tambora	49
3	4	5	4	VARIOUS ARTISTS SONY DISCOS 87543 (14 98 EQ CD)	Protagonistas De La Musica	3	52	50	45	1	GRUPO EXTERMINADOR/LOS ORIGINALES UNIVISION 310101 UG (9 98 13 98)	Encuentros A Toda Madre	52
4	1	1	1	LOS BUKIS FONOVISA 050691 UG (14 98 CD) [M]	30 Inolvidables	1	54	52	52	1	MARCO ANTONIO SOLIS FONOVISA 000527 UG (10 98 16 98) [M]	Mas De Mi Alma	1
5	3	4	11	JUANES SURCO 017532/UNIVERSAL LATINO (16 98 CD) [M]	Un Dia Normal	2	55	54	54	1	ELVIS CRESPO SONY DISCOS 87663 (14 98 EQ CD)	Greatest Hits	45
6	5	3	11	LAS KETCHUP SHAKETOWN/COLUMBIA 86980/SONY DISCOS (15 98 EQ CD) [M]	Las Ketchup	1	56	51	49	1	INTOCABLE EMI LATIN 37745 (9 98 15 98) [M]	Suenos	1
7	6	7	10	INDUSTRIA DEL AMOR UNIVISION 310098 UG (14 98 CD) [M]	30 Inolvidables	6	57	53	39	1	VARIOUS ARTISTS DISA 724055 UG (17 98 13 98)	Historia Musical Sonidera	48
8	7	6	10	RICARDO ARJONA SONY DISCOS 84564 (17 98 EQ CD) [M]	Santo Pecado	3	58	44	48	1	LUPILLO RIVERA SONY DISCOS 87537 (8 98 EQ 13 98) [M]	Amorcito Corazon	4
9			1	VARIOUS ARTISTS UNIVISION 310098 UG (14 98 CD)	30 Gruperas De Coleccion	9	59	44	48	1	BANDA EL RECODO FONOVISA 286228 UG (9 98 13 98) [M]	No Me Se Rajar	1
10	18	19	18	<b>GREATEST GAINER</b> INDIA SONY DISCOS 87454 (16 98 EQ CD) [M]	Latin Songbird: Mi Alma Y Corazon	10	60	55	62	1	JOEL HIGUERA DISA 724056 UG (9 98 13 98)	Impacto De Amor	59
11	10	10	11	LIMITE UNIVERSAL LATINO 066373 (8 98 13 98) [M]	Soy Asi	8	61	57	55	1	CELIA CRUZ SONY DISCOS 87607 (14 98 EQ CD)	Hits Mix	55
12	9	11	14	KUMBIA KINGS EMI LATIN 42526 (17 98 11 98)	All Mixed Up: Los Remixes	3	62	72	—	1	GILBERTO SANTA ROSA SONY DISCOS 84781 (6 98 EQ 16 98) [M]	Viceversa	2
13	14	15	16	SELENA EMI LATIN 42056 (16 98 CD)	Dnes	4	63	61	58	1	BACILOS WARNER LATINA 46640 (14 98 CD)	Caraluna	62
14	8	8	11	VARIOUS ARTISTS UNIVISION 310098 UG (11 98 15 98)	Arcoiris Musical Mexicano Vol. 2	6	64	63	61	1	A.B. QUINTANILLA III Y LOS KUMBIA KINGS EMI LATIN 29745 (9 98 14 98)	Shhh!	1
15	15	16	14	MANA WARNER LATINA 48566 (10 98 18 98)	Revolucion De Amor	1	65	63	61	1	LOS RAZOS RCA 96788/BMG LATIN (12 98 CD) [M]	Dandole Vuelo A La Hilacha	12
16	40	—	1	<b>PACESETTER</b> LOS TEMERARIOS FONOVISA 350744 UG (10 98 13 98)	Joyas Vol. 2	16	66	71	73	1	JIMMY GONZALEZ Y EL GRUPO MAZZ FREDDIE 71856 (9 98 13 98)	Si Me Faltas Tu	65
17	12	12	11	ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11 98 18 98)	Quizas	1	67	65	60	1	HECTOR & TITO VI 450571 (14 98 CD) [M]	A La Reconquista	9
18	13	9	11	LOS TIGRES DEL NORTE FONOVISA 050691 UG (11 98 15 98)	La Reina Del Sur	1	68	65	60	1	VARIOUS ARTISTS J&N 87551/SONY DISCOS (14 98 EQ CD)	Salsahits 2003	48
19	17	17	11	ALEJANDRO FERNANDEZ SONY DISCOS 84963 (15 98 EQ CD) [M]	Bellas Artes En Vivo: Un Canto De Mexico	6	69	58	70	1	PESADO WEA/EMI 49501/WARNER LATINA (10 98 CD)	Pesado Mix	50
20	11	13	11	CONJUNTO PRIMAVERA FONOVISA 088737 UG (9 98 13 98) [M]	Perdoname Mi Amor	2	70	48	43	1	LOS ANGELES DE CHARLY FONOVISA 050665 UG (9 98 13 98) [M]	Bonita Mujer	10
21	20	18	11	PALOMO DISA 727032 UG (8 98 13 98) [M]	Situaciones	15	71	59	59	1	LOS TEMERARIOS DISA 727024 UG (8 98 13 98)	Historia Musical	1
22	21	14	11	JOAN SEBASTIAN MUSART 2880/BALBOA (8 98 13 98) [M]	Afortunado	14	72	56	57	1	THE SPANISH HARLEM ORCHESTRA ROPEADOPE 93135 AG (17 98 CD)	Un Gran Dia En El Barrio	31
23	22	21	11	LUIS MIGUEL WARNER LATINA 49277 (19 98 CD)	Mis Boleros Favoritos	3	73	56	57	1	VARIOUS ARTISTS MOCK & ROLL/SONY DISCOS (12 98 EQ CD)	Solo Exitos Underground 2003	56
24	23	22	11	SOUNDTRACK ARIOLA 92568/BMG LATIN (9 98 CD)	Mariana: Complices Al Rescate	5	74	70	71	1	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18 98 CD)	Las 100 Clasicas Vol. 1	27
25	24	23	11	EL CHICHICUILOTE LIDERES 950466 (7 98 13 98) [M]	La Fiesta Del Chichicuilote	19	75	60	63	1	AVENTURA PREMIUM LATIN 12000/J&N (13 98 CD)	We Broke The Rules	56
26	24	11	11	OLGA TANON WARNER LATINA 48393 (16 98 CD) [M]	Sobrevivir	11		60	63	1	VICENTE FERNANDEZ SONY DISCOS 84282 (10 98 EQ 15 98) [M]	Historia De Un Idolito Vol. 2	2
27	19	20	11	LOS TEMERARIOS AFG SIGMA/FONOVISA 080529 UG (10 98 16 98)	Una Lagrima No Basta	1							
28	31	28	11	SOUNDTRACK MILAN 36005 (17 98 CD)	Talk To Her	28							
29	25	25	11	VARIOUS ARTISTS J&N 87552/SONY DISCOS (13 98 EQ CD)	Bachatahits 2003	25							
30	16	26	11	VARIOUS ARTISTS UNIVISION 310021 UG (10 98 14 98)	Guerra De Estados Pesados Vol. 4	16							
31	27	34	11	PANCHO BARRAZA MUSART 2713/BALBOA (5 98 CD)	Las Romanticas De Pancho Barraza	27							
32	28	29	11	LIBERACION DISA 727023 UG (8 98 13 98) [M]	Historia Musical	7							
33			1	JESSIE MORALES: EL ORIGINAL DE LA SIERRA UNIVISION 310097 UG (9 98 13 98)	Recordando A Chalino Sanchez Vol. 2	33							
34			1	LOS ORIGINALES DE SAN JUAN EMI LATIN 38335 (9 98 13 98)	Agarramos El Mariachi	34							
35	32	31	11	THALIA EMI LATIN 39753 (10 98 17 98) [M]	Thalia	1							
36	30	44	11	VARIOUS ARTISTS FONOVISA 050702 UG (9 98 13 98)	Los Mejores Saxofones Nortenos	30							
37	33	47	11	JENNIFER PENA UNIVISION 310053 UG (9 98 13 98) [M]	Libre	2							
38	42	38	11	THE LATIN ALL-STARS ST CLAIR 6462 (8 98 CD)	Exitos Latinos: Latin Hits	38							
39	29	27	11	JAGUARES RCA 96656/BMG LATIN (14 98 CD)	El Primer Instinto	2							
40	37	30	11	VICENTE FERNANDEZ SONY DISCOS 87589 (17 98 EQ CD)	35 Aniversario...Lo Mejor De Lara	7							
41	36	41	11	SOUNDTRACK ARIOLA 92579/BMG LATIN (9 98 CD)	Silvana: Complices Al Rescate	6							
42	39	33	11	VARIOUS ARTISTS UNIVERSAL LATINO 063842 (16 98 CD)	Radio Hits...Es Musica Vol. 2	30							
43	35	35	11	VARIOUS ARTISTS SONY DISCOS 49473/WARNER LATINA (17 98 CD)	No. 1: Un Ano De Exitos Vol. 3	34							
44	34	51	11	SOUNDTRACK ARIOLA 95037/BMG LATIN (9 98 CD)	Complices Al Rescate: El Gran Final	34							
45	43	37	11	CHAYANNE SONY DISCOS 84667 (10 98 EQ 16 98) [M]	Grandes Exitos	1							
46	38	32	11	VARIOUS ARTISTS UNIVISION 310073 UG (11 98 15 98)	Arcoiris Musical Mexicano	2							
47	47	40	11	SIN BANDERA SONY DISCOS 84806 (16 98 EQ CD) [M]	Sin Bandera	12							
48	45	42	11	LA ONDA EMI LATIN 39059 (8 98 12 98)	A Toda Dnda	29							
49	41	36	11	TEGO CALDERON WHITE LION 90033 (13 98 CD) [M]	El Aballarde	17							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 RY COODER MANUEL GALBAN MAMBO SINUENDO (PERRO VERDE/WORLD CIRCUIT/NONESUCH AG)	1 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)	1 LOS BUKIS 30 INOLVIDABLES (FONOVISA UG)
2 SHAKIRA GRANDES EXITOS (SONY DISCOS)	2 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS)	2 INDUSTRIA DEL AMOR 30 INOLVIDABLES (UNIVISION UG)
3 VARIOUS ARTISTS PROTAGONISTAS DE LA MUSICA (SONY DISCOS)	3 ELVIS CRESPO GREATEST HITS (SONY DISCOS)	3 VARIOUS ARTISTS 30 GRUPERAS DE COLECCION (UNIVISION UG)
4 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	4 CELIA CRUZ HITS MIX (SONY DISCOS)	4 LIMITE SOY ASI (UNIVERSAL LATINO)
5 LAS KETCHUP LAS KETCHUP (SHAKETOWN/COLUMBIA/SONY DISCOS)	5 GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	5 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO VOL. 2 (UNIVISION UG)
6 RICARDO ARJONA SANTO PECADO (SONY DISCOS)	6 VARIOUS ARTISTS SALSAHITS 2003 (J&N/SONY DISCOS)	6 LOS TEMERARIOS JOYAS VOL. 2 (FONOVISA UG)
7 KUMBIA KINGS ALL MIXED UP: LOS REMIXES (EMI LATIN)	7 THE SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADOPE AG)	7 LOS TIGRES DEL NORTE LA REINA DEL SUR (FONOVISA UG)
8 SELENA DNES (EMI LATIN)	8 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND 2003 (MOCK & ROLL/SONY DISCOS)	8 ALEJANDRO FERNANDEZ BELLAS ARTES EN VIVO: UN CANTO DE MEXICO (SONY DISCOS)
9 MANA REVOLUCION DE AMOR (WARNER LATINA)	9 AVENTURA WE BROKE THE RULES (PREMIUM LATIN J&N)	9 CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA UG)
10 ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	10 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	10 PALOMO SITUACIONES (DISA UG)
11 LUIS MIGUEL MIS BOLEROS FAVORITOS (WARNER LATINA)	11 VARIOUS ARTISTS MERENHITS 2003 (J&N/SONY DISCOS)	11 JOAN SEBASTIAN AFORTUNADO (MUSART/BALBOA)
12 OLGA TANON SOBREVIVIR (WARNER LATINA)	12 VICTOR MANUELLE LE PREGUNTABA A LA LUNA (SONY DISCOS)	12 SOUNDTRACK MARIANA: COMPICES AL RESCATE (ARIOLA/BMG LATIN)
13 SOUNDTRACK TALK TO HER (MILAN)	13 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	13 EL CHICHICUILOTE LA FIESTA DEL CHICHICUILOTE (LIDERES)
14 THALIA THALIA (EMI LATIN)	14 JOSEPH FONSECA ESCUCHAME (KAREN/UNIVERSAL LATINO)	14 LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA UG)
15 THE LATIN ALL-STARS EXITOS LATINOS: LATIN HITS (ST CLAIR)	15 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	15 VARIOUS ARTISTS GUERRA DE ESTADOS PESADOS VOL. 4 (UNIVISION UG)
16 JAGUARES EL PRIMER INSTINTO (RCA/BMG LATIN)	16 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	16 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
17 SOUNDTRACK SILVANA: COMPICES AL RESCATE (ARIOLA/BMG LATIN)	17 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	17 LIBERACION HISTORIA MUSICAL (DISA UG)
18 VARIOUS ARTISTS RADIO HITS...ES MUSICA VOL. 2 (UNIVERSAL LATINO)	18 VARIOUS ARTISTS BAILA HITS (SONY DISCOS)	18 JESSIE MORALES: EL ORIGINAL DE LA SIERRA RECORDANDO A CHALINO SANCHEZ VOL. 2 (UNIVISION UG)
19 VARIOUS ARTISTS NO. 1: UN ANO DE EXITOS VOL. 3 (SONY DISCOS/WARNER LATINA)	19 EL GENERAL EL GENERAL DE FIESTA (MOCK & ROLL/SONY DISCOS)	19 LOS ORIGINALES DE SAN JUAN AGARRAMOS EL MARIACHI (EMI LATIN)
20 SOUNDTRACK COMPICES AL RESCATE: EL GRAN FINAL (ARIOLA/BMG LATIN)	20 LUIS VARGAS/ANTONY SANTOS MANDO A MANO (UNIVISION UG)	20 VARIOUS ARTISTS LOS MEJORES SAXOFONES NORTENOS (FONOVISA UG)

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

# ANNOUNCING

The World's Largest Latin Music Event

 **Heineken**<sup>®</sup>

PRESENTS

# Billboard<sup>®</sup>

## LATIN MUSIC

### CONFERENCE & AWARDS 2003

IN ASSOCIATION WITH **GARNIER**  
**FRUCTIS**

May 5 - 8

Eden Roc Resort

Miami Beach

Billboard Bash

Hot Showcases

Heineken Lounge

Superstar Interviews

Star-Studded Parties

Billboard Latin Music  
Awards on Telemundo

Register by  
February 14

SAVE OVER  
\$200 OFF  
Full Registration  
Fate

for more info & to register: [www.billboard.com](http://www.billboard.com) or call 646.654.4660

World Radio History

# HOT LATIN TRACKS

LAST WEEK		2 WKS. AGO		WEEKS ON CHART		TITLE PRODUCER (SONGWRITER)		Artist IMPRINT/PROMOTION LABEL		PEAK POSITION
1	2	3	11	1	1	<b>NUMBER 1</b> SEDECEME INDIA (INFANTE, K. C. PORTER (INDIA, R. CONTRERAS, J. GRECO, S. MARTE))		1 Week At Number 1 India SONY DISCOS	1	
2	1	1	11	1	1	ASI ES LA VIDA H. GATICA, K. O. BRIEN (M. BENITO, A. CAMPOS, J. DAVID)		Diga Tanon WARNER LATINA	1	
3	5	5	12	1	1	QUE ME QUEDES TU S. MEBARAK, R. L. F. CHODA (S. MEBARAK, R. L. F. CHODA)		Shakira EPIC / SONY DISCOS	3	
4	3	2	16	1	1	EL PROBLEMA R. ARJONA (R. ARJONA)		Ricardo Arjona SONY DISCOS	1	
5	4	4	18	1	1	SUENA R. MUNOZ, R. MARTINEZ (L. PADILLA)		Intocable EMI LATIN	2	
6	7	6	12	1	1	QUIZAS E. IGLESIAS, L. MENDEZ (E. IGLESIAS, L. MENDEZ)		Enrique Iglesias UNIVERSAL LATINO	3	
7	6	12	13	1	1	AY! PAPACITO (UY! DADDY) A. B. QUINTANILLA III, C. CK. MARTINEZ, G. PADILLA (A. B. QUINTANILLA III, A. VILLARREAL)		Limite UNIVERSAL LATINO	6	
8	9	16	10	1	1	DE UNO Y DE TODOS LOS MODOS PALOMO (T. VINIEGRA)		Palomo DISA	8	
9	11	9	26	1	1	NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)		Thalia EMI LATIN	1	
10	10	10	19	1	1	ES POR TI G. SANTAOLALLA, JUANES (JUANES)		Juanes SURCO / UNIVERSAL LATINO	4	
<b>GREATEST GAINER</b>										
11	48	—	2	1	1	HERIDA MORTAL J. REYES (ESTEFANO, J. REYES)		Jerry Rivera ARIOLA / BMG LATIN	11	
12	8	7	16	1	1	SI NO ESTAS R. PEREZ (R. PEREZ, R. LIVI)		Area 305 RPE / UNIVISION	3	
13	16	26	3	1	1	UNA VEZ MAS J. GUILLEN (J. GABRIEL)		Conjunto Primavera FONOVISA	13	
14	42	—	2	1	1	EN CUERPO Y ALMA R. PEREZ, BOTIJA (R. PEREZ, BOTIJA)		Millie ARIOLA / BMG LATIN	14	
15	15	13	40	1	1	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)		Juanes SURCO / UNIVERSAL LATINO	2	
16	17	15	44	1	1	ENTRA EN MI VIDA A. BAQUEIRO (I. GARCIA, N. SCHAHRIS)		Sin Bandera SONY DISCOS	3	
17	14	8	23	1	1	PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ, MORA)		Conjunto Primavera FONOVISA	3	
18	20	19	8	1	1	DIMELO A. JAEEN (I. CHESTER)		Alejandro Montaner SONY DISCOS	18	
19	30	47	3	1	1	NO ME RENDIRE A. JAEEN (J. M. VELASQUEZ)		Jaci Velasquez Y Pablo Portillo SONY DISCOS	19	
20	13	11	32	1	1	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)		Jennifer Pena UNIVISION	1	
21	34	33	7	1	1	MI PRIMER MILLON S. GEORGE (J. VILLAMIZAR, S. GEORGE)		Bacilos WARNER LATINA	21	
22	21	17	12	1	1	MARCHATE R. NERIO (ESTEFANO)		Gisselle ARIOLA / BMG LATIN	17	
23	18	22	7	1	1	UN MONTON DE ESTRELLAS J. M. LUGO (L. NARES)		Gilberto Santa Rosa SONY DISCOS	18	
24	32	—	2	1	1	NO TENGO DINERO A. B. QUINTANILLA III (J. GABRIEL)		A. B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio EMI LATIN	24	
25	35	24	19	1	1	CUANDO ME MIRAS ASI R. ROMAN (A. POSSE, R. ROMAN)		Cristian ARIOLA / BMG LATIN	2	
26	22	29	4	1	1	Y COMO QUIERES QUE TE QUIERA R. RODRIGUEZ (F. GOMEZ)		Fabian Gomez SONY DISCOS	22	
27	12	14	19	1	1	LA CHICA SEXY M. QUINTERO LARA (M. QUINTERO LARA)		Los Tucanes De Tijuana UNIVERSAL LATINO	10	
28	33	25	14	1	1	ERES MI RELIGION F. HERA GONZALEZ (F. HER)		Mana WARNER LATINA	17	
29	27	40	5	1	1	ELEGISTE PERDER A. JAEEN, A. LOPEZ, E. TORRES (C. ZALLES)		Angel Lopez SONY DISCOS	27	
30	28	30	16	1	1	DONDE ESTARA MI PRIMAVERA M. A. SOLIS (M. A. SOLIS)		Marco Antonio Solis FONOVISA	25	
31	26	18	24	1	1	TODO MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)		Paulina Rubio UNIVERSAL LATINO	5	
32	19	23	18	1	1	CORAZON CHIQUITO A. URIAS (I. URIAS)		Adolfo Urias Y Su Lobo Norteno FONOVISA	19	
33	24	20	14	1	1	HASTA QUE VUELVAS L. MIGUEL, B. SILVETTI (F. GARZA, BOJALIL, M. A. RAMOS, MUNOZ)		Luis Miguel WARNER LATINA	16	
34	23	32	9	1	1	LA SUEGRA BANDA MACHOS (E. MOGUEL, DIAZ)		Banda Machos WEA/MEX / WARNER LATINA	23	
35	25	21	18	1	1	LA REINA DEL SUR LOS TIGRES DEL NORTE (T. BELLO)		Los Tigres Del Norte FONOVISA	9	
36	31	34	12	1	1	COMER A BESOS A. A. ALBA (A. A. ALBA)		Los Temerarios FONOVISA	26	
<b>HOT SHOT DEBUT</b>										
37	—	—	1	1	1	EL TONTO QUE NO TE OLVIDO J. M. LUGO (J. M. LUGO)		Victor Manuelle SONY DISCOS	37	
38	—	—	1	1	1	ESCLAVO DE TU PIEL C. DE WALDEN, E. NASTI, G. CARBALLO, R. CASTILLON, A. MASTROFRANCESCO, V. MASTROFRANCESCO		Ricardo Castillo FONOVISA	38	
39	41	38	3	1	1	MALA GENTE G. SANTAOLALLA, JUANES (JUANES)		Juanes SURCO / UNIVERSAL LATINO	38	
40	37	39	8	1	1	AFORTUNADO J. SEBASTIAN (J. SEBASTIAN)		Joan Sebastian MUSART / BALBOA	24	
41	38	—	2	1	1	SIN FORTUNA PRIVERA (A. GONZALEZ)		Lupillo Rivera SONY DISCOS	38	
42	36	45	4	1	1	TAN BUENA J. AGUIRRE, J. P. MANZANERO, A. BARROS (W. GARCIA)		Son De Cali UNIVISION	36	
43	—	—	1	1	1	DOS LOCOS M. DE LEON (A. MARTINEZ)		Monchy & Alexandra J&N / SONY DISCOS	43	
44	44	35	14	1	1	LAS VIAS DEL AMOR A. LIZARRAGA, J. LIZARRAGA (A. LIZARRAGA, J. LIZARRAGA, N. HERNANDEZ)		Banda El Recodo FONOVISA	23	
45	47	—	2	1	1	SIENTO V. DOTE, V. WAILL (V. DOTE)		Ilegales EMI LATIN	45	
46	—	—	1	1	1	NO VALGO NADA B. ZAPATA, PELIZONDO (C. CROWN)		Pesado WEA/MEX / WARNER LATINA	46	
47	39	42	22	1	1	CAPRICHIO MALDITO M. MORALES (F. GARZA)		Los Rieleros Del Norte FONOVISA	23	
48	—	—	1	1	1	ENAMORATE DE ALGUIEN A. BUENROSTRO, M. BUENROSTRO (M. GARZA)		El Poder Del Norte DISA	48	
49	29	28	15	1	1	SI NO FUERA POR TI E. ESTEFAN, JR. J. SECADA, A. PEÑA (G. MARCO)		Jon Secada CRESCENT MOON / SONY DISCOS	3	
50	—	—	1	1	1	A QUIEN LE IMPORTA? ESTEFANO (B. BERLANGA, I. CANUT)		Thalia EMI LATIN	50	

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

# LATIN POP AIRPLAY

LAST WEEK		2 WKS. AGO		WEEKS ON CHART		TITLE IMPRINT/PROMOTION LABEL		Artist		PEAK POSITION
1	—	—	1	1	1	EL PROBLEMA SONY DISCOS		RICARDO ARJONA	1	12
2	—	—	1	1	1	QUE ME QUEDES TU EPIC / SONY DISCOS		SHAKIRA	2	39
3	—	—	1	1	1	QUIZAS UNIVERSAL LATINO		ENRIQUE IGLESIAS	3	22
4	—	—	1	1	1	SEDECEME SONY DISCOS		INDIA	4	24
5	—	—	1	1	1	ASI ES LA VIDA WARNER LATINA		OLGA TANON	5	30
6	—	—	1	1	1	NO ME ENSEÑASTE EMI LATIN		THALIA	6	23
7	—	—	1	1	1	ES POR TI SURCO / UNIVERSAL LATINO		JUANES	7	29
8	—	—	1	1	1	SI NO ESTAS RPE / UNIVISION		AREA 305	8	36
9	—	—	1	1	1	DIMELO SONY DISCOS		ALEJANDRO MONTANER	9	33
10	—	—	1	1	1	A DIOS LE PIDO SURCO / UNIVERSAL LATINO		JUANES	10	—
11	—	—	1	1	1	Y TU TE VAS SONY DISCOS		CHAYANNE	11	18
12	—	—	1	1	1	NO ME RENDIRE SONY DISCOS		JACI VELASQUEZ Y PABLO PORTILLO	12	24
13	—	—	1	1	1	EN CUERPO Y ALMA ARIOLA / BMG LATIN		MILLIE	13	27
14	—	—	1	1	1	MARCHATE ARIOLA / BMG LATIN		GISSELLE	14	32
15	—	—	1	1	1	ENTRA EN MI VIDA SONY DISCOS		SIN BANDERA	15	34
16	—	—	1	1	1	CUANDO ME MIRAS ASI ARIOLA / BMG LATIN		CRISTIAN	16	37
17	—	—	1	1	1	ERES MI RELIGION WARNER LATINA		MANA	17	—
18	—	—	1	1	1	ELEGISTE PERDER SONY DISCOS		ANGEL LOPEZ	18	40
19	—	—	1	1	1	DONDE ESTARA MI PRIMAVERA FONOVISA		MARCO ANTONIO SOLIS	19	25
20	—	—	1	1	1	TODO MI AMOR UNIVERSAL LATINO		PAULINA RUBIO	20	31

# TROPICAL/SALSA AIRPLAY

LAST WEEK		2 WKS. AGO		WEEKS ON CHART		TITLE IMPRINT/PROMOTION LABEL		Artist		PEAK POSITION
1	—	—	1	1	1	SEDECEME SONY DISCOS		INDIA	1	14
2	—	—	1	1	1	ASI ES LA VIDA WARNER LATINA		OLGA TANON	2	18
3	—	—	1	1	1	UN MONTON DE ESTRELLAS SONY DISCOS		GILBERTO SANTA ROSA	3	29
4	—	—	1	1	1	HERIDA MORTAL ARIOLA / BMG LATIN		JERRY RIVERA	4	28
5	—	—	1	1	1	EL TONTO QUE NO TE OLVIDO SONY DISCOS		VICTOR MANUELLE	5	—
6	—	—	1	1	1	TAN BUENA UNIVISION		SON DE CALI	6	35
7	—	—	1	1	1	DOS LOCOS J&N / SONY DISCOS		MONCHY & ALEXANDRA	7	33
8	—	—	1	1	1	QUE ME QUEDES TU EPIC / SONY DISCOS		SHAKIRA	8	31
9	—	—	1	1	1	EN NOMBRE DE LOS DOS SONY DISCOS		VICTOR MANUELLE	9	—
10	—	—	1	1	1	SI NO ESTAS RPE / UNIVISION		AREA 305	10	27
11	—	—	1	1	1	AMOR ETERNO HUP		NUOVA ERA	11	24
12	—	—	1	1	1	SE NOS PERDIO EL AMOR COMBO		EL GRAN COMBO DE PUERTO RICO	12	15
13	—	—	1	1	1	VUELA MUY ALTO ARIOLA / BMG LATIN		JERRY RIVERA	13	27
14	—	—	1	1	1	QUIZAS UNIVERSAL LATINO		ENRIQUE IGLESIAS	14	38
15	—	—	1	1	1	NO ME RENDIRE SONY DISCOS		JACI VELASQUEZ Y PABLO PORTILLO	15	34
16	—	—	1	1	1	MI PRIMER MILLON WARNER LATINA		BACILOS	16	37
17	—	—	1	1	1	MALA GENTE SURCO / UNIVERSAL LATINO		JUANES	17	30
18	—	—	1	1	1	ESCLAVO DE TU PIEL FONOVISA		RICARDO CASTILLON	18	23
19	—	—	1	1	1	BARCO A LA DERIVA SONY DISCOS		MARC ANTHONY	19	—
20	—	—	1	1	1	QUE LEVANTE LA MANO KAREN / UNIVERSAL LATINO		JOSEPH FONSECA	20	—

# REGIONAL MEXICAN AIRPLAY

LAST WEEK		2 WKS. AGO		WEEKS ON CHART		TITLE IMPRINT/PROMOTION LABEL		Artist		PEAK POSITION
1	—	—	1	1	1	SUENA EMI LATIN		INTOCABLE	1	22
2	—	—	1	1	1	DE UNO Y DE TODOS LOS MODOS DISA		PALOMO	2	20
3	—	—	1	1	1	AY! PAPACITO (UY! DADDY) UNIVERSAL LATINO		LIMITE	3	25
4	—	—	1	1	1	UNA VEZ MAS FONOVISA		CONJUNTO PRIMAVERA	4	24
5	—	—	1	1	1	PERDONAME MI AMOR FONOVISA		CONJUNTO PRIMAVERA	5	—
6	—	—	1	1	1	NO TENGO DINERO A. B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO		EMI LATIN	6	28
7	—	—	1	1	1	Y COMO QUIERES QUE TE QUIERA SONY DISCOS		FABIAN GOMEZ	7	30
8	—	—	1	1	1	LA CHICA SEXY UNIVERSAL LATINO		LOS TUCANES DE TIJUANA	8	27
9	—	—	1	1	1	CORAZON CHIQUITO PLATINO / FONOVISA		ADOLFO URIAS Y SU LOBO NORTEÑO	9	23
10	—	—	1	1	1	LA REINA DEL SUR FONOVISA		LOS TIGRES DEL NORTE	10	37
11	—	—	1	1	1	LA SUEGRA WEA/MEX / WARNER LATINA		BANDA MACHOS	11	33
12	—	—	1	1	1	COMER A BESOS FONOVISA		LOS TEMERARIOS	12	32
13	—	—	1	1	1	AFORTUNADO MUSART / BALBOA		JOAN SEBASTIAN	13	29
14	—	—	1	1	1	SIN FORTUNA SONY DISCOS		LUPILLO RIVERA	14	35
15	—	—	1	1	1	LAS VIAS DEL AMOR FONOVISA		BANDA EL RECODO	15	31
16	—	—	1	1	1	NO VALGO NADA WEA/MEX / WARNER LATINA		PESADO	16	—
17	—	—	1	1	1	CAPRICHIO MALDITO FONOVISA		LOS RIELEROS DEL NORTE	17	38
18	—	—	1	1	1	ENAMORATE DE ALGUIEN DISA		EL PODER DEL NORTE	18	—
19	—	—	1	1	1	MICAELA CINTAS ACUARIUM / SONY DISCOS		DUETO VOCES DEL RANCHO	19	34
20	—	—	1	1						

# Universal Brazil Kept Ahead In 2002

BY TOM GOMES and LEILA COBO

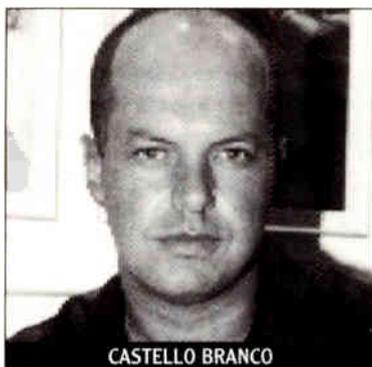
SAO PAULO, Brazil—For the eighth consecutive year, Universal Music Brazil is the No. 1 record label in Brazil, Latin America's biggest marketplace in terms of units sold.

According to sales figures released by the Brazilian Assn. of Record Producers (ABPD), Universal had 21.8% of Brazil's market share in 2002 in terms of value, and it sold 12.6% more records than it did in 2001.

Although Universal did not have a standout album in terms of extraordinary sales, it consistently had big sellers in all musical genres, including two albums by sibling teen duo Sandy & Junior and a disc by *sambista* Zeca Pagodinho. All sold more than 400,000 copies each.

"Of the 20 best-selling albums of 2002, we had five," Universal Music Brazil/Southern Cone president Marcelo Castello Branco says. "And we led in all repertoires. But due to piracy, we sold less units, but of many different albums."

Universal's lead in 2002 comes after the ABPD rectified its 2001 sales numbers late last year. The association had originally reported that Sony led in



CASTELLO BRANCO

market share by a slim margin, but those numbers were revised and Universal was deemed the leader in 2001.

In 2002, Sony followed Universal in market value with a 16.3% share, registering a 14.5% drop from its 19.9% share the year before. In terms of units sold, Sony also came in second to Universal's 28.3% share, with a 15.1% share. Warner came in third in both value and unit terms.

In terms of gains, BMG and indie Som Livre had the highest leaps. The former registered an impressive 42.7% jump in value and a 30.8% jump in units sold, putting it in fourth place.

Some in the industry attribute

Som Livre's good performance to increased exposure on TV Globo, which owns the label. In contrast, Brazil's other indie, Abril Music, saw its market share halved, even though it remains a key player.

Despite his leadership, Castello Branco acknowledges that 2001 was not a year of breakout new acts for his company. "We were far more careful—2001 was very traumatic," he says. "The market was adapting to a new reality, and we were all far more conservative [with regard to] new acts."

The exceptions in the entire marketplace were Rouge—the band spawned by TV talent search *Popstars* that sold more than 1 million copies on Sony—and Kelly Key, a new Warner act.

But, Castello Branco says, "the most important thing about the 2002 numbers is that the tendency to drop has stopped. Now we can grow again but at a slower pace. And by having a popular government, local repertoire should rise."

Following news of his domestic success, Castello Branco has been appointed president of Universal Music Iberian Peninsula (see *América Latina*, below).

## América Latina...

**In Argentina:** Dante Spinetta, founding member of Latin hip-hop/funk act Illya Kuryaki & the Valderamas, has inked a deal to release his first solo effort through Universal Music Mexico. Recorded in Buenos Aires, Miami, and Minneapolis, the album features jazz guitarist Luis Salinas and rapper Valentino as guest artists. A U.S. release is slated for March.

MARCELO FERNANDEZ BITAR

**In Chile:** Warner Music rock/pop band Lucybell returned to Santiago de Chile and sold out a concert at Providencia Theater after a successful three-month tour promoting its live album *Sesión Futura* (Future Session) in Mexico, Puerto Rico, and the U.S. Future plans include a nationwide tour and the recording of a new album in March in Los Angeles... Universal Music singer and Latin Grammy Awards nominee Cecilia Echenique has announced that her new project will be a tribute to great Latin American singer/songwriters. It is set for release in April and will be accompanied by a DVD of an acoustic concert. Her last album was 2001's successful and critically acclaimed *Secreta Intimidad* (Secret Intimacy).

MARCELO FERNANDEZ BITAR

**In Mexico:** Rocker Alejandra Guzmán has been chosen to play the part of Sally Bowles in the Mexican version of the musical *Cabaret*, which is slated to open by the end of the year. Guzmán, who has previously starred in *Gypsy* and *Mame*, called the role "a very important moment of my career. Theater is where you really show your talent." *Cabaret* producer Tina Galindo originally proposed the role to Daniela Romo, who suggested Guzmán. The singer will begin to study her script in the summer, when she finishes promoting her Latin Grammy Award-winning album *Soy* (I Am)... Pop/electronic artist Aleks Syntek will embark on his first U.S. tour Friday (14) in Chicago. A total of 10 dates have been

confirmed for the first leg of the tour, including stops in Los Angeles, San Diego, and Anaheim, Calif.; Las Vegas; San Antonio; and Houston. More dates are expected to be added.

TERESA AGUILERA

**In Panama:** Bowing to pressure from record labels, the Panamanian government has created a new prosecutorial unit to fight piracy. It will be headed by attorney Ayu Prado and will deal with all copyright and piracy crimes. Already, the agency has executed several seizures. In related business, Sony Music Panama, together with Panama's Ministry of Education, is financing operations for a new authors' rights office.

ANASTACIO PUERTAS CAICEDO

**In Brazil:** Marcelo Castello Branco has been appointed to the new post of president of Universal Iberian Peninsula (Spain and Portugal) with immediate effect. Formerly president of Universal Music Brazil/Southern Cone (Argentina and Chile), Castello Branco will continue to report to Jesús López, chairman of Universal Music Latin America/Iberian Peninsula, and will be based in Madrid. López had been at the helm in Spain since September 2002, when Carlos Ituiño resigned as managing director of Universal Music Spain. Tozé Brito, managing director of Universal Music Portugal, now reports to Castello Branco, as do José Luis de la Peña and Alicia Arauzo, respective directors of the local and international divisions of Universal Music Spain. Castello Branco started his career with PolyGram Brazil in 1982 and subsequently held posts there at Sony Music and Warner Home Video. He returned to PolyGram and served as managing director in Chile between 1994 and '96. He was appointed president of Universal Music Brazil in 1997 and president of Brazil and Southern Cone in 2001.

HOWELL LLEWELLYN

## Beat Box™



by Michael Paoletta

**LIVING IN BECSTASY:** In the mood for an artist that seamlessly bridges the musical gaps between Donna Summer, Anastacia, and Kylie Minogue while embracing Bette Midler's over-the-top personality? If so, prepare yourself for dance/pop newcomer **Becky Baeling**.



BAELING

Signed to Universal Records, Baeling is currently enjoying success on the *Billboard* Hot Dance Music/Club Play chart with the promotional single "If You Love Me." The powerful track—produced by Sweden's Anders "BAG" Bagge and Arnthor Birgisson for Murlyn Music and remixed by Tony Moran and Mac Quayle—climbs eight spots to No. 22. ("If You Love Me" appears on Moran's mixed compilation *Maze: Miami Beach* for Centaur Entertainment.)

At the same time, Baeling is preparing for the June 24 release of her debut album, the Moran-produced *Becstasy*. It will be preceded by the single "Getaway," which goes to top 40 and rhythm radio formats in early April.

"Basically, I wanted to make an album that recalled the music I grew up with but with a futurama edge," Baeling explains, referring to such infectious album tracks as "Snapped," "Supernova Light," and "Diva." The artist says she could easily have made a much more retro-sounding album, but Moran "helped balance out the dated disco part of me with current club sounds."

Baeling, who arrives from the land of musical theater (think *Arnie*) and jingles (Slim Fast, Coca-Cola), was raised on a steady diet of Summer, Midler, Cher, Gloria Gaynor, Bee Gees, Barry Manilow, and Liza Minnelli. "This was the music my parents listened to and that I grew up with," she says. "I practically came out of the womb singing 'Staying Alive.' Dance music was an important part of my youth—and it remains with me today."

**HEAD OF THE CLASS:** In this issue, "Head" by Thunderpuss & Barnes ascends to the pole position on the Hot Dance Music/Club Play chart. Sure, many other tracks have also reached the summit of the Club Play chart, but "Head" is the first track ever to go No. 1 on the chart without being signed to a label. That said, "Head"—produced/penned by Thunderpuss masterminds Barry Harris and Chris Cox—does appear on Cox's latest beat-mixed CD, *12 Inches of Cox* (Beat Box, *Billboard*, Nov. 23, 2002).

"Head" recently made its presence known to mainstream America when it formed the musical backdrop in a pivotal club scene in the Jan. 30 episode of NBC's *Will & Grace*. According to Harris and Cox, numerous labels from around the world have now expressed interest in the track. "We are currently considering a few offers," Harris notes, adding that an album is currently in the works. "We're not sure if it will be a Thunderpuss & Barnes project or us producing Barnes as a solo artist."

For those who have been keeping score, "Head" marks the 28th time that Thunderpuss has topped the Hot Dance Music/Club Play chart. This number encompasses original productions and remixes; it does not include the chart-topping "You're the Worst Thing for Me" by Pusaka Featuring Thea Austin (Pusaka is the moniker for DJ Irene and Cox).

**FEBRUARY FULL-LENGTHS:** *Classic and Rare: La Collection Chapter 3* (PIAS, Feb. 11); **The Orb's** *Back to Mine* (DMC, Feb. 18); **Murk's** *Bangin': Progressive Beats* (Tommy Boy, Feb. 18); *Rewind 2: Original Classics, Re-Worked, Remixed, Re-Edited and Rewound* (Ubiquity, Feb. 18); **Gene Farris' Textures Vol. 1** (Farris Wheel Limited, Feb. 25); **Vikter Duplaix's International Affairs** (Hollywood, Feb. 25); **Fischer-spooner's #1** (Capitol, Feb. 25); **Tosca's Dehli9** (K7, Feb. 25); and **Nick Warren's Reykjavik** (Global Underground/Studio Distribution, Feb. 25).

**ON THE HORIZON:** Streeting March 4 is **A.R.E. Weapons' s/t** (Rough Trade); March 11 are **Weekend Players' Pursuit of Happiness** (frr/WSM) and **Warp Brothers' Warp Factor** (Blue Chip); March 13 are **P'Taah's Staring at the Sun** (Ubiquity) and **Kaskade's It's You, It's Me** (Om); April 1 is **Venus Hum's Big Beautiful Sky** (MCA); April 8 are **Gotan Project's La Revancha del Tango** (XL Recordings/Beggars Group) and **Adult's Anxiety Always** (Ersatz Audio); April 22 is **Afro-Mystik's Morphology** (Om); and April 29 is **Goldfrapp's Black Cherry** (Mute).

FEBRUARY 15  
2003

# Billboard HOT DANCE MUSIC

## Club Play

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	4	<b>NUMBER 1</b>		1 Week At Number 1
1	1	1	<b>HEAD</b>	NO LABEL PROMO	Thunderpuss & Barnes
2	1	3	THROUGH THE RAIN (FULL INTENTION, M. JOSHUA, & H. HECTOR MIXES)	MONARC/ISLAND 063793/IDJMG	Mariah Carey ♀
3	4	5	TEARS FROM THE MOON	NETTWERK 33170	Conjure One Featuring Sinead D'Connor
4	5	7	THE WRECKONING (THUNDERPUSS & DJ MONK MIXES)	DREAMWORKS PROMO	Boomkat
5	7	11	EMOTIONAL ROLLERCOASTER (REMIXES)	COLUMBIA 79850	Vivian Green ♀
6	8	14	RISE UP	STAR 69 1255	Funky Green Dogs
7	6	8	DANCE DANCE (THE MEXICAN) [HQ2 & RICKY CRESPO MIXES]	VIRGIN PROMO	Thalia
8	10	10	ALL AROUND THE WORLD (PUNK DEBUTANTE)	DREAMWORKS PROMO	Cooler Kids
9	12	12	BREATHE	CATALOGUE 77870/CAPITOL	Telepopmusik ♀
10	15	25	THE HUM MELODY	JUICY IMPORT	Robbie Rivera
11	13	18	YOUR SONG (REMIXES)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
12	3	2	HIT THE FREEWAY (REMIXES)	ARISTA PROMO	Toni Braxton Featuring Loon ♀
13	11	6	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
14	20	30	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
15	9	1	SURRENDER (REMIXES)	ATLANTIC 49446	Laura Pausini ♀
16	17	21	MUST BE DREAMING	SERIOUS PROMD/MCA	Frou Frou
17	22	29	WHAT I WANT	JELLYBEAN 2648	Marisa Turner
18	14	9	HE IS (REMIXES)	RCA PROMO/RMG	Heather Headley ♀
19	27	37	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
20	18	19	IN THIS WORLD	V2 27771	Moby ♀
21	21	24	FANTASY REALITY	STAR 69 12511	CYN
22	30	35	IF YOU LOVE ME	UNIVERSAL PROMO/UMRG	Becky Baeling
<b>POWER PICK</b>					
23	37	43	FREE YOUR MIND	TWISTED 77856/THE RIGHT STUFF	Sapphirecut
24	19	13	LOVE REVOLUTION	FRIXION 9001/JUNGLE RED	Pat Hodges With The Sweet Inspirations
25	36	41	LET IT GO	NERVOUS 20523	Dawn Tallman
26	32	34	I WANT YOU (FOR MYSELF)	YO-SHITO-SHI 093/DEEP DISH	Kings Of Tomorrow
27	39	40	DINOSAUR ADVENTURE 3D	JBO 27778/V2	Underworld ♀
28	16	16	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake ♀
29	38	45	GHETTO (CHARLES WEBSTER & PETE LORIMER MIXES)	PALM 7085	Supreme Beings Of Leisure
30	26	28	DREAMS	JELLYBEAN 2658	Afro Medusa
31	40	44	EMERGE	CAPITOL 77886	Fischerspooner ♀
32	42	—	IN YOUR LIFE	LOGIC 98814	La Bouche
33	28	23	AMAZING	NETTWERK 33169	Andy Hunter
34	29	26	GATES OF MIND	PROVOCATIVE/THE RIGHT STUFF 77783/CAPITOL	Sterbinszky & Tranzident Featuring Jewls ♀
35	41	39	DON'T YOU WANT ME	E-MAGINE 013/JVM	Alcazar ♀
36	31	27	RAIN (LET IT FALL DOWN)	KING STREET 1150	Stephanie Cooke
37	23	15	DARK BEAT (ADDICTED 2 DRUMS)	TWISTED 77855/THE RIGHT STUFF	Oscar G & Ralph Falcon
<b>HOT SHOT DEBUT</b>					
38	—	—	I DROVE ALL NIGHT (HEX HECTOR REMIX)	EPIC PROMO	Celine Dion
39	34	32	I SHOULD KNOW	CREDENCE PROMO/CAPITOL	Dirty Vegas
40	25	20	DON'T LEAVE ME THIS WAY (E-N AND FRIBURN & URIK MIXES)	STAR 69 1249	e-n Featuring Ceevox
41	33	31	YANG YANG (PETER RAUHOFFER & ORANGE FACTORY REMIXES)	MINDTRAIN 12502/STAR 69	Ono
42	47	—	DONTCHANGE (POUND BOYS REMIXES)	DEF SOUL 063790/IDJMG	Musiq ♀
43	24	17	SORROW (ORANGE FACTORY & E-SMOOVE MIXES)	TOMMY BOY SILVER LABEL 2385/TOMMY BOY	Dolce
44	44	—	EVERYONE SAYS HI (METRO REMIX)	ISO PROMO/COLUMBIA	David Bowie
45	43	46	BATTLE OF ERISHKIGAL (MINGE BINGE & WES WALLACE MIXES)	OMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
46	48	—	RISING SUN	5050 IMPORT	Paradise
47	35	22	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
48	—	—	I BELIEVE	PROVOCATIVE/THE RIGHT STUFF 77875/CAPITOL	Chris Cox Vs. Happy Clappers
49	—	—	NO WAY NO HOW	NEXT PLEAU PROMO	Jocelyn Enriquez
50	—	—	AT THE END	MADE IMPORT/MINISTRY OF SOUND	iio

## Maxi-Singles Sales

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan					
1	1	1	<b>NUMBER 1</b>		15 Weeks At Number 1
1	1	1	<b>DIE ANOTHER DAY (REMIXES)</b>	WARNER BROS 42492	Madonna ♀
2	2	3	SOLSBURY HILL	MUTE 9200	Erasure
3	3	2	FEELIN' YOU (MAURICE JOSHUA, VICTOR CALDERONE & MAC QUAYLE MIXES)	MUSIC WORLD/UNIVERSAL 7803/CPG	Solange ♀
4	4	4	ALIVE (THUNDERPUSS REMIX)	EPIC 9759	Jennifer Lopez ♀
5	9	9	IN YOUR LIFE	LOGIC 98814	La Bouche
6	8	6	ANYWAY (MEN ARE FROM MARS)	TOMMY BOY 2387	Amber
7	6	10	TROY (THE PHOENIX FROM THE FLAME)	RADIKAL 99155	Sinead D'Connor ♀
8	11	14	FULL MOON (DANCE MIXES)	ATLANTIC 85320/AG	Brandy ♀
9	5	8	THE BOYS OF SUMMER	ROBBINS 72075	DJ Sammy Featuring Loona
10	10	5	SOMETHING	ROBBINS 72056	Lasgo ♀
11	7	7	L'ITALIANO	NERVOUS 20527	The Sicilians Featuring Angelo Venuto
12	13	13	SURRENDER (REMIXES)	ATLANTIC 49446/AG	Laura Pausini ♀
13	16	15	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher ♀
14	14	22	LIKE I LOVE YOU (DEEP DISH & BASEMENT JAXX MIXES)	JIVE 40071	Justin Timberlake ♀
15	20	17	SIX DAYS	MCA 063874	DJ Shadow Featuring Mos Def ♀
16	12	12	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink ♀
17	21	18	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42455	Cher
18	15	16	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido ♀
19	24	20	SONG FOR THE LONELY	WARNER BROS. 42422	Cher ♀
20	19	21	I BELIEVE	PROVOCATIVE/THE RIGHT STUFF 77875/CAPITOL	Chris Cox Vs. Happy Clappers
21	18	—	DANCE TO THE RHYTHM	TOMMY BOY SILVER LABEL 2392/TOMMY BOY	Friburn & Urik
22	22	11	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES)	JIVE 40073	Justin Timberlake ♀
23	—	—	SOME LOVIN'	TOMMY BOY SILVER LABEL 2376/TOMMY BOY	Murk vs. Kristine W
24	—	—	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade ♀
25	—	—	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iio ♀

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 if vinyl is unavailable. On Sales chart: ♀ CD Maxi-Single available. ♀ Vinyl Maxi-Single available. ♀ Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 15  
2003

# Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WKS. AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
Sales data compiled by Nielsen SoundScan					
1	1	1	<b>ERASURE</b>	MUTE 91987	1 Week At Number 1 Other People's Songs
2	1	1	<b>LOUIE DEVITO</b>	DEE WEE 8104/MUSICRAMA	N.Y.C. Underground Party 5
3	3	3	<b>GROOVE ARMADA</b>	JIVE ELECTRO 4180/ZOMBA [M]	Lovebox
4	2	2	<b>THE STREETS</b>	VICE 93181/ATLANTIC [M]	Original Pirate Material
5	5	5	<b>TELEPOPMUSIK</b>	ORTAL 4180/37/CAPITOL [M]	Genetic World
6	6	6	<b>KUMBIA KINGS</b>	EMI LATIN 42526	All Mixed Up: Los Remixes
7	4	4	<b>DJ SAMMY</b>	ROBBINS 71911	Heaven
8	15	15	<b>VARIOUS ARTISTS</b>	ROBBINS 15825	Best Of Trance Volume Three
9	8	8	<b>THE HAPPY BOYS</b>	ROBBINS 74934 [M]	Dance Party (Like It's 2003)
10	13	13	<b>LASGO</b>	ROBBINS 75883 [M]	Some Things
11	9	9	<b>THIEVERY CORPORATION</b>	EIGHTEENTH STREET LOUNGE 060 [M]	The Richest Man In Babylon
12	7	7	<b>OAKENFOLD</b>	MAVERICK 48204/WARNER BROS	Bunkka
13	10	10	<b>GEORGE ACOSTA</b>	ULTRA 1152 [M]	Touched
14	10	10	<b>MOBY</b>	V2 27127	18
15	11	11	<b>BJORK</b>	ELEKTRA 42787/EEG	Greatest Hits
16	11	11	<b>DIRTY VEGAS SOUND SYSTEM</b>	ULTRA 1135	A Night At The Tables
17	12	12	<b>DIRTY VEGAS</b>	CREDENCE 30003/CAPITOL	Dirty Vegas
18	14	14	<b>THE HAPPY BOYS</b>	ROBBINS 75030 [M]	Trance Party (Volume Two)
19	16	16	<b>ZOEGIRL</b>	SPARRROW 40546 [M]	Mix Of Life
20	17	17	<b>THE WARP BROTHERS</b>	WEBSTER HALL NYC 30	Tranzworld 6.0
21	18	18	<b>VARIOUS ARTISTS</b>	ULTRA 1145	Ultra-Chilled 03
22	18	18	<b>VARIOUS ARTISTS</b>	NAKEDMUSIC 80419/ASTRALWERKS	Bare Essentials Vol. 2
23	18	18	<b>DANNY TENAGLIA</b>	ULTRA 5139	Choice
24	20	20	<b>ROYKSOPP</b>	WALL OF SOUND 13252/ASTRALWERKS	Melody A.M.
25	19	19	<b>DJ GEOFFE</b>	UBL 0901	Best Of Club Hits Vol. 1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ 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. [M] indicates past or present Heatsseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 TRY IT ON MY OWN (THUNDERPUSS REMIXES) Whitney Houston ARISTA	1 WONDERFUL Tosca STUDIO K7
2 WHEN THE MONEY'S GONE Cher WARNER BROS	2 FOREVER N-Trance RADIKAL
3 HONEY Billie Ray Martin NERVOUS	3 EMOTIONAL ROLLERCOASTER (REMIXES) Vivian Green COLUMBIA
4 TIC TOC LeAnn Rimes CURB	4 NO ONE'S GONNA CHANGE YOU Reina ROBBINS
5 JUST FOR TONIGHT Seiko FLORALHIP/O	5 GHETTO Supreme Beings Of Leisure PALM

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

# Nashville Scene™



by Phyllis Stark

**RAMPING UP:** It's always an encouraging sign for Nashville when a new label ramps up. In January 2002, **Tim DuBois** and **Tony Brown** announced the formation of Universal South Records and went on to have success with debut artist **Joe Nichols**.

Executives at the Curb Group have equally ambitious plans for their new start-up label, Asylum/Curb, which revives a label name once equated with such successes as the **Eagles** and, in a later incarnation, **Bryan White**.

"There's a lot of people who would like to see this thing succeed for the growth and expansion of this town," new Asylum/Curb VP of promotion **Rob Dalton** says. "Everyone is totally optimistic."

The timing of the launch wasn't coincidental. Dalton says it was Curb Group chairman **Mike Curb's** vision to "send a positive message right at the first of the year. Mike felt it would be a good statement for the industry if we announced something positive."



DALTON

Dalton says the vision for the label is simply to have "a lot of hit records." The Curb Group is "so music-driven," he adds, boasting that at Asylum/Curb, "we're going to create superstars."

As the label gets going, Dalton says, "you'll see us establish a roster that's solid and will be set up to sell some serious tonnage. You won't see us just spitting out single releases. We'll be very selective. We're keeping the bar very high."

While Dalton says Asylum/Curb is still in the "planning and strategizing" phase, that will soon change, when the label ships its first record, **LeAnn Rimes'** "Suddenly," to country radio March 10 (*Billboard*, Feb. 8). "To be associated with an artist like LeAnn is exciting for me," Dalton says. "[She has] so much superstar power and much more potential."

While the single is from an album widely considered to be Rimes' first

full-blown pop effort, Dalton says "Suddenly" "is reminiscent of the hits she has had at country radio. I believe the song fits the format." He also hopes to "give country a chance to take ownership of [Rimes] again [with this single]. She's an artist who has sold 20 million records. There should be strength in that."

At press time, the label had not yet announced the rest of its roster, but it is expected to comprise some acts shifting from Curb and some other artists who were not previously part of the organization.

**DUALTONE DOINGS:** Nashville-based Dualtone Music will release a **Waylon Jennings** tribute album April 15. Among the artists performing Jennings' songs on the project are **Guy Clark**, **Norah Jones**, **Nanci Griffith**, **Allison Moorer**, **Carlene Carter**, **Kris Kristofferson**, **Robert Earl Keen**, and **Henry Rollins**.

Dualtone act **Hayseed Dixie**, best-known for its *Hillbilly Tribute to AC/DC* album, returns Feb. 18 with *Kiss My Grass: A Hillbilly Tribute to Kiss*. The CD contains the band's bluegrass renditions of 10 **Kiss** songs, including "Lick It Up" and "Detroit Rock City."

**ON THE ROW:** Lost Highway Records has promoted **Jim Flammia** to VP of media and artist relations. He formerly served as the label's senior director of media and artist relations.

**Lisa Strickland** joins Universal South for the Northeast regional promoter position. She previously held similar positions with Asylum Records and Warner/Reprise.

The 37th annual Country Music Assn. Awards have been set for Nov. 5 in Nashville. The show will once again be televised live in the U.S. on CBS. **Vince Gill** will host.

**ARTIST NEWS:** Last issue, we reported some vocal trouble for **Keith Urban**. He has now been forced to cancel his appearances for what doctors at Vanderbilt Voice Clinic in Nashville are estimating will be six weeks, due to what his publicist terms "a persistent and serious vocal-cord ailment." The cancellations include a co-headlining tour of Canada this month with **Carolyn Dawn Johnson**, all of Urban's appearances at Country Radio Seminar in Nashville, and his March 1 concert that is part of Rodeo Houston at Reliant Stadium. He is expected to recover in time to tour with **Kenny Chesney** in April.

## Refugee Records Forms To Realize Songwriter Hamm's 'Dreams'

BY PHYLLIS STARK

NASHVILLE—After recognizing the talents of Nashville-based artist/songwriter Regie Hamm and signing him to a management deal, the senior staff at Refugee Management International took the relationship a step further and created a record label—Refugee Records—as a vehicle to bring Hamm's music to the marketplace.

Hamm's debut album, *American Dreams*, next caught the ear of Universal South Records' management, which signed on to distribute and market the project for Refugee Records and to promote it to AC and top 40 radio via Universal's New York-based pop promotion staff. The first single, "Babies," is currently No. 19 on the *Billboard* Adult Contemporary chart. The album will be in stores March 18.

Before now, Hamm was best-known as a Grammy and Dove Award-nominated songwriter and producer who had been named SESAC's writer of the year four times since 1995. He has had more than 400 songs cut, with his compositions recorded by Kenny Loggins, Maxi Priest, and Christian acts Bob Carlisle, Point of Grace, Jaci Velasquez, and MercyMe.

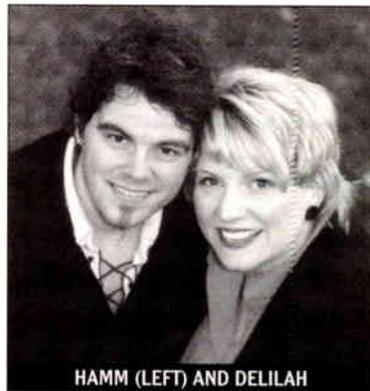
Hamm came to Refugee Management with a finished, self-produced, and self-financed album. Company president/CEO Stuart Dill says his conversations with Hamm in the early days of their relationship were always about "how to protect the creative integrity of this record."

Dill and his staff hit upon the idea of launching a label and licensing the project from Hamm. Dill says, "As we move forward, we will have co-ownership with [Hamm in future projects] and will participate in funding, which takes the burden off him."

Dill says that Refugee Records "really is an extension of what we've tried to do in management—to advise, counsel, and create a safe environment for our artists to thrive . . . Regie was excited about having a place where he could have continued [artistic freedom.]"

Dill, best-known as the manager of country star Jo Dee Messina, says the timing of the launch was good because of "the changing environment of the record business. Labels are looking for lower front-end financial risk. We could deliver that. It's a very compelling model.

"Independents have always been on the cutting edge of the creative enterprise," adds Dill, who nevertheless understands the need for mass marketing. "We're in business to partner with the right major and use their muscle." He says the model for Hamm and for Refugee's future projects is "to keep it independent yet plug into the mainstream."



HAMM (LEFT) AND DELILAH

Hamm says being the first artist on Refugee Records "could not have worked out any more perfectly for me. What I was looking for is exactly what I found with Refugee. I'm kind of into being an independent artist, but at the same time you can beat yourself up for years trying to get someone to listen to you as an independent."

### A 'BABIES' BOOM

In an interesting twist, "Babies" became one of the most-recorded songs in Nashville last year. Hamm wrote it more than 10 years ago, and Carlisle originally cut it for his *Stories From the Heart* album. When Universal South executives heard the AC version that Hamm had cut for his own album, they gave the song to their new artist, Chad Mullins, who cut a country version. That would have been Mullins' debut single, but unbeknownst to Hamm or to anyone at Universal South, RCA artist Tracy Byrd had also recorded it, and his label shipped it as a single to country radio last year.

Hamm's own version began generating attention when syndicated radio host Delilah, whose evening show is heard on 222 AC stations, began playing it.

Tim DuBois, a managing partner in Universal South, says, "In the beginning it was the song ['Babies'] that drew us to Regie." But as the deal progressed and they became familiar with the album, "we fell in love with the whole project."

DuBois met with Dill and Refugee Records founding partner Norbert Nix, whom he calls "a driving force behind this whole thing from

the start." Soon after that meeting, he says, "we worked out a deal to license the [album]."

The mother of seven children, Delilah says she instantly related to "Babies," a song about a man mulling over the decision to get married and start a family. "Every time I played it I got tons of e-mails," says Delilah, who rarely goes out on a limb with an untested song.

Delilah, in fact, was the catalyst for Refugee Records finding a distribution partner in Universal South. After "Babies" began to get a strong audience reaction from spins on her show, she pulled the record off the air and told Refugee if it could find a distributor by Nov. 1, 2002, she'd put it back in rotation.

While this may seem like a strange way for a radio personality to treat a record showing all the signs of being a hit, Delilah explains that she didn't "want my listeners to get pissed off if they can't get it [at retail]," something she says fans have complained about in the past.

### AN EMPTY BANK ACCOUNT

Hamm's initial expectations for *American Dreams* were low. "When I made the album, I pretty much resigned myself to the fact that nobody would ever hear it," he says, explaining that his main goal was to "just get something out of my craw as a writer." That fact that it has generated a hit, he says, "is all unexpected."

And Delilah believes *American Dreams* contains "a couple more cuts that I think are going to be strong singles when he's ready to go that route."

Hamm cleaned out his bank account in the process of recording *American Dreams*, because he was unwilling to compromise his vision for it. Besides, he adds, "I knew nobody was going to sign me as an artist to do an introspective, singer/songwriter album. At the time, the No. 1 single in the country was [N Sync's] 'Bye Bye Bye.'"

"I walked in the house one day and took our checkbook that had our life savings in it and said to my wife [Yolanda], 'You see this money? It won't be there in two months.' Yolanda was not just supportive but encouraging."

Hamm, the son of a Pentecostal minister, spent his youth traveling and singing in his family's group but says he "never really saw myself as a solo artist. I never considered myself a front man. I didn't think I had the charisma for it."

Delilah disagrees. She describes Hamm as "a super-sincere, down-to-earth guy. He's got charisma. He's good looking. He's talented. It will be exciting to see where this [project] goes."



FEBRUARY 15  
2003

# Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				MONITORED	PERCENTAGE								MONITORED	PERCENTAGE			
				6 Weeks At Number 1		<b>NUMBER 1</b>											
1	1	20	19			<b>19 SOMETHIN'</b> C. LINDSEY (C. DUBOIS, D. LEE)	Mark Wills MERCURY 172267	1	32	33	35	7			<b>FAMILY TREE</b> FROGERS, J. STROUD (D. SCOTT)	Darryl Worley DREAMWORKS 450814	26
2	2	14	14			<b>THE BABY</b> B. BRADDOCK (H. ALLEN, M. WHITE)	Blake Shelton WARNER BROS. ALBUM CUT/WRN	2	33	34	40	11			<b>THE LOVE SONG</b> K. BEARD, S. HENDRICKS (J. BATES, K. BEARD, C. BEATHARD)	Jeff Bates RCA ALBUM CUT	32
3	3	5	25			<b>I JUST WANNA BE MAD</b> B. GALLIMORE (K. LOVE, L. MILLER)	Terri Clark MERCURY 172262	3	34	42	53	4			<b>THERE'S MORE TO ME THAN YOU</b> B. GALLIMORE (J. ANDREWS, J. T. SLATER, M. CHAGNON)	Jessica Andrews DREAMWORKS 450798	33
4	5	6	27			<b>YOU CAN'T HIDE BEAUTIFUL</b> C. FARREN (M. DULANEY, J. SELLERS)	Aaron Lines RCA ALBUM CUT	4	35	35	42	8			<b>LOVE YOU OUT LOUD</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (B. JAMES, L. WILSON)	Rascal Flatts LYRIC STREET ALBUM CUT	34
5	4	3	32			<b>FALL INTO ME</b> R. MARK (D. ORTON, J. STOVER)	Emerson Drive DREAMWORKS ALBUM CUT	3	36	39	44	11			<b>SPEED</b> B. CHANCEY (J. STEELE, C. WALLIN)	Montgomery Gentry COLUMBIA ALBUM CUT	35
6	7	7	20			<b>MAN TO MAN</b> T. BROWN, M. WRIGHT (J. O'HARA)	Gary Allan MCA NASHVILLE 172256	6	37	37	43	18			<b>THREE WOODEN CROSSES</b> K. LEHNING (D. JOHNSON, K. WILLIAMS)	Randy Travis WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN	36
7	8	10	27			<b>I WISH YOU'D STAY</b> FROGERS (C. DUBOIS, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE 69152	7	38	38	46	9			<b>ALMOST HOME</b> C. MORGAN, P. O'DONNELL (C. MORGAN, K. K. PHILLIPS)	Craig Morgan BROKEN BOW ALBUM CUT	37
8	6	4	24			<b>SHE'LL LEAVE YOU WITH A SMILE</b> T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	George Strait MCA NASHVILLE 172255	1	39	41	47	10			<b>WAS THAT MY LIFE</b> B. GALLIMORE, T. MCGRAW (M. GREEN, B. LUTHER)	Jo Dee Messina CURB ALBUM CUT	38
9	11	13	14			<b>BROKENHEARTSVILLE</b> B. ROWAN (R. BOUDREAU, C. DANIELS, D. KEES, B. MEVIS)	Joe Nichols UNIVERSAL SOUTH 172241	9	40	36	39	18			<b>LOVE WON'T LET ME</b> B. J. WALKER, JR. (J. DEERE, F. GOLDE, K. LIVINGSTON)	Tammy Cochran EPIC ALBUM CUT/EMN	39
10	15	21	19			<b>TRAVELIN' SOLDIER</b> DIXIE CHICKS, L. MAINES (B. ROBISON, F. BRANIFF)	Dixie Chicks MONUMENT ALBUM CUT/EMN	10	41	40	45	14			<b>I'M GONNA GETCHA GOOD!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY 172272	7
11	14	15	21			<b>CHROME</b> D. HUFF (J. STEELE, A. SMITH)	Trace Adkins CAPITOL ALBUM CUT	11	42	45	52	6			<b>I DROVE ALL NIGHT</b> P. WORLEY (B. STEINBERG, T. KELLY)	Pinmonkey BNA ALBUM CUT	40
12	9	9	34			<b>THESE DAYS</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, O. WELLS, S. ROBSON)	Rascal Flatts LYRIC STREET ALBUM CUT	1	43	44	50	17			<b>COUNTRY AIN'T COUNTRY</b> B. J. WALKER, JR., T. TRITT (C. BEATHARD, T. BOAZ, C. CHAMBERLAIN)	Travis Tritt COLUMBIA ALBUM CUT	42
13	12	11	35			<b>SOMEBODY LIKE YOU</b> D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban CAPITOL ALBUM CUT	1	44	46	51	4			<b>PICTURE</b> KID ROCK (R. J. RITCHIE)	Kid Rock Featuring Sheryl Crow Dr. Allison Moorer LAVA ALBUM CUT/ATLANTIC OR UNIVERSAL SOUTH 172274	43
14	10	8	27			<b>WHO'S YOUR DADDY?</b> J. STROUD, T. KEITH (T. KEITH)	Toby Keith DREAMWORKS 450815	1	45	48	56	4			<b>LOVE LIKE THERE'S NO TOMORROW</b> A. TIPPIN, B. WATSON, M. BRADLEY (A. TIPPIN, T. TIPPIN)	Aaron Tippin Featuring Thea Tippin LYRIC STREET ALBUM CUT	44
15	19	25	9			<b>THAT'D BE ALRIGHT</b> K. STEGALL (T. NICHOLS, M. D. SANDERS, T. SILLERS)	Alan Jackson ARISTA NASHVILLE ALBUM CUT	15	46	43	41	15			<b>I WANT MY MONEY BACK</b> R. LANDIS (D. BERG, S. TATE, A. TATE)	Sammy Kershaw AUGUM ALBUM CUT	45
16	16	17	12			<b>UP!</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	Shania Twain MERCURY ALBUM CUT	16	47	49	54	5			<b>LATELY (BEEN DREAMIN' 'BOUT BABIES)</b> B. J. WALKER, JR. (R. HAMM)	Tracy Byrd RCA ALBUM CUT	38
17	13	12	27			<b>UNUSUALLY UNUSUAL</b> D. HUFF (M. MCGUINN)	Lonestar BNA 69134	12	48	55	—	—			<b>WE SHOOK HANDS (MAN TO MAN)</b> B. ROCK (S. SESKIN, A. PESSIS)	Tebey BNA ALBUM CUT	47
18	21	23	11			<b>NEXT BIG THING</b> V. GILL (V. GILL, A. ANDERSON, J. HOBBS)	Vince Gill MCA NASHVILLE ALBUM CUT	18	49	51	55	7			<b>ROCK-A-BYE HEART</b> G. HUNT, G. LEACH, S. HOLY (D. MATKOSKY, A. ROMAN)	Steve Holy CURB ALBUM CUT	48
19	18	24	28			<b>BEAUTIFUL GOODBYE</b> J. HANSON, G. DRUMAN (J. HANSON, K. PATTON, JOHNSTON)	Jennifer Hanson CAPITOL 77816	18	50	53	—	—			<b>TINY DANCER</b> B. GALLIMORE, T. MCGRAW, D. SMITH (E. JOHN, B. TAUPIN)	Tim McGraw CURB ALBUM CUT	49
20	17	16	49			<b>BEAUTIFUL MESS</b> M. D. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINOR)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	1	51	56	—	—			<b>COUNTRY THANG</b> S. HENDRICKS, J. M. MIDVITGMERY (K. BEARD, L. WILSON, J. YEARY)	John Michael Montgomery WARNER BROS. ALBUM CUT/WRN	50
21	22	26	14			<b>RAINING ON SUNDAY</b> D. HUFF, K. URBAN (D. BROWN, R. FOSTER)	Keith Urban CAPITOL ALBUM CUT	21	52	52	57	4			<b>HALF A MAN</b> B. TERRY (A. SMITH)	Anthony Smith MERCURY ALBUM CUT	51
22	26	33	5			<b>BIG STAR</b> N. WILSON, B. CANNON, K. CHESNEY (S. SMITH)	Kenny Chesney BNA ALBUM CUT	22	53	58	—	—			<b>SOUTHERN BOY</b> C. DANIELS, F. KELLY (C. DANIELS, T. TRITT)	The Charlie Daniels Band With Travis Tritt BLUE HAT ALBUM CUT/AUGUM	52
23	25	31	12			<b>CONCRETE ANGEL</b> M. MCBRIDE, P. WORLEY (S. BENTLEY, R. CROSSBY)	Martina McBride RCA ALBUM CUT	23	54	54	—	—			<b>STAY GONE</b> C. LINDSEY, J. STROUD (J. WAYNE, B. KIRSCH)	Jimmy Wayne DREAMWORKS ALBUM CUT	53
24	23	27	13			<b>I BELIEVE</b> M. D. CLUTE (S. EWING, O. KEES)	Diamond Rio ARISTA NASHVILLE ALBUM CUT	23	55	55	—	—			<b>AFTER ALL</b> D. HUFF, B. JAMES (B. JAMES, C. K. DAVIS)	Brett James ARISTA NASHVILLE ALBUM CUT	54
25	24	28	17			<b>THERE'S NO LIMIT</b> D. HUFF, D. CARTER (D. CARTER, R. SCRUGGS)	Deana Carter ARISTA NASHVILLE ALBUM CUT	24	56	56	—	—			<b>I'M IN LOVE WITH A MARRIED WOMAN</b> B. J. WALKER, JR. (T. JOHNSON, M. BEESON)	Mark Chesnutt COLUMBIA ALBUM CUT	55
26	30	38	3			<b>SHE'S MY KIND OF RAIN</b> B. GALLIMORE, T. MCGRAW, D. SMITH (T. JAMES, R. LERNER)	Tim McGraw CURB ALBUM CUT	26	57	54	60	4			<b>BEER FOR MY HORSES</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson DREAMWORKS ALBUM CUT	54
27	27	29	13			<b>WHEN THE LIGHTS GO DOWN</b> D. HUFF, F. HILL (C. WISEMAN, J. STEELE, R. RUTHERFORD)	Faith Hill WARNER BROS. ALBUM CUT/WRN	27	58	47	48	15			<b>IT'LL GO AWAY</b> L. REYNOLDS (K. DENNEY, D. SAMPSON)	Kevin Denney LYRIC STREET ALBUM CUT	43
28	31	37	3			<b>ROCK YOU BABY</b> J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith DREAMWORKS ALBUM CUT	28	59	58	—	—			<b>SCARY OLD WORLD</b> R. FOSTER (R. FOSTER, H. HOWARD)	Radney Foster Featuring Chely Wright Or Georgia Middleman QUALTONE ALBUM CUT OR PROMO SINGLE	58
29	32	36	4			<b>THIS IS GOD</b> D. HUFF, P. VASSAR (P. VASSAR)	Phil Vassar ARISTA NASHVILLE ALBUM CUT	29	60	50	49	17			<b>FOREVER EVERYDAY</b> M. WRIGHT, L. A. WOMACK (K. PATTON, JOHNSTON, D. O'DAY)	Lee Ann Womack MCA NASHVILLE 172263	37
30	29	32	14			<b>WHAT A BEAUTIFUL DAY</b> R. WRIGHT (M. CAGLE, M. POINELL)	Chris Cagle CAPITOL ALBUM CUT	29	60	59	—	—			<b>SNOWFALL ON THE SAND</b> S. WARINER (B. KIRSCH, S. WARINER)	Steve Wariner SELECTONE 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.

## FEBRUARY 15 2003 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORED	PERCENTAGE		
1	1	13			<b>NUMBER 1</b>	13 Weeks At Number 1 Live
2	2	23			<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610515	This Side
3	3	12			<b>ALISON KRAUSS + UNION STATION</b> ROUNDER 610495	New Favorite
4	5	4			<b>VARIOUS ARTISTS</b> TIME LIFE 18861	The Time-Life Treasury Of Bluegrass: America's Music
5	4	18			<b>THE NITTY GRITTY DIRT BAND</b> CAPITOL 40177	Will The Circle Be Unbroken, Volume III
6	6	12			<b>VARIOUS ARTISTS</b> TIME LIFE 18701	Time-Life's Treasury Of Bluegrass
7	7	29			<b>DOLLY PARTON</b> BLUE EYE 298/SUGAR HILL	Halos & Horns
8	8	32			<b>PATTY LOVELESS</b> EPIC 85651/SONY	Mountain Soul
9	9	4			<b>SOUNDTRACK</b> LOST HIGHWAY 170221/JMGN	Down From The Mountain
10	10	4			<b>VARIOUS ARTISTS</b> CMH 0002	The Fantastic Pickin' On Series: Bluegrass
11	12	27			<b>SOUNDTRACK</b> VANGUARD 72986	Songcatcher
12	13	4			<b>THE STANLEY BROTHERS</b> KING 0507	All-Time Greatest Hits
13	11	11			<b>VARIOUS ARTISTS</b> ROUNDER 610499	O Sister! The Women's Bluegrass Collection
14	14	21			<b>VARIOUS ARTISTS</b> ROUNDER 610506	O Sister 2: A Women's Bluegrass Collection
15	15	17			<b>THE DEL MCCOURY BAND</b> CELI/LYRIC STREET 902005/HOLLYWOOD	Del And The Boys

## FEBRUARY 15 2003 Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			MONITORED	PERCENTAGE		
1	1	12			<b>NUMBER 1</b>	12 Weeks At Number 1
1	1	12			<b>PICTURE</b> UNIVERSAL SOUTH 172274	Kid Rock Featuring Allison Moorer
2	2	15			<b>BEAUTIFUL GOODBYE</b> CAPITOL 77816	Jennifer Hanson
3	3	29			<b>GOD BLESS THE USA</b> CURB 73128	Lee Greenwood
4	4	12			<b>CAN'T FIGHT THE MOONLIGHT</b> CURB 73116	LeAnn Rimes
5	5	24			<b>LONG TIME GONE</b> MONUMENT 79790/CRG	Dixie Chicks
6	6	22			<b>HOW DO I LIVE</b> CURB 73022	LeAnn Rimes
7	—	15			<b>ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY</b> COLUMBIA 75519/SONY	Montgomery Gentry Featuring Charlie Daniels
8	8	10			<b>THE IMPOSSIBLE</b> UNIVERSAL SOUTH 172241	Joe Nichols
9	7	27			<b>I SHOULD BE SLEEPING</b> DREAMWORKS 450362/INTERSCOPE	Emerson Drive
10	—	10			<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818/WRN	Faith Hill

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

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► SUPERGRASS

**Life on Other Planets**

PRODUCERS: Tony Hoffer, Supergrass

Island 4400636852

RELEASE DATE: Feb. 11

Proof that classic Brit-pop can still be relevant outside the context of the mid-'90s, the latest album from the underrated Supergrass is a playful romp, alive with infectious hooks and long on sunny eclecticism. Over the course of a dozen tracks, the band breezily concocts a string of off-kilter creations that include Buzzcocks-meets-XTC punk ("Never Done Nothing Like That Before"), T. Rex-meets-E.L.O. glam ("Seen the Light"), and Kinks-meets-Beatles ska ("Brecon Beacons"). Such moves don't come at the expense of pop appeal. *Life on Other Planets* soars in its catchiest moments—the aptly titled "La Song" and the anthem/sing-along number "Grace." However, at the heart of its charm is its ability to consistently disarm the listener, be it in a grandiose synth opener that breaks into chopsticks-style piano play, to frontman Gaz Coombes imitating Elvis Presley. Supergrass remembers to keep the emphasis on fun.—**BG**

#### ★ CARLA KIHLESTEDT

**2 Foot Yard**

PRODUCERS: Carla Kihlstedt, Myles Boisen, 2 Foot Yard

Tzadik 7706

RELEASE DATE: Jan. 21

The violinist in connoisseur favorites the Tin Hat Trio (whose recent Ropeadope album, *The Rodeo Eroded*, hit the Top Jazz Albums chart), Carla Kihlstedt makes her solo debut with this head-spinning collection that melds classical virtuosity, folk soul, and pop imagination. The engaging, invigorating set of miniatures shows off her talents not only as an instrumentalist but as a compellingly individual vocalist/songwriter/arranger. Faux folk songs rub up against the real thing, moonlit lullabies vie with dissonant reels, and words and tunes linger in the memory for days. The ultra-hip centerpiece is a visionary cover of the poignant Carter Family staple "50 Miles," a track that alone should make Kihlstedt a star beyond the avant-garde.—**BB**

#### MOE.

**Wormwood**

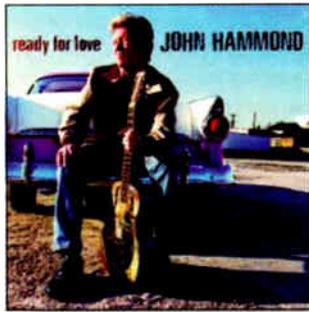
PRODUCER: moe.

iMusic 1095

RELEASE DATE: Feb. 4

The latest disc from jam-band vets moe. takes the creatively surgical step of using studio dubs and edits to develop an interlocking 14-track set from hours of concert recordings—a plan that could either be sweet symbiosis or the honeymoon from hell. Feel free to exhale now. In fact, *Wormwood* hits the aural G spot. Often (obviously) compared to Phish, Zappa, and the Dead, moe. also wears other colors well, showing such disparate shadows

## S P O T L I G H T S



#### JOHN HAMMOND

**Ready for Love**

PRODUCER: David Hidalgo

Backporch/Virgin 70876-17618

RELEASE DATE: Feb. 11

The follow-up to the 2001 set *Wicked Grin*—John Hammond's acclaimed collection of Tom Waits songs, produced by Waits—sees the veteran blues singer/guitarist in his most eclectic setting yet. Hammond essays another pair of Waits songs ("Gin-Soaked Boy," "Low Side of the Road"), a couple by producer David Hidalgo (of Los Lobos), a brace of vintage country tunes (including two by George Jones), an early Stones number ("The Spider and the Fly"), and the jazz standard "Comes Love," along with such characteristic blues interpretations as his late-night take on Willie Dixon's "Same Thing." Yet the highlight of *Ready for Love* is the lead track, Hammond's first-ever solo composition—"Crown Vic," a virile, vintage-style blues bursting with personality. He is backed by a crack, hard-groovin' band, and like bourbon, his voice only gets more seductively potent with age.—**BB**

as Lynyrd Skynyrd ("Okayright"), the Band ("Gone") and, believe it or not, Ted Nugent (the opening riff on "Not Coming Down"). A truly tasty platter of sonics—rock, jazz, and funk—executed (and touched up) by a band that plays with equal measures of abandon and precision.—**AZ**

#### ALL MIGHTY SENATORS

**Music Is Big Business**

PRODUCERS: Frank Marchand,

All Mighty Senators

Dog Eat Dog 005

RELEASE DATE: Feb. 4

Let's be Frank (Zappa) about this: You could count on both paws the bands who've been able to handle the two-headed viper of humor and good music. Here's one of them. OK, they've probably listened to *Just Another Band From L.A.* more than a few times, but really, these guys are somethin' else. Clam-tight funk/rock/soul swirls of songs that are more fun than watching someone attempting to retrieve a card from a non-cooperating ATM. And the Senators can even deliver giggle-but-think social commentary, as in the conservation funk-fest "Mother Nature's Afro": "We're cutting holes/In mother nature's afro/ And if we keep on letting our mother go bald/There will be no supper

#### NATALIA LAFOURCADE

**Natalia Lafourcade**

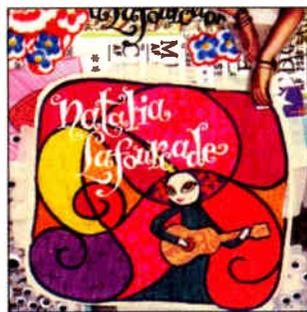
PRODUCERS: Aureo Baqueiro,

Loris Ceroni

Sony Discos LAK 70404

RELEASE DATE: Feb. 25

Eighteen-year-old Natalia Lafourcade's debut album is an invigorating revamp of Latin pop rules, down to a cover that shuns photos in favor of the singer's own art. It's a detail that points toward a distinctive artist of a persuasiveness not heard in a new Latin act in recent memory. Lafourcade speaks to her peers in the colloquial and often insightful manner of an intelligent gen-



eration. There's a bit of Shakira in some tracks, but musically this disc is a far riskier deal, mixing acoustic guitar with scratching, bossa beats, rock-'n-roll, strings, and pot banging (really). Slightly nasal, Lafourcade's voice bends with the suppleness of a guitar string, hinting at bluesy influences and raw emotions, with mistakes left on closing track "Mañana Olvidaré." If her songs were not so well-crafted, one could describe Lafourcade as "charming." "Impressive" is the better word.—**LC**

tonight." Hot, hot, hot! Catch the Senators while they are currently on tour with the Pretenders.—**AZ**

#### VARIOUS ARTISTS

**We're a Happy Family: A Tribute to the Ramones**

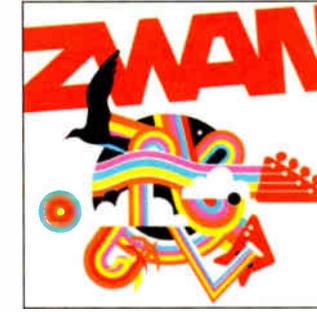
PRODUCERS: Johnny Ramone, Rob Zom-

bie, Gary Kurfir, Andy Gould

DV8/Columbia CK86352

RELEASE DATE: Feb. 11

Boasting contributions from U2, Kiss, Tom Waits, and Metallica, star power alone set the bar pretty high for this set—maybe too high, as it is sadly weighted down by lackluster performances. As expected, there's a number of carbon copies. Some—like the Offspring's "I Wanna Be Sedated" and Rancid's "Sheena Is a Punk Rocker"—succeed on energy alone; others, like the Pretenders' take on "Something to Believe In," are rather blasé. About half of those making the tracks their own achieve positive results: The Chili Peppers are victorious, gently funking up "Havana Affair," while Eddie Vedder & Zeke deliver a high point in "I Believe in Miracles." U2 ("Beat on the Brat"), Rob Zombie ("Blitzkrieg Bop"), and Garbage ("I Just Wanna Have Something to Do") perfectly walk the line between putting too much and too little of themselves in the track. Funny enough, it's little-known L.A. act



#### ZWAN

**Mary Star of the Sea**

PRODUCERS: Billy Corgan,

Bjorn Thorsrud

Martha's Music/Reprise 48436

RELEASE DATE: Jan. 28

Billy Corgan is so intent upon differentiating Zwan from the sadly departed Smashing Pumpkins that he credits his performance on *Mary Star of the Sea* to the previously unknown "Billy Burke." It's a move that initially smacks of pretension, but it's ultimately fair enough. He wants a fresh start as a member of a band that bares little resemblance to his indelible former unit. While Zwan sometimes displays the anguished heart of the Pumpkins, the band also has a leaner, upbeat sound that is, at times, downright sweet and playful. No one will ever mistake Corgan for a glowing ray of sunshine, but he sure knows how to craft a poppy hook—as evidenced on the giddy "Baby Let's Rock!" and the bouncy "Lyric." Can Zwan make us forget about the Pumpkins? No. But it's nice to hear Corgan and his new comrades in such sharp form.—**LF**

Rooney and a solo, hidden track from Chili Pepper John Frusciante that are among the most satisfying (see story, page nine).—**WO**

## R&B/HIP-HOP

#### ANGELA JOHNSON

**They Don't Know**

PRODUCERS: Angela Johnson, DJ Spinna,

Gil Small, EK

Purpose 006

RELEASE DATE: Feb. 11

Frontwoman for soul group Cooly's Hot Box, Angela Johnson stretches out on her own with this solo debut. Not just a singer, Johnson dons several hats—keyboardist/violinist/producer/arranger/songwriter—while she educates listeners as to what they don't know about her. It's a colorful lesson: drawing from R&B, jazz, funk, rock, and gospel, covering subjects from romance to self-esteem, and featuring interludes from the self-taught artist's childhood ("singing the blues at age 5"). With a '70s vibe inherent in her contemporary R&B, Johnson recalls the emotive stylings of sister chanteuses Chaka Khan and Aretha Franklin. Noteworthy cuts include "No Better Love" and the title track. However, the sparse "Cryin' Over U"—a piano-

led blues ballad that sparkles with Johnson's plaintive vocals—is the show-stopper here. Released in the U.K. by Dome Records, the album is available in the U.S. via Purpose, which can be reached at 718-622-6203.—**GM**

## DANCE/ELECTRONIC

#### ► PET SHOP BOYS

**Disco 3**

PRODUCERS: Pet Shop Boys, Chris Zippel

Sanctuary 06076-84595

RELEASE DATE: Feb. 4

The third volume in the Boys' Disco concept series arrives in the shadows of last year's critically acclaimed, acoustic-primed studio recording *Release*. Unlike its predecessors, which focused on remixes of fave Pet Shop Boys moments, *Disco 3* finds the British duo (Neil Tennant and Chris Lowe) compiling a set of primarily new material, peppered with only three universally known titles ("London," "Home and Dry," and "Here"—all from *Release*). Bubbly tracks like the Barry White-sampling "Positive Role Model" and "Somebody Else's Business" are outtakes from the *Release* recording sessions. Conversely, both "Try It (I'm in Love With a Married Man)" and "If Looks Could Kill" have their roots in 1983, with the former penned that year by original Pet Shop Boys producer Bobby "O" Orlando and the latter only recently completed by the twosome. Remixers on board include Felix da Housecat and Superchumbo. *Disco 3* ends with a chilled-to-perfection, piano-fueled mix of "London."—**MP**

#### ► DANNY TENAGLIA

**Choice: A Collection of Classics**

PRODUCERS: various

Azuli/Ultra 1139

RELEASE DATE: Jan. 28

Internationally revered DJ Danny Tenaglia follows in the mighty footsteps of Frankie Knuckles and François Kevorkian to deliver the latest edition in the Choice series. And without beating around the bush, he delivers the goods—and then some. For the two-disc *Choice*, Tenaglia, a native New Yorker who's been working the turntables for about three decades now, shares some of his most treasured tracks, which include such Paradise Garage classics as Two Tons O' Fun's "Just Us" and Alicia Myers' "I Want to Thank You." Furthering his respect and appreciation for the classic vocal track, Tenaglia also showcases Kriss Coleman's sultry "Shine," Adeva's ferocious "Independent Woman," and Jomanda's wicked "Make My Body Rock."—**MP**

## COUNTRY

#### ► VINCE GILL

**Next Big Thing**

PRODUCER: Vince Gill

MCA 088170

RELEASE DATE: Feb. 11

Vince Gill's affable, low-key personality may belie his formidable talent, but truth be told, he is one of country music's most impressive triple-threats as a singer/songwriter/musician. He is also a heck of a producer, as he shows here on his own, after several projects

(Continued on next page)

**CONTRIBUTORS:** Bradley Bamberger, Leila Cobo, Gordon Ely, Deborah Evans Price, Larry Flick, Brian Garrity, Steven Graybow, Rashaun Hall, Nick Kelley, Jessica Letkemann, John D. Luerssen, Gail Mitchell, Wes Orshoski, Michael Paoletta, Philip van Vleck, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

with mega-producer Tony Brown. With a generous 17 cuts, highlights are many, including the savvy boogie of the title cut; the swaying, soulful "She Never Makes Me Cry"; and top-shelf ballads like "Someday," "Two Hearts," and "These Broken Hearts." Versatile to the extreme, Gill can wax Mexicali with authority ("We Had It All"), bite hard on killer country ("You Ain't Foolin' Nobody"), and cut a cool rug ("The Sun's Gonna Shine on You" and Cajun-inflected "Old Time Fiddle"). Closers "This Old Guitar and Me" and "In These Last Few Days" are subtle perfection and fitting caps to a crowning achievement.—**RW**

## LATIN

**ALGARETE**  
**Por Fin**  
**PRODUCER:** not listed  
**Gogo Music/EMI Latin 81554**  
**RELEASE DATE:** Feb. 11

In its major-label debut, Puerto Rican party band Algarete, which by some accounts is the single most active group on the island, enthusiastically translates its blend of ska, rock, rap, and reggae to disc, not allowing the studio to mellow out a certain aggression. The mix of styles is not new, but by adding a very visible piano, Algarete brings cohesiveness to the ensemble with intriguing stylistic touches (the honky-tonk feel in a couple of tracks, for example). Lyrically, Algarete is less imaginative—many of the songs have interchangeable words, and the double-entendre in "Se Me Para" is way too obvious. Algarete, of course, thrives on being in your face, down to the often annoyingly insistent lead vocals. This is not for the subtle, but fans of their live show won't be disappointed.—**LC**

## WORLD

★ **MEDICINE DRUM**  
**Original Face**  
**PRODUCERS:** various  
**CyberOctave Music 42237**  
**RELEASE DATE:** Jan. 28

Chris Deckker and Alex Newman are again in place as the conjure men at the helm of this latest techno project from Medicine Drum. Known for their righteous dance grooves, Deckker and Newman's compositional skills make their tracks more dense and rhythmically complex than a lot of elemental dance cuts. *Original Face* is perhaps more aptly described as techno-fusion, given the way Deckker and Newman combine dub, break beats, and trance with vocalizations, organic sound, and acoustic instrumentation. The outcome in this case is a major thrill. The album spins off one cool track after another and, from the tribal beats of the title track to the hip-hop/Asian synthesis of "Funk Chakra," the mood swings are magnificent. From a techno or a dance perspective, *Original Face* is a vivid trip.—**PVV**

## GOSPEL

► **VARIOUS ARTISTS**  
**WOW Gospel 2003**  
**PRODUCERS:** various  
**Verity 01241-43213**  
**RELEASE DATE:** Feb. 4

This sixth yearly installment of what has become a bankably gold and plat-

inum franchise comprises 30 of last year's most popular and best-selling gospel tracks by an array of artists, both rookies and veterans. In the process, it covers nearly every base of traditional and modern gospel music. Mainstays Shirley Caesar ("One More Battle to Fight") and the Blind Boys of Alabama ("People Get Ready") stand solidly next to platinum-plus, R&B/AC-friendly Donnie McClurkin ("I'll Trust You Lord"), smooth, soulful newcomer Antonio ("Dayz of My Life"), and the Sunday-morning sound of Shekinah Glory ("Praise Is What I Do"). With this, the WOW gospel series remains an incomparable compendium of an artistically and commercially burgeoning genre.—**GE**

## CHRISTIAN

**GERON DAVIS & KINDRED SOULS**  
**Let It Rain**  
**PRODUCERS:** Geron Davis, Phil Naish, Wayne Haun  
**Vital VTC0009D**  
**RELEASE DATE:** Jan. 28

Geron Davis has long been one of Christian music's most respected songwriters, and it's his talent as a writer that provides much of the foundation for this highly listenable album. For this set, Davis penned eight of the 11 cuts, and he and his wife, Becky; Alyson Lovern; and Shelton Lovern turn in compelling performances. Hope, peace, and assurance are recurring themes that can be found in such numbers as "There's a Light On" and "Don't Be Afraid." "Evermore" is a praise-and-worship song with poignant lyrics and a pretty melody. Among Davis' best-known compositions is "Holy Ground," which has been previously recorded by Barbra Streisand. On this album, Davis and Kindred Souls serve up their own glorious treatment of this modern-day classic. Throughout, great songs and beautiful voices make for one memorable disc.—**DEP**

## JAZZ

**THE FRED HERSCH TRIO**  
**Live at the Village Vanguard**  
**PRODUCERS:** Fred Hersch, A.T. Michael MacDonald  
**Palmetto 2088**  
**RELEASE DATE:** Jan. 28

There is a reason why bassist Drew Gress and drummer Nasheet Waits' names are prominently displayed on Hersch's first trio date in eight years: While the pianist is the group's leader, his sidemen's impact is inestimable. When Hersch navigates Monk's "Bemsha Swing," Gress and Waits enter so gently alongside him that their presence is at first felt more than actually registered. On other cuts, such as Hersch's "Stuttering," the trio engages in cooperative dialog so intense that one feels a desire to jump up and applaud their efforts. Hersch's sage improvisations, too, never fail to captivate, alternately waxing introspectively sublime and outright dynamic.—**SG**

## VITAL REISSUES

**AL GREEN**  
**Let's Stay Together**  
**PRODUCER:** Willie Mitchell  
**HI/EMI 2678**  
**RELEASE DATE:** Feb. 11

Arguably one of the greatest soul singers of any generation, Al Green's

syrupey sweet voice has served as an inspiration for many an artist. Recorded in 1971, *Let's Stay Together* remains one of the critical highlights not only of Green's career but of the larger soul music landscape. Led by its classic title track, the album is pure and simple. Green's vocals are both warm and inviting over the organ-based groove of the title cut. The song—written by Green; his longtime producer, Willie Mitchell; and drummer Al Jackson—is lyrically sublime. Green and company stepped up the pace with the lesser-known but equally flawless "La-La for You." Other highlights include the previously unreleased "Eli's Game" and "Listen." On the same day, Hi/EMI is also reissuing such Green classics as *Green Is Blues*, *Al Green Gets Next to You*, and *I'm Still in Love With You*; the latter, Green's biggest-selling album, includes evergreens like "Love and Happiness," "Simply Beautiful," "Look What You've Done for Me," and "For the Good Times."—**RH**

**FAITH NO MORE**  
**This Is It: The Best of Faith No More**  
**PRODUCERS:** Billy Gould, Emily Cagan, John Vassiliou, Karen Ahmed  
**Slash/Reprise/Rhino R2 76099**  
**RELEASE DATE:** Jan. 28

Hardcore fans will argue that there's little point in this collection, as Warner issued in 1998 a longer best-of that—in its earliest version—carried an extra disc of bonus tracks. Yet those discovering the band with this disc, or mild fans simply using it to get nostalgic, may be taken aback momentarily by what they hear. Five years since Faith No More disbanded and—believe it or not—14 since the release of its breakthrough, *The Real Thing*, a number of these songs—especially the thrilling "A Small Victory" and "Midlife Crisis," from the 1992 disc, *Angel Dust*—are as exhilarating as ever. The accompanying booklet is top-notch and wisely gives original frontman Chuck Mosely his due. The original, Mosely-sung, pseudo-punk version of "We Care a Lot" is an early highlight that blares the hunger of a young, driven band, one that scribe Paul Gargano rightly notes in the booklet would have a tremendous impact on its successors. Drawing from the band's arguably disappointing later albums, the final third of the disc falters. But, all and all, the set bolsters the band's legacy, reminding us not to overlook its influence.—**WO**

## FOR THE RECORD

A review of Terri Clark's *Pain to Kill* in the Jan. 25 issue listed incorrect producer credits. The disc was produced by Byron Gallimore and Keith Stegall.

## Billboard.com

Also reviewed online this week:

- Robert Pollard, *Motel of Fools* (Fading Captain/Rockathon)
- The Go-Betweens, *Bright Yellow* (Jetset)
- The Bad Plus, *These Are the Vistas* (Columbia)

# I N C O N C E R T

**DAVID GRAY, Jan. 31**  
**Madison Square Garden, New York**

Concerns that singer/songwriter David Gray's intimate, club-friendly material might not translate well in an arena were put to rest Jan. 31, when he delivered an exuberant and captivating two-plus-hour performance at Madison Square Garden.

Framed by red velvet curtains, Gray and his band mixed material from the recent *A New Day at Midnight* with songs from 1999's career-resuscitating *White Ladder*. His unusually polite New York following offered roaring approval in between songs, even if they were chair-bound until he chided, "I know they're seats, but you don't have to sit in them." Giggling throughout the night, Gray pumped out a largely energetic and superbly played song cycle.

By the time he reached "Be Mine" and the set-closing "Babylon," Gray and his audience were nearly matched in euphoria. When he took the piano for a phenomenal reading of Van Morrison's "And It Stoned Me" early into his eight-song encore set, lighters and glow sticks were omnipresent. With



his moxie in full effect, Gray closed the performance with a spine-tingling take on "Please Forgive Me," one of the best numbers in his songbook.

Like most in attendance, Gray will probably look back on his first-ever performance at—as he calls it—"the Gardens" with fondness years from now. And rightly so, because during this milestone, sold-out gig, he showed what sets him apart from any old troubadour—an ability to delight thousands in unison.—**JDL**

**TEENAGE FANCLUB, Jan. 29**  
**Dublin Ambassador Theatre, Dublin**

They've been lauded by everyone from Oasis to Radiohead and have spent more than a decade making even the most cynical of critics fall at their feet. And yet Teenage Fanclub has never enjoyed the kind of commercial success that its talent demands.

That said, the Glaswegian power-pop supremos managed to sell all 1,200 tickets for their gig at Dublin's Ambassador Theatre. The show was part of an Irish tour to promote Fanclub's new career retrospective, *Four Thousand, Seven Hundred and Sixty-Six Seconds: A Short Cut to Teenage Fanclub*—which refers to the exact length of the compilation.

The bulk of the set documented a band rooted in traditional songwriting values: reflective, heartfelt lyrics sung in two- and three-part harmonies at the chorus, along with killer melodies wrung out on chiming (and occasionally distorted) guitars and subtle key-

boards. It's not the most revolutionary format in the world, but the beauty of Teenage Fanclub is in its simplicity: The band makes crafting superb pop music look deceptively easy.

With minimum fuss, the three songwriters Norman Blake, Raymond McGinley, and Gerard Love all took turns singing their respective tunes. Even in the set's more contemplative moments, the band displayed nice quirky touches, suggesting that having your heart broken doesn't necessarily mean losing your sense of humor. For instance, the soul-searching ache of "Mellow Doubt" was offset by Blake's rudimentary whistling solo, while McGinley's "Your Love Is the Place Where I Come From" came with some gloriously shambolic glockenspiel.

The set ended with the group's debut single, "Everything Flows," which has aged remarkably well from the Fanclub's early days as a dyed-in-the-wool grunge act. The encore included a cover of "He'd Be a Diamond" by cult psychedelic act the Bevis Frond. For the finale, the band dusted off its classic ode to a benevolent groupie, "The Concept," a song whose greatness—like that of the Fanclub itself—has not diminished with time.—**NK**

**JON SPENCER BLUES EXPLOSION/ELLIOTT SMITH, Jan. 25**  
**Bowery Ballroom, New York**

The contrast couldn't have been more stark. Clad in an old green T-shirt, cords, and a pair of beat-up reddish Adidas, singer/songwriter Elliott Smith took the stage at this sold-out New York club show, his unwashed black hair plastered over his forehead as if he were hiding from the audience. Smith played a series of his painfully bittersweet melodies alone on his acoustic guitar, punctuated by diffident "thank you's" between songs.

As the first of only four announced dates since October, Smith's 40-minute set touched on rarities ("No Confidence Man") and albums past (crowd-pleaser "Happiness" from 2000's acclaimed *Figure 8*) but drew most heavily from his eternally delayed DreamWorks album *From the Basement on the Hill*. ("It's almost done," he said onstage.)

Later, the aptly named three-piece Jon Spencer Blues Explosion (JSBX), which has made its name with eclectic bombast, provided an electrified, over-the-top-and-screaming, sweating extravaganza that found leather-clad frontman Spencer writhing on the floor and repeatedly demanding the crowd be rocked.

With a solid decade of Matador albums behind it, JSBX burst onto the stage, where wiry wild-eyed Spencer—the Iggy Pop of punky blues rock—constantly ordered the crowd to clap and yell. Among their highlights were 1998's "Magical Colors" (from *Acme*), 1996's "Wail" (from *Now I Got Worry*), and "She Said," the first single from the recent *Plastic Fang*.

The encore was the night's oddest point. The band invited Smith back onstage to perform, among others, JSBX's "Tore Up and Broke," the first public performance of Smith's new "Brand New Game," and a somewhat roughly performed cover of the Beatles' "Yer Blues," which ended the dramatically eclectic evening.—**JL**

SINGLES

Edited by Chuck Taylor

POP

► **NO DOUBT** *Running* (4:01)  
**PRODUCERS:** Nellee Hooper, No Doubt  
**WRITERS:** G. Stefani, T. Kanal  
**PUBLISHERS:** World of the Dolphin/  
 Universal Music, ASCAP  
**Interscope 19005** (CD promo)  
 There's little doubt of No Doubt's real-estate value across mainstream and adult top 40, thanks to a string of quirky, diverse hits from current double-platinum album *Rock Steady* and guest spots from Bounty Killer and Lady Saw. "Running" is by far the set's most accessible single yet, as close to a ballad as the band has released since 1996's lush smash "Don't Speak." This one still has its share of novel elements to keep the cool quotient intact, particularly in a fun electronic keyboard that sounds like a toy piano. Pop-culture heroine and group leader Gwen Stefani once again proves her marvelous versatility with a lovely, dreamy, and craftily layered vocal that adds just the right touch of playfulness. Chalk up another solid hit for a group that has beat the odds by becoming hipper with time and proving to be one of the more enduring groups of the millennium.—**CT**

**MARIAH CAREY FEATURING CAM'RON**  
**Boy (I Need You)** (4:02)  
**PRODUCERS:** Just Blaze, Roc the World, Mariah Carey  
**WRITERS:** M. Carey, J. Smith, N. Whitfield  
**PUBLISHERS:** Sony/ATV/Rye/F.O.B./N.Q.C./Universal-Duchess, BMI  
**Monarc/Island 15793** (CD promo)  
 About 10 minutes after releasing lackluster "The One" as the second single from Mariah Carey's current *Charmbracelet*, label honchos reneged on the decision in favor of "Boy (I Need You)." Good thinking. This relaxed slow jam gives the diva's career a nudge with its playful, sped-up chirp of the word "boy" throughout, which is positively infectious. Carey sings quietly alongside with stacked layers of harmony creating a surreal, swirling effect, until Cam'ron takes over at the midsection with the requisite rap. Structurally, "Boy" is more of a groove than a song—it really is all about the cartoony "boy"—but it's a step in the right direction to keep *Charmbracelet* shining.—**CT**

★ **ERASURE** *Solsbury Hill* (3:57)  
**PRODUCERS:** Andy Bell, Vince Clarke, Gareth Jones  
**WRITER:** P. Gabriel  
**PUBLISHER:** Real World  
**REMIXERS:** Spikey B, Dave Bascombe, Chris Smith, Philip Larsen  
**Mute 724596920022** (CD promo)  
 With new album *Other People's Songs*, Erasure's Vince Clarke and Andy Bell are claiming a renewed sense of purpose, and apparently, that's good enough for long-time label Mute, which is supporting the covers album with a remix-heavy U.S. commercial single for "Solsbury Hill." Erasure gives Peter Gabriel's song signature treatment, replete with electronic beats, synth guitars, and the rich, sultry vocals of Bell.

SPOTLIGHTS

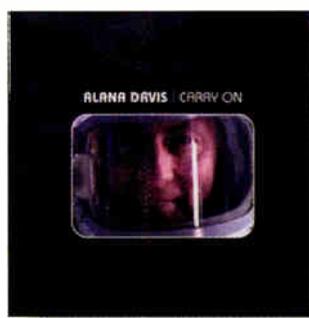


**O-TOWN** *I Showed Her* (4:06)  
**PRODUCER:** Shep Crawford  
**WRITER:** S. Crawford  
**PUBLISHERS:** Shep'N'Shep, Almo/  
 Universal Music, ASCAP  
**J Records 21253** (CD promo)  
 Once in a rare while, a ballad hits the mainstream radar that is so instantly affecting, it takes radio and the public's collective ear by thunderous storm. "Beautiful" by Christina Aguilera is certainly one such lightning bolt—as is the glorious "I Showed Her" from O-Town. Say what you will about boy bands or down-tempo pop in today's climate: This record positively transcends stigma. Written, produced, and arranged by Shep Crawford—who has created masterful works for the likes of Luther Vandross, Kelly Price, Yolanda Adams, Whitney Houston, and Boyz II Men—this track is simple, meaningful, and direct, building to a splendid chorus that is so beautiful, you'll wonder how such a pleasing chord progression has never been crafted before. So much of what's out there today is instantly disposable. This is a timeless melodic jewel, deserving of dramatic success.—**CT**

These guys have maintained this trademark sound for so long that they've gone from hip to same-ole to retro, and now they actually again sound fresh and fun against a pop landscape that relies on artificial vocals as much as Erasure relies on synthetic instruments. Bonus tracks "Tell It to Me," "Searching," and a delicate reading of "Ave Maria" are icing on the cake. A sweet package.—**CT**

R&B

► **KEITH MURRAY FEATURING THE DEF SQUAD** *Yeah Yeah U Know It* (4:00)  
**PRODUCER:** Just Blaze  
**WRITERS:** K. Murray, J. Smith, R. Noble, E. Sermon  
**PUBLISHERS:** Illiotic Music/F.O.B./Da Mascot Music/Erick Sermon Enterprises, administered by Zomba, ASCAP  
**Def Jam 15780** (CD promo)  
 Keith Murray makes his long-awaited return to hip-hop with the sing-songy "Yeah Yeah U Know It." The lead single from his forthcoming set, *He's Keith Murray*, reunites him with Def Squad brethren Erick Sermon and Redman. The trio, who admirably covered the Sugar Hill Gang's "Rapper's Delight," hasn't lost a step. Each MC brings his trademark flow to the infectious Just Blaze-produced track. Sermon's laid-back lyric serves



**ALANA DAVIS** *Carry On* (3:40)  
**PRODUCERS:** Josh Rabinowitz, Mary Wood, Clifford Lane  
**WRITER:** Stephen Stills  
**PUBLISHERS:** Sony ATV/Gold Hill, BMI  
**Columbia 79852** (CD single)  
 After releasing two critically acclaimed albums on Elektra, *Blame It on Me* and *Fortune Cookies*, native New Yorker Alana Davis found herself without a label to call home. With this wildly spirited and emotionally charged cover of Crosby, Stills, Nash & Young's anthemic and empowering "Carry On," Davis is poised to have the biggest hit of her career. Created as the score of "The Trip," a 60-second TV commercial for Sony Electronics, "Carry On" was first heard last November; the spot was aired a second time during the Super Bowl. With the public demanding info about the song, it stepped Columbia, offering Davis a single deal. Like Dirty Vegas and Moby before her, Davis has discovered that a good TV ad can be the initial link between artist, marketer, record company, and fan. From MTV's *TRL* generation to the over-30 constituency, Davis' "Carry On" knows no limits.—**MP**

as the perfect counter to Redman's in-your-face style. That said, Murray is clearly the star of the track. His gruff vocals and witty lyrics are as sharp as ever. The single, which also serves as Murray's Def Jam debut, is already receiving attention at radio. With his album due in April, Murray and company should be rocking the clubs this summer.—**RH**

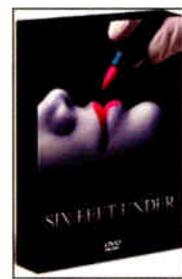
NEW & NOTEWORTHY

**STACIE ORRICO** *Stuck* (3:42)  
**PRODUCERS:** Dallas Austin, Matt Serletic  
**WRITERS:** S. Orrico, K. Kadish  
**PUBLISHERS:** Starstruck Music/Slowguy Songs/EMI Christian/WB, ASCAP  
**Virgin America 17629** (CD promo)  
 Stacie Orrico may be a mere 16, but her vocal chops on major-label debut "Stuck" are well done with plenty of sass added for spice. The song's Destiny's Child-meets-Gwen Stefani vibe is a right-on fit for today's funk'n'rock top 40 airwaves, as Orrico—who penned the lyric—sings, "I hate you but I love you/I can't stop thinking of you." Kevin Kadish's hook is maddeningly catchy, giving "Stuck" the goods to go the distance. Virgin honchos Dallas Austin and Matt Serletic produced the song, so its priority status is a given—and deservedly so. A glittering melodic gem. Say I do.—**CT**

DVD REVIEWS

**SIX FEET UNDER: THE COMPLETE FIRST SEASON**  
**HBO 99132**  
**RELEASE DATE:** Feb. 4

With the third season of this Emmy-Award winning show about to kick off March 2 on HBO, revisiting our first taste of the twisted world of the Fisher family is a delectable treat. This four-disc set, presented in a well-designed black box, contains a number of extras sure to interest established fans of the show and bring new ones into the fold. Each disc contains the same cast/filmmaker bio feature, series index, and online link, while disc one and disc four also contain some features of note. On disc one, viewers can access a feature about the making of the opening title sequence, which reveals the complex process of crafting imagery to complement Thomas Newman's score. Disc four offers the most interesting extra—a behind-the-scenes feature including interviews with the entire cast. In addition to hearing how the cast members feel about the characters they play and their favorite scenes, fans will find out their views on life after death and some of their stranger occupations before hitting it big as actors.—**JK**



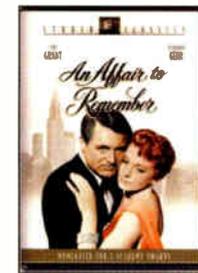
**MY BIG FAT GREEK WEDDING**  
**HBO Video 91993**  
**RELEASE DATE:** Feb. 11

Though this DVD may be short on extras, it is definitely big on heart. As the surprise independent film hit of 2002, *My Big Fat Greek Wedding* educated scores of Americans on the ins and outs of Greek culture and turned writer/actor Nia Vardalos into a star. On the DVD version, viewers can watch the film in either widescreen or full screen and have the option of hearing delightful commentary from Vardalos, actor John Corbett, and director Joe Zwick. Vardalos' words provide beautiful insights into the film's background and reveal many touching moments in the filming process. An example accompanies an early scene in which Vardalos' character contemplates how to change her life while in the back alley of her family's restaurant. While her character is supposed to be sad, Vardalos says it was so difficult to act that way because she was just so happy to be making the movie. A cast bio feature is also included.—**JK**



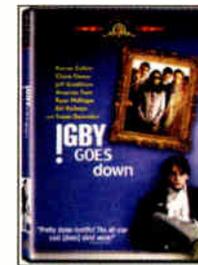
**AN AFFAIR TO REMEMBER**  
**Fox 2006076**  
**RELEASE DATE:** Feb. 4

This classic 1957 tearjerker is the latest release in Fox's Studio Classics series, which includes the previous releases *All About Eve*, *Gentlemen's Agreement*, and *How Green Was My Valley*. In addition to a new digitally enhanced print, the Cary Grant/Deborah Kerr picture is enhanced by a wonderful feature about the project's back story. Viewers will learn about how the stars' individual marital problems influenced their roles, and that Ingrid Bergman was actually the first choice to play the film's leading lady. Grant, who experienced friction on the set with director Leo McCarey, was actually prescribed LSD by his psychotherapist while working on the film and was trying to get over an intense infatuation with actress Sophia Loren. The feature also details how renewed interest in the film was generated by the success of the 1993 box office smash, *Sleepless in Seattle*. Moviéone news footage of the shipboard premiere of the film, a theatrical trailer, audio commentary, and a still gallery are also included.—**JK**



**IGBY GOES DOWN**  
**MGM 1004117**  
**RELEASE DATE:** Feb. 4

This film's beauty is largely wrought by just how realistically apathetic its characters are, and after watching the deleted scenes included in this disc's special features section, that beauty is even more apparent. Director Burr Steers provides commentary on why 10 minutes of scenes were cut, and what is most interesting are scenes such as Ryan Phillippe's character watching a blind man who has fallen down in the rain grope for his belongings on a New York street, or Susan Sarandon's character dumping out the contents of a suitcase after her maid had neatly packed everything in. None of these characters are loveable, and the deleted scenes just bring home that point even more. The disc also features a behind-the-scenes photo gallery, a theatrical trailer, and audio commentaries with lead actor Kieran Culkin and Steers.—**JK**



## Studio Monitor™

by Christopher Walsh



**GET SMALL:** Three panelists examined the profound impact of the trend toward smaller, lighter, better, and cheaper in professional audio on the second day of the NY Audio Production Show, held Jan. 30-Feb. 1 at Madison Square Garden.

The incremental-but-steady march of technology has revolutionized recording and live sound, reshaping both the physical characteristics and economics of each while simultaneously enabling the entry of untold masses into these industries.

In an era in which recording artists are increasingly taking the means of production, distribution, and promotion into their own hands, the evolution of "smaller, lighter, and cheaper" is manifested in all aspects musical, be it a private digital audio workstation (DAW)-based studio or a lightweight, compact, inexpensive PA that is easily set up, broken down, and transported.



MANZELLA (LEFT) AND WINKLER

PHOTO: CAROLE EDINGTON

At the NY Audio show, the evolution of design and manufacture was examined during a presentation moderated by this writer and featuring **Karl Winkler**, director of marketing communications for Sennheiser USA; **David Scheirman**, director of tour sound for JBL Professional; and **Francis Manzella**, owner/president of FM Design.

Through comparison of touring sound systems from the 1970s and today, Scheirman illustrated their dramatic differences. "Everybody wants more to be done with less," Scheirman said. "Less mass, less bulk, less equipment, but higher-quality results. You also have increasingly complex systems, whether it's on the media production side or on the presentation side: higher crew and labor costs; and increased transportation costs."

Alternative construction methods and materials, Scheirman added, have allowed vastly reduced loudspeaker weight, which in turn enables a module that can be assembled in a line array that is smaller and yet features high component count and more out-

put power. This evolution has been key to large-scale tours and events, the costs of which are often challenging. Scheirman cited examples such as the Radio City Christmas Spectacular, the 2002 World Cup, and **Bruce Springsteen's** current tour. "Weight really matters here," Scheirman says of the latter. "Every 10 pounds you can save off a box matters when you're using up to 80, 90, 100 enclosures."

"With regard to live performance, the trend today is wireless," Winkler said. "It goes hand in hand with the new type of technology in manufacturing that we're using to make things lighter, smaller, and better, and less expensive in many cases."

"The major change happened about 10 years ago," Winkler added, "when we switched over to SMD [surface mount devices] component manufacturing instead of the older, wire-based technology. In 1998, we invested heavily in manufacturing capability to do a low-cost wireless system; our wireless sales shot through the roof and continue in that direction."

Both Sennheiser and sister company Neumann have brought innovation to microphones in recent years. While Sennheiser's products have been coveted by studios and engineers worldwide for decades, Neumann more recently entered the live sound market with the KMS 105. "This is also the result of using SMD technology," Winkler said, "where we've taken proven circuit designs and tried to miniaturize them so that they can be put into something like a hand-held microphone."

"There's no doubt about it," Manzella said. "The smaller, lighter, cheaper, better trend affects my life as a studio and acoustic designer every day. We are always asked to design the most functionality into the smallest amount of space possible. In my business, 'smaller, lighter, cheaper, better' basically comes down to workstation technology."

One benefit of the DAW's ubiquity, Manzella added, is the ability to appropriate a greater percentage of a studio's budget to acoustic design. Further, he noted, "a smaller console is less of an acoustic problem for us. Large-format recording consoles serve as large-base interference devices. A smaller console means more flexibility in the location of equipment and placement of speakers."

"There used to be some parallel between the cost of the facility and the cost of the equipment," Manzella summarized. "Not anymore."

# D'Ambrosio JDMI Marks First Year With 11 Producer/Engineers

BY CHRISTOPHER WALSH

Joe D'Ambrosio, a veteran of the entertainment and sports industries, is marking a successful first year for Joe D'Ambrosio Management (JDMI), a firm representing producers, engineers, and artists that also produces corporate and private events.

D'Ambrosio launched JDMI after more than 20 years of related experience, most recently serving as personal manager for producer Phil Ramone and GM of Phil Ramone Inc., the nine-time Grammy Award-winner's production company. Previously, D'Ambrosio had worked with Ramone in additional capacities, serving as director of operations for the N2K Encoded Music label and, prior to that, as Ramone's production manager.

"I sat at the feet of the master for much of my professional life, and saw at this time in my life that it was time to go out on my own," D'Ambrosio says. "Having represented him as manager for two years, I saw that I could do that for a bigger cadre of producers. A lifetime in the sports and entertainment industry working with athletes and talent, be it artists, producers, or engineers, has prepared me for this."

D'Ambrosio began a long career with the New York Yankees in 1976, as the team's batboy; he rose to the position of director of the speakers bureau, handling appearances for the likes of Yogi Berra and Reggie Jackson.

The producer/engineers on the JDMI roster are Robin Danar, Tom Durack, Josiah Gluck, Matt Knobel, Bradshaw Leigh, Sean O'Dwyer, Bob Rosa, Eric Schilling, Toby Scott, Tony Visconti, and the production team of Jorge Casas, Clay Ostwald, and Tommy Anthony, collectively known as Red Rock Productions.



D'AMBROSIO

"I started with Bradshaw Leigh," D'Ambrosio says of JDMI's first client, who has worked with Billy Joel, Widespread Panic, and Tracy Chapman, to name a few, "and I'm up to 11 clients. I talk to A&R men, I talk to producers, I talk to managers. We talk about what projects they have coming up, and I try to match it with people who have an expertise in that style of music."

"Josiah Gluck is well-versed in the jazz world," D'Ambrosio says of the

engineer who recently recorded and mixed Curtis Stigers' upcoming release, as well as *Ballads: Remembering John Coltrane* by Karrin Allyson. "He does a lot of work, for example, for Concord Records or RCA Red Seal, where he can translate his specific talents to a certain genre. Eric Schilling does a lot of things, but he's really known in the Latin market. But he's worked with Janet [Jackson], he's worked with Elton John. Bob Rosa made his name in dance: [Whitney Houston's] 'I'm Every Woman,' Mariah Carey's 'Emotions,' C+C Music Factory's 'Gonna Make You Sweat'—what Bob has done is incredible."

In addition to JDMI's high-profile roster, which can provide recording, mixing, remixing, Pro Tools, live-to-2-track recording, live sound mixing, and remote recording services, the company offers live production organization and complete studio session coordination, providing studios, contractors, project managers, session musicians, rental equipment, and travel and accommodation arrangements.

"These talented people should not—and do not—go out and make phone calls," D'Ambrosio says of JDMI's roster. "Their strength is making music with artists. I have to know what to ask for, how to structure a deal, and go out and sell. I want to be a strong boutique representing people one-on-one; I can do that with the roster I have now."

FEBRUARY 15  
2003

## Billboard® PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (FEBRUARY 8, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	DANCE/MAXI-SINGLES SALES
<b>TITLE</b> Artist/ Producer (Label)	<b>ALL I HAVE</b> Jennifer Lopez Featuring LL Cool J/ C. Rooney, Ron G., D. McPherson (Epic)	<b>MISS YOU</b> Aaliyah/ T. Bishop (Blackground)	<b>19 SOMETHIN'</b> Mark Wills/ C. Lindsey (Mercury)	<b>WHEN I'M GONE</b> 3 Doors Down/ R. Parashar (Republic/Universal)	<b>DIE ANOTHER DAY</b> Madonna/ Madonna, Mirwais (Warner Bros.)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>HIT FACTORY</b> (New York) <b>THE STUDIO</b> (Philadelphia, PA) Peter Wade Keusch, Bruce Swedien Rob Williams	<b>SONY</b> (New York) Acar Keys	<b>OCEAN WAY</b> (Nashville, TN) <b>AIMEE LAND</b> (Brentwood, TN) Ricky Cobble	<b>LONDON BRIDGE</b> (Seattle, WA) Rick Parashar, Geoff Ott	<b>SARM WEST</b> (London) Mark "Spike" Stent
<b>CONSOLE(S)/ DAW(S)</b>	SSL 9000 J	SSL 9000 J	Custom Ocean Way Neve 8078/Pro Tools	Neve 8048	SSL 9000 J
<b>RECORDER(S)</b>	Pro Tools	Studer A827	Sony 3348/Pro Tools	Pro Tools	Sony 3348/Pro Tools
<b>RECORDING MEDIUM</b>	Pro Tools	N/A	Quantegy 456/Pro Tools	Pro Tools	Quantegy 467
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>HIT FACTORY</b> (New York) Peter Wade Keusch, Bruce Swedien	<b>SONY</b> (New York) Acar Keys	<b>SOUND KITCHEN</b> (Franklin, TN) Greg Droman	<b>ARMOURY</b> (Vancouver, British Columbia, Canada) Randy Staub	<b>THE MIX SUITE @ OLYMPIC</b> (London) Mark "Spike" Stent
<b>CONSOLE(S)/DAW(S)</b>	SSL 9000 J	SSL 9000 J	Neve VR Legend	SSL 4000 G+	SSL 4064 G
<b>RECORDER(S)</b>	Pro Tools	Studer A827	Otari Radar II	Pro Tools	Studer 3348/Pro Tools
<b>MIX DOWN MEDIUM</b>	Pro Tools, EMTEC 900 1/2"	N/A	Quantegy GP9	Pro Tools	Quantegy GP9
<b>MASTERING</b> (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers	<b>HIT FACTORY</b> (New York) Joe Yannece	<b>MASTERMIX</b> (Nashville, TN) Hank Williams	<b>STERLING SOUND</b> (New York) George Marino	<b>METROPOLIS</b> (London) Tim Young
<b>CD/CASSETTE MANUFACTURER</b>	SONY	UMVD	UMVD	UMVD	WEA

© 2003, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

## Indie Publisher To Stay Famous

**Robinson's Viacom Deal Will Help Company Remain Alive And Well**

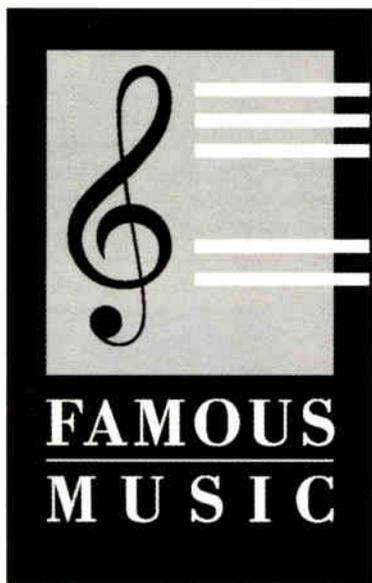
BY JIM BESSMAN

NEW YORK—Observing the recent record-company upheaval and calculating that 40%-50% of his company's revenue derives from mechanical rights, Famous Music Publishing Companies chairman/CEO Irwin Robinson concedes, "Anybody who isn't worried about 2003 is buried in the Dark Ages."

Robinson and Famous, however, are alive and very well. Now celebrating his 11th year of stewardship, Robinson has just re-upped with the worldwide music-publishing division of Viacom's Paramount Pictures in a long-term deal.

"Let's say less than five years and more than three," Robinson says. And while he "can't give numbers," he reveals that last year's revenue was 14.5% over that in 2001, for a total nearly three-times greater than annual revenue when he took office one decade ago. Though it's early in 2003, he can already announce a stellar new signing in Busta Rhymes.

The continuing key to Famous' success is clearly the unique and stable team of New York-based



which Irwin ran, and when I went to see him he said, 'We don't pay that kind of money here' and offered me considerably less. And I'd just moved from Scarsdale to Manhattan!"

But Jaffe hastily adds that Robinson was fair. "We both knew that we said what was on our minds face to face—and it's lasted all this time," he says. Indeed, the pair have stayed together for 31 of the ensuing 34 years, with Jaffe following Robinson as his contracts permitted.

"Our companies have run like a good rhythm section," Jaffe adds. "No one steps on anyone else's toes, and everyone knows when to play a fill."

Robinson also cites the teamwork aspect of the Famous operation. "The whole company operates on a team basis," he says, crediting Jaffe for bringing in "unbelievably good creative people." Jaffe notes, "Our greatest talent is hiring great people and giving them leeway to do their jobs."

Robinson adds that Famous makes a conscious effort to sign "an eclectic group of talent—the best in their genres. When Boyz II Men were the rage in urban boy groups, we signed Boyz II Men. When Björk was hot, we signed Björk."

Current roster stars, as well as Rhymes and fellow recent signee Blaque, include on the urban side Eminem, Irv Gotti, and 7 Aurelius, who was recently profiled on the front page of *The Wall Street Journal*.

In rock, Famous is represented by P.O.D. In Nashville, the company boasts Darrell Scott, last year's ASCAP country songwriter of the year, and Hillary Lindsey, who co-wrote Martina McBride's chart-topping "Blessed" and is now "virtually on every date happening in Nashville," according to Jaffe.

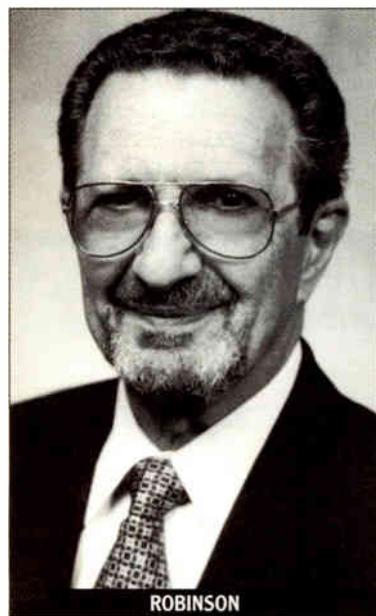
Famous has dramatically increased its focus on Latin music, most notably via a co-publishing agreement with the Miami-based

Santander Music Group, headed by Latin Grammy Awards producer of the year (and BMI's 2000 Latin songwriter of the year) Kike Santander.

But Jaffe stresses that Famous is "not a market-share company," and Robinson adds that the company remains selective in its quality-not-quantity approach to signings. "No matter how music is delivered," he says, "one thing that won't change—and what is important—is the talent and the song."

Pointing to former 4 Non Blondes vocalist Linda Perry, Jaffe also notes that Famous sticks with its writers. "We signed her in '92, then the band hit in '93, and then there were some lean years," he says. "But we never lost track of her talent. She wrote Pink's 'Get the Party Started' and Christina Aguilera's current hit 'Beautiful,' and now people are in line asking her to write and produce."

Now in their second decade heading Famous, Robinson and Jaffe run the only indie music publishing company in the top five of the *Billboard* year-end Hot 100 publishers—though, of course, it is a Viacom-owned company.



ROBINSON

Robinson and Los Angeles-based president/COO Ira Jaffe, whose joint 10-year reign at Famous marks their fourth publishing venture together, dating back to 1969 at Screen Gems and extending through their leadership of Chappell/Intersong Music Group-USA and EMI Music Publishing.

"It was a very unlikely beginning," recalls Jaffe, who worked in advertising for Columbia Pictures, which owned Screen Gems. "They bought Roosevelt Music—which was [composer/conductor] Bert Kaempfert's company—and I wanted to be in the music business. The head of Roosevelt said I'd get a good salary, but it was merged into Screen Gems,



JAFFE

"We're part of a major corporation, obviously, and a lot of Viacom companies like to micromanage—but we don't," Robinson says. He does note that "a very important part of our company comes from Paramount Pictures and Television—and we also represent the music in all the Viacom productions and television networks. In addition to mechanicals and synchronization, this generates a wonderful performance base at BMI, ASCAP, and SESAC."

"When you look at what's happening in the industry today, performances are becoming ever more important," Robinson concludes. "It's our safe harbor."

## Words & Music

by Jim Bessman



**SUPER WASH:** Not only was the game a washout this year, but the Super Bowl music left me cold as well. Aside from the glorious return of **Donny & Marie Osmond** during the **Osbournes'** Pepsi Twist commercial, the only music usage that stands out is Yahoo Hotjobs' mundane croaking of Kermit the Frog's classic **Paul Williams** and **Kenny Ascher**-penned hit "Rainbow Connection."

I suppose I could celebrate the presumed end of those testosterone-themed Coors Light ads desecrating beloved songs like **Tom T. Hall's** "I Love" (*Billboard*, Sept. 28, 2002), but there's still the Pro Bowl ahead—and nothing's so bad that they won't bring it back again next year. And I would have much preferred to see **Willie Nelson** sing with his Latin rock perform-with-anyone counterpart **Santana** during the pre-game concert than suffer through his H&R Block tax spoof—but that's just me.

As for the rest of the corporate-sanctioned, network-orchestrated superstar music entertainment, well, I'll blissfully take **Jim Nabors** singing **James F. Hanley** and **Ballard MacDonald's** "Back Home Again In Indiana" at the Indianapolis 500 every year, what with redolent, tradition-steeped 1917 lyrics like "The new mown hay/Sends out its fragrance"—but again, that's just me.

But I have caught a couple of commercials recently where the music really is the star. On the contemporary front is **the Walkmen's** "We've Been Had," which draws dramatic attention in the Saturn spots thanks to **Hamilton Leithauser's** commanding lead vocal. Then again, no one had a more commanding voice than **Ethel Merman**, so let's hereby give Tide props for its current campaign featuring Merman's duet with **Ray Middleton** on **Irving Berlin's** "Anything You Can Do" from the original 1946 Broadway cast album of *Armie Get Your Gun*—which, I must say, sounds at least as fresh in today's muddled contemporary commercial-music usage wash as Tide-laundered clothes presumably smell.

But **Irving Berlin Music Co.** spokesman **Bert Fink** notes that the song has also been used of late in a Gatorade TV spot; Berlin's "Steppin' Out With My Baby" is also twice represented, in GMC Envoy and Motorola ads. A DaimlerChrysler Jeep commercial uses "Cheek to Cheek," and Claritin employs "Blue Skies."

"It's not coincidental that Irving Berlin's songs are filling the airwaves these days," Fink says. "He was the most prolific popular songwriter of the 20th century—with more than 1,200 songs to his credit—and advertisers

have taken his directive 'Say it with music' to heart in seeking his songs to punctuate an ad campaign."



BERLIN

Here, Fink quotes **Maxyne Berman Lang**—president of Williamson Music, which administers the Berlin catalog—who says, "A great song is a great song, and Berlin's songs seem especially suited for instant-recognition moments in TV commercials."

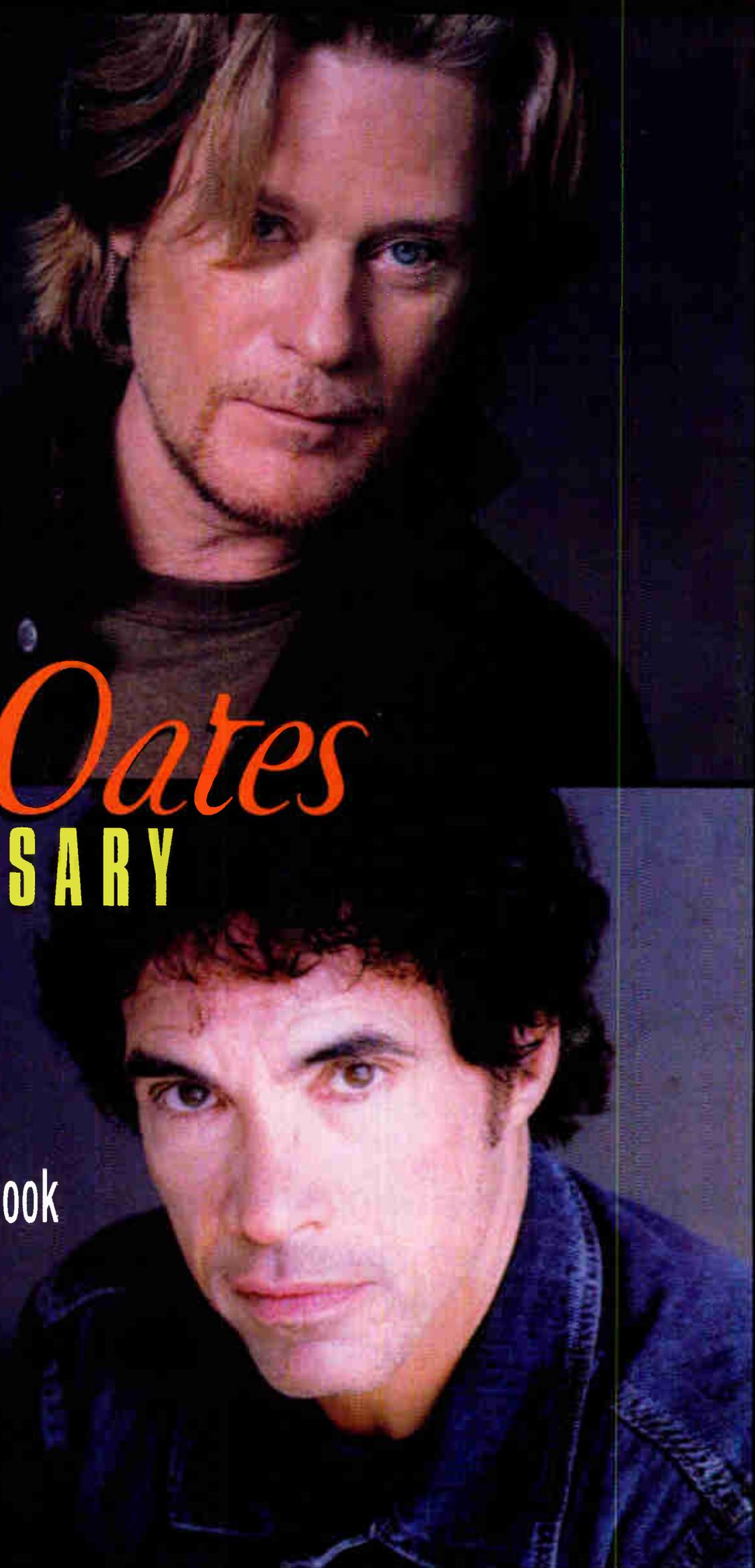
As well they should.

**CLARIFICATION:** In a recent report here concerning a lawsuit filed by Internet-based sheet music store Musicnotes against online sheet music and music-instruction resource stagepass.com for copyright and trademark infringement (*Billboard*, Jan. 25), stagepass.com was identified as an affiliate of Sheet Music Direct, the online print music Web site owned by print music house Hal Leonard Corp. and its European counterpart, Music Sales.

"Stagepass is an independent retailer, one of more than 1,000 independent retailers who utilize Sheet Music Direct's online and in-store retailer programs," says Hal Leonard president **Larry Morton**, correcting any false impression. "Neither Sheet Music Direct, not its parent companies, Hal Leonard Corp. and Music Sales Ltd., are involved in any way in the litigation between MusicNotes and Stagepass."

Meanwhile, with FBI assistance, Hal Leonard has successfully shut down a copyright-infringing Web site. After reaching a confidential settlement with musicshopusa.com, which had been selling unauthorized editions of Hal Leonard-licensed, -controlled, or -owned printed music, the site ceased operations.

"We pay a lot of money for the right to represent music in print, so we are extremely diligent when it comes to protecting our assets and those of the publishers and writers we represent," business affairs VP **Nancy Ubick** says. "Whenever we can get people to stop infringing and to understand that what they are doing is wrong, we consider it a victory."



# *Hall & Oates* 30TH ANNIVERSARY

Mature Since Their Days As  
'80s Icons, The Duo Begins  
Another Chapter In Their Songbook

# Congratulations 30 YEARS Daryl & John

The most commercially successful duo in the history of recorded music!



**BMG**  
HERITAGE



**ARISTA**

**BMG**  
MUSIC PUBLISHING  
UNITED STATES

© 2003 BMG Heritage

World Radio History

# A Little Rock'N'Soul Goes A Long Way

*With 30 Years Under Their Belts, Hall & Oates Have Helped Shape The Pop-Music World, And There's No End In Sight.*

BY CHUCK TAYLOR

The Daryl Hall and John Oates songbook may be courting the 30-year mark, but it's hardly collecting dust in the archives. Not only have the Philly-bred Hall & Oates held their title as the best-charting duo of all time for the past two decades, they also scored their first-ever No. 1 AC hit late last year, with "Do It for Love." And now, with a 19th album due in early 2003, the Hall & Oates story is beginning yet another new chapter. It's no wonder Sara smiles.

"It's an exciting period now," acknowledges Hall, 56. "We are more than capable of creating great art that is as good as anything we've ever done. We can use the enthusiasm of youth and combine it with maturity and experience."

"You only get a few chances in life—especially in the music business—and we've had more than our share," adds Oates, 54. "We're in a place now where we can schedule our careers with our lives in a way that is workable and sustaining."

It's a comfortable stance for an act that has worked its way through the ranks the old-fashioned way: with steady, sure progress, a cache of melodically charged hits and the raw talent to pull it off live.

Daryl Franklin Hohl and John Oates met in 1967 while students at Temple University in Philadelphia as they fled a gang fight at the Adelphi Ballroom, where each was playing in respective bands. The two found commonality in their love for soul music and recorded demos together until Atlantic signed them in 1972, releasing *Whole Oats*, produced by Arif Mardin. Their manager was none other than former Sony Music chairman/CEO Tommy Mottola.

## HITTING THEIR STRIDE

In 1976, after a move to RCA (where they would remain for a decade), Hall & Oates scored their first hit, "Sara Smile," which reached No. 4 on the Billboard Hot 100, pushing their eponymously titled album to gold. Soon after, "She's Gone" became their second top-10 hit, followed by the No. 1 "Rich Girl" in early 1977.

From there, it would take four years for the duo to score another top 10; both members herald the fact that their label allowed time to grow and nurture a signature sound. "If Daryl and I were starting out now, there might never have been a Hall & Oates," Oates suggests. "There's a component

of creativity that can only be nurtured through mistakes and an environment where people are allowed to fail. There's no such thing as a creative person who hasn't screwed up."

Hall & Oates hit their stride in 1980, with the release of *Voices*, their first platinum album, which logged 100 weeks on the Billboard 200. "That was a really liberating album," Hall says. "It was the first that we produced ourselves with our band. I remember lots of laughing and it going very quickly—no delays, no extended phone calls with people. It was a labor of love, and it just worked." Adds Oates, "We defined our sound with that record, and we happened to be in sync with radio and the world." It was around this time that the duo's output came to be termed "rock'n'soul."

For the next three years, the hits poured from the airwaves like honey from a hive, including five No. 1s—"Kiss on My List," "I Can't Go for That (No Can Do)" (also a No. 1 R&B hit), "Private Eyes," "Maneater" and "Out of Touch"—along with a boatload of radio staples, "Say It Isn't So," "One on One" and "Method of Modern Love." The next four albums following *Voices* were solid sales smashes: the platinum *Private Eyes* and double-platinum *H2O*, hits package *Rock'N'Soul, Part 1* and *Big Bam Boom*.

During this period, MTV was on its way to defining a new variable of hit music with the video, and Hall & Oates went along for the ride. "We found good people, we had fun with it, but we didn't take the world of video too seriously," Oates says. "We perceived ourselves as musicians, not actors looking for a way to promote our albums."

By the end of 1984, the pair's success was becoming a blur. "It's hard to even remember which album had which songs," Hall says. "We worked quickly and got back on the road. We loved all of those albums, but after that, it was time for a break."

## THROUGH THE '90S

In the summer of 1985, the duo participated in the historic recording of "We Are the World," Live Aid and the

rededication of the Apollo Theatre in New York, which reaped the gold album, *Live at the Apollo With David Ruffin & Eddie Kendricks* of the Temptations. They also collected a third consecutive American Music Award for Favorite Band, Duo or Group. (Curiously, Hall & Oates have never won a Grammy.)

"There we were, singing next to our childhood heroes at the Apollo, closing Live Aid with Mick Jagger and Tina Turner and recording "We Are the World" with Michael Jackson," says Oates. "It was pretty intense."

Hall adds, "That month was one of those rare times where we were able to look at our career objectively and realized we were really doing something significant."

"And that's when we shut it down," Oates continues. "What more could we do? We had No. 1 after No. 1 and toured forever. There was a culmination, and it was time to stop."

Hall took time to record a solo album, which yielded the top 5 "Dreamtime." Two years later, Hall & Oates' next album, *Ooh Yeah!*, marking their move to Arista, produced three hits, including the top 5 "Everything Your Heart Desires." But, soon after, the grunge movement began to alter the pop landscape, and, according to Oates, the duo fell out of favor at radio. "The 1990s were a time we were out of sync," he says. "Grunge and then pre-fab pop were something that we just couldn't be part of."

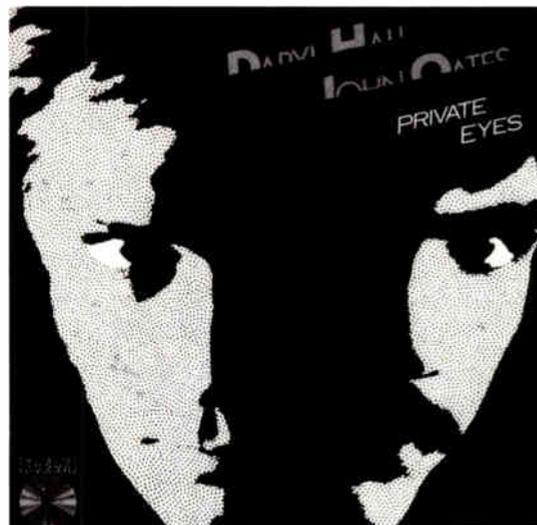
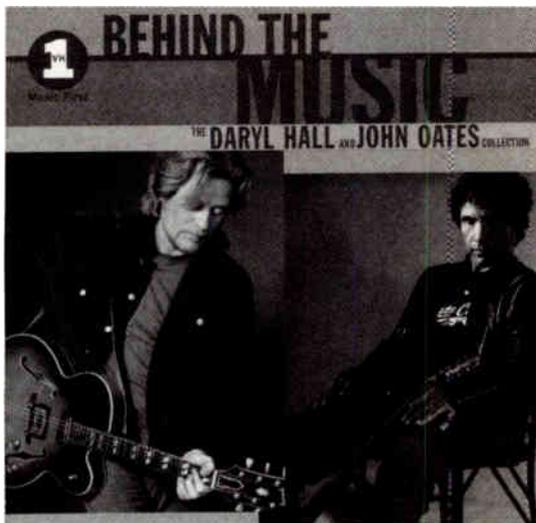
While they maintained a lower profile during the decade, the duo certainly wasn't far from the public eye. They participated in scads of charity events—as they have

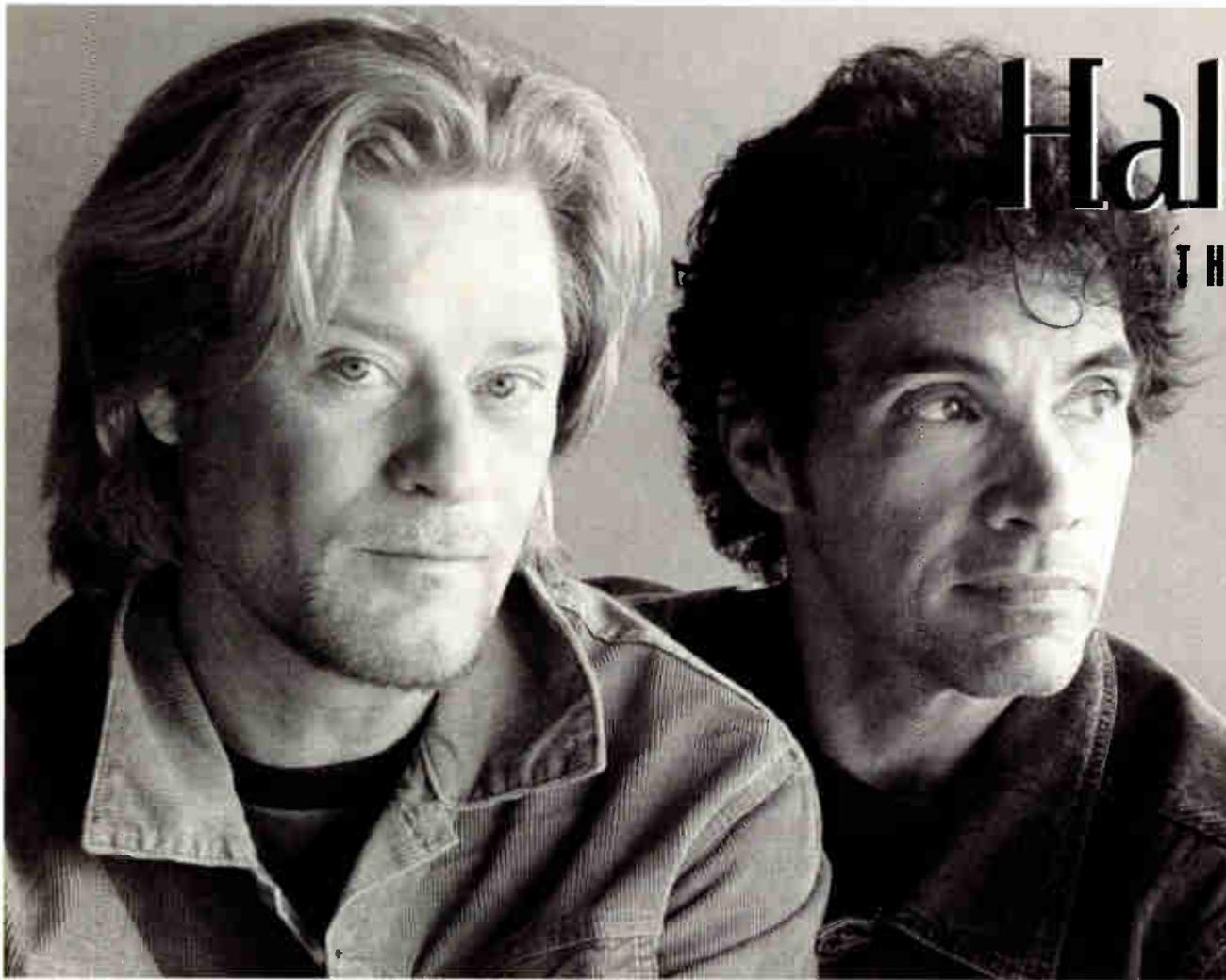
for much of their career—taking on such causes as AIDS, Earth Day, preserving U.S. forests, hunger relief and Artists Against Apartheid. "And don't forget the Police Athletic League," Oates jokes, with Hall adding, "The idea that celebrities could call attention to problems seemed to flower in the 1980s. When we had the ear of the world, we always lent ourselves to causes we cared about."

The pair also appeared on *The Last Temptation of Elvis* with "Can't Help Falling in Love," for the Nordoff-Robbins Music Therapy charity (1990), *Tivo Rooms: Celebrating the Songs of Elton*

John and Bernie Taupin with "Philadelphia Freedom" (1992), the *Runaway Bride* soundtrack with "Maneater" and the crisp new "And That's What Hurts" (1999), and Hall sang the theme song for the 1994 World Cup Soccer

*Continued on page H-15*





# Hall & Oates

THE BILLBOARD INTERVIEW

BY DAVID WILD

**A**s this special section attests, there are those who get emotional about Hall & Oates' 30th anniversary as a recording act. Yet, as they talk backstage before a show at the Trump 29 Casino in Coachella, Calif., on the night before New Year's Eve, it becomes clear that Daryl Hall and John Oates are not among them. "We don't think about that stuff, not at all," says Hall. "That kind of thing is more for other people."

Tonight the most commercially successful duo in rock history seems less concerned with what they've done—and for how long they've been doing it—than with what they're about to do next. First, they've got a gig to play in an hour. Then there's the imminent release of their impressive new

*Continued on page H-6*

Daryl and John,

**30 years  
of Rock and Soul!**  
Congratulations from your friends at  
**GR&F**

GELFAND, RENNERT & FELDMAN, LLP



Los Angeles • New York • London

Business Management Royalty Examinations Tax Services Tour Accounting

# CREATIVE ARTISTS AGENCY

warmly congratulates our first music clients

---

Daryl Hall  
&  
John Oates

---

19 years with CAA

1,425 shows

7,125,000 tickets

30 years of smash hits and unforgettable concerts

---

CREATIVE ARTISTS AGENCY



## THE BILLBOARD INTERVIEW

Continued from page H-4

album, *Do It for Love*, a project started for Sony that the pair ultimately reworked and are releasing on their own label, the meaningfully and confidently named U-Watch Records.

Hall & Oates' firm focus on the present tense—as well as stellar support from a band that includes longtime associates like multi-instrumentalist T-Bone Wolk and sax man Charlie DeChant, along with relative newcomers Mike Braun (drums), John Corba (keyboards) and Jeff Cantania (guitar)—help make the show tonight a vital musical experience rather than some mere nostalgia act. Not bad for two guys who've been singing together since they



met in 1967, due to a fight during a show they were both performing at while attending Temple University in Philadelphia. Onstage tonight, Hall & Oates find time to perform five of their six No. 1 pop hits (“Rich Girl,” “Kiss on My List,” “I Can’t Go for That (No Can Do),” “Maneater” and “Out of Touch”); vintage classics like “Sara Smile” and “She’s Gone”; two standout songs from their forthcoming album, the infectious title track that recently topped the Billboard AC chart and their current AC hit, “Forever for You”; and even a track from Oates’ strong 2002 solo debut, *Phunk Shui*. As they looked forward to a busy 2003, here’s what Daryl Hall and John Oates had to say about their shared past, present and future.

**I assume you’re getting paid to play tonight, but to what extent are you doing it for love these days?**

**Hall:** You’ve got to do it for love. We do it because we really enjoy this. This is our life. We’ve been musicians our whole lives. I was just back at my parent’s house for Christmas, and they were talking about the fact that I was singing harmonies at two years old. I could sing literally before I could talk. I think John’s pretty much the same way. It’s truly a calling. And it’s a love, a true love of music.

**That passion comes across on your new album *Do It for Love* in a way that it hasn’t since 1980’s *Voices*, or perhaps even 1974’s *Abandoned Luncheonette*.**

**Hall:** There’s a lot of similarity between this one and those two albums. It was a fun album to make, and we made it our way. But it started out another way: It started with us trying to please the corporate world. Then we walked away from that and said, “We’re just going to make this record the way it’s supposed to be made.” And it became a labor of love.

**After all the hits you enjoyed—and in the 1980s you seemed to have them for breakfast—it had to be satisfying having a No. 1 AC hit with “Do It for Love,” which basically came out of nowhere.**

**Oates:** That was very big, very satisfying.

**Hall:** It’s like having a late child or something. You know when people have been together forever, and then they’re 50, and all of a sudden it’s like, “Whoa, I’m pregnant.” It’s totally unexpected, and all the more pleasurable because of that.

**Because they did it for love?**

**Hall:** There you go.

**Oates:** It’s always the juxtaposition of luck, quality and timing. And it all came together on that song. What we

Continued on page H-12

You don't do it for money  
 You don't do it for pride  
 You don't do it to please somebody else  
 If it don't feel right  
 You "DO IT FOR LOVE"  
 ...and so do we.

Thanks For  
 30 Soulful Years!

Your Many Fans  
 at [hallandoates.com](http://hallandoates.com)

**Most hits last 3 minutes.  
Yours have lasted 30 years.**

**Congratulations Darryl and John  
From All Your Friends at Sony Music Entertainment**



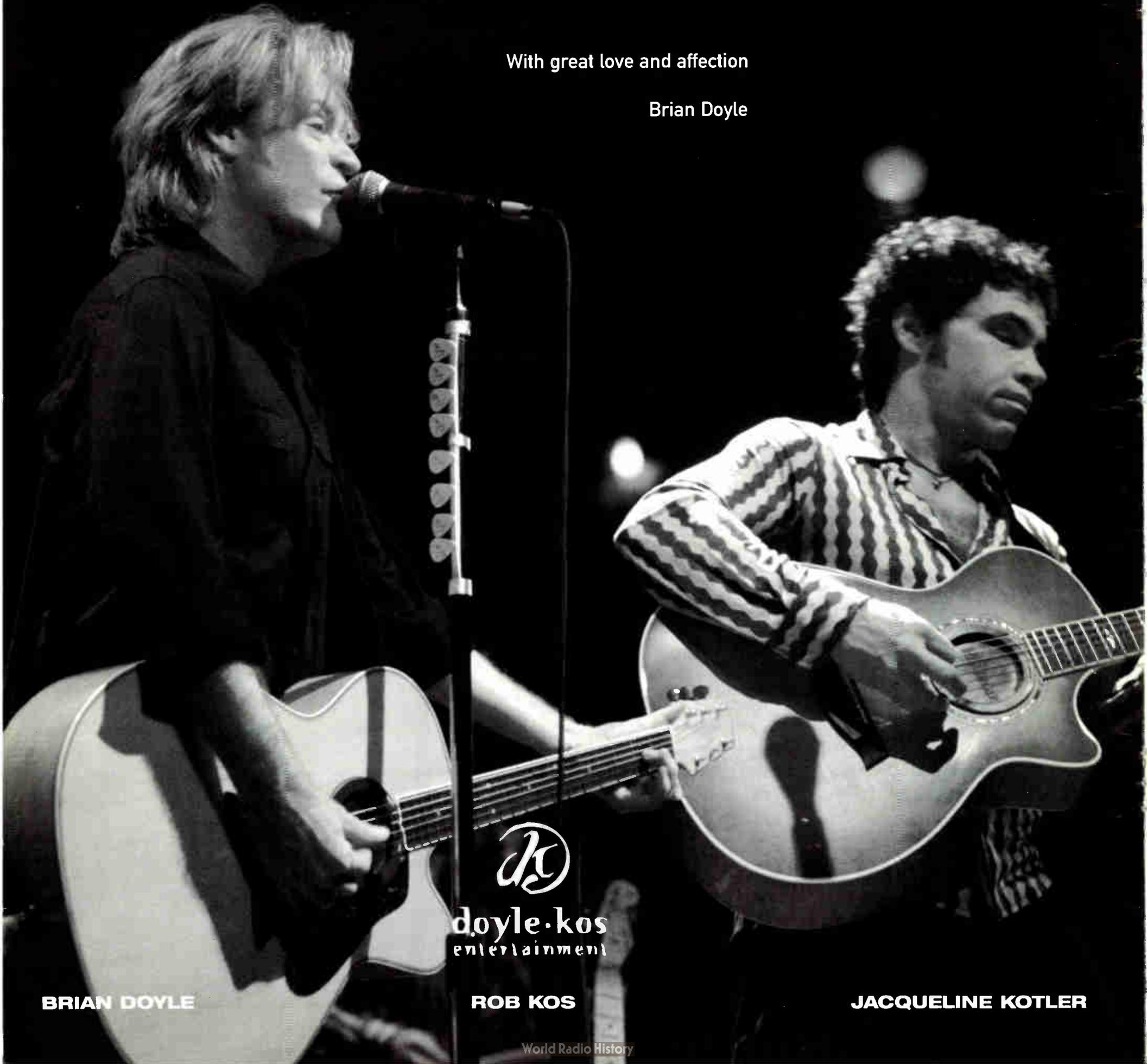
Daryl and John,  
Congratulations on 30 Amazing Years!

## "I'm Just A Kid Don't Make Me Feel Like A Man"

One day I looked up and 25 years had passed.  
With 8 #1's, 26 Top 40 hits and over 60 million records sold worldwide,  
the best is yet to come. Thanks to both of you for showing me how to "Do It For Love",  
and for giving this kid a chance.

With great love and affection

Brian Doyle



  
doyle·kos  
entertainment

**BRIAN DOYLE**

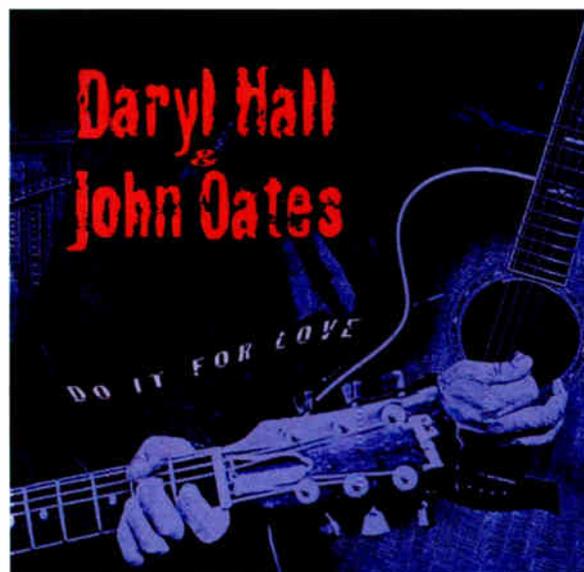
**ROB KOS**

**JACQUELINE KOTLER**



# U-WATCH

RECORDS



**In Stores Now!**

# Labor Of Love

*The Latest Album Proves Daryl And John Still Do It For Love.*

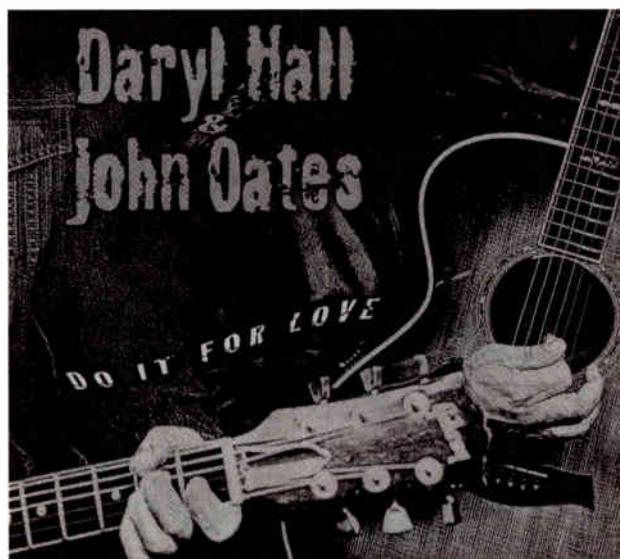
BY DEBBIE GALANTE BLOCK

Nobody knows what's better for Hall & Oates than Daryl and John. And that's been proven with their new album, *Do It for Love*, which is being released on U-Watch Records, Feb. 11. The record, two years in the making, offers the duo's distinctive sound, a unique blend of soul and various elements of European and rock music.

Although Tommy Mottola initially commissioned the album, it never came to fruition. Says John Oates, "Columbia had some producers they were working with in England—Brian Rawling and Mark Taylor—as well as some in-house writers they thought would be good for us. So we went over and did some writing with them."

The duo was not thrilled with the results and parted ways with Sony. However, they were left with a bunch of great songs and some good productions that weren't quite finished.

As a result, the boys went back to their studio in Pawling, N.Y., and, little by little, wrote new songs while revisiting some of the already recorded ones. Still keeping some of the elements from the English sessions, the music was reproduced, and a number of new songs were recorded from scratch with longtime bassist and producer T-Bone Wolk, drummer Mickey Curry and keyboardist David Sancious. Then, there was Todd Rundgren, an old friend who pro-



duced Hall & Oates' 1974 *War Babies*. On the new album, Rundgren joins the duo on a cover of New Radicals' "Someday We'll Know."

## DARYL HALL JOHN OATES THE #1 POP/ROCK DUO OF ALL-TIME.



Congratulations Daryl and John on your 30th Anniversary We're proud to be part of your future success  
— Red Distribution

**Do It For Love**, the first studio album in six years from Daryl Hall and John Oates. Includes their #1 title track, the Top 10 hit "Forever For You" and the future singles "Someday We'll Know," a duet with Todd Rundgren and "Getaway Car."

1-800-Red-1966



While *Do It for Love* was created by a lot of cooks in the kitchen, there is a real continuity to the record. "The secret to this album is that the people we worked with are all fans who understand what we are and what we were," says Oates.

### UNORTHODOX SUCCESS

The recording of the album was unorthodox, as was the way the song "Do It for Love" became a hit. It was originally included on a compilation of greatest hits released in conjunction with the Hall & Oates episode of VH1's *Behind the Music*. The pair's manager, Brian Doyle, was aggressive in promoting the song, and support from fans who requested it around the country catapulted the single onto the charts without the standard big push by a major label. Veteran singers can also take heart in the Hall & Oates resurgence. "Just because the big labels aren't paying attention to you anymore doesn't mean there's no chance to continue in your career," Oates proclaims.

Going about gaining control of their own fate may have been a bit unconventional, but could very well start a trend, as U-Watch is owned by Hall & Oates under the umbrella of Doyle-Kos Entertainment in New York.

Rob Kos describes the newly formed company as an artist-services company. "We provide a platform for artists to own their own records and be their own label," he says. "And we provide all of the label services, such as sales, marketing and promotion. We have a deal that enables our affiliated labels to go through us and be distributed by RED Distribution [in the U.S. and Canada]." Records are also licensed around the world to various partners.

According to Doyle, "Certain types of artists don't belong with major labels anymore. Things being as dysfunctional as they are out there—and with the industry under siege—there is a community of artists not best served by the majors. So there is a huge opportunity right now for artists who want to take control of their lives and own their own products."

What makes Hall & Oates different from some of their contemporaries of the 1970s and 1980s is that, although they haven't done much recording in the past 10 years, they never stopped playing together. So, while other artists may have stagnated, Hall & Oates have evolved. But what do they think of the adult contemporary label that's been placed on them? Both chuckle at the question and say they don't place much importance on labels, although Hall adds that the focus should be on the "contemporary."

In the 1970s, when "Rich Girl" proclaimed the girl to be a rich bitch, Hall & Oates were labeled bad boys. Has that changed? "I am what I am. I don't work well in a situation where people are telling me what to do. Does that make me a bad boy? I don't know," Hall says. "John and I really like to work independently. We are at our best when we are not soldiers in an army. We balk and walk away from any situation where we are not in control. We're being proven and vindicated just from the early success of these two singles [the other being "Forever for You"]. The album is an honest piece of work; it's real, and it's unique to us. It has the signature elements that make people say, 'Oh, it's a Hall & Oates album.'"

Oates adds, "We try to evolve, but at the same time we want to make sure what we're doing is our trademark. I think if you hang around long enough, trends come and go. A lot of the newer artists are rejecting overproduced songs and taking a more realistic approach to music. It's in the air, and that plays into our hands because that's what we've always done. So, all of a sudden, we're back in style again."

### A FRESH APPROACH

Before the single "Do It for Love" hit the radio, Oates released a solo album, *Phunk Shui*. The song "Love in a Dangerous Time" first appeared on that album. Hall liked the track so it was re-cut with a fresh approach for the duo's newest album. "Though I wrote the lyrics in 1991 and was thinking about the AIDS crisis, they really resonate with what is going on in the world today," says Oates.

Hall comments, "I really like John's album. It's his personality—subtle and low key, yet intense. I'm glad he did it. It warmed him up; and it warmed us up for the final sprint to finish this album."

Will it be another decade before another Hall & Oates record hits the charts? Hall says no way: "We're on a roll now...we want to keep making music." ■



**Congratulations**

*Daryl and John*

**on your  
30th Anniversary!**

**Seijiro Udo  
Udo Artists, Inc.**



3F AOYAMA CRYSTAL BLDG., 3-5-12 KITA-AOYAMA, MINATO-KU, TOKYO 107-8642 JAPAN TEL:81-3-3403-8077 FAX:81-3-3402-8922

[www.udo.co.jp](http://www.udo.co.jp)

*Congratulations on 30 years of quality music...*



**DARYL HALL  
and  
JOHN OATES**

*From Barry Dickins and  
Rod MacSween at ITB*



## THE BILLBOARD INTERVIEW

Continued from page H-6

were saying was something on people's minds, perhaps especially in the wake of 9/11. When you go back to the 1980s, it was all about luck and timing. It was our time and everything we did sounded right.

**Even though you left Philadelphia in 1971, how important is Philly to the Hall & Oates sound?**

**Hall:** It's like New Orleans to Dr. John. It's a regional sound that we represent. That's what it's all about. It doesn't matter where we live.

**What did you learn from working with architects of the Philly Sound like Kenny Gamble, Leon Huff and Thom Bell?**

**Hall:** I did tons of sessions with those guys. I used to sit in a room and watch them write songs. So I learned tons from them, probably them more than anyone else. But I also learned that we are different from them. Even though we're from Philadelphia and are part of the Philly Sound, we also have our own version of it.

**Oates:** I think we combined a lot more traditional American roots into the Philly Sound. There's a lot of things going on musically in the city—like the Philadelphia Folk Festival, one of the first and great folk festivals of

the 1960s folk revival. All that folk stuff combined with the R&B is a big part of who we are.

**Hall:** John really brought that into the group.

**Oates:** I was playing R&B on one hand and folk on the other. I loved Doc Watson, Mississippi John Hurt and all that stuff, but I was never a purist about it. Daryl's not a purist at heart either, so he wasn't about to just play a bunch of Bill Monroe songs. So he started writing songs, and I did the same thing.

**Hall:** I was moved by that music, too, because it's another kind of a soul.

**Oates:** When you hear a song like "Good Night and Good Morning," from *Whole Oates* [their 1972 debut album], or "When the Morning Comes," from *Abandoned Luncheonette*, that's what you're hearing.

**Hall:** That weird combination of bluegrass and Philly R&B.

**Oates:** It's weird, but it's what we do. Look at "Do It for Love"—it's acoustic guitars with a R&B vocal approach. We've constantly blended these styles and morphed them.

**Is it fair to say you really started putting together those influences into your own sound with what fans call the "silver album" in 1975?**

**Oates:** I think the "silver album" [officially known as *Daryl Hall & John Oates*] represents the first time all this stuff we do coalesced in one package. And Chris Bond, who played guitar with us and then became our producer, helped us put that all together.

**Hall:** Because we had done three very disparate albums before that.

**You've worked with many producers over the years, including Arif Mardin, Todd Rundgren, Chris Bond and David Foster, but things really took off when you two started producing yourself on *Voices*.**

**Hall:** This goes back to the beginning. We've always worked better when we were in control, because we're unique and no one really gets us or knows how to capture us at our best better than us. That's really what we found out. Sometimes, I wish it wasn't true, but it is.

**Oates:** We've found people to help us bring that out, but, in the end, we've really got to have the final say or it's not going to work.

**Do you feel like you paid a price for having your peak years during the early video age when familiarity bred contempt?**

**Hall:** Yes. I think we just got lumped in. When people occasionally try to put us in packages and stuff—which we never do—they try to lump us in with the Go-Go's and all these fucking people like Flock of Seagulls. But we don't fit in with any of those. I mean, when I look at the 1980s, we just don't belong there. Prince and Michael Jackson are the only people I can think of who we even have any similarity to.

**Male duos have a long tradition of internal tension, true?**

**Hall:** Yeah, we still get people asking, "Where do you guys live?" Like we live together in the same house or something.

**Oates:** We are the two-headed monster—that's the joke of the touring company. Like when people ask, "Which one of you is Hall, and which one is Oates?"

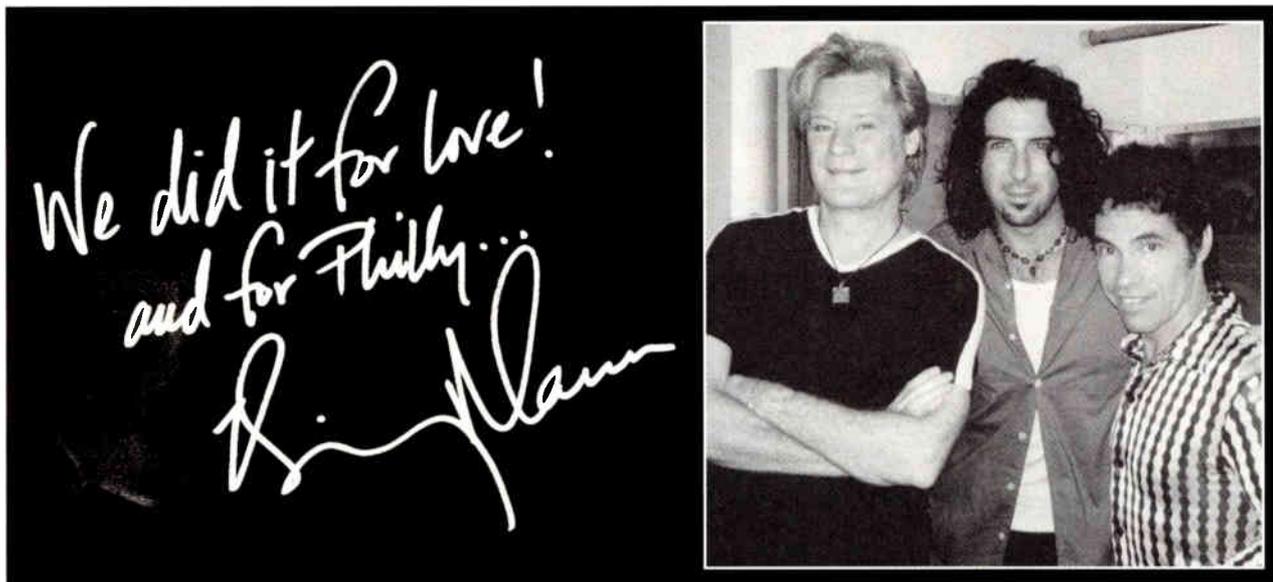
**John, for the record, what makes Daryl a great singer?**

**Oates:** He's got it all. He's got power, he's got pitch, and he knows how to deliver lyrics. He's got a lot of energy. It's the complete package—like an NFL running back who sets all the records. He's flashy, but with all the quality, too.

And let me say one more thing here. We did the tour with Todd Rundgren last year, who's a great singer, but I'm sorry, when Daryl sings, it's a whole other ball game. So I have the unlucky—or the fortunate—position to be standing next to one of the greatest singers ever. And no matter how good I am, I'm overshadowed.

**OK, now Daryl, what makes John a great but sometimes underrated singer?**

**Hall:** We've often talked about it, and you've probably



Dear Daryl and John  
From an Abandoned  
Luncheonette  
to the top of the charts!  
It has been a privilege  
to have worked with you.

Your Friend,  
Arif

noticed, because I'm such a flamboyant, loose and wild singer—which goes along with my personality—compared to John, who's a more grounded person and has a more direct and subtle singing style. I think that's one of the reasons it works so well. If you have two guys up there going all over the place, it would be ridiculous. We're complementary.

**What do you think is the biggest misconception about you two?**

**Oates:** That we're just pop hacks. That we just churned out hits with some kind of formula. That we were able to just conjure up these records that went to No. 1 without any passion or commitment—there's a lot of passion and commitment behind 30 years of a career. Anybody who's still in the music business and still valid and still making music, I'll take my hat off to them, because they've got to have a lot of balls, a lot of passion and a lot of talent.



*From the beginning, in the studio*

**Brian Doyle has been managing you in recent years, but what did your longtime manager Tommy Mottola bring to your success story?**

**Oates:** It was like a triumvirate. He came from nowhere, and we came from nowhere. He saw something in us he could hitch his star to, and we saw something in him that we needed. We needed a guy who was super aggressive and would take no shit and just kick ass for you. And he did it.

**Hall:** I think we were a vehicle for him, and he was a vehicle for us.

**Oates:** Exactly. It was mutually successful. He did a great job and a lot of things that were groundbreaking from a business point of view. Not all were 100% positive, but, in the end, we sold a lot of records, we attained an amazing amount of popularity and he went on to ascend to the top of the music business. So what can you say?

**What made you two seemingly step down from the top of the pop mountain in the mid-1980s?**

**Oates:** It was too intense.

of doing.

**Oates:** They're not creating careers or nurturing creativity. They're unfiring commerce, and when you kill creativity, you kill the very essence of what started the business in the first place.

**Hall:** If you look at any of the recent golden ages of the music business and places like Elektra Records or Atlantic Records in the late 1960s—I was around for that—it was a different world.

**Hall:** When I look at the Apollo 11 mission, I think of Jimi Hendrix, Jimi and Eddie Kendrick and the Apollo 11 mission.

**Oates:** And it all happened within a few months.

**Hall:** So we just felt a little lost and decided we had to regroup. In our naiveté, we felt like we could stop for a year and a half and do some other things. But you can never stop. At least we can't. As soon as we walked away, it was like a curtain dropped. It was almost like starting over again. I never got how people like Steve Winwood could step away for 10 years, but we step away for 10 months and it's like "Who are you guys?"

**What do you make of the troubled state of the music business as you release this new album?**

**Oates:** We're just going to have to completely operate outside the lines, and we're not the only ones. It's not unique. I think it's a dinosaur, and it's going to devour itself.

**Hall:** Which it's already in the process

*Continued on page H-15*



Maryland Sound  
...the Sound of Hall & Oates  
...for over thirty years

Congratulations Daryl and John  
...fine wine should only age so well!

**Maryland Sound International**  
4900 Wetheredsville Road, Baltimore, Maryland 21207  
410.448.1400 (o) 410.448.1467 (fax)

# DARYL & JOHN

CONGRATULATIONS ON  
30 YEARS OF SUCCESS AND HITS  
...AND MORE TO COME!!

IT IS AN HONOR TO WORK WITH YOU.

MICHAEL AND JUDY

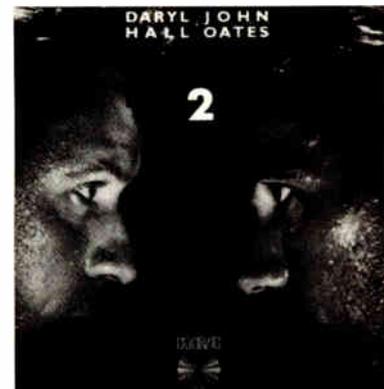
Rodriguez  
& Ricci, LLC  
Attorneys At Law

RIDGEWOOD, NJ · 201-251-2530 · WWW.RRLAW.BIZ

## On The Charts

### The Duo's Biggest Hits

Hall & Oates' top album, H2O, reached No. 3 on The Billboard 200 and spent 68 weeks on the chart. The 1982 set is one of four top-10 albums from the group, with the others being Private Eyes, Big Bam Boom and Rock'N'Soul, Part 1. On The Billboard Hot 100, the pair racked up 16 top-10



singles—more than any other duo in chart history—including six No. 1s: "Maneater" (4 weeks), "Kiss on My List" (3 weeks), "Private Eyes" (2 weeks), "Out of Touch" (2 weeks), "Rich Girl" (2 weeks) and "I Can't Go for That (No Can Do)" (1 week).

Titles on these charts are ranked by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or top 40, depending on where the title peaked. The charts were compiled by Keith Caulfield.

#### THE BILLBOARD 200

Rank, Title, Peak Position, Debut Date (Label)

1. H2O, No. 3, Oct. 20, 1982 (RCA)
2. Private Eyes, No. 5, Sept. 26, 1981 (RCA)
3. Big Bam Boom, No. 5, Oct. 27, 1984 (RCA)
4. Rock'N'Soul, Part 1, No. 7, Nov. 19, 1983 (RCA)
5. Bigger Than Both of Us, No. 13, Aug. 28, 1976 (RCA)
6. Voices, No. 17, Aug. 16, 1980 (RCA)
7. Daryl Hall & John Oates, No. 17, Sept. 13, 1975 (RCA)
8. Live at the Apollo With David Ruffin & Eddie Kendricks, No. 21, Sept. 28, 1985 (RCA)
9. Ooh Yeah!, No. 24, Aug. 21, 1988 (Arista)
10. Along the Red Ledge, No. 27, Sept. 9, 1978 (RCA)

#### THE BILLBOARD HOT 100

Rank, Title, Peak Position, Debut Date (Label)

1. "Maneater," No. 1, Oct. 16, 1982 (RCA)
2. "Kiss on My List," No. 1, Jan. 24, 1981 (RCA)
3. (tie) "Private Eyes," No. 1, Aug. 29, 1981 (RCA)
3. (tie) "Out of Touch," No. 1, Sept. 19, 1984 (RCA)
5. "Rich Girl," No. 1, Jan. 22, 1977 (RCA)
6. "I Can't Go for That (No Can Do)," No. 1, Nov. 11, 1981 (RCA)
7. "Say It Isn't So," No. 2, Oct. 29, 1983 (RCA)
8. "Everything Your Heart Desires," No. 3, April 16, 1988 (Arista)
9. "Sara Smile," No. 4, Jan. 31, 1976 (RCA)
10. "You Make My Dreams," No. 5, May 2, 1981 (RCA)
11. "Method of Modern Love," No. 5, Dec. 15, 1984 (RCA)
12. "Family Man," No. 6, April 30, 1983 (RCA)
13. "One on One," No. 7, Jan. 29, 1983 (RCA)
14. "She's Gone," No. 7, July 24, 1976 (RCA)
15. "Adult Education," No. 8, Feb. 18, 1984 (RCA)
16. "Did It in a Minute," No. 9, March 20, 1982 (RCA)
17. "So Close," No. 11, Sept. 29, 1990 (Arista)
18. "You've Lost That Lovin' Feeling," No. 12, Sept. 27, 1980 (RCA)
19. "Wait for Me," No. 18, Oct. 27, 1979 (RCA)
20. "Some Things Are Better Left Unsaid," No. 18, March 16, 1985 (RCA)

# DARYL HALL & JOHN OATES



CONGRATULATIONS  
on 30 years of success!

from all your friends at  
FANTASMA PRODUCTIONS INC.  
the concert promotion company  
WWW.FANTASMA.COM

**Daryl and John**  
**Congratulations on 30 years!!!**  
**From Everyone at Janco**

www.janco.com Janco Transport tele:(888) JANCO-NJ

**THE BILLBOARD INTERVIEW**

*Continued from page H-13*

**Oates:** It was more like a family.

**Hall:** If the artist isn't in charge, all is lost. As soon as the bean counters are in charge, then it's over, and it's not going to work.

**There is a bias against veteran artists, yet the Rolling Stones, Paul McCartney, Fleetwood Mac and even Elvis Presley are currently selling a lot of albums.**

**Hall:** The media still has this mistaken idea that they're selling youth, youth, youth—which they've been doing since World War II. It worked in the post-War years, and it worked with the Baby Boom, but it's not going to work anymore. That's the biggest problem. That's what they have to get away from. It isn't just about what's new; there's room for everything. Probably the most heartfelt audience for music is people over 30, because they still look at music as an art form, not as an accompaniment to a video.

**What was it like recently touring and recording with your old associate Todd Rundgren?**

**Oates:** Todd's come a long way.

**Hall:** When we knew Todd back in the early 1970s, there was an edge. Everyone had their little mid-20s ego thing. Todd was full of himself, and we were full of ourselves, and we sort of danced around each other. So it's funny to come back after all these years, after we've been through it all, and we're just completely about being old friends.

**Have you gotten any sense that, at this stage in your career, you are now like the soul men you once admired?**

**Oates:** I'm starting to feel that now. I sense it from people I work with and people I meet. It's interesting, and it's

actually a good feeling. It's like you complete the cycle—it's what's supposed to happen.

**Hall:** There's a certain symmetry to it.

**Oates:** You have to age gracefully. You can't pretend you're something you're not. So why not embrace it and enjoy it.

**So what's up for the next and possibly final 30 years?**

**Oates:** The final 30? A good chance of that [laughs].

**Hall:** More of the same. Actually, not more of the same...just more. We enjoy what we do immensely and, as long as we physically can do it, want to do it and have ideas, then we'll keep doing it. And I can't imagine those ideas stopping. ■

*(David Wild is a contributing editor to Rolling Stone and host of Bravo's Musicians.)*



*Making an AC hit, from left: New York's WLTW's Jim Ryan and Valerie Smaldone, Hall & Oates and manager Brian Doyle*

*the Music.* The shuffling ballad "Do It for Love," released to AC radio to promote the disc, surprisingly took on a life of its own, eventually topping the chart, a first for the pair (previously, the closest was a No. 2 finish for "Everything Your Heart Desires" in 1988)—

and finishing as Billboard's No. 12 AC song of 2002. "It feels great, especially when you work hard and believe in what you do," Oates says. "It's great to be validated this way."

Adds Hall, "It reminds me of the way that 'Sara Smile' broke. A black radio station in Ohio played it and started a groundswell. It's always a thrill and a surprise."

Now, as they prepare for the Feb. 11 release of *Do It for Love*, the duo is again ready to travel the road to glory—though clearly on their own terms.

"At this stage, we need to be independent and have the ability to do things as we want to do them, on our schedule," Oates says. "We're definitely not cut out for the modern major-label music business, willing to do anything to sell zillions of records. There are plenty of people like that and plenty like us, so, hopefully, there's a place for everyone."

Hall adds that, as he has watched record labels corporatize over the past 20 years, he has grown increasingly comfortable with the duo's fit at an indie. "It's not just children that are out looking to buy music," he says. "Most avid supporters of music are over 30—and no one gets to them. We have people's ears again, so we're going to make hay while the sun shines." ■

**NO END IN SIGHT**

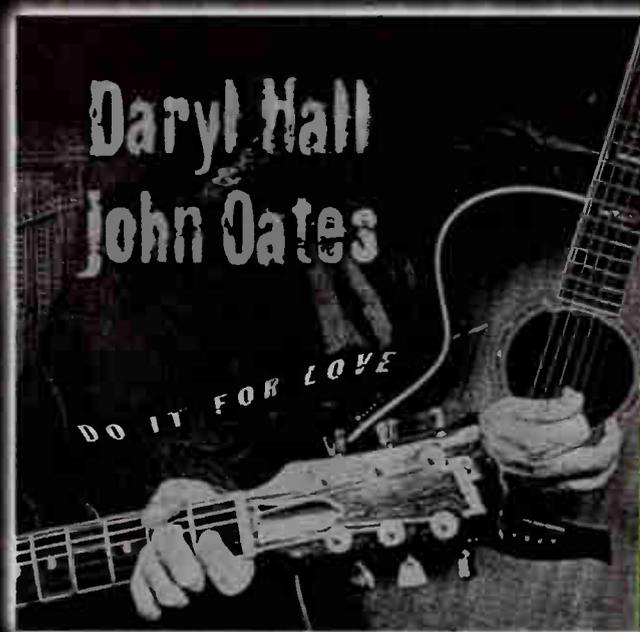
*Continued from page H-3*

Championships, "Gloryland," with Sounds of Blackness. In addition, "I Can't Go for That (No Can Do)" was lovingly and generously sampled in numerous rap songs throughout the decade.

**BACK ON TOP**

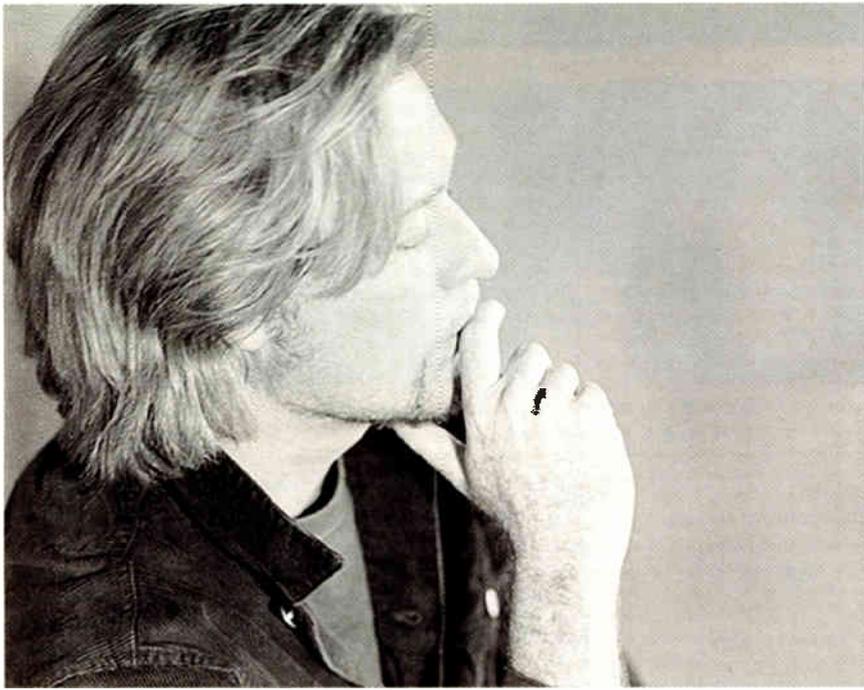
As the millennium unfolded, the pair—which continued to tour the world on and off through the 1990s—began work on a new album for their own indie label, U-Watch. In the meantime, they contributed a couple tracks to a new retrospective collection based on VH1's *Behind*

**Congratulations on celebrating 30 years!**  
**WE ARE PROUD TO BE YOUR WORLDWIDE PARTNERS ON YOUR NEW RELEASE**  
**"DO IT FOR LOVE".**

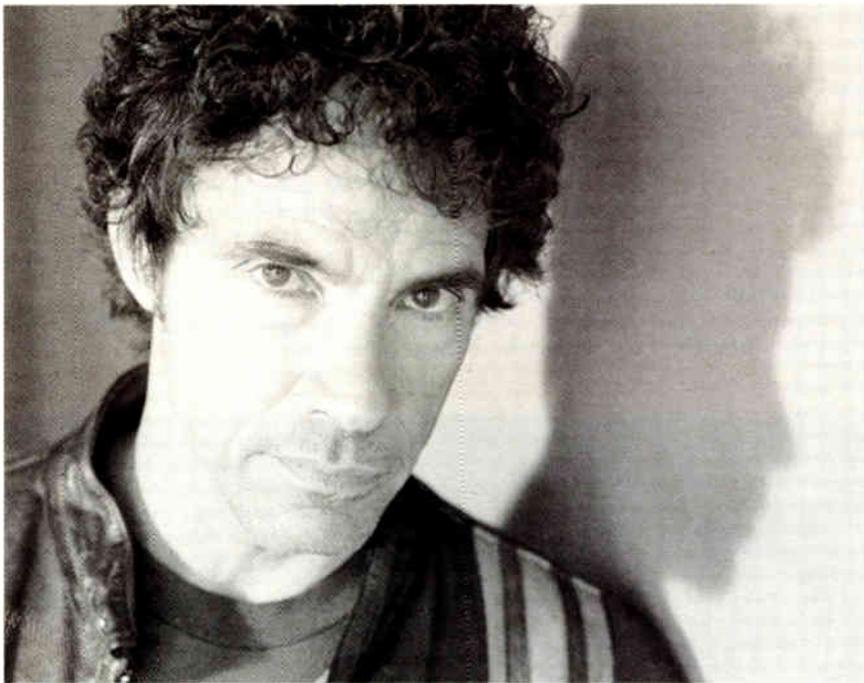


**Sony Music Asia**

**Sony Music  
New Zealand**



Why do I do what I do? Because I have to. It's a calling. It's a compulsion. It's a sublime form of happiness. Thanks to all who have supported me, helped me, collaborated with me, loved me, hated me, ripped me off, wrote me off, brought me back, played on my records, promoted my records, bought my records, managed me, mis-managed me. It's all just made me stronger and happier. 'Cause I do it for Love'.



I find it almost impossible to condense the emotions and memories of my thirty years in the music business into a few paragraphs but I'll try...

Its ironic but with the passing of time, some of the darkest moments and dark hearted personalities have been the ones that eventually brought me to the place I find myself today...a place of happiness, fulfillment and satisfaction with all that music has brought into my life. It is to these moments and people that I wish to extend my most heart felt thanks, for without them I fear for where I might be and who I might have become.

I look back with the utmost respect for the few who have had the courage and integrity to tell me the truth, especially when that truth may not have been in their personal or commercial best interests.

Though nostalgic rumination is not one of my favorite pastimes, I cannot help but think back with fondness and pride upon the men and women who ran our business back in the day when artists were signed because someone in the company actually believed in career development while tolerating and indulging the inevitable creative missteps necessary for growth... in an environment where the bottom line didn't always come first...when we work together we all win.

The signs are getting better every day...kids are still banging on guitars in their basements searching for their unique, personal progression...voices will always stir the soul and writers with a message will always lead the way...nothing can stop this. Thank you to all who still believe in music.



# MERCHANTS & MARKETING

## Music For Videogames Also Sees Action On The Charts

Survey Finds That Gamers Often Purchase The Tunes Used In Music Beds, Helping Boost The Success Of Developing Acts

BY STEVE TRAIMAN

A new survey of videogame enthusiasts finds that the placement of music in games is helping to drive CD sales.

In a poll by online marketing firm ElectricArtists of more than 1,000 videogame consumers aged 13-32, 40% of respondents said that after hearing a song they liked in a videogame, they bought the CD.

The survey also revealed that such developing artists as OK Go (Capitol), Good Charlotte (Daylight/Epic), Nappy Roots (Atlantic), and Trustcompany (Geffen/Interscope) have gained valuable exposure from being featured in videogames. All have tracks or CDs on current *Billboard* charts.

Additionally, the survey found that 74% of respondents think that soundtracks help sell videogames, 43% downloaded songs from a videogame soundtrack from such file-sharing networks as Kazaa, 40% learned of a new song or band from a videogame, 27% purchased music by new bands they discovered through the videogame, and 92% remembered the music well after they stopped playing.

Among the videogames identified as having the best soundtracks are the

Final Fantasy series, *Grand Theft Auto: Vice City*, *Castlevania*, *Shenmue*, and the Tony Hawk and Metal Gear Solid series.

"More and more, the major record labels are looking toward videogames to help break new artists that might not have enough radio airplay or exposure on MTV to generate respectable sales," ElectricArtists CEO Marc Schiller says. "While the primary reason to buy the product remains fun and games, the music that adds pace and rhythm to them is having an impact on CD awareness and sales as well. The number of conversions from listener/players to music buyers is significant."

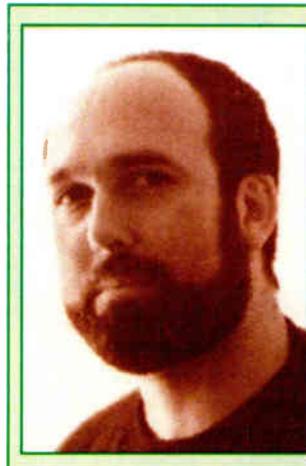
The findings come on the heels of a recent announcement from market-research firm the NPD Group that retail sales of videogame hardware, software, and accessories grew 10% in 2002. The videogame industry generated \$10.3 billion in sales last year, driven by the popularity of titles like *Grand Theft Auto: Vice City* (*Billboard*, Feb. 8).

Label executives say they see much promise in promoting acts through videogames—even if they are taking a wait-and-see attitude toward stud-

ies like ElectricArtists'. Capitol VP of new media Ted Mico says, "We are still at a very nascent stage in the development of music and games. Artists, labels, and game developers are still

artist solely through their presence in a videogame."

The most immediate impact labels see from game placement is in artist awareness.



*'More and more, the major record labels are looking toward videogames to help break new artists that might not have enough radio airplay or exposure on MTV to generate respectable sales.'*

—MARC SCHILLER,  
ELECTRICARTISTS

experimenting with all the possibilities. So it is too early to be able to quantify what the inclusion of a track or an artist in a game means in terms of CD sales. If these gaming trends continue, however, it's a pretty good bet that within a year we will break an

Capitol act OK Go contributed the track "Get Over It" to Electronic Art's *Madden 2003*, the first project for the leading game publisher's EA Trax division that was designed to work with labels to develop and acquire music content from emerging and top acts

(*Billboard*, Sept. 14, 2002). "Being included in the *Madden* game was a huge opportunity in the marketing of OK Go," Mico says. "Before the song was even shipped to radio, program directors were getting calls about the track because people were hearing it in the game."

J Records senior director of strategic marketing Donna Clower agrees that videogame promotion is helping build artist awareness. "We've been down that road with Busta Rhymes," she notes. Rhymes is a featured character in *NBA Live 2003* from Electronic Arts, and the song "Here We Go" is featured on the soundtrack.

Schiller, who spent five years with House of Blues helping build online fan communities, started ElectricArtists about five years ago to leverage peer-to-peer communication and build distribution for new entertainment and consumer products. ElectricArtists has done a series of integrated gaming/music marketing campaigns for titles, including Activision's *Tony Hawk Pro Skater 4* game soundtrack.

"We looked for those Web sites that were influencing others and applied reverse engineering to go to these 'gatekeepers' when we came up with the survey idea," he notes. "While there had been a growing amount of activity between games companies and label artists, no one had actually tried to put the data together."

Completed early last December, the survey included "yes or no" questions, as well as "top five picks," "buying habits," and demographic data, with about 1,000 respondents completing all the data. Approximately 95% of the respondents were male, with about 83% from the U.S. The other respondents were from England, Canada, Australia, and Denmark—regions where videogame sales are strong and Internet usage high.

"The ElectricArtists survey results reinforce the power that the videogame industry has on the entertainment world," Ziff Davis Media game group senior VP Dale Strang says. "As a group, gamers are extremely active and influential music consumers [and] keenly aware of the effects games and music have on each other."

Going forward, Schiller emphasizes, "both [the music and gaming] industries need to invest in each other on a long-term basis."

He adds, "We also discovered that poorly chosen music can ruin a videogame, so aside from the opportunity to spread the word and reap sales benefits from well-coordinated games-to-music, this pairing must be done carefully and well."

## MTV's 'Advanced Warning' Sampler Series Heralds Some Of The Hottest Developing Acts

BY MATTHEW S. ROBINSON

MTV is promoting music from developing artists via a new sampler series that the network is plugging online and on-air and selling exclusively through its Web site and its Times Square store in New York.

The forthcoming release, *Advance Warning* (Feb. 25), is a new compilation EP featuring tracks from such up-and-coming acts as the Raveonettes, the Exies, Sahara Hotnights, Kardinal Offishall Featuring Pharrell Williams, T.O.K., Maroon 5, and the Format.

MTV and MTV2 executive VP of music and talent programming Tom Calderone says, "This is the first in a series of Advance Warning CDs that will give music fans a first look at breaking artists at a price they can afford."

*Advance Warning* will only be sold at shop.mtv.com and at the Times Square location for \$4.99. In a new twist to help cut down on piracy and build awareness, consumers will receive two copies of the album with the purchase, because, as Calderone says, "we know our audience is sharing music now more than ever."

The bands on the disc range from indies to major-label acts. "We were looking for a new way to introduce new music to our audience," MTV VP of music and talent programming Amy Doyle says. "So we let people in our department bring whatever they were listening to into the office, and we chose from among those bands."

Many of the labels whose acts are involved have since partnered with MTV to promote them. Among these is Columbia Records, home of the Raveonettes.

Columbia senior VP of video promotions and TV programming Gary Fisher says, "We are very excited about this release. It's a way for new bands that sound different from other bands to bring their passion to the fans and make their mark on the scene."

Because Fisher had been promoting the Raveonettes to MTV when the *Advance Warning* project was in development, he was able to get the

Danish duo involved. He says, "We deal with MTV on a daily basis and know what they are looking for, and we feel that we have a number of bands like the Raveonettes who deliver what they want."

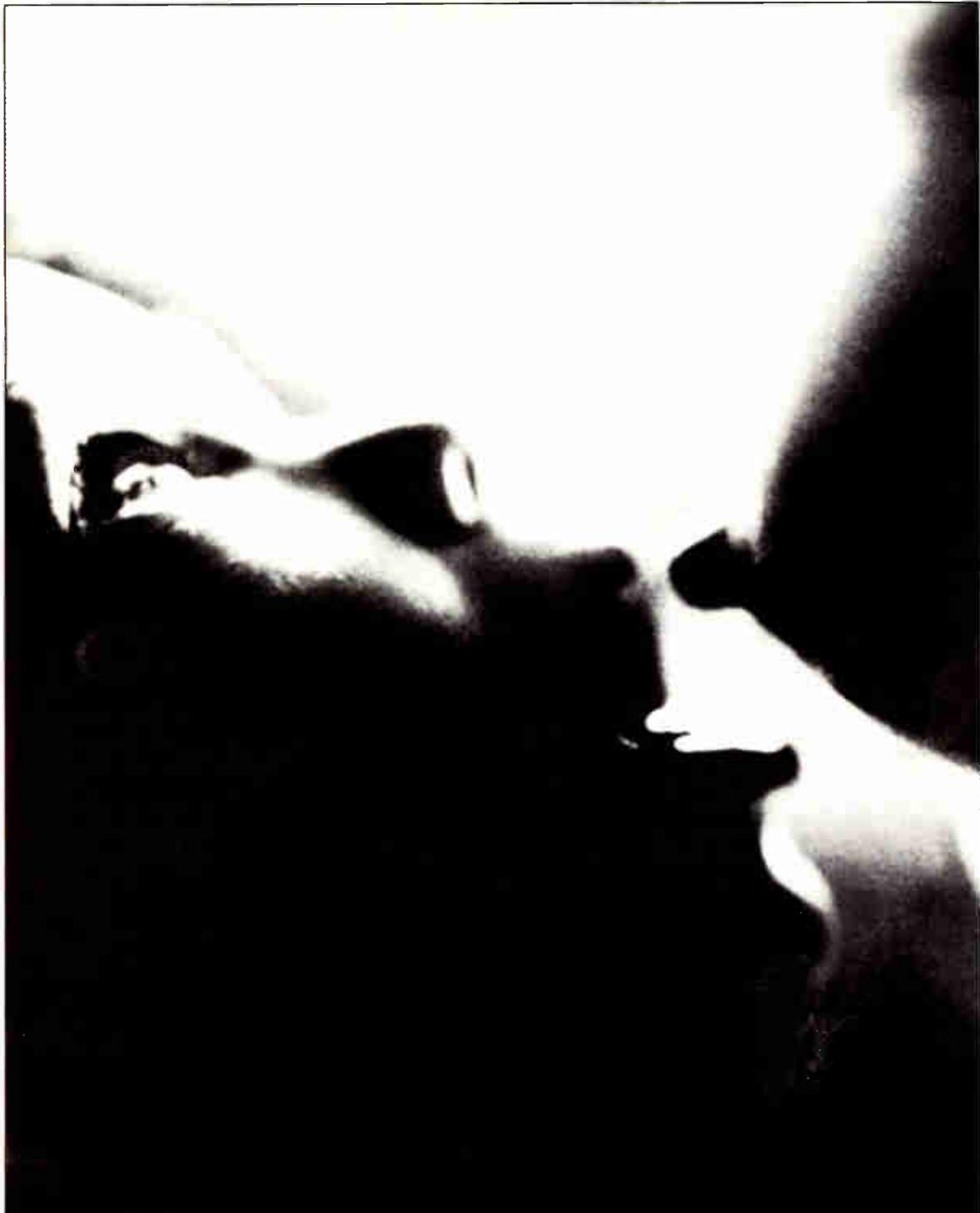
As the band is set to tour during the launch of *Advance Warning*, Columbia and MTV2 are forging a cross-branding

partnership that will promote both the Raveonettes and the album.

"We are also pushing the band that is touring with the Raveonettes for the next album," Fisher says. "We have also been pushing a number of other acts that we feel



DOYLE



We believe in the independent spirit. We support it. We nurture it.  
And when it comes to the cold, hard world of distribution,  
nobody will love you... like we love you.

  
**bayside**<sup>®</sup>

Entertainment Distribution

on your side.

800.525.5709

www.baysidedist.com

## MERCHANTS & MARKETING

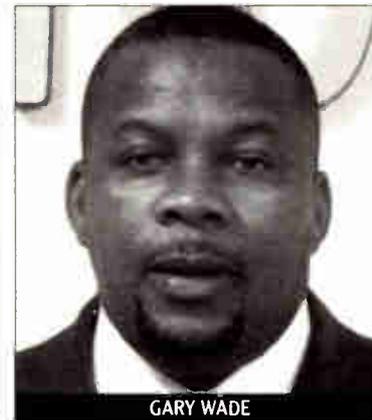


by Chris Morris

# Declarations Of Independents™

**OMNI-INTELLIGENCE:** No one can accuse Omni Music Distribution president/CEO **Gary B. Wade** of being unambitious or unopinionated.

Wade has operated Omni in Houston since 1996. Before that, he worked as a petroleum engineer (He says, "I drilled and designed oil wells for a living"), but he had a background in music. His mother, the late **Lorine Wade**, was a Houston gospel DJ, and the family also operated four Wynette record retail outlets in the Houston area.



GARY WADE

Within six years, Wade has grown Omni—which handles mainly homegrown rap, hip-hop, R&B, and gospel product—into a firm with a 20,000-square-foot complex near downtown Houston that encompasses promotion and publicity departments, an 8,000-square-foot venue, and even a salon ("Haircuts, nails done, the whole shooting match," according to Wade) for artists. Omni also operates 10 regional sales offices around the country.

Omni currently distributes about 20 exclusive labels and will only handle seven or eight active projects at a time. "When you got 400 labels and 10 salespeople, something's gonna suffer," Wade says. Regarding his selectivity, he adds, "One thing I will not do is, I won't take anybody just because [they] have a record label."

The loquacious, straight-shooting Wade says that after he established Omni, he quickly learned that many, if not most, of the companies he was dealing with—many of them neophyte operations—needed to get down to the basics of the record business.

"Five years ago, the labels I got involved with didn't know what they were getting into," Wade says. "They didn't have a damn clue about how to [market and promote]."

To that end, Omni has taken a key role in the Omni Music Conference and Festival. This year's conference

—to be held April 3-5 at the Radisson Hotel AstroDome Convention Center—is co-sponsored by Houston music mogul **Mathew Knowles'** Music World Entertainment, Pepsi, Anheuser-Busch, Jeff McClusky & Associates, and the city of Houston, among others.

While the event will feature talent showcases, its most important function is probably the three days' worth of panels, which are gauged to entry-level participants.

Wade notes that in years past, many of the conference attendees in Houston, still a hotbed of street-level rap production, were "all these kids who think they're going to be the next **Master P** or the next **Cash Money** . . . They were very attentive in the panels they'd sit in."

Wade—who clearly realizes that having labels that understand the business not only benefits the labels but benefits Omni as well—has also produced a video/DVD, *Things You Need to Know About Establishing an Independent Record Label*. Recorded at the 2002 Omni Conference and marketed exclusively by the distributor, it offers nuts-and-bolts information on promotion, marketing, and distribution.

**COMPENDIA GETS SQUARED:** Compendia Music Group in Nashville has established a new lifestyle label, **Life2** (pronounced "Life Squared"). The imprint, which is aiming its product at women ages 35-54, is being overseen by VP/GM **Phillip White**, who is also VP/GM of Compendia's gospel label, **Light Records**. **Jeff Loper** is serving as director of marketing and new media for Life2 and reports to White.

The label's first two projects both spin off from successes in other media. On March 4, the company will release *Delilah: My Child*, a compilation of songs (by **Natalie Cole**, **Michael Feinstein**, **Carole King**, **Carly Simon**, and **Emmylou Harris**, among others) and spoken-word material selected by radio host **Delilah**, whose show airs in some 222 national markets. On April 22, the label drops *Simple Abundance: Music of Comfort and Joy*, a vocal/instrumental set that complements author **Sarah Ban Breathnach's** *New York Times* best seller *Simple Abundance*.

**IN THE MARKET:** As noted here last issue, Southwest Wholesale VP of sales and retail marketing **Rick Shedd** has been laid off, and he is seeking other opportunities. He may be reached at 615-293-3001.

# Retail Track™

by Ed Christman



**GOOD NEWS:** Tower Records has confirmed that its revolving credit facility is about to have another \$25 million in availability. The \$110 million revolver it received from CIT Business Credit last October initially was subscribed to the tune of only \$75 million. While Tower declines to name the new bank, sources suggest that GMAC is the supplier. While most know GMAC for its car loans, the company also has GMAC Commercial Finance, which provides asset-based lending to a wide variety of clients, including distributors and retailers, according to its Web site.

But whomever the bank is, this is good news, and here's why (although before reading on, label all of what's to come as pure speculation on my part): In order for this deal to be completed, Tower probably had to supply the bank with the latest financial results possible, which were no doubt a lot more detailed than what it files quarterly with the Securities and Exchange Commission. So it is likely that the bank has seen data that includes the holiday selling season—which, in my view, means that the bank was encouraged enough in what it saw to go forward with the funding. I would suggest that wouldn't be the case if Tower's holiday selling season had been as disastrous as it appears to have been for, say, Musicland or Wherehouse.

Now some might suggest (as indeed they have) that since the loan is secured by Tower's inventory, the bank would only look at Tower's assets in considering whether to make the deal, but I would respond that it is unlikely that a bank, after knowing Tower's story for the past two years, would invest in a situation that is going south. After all, we ain't talking about a vulture investor looking to snatch up cheap assets or junk bonds—we are talking about a bank supplying the revolving credit facility for a retailer.

**GET IN LINE:** Moving closer to the topic, in the Chapter 11 filing of Value Music Concepts—which now controls the Value Central Entertainment company formed by the merger with Central South and Value Music—the largest creditors mostly appeared to be secured, with the bank—Fleet Financial—senior to the five majors. Among them, the majors are owed about \$22 million: Universal Music and Video Distribution is owed \$7.5 million; WEA, \$5.4 million; Sony Music Distribution, \$3.7 million; BMG Distribution, \$3.7 million; and EMI Music Distribution, \$1.8 million.

Meanwhile, the unsecured-creditors committee mainly comprises home-video labels, videogame suppliers, and landlords, with the exception of Koch

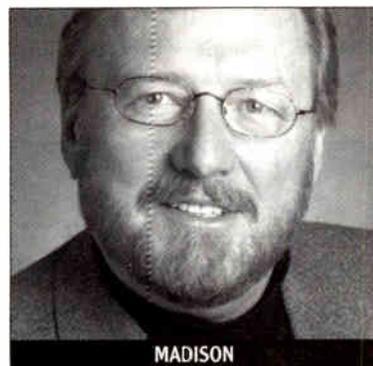
Entertainment Distribution, which is listed as being owed \$1.2 million.

**NO SURPRISE THERE:** Despite months of denials by the company, the writing that was clearly on the wall to everyone else finally became reality Jan. 31, when Southwest Wholesale shut down (see story, page 7). The company now appears to be in liquidation mode, albeit some are hoping that process will occur outside of a courtroom to save on legal expenses.

Sources suggest that the company has about \$8 million-\$10 million in inventory and only about \$2 million is owed to the bank, CIT. Company executives could not be reached for comment.

**NEW LINEUP:** The new WEA is beginning to take form. Already in the door are **John Madison**, who has been named senior VP of sales; **Ron Spaulding**, VP of sales; **Ron Phillips**, VP of catalog; **Rose Polidoro**, senior VP of marketing; and **Adam Mirabella**, VP of lifestyle sales.

Madison, who most recently was CEO of ClickRadio, is an alumnus of PolyGram Group Distribution, and Phillips is a veteran retailer who most recently was at amazon.com. Spaulding is leaving his post as senior VP of



MADISON

sales at Elektra, where **Jay Perloff**, who is No. 2 in sales at Elektra, will now head the sales department for the label. Polidoro comes from America Online, where she was senior VP of promotional marketing, while Mirabella comes from Atlantic, where he was VP of sales/online/retail development.

**MAKING TRACKS:** **Ken Sockolov**, VP of business management, has left Tower Records after 34 years of service. His responsibilities had focused on inventory management, cost controls, and property disposal, as well as ongoing restructuring initiatives on behalf of the company. Before that, he was managing director of Tower's U.K. and Ireland operations and oversaw the company's joint venture in Israel. Sockolov plans to finish his MBA studies. He may be contacted at 916-947-0167 or kensoc@atbi.com.

## Yahoo Bows Subscription Radio Service

BY BRIAN GARRITY

**NEW YORK**—In the latest signal of growing interest by the industry in subscription radio, Yahoo has announced that its Launch music portal is bowing a subscription radio offering called Launchcast Plus.

The service, a premium version of its free Launchcast radio product, enables users to listen to music on an ad-free basis and to create custom stations based on genre and mood categories. A subscription costs \$3.99 per month or \$35.99 per year.

Yahoo VP/GM of music David Goldberg says the product is both a response to a wider company mandate to create premium proprietary services that complement its free offerings, as well as an acknowledgment that some who heavily use Internet radio are willing to pay for an ad-free customizable radio service.

The offering is designed to take on premium services like those being offered by such entities as MusicMatch, which late last year inked licensing deals with BMG Entertainment, EMI Recorded Music, Universal Music Group (UMG), and Warner Music Group (WGM) for a new subscription radio service that enables users to create artist-specific stations. The service, Artist on Demand, features more than 200,000 tracks from 8,000 artists.

Unlike with Launchcast Plus, users can create personalized streaming radio channels centered on one or more artists in which more than 80% of the content played back through the service is by the artists that the user specifies. The rest is from performers with a similar sound.

Users can also skip tracks, and there will not be any limit to the number of personalized channels a user can create. The Artist on Demand feature is being packaged with a

premium version of MusicMatch's subscription radio service, Radio MX Platinum.

Goldberg says Yahoo opted against going after more costly interactive-oriented licenses.

"We think [subscription radio] is a good opportunity, but it's not by any means a huge opportunity at this point," he says. "We think we'll have more subscribers to Internet radio than anyone else in the long run. But most people are still not used to paying for radio. So we're adding additional things for those heavy users that want to pay."

Goldberg says that Yahoo remains committed to ad-supported radio. He also cautions that the development of a subscription radio offering should not be viewed as a first step by the company to move in the near term into the on-demand music business.

Launchcast will feature content from WMG, UMG, BMG Entertainment, and Sony Music Entertainment, as well as various indies.

Yahoo also announced that it had settled a longstanding copyright-infringement suit with Sony regarding Launchcast, clearing the way for the addition of the major's content. As part of the settlement, Yahoo will make a one-time payment to Sony for the prior use of its recordings in the Launchcast service. Additionally, Yahoo has entered into a non-exclusive license to use Sony-controlled recordings in Launchcast.

The Recording Industry Assn. of America, on behalf of four of the five majors, filed suit against Launch in May 2001, alleging that interactive features offered in the radio service at the time violated copyright laws. UMG had previously settled its claims, while EMI and BMG still have claims outstanding. EMI has not made its content available to Launchcast because of the suit.



GOLDBERG

# Are you with the right ONE-STOP?

AEC is the place to be

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

New Accounts Call:

800-635-9082

Fax: 954-340-7641

or visit us on the web at:

www.aec.com



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

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION



## INTERNATIONAL BUYER'S GUIDE

Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$179



## TALENT & TOURING INTERNATIONAL GUIDE:

The leading source for those who promote or manage talent. Over 22,000 listings from 60 countries including: talent, booking agencies, facilities, services and products. \$135



## AUDARENA INTERNATIONAL GUIDE:

Complete data on over 4,100 arenas, auditoriums, stadiums, exhibit halls and amphitheatres worldwide, as well as listings of companies offering services and supplies to the industry. \$99



## INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:

The most accurate reference source available on the Latin Music marketplace. Over 3,000 business-to-business contacts in 20 countries. \$109



## RECORD RETAILING DIRECTORY:

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



## THE RADIO POWER BOOK:

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



## INTERNATIONAL DISC/TAPE DIRECTORY:

The exclusive source for information in the manufacturing area of the music and video business. Lists over 3,000 professional services and suppliers. ~~\$89~~ \$39



## MUSICIAN'S GUIDE TO TOURING & PROMOTION:

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

ORDER ONLINE: [www.orderbillboard.com](http://www.orderbillboard.com)

or call 1.800.745.8922 • International: 815.734.1216

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

Some available on diskette or mailing labels, for info. email

[lstroh@billboard.com](mailto:lstroh@billboard.com)

BDZ23028

## Sites + Sounds

**CUTTING LOSSES:** RealNetworks reports a narrower fourth-quarter loss, as revenue rose slightly. The



GLASER

Seattle-based firm's loss was \$2.5 million, or 2 cents per share, vs. a net loss of \$11.8 million, or 7 cents per share, in the same period last year. Total sales rose 2% to \$46.2 million; subscription revenue was up 125% to \$22.7 million.

Real expects to "modestly increase" its staff count in first-quarter 2003 as it expands and invests in its subscription businesses. The company says this should result in a per-share net loss for the quarter of 2-4 cents.

Real Networks chairman **Rob Glaser** called the year one of transformation for the company as it attempts to evolve into a "provider of digital-media subscription businesses."

**PROGRAMMERS ROYALTY DEAL:** Music Choice, DMX Music, and Muzak have cut new royalty deals with the Recording Industry Assn. of America (RIAA), the American Federation of Television and Radio Artists, and the American Federation of Musicians for music featured on their respective digital-programming services.

Under terms of the agreement, which runs retroactively from the beginning of last year through 2007, the companies will each pay a rate of 7% of their gross revenue in 2002 and 2003 and 7.25% of their gross revenue from 2004-2007. The agreement replaces an existing five-year pact at a current rate of 6.5%.

**HACKED:** The RIAA, together with federal law-enforcement officials, is investigating the recent hacking of its Web site. The site went down Jan. 24 and remained down for a few days following the incident.

An RIAA spokesperson says the FBI and Secret Service are assisting in the investigation. She notes, "How pathetic that those who want free music don't believe in free speech."

This is not the first time the RIAA site has been hacked. Last summer, the site was attacked the day after Rep. **Howard Berman**, D-Calif., introduced legislation that would give copyright holders leeway to thwart infringement on peer-to-peer networks by using such measures as interdiction, file blocking, and spoofing (*Billboard Bulletin*, July 26, 2002).

**TICKETS.COM DELISTED:** Tickets.com stock was delisted from the Nasdaq National Market Feb. 4 because the

company does not comply with a Nasdaq rule requiring net tangible assets of \$4 million. The Costa Mesa, Calif., ticketing firm says its stock—which closed recently down 16 cents at 65 cents—will shift to the Nasdaq Over the Counter Bulletin Board.

**'PREVIEW' CD-ROMS:** Starting in March, Trans World Entertainment's FYE chain and kiosk division Spec's Music plan to begin distributing 100,000 promotional CD-ROMs a month featuring music videos and movie trailers.

The program, BestPreviews, was created through a partnership with



New York-based marketing company RFM Broadcasting; according to an RFM spokesperson, the discs will be supported by and

contain links to undisclosed advertisers. The concept is similar to Hollywood Previews, a Santa Monica, Calif.-based company that distributes promotional CD-ROMs containing movie trailers and soundtracks in movie theaters.

BestPreviews president **Scott Kapp** says, "It shows that this marketing concept has been accepted."

**MUSICMATCH(ES) WITH MAVERICK:** MusicMatch has inked a licensing agreement with Maverick Recording Co. for its premium radio service. Under terms of the deal, material from **Michelle Branch**, the **Deftones**, **Alanis Morissette**, and **Paul Oakenfold**, among others,

will be offered on MusicMatch's Artist on Demand subscription radio service, which lets users create artist-specific stations.



Artist on Demand bowed last winter and claims more than 200,000 tracks from 8,000 artists (*Billboard Bulletin*, Nov. 13, 2002). The service already has a separate deal with Maverick parent Warner Music Group, as well as BMG Entertainment, EMI, and Universal Music Group.

**SPEAKEASY SUBSCRIPTION:** In a move the company is billing as a signal of things to come in distribution deals between subscription service operators and broadband Internet providers, the premium radio feature from listen.com's Rhapsody will be offered as a basic component of a subscription to Speakeasy broadband.

The deal means that Speakeasy customers get listen.com's radio service, Rhapsody Radio Plus, at no extra charge. The offering normally costs \$4.95 per month. Speakeasy had an existing distribution deal in place with listen.com.

Listen.com executives say that the bundling of premium music services with basic connection fees could emerge as a trend for broadband providers attempting to drive consumer adoption of high-speed Internet service.

## Executive Turntable

**DISTRIBUTION:** The Handleman

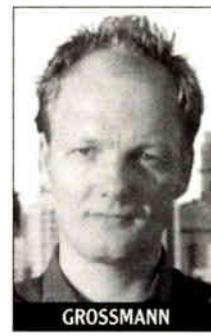
Co. promotes **David Jones**, previously assistant VP/GM of the automated distribution center, to VP of product management; **Linda Lalonde**, previously senior programmer analyst, to information technology senior systems analyst of applications, development, and maintenance; and **Clayton Rocker**, previously programmer analyst, to information technology senior pro-

grammer analyst of applications, development, and maintenance. They are based in Troy, Mich.



GARETON

**HOME VIDEO:** **Marc Gareton** is promoted to senior VP of Latin America, Canada, Australia, and New Zealand for Warner Home Video in Burbank, Calif. He was senior VP of Central and South America.



GROSSMANN

Hart Sharp names **Goetz Grossmann** CFO/VP of business affairs and **Craig Van Gorp** VP of sales in New York. They were, respectively, founder of Mongrel Films and senior VP of sales for Cabin Fever Entertainment.

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

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	YEAR OF RELEASE	PRICE
1		<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	<b>NUMBER 1</b> 1 Week At Number 1	2003	26.95
2	1	<b>THE LAND BEFORE TIME: JOURNEY TO BIG WATER</b> UNIVERSAL STUDIOS HOME VIDEO 60161		2002	19.95
3	2	<b>BARNEY &amp; FRIENDS: SONGS FROM THE PARK</b> BARNEY HOME VIDEO HIT ENTERTAINMENT 2079		2003	14.95
4	6	<b>SEA STORIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875623		2002	12.95
5	4	<b>PETER PAN: RETURN TO NEVERLAND</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648		2002	24.99
6	3	<b>RAPUNZEL</b> ARTISAN HOME ENTERTAINMENT 12948		2002	19.95
7	8	<b>SCOOBY-DOO MEETS BATMAN</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976		2002	14.95
8	10	<b>ELMO'S WORLD: HEAD TO TOE WITH ELMO</b> SONY MUSIC ENTERTAINMENT 62191		2003	9.95
9	5	<b>CINDERELLA II-DREAMS COME TRUE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22026		2002	26.99
10	9	<b>MOVE TO THE MUSIC</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875633		2002	12.95
11	7	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19880		2000	26.99
12	13	<b>DORA'S BACKPACK ADVENTURE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853		2002	12.95
13	12	<b>BABY MOZART</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61799		2000	14.99
14	17	<b>IT'S JOE TIME</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876923		2002	9.95
15	14	<b>MARY-KATE &amp; ASHLEY: WHEN IN ROME</b> DUALSTAR VIDEO/WARNER HOME VIDEO 37606		2002	19.95
16	24	<b>SPONGE BUDDIES</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153		2002	12.95
17	11	<b>SPIDER-MAN: THE RETURN OF THE GREEN GOBLIN</b> BUENA VISTA HOME ENTERTAINMENT 28126		2002	14.99
18	18	<b>BLUE'S CLUES: ABC'S AND 123'S</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743		1998	9.95
19	16	<b>BOB THE BUILDER: BOB SAVES THE DAY</b> HIT ENTERTAINMENT 24109		2002	14.95
20	21	<b>DORA THE EXPLORER: WISH ON A STAR</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673		2001	12.95
21		<b>WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY</b> HIT ENTERTAINMENT 2510		2002	14.95
22		<b>CLIFFORD: BE MY BIG RED VALENTINE</b> ARTISAN HOME ENTERTAINMENT 13641		2003	12.95
23		<b>POWER RANGERS WILD FORCE: CURSE OF THE WOLF</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27864		2002	14.95
24	15	<b>BLUE'S CLUES: MEET JOE!</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876913		2002	9.95
25	22	<b>DORA THE EXPLORER: TO THE RESCUE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874443		2001	12.95

FEBRUARY 15 2003 **Billboard** **RECREATIONAL SPORTS**™

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	<b>WWE: SURVIVOR SERIES 2002</b> SONY MUSIC ENTERTAINMENT 59351	<b>NUMBER 1</b> 2 Weeks At Number 1	19.95
2	3	<b>WWE: DIVAS UNDERESSED</b> SONY MUSIC ENTERTAINMENT 59345		14.95
3	9	<b>WWE: BEST OF CONFIDENTIAL VOL.1</b> SONY MUSIC ENTERTAINMENT 59377		19.95
4	2	<b>AND1 MIXTAPE TOUR 2002</b> VENTURA DISTRIBUTION 3413		14.98
5	7	<b>WWE: NO MERCY</b> SONY MUSIC ENTERTAINMENT 59325		19.95
6	5	<b>WWE: SUMMERSLAM 2001</b> SONY MUSIC ENTERTAINMENT 5932		19.98
7	6	<b>WWE: SUMMERSLAM 2002</b> SONY MUSIC ENTERTAINMENT 59321		19.98
8	8	<b>WWE: REBELLION 2002</b> SONY MUSIC ENTERTAINMENT 59341		19.95
9	11	<b>WWE: KING OF THE RING</b> SONY MUSIC ENTERTAINMENT 59617		14.95
10	10	<b>AND1 MIXTAPE VOLUME 5</b> VENTURA DISTRIBUTION 311250		14.98
11	12	<b>WWE: WRESTLEMANIA X-FIGHT</b> SONY MUSIC ENTERTAINMENT 59125		19.98
12	14	<b>WWE: HOLLYWOOD HULK HOGAN</b> SONY MUSIC ENTERTAINMENT 59339		14.95
13	13	<b>WWE: GLOBAL WARNING TOUR</b> SONY MUSIC ENTERTAINMENT 59375		19.95
14	16	<b>TONY HAWK: GSTP 2001</b> REDLINE ENTERTAINMENT 7205		14.98
15		<b>WWE: BEST OF RAW-VOL. 3</b> SONY MUSIC ENTERTAINMENT 286		19.98
16	15	<b>WWE: ROYAL RUMBLE</b> SONY MUSIC ENTERTAINMENT 59117		19.98
17		<b>WWE: UNDERTAKER -- THIS IS MY YARD</b> SONY MUSIC ENTERTAINMENT 288		14.95
18		<b>WWE: WRESTLEMANIA X-SEVEN</b> SONY MUSIC ENTERTAINMENT 269		19.95
19	20	<b>ZONE: BODY SCULPT BIG BALL WORKOUT</b> KOCH VISION VIDEO 6126		9.95
20		<b>WWE: STONE COLD</b> SONY MUSIC ENTERTAINMENT 54129		19.98

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

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
1	2	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b> GOODTIMES HOME VIDEO 22114	<b>NUMBER 1</b> 2 Weeks At Number 1	12.95
2	1	<b>FIRM: BODY SCULPTING SYSTEM</b> GOODTIMES HOME VIDEO 2210		9.95
3	3	<b>LESLIE SANSONE: HIGH CALORIE BURN</b> GOODTIMES HOME VIDEO 430210		9.95
4	5	<b>LESLIE SANSONE: SUPER FAT BURNING</b> GOODTIMES HOME VIDEO 530210		9.95
5	4	<b>LESLIE SANSONE: GET UP &amp; GET STARTED</b> GOODTIMES HOME VIDEO 330210		9.95
6	7	<b>PILATES FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 10948		9.99
7	6	<b>THE METHOD PILATES: TARGET SPECIFICS</b> CURRENT WELLNESS 840		12.98
8	19	<b>DARRIN'S DANCE GROOVES</b> VENTURA DISTRIBUTION 10499		14.98
9	9	<b>METHOD-ALL IN ONE</b> CURRENT WELLNESS 906		12.98
10	8	<b>CRUNCH: PICK YOUR SPOT PILATES</b> ANCHOR BAY ENTERTAINMENT 12273		9.95
11	10	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> ARTISAN HOME ENTERTAINMENT 10152		14.98
12	11	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> ANCHOR BAY ENTERTAINMENT 10813		14.98
13	12	<b>THE METHOD PILATES: PRECISION TONING</b> CURRENT WELLNESS 572		12.98
14	15	<b>LESLIE SANSONE: WALK THE WALK</b> GOODTIMES HOME VIDEO 1790		24.98
15	14	<b>PILATES YOGA TWO-PACK</b> ARTISAN HOME ENTERTAINMENT 61294		19.98
16	18	<b>BELLYDANCE FITNESS WORKOUT: HIP HOP FOR FITNESS</b> GOLDHILL HOME VIDEO 705		14.95
17	16	<b>CRUNCH: FAT BURNING YOGA</b> ANCHOR BAY ENTERTAINMENT 11947		9.99
18	13	<b>BASIC YOGA FOR DUMMIES</b> ANCHOR BAY ENTERTAINMENT 11586		9.99
19		<b>FAT BLASTING YOGA-21 DAYS TO A HEALTHY BODY</b> ARTISAN HOME ENTERTAINMENT 13186		14.95
20	20	<b>FIRM PARTS: SCULPTED BUNS, HIPS &amp; THIGHS</b> GOODTIMES HOME VIDEO 20156		9.95

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

**HOME VIDEO**

**Big Idea Serves Up 'VeggieTales'**

**BY JILL KIPNIS**

For 10 years, Larry the Cucumber and Bob the Tomato have taught children about such values as honesty, kindness, and forgiveness in a series of direct-to-video titles from Lombard, Ill.-based Big Idea Productions called VeggieTales.

The VeggieTales brand (which has sold more than 30 million VHS/DVD units, according to Big Idea's video distributor, Artisan Home Entertainment) moved to the silver screen with the October 2002 release of *Jonah—A VeggieTales Movie*, a take on the Bible story of Jonah. The film—which earned more than \$25 million, according to Artisan—streets March 4 on VHS (\$19.98) and DVD (\$24.98), with the support of numerous big-name promotional partners. The two-disc DVD contains such extras as a behind-the-scenes featurette, outtakes, a trivia challenge, and a sing-along feature.

Big Idea founder Phil Vischer—who co-wrote and directed *Jonah* and also voiced the Bob the Tomato character—says the DVD's audio commentary from Bob and Larry the Cucumber (voiced by the film's co-writer/director Mike Nawrocki) was perhaps the most entertaining extra to create. "We ad-libbed the whole time, talking along with the film," Vischer says. "After we finished, everyone in the recording booth was wiping away tears, because they had been laughing so hard."

Vischer still finds it hard to believe that the characters he created on a whim one decade ago have continued to resonate with families. "I was doing three- and four-second animation sequences for TV commercials, but I wanted to tell stories. I was trying to figure out what kind of characters would be simple enough to create through computer animation. This wasn't nutritionally motivated."

Artisan's Family Home Entertainment arm is spearheading the *Jonah* campaign. It has lined up partnerships with Applebee's, Auntie Anne's pretzel chain, Chuck E. Cheese's, and Souper Salad restaurants. Curad and Langer's will feature *Jonah* on its bandage and juice packages, respectively, and Sea World is giving away three trips through a *Jonah* sweepstakes. Artisan senior VP of marketing Hosea Belcher says an aggressive TV and print campaign targeting moms and kids will launch prior to street date.

Artisan has also created special point-of-purchase displays for retailers. John Thrasher, VP of video for the West Sacramento, Calif.-based Tower Records chain, expects that *Jonah* "will do quite well. VeggieTales is a really recognizable brand. There is certainly a big audience for it."



VISCHER

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

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	Principal Performers	TAPE/DVD PRICE
1		<b>HEAVEN</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4486	Bill & Gloria Gatcher And Their Homecoming Friends	29.95/24.95
2		<b>GOING HOME</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4487	Bill & Gloria Gatcher And Their Homecoming Friends	29.95/24.95
3	1	<b>JOSH GROBAN IN CONCERT</b>	Josh Groban	27.98 CD/DVD
4	2	<b>BACK IN THE U.S. LIVE 2002</b> ▲ <sup>3</sup> CAPITOL VIDEO 77989	Paul McCartney	19.98/24.98
5	5	<b>HELL FREEZES OVER</b> ▲ <sup>8</sup> GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
6	4	<b>DISASTERPIECES</b> ▲ ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 610917	Slipknot	14.98/24.98
7	3	<b>LIVE AT FOLSOM FIELD, BOULDER, COLORADO</b> ▲ BMG VIDEO 65642	Dave Matthews Band	19.98/24.98
8		<b>PLAYIN' AROUND THE WORLD</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55187	Play	9.95/14.95
9	7	<b>THE BEST OF 1990-2000</b> INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63511	U2	12.95/19.95
10	9	<b>ONE NIGHT ONLY: JIVE</b> ▲ <sup>2</sup> EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 5474	Bee Gees	19.98/24.99
11	10	<b>PULL OVER</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
12	12	<b>FEAST ON SCRAPS</b> WARNER MUSIC VIDEO 48409	Alanis Morissette	22.98 DVD
13	16	<b>LIVE IN HAWAII</b> ▲ EAGLE ROCK ENTERTAINMENT/WARNER HOME VIDEO 37658	Janet Jackson	19.98/24.98
14	11	<b>ONE MORE CAR, ONE MORE RIDER</b> WARNER MUSIC VIDEO 35878	Eric Clapton	19.95 DVD
15	15	<b>THE DANCE</b> ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
16	8	<b>GOD BLESS AMERICA</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4454	Bill & Gloria Gatcher And Their Homecoming Friends	29.95/21.97
17	14	<b>LIVE</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54341	Korn	19.95/24.95
18		<b>THE VIDEOS</b> SPARROW VIDEO/CHORDANT DIST. GROUP 43258	Steven Curtis Chapman	14.98 VHS
19	17	<b>SUPERNATURAL LIVE</b> ▲ <sup>2</sup> ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
20	21	<b>LOVERS LIVE</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
21	18	<b>BLUE WILD ANGEL: LIVE AT THE ISLE OF WIGHT</b> MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 17041	Jimi Hendrix	19.95 DVD
22	6	<b>LET FREEDOM RING</b> SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4462	Bill & Gloria Gatcher And Their Homecoming Friends	29.95/21.97
23	23	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ <sup>2</sup> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130	Steve Ray Vaughan And Double Trouble	14.95/19.97
24	24	<b>LIVE AT THE EL MOCAMBO</b> ▲ <sup>2</sup> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49111	Steve Ray Vaughan	14.95/19.97
25	40	<b>PLATINUM COLLECTION</b> MERCURY RECORDS/UNIVERSAL MUSIC & VIDEO DIST. 170258	Shania Twain	24.98 DVD
26	19	<b>ONE NIGHT ONLY</b> ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 64885	Elton John	16.98/24.98
27	36	<b>THE UP IN SMOKE TOUR</b> ▲ EAGLE VISION/RED DISTRIBUTION 30001	Various Artists	19.95/23.97
28	25	<b>LIVE IN PARIS</b> ● EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall	19.98/24.98
29	38	<b>LIVE AT THE HOUSE OF BLUES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54305	B2K	14.98/19.98
30	27	<b>MORNING VIEW SESSIONS</b> ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus	14.98/19.98
31	28	<b>GREATEST VIDEO HITS-VOL.1</b> HOLLYWOOD RECORDS MUSIC VIDEO 168011	Queen	24.95 DVD
32	35	<b>LIVE FROM LAS VEGAS</b> ▲ <sup>2</sup> JIVE/ZOMBA VIDEO 41784	Britney Spears	19.98/24.98
33	22	<b>DRIVE-THRU RECORDS</b> DRIVE-THRU VIDEO 60080	Various Artists	16.95 DVD
34	30	<b>WORSHIP</b> ▲ JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
35	31	<b>THE DEFINITIVE COLLECTION</b> MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18146	Abba	24.98 DVD
36	33	<b>GUNS, GOD AND GOVERNMENT WORLD TOUR</b> EAGLE VISION 30014	Marilyn Manson	19.98/24.98
37	32	<b>IN THE FLESH - LIVE</b> ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54186	Roger Waters	12.98/19.98
38	34	<b>LIVE IN LAS VEGAS</b> ELEKTRA ENTERTAINMENT 40237	Phish	24.99 DVD
39	29	<b>THE REBIRTH OF KIRK FRANKLIN</b> GOSP/CENTRIC 170037	Kirk Franklin	19.95/19.95
40		<b>LIVE</b> EAGLE VISION 30026	Usher	19.98/24.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ♦ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ♦♦ RIAA platinum cert. for sales of 250,000 units for SF or LF videos certified prior to April 1, 1991; ▲ 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. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

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

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		RATING	PRICE
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers				
1	NEW	<b>THE BOURNE IDENTITY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13	26.95		
2	NEW	<b>THE BOURNE IDENTITY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon	PG-13	26.95		
3	1	<b>SIGNS (WIDESCREEN)</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13	29.95		
4	NEW	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated	G	29.95		
5	4	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13	26.95		
6	5	<b>XXX (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60008293	Vin Diesel	PG-13	27.95		
7	6	<b>ABOUT A BOY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13	26.95		
8	3	<b>BLUE CRUSH (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13	26.95		
9	2	<b>UNDERCOVER BROTHER (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin Chris Kattan	PG-13	26.95		
10	8	<b>XXX (FULL SCREEN SPECIAL EDITION)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel	PG-13	27.95		
11	10	<b>BLUE CRUSH (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22811	Kate Bosworth Michelle Rodriguez	PG-13	26.95		
12	7	<b>FEAR DOT COM</b> WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	R	26.95		
13	11	<b>ICE AGE</b> FOXVIDEO 2004664	Animated	PG	29.95		
14	9	<b>UNDERCOVER BROTHER (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 21980	Eddie Griffin Chris Kattan	PG-13	26.95		
15	12	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated	PG	29.95		
16	NEW	<b>SIMONE (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6124	Al Pacino	PG-13	26.95		
17	15	<b>MINORITY REPORT (WIDESCREEN)</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13	29.95		
18	13	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24962	Animated	G	29.95		
19	16	<b>THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood Ian McKellen	PG-13	39.95		
20	14	<b>ABOUT A BOY (PAN &amp; SCAN)</b> UNIVERSAL STUDIOS HOME VIDEO 22452	Hugh Grant	PG-13	26.95		
21	34	<b>RONIN</b> MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67439	Robert De Niro	R	24.98		
22	19	<b>AUSTIN POWERS IN GOLDMEMBER (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6078	Michael Meyers	PG-13	26.95		
23	18	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R	22.99		
24	33	<b>LEGALLY BLONDE</b> MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon	PG-13	26.98		
25	21	<b>MINORITY REPORT (PAN &amp; SCAN)</b> DREAMWORKS HOME ENTERTAINMENT 90131	Tom Cruise	PG-13	29.95		
26	22	<b>STAR WARS: EPISODE II-ATTACK OF THE CLONES (WIDESCREEN)</b> FOXVIDEO 2005539	Ewan McGregor Natalie Portman	PG	29.98		
27	24	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 60007819	Geena Davis Michael J. Fox	PG-13	27.95		
28	26	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99		
29	17	<b>BUFFY THE VAMPIRE SLAYER: SEASON THREE</b> TWENTIETH CENTURY-FOX 2005798	Sarah Michelle Gellar	NR	44.99		
30	32	<b>DIRTY DANCING</b> ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98		
31	29	<b>AUSTIN POWERS IN GOLDMEMBER (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 6028	Michael Meyers	PG-13	26.95		
32	28	<b>SPIDER-MAN (WIDESCREEN)</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 09661	Tobey Maguire Kirsten Dunst	PG-13	28.95		
33	25	<b>THE BOONDOCK SAINTS</b> FOXVIDEO 2002807	Willem DaFoe	R	14.95		
34	23	<b>UNFAITHFUL (WIDESCREEN)</b> FOXVIDEO 2005894	Richard Gere Diane Lane	R	27.95		
35	NEW	<b>SPACEBALLS</b> MGM HOME ENTERTAINMENT 908100	Mel Brooks John Candy	PG	14.95		
36	NEW	<b>THE GOOD, THE BAD &amp; THE UGLY</b> MGM HOME ENTERTAINMENT 906729	Clint Eastwood	NR	14.95		
37	20	<b>MARTIN LAWRENCE LIVE: RUNTEL DAT</b> PARAMOUNT HOME ENTERTAINMENT 341914	Martin Lawrence	R	22.99		
38	36	<b>LIKE MIKE</b> FOXVIDEO 2805702	Lil Bow Wow Morris Chestnut	PG	27.95		
39	35	<b>BALLISTIC: ECKS VS. SEVER (WIDESCREEN)</b> WARNER HOME VIDEO 23416	Antonio Banderas Lucy Liu	R	26.95		
40	31	<b>BACK TO THE FUTURE- THE COMPLETE TRILOGY (WIDESCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 22121	Michael J. Fox Christopher Lloyd	PG	59.95		

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

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		RATING	PRICE
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE			
1	NEW	<b>101 DALMATIANS II: PATCH'S LONDON ADVENTURE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated	2003	G	26.95	
2	1	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson Joaquin Phoenix	2002	PG-13	22.95	
3	2	<b>LILO &amp; STITCH</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated	2002	PG	24.95	
4	3	<b>ICE AGE</b> FOXVIDEO 2004660	Animated	2002	PG	24.95	
5	4	<b>STUART LITTLE 2</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis Michael J. Fox	2002	PG-13	24.95	
6	8	<b>LIKE MIKE</b> FOXVIDEO 2005707	Lil Bow Wow Morris Chestnut	2002	PG	19.98	
7	10	<b>SPIRIT: STALLION OF THE CIMARRON</b> DREAMWORKS HOME ENTERTAINMENT 90152	Animated	2002	G	24.99	
8	9	<b>SPIDER-MAN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire Kirsten Dunst	2002	PG-13	24.95	
9	6	<b>THE COUNTRY BEARS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment	2002	G	22.95	
10	12	<b>AUSTIN POWERS IN GOLDMEMBER</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers	2002	PG-13	22.95	
11	5	<b>HEY ARNOLD! THE MOVIE</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 339653	Animated	2002	PG	14.95	
12	23	<b>LESLIE SANSONE: WALK AWAY THE POUNDS</b> GOODTIMES HOME VIDEO 22114	Leslie Sansone	2002	NR	12.95	
13	7	<b>BEAUTY AND THE BEAST (SPECIAL EDITION)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25125	Animated	1991	G	24.95	
14	21	<b>FIRM: BODY SCULPTING SYSTEM</b> GOODTIMES HOME VIDEO 22110	Various Artists	2002	NR	9.95	
15	16	<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99	
16	25	<b>LESLIE SANSONE: HIGH CALORIE BURN</b> GOODTIMES HOME VIDEO 22110	Leslie Sansone	2002	NR	9.95	
17	11	<b>THE LAND BEFORE TIME: JOURNEY TO BIG WATER</b> UNIVERSAL STUDIOS HOME VIDEO 60161	Animated	2002	NR	19.95	
18	13	<b>DRAGON BALL Z: KID BUU/PRICE OF VICTORY (EDITED)</b> FUNIMATION 0370	Animated	2003	NR	19.95	
19	NEW	<b>LESLIE SANSONE: SUPER FAT BURNING</b> GOODTIMES HOME VIDEO 537210	Leslie Sansone	2002	NR	9.95	
20	NEW	<b>LESLIE SANSONE: GET UP &amp; GET STARTED</b> GOODTIMES HOME VIDEO 309210	Leslie Sansone	2002	NR	9.95	
21	15	<b>WE WERE SOLDIERS</b> PARAMOUNT HOME ENTERTAINMENT 340023	Mel Gibson	2002	R	14.95	
22	14	<b>DRAGON BALL Z: KID BUU/VEGETA'S PLEA (EDITED)</b> FUNIMATION 0368	Animated	2003	NR	19.95	
23	20	<b>MEN IN BLACK II</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08435	Tommy Lee Jones Will Smith	2002	PG-13	24.95	
24	NEW	<b>SCOOBY-DOO</b> WARNER HOME VIDEO 22436	Freddie Prinze Jr. Sara Michelle Geller	2002	PG	24.95	
25	24	<b>STAR WARS: EPISODE II-ATTACK OF THE CLONES</b> FOXVIDEO 2005539	Ewan McGregor Natalie Portman	2002	PG	24.95	

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

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

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		RATING
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
1	NEW	<b>THE BOURNE IDENTITY</b> UNIVERSAL STUDIOS HOME VIDEO	Matt Damon	PG-13		
2	1	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13		
3	4	<b>ABOUT A BOY</b> UNIVERSAL STUDIOS HOME VIDEO	Hugh Grant	PG-13		
4	3	<b>UNDERCOVER BROTHER</b> UNIVERSAL STUDIOS HOME VIDEO	Eddie Griffin Chris Kattan	PG-13		
5	2	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13		
6	6	<b>BLUE CRUSH</b> UNIVERSAL STUDIOS HOME VIDEO	Kate Bosworth Michelle Rodriguez	PG-13		
7	5	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13		
8	7	<b>MINORITY REPORT</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13		
9	10	<b>FEAR DOT COM</b> WARNER HOME VIDEO 23123	Stephen Dorff Stephen Rea	R		
10	8	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R		

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

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		RATING
THIS WEEK	LAST WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers			
1	NEW	<b>THE BOURNE IDENTITY</b> UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon	PG-13		
2	1	<b>SIGNS</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson Joaquin Phoenix	PG-13		
3	4	<b>ABOUT A BOY</b> UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant	PG-13		
4	2	<b>XXX</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel	PG-13		
5	3	<b>BARBERSHOP</b> MGM HOME ENTERTAINMENT 1004104	Ice Cube	PG-13		
6	5	<b>BLUE CRUSH</b> UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth Michelle Rodriguez	PG-13		
7	9	<b>THE GOOD GIRL</b> FOXVIDEO 2006022	Jennifer Aniston Jake Gyllenhaal	R		
8	7	<b>UNFAITHFUL</b> FOXVIDEO 2005893	Richard Gere Diane Lane	R		
9	8	<b>MINORITY REPORT</b> DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise	PG-13		
10	NEW	<b>FEAR DOT COM</b> WARNER HOME VIDEO	Stephen Dorff Stephen Rea	R		

RIAA 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 gold 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.

# INTERNATIONAL

## Virgin Group Moves Into China

Virgin Radio Asia's Beijing Launch Expected To Be A 'Tough Ride'

BY STEVEN SCHWANKERT

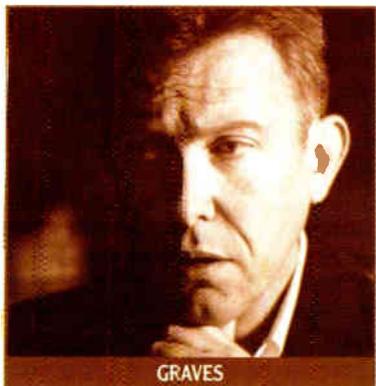
BEIJING—London-based Virgin Group is the latest music-related company to take the long march into the People's Republic of China (PRC), with plans to launch a music radio station in the Chinese capital of Beijing next month.

Singapore-based Virgin Radio Asia (VRA), a joint venture between Virgin and San Francisco-based venture-capital firm ChinaVest, is making the complex move into mainland China. Its first steps are through a 50/50 joint initiative with a division of Hong Kong-based holding company V-Mark, which has numerous joint ventures on the Chinese mainland. The name of the new station is not yet known, but it is, in turn, a 50/50 partnership between the unnamed VRA/V-Mark joint venture and China Radio International (CRI). The latter is a state-run broadcaster in the PRC whose charter mandates that it presents Chinese music and culture to an international audience and foreign music to its Chinese listeners.

The new station will soft-launch with 18 hours of daily music programming in early March covering the Beijing area, according to VRA's Sydney-based CEO, Ian Graves. The deal is so involved in nature because under Chinese law, overseas companies are not permitted to own radio or TV networks here, nor are they technically allowed to provide programming. The typical framework for such an arrangement involves the Chinese partner providing licensing and broadcasting facilities and the foreign partner "consulting" on programming. Advertising revenue will be split equally between the partners.

Beijing-based media analyst David Wolf, managing director of Burson-Marsteller China, describes radio in China as "the undiscovered country. Given the recent rapid growth in car ownership, the multiplication of local artists vying for public attention, and the growing interest in international music, there are clear opportunities for the right player. Virgin is taking on a huge burden, but if it succeeds, it will be the leading brand in the medium in the PRC. That's worth a good amount of money."

CRI currently operates two frequencies in Beijing: 91.5, also known as Easy FM, and 88.7, which will both carry the joint CRI-Virgin programming; every show will be presented either entirely in English or in a mix of Chinese and English. Graves says the planned programming will target the 18-40 age group. It will comprise contemporary hit music, combining "relevant" Asian pop hits, Mandarin-language tracks, and selected popular international



GRAVES

tracks. Shows will be hosted by English-speaking Chinese presenters, Chinese-speaking Westerners, or both.

Negotiations for the new arrangement began in August 2001 and were completed during the last six months of 2002. Graves expects the China operation, which will formally launch March 28, to employ approximately 15 staffers. Almost all of them will be hired locally. "[We] expect a tough ride here," he says. "The consumer has not had a great choice, and we have to establish our position in a rel-

atively immature market."

Graves adds that while Virgin is virtually unknown to Beijing consumers, the brand does carry weight with advertisers and those in the broadcasting and music industries. The radio launch will be the second entrance into the Chinese market by Virgin; its airline currently flies to both Shanghai and Hong Kong.

According to Graves, the move into Beijing is not part of a larger Virgin Group strategy for China. But he adds that if the Beijing station is a success, expansion to Shanghai—again in partnership with CRI—is possible, although such a move is at least one year away. The Beijing station will be the second to launch in the Asian region after Thailand, where VRA began airing six months ago.

A spokesman for Virgin Group in London says VRA has long-term plans to open stations in Asian markets where the Virgin brand is already established. Graves expects Malaysia to be VRA's next market, with operations set to commence before the end of 2003.

## Jarrett Receives 2003 Polar Music Prize

BY JEFFREY DE HART

STOCKHOLM—American jazz pianist/composer Keith Jarrett has become the latest musician to win the prestigious Polar Music Prize.

The award citation lauds Jarrett as a "pianist, composer, and master of the field of improvisational music [and his] musical artistry is characterized by his ability to effortlessly cross boundaries in the world of music." He will receive the award, along with 1 million Swedish krona (\$118,000) from His Majesty King Carl XVI Gustaf of Sweden at a May 12 ceremony in Stockholm.

Awarded each year to individuals, groups, or institutions "in recognition of exceptional achievements in the creation and advancement of music," the Polar Music Prize was established in 1989 when the late Stig Anderson, publisher, lyricist, and manager of ABBA, donated an undisclosed sum of money to the Royal Swedish Academy of Music. The first prize was awarded in 1992 by a jury of academy members, which now annually scrutinizes nominations before selecting the winners.

This year marks the first that only one prize was awarded, with precedent being two or more recipients, raising questions regarding financing.

However, Stuart Ward, managing director of the prize, retorts: "It has no financial considerations whatsoever. Yes, our funds, like everybody else's funds, have declined in value in the last

few years with the way the stock markets have been behaving, but our main sponsors are still with us."

Ward continues: "Stig Anderson did not stipulate a number of winners but decided the criteria that is the most important thing [for the prize]. It can be given to an individual, a group, an institution, or an organization. Keith Jarrett represents everything that the Polar Music Prize is."

Previous Polar Music Prize recipients are Paul McCartney, Dizzy Gilles-

## Australian Universities Accused Over Piracy

BY CHRISTIE ELIEZER

SYDNEY—The Australian music industry is targeting universities in the latest round of its battle against piracy.

The Music Industry Piracy Unit (MIPI), which is funded by labels body the Australian Record Industry Assn. (ARIA), has accused 10 universities of complicity in the illegal trade of recorded music, carried out by students and staffers using their computer networks. "These universities have a real culture of copyright infringement," MIPI GM Michael Speck claims. "They think it's open season for music copyright."

The MIPI says it was alerted to the problem in recent weeks by overseas copyright investigators undertaking routine Internet monitoring. The university systems had large caches of illegal recordings, advice about

ripping CDs, and links to large-scale file-swapping sites. One Australian university site made available free downloads of top 40 singles.

Speck says that often, students are approached to set up illegal sites by professional pirates, who are attracted by the extensive information and technology infrastructures of such organizations that can disguise the files. The MIPI's lawyers contacted the 10 universities and asked them to remove the sites and take appropriate action against offenders. One staffer at Monash University in Melbourne was subsequently suspended, pending an inquiry.

The MIPI is now planning civil action against three other Australian institutions in Tasmania, Sydney, and Melbourne. Speck explains, "They removed offending material from their computer systems but refuse to divulge any information about the offenders to us." A spokesperson for the University of Sydney tells *Billboard* that the matter is in the hands of its lawyers.

ARIA estimates that piracy has grown from 7% of the Australian market to 9% in the past two years. Much of the increase has been from the domestic piracy of so-called "backyard" operations, which can turn over \$1 million Australian (\$580,000) a year. ARIA figures show that the value of the Australian market for music CDs and DVDs fell to \$609.5 million Australian (\$353.5 million) in 2002, down from \$647.6 million Australian (\$375.6 million) in 2001 (*Billboard*, Feb. 8).



SPECK



# HOLLAND ROCKS NL

Everything you always wanted to know  
about music from Holland (but were afraid to ask)

[WWW.HOLLANDROCKS.COM](http://WWW.HOLLANDROCKS.COM)

[WWW.HOLLANDROCKS.COM](http://WWW.HOLLANDROCKS.COM)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 02/05/03		(OFFICIAL UK CHARTS CO.) 02/03/03		(MEDIA CONTROL) 02/05/03		(SNEP/IFOP/TITE-LIVE) 02/04/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	44	1	1	1	5
COLORS HIKARU UTADA TOSHIBA/EMI		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		WE HAVE A DREAM VARIOUS ARTISTS OEU HANSA		LE FRUNKP ALPHONSE BROWN UP MUSIC	
2	2	2	NEW	2	NEW	2	2
CHIJO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS		STOLE KELLY ROWLAND COLUMBIA		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE		ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE	
3	3	3	1	3	2	3	1
TSUKI NO SHIZUKU RUI UNIVERSAL		STOP LIVING THE LIE DAVID SNEEDON MERCURY		LOSE YOURSELF EMINEM INTERSCOPE		PARIS LATINO STAR ACADEMY 2 MERCURY	
4	1	4	2	4	NEW	4	4
KUKI (STEM) RINGO SHENA TOSHIBA/EMI		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM		BEAUTIFUL CHRISTINA AGUILERA RCA		ENTRE NOUS CHIMENE BADI UNIVERSAL	
5	NEW	5	3	5	3	5	3
AISHITERU MIKA NAKASHIMA SONY		THE OPERA SONG (BRAVE NEW WORLD) JURGEN VRIES FEATURING CHARLOTTE CHURCH DIRECTION		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA	
6	14	6	4	6	9	6	6
SHIN-JIDOSYASHOKA/BLUE DOGGY BAG GAUSS ENTERTAINMENT		YEAR 3000 BUSTED UNIVERSAL		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM		REGARDE-MOI (TESTE MOI, DETESTE MOI) PRISCILLA JIVE/VIRGIN	
7	NEW	7	6	7	31	7	7
MOMENT VIVIAN OR KAZUMA SONY		LOSE YOURSELF EMINEM INTERSCOPE		DESENCHANTEE KATE RYAN UNIVERSAL MARKETING		FEEL ROBBIE WILLIAMS CHRYSALIS	
8	6	8	NEW	8	6	8	NEW
MORAINAKI YO HITOTO COLUMBIA		HEY MA CAM'RON FEATURING JUELZ SANTANA FREEKEY ZEKEY DEF JAM		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC DEF JAM		NE REVIENS PAS JOHNNY HALLYDAY MERCURY	
9	5	9	5	9	8	9	8
ZASSOU/ASHIATO ROAD OF MAJOR TEARBRIDGE RECORDS		SOUND OF THE UNDERGROUND GIRLS ALDOU POLYDOR		HYPNOTIC TANGO MASTER BLASTER EPIC		PLANTATION KANA PAMA	
10	8	10	7	10	4	10	14
HAPPY LIFE 17SR TOSHIBA/EMI		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SHOWBIZ/INSTANT KARMA		DER STEUERSONG (LAS KANZLERN) DIE GERD SHOW WARNER STRATEGIC MARKETING		ON N'SAIT JAMAIS DANS LA VIE LESLIE & MAGIC SYSTEM M6 INT./BMG	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	15	12	NEW	13	NEW	20	25
NADA SOUSOU RIMI NATSUKAWA VICTOR		SHUT UP KELLY OSBOURNE EPIC		CRY ME A RIVER JUSTIN TIMBERLAKE JIVE		J'AI DES PETITS PROBLEMS DANS MON ... CAUET ULM	
13	NEW	13	NEW	14	NEW	22	26
AKAI FREESIA MELON KINENBI ZETIMA		STREET LIFE BEENIE MAN VIRGIN		BEAT OF LIFE DJ TOMEXK FEATURING S. NASIC & ICE-T ARIOLA		THROUGH THE RAIN MARIAM CAREY ISLAND	
15	19	16	NEW	17	NEW	26	NEW
AKE-KAZE ASUKA HAYASHI TOSHIBA/EMI		MAKE IT CLAP BUSTA RHYMES FEATURING SPLIFF STAR J		STOLE KELLY ROWLAND COLUMBIA		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN	
16	NEW	17	NEW	18	NEW	30	36
TONARI NO HEYA JUN SHIBATA DREA MUSIC		KNOW YOU WANNA 3RD EDGE PARLOPHONE		DID I SAY THAT? MEAT LOAF UNIVERSAL		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE DEF JAM	
18	NEW	22	NEW	28	NEW	43	54
SUKIDANANTE IENAI FAYRAY AVEY TRAX		SEEN THE LIGHT SUPERGRASS PARLOPHONE		MAMA I'M COMING HOME OZZY OSBOURNE EPIC		TIEN AN MEN CALDGERO MERCURY	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	1	1	1
BOA VALENTI AVEY TRAX		JUSTIN TIMBERLAKE JUSTIFIED JIVE		EMINEM 8 MILE SOUNDTRACK INTERSCOPE		CARLA BRUNI QUELOU UN MA OIT NAIVE	
2	1	2	3	2	3	2	2
KEN HIRAI LIFE IS... DEFSTAR		BUSTED BUSTED UNIVERSAL		NENA 20 JAHRE--NENA FEAT. NENA WARNER STRATEGIC MARKETING		PHIL COLLINS TESTIFY WEA	
3	NEW	3	2	3	9	3	5
AYA MATSUURA T.W.O. ZETIMA		AVRIL LAVIGNE LET GO ARISTA		T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	
4	2	4	6	4	2	4	3
CHEMISTRY SECOND TO NONE DEFSTAR		CHRISTINA AGUILERA STRIPPED RCA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS		STAR ACADEMY STAR ACADEMY CHANTE LES TUBES ANNEES 80 MERCURY	
5	NEW	5	9	5	4	5	NEW
KIMIMARO AYANOKOUJI BAKUSHOU SUPER LIVE DAI 1 SHUJI TEICHIKU		BEE GEES THEIR GREATEST HITS--THE RECORD POLYDOR		HERBERT GRONEMEYER MENSCH EM/UNIVERSAL MARKETING		AALIYAH I CARE 4U BACKGROUND/UP/WARNER	
6	NEW	6	5	6	7	6	NEW
CAROL THE BEST UNIVERSAL		DANIEL BEDINGFIELD GOTTA GET THRU THIS POLYDOR		CHRISTINA AGUILERA STRIPPED RCA		SOUNDTRACK TAXI 3 DELABEL/VIRGIN	
7	NEW	7	4	7	5	7	4
VARIOUS ARTISTS JPN IMAGE 3 (TROIS) SONY		PINK MISSUNDAZTODD ARISTA		XAVIER NAIDOO ZWISCHENSPIEL--ALLES FUR DEN HERRN SPV		PATRICK BRUEL ENTRE-DEUX RCA	
8	3	8	12	8	6	8	6
RAG FAIR AIR TOY'S FACTORY		EMINEM THE EMINEM SHOW INTERSCOPE		EMINEM THE EMINEM SHOW INTERSCOPE		SHAKIRA LAUNDRY SERVICE EPIC	
9	5	9	8	9	8	9	8
YO HITOTO TSUKI TEN SHIN COLUMBIA		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		DIE ARZTE ROCK N' ROLL REALSCHULE--UNPLUGGED HOT ACTION/MOTOR		T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE	
10	9	10	13	10	NEW	10	11
MIYUKI NAKAJIMA SINGLES 2000 YAMAHA MUSIC COMMUNICATIONS		ROYKSOPP MELODY AM WALL OF SOUND		ROBIN GIBB MAGNET SPV		NORAH JONES COME AWAY WITH ME BLUE NOTE	

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 02/15/03		(AFPVE) 02/05/03		(ARIA) 02/03/03		(FIMI) 02/03/03	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	1	1	3
JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC/SONY		UN HOMBRE ASI TONY SANTOS VALE MUSIC		LOSE YOURSELF EMINEM INTERSCOPE		MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC MOTIVD/EPIC	
2	3	2	2	2	3	2	1
ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA/SONY		TRAMPA DE CRIST L NIKA VALE MUSIC		'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE DEF JAM		FEEL ROBBIE WILLIAMS CHRYSALIS	
3	4	3	1	3	2	3	2
LANDSLIDE DIXIE CHICKS MONUMENT/COLUMBIA/SONY		QUIERO SER TU VEGA VALE MUSIC		STOLE KELLY ROWLAND COLUMBIA		LOSE YOURSELF EMINEM INTERSCOPE	
4	2	4	3	4	5	4	9
DIE ANOTHER DAY MADONNA WARNER		BESAME DANNI UBEDE VALE MUSIC		HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD MCA		SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN	
5	9	5	4	5	6	5	NEW
DIRRTY CHRISTINA AGUILERA FEATURING REOMAN RCA/BMG		ES POR TI ELENA GADEL VALE MUSIC		BORN TO TRY DELTA GOODREM EPIC		IF EVERYBODY IN THE WORLD LOVED EVERYBODY STYLOPHONIC VIRGIN	
6	5	6	5	6	7	6	5
I'M GONNA GETCHA GOOD! SHANIA TWAIN MERCURY/UNIVERSAL		NO QUIERO SUFRIR CRISTIE VALE MUSIC		WORK IT MISSY "MISDEMEANOR" ELLIOTT ELEKTRA		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC	
7	NEW	7	7	7	4	7	13
'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES ROC-A-FELLA/DEF JAM/UNIVERSAL		TU NO ME VERAS LLORAR MAREY VALE MUSIC		NAUGHTY GIRL HOLLY VALANCE LONDON		SURENDER LAURA PAUSINI ATLANTIC	
8	7	8	8	8	8	8	4
DILEMMA NELLY FEATURING KELLY ROWLAND FO REEL/UNIVERSAL		MI ALMA MIGUEL ANGEL SILVA VALE MUSIC		THUG LOVIN' JA RULE FEATURING BOBBY BROWN DEF JAM		NOT GONNA GET US T.A.T.U. INTERSCOPE	
9	6	9	6	9	10	9	NEW
HEY SEXY LADY SHAGGY FEATURING BRIAN & TONY GOLD BIG YARD/MCA/UNIVERSAL		TU VOLVERAS TESSA VALE MUSIC		BIG YELLOW TAXI COUNTING CROWS FEATURING VANESSA CARLTON GEFFEN		A FIOR DI PELLE MARLENE KUNTZ VIRGIN	
10	8	10	9	10	9	10	6
THE GAME OF LOVE SANTANA FEATURING MICHELLE BRANCH ARISTA/BMG		VUELVE MAI MENESES VALE MUSIC		ASEREJE/THE KETCHUP SONG LAS KETCHUP COLUMBIA		OBJECTION (TANGO) SHAKIRA EPIC	
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
13	17	14	NEW	12	16	12	NEW
MAKE UP YOUR MIND THEORY OF A DEADMAN 604/ROADRUNNER/UNIVERSAL		JENNY FROM THE BLOCK JENNIFER LOPEZ EPIC		WE'VE GOT TONIGHT ROMAN KEATING & LULU POLYDOR		STOLE KELLY ROWLAND COLUMBIA	
17	24	16	NEW	18	21	20	NEW
GIMME THE LIGHT SEAN PAUL BLACK SHADOW 2 HARD/VP		SAMBAME 2003 UPADANCE GLOBOMEDIA		GIRLFRIEND ALICIA KEYS J		HIDDEN AGENDA CRAIG DAVID WILDSTAR/WARNER	
		19	NEW	19	23	23	NEW
		LIBERTINE KATE RYAN ANTLER-SUBWAY/BLANCO Y NEGRO		U TALKIN' TO ME DISCO MONTEGO WEA		YOU CAN'T STOP ME GUANO APES GUN/BMG	
				21	25	26	NEW
				BOYS OF SUMMER/HEAVEN DJ SAMMY & YANOU FEATURING DD SHOCK		JUST A LITTLE LIBERTY X V2/SONY	
				22	NEW	32	NEW
				TIMES LIKE THESE FOO FIGHTERS RCA		OGGI PERO' DANIELE BABBINI EMI	
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	1	1	NEW
SHANIA TWAIN UP! MERCURY/UMH		OPERACION TRIUNFO II GALA 13 VALE MUSIC		EMINEM 8 MILE SOUNDTRACK INTERSCOPE		GIORGIO GABER IO NON MI SENTO ITALIANO CGO	
2	2	2	1	2	2	2	2
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		OPERACION TRIUNFO II GALA 12 VALE MUSIC		AVRIL LAVIGNE LET GO ARISTA		ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS	
3	3	3	2	3	9	3	1
NORAH JONES COME AWAY WITH ME BLUE NOTE/EMI		UPA UN PASO ADELANTE GLOBOMEDIA		NORAH JONES COME AWAY WITH ME BLUE NOTE		VASCO ROSSI VASCO ROSSI TRACKS EMI	
4	NEW	4	4	4	3	4	3
ZWAN MARY STAR OF THE SEA MARTHA'S MUSIC/REPRISE/WARNER		OPERACION TRIUNFO II LA FUERZA DE LA VIDA VALE MUSIC		EMINEM THE EMINEM SHOW INTERSCOPE		QUEEN GREATEST HITS I, II & III PARLOPHONE	
5	3	5	5	5	NEW	5	4
SOUNDTRACK CHICAGO EPIC/SONY		ALEX UBAGO QUE PIDES TU? DRD		SOUNDTRACK CHICAGO EPIC		ADRIANO CELENTANO PER SEMPRE CLAN CELENTANO	
6	4	6	6	6	4	6	5
VARIOUS ARTISTS MUCH DANCE 2003/DANSE PLUS 2003 SONY		AMARAL ESTRELLA DEL MAR VIRGIN		THE WAIFS UP ALL NIGHT JARRAH RECORDS		U2 THE BEST OF 1990-2000 ISLAND	
7	9	7	3	7	8	7	NEW
DIXIE CHICKS HOME MONUMENT/COLUMBIA/SONY		OPERACION TRIUNFO II GALA 11 VALE MUSIC		FOO FIGHTERS ONE BY ONE RCA		ANGELO BRANDUARDI ALTRO ED ALTROVE EMI	
8	6	8	12	8	6	8	16
JENNIFER LOPEZ THIS IS ME... THEN EPIC/SONY		QUEEN GREATEST HITS I, II & III PARLOPHONE		RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.		STEVIE WONDER THE DEFINITIVE COLLECTION MOTOWN	
9	5	9	7	9	5	9	14
VARIOUS ARTISTS BIG SHINY 90s BIG SHINY 90s/WARNER		VARIOUS ARTISTS TODD EXITOS VOL. VI VALE MUSIC		KELLY ROWLAND SIMPLY DEEP COLUMBIA		EMINEM 8 MILE SOUNDTRACK INTERSCOPE	
10	7	10	11	10	14	10	10
EMINEM 8 MILE SOUNDTRACK SHADY/INTERSCOPE/UNIVERSAL		DAVID BISBAL CORAZON LATINO VALE MUSIC		JOHN FARNHAM THE LAST TIME GOTHAM/BMG		CESARE CREMONINI BAGUS WEA	

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 02/05/03
<b>SINGLES</b>		
1	5	<b>ALL THE THINGS SHE SAID</b> T.A.T.U. INTERSCOPE
2	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	2	<b>'03 BONNIE &amp; CLYDE</b> JAY-Z FEATURING BEYONCE KNOWLES DEF JAM/ROC-A-FELLA/DEF JAM
4	6	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN INNOCENT/VIRGIN
5	NEW	<b>STOLE</b> KELLY ROWLAND COLUMBIA
6	3	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
7	4	<b>ASEREJE/THE KETCHUP SONG</b> LAS KETCHUP SHAKETOWN/COLUMBIA
8	7	<b>MUNDIAN TO BACH KE (BEWARE OF THE BOY)</b> PANJABI MC SUPERSTAR RECORDINGS/INSTANT KARMA/EPIC
9	10	<b>WE HAVE A DREAM</b> VARIOUS ARTISTS HANSA
10	20	<b>LE FRUNKP</b> ALPHONSE BROWN UP MUSIC/WARNER
<b>HOT MOVER SINGLES</b>		
16	NEW	<b>BEAUTIFUL</b> CHRISTINA AGUILERA RCA
22	NEW	<b>HEY MA</b> DANFON FEATURING JIBZI SANDANA FREEBIE ZEBBY ROC-A-FELLA/DEF JAM
23	62	<b>DESENCHANTEE</b> KATE RYAN ANTLER-SUBWAY
24	NEW	<b>SHUT UP</b> KELLY OSBOURNE EPIC
25	NEW	<b>NE REVIENS PAS</b> JOHNNY HALLYDAY MERCURY
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
3	4	<b>JUSTIN TIMBERLAKE</b> JUSTIFIED JIVE
4	3	<b>AVRIL LAVIGNE</b> LET GO ARISTA
5	9	<b>T.A.T.U.</b> 2001 KIM/IN THE WRONG LANE INTERSCOPE
6	5	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
7	10	<b>CHRISTINA AGUILERA</b> STRIPPED RCA
8	8	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
9	6	<b>PHIL COLLINS</b> TESTIFY WEA
10	7	<b>PINK</b> MISSUNDAZTOOD ARISTA

THE NETHERLANDS

THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 02/03/03
<b>SINGLES</b>		
1	2	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN VIRGIN
2	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	3	<b>NU FLOW</b> BIG BROVAZ EPIC
4	4	<b>THE CHEEKY SONG (TOUCH MY BUM)</b> THE CHEEKY GIRLS WARNER
5	8	<b>ALLES</b> BASTIAAN RAGAS & T. BREUGEM UNIVERSAAL
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	3	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
3	2	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE
4	5	<b>JUSTIN TIMBERLAKE</b> JUSTIFIED JIVE
5	4	<b>PHIL COLLINS</b> TESTIFY WEA

SWEDEN

THIS WEEK	LAST WEEK	(GLF) 01/31/03
<b>SINGLES</b>		
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	2	<b>TU ES FOUTU (TU M'AS PROMIS)</b> IN-GRID MEDLEY
3	4	<b>LIVING IN AMERICA</b> SOUNDS METRONOME
4	3	<b>SOMETIMES WHEN WE TOUCH</b> FIFTH AVENUE WEA
5	NEW	<b>FAMILY PORTRAIT</b> PINK ARISTA
<b>ALBUMS</b>		
1	5	<b>KENT</b> VAPEN & AMMUNITION RCA
2	1	<b>NORAH JONES</b> COME AWAY WITH ME EMU/UNIVERSAL MARKETING
3	4	<b>SOUNDS</b> LIVING IN AMERICA METRONOME
4	3	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
5	2	<b>EVA CASSIDY</b> SONGBIRD HOT RECORDS/MNW

DENMARK

THIS WEEK	LAST WEEK	(IFP/NIELSEN MARKETING RESEARCH) 02/04/03
<b>SINGLES</b>		
1	3	<b>SUPERSTAR</b> CHRISTINE MILTON RCA
2	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	2	<b>EVERY LITTLE PART OF ME</b> JULIE CAPITOL
4	4	<b>ALL THE THINGS SHE SAID</b> T.A.T.U. INTERSCOPE
5	5	<b>MUNDIAN TO BACH KE (BEWARE OF THE BOY)</b> PANJABI MC SUPERSTAR/ICEBERG
<b>ALBUMS</b>		
1	2	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
2	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
3	3	<b>NIK &amp; JAY</b> NIK & JAY CAPITOL
4	4	<b>EMINEM</b> THE EMINEM SHOW INTERSCOPE
5	5	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE

NORWAY

THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) 02/03/03
<b>SINGLES</b>		
1	NEW	<b>NU FLOW</b> BIG BROVAZ EPIC
2	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
3	4	<b>TU ES FOUTU (TU M'AS PROMIS)</b> IN-GRID EMI
4	7	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> BLUE & ELTON JOHN VIRGIN
5	3	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	2	<b>LISA NILSSON</b> SMA RUM DIESEL/SONY
3	4	<b>STAGE DOLLS</b> GOOD TIMES—THE ESSENTIAL POLYDOR
4	NEW	<b>QUEEN</b> GREATEST HITS I, II & III PARLOPHONE
5	5	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE

NEW ZEALAND

THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 01/31/03
<b>SINGLES</b>		
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	6	<b>NU FLOW</b> BIG BROVAZ EPIC
3	3	<b>STOLE</b> KELLY ROWLAND COLUMBIA
4	4	<b>WORK IT</b> MISSY "MISDEMEANOR" ELLIOTT ELEKTRA
5	10	<b>LIFE GOES ON</b> LEANN RIMES CURB/SONY
<b>ALBUMS</b>		
1	2	<b>EMINEM</b> 8 MILE SOUNDTRACK INTERSCOPE
2	1	<b>JACK JOHNSON</b> BRUSHFIRE FAIRYTALES CAPITOL
3	NEW	<b>BEE GEES</b> THEIR GREATEST HITS—THE RECORD POLYDOR
4	14	<b>AVRIL LAVIGNE</b> LET GO ARISTA
5	5	<b>NORAH JONES</b> COME AWAY WITH ME BLUE NOTE

PORTUGAL

THIS WEEK	LAST WEEK	(PORTUGAL/APP) 01/31/03
<b>SINGLES</b>		
1	1	<b>LOSE YOURSELF</b> EMINEM INTERSCOPE
2	3	<b>FEEL</b> ROBBIE WILLIAMS CHRYSALIS
3	NEW	<b>YOU CAN'T STOP ME</b> GUANO APES GUN
4	2	<b>ASEREJE/THE KETCHUP SONG</b> LAS KETCHUP COLUMBIA
5	5	<b>HEY SEXY LADY</b> SHAGGY FEATURING BRIAN & TONY GOLD MCA
<b>ALBUMS</b>		
1	1	<b>ROBBIE WILLIAMS</b> ESCAPOLOGY CHRYSALIS
2	3	<b>MARC ANTHONY</b> MENDOC COLUMBIA
3	2	<b>LAS KETCHUP</b> HIJAS DEL TOMATE COLUMBIA
4	4	<b>PEDRO ABRUNHOSA</b> MOMENTO POLYDOR
5	7	<b>XUTOS &amp; PONTAPES</b> NESTA CIDADE MERCURY

ARGENTINA

THIS WEEK	LAST WEEK	(CAPIFI) 01/21/03
<b>ALBUMS</b>		
1	1	<b>KATRASK/LA BANDA CANTANIO</b> KATRASK/LA BANDA DE CANTANIO WEA
2	2	<b>MAMBRU</b> MAMBRU BMG
3	3	<b>RICARDO ARJONA</b> SANTO PECADO COLUMBIA
4	4	<b>PIAON FIJO</b> POR LOS CHICOS... VIVO CENTRALIZA/BMG
5	5	<b>DIEGO TORRES</b> UN MUNDO DIFFERENTE RCA
6	6	<b>LOS NOCHEROS</b> LOS NOCHEROS EN VIVO EN EL TEATRO COLON UNIVERSAL MARKETING
7	7	<b>SHAKIRA</b> GRANDES EXITOS EPIC
8	18	<b>U2</b> THE BEST OF 1990-2000 ISLAND
9	9	<b>LOS PIOJOS</b> HURACANES EN LUNA PLATEADA OBN
10	10	<b>JOAN MANUEL SERRAT</b> VERSOS EN LA BDCA BMG

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

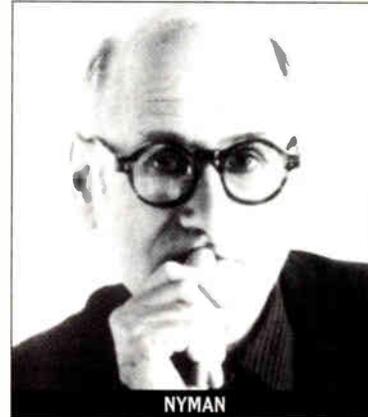
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
<b>CHRISTINA AGUILERA</b> Stripped (B)			4	6						8
<b>EMINEM</b> The Eminem Show (U)			8	8				4		
<b>NORAH JONES</b> Come Away With Me (E)	2				10		3	3		3
<b>AVRIL LAVIGNE</b> Let Go (B)	4		3				2	2		
<b>SOUNDTRACK</b> Chicago (S)	6						5	5		
<b>SOUNDTRACK</b> 8 Mile (U)	10			1		10		1	9	2
<b>ROBBIE WILLIAMS</b> Escapology (E)				4	3				2	1

Global Music Pulse Edited by Nigel Williamson



**TWO WORLDS MEET:** Michael Nyman is best-known for his movie soundtracks, in particular his score for Jane Campion's Academy Award-winning *The Piano*. Yet he is also a composer of operas, string quartets, and concertos and a musical adventurer always eager to embrace new collab-

**A WORLD APART:** Mull Historical Society—aka singer/songwriter Colin MacIntyre—releases *Us* (Blanco/WEA), a second album of soaring, acoustic-led pop, March 3. MacIntyre, who named his act after the organization charged with preserving tradition on the remote Scottish island of Mull where he was born, received considerable critical acclaim for his 2001 debut, *Loss*. A single, "The Final Arrears," precedes the album Feb. 17, which will be supported by the band's biggest U.K. tour to date. "I'm delighted with the album," MacIntyre tells *Billboard*. "Producing it was a test for me to move on from *Loss* and get all the detail that I visualized for each track. But I recorded every song the way I wanted. It was in my head for a [long] time, and now I can't wait for the world to hear it."



CHRISTOPHER BARRETT

orative projects. His latest work, *Sangam—The Meeting Point*, to be released Feb. 17 on Warner, is an ambitious fusion of the musical traditions of East and West that recalls Ravi Shankar's collaborations with the likes of Yehudi Menuhin and Philip Glass. Commissioned by the Asian Music Circuit, Nyman traveled extensively in India to find his collaborators. He chose mandolinist U Srinavas, who has played with John McLaughlin's Shakti, and classical singing duo Rajan & Sajan Mishra. "At one time I thought about calling the work *Collusion and Collision*," Nyman tells *Billboard*, "because despite the apparent contradiction of these two musical worlds, they've come together to create a harmonious marriage." The release of the album coincides with its live premiere Feb. 20 at London's Royal Festival Hall during a concert featuring both the Indian musicians and Nyman's own ensemble.

NIGEL WILLIAMSON

**GOING PLACES:** Sevara Nazarkhan, 25, is already a pop star in her native Uzbekistan, where she released her first solo album in 1999. Now with *Yol Bolsin* (Where Are You Going?), she is set to launch her international career via Peter Gabriel's Real World label. "I studied singing at the Tashkent State Conservatoire," she says. "There's a strong folk tradition there, and the songs on the record are mostly traditional. But we've tried to create a bridge to the modern world in the arrangements." French producer Hector Zazou traveled to the Uzbek capital of Tashkent to helm the record and added tasteful electric guitars, keyboards, and samples to Nazarkhan's spellbinding Asian-tinged vocals. Released this month, the album will be followed by summer dates in Europe, including an appearance at the WOMAD festival in Reading, England.

MARGARET WILD

**INSTANT CARMEN:** An appearance by Italian artist Carmen Consoli in January at MIDEM in Cannes, France, was the curtain-raiser to a concerted effort to break her in other European territories this year. The 28-year-old Sicilian singer/songwriter released *L'Eccezione* (The Exception) on Universal Polydor Italy last October, and it soon took her into the upper reaches of the Italian top 10. Staff at Universal say that the international push will begin in earnest next month; an English-language version of the album has already been recorded. The company's president/CEO, Piero La Falce, is confident that this album will break Consoli outside Italy. He tells *Billboard*, "*L'Eccezione* sold more copies in its first two months than her previous album did in two years, and that was before she even started touring."

MARK WORDEN

**LANDED:** Irish singer Alan Kelly gets a Europe-wide release this month for his acclaimed sophomore set, *Dry Land*, after the record was voted best album of 2002 by Dublin's *Event Guide*. Brimful of bittersweet melancholia and languid love songs, *Dry Land*—which follows Kelly's debut, *Love Lost*—was released in Ireland by Belfast-based independent label Bright Star Recordings but will be handled by Play It Again Sam in other territories. A limited-edition 7-inch vinyl single, "Something Tells Me (You'd Be Good for Me)"/"Waiting," featuring fellow Dublin songsmith David Kitt on backing vocals, has been lifted from the set. "It has developed through the bruised torch-song swoon of *Love Lost* up to the pop swerve of *Dry Land*," Kelly says. "It seems to be getting better every time I record, so I'm already looking forward to the next album."

NICK KELLY and MIKE AUSTIN

# RED Aims For Leading Canadian Role

*Distribution Company Hopeful There Is 'Enough Room In The Market'*

BY LARRY LeBLANC

TORONTO—Although the ranks of distributors here have thinned in recent years, RED Distribution Canada figures it can weather the squall of decreasing sales and stiff competition from other distributors to be a leading player in the music market.

RED Distribution Canada was set up in October 2002 as a cooperative effort between New York-headquartered RED and its parent Sony Music; it began shipping goods Jan. 28.

"The business overall may be down in 2003, but the independent business will grow," New York-based RED Distribution president Ken Antonelli predicts. "If we can add a 7%-10% increase in our business by establishing a presence in a [Nielsen] SoundScan market and by utilizing the resources of Sony, we will make a profit. We can compete in Canada, given the nature of what we do here in the U.S."

Operating from Sony Music Canada's head office in Toronto, RED Canada's executive team is headed by GM Nigel Newton, who reports to Marla Shatz, RED VP of international marketing in New York. The other RED staffers include national sales and marketing manager Dave Harrack-singh and market coordinator Ian Heath. RED Canada utilizes Sony's sales and distribution operation, as well as its warehousing, credit, and collection facilities. Antonelli says, "Sony has been wonderful in helping us to get off the ground."

Sony Music Canada senior VP of sales Don Oates adds, "RED Canada being located here allows for open-line communication and an understanding of each others' needs."

Among the 18 U.S. labels that have signed with RED Canada are Artemis (Kittie, Jeffrey Gaines, Susan Tedeschi, Steve Earle), ATC Records (Edwin McCain), D&D Records (Krumb Snatcha, Craig G, JO-S), Diamond Productions (Playa Fly), Psychopathic Records (E-sham and catalog from Insane Clown Posse), and New West Records (Billy Joe Shaver, Delbert McClinton).

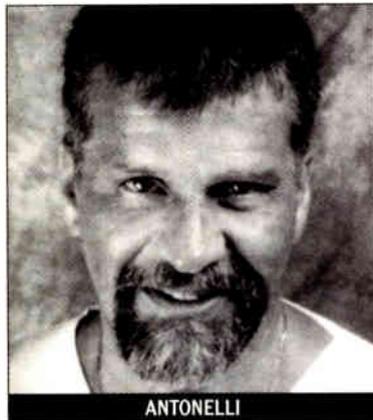
"Most of these labels didn't have Canadian distribution," Newton says, adding, "Some product we will work direct to grassroots indie accounts."

Cori Ferguson, GM of Artemis Canada—which opened in this country in January—predicts, "RED does a great job for our product in the U.S., and they will do a great job for us in Canada as well."

Shatz says, "Most of the labels available for Canada that we distribute in the U.S. are now with us in Canada—or will be shortly. This is a benefit to our labels and to us. We can offer cross-border promotions and the same services in both the U.S. and Canada."

Antonelli adds, "At some [sales] point, we can upstream records to Sony, which gives us a leg up over our independent competitors."

But RED Canada faces significant difficulties in establishing a foothold in a market which, since 1997, has been marred by the bankruptcies of such major distributors as Cargo Imports and Distribution in Montreal,



ANTONELLI

Saturn Distributing and Song Corp. in Toronto, and the closure of Denon Canada's distribution arm in Toronto.

RED Canada will also almost certainly face fierce competition for business and label representation, particularly from U.S.-owned Koch Entertainment and from such Canadian-owned distributors as DEP Distribution Exclusive and FAB Distribution in Montreal, Outside Music in

Toronto, Sonic Distribution in Hamilton, and Scratch Recordings & Distribution in Vancouver.

"Some of our [U.S.] labels do have relationships in place in Canada," Shatz says. "We're not going to strong-arm them."

Among the labels that have shifted their distribution to RED Canada, Psychopathic and Trustkill moved from Sonic Distribution, and New West moved from FAB Distribution. "The marketplace is a finite size, and our entry is not going to grow the market," Newton concedes. "Somebody is going to suffer. Koch is probably the main competitor. But there's enough room in the market for both of us."

Toronto-based Koch Entertainment has been the independent market leader in Canadian distribution since opening in 1995 and handles the Savoy, Victory, and Warlock labels, which are with RED in the U.S. "RED is not on my radar as a competitor," Koch Entertainment president Dominique Zgarka insists. "I see them as being a label group having a distribution deal with Sony, which will be very choosy [with] what they put into their system. Who knows what RED signs in the future, but there are few viable labels that don't have representation in Canada."

## RIAJ Hails Court Victory Over File-Sharing Service

BY STEVE McCLURE

TOKYO—Labels body the Recording Industry Assn. of Japan (RIAJ) is claiming to have won a "significant" victory against the illegal distribution of music on the Internet, following a landmark legal decision against a Tokyo-based online-music file-sharing service.

On Jan. 29, the Tokyo District Court ruled that MMO Japan, which until last April had been distributing a Japanese-language version of the File Rogue file-sharing software (*Billboard*, April 27, 2002), had violated the copyrights of the members of authors body JASRAC and 19 record companies represented by the RIAJ. Further proceedings will determine the level of damages and the scope of other relief. MMO Japan will appeal the final decision.

The RIAJ and JASRAC sued MMO Japan (based in the city suburb of Hachioji) in February 2002 and were granted a preliminary injunction against the company, which caused it to suspend operations last April. It was the first-ever legal action against an online file-sharing music service in Japan.

According to an RIAJ statement, "[The] ruling will significantly help in preventing Japan from degenerating into a 'pirate paradise' in the borderless world of the

Internet. The RIAJ will continue to take strong measures against the illegal distribution of music on the Internet, which corrupts the cycle of music creation and damages music culture."

Terming the court decision "very severe and very regrettable," MMO Japan president/CEO Michihito Matsuda denies that his company is encouraging music piracy. "I think that the music industry should accept the existence of file-sharing services and should take advantage of the opportunity of a new source of revenue," Matsuda says.

Allen Dixon, London-based general counsel and executive director of the International Federation of the Phonographic Industry, says, "Online music piracy causes substantial damage to record companies, artists, and others in the music business. [This] decision helps to get this point across and is fully consistent with the growing international consensus that putting other people's music on the Internet is illegal."

But one leading Japanese industry source notes that although the Jan. 29 ruling will deter other file-sharing services from setting up in Japan, "it doesn't stop offshore companies from providing this kind of service, and it is probably not the long-term solution."

# NEWSLINE...



STEIN

In the wake of the global revamp of BMG's operating structure (*Billboard*, Feb. 1), BMG Germany has restructured to form two units: music companies/A&R/marketing and commercial/shared services. "The forecast for the German record market for 2003 is for another double-digit decline. This calls for swift decisions on the part of responsible management to safeguard jobs," says Thomas Stein, recently appointed president of BMG Germany/Switzerland/Austria (G/S/A) (*Billboard Bulletin*, Jan. 24). The first unit, which will focus on centralizing

international product and developing national repertoire, will be overseen by Stein. The unit's international department will be headed by Frank Briegmann, formerly deputy managing director of BMG Ariola Munich. The commercial/shared services unit will be managed by Stein's deputy, Andre Finkenwirth, executive VP of BMG G/S/A. The unit will comprise children's/budget line BMG Ariola Miller, compilations label BMG Ariola Media, and distribution activities in the G/S/A region. **WOLFGANG SPAHR**

MTV Japan has set May 25 as the date for its second annual music-video awards show. Videos of music titles by both Japanese and non-Japanese acts released in Japan between March 1, 2002, and Feb. 28, 2003, will be eligible. Nominees in various categories will be chosen by a committee comprising MTV Japan staffers and industry figures, and MTV Japan viewers will vote for the winners. The awards show will be held at the Saitama Super Arena in the city of Saitama, which is north of Tokyo. It will be preceded by MTV Super Dry Live, a live music event taking place May 24 in Tokyo, at which various local and international acts will perform. MTV's co-sponsor in presenting both events is Japan's Asahi Breweries. **STEVE McCLURE**

U.K. collecting society Phonographic Performance Ltd.

has joined forces with various performers' rights organizations to launch a new initiative, Royalties Reunited. The project enables performers and their advisors to search a dedicated Web site, royaltiesreunited.co.uk, to check if they have airplay royalties waiting for them. Performers must register their information to collect sums owed. **PAUL SEXTON**



Sony Music France has struck a digital-distribution deal with E-Compil, the online subscription service of Universal Music France. The deal adds 5,000 songs to the 7,000 the service already offers. Available to users in France only, E-Compil offers three payment tiers for downloads, which can be burned to a disc once and transferred to portable devices three times. **LISA PASOLD**

The anti-piracy unit of the British Phonographic Industry (BPI) has shut down an illegal music and film factory in Northeast England. A series of raids at four private addresses and a business in South Shields led to the seizure of 15 CD-writers, six computers, printers, a stun gun, and what the BPI calls a "significant" amount of cash. A 39-year-old man and a 34-year-old woman were arrested. The raids were carried out in conjunction with local police and video-industry body the Federation Against Copyright Theft. **ADAM HOWORTH**

## Executive Turntable

RECORD COMPANIES: Dieter Daum

has been promoted to senior VP of operations for Sony Music Entertainment. Daum was president/CEO of Sony DADC Austria and chairman of the Sony Music International Operations group; he remains based in Austria.

Michael Hwang is named chairman of EMI Recorded Music in the People's Republic of China, based in Shanghai. Until January 2002, he was chairman of Universal



DAUM

Music Greater China.

Tibor Rigó has been promoted to managing director of Universal Music Hungary. He was sales and distribution director.

Wolfgang Orthmayr has been appointed VP of sales at Sony Music Germany/Switzerland/Austria, based in Berlin. He was managing director of German music retailer WOM.

Cristina Castillo has been named marketing director at Warner Music International in London. She was a director at MTV Asia in Singapore.

Chris Boog has been promoted to GM of V2 Netherlands. He was marketing manager.

# Czech Labels Hope Price Cuts Counter Pirates

BY MARK ANDRESS  
and PAVLA KOZAKOVA

PRAGUE—Czech music labels are claiming an increase in over-the-counter CD sales after introducing price cuts in the second half of 2002 in an attempt to draw people back into record stores and away from pirated product.

Three local affiliates of major music labels (Universal, EMI, and Sony) began dropping their trade prices last summer, leading to CDs of domestic repertoire retailing at up to 30% less and international repertoire being priced as much as 18% cheaper than before. The results are being credited by the labels involved with increasing the numbers of units shipped during 2002 by between 5% and 20%, bringing the Czech Republic's depressed music industry some much-needed cheer—although revenue is still down.

In virtually all cases, shops cooperated with music labels by agreeing to pass on the savings to the customer and even voluntarily cutting their own margins, neither of which the labels could force retailers to do. Tomas Filip, managing director of the Czech affiliate of Universal Music, says, "We're satisfied. For us, the Christmas period went very well. Signals we've received from retailers show a growth in the number of units sold [over the counter] in 2002 of between 10% and 20%."

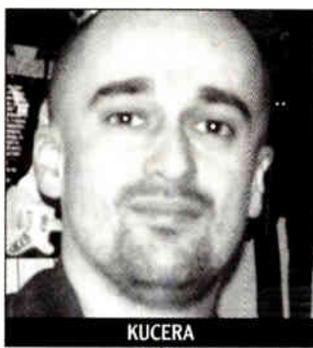
That increase has been mainly fueled by price cuts on domestic repertoire, which now retails at about 300 koruna (\$10.32) per CD—deemed an acceptable price for a cost-conscious Czech nation with an average monthly wage of \$530, Filip says. But while claiming that units sold last year increased, he concedes that Universal's 2002 turnover did not. "Revenues for 2002 are roughly the same as in the year before. But since our revenues were 30% lower in the first half of 2002 [compared with 2001], our second-half

performance actually saw an increase."

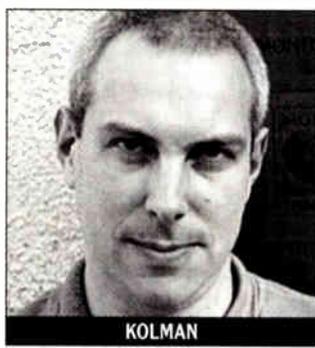
Universal Music reduced the trade prices of its international repertoire by 12% in August and persuaded retailers to cut their margins from 29% to 25% of the retail price. The moves led to new international Universal releases retailing at 499 koruna (\$17.17), 18% cheaper than before. The retail price of international catalog CDs also dropped, by around 15%, to an average 309 koruna (\$10.63).



FILIP



KUCERA



KOLMAN

The price of Universal's top new domestic releases dropped in September from 469 koruna (\$16.13) to between 299 koruna (\$10.29) and 379 koruna (\$13.03)—a 25%-30% reduction. Universal's domestic catalog retail prices also dropped by 10%, with most selling for 279 koruna (\$9.60) in the shops.

## RESPONDING TO PIRACY

This price-cutting is the strongest response yet to burgeoning home and professional piracy in the Czech Republic, a phenomenon that has seriously damaged its music industry during the past four years, as CD-burning devices become cheaper and easier to use.

The local branch of the International Federation of the Phonographic Industry (IFPI) estimates that at least every second CD produced in the Czech Republic is an illegal copy, with pirate sales of 1.8 billion koruna (\$61.9 million) in 2001 and only about one-fifteenth of total illegal production ever

being confiscated. Czech manufacturers of illegal CDs mainly sell their copies domestically, with many ending up at street markets in the Czech border regions with Germany and Austria.

For the first nine months of 2002—before the full effect of the price-cutting measures could be felt—the industry's revenue dropped 31.7% to 382 million koruna (\$13.1 million), while the number of units shipped dropped 31.2% to 2.45 million,

according to the IFPI. IFPI Czech Republic managing director Karel Kucera says, "Music labels are trying to find an ideal price that is still profitable for the record company and attractive for the consumer."

Sony Music/Bonton, the major's local joint venture with Bonton, is another label pinning its hopes on cheaper CDs as a cure for a chronically ill industry. The label experienced an increase of about 5% in units sold last year, although revenue dropped about 15%, according to sales director Ivo Stana.

While the prices of both domestic and international new releases fell Sept. 1, 2002, catalog reductions took effect Dec. 1, 2002, so customers felt the bulk of price cuts only in the last month of the year, Stana says. "The real effect of our price reductions will be seen in the first half of this year," he says. "Already, however, many voices have expressed a greater interest in music, and more people are going to the shops to buy it."

With illegally copied CDs retailing at between 100 koruna (\$3.44) and 150 koruna (\$5.16), many people had stopped coming to the shops, because original CDs were so much more expensive, Stana says. Price reductions mean that a decent original CD costs only twice the pirates' price, he says, after Sony Music/Bonton reduced trade prices of all domestic titles by 20%, with retailers passing on the same savings to the customer. Sony Music/Bonton also dropped the trade price of its international repertoire by 13%, with retailers once again passing that bargain on.

The label has even tried to play music pirates at their own game by agreeing with retailers to sell some of its older catalog at what it calls the "super-budget price local" of 149 koruna (\$5.12).

The Czech affiliate of EMI Records started its own price cuts in July, when

it dropped the trade price of all international titles by 7%. A further 7% price drop followed in September for new international releases, and EMI offered a similar reduction Nov. 1 on the rest of its international catalog, excluding Beatles product. In October, the trade and retail price of EMI's domestic titles, including back catalog, dropped between 15% and 24%.

From September 2002 to December 2002, the number of units shipped for local EMI repertoire increased 15%, while revenue dropped 9% against the same four-month period in 2001. Once international repertoire is factored in, the number of units sold remained unchanged, while revenue fell 18% during the same four-month period. But EMI sales director Ladislav Kolman says the picture is "positive, because the decrease in turnover is lower than we expected. It's too early [to judge the full effect of price cuts]. It will take a while for people to get used to them."

## PAYING THE COST

Not all Czech labels are following the price-cutting route, although Warner Music here is accompanying new releases with temporary trade price cuts of up to 20% on the catalog of the relevant artist. Label marketing manager Iva Milerova complains, though, that retailers often fail to pass on price reductions: "We sometimes see [retailers'] margins of 35%."

BMG Czech Republic GM Herman Miller says the company has no plans for price cuts and warns that the label may stop investing in local artists altogether. He says, "If customers in the Czech Republic continue to harm us by burning CDs, the slogan used in the [Czech industry's] anti-piracy campaign, 'Copy kills music,' might actually come true."

Of course, in a troubled market, such moves as price-cutting have a cost: Record companies here have had to reduce staff and cut budgets. Kucera says, "This is the only way they can achieve lower prices for customers."

Universal, which now employs about 30 staffers, laid off 10 employees last summer in all departments, from sales to finance. During the past four years, Sony Music/Bonton has trimmed its staff by half and is cutting costs both within the company and in the distribution and production units. The company now says it is almost impossible to give artists advance payments and is much more careful about granting both recoupable advances against mechanical royalties and signing-on fees.

EMI started reducing staff numbers about 18 months ago and has since laid off about 20% of its employees, while keeping a tight rein on advertisement and marketing budgets.

## Italian Labels, Broadcasters, Split On Music Quotas

BY MARK WORDEN

MILAN—Proposals currently being studied by the Italian parliament that would introduce airplay quotas of 50% for domestic music have drawn a distinctly chilly response from commercial radio groups here, despite qualified music-industry approbation.

Three lobby groups—RNA, representing the national radio networks, and two organizations representing local stations, FRT and Aeranti-Corallo—made their cases in a January joint presentation to the parliament's Culture Committee.

In a document that the lobby groups claim represents the views of Italy's "1,200 radio stations and 14 national networks,



MAZZA

which serve 36 million daily listeners and employ 15,000 people," it was noted that 15% of Italy's radio stations already exclusively play Italian music, while the national networks play an average of 37.7% Italian music. The report says the average figure for local stations is 44%.

The Culture Committee is examining assorted legislative proposals in connection with the country's long-awaited Music Bill (*Billboard*, April 6, 2002). Preliminary drafts of the bill—which is designed to help Italy's troubled music industry—include such measures as tax incentives and establishing a French-style export office, as well as a 50% airplay-quota proposal. Enzo Mazza, director general of local labels organization FIMI, says the record industry is prepared to accept a 40% quota but that it should be for new, rather than established, domestic artists. Mazza says, "Established names like [EMI Italy rock veteran] Vasco Rossi don't need support, but young artists definitely need more airplay."

The Culture Committee, under the presidency of Ferdinando Adornato of the ruling Forza Italia party, has yet to draft the final bill, although Adornato has assured FIMI representatives that it would be presented to parliament "by March." The concept of a 50% airplay quota was originally part of a proposal made by Guglielmo Rositani of the nationalist Alleanza Nazionale party.



**Thanks a Million.** Awards chairman Tony Wadsworth, center, was on hand at the recent launch of the 2003 Brit Awards at London's Abbey Road Studios to present a check for £1.3 million (\$2.14 million) to the Brit Trust charity, which funds the Brit School for Performing Arts & Technology in Croydon, south of London. The money was raised from the proceeds of last year's awards show. Wadsworth, who is also chairman/CEO of EMI Recorded Music U.K. & Ireland, presented the check to former Brit School pupil Jade Richardson, right, representing the Brit Trust. Richardson is now a Polydor U.K. A&R manager; she signed multiple Brit Awards nominee Ms. Dynamite, left, to the label.

Connect with the music industry's most important decision makers in **Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

**Call: 1-800-223-7524 Today!**  
Fax all ads to: 646-654-4798/99 or email to: [jserrette@billboard.com](mailto:jserrette@billboard.com)

Your ad includes a listing on **billboard.com**

over 17 million page views a month  
[www.billboard.com](http://www.billboard.com)

## DUPLICATION/REPLICATION

### COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL!  
"ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	<b>\$ 1,090.00</b>

from your CD-Ready Master & Print-Ready Film

**NATIONAL TAPE & DISC CORPORATION**

1110 48th Ave. North - Nashville, TN 37209

**1-800-874-4174**

Digital Mastering Services - Digital Audio Duplication - Computer Graphics

**SAME DAY SERVICE!**  
(on short run CD & Cassette copies)

[www.ntdc.com](http://www.ntdc.com)

## DUPLICATION/REPLICATION

### 46 PRODUCTIONS

25 CDRs - \$45.00 / 50 CDRs - \$88.00  
100 CDRs - \$150.00 / 200 CDRs - \$290.00

**ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!**

From CD or CDR master  
Includes CDR jewel box w/text printing on CD label  
Add \$35 for other digital master, \$55 for analog master

Orders must be prepaid. Shipping not included.

42 W 557 Hawk Circle, St. Charles, IL 60175  
Tel (800) 850-5423 Email: [info@46p.com](mailto:info@46p.com)  
Visit our Web Page at <http://www.46p.com>

## FOR LEASE

### 54th St. Bway/8th Ave RECORDING STUDIO

For Long Term Lease  
Approx 4,415 SF  
Private bathroom  
Street level entrance  
Brokers Protected

**Exclusive Agent, M. Wayne**  
(516) 599-7979

## PUBLICATIONS

**In the Studio?**  
Making a Great Master

**FREE Guide to Master Tape Preparation Saves You Time and Money!**

**1-800-468-9353**

[www.discmakers.com/bb](http://www.discmakers.com/bb)  
[info@discmakers.com](mailto:info@discmakers.com)

**DISC MAKERS**

SOMETHING HAPPENS WHEN YOU DON'T ADVERTISE ... NOTHING!!

## TALENT

### Looking for a record deal??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

**Talent 2000**  
**800-499-6395**

## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (809) 890-8000.  
Fax (809) 890-0247 or write  
**Scorpio Music, Inc.**  
P.O. Box A Trenton, N.J. 08691-0020  
email: [scorpiomus@aol.com](mailto:scorpiomus@aol.com)

## REAL ESTATE

### REDUCED \$76,000! MUST SELL!

Aaron Tippin, John Anderson, Billy Dean & Alan Jackson live within 8 miles of my home. They like this area & so will You!



5800 Sq ft. on 43 ac. 5 mi to Center Hill LK. 6 yrs. old. Beautiful views, 6BR, 4BA, walk-in pantry & linen closet, 13' walk-in MBR closet, 13x16' Breakfast Rm bay formed by 5 lrg. windows. 22x33' RecRm, 20x20' LvRm, 2 brick FP, 9' ceilings, lrg. SunRm. Pond & 70x72' metal pole barn. One Hr. to Nashville. \$599K.

**615-536-5352**

## REAL ESTATE TO THE STARS

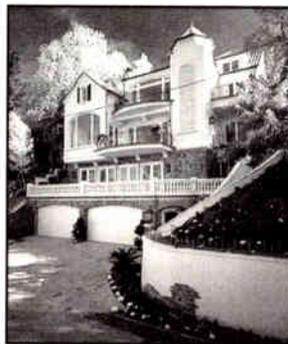
### Westlake Village Exclusive Estate Properties [www.EliteCaliforniaEstates.com](http://www.EliteCaliforniaEstates.com)

#### Exquisite Master Craftsmanship...

...and impeccable detail make this one of the most spectacular new homes ever to be built in Westlake Village. 180-degree lake view, 5 bedrooms, 6.5 baths, library, screening room, pool, spa and 24-hour guard gated.

**\$5,993,000**

**Teri Pacitto**  
(805) 494-4663



**COLDWELL BANKER PREVISIONS International**

883 S. Westlake Boulevard, Westlake Village, CA 91361

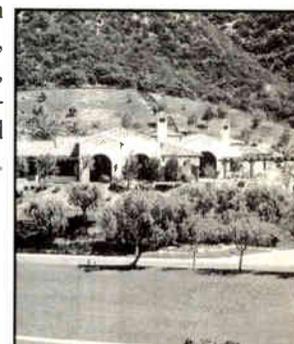
©2003 Coldwell Banker Real Estate Corporation. An Equal Opportunity Company. Equal Housing Opportunity. Independently Owned and Operated by NRT, Inc. Coldwell Banker does not guarantee the accuracy of square footage, lot size or other information concerning the condition or features of property provided by the seller or obtained from public records or other sources, and the buyer is advised to independently verify the accuracy of that information through personal inspection and with appropriate professionals.

#### Aloft On A Hill...

...behind 24-hour guard gates on over 4.5 acres this single-story California Hacienda newly constructed boasts 5 bedrooms, 6.5 baths, media room + guest house, pool, spa, tennis, outdoor entertainment areas and spectacular views.

**\$4,900,000**

**Marshal Klein**  
(805) 370-2875



## HELP WANTED

### PRESIDENT

You will lead a high profile, nonprofit organization dedicated to the economic development of the music business in one of the nation's richest music regions. The Memphis and Shelby County Music Commission seeks a president who will lead the organization to the next level and drive the core strategy to develop and promote a viable, prolific music industry built on Memphis' rich cultural heritage.

You will work with a blue ribbon board of directors, legends of the music industry and top business, community and government leaders. As the top executive, you will be responsible for developing the strategic business plan, building and coordinating alliances with partner agencies, organizing and promoting the diverse music related organizations, developing a positive public image, and providing overall leadership and supervision of the staff and office.

As the ideal candidate, you will have substantial executive management experience, solid business and finance acumen, a proven track record of success in leading an organization to accomplish strategic goals, an entrepreneurial drive, and excellent communication and people management skills. Your energy, passion, insights, and intellect will set you apart from the crowd, and your deep understanding of the music industry will be an asset.

For confidential consideration and a complete position description. Please e-mail, fax or mail your resume, cover letter, compensation requirements, and references to:

#### Music Comission President Search

c/o Ernie Hilliard, President  
Hilliard & Associates, Inc.  
5865 Ridgeway Center Pkwy  
Memphis, TN 38120-4004  
E-mail: [Hilliard@midsouth.rr.com](mailto:Hilliard@midsouth.rr.com)  
Fax: 901-820-4361  
EOE/M/F/D/V

## HELP WANTED

### Special Events Coordinator

Coordinator wanted for conference dept. at music publication. Responsibilities include event management, registration sales, database management, ad copy writing, development of lead lists, website updates and coordination of all marketing materials. Other responsibilities include analysis of pricing and revenue, phone calls and follow up. The Coordinator will supervise interns and volunteers and will assist with on-site responsibilities such as registration, set up, client relations, and all other event logistics. Travel is required. Computer skills - excel, quark, word. Send resume and salary requirements to:

**bbevents@billboard.com**  
or fax to **646-654-4674**  
**NO PHONE CALLS**

### Position available

...for person with experience as promoter or artist manager.

**Call Mike Shine:**

**212-614-9449**

### INTERNS WANTED

Billboard Magazine's New York office is hiring interns to assist the Special Events Department. Looking for a quick learner who is organized and detail-oriented. Knowledge of Excel a plus. For college credit only - no pay

Contact Billboard at **646.654.4660** or [pdemo@billboard.com](mailto:pdemo@billboard.com)

Looking for the perfect job?  
**BILLBOARD CLASSIFIED**

## The Ultimate Resource for Touring Bands & Musicians

### BILLBOARD'S 19TH EDITION OF THE **Musician's Guide to Touring and Promotion** NEW EDITION!



#### Includes:

- City by city club directory
- Tap/disc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only \$15.95 – \$18.95 overseas.  
(includes shipping)

Order by phone **800-745-8922** or on our website  
**www.musiciansguide.com**  
Mention code TGBB when ordering!

### •BROWSER® DISPLAY SYSTEMS•

**320 DVD/VIDEO TITLES in 2 SQ. FT.!**  
complete line of counter, wall, and floor displays.

Call or write today for FREE sample Pak



### NOTICES/ANNOUNCEMENTS

## What's Next? I'll tell you...Billboard's NARM Spotlight 3/22/03 Edition

As we operate in a historically challenging retail environment,

Billboard's spotlight on NARM navigates through uncharted waters.

We assess the health of specialty music chains, highlight online retail activity and report on new, innovative packaging that labels are using to boost consumer appeal. Join Billboard and our 125,000 readers in more than 100 countries for this important report!

This HOT informative issue closes on March 10th -  
so call me today and reserve your spot in this important edition.

The will be BONUS DISTRIBUTION at the  
NARM Convention in Orlando March 16 - 19th.

Call Jeff Serrette - 1-800-223-7524

IF YOU HAVE A PROFESSIONAL SERVICE YOU'D LIKE  
THE MUSIC INDUSTRY TO KNOW ABOUT  
CALL BILLBOARD CLASSIFIED TODAY  
1-800-223-7524 FAX: 646-654-4798/99

# Ramon 'Mongo' Santamaria, 80, Dies

BY STEVE GRAYBOW and LEILA COBO

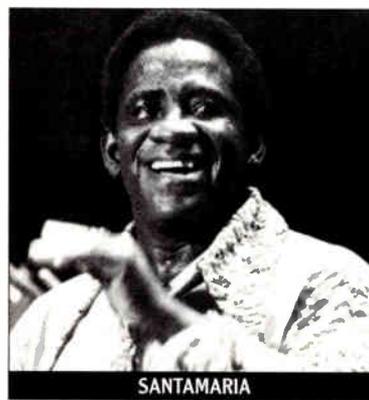
Cuban-born conga player/percussionist Ramon "Mongo" Santamaria, one of the seminal figures in the development and popularization of Latin jazz, died Feb. 1 in a Miami hospital after suffering a stroke earlier in the week. He was 80.

Largely absent from the spotlight during the past decade, Santamaria was arguably the world's greatest living conga player and a constant bridge between Afro-Cuban grooves, jazz, and R&B. His career spanned more than six decades. With 50 albums and six Grammy Award nominations to his name and collaborations with virtually every significant name in jazz and Latin music, Santamaria's trajectory was virtually a history of Latin music in the U.S.

He is perhaps best-known for his hit rendition of Herbie Hancock's "Watermelon Man," which gave jazz label Riverside its sole pop hit, and for authoring "Afro Blue," a composition that John Coltrane made famous.

Born in Havana in 1922, Santamaria was a seasoned musician by the time he moved to New York in 1950 and began recording and touring with Damaso Perez Prado. He later became Tito Puente's conga player and also collaborated extensively with vibraphonist Cal Tjader.

Santamaria's influence was immense. His first album, *Changó*, is widely acknowledged as the first album of Afro-Cuban folk music recorded in the U.S., and



SANTAMARIA

the Latin jazz group he formed during his association with River-

side in the 1960s included a young Chick Corea as his pianist. Later, Santamaria would record 10 groundbreaking discs with Columbia, which made him one of the most popular jazz figures at the time.

Although Santamaria had retired from performing, he was awarded the *Billboard* Latin Music Hall of Fame award in 2001 in recognition of his lifetime contribution to music.

Santamaria is survived by six children, two sisters, eight grandchildren, and one great-grandchild.

## VP Records Founder Vincent Chin, 65

BY TODD MARTENS

Vincent G. Chin, founder of independent reggae label and retail store VP Records, died Sunday of natural causes in his Fort Lauderdale, Fla., home. He was 65.

Vincent and his wife, Patricia, whose initials inspired the "VP" name, began selling discarded jukebox 45s in their native Kingston, Jamaica, in the 1950s. In 1958 they opened a Kingston store and recording studio that was frequented by the likes of Peter Tosh, Bob Marley, and Gregory Isaacs.

The Chins moved to Queens,

N.Y., in 1979 and opened VP, which became one of the world's largest independent reggae operations. Last year, VP formed a joint venture with Atlantic

Records and had a crossover hit with Sean Paul's album *Dutty Rock*, which featured the top 10 single "Gimme the Light."

Chin was retired at the time of his death. In addition to his wife, he is survived by his sons Christopher and Randy, who run the VP label; his daughter, Angela; three sisters; and 13 grandchildren.

One grandson, Joel, is VP's A&R director. Patricia continues to do work for the store.



CHIN

**William Russo**, 74, of pneumonia, Jan. 11 in Chicago. A composer/bandleader who created the Chicago Jazz Ensemble, Russo performed, conducted, or composed with such talents as Duke Ellington, Leonard Bernstein, Dizzy Gillespie, and Billie Holiday. During a career that spanned more than five decades, Russo led his own band, the Russo Orchestra, in New York, as well as the London Jazz Orchestra. He composed approximately 200 pieces for jazz orchestra and authored scores for several rock operas, classical works, and film scores. Russo also founded the Columbia College, Chicago's Music Department. He is survived by his sister, four children, and two grandchildren.

**Jerry Schoenbaum**, 82, of heart failure, Jan. 21 in New York. A music-business veteran of more than 50 years, Schoenbaum began his career with Discount Record Stores before moving to MGM, where he helped create the Verve Forecast label. He was also once president of Polydor Records. He is survived by his wife, two children, and four grandchildren.

**Keven "Dino" Conner**, 28, of injuries sustained in an automobile accident, Jan. 25 in Houston. Conner was a member of Houston-based R&B trio H-Town, which scored a No. 1 R&B hit in 1993 with "Knockin' Da Boots." After signing a deal with Luke, the label owned by Luther Campbell of 2 Live Crew, the threesome received the Soul Train Award for best new R&B artist and sold more than 2 million albums in the U.S. Conner is survived by his twin brother/groupmate and a daughter.

**Marc Benesch**, 50, of cancer, Feb. 1 in Studio City, Calif. Credited with helping break New Kids on the Block, Nine Inch Nails, and Master P, Benesch headed the promotion departments of TVT, Priority, Interscope, and Columbia. He was executive VP of promotion with ArtistDirect at the time of his death. He is survived by his wife and daughter. Memorial contributions can be made to the Megan Benesch Educational Trust Account c/o HSBC, Attention: David Seinfeld, 445

North Bedford Drive, Second Floor, Beverly Hills, Calif. 90210.

**Lou Harrison**, 85, of an apparent heart attack, Feb. 2 in Lafayette, Ind. Considered a maverick among classical composers, Harrison was one of the first to create all-percussion pieces and combine the musical traditions of Asia and the West. He wrote four symphonies and two operas in addition to many ballets, concertos, choral pieces, and solo and chamber works. Many of his compositions were used by Michael Tilson Thomas, the music director of the San Francisco Symphony.

**John Houston**, 82, of diabetes and heart disease, Feb. 2 in New York. The father of R&B star Whitney Houston, John Houston was a theatrical manager who also managed the career of Whitney's mother—his former wife, Cissy Houston—while she sang with the backing vocal group Sweet Inspirations. In addition to his daughter, he is survived by his current wife and three sons

# PROGRAMMING

## FEBRUARY 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  
FEBRUARY 2, 2003

BET	CMT	MTV	1 VH
1 JA RULE, MESMERIZE 2 AALIYAH, MISS YOU 3 50 CENT, IN DA CLUB 4 JENNIFER LOPEZ, ALL I HAVE 5 B2K & P. DIDDY, BUMP, BUMP, BUMP 6 TYRESE, HOW YOU GONNA ACT LIKE THAT 7 ZPAC, THUGZ MANSION 8 MARQUES HOUSTON, THAT GIRL 9 LIL' ROMEO, PLAY LIKE US 10 NELLY, AIR FORCE ONES 11 CHOPPA, CHOPPA STYLE 12 ORU HILL, I SHOULD BE 13 BUSTA RHYMES, MAKE IT CLAP 14 SMILEZ & SOUTHSTAR, TELL ME 15 JAHEIM, FABULOUS 16 EVE, SATISFACTION 17 50 CENT, WANKSTA 18 SEAN PAUL, GET BUSY 19 NAS, MADE YOU LOOK 20 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER 21 BENZINO, ROCK THE PARTY 22 BABY, DO THAT 23 JAY-Z, 03 BONNIE & CLYDE 24 MUSIQ, DON'T CHANGE 25 WHITNEY HOUSTON, ONE OF THOSE DAYS 26 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) 27 LL COOL J, PARADISE 28 COMMON, COME CLOSE TO ME 29 MISSY ELLIOTT, GOSSIP FOLKS 30 K-CI & JOJO, THIS VERY MOMENT 31 JUSTIN TIMBERLAKE, CRY ME A RIVER 32 CLIPSE, MA, I DON'T LOVE HER 33 BABY, WHAT HAPPENED TO THAT BOY 34 FIELD MOB, SICK OF BEING LONELY 35 LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A *** 36 MARIJAH CAREY, BOY I NEED YOU 37 ROOTS, BREAK YOU OFF 38 THICKE, WHEN I GET YOU ALONE 39 HAPPY ROOTS, HEAD UP 40 RAPHAEL SAADII, STILL RAY	1 KENNY CHESNEY, BIG STAR 2 SHANIA TWAIN, UPI 3 FAITH HILL, WHEN THE LIGHTS GO DOWN 4 OXIE CHICKS, TRAVELIN' SOLDIER 5 KEITH URBAN, RAINING ON SUNDAY 6 KIO ROCK, PICTURE 7 MARK WILLIS, IS SOMETHIN' 8 TERRI CLARK, I JUST WANNA BE MAD 9 TIM MCGRAW, SHE'S MY KIND OF RAIN 10 BLAKE SHELTON, THE BABY 11 VINCE GILL, NEXT BIG THING 12 DEANA CARTER, THERE'S NO LIMIT 13 EMERSON DRIVE, FALL INTO ME 14 CHRIS CAGLE, WHAT A BEAUTIFUL DAY 15 BRAD PAISLEY, I WISH YOU'D STAY 16 JOE NICHOLS, BROKENHEARTSVILLE 17 NICKEL CREEK, THIS SIDE 18 STEVE AZAR, WAITIN ON JOE 19 KEITH URBAN, SOMEBODY LIKE YOU 20 AARON LINES, YOU CAN'T HIDE BEAUTIFUL 21 MONTGOMERY GENTRY, SPEED 22 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 23 RASCAL FLATTS, I'M MOVIN' ON 24 MARTINA MCBRIDE, CONCRETE ANGEL 25 JOHNNY CASH, HURT 26 ALISON KRAUSS & UNION, NEW FAVORITE 27 KENNY CHESNEY, THE GOOD STUFF 28 MONTGOMERY GENTRY, MY TOWN 29 FAITH HILL, CRY 30 JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU 31 TRACE ADKINS, CHROME 32 JENNIFER HANSON, BEAUTIFUL GOODBYE 33 DIAMOND R10, I BELIEVE 34 RASCAL FLATTS, THESE DAYS 35 ALAN JACKSON, DRIVE (FOR DADDY GENE) 36 OXIE CHICKS, LONG TIME GONE 37 TIM MCGRAW, THE COWBOY IN ME 38 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE 39 DIAMOND R10, BEAUTIFUL MESS 40 TOBY KEITH, WHO'S YOUR DADDY	1 50 CENT, IN DA CLUB 2 CHRISTINA AGUILERA, BEAUTIFUL 3 NAS, MADE YOU LOOK 4 MISSY ELLIOTT, GOSSIP FOLKS 5 JUSTIN TIMBERLAKE, CRY ME A RIVER 6 B2K & P. DIDDY, BUMP, BUMP, BUMP 7 AVRIL LAVIGNE, I'M WITH YOU 8 BUSTA RHYMES, MAKE IT CLAP 9 JENNIFER LOPEZ, ALL I HAVE 10 ZPAC, THUGZ MANSION 11 GOOD CHARLOTTE, THE ANTHEM 12 JA RULE, MESMERIZE 13 QUEENS OF THE STONE AGE, NO ONE KNOWS 14 DONNAS, TAKE IT OFF 15 SHAKIRA, THE ONE 16 FAT JOE, ALL I NEED 17 T.A.T.U., ALL THE THINGS SHE SAID 18 EMINEM, LOSE YOURSELF 19 SALIVA, ALWAYS 20 LL COOL J, PARADISE 21 MARIJAH CAREY, BOY I NEED YOU 22 BABY, DO THAT 23 VANESSA CARLTON, PRETTY BABY 24 SUM 41, STILL WAITING 25 3 ODORS DOWN, WHEN I'M GONE 26 KELLY OSBORN, SHUT UP 27 TYRESE, HOW YOU GONNA ACT LIKE THAT 28 COMMON, COME CLOSE TO ME 29 NORAH JONES, DON'T KNOW WHY 30 ZWAN, HONESTLY 31 SIMPLE PLAN, I'D DO ANYTHING 32 EVE, SATISFACTION 33 KIO ROCK, PICTURE 34 SEAN PAUL, GET BUSY 35 NEW FOUND GLORY, HEAD ON COLLISION 36 FIELD MOB, SICK OF BEING LONELY 37 DMX, X-GON 'GIVE IT TO YA 38 JC CHASEZ, BLOWIN' ME UP (WITH HER LOVE) 39 JIMMY EAT WORLD, A PRAISE CHORUS 40 CLIPSE, MA, I DON'T LOVE HER	1 SHANIA TWAIN, I'M GONNA GETCHA GOOD! 2 PINK, FAMILY PORTRAIT 3 AVRIL LAVIGNE, I'M WITH YOU 4 OXIE CHICKS, LANDSLIDE 5 MARIJAH CAREY, THROUGH THE RAIN 6 MATCHBOX TWENTY, DISEASE 7 JENNIFER LOPEZ, ALL I HAVE 8 FAITH HILL, CRY 9 RED HOT CHILI PEPPERS, CAN'T STOP 10 JUSTIN TIMBERLAKE, CRY ME A RIVER 11 KIO ROCK, PICTURE 12 TORI AMOS, A SORTA FAIRYTALE 13 JOHN MAYER, YOUR BODY IS A WONDERLAND 14 BON JOVI, MISUNDERSTOOD 15 SANTANA FEAT. MICHELL, THE GAME OF LOVE 16 JIMMY EAT WORLD, THE MIDDLE 17 MOBY, IN THIS WORLD 18 CHRISTINA AGUILERA, BEAUTIFUL 19 NORAH JONES, DON'T KNOW WHY 20 PINK, DON'T LET ME GET ME 21 NORAH JONES & JOHN MAYER, DON'T KNOW WHY/YOUR BODY 22 BRUCE SPRINGSTEEN, LONGER 23 3 ODORS DOWN, WHEN I'M GONE 24 DAVE MATTHEWS BAND, GREY STREET 25 AVRIL LAVIGNE, COMPLICATED 26 NO DOUBT, UNDERNEATH IT ALL 27 GOO GOO DOLLS, HERE IS GONE 28 COUNTING CROWS, BIG YELLOW TAXI 29 CREED, ONE LAST BREATH 30 MADONNA, DIE ANOTHER DAY 31 RED HOT CHILI PEPPERS, BY THE WAY 32 JENNIFER LOPEZ, JENNY FROM THE BLOCK 33 PUDDLE OF MUDD, SHE HATES ME 34 CELINE DION/ANASTACIA, YOU SHOOK ME ALL NIGHT LONG 35 PINK, JUST LIKE A PILL 36 RED HOT CHILI PEPPERS, ZEPHYR SONG 37 JOHNNY CASH, HURT 38 SHERYL CROW, SOAK UP THE SUN 39 JOHN RZEZNIK, I'M STILL HERE (JIM'S THEME) 40 CLIPSE, MA, I DON'T LOVE HER

### THE CLIP LIST

multimedia USA	MTV 2	MTV EUROPE	GAC
1 RED HOT CHILI PEPPERS, CAN'T STOP (NEW) 2 TRANSLANTS, DIAMONDS AND GUNS (NEW) 3 JA RULE, MESMERIZE (NEW) 4 TAKING BACK SUNDAY, CUTE WITHOUT THE "E" (NEW)	<b>NEW</b> 1 JAY-Z, EXCUSE ME MISS 2 THE MUSIC, TAKE THE LONG ROAD AND WALK IT 3 MS. DYNAMITE, IT TAKES MORE 4 ZERO 7, IN THE WAITING LINE 5 RICHARD ASHCROFT, SCIENCE OF SILENCE 6 THE RAVEONETTES, ATTACK OF THE GHOST RIDER 7 TRANSLANTS, DIAMONDS AND GUNS	1 JUSTIN TIMBERLAKE, CRY ME A RIVER 2 PINK, FAMILY PORTRAIT 3 RED HOT CHILI PEPPERS, CAN'T STOP 4 JENNIFER LOPEZ, JENNY FROM THE BLOCK 5 ROBBIE WILLIAMS, FEEL 6 CHRISTINA AGUILERA, BEAUTIFUL 7 AVRIL LAVIGNE, SKER BOI 8 KELLY ROWLAND, STOLE 9 EMINEM, LOSE YOURSELF 10 EMERSON DRIVE, FALL INTO ME 11 MARTINA MCBRIDE, CONCRETE ANGEL 12 KENNY CHESNEY, BIG STAR 13 VINCE GILL, NEXT BIG THING 14 TRICK PONY, ON A MISSION 15 DARRYL WORLEY, FAMILY TREE 16 KEITH URBAN, RAINING ON SUNDAY 17 FAITH HILL, WHEN THE LIGHTS GO DOWN 18 DEANA CARTER, THERE'S NO LIMIT 19 JAMIE LEE THURSTON, IT CAN ALL BE GONE 20 MONTGOMERY GENTRY, SPEED 21 JENNIFER HANSON, BEAUTIFUL GOODBYE	1 BRAD PAISLEY, I WISH YOU'D STAY 2 TERRI CLARK, I JUST WANNA BE MAD 3 MARK WILLIS, IS SOMETHIN' 4 TIM MCGRAW, SHE'S MY KIND OF RAIN 5 MARIJAH CAREY, YOU CAN'T HIDE BEAUTIFUL 6 BLAKE SHELTON, THE BABY 7 SHANIA TWAIN, UPI 8 OXIE CHICKS, TRAVELIN' SOLDIER 9 EMERSON DRIVE, FALL INTO ME 10 MARTINA MCBRIDE, CONCRETE ANGEL 11 KENNY CHESNEY, BIG STAR 12 VINCE GILL, NEXT BIG THING 13 TRICK PONY, ON A MISSION 14 DARRYL WORLEY, FAMILY TREE 15 KEITH URBAN, RAINING ON SUNDAY 16 FAITH HILL, WHEN THE LIGHTS GO DOWN 17 DEANA CARTER, THERE'S NO LIMIT 18 JAMIE LEE THURSTON, IT CAN ALL BE GONE 19 MONTGOMERY GENTRY, SPEED 20 JENNIFER HANSON, BEAUTIFUL GOODBYE
1 STONE SOUR, INHALE 2 CAM'RON, DAYDREAMING 3 OK GO, YOU'RE SO DAMN HOT 4 THE SOUNDTRACK OF OUR LIVES, SISTER SURROUND 5 THE MUSIC, TAKE THE LONG ROAD AND WALK IT 6 FREEWAY, WHAT WE DO 7 BUDAPEST, IS THIS THE BEST IT GETS 8 FISCHERSPOONER, EMERGE	1 AUDIO SLAVE, LIKE A STONE (NEW) 2 BIF NOVED, CHOKING ON THE TRUTH (NEW) 3 CHROME, THE ASSASSIN (NEW) 4 NICK CARTER, I GOT YOU (NEW) 5 SALIVA, ALWAYS (NEW) 6 SUM 41, STILL WAITING 7 AVRIL LAVIGNE, I'M WITH YOU 8 JUSTIN TIMBERLAKE, CRY ME A RIVER 9 JENNIFER LOPEZ, JENNY FROM THE BLOCK 10 MATTHEW GOOD BAND, WEAPON 11 CHRISTINA AGUILERA, BEAUTIFUL 12 TREBLECHARGER, DON'T BELIEVE IT ALL 13 PINK, FAMILY PORTRAIT 14 SAM ROBERTS, DON'T WALK AWAY EILEEN 15 MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS 16 RASCALZ, MOVIE STAR 17 SHAWN DESHAAN, SHOOK (JOMO REMIX) 18 NIVEA, DON'T MESS WITH MY MAN 19 SWOLLEN MEMBERS, BREATH 20 MISSY "MISDEMEANOR" ELLIOTT, WORK IT	1 THE ALL-AMERICAN REJECTS, SWING SWING 2 ZWAN, HONESTLY 3 CROSS CANADIAN RAGWEED, DON'T NEED YOU 4 LOW, CANADA 5 THE RAVEONETTES, ATTACK OF THE GHOST RIDER 6 HOME GROWN, YOU'RE NOT ALONE 7 OUSTURBED, REMEMBER 8 OREGO, SAME OL ROAD 9 OURS, RED COLORED STARS 10 ALLISTER, SOMEWHERE ON FULLERTON 11 RA, DO YOU CALL MY NAME 12 HOT ROD CIRCUIT, THE PHARMACIST 13 PACIFIER, BULLITPROOF 14 THE O4, GET LOOSE 15 AALIYAH, MISS YOU	1 MC LYTE, RIDE WITH ME 2 PRIMAL SCREAM, MISS LUCIFER 3 DAVE MATTHEWS BAND, GREY STREET 4 BABY, WHAT HAPPENED TO THAT BOY 5 QUEENS OF THE STONE AGE, NO ONE KNOWS 6 CHRISTINA AGUILERA, BEAUTIFUL 7 OXIE CHICKS, TRAVELIN' SOLDIER 8 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP) 9 VIVIAN GREEN, EMOTIONAL ROLLERCOASTER 10 D'AMICO, BEST LOVE STORY

## Tuned In: Radio

by Marc Schiffman



**LIFE DURING WARTIME:** After the terrorist attacks of Sept. 11, 2001, music radio had to walk a line between rediscovering its role as information source and making sure the songs played weren't offensive. Some stations dropped music for a day or two of wall-to-wall coverage. Some instituted news breaks at the top of each hour, and there was that flak about Clear Channel circulating a list of songs radio should avoid. With talk of a possible imminent war, radio is again evaluating how best to serve the public during such a time.

Some programmers note that the Sept. 11 attacks were different because they occurred on our soil. And a war with Iraq will be "way over there," one programmer says. That PD says the listener expects music from a music station and knows where to go for news coverage. His station plans to let people know when the conflict starts and then inform the public when anything "really big" happens.

While this PD pulled double-meaning songs after Sept. 11, 2001, such as "Jet Airliner," "War," and "Burnin' for You," he can't predict what would go this time around. "I have to wait for event-specifics to develop this time, then look for songs that seem to mock any taste issues."

Clear Channel/Indianapolis director of programming **Marty Bender** will also wait to see how things develop: "The only appropriate thing to do is to prepare to react." As far as striking the balance between music and news, Bender says, "Our audience will expect music to take a secondary position but not an absent one."

Aside from figuring out what songs to shelve, stations will also look for songs that inspire. **Curtiss Johnson** is station manager of KRXQ/classic rock KSEG Sacramento, Calif. He says that classic rock, especially, has a good selection of patriotic songs and "will salt in more when we are finally at war in Iraq," he says. "It's important to not go overboard or be cheesy with song choice or presentation."

Johnson expects that early in the war, his stations will supply heavy coverage—possibly wall-to-wall, "depending on how much informa-

tion we have. Our intent at this point is to offer reports at least once an hour, possibly two, depending on what is happening." The stations have also partnered with a local TV station for added news.

Back in Indianapolis, Emmis operations manager **Greg Dunkin** says that during the Gulf War, he was programming in Baltimore and found that breaking into programming with CNN updates every time something happened caused audience tune-out, "not because the audience wanted music, but because they went to TV to see what it was we were talking about," he says. "We plan on 'serving the public interest' by informing our audiences of major developments, but not to the point of reporting blow-by-blow coverage."

Dunkin's top 40 WNOU already has top-of-the-hour news that will include war coverage. AC sisters WENS and WYXB "will provide reports when major developments take place."

**MASON IS IBIBQUITOUS:** IBiquity Digital rebranded its forthcoming terrestrial digital-radio service several months ago as HD Radio. Now the company also has a new ally in former Infinity Radio president and 30-year radio vet **Dan Mason**.

As a consultant with iBiquity, Mason will work with the management team to promote the new service and help with the rollout of the new technology. Broadcasters in 40 markets are on board to adopt the new technology early this year.

**SIRIUS ABOUT TRIPLE-A:** One of two digital-radio satellite services, Sirius is refocusing its efforts in the triple-A world. Originally programmed as a pop/rock mixture, the Trend is becoming a full-fledged triple-A format channel as of Feb. 3.

**Meg Griffin**, a veteran of New York progressive radio, picks up programming on new folk-music channel Folk Town. With this move, the programming reins on alt-country pass from Griffin to country format manager **Al Skop**. That channel will now be known as the Border. Classic-rock programmer **Lenny Bloch** picks up a new jam-band channel, Jam Central.



JOHNSON

# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™

by Geoff Mayfield



**BOWLED OVER:** Isn't it ironic? In a year when piracy is one of the music industry's top concerns, a sporting event in which both teams' names were inspired by pirates delivers relief. That is the case, as the Jan. 26 telecast of the Super Bowl rallies a landslide week for **Dixie Chicks** and a return to The Billboard 200 top 10 for **Shania Twain**.

Turns out the Chicks' stirring turn of the national anthem not only delivered an 18% gain and a jump to the very top of the big chart for *Home* (4-1, 104,000 units) but a monopoly on the first two slots of Top Pop Catalog Albums. On the latter list, the trio's 1998 Monument debut sees a 25.5% boost, and its 1999 follow-up has a 25% increase (6-1 and 7-2, respectively).

This is *Home*'s fourth week at No. 1 on The Billboard 200 and its 10th atop Top Country Albums. Aside from their pre-game performance, Dixie Chicks also gained exposure from a cover story in *People*, and their take on **Fleetwood Mac's** "Landslide" is big at adult radio (see Singles Minded, this page).

Twain, who led off the half-time show, gained more than anyone else who dressed in silver and black at the championship game. With a super-sized 41% hike, her *LP!* runs away with Greatest Gainer honors on both the big chart (12-8) and Top Country Albums (No. 2). The title has sold more than 3.2 million copies in only 11 weeks, but this is its first increase since Christmas week.

The two acts that followed Twain also see spurts: **No Doubt** ticks 98-81 with a 23% boost, while **Sting's** latest hits compilation (also featuring **the Police**) falls just shy of a chart re-entry with a 39% gain.

**Bon Jovi**, which kicked off the season with a televised performance at the National Football League's opening game last September, parlays its season-closing stand into a 33% gain for its latest (142-110) and two spikes on Top Pop Catalog (34-23, up 23%, and 39-32, up 16%). **Coldplay**, which later that night played the premiere of ABC's *Jimmy Kimmel Live*, converts a 27% increase for its latest (25-20), the album's first gain in four weeks.

The game drew an average audience of 88.6 million, the second-most watched Super Bowl in the contest's 37-year history.

**THE MAN IN BLACK ROCKS:** Just as country radio has been an odd ally for **Kid Rock** (No.

7, up 28%), as mentioned here last week, modern-rock airplay is bolstering country heritage stalwart **Johnny Cash**.

One of the format's top stations, KROQ Los Angeles, has been playing his cover of **Nine Inch Nails'** "Hurt," including 14 plays during the album charts' tracking week. The Los Angeles market accounts for 12.5% of the current sum on Cash's—even more than New York, which, by sheer density of its population, is often a current album's top market.

Two other modern stations—WOXY Cincinnati and KRBZ Kansas City, Mo.—played the song at least 10 times during the week, while MTV2 showed the clip 11 times. Only one of the 150 monitored stations on our Hot Country Singles & Tracks panel is on the song: KZLA Los Angeles (which played it twice during the week). With a 27% sales gain, Cash jumps 23-21 on Top Country Albums and 174-151 on The Billboard 200.

**IN WITH THE NEW:** Two more acts graduate from Heatseekers, as **Joe Nichols** continues a roll that began with his multiple Grammy nods, this time advancing 105-88 on a 19% boost, while **Smilez & Southstar** march 107-96 on an 11% gain. With both making their moves in the sales week that ended Feb. 2, the month of January saw eight different acts leap to Heatseeker Impact status. There were six in January 2002, only four each in the first months of 1999 and 2001, and three each in the Januaries of 1998 and 2000.

Other developing acts prospering in this young year are **T.a.t.u.** (53-33, up 65%), **Vivian Green** (84-60, up 34%), and sophomores **Syleena Johnson** (126-104, up 22%) and **Field Mob** (147-117, up 32.5%). Green, who appeared on *The Tonight Show With Jay Leno*, and T.a.t.u. have seen gains in four straight weeks, while the other two have done so for three in a row.

Two other sophomores also click. With the clip for "Get Busy" hitting video channels as the song soars at radio (see Singles Minded, this page), **Sean Paul** scoops the Pacesetter on the big chart (91-39, up 121%) and the Greatest Gainer on Top R&B/Hip-Hop Albums (34-12, up 127%). New-fangled string quartet **Bond** more than triples its prior-week sales after appearing on *Good Morning America* (re-entry at No. 116 and 6-2 on Top Classical Crossover).

## CASH



## Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen



**FIRST BIRTHDAY:** With all the momentum the record has encountered, it is no surprise that "In Da Club" by **50 Cent** takes the crown on Hot R&B/Hip-Hop Singles & Tracks. In only its eighth week on the chart, it is the fastest-rising single since August 2002, when "Dilemma" by **Nelly Featuring Kelly Rowland** shot to No. 1 in eight weeks. After opening with Hot Shot Debut honors, "In Da Club" went on to nab Greatest Gainer/Airplay awards in six of the following seven weeks, including this issue. "Club" posts a 20% gain in audience and also remains atop Hot Rap Tracks for a second week.

50 Cent also charts a fourth single, "Patiently Waiting," featuring **Eminem**, which bows at No. 67 on R&B Singles & Tracks. Three of the four charting songs can be found on his new album, *Get Rich or Die Tryin'*, including the bonus track "Wanksta," currently at No. 4.

On the Hot 100 chart, where it also earns Greatest Gainer/Airplay honors, "Club" climbs 11-4, with an overall audience spike of 26.6 million listeners, to 102.4 million. All three of the bulleted tracks in the chart's top four show gains of more than 10 million impressions. Besides "Club," **Jennifer Lopez Featuring LL Cool J's** "All I Have" holds at No. 1 (up 14.9 million to 123.5), and "Mesmerize" by **Ja Rule Featuring Ashanti** jumps 4-2, with an audience gain of 11.4 million, to 108.5 million.

Street-date violations of the vinyl single bring "Club" onto the Hot R&B/Hip-Hop Singles Sales chart at No. 12 and the Hot 100 Singles Sales chart at No. 19.

**TOP SLIDE:** "Landslide" by the **Dixie Chicks** moves 5-1 on the Adult Contemporary chart, which is the largest jump to the top slot for a non-holiday title at that format since **Michael Bolton** made the same leap back in the July 19,



1997, issue with "Go the Distance." "Landslide" also posts the greatest detection gain (up 362) for a song moving into the No. 1 spot for the first time since the chart switched to Nielsen Broadcast Data Systems information in 1993. This

achievement comes on the heels of the Chicks' live performance of "The Star-Spangled Banner" at the Jan. 26 Super Bowl, a rendition that has been heard on 36 monitored stations, including 25 country outlets, since the big game.

On The Billboard Hot 100, "Landslide" holds at No. 9 for a second consecutive week. A CD-single of the track will hit retail Feb. 18, the same day that a maxi-CD for **Justin Timberlake's** "Cry Me a River" (No. 7 on the Hot 100) is released. That single will also include dance remixes of "River" and Timberlake's prior hit, "Like I Love You."

**IN MEMORY:** **Mark Wills** manages a sixth week atop Hot Country Singles & Tracks with "19 Somethin'"—despite a decline of 323 detections—thus handing Mercury its longest stand at No. 1 on this chart in more than 41 years (see Chart Beat, page 62). Wills' erosion is in part a result of some stations temporarily shelving the song following the Feb. 1 space shuttle Columbia disaster: The medium-tempo walk down memory lane includes a reference to the 1986 explosion of the space shuttle Challenger among the historic moments it recalls from the late-20th century.

Elsewhere on the country chart, **Radney Foster** bows at No. 58 with "Scary Old World," a duet that prompts a dual listing of two female collaborators similar to **Kid Rock's** "Picture" with **Sheryl Crow** and **Allison Moorer** (No. 43). Foster is joined on the album version by **Chely Wright**, but Wright's vocal track was replaced by newcomer **Georgia Middleman** for the promo single. As with the Kid Rock tracks, the two versions of Foster's song are too similar to be tracked separately.

**KEEPIN' BUSY:** Just as his "Gimme the Light" escalated following the servicing of a video, **Sean Paul's** second single from *Dutty Rock*, "Get Busy," also surges after the Little X-directed video is serviced to BET, MTV, and other outlets. "Busy" bows on Hot R&B/Hip-Hop Singles & Tracks at No. 64 and enters Hot R&B/Hip-Hop Singles Sales early at No. 34 as a result of street-date violations. Of the five singles Paul has placed on the former list, "Busy" is his highest start to date.

**RETURNING RAIN:** "Through the Rain" by **Mariah Carey** is poised to re-enter The Hot 100 next issue, as a CD-single of the track reached retail Feb. 4. With a generously suggested list price (\$1.99) and Ms. Carey's loyal legion of fans—some of whom feel compelled to buy multiple copies—"Rain" will likely have the largest sales sum we've seen in months. It peaked at No. 81 last month as an airplay-only track and spent six weeks on the chart, falling off last issue.

FEBRUARY 15  
2003

# Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEKS ON CHART	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
			<b>NUMBER 1</b>	4 Weeks At Number 1			49	46	46	75	<b>PUDDLE OF MUDD</b> ▲ <sup>3</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12 98/18 98)	Come Clean	9
1	4	3	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT/COLUMBIA 86840*/CRG (12 98 EQ/18 98)	Home	1		50	51	48	8	<b>WHITNEY HOUSTON</b> ▲ ARISTA 14747 (18 98)	Just Whitney...	9
2	1	1	<b>NORAH JONES</b> ▲ <sup>3</sup> BLUE NOTE 52988 (12 98 CD) [M]	Come Away With Me	1		51	50	54	10	<b>BABY</b> ● CASH MONEY/UNIVERSAL 060076*/UMRG (12 98/18 98)	Birdman	24
3	NEW	1	<b>ZWAN</b> MARTHA S MUSIC/REPRISE 48436/WARNER BROS. (18 98 CD)	Mary Star Of The Sea	3		52	NEW	1		<b>RY COODER MANUEL GALBAN</b> PERRO VERDE/WORLD CIRCUIT/NDNESUCH 79691/AG (18 98 CD)	Mambo Sinuendo	52
4	3	2	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup> ARISTA 14740 (17 98 CD)	Let Go	2		53	45	39	11	<b>MATCHBOX TWENTY</b> ▲ MELISMA/ATLANTIC 83482*/AG (12 98/18 98)	More Than You Think You Are	6
5	5	5	<b>JENNIFER LOPEZ</b> ▲ <sup>2</sup> EPIC 86231 (18 98 EQ CD)	This Is Me...Then	2		54	48	40	7	<b>VARIOUS ARTISTS</b> DEF JAM 063546/IDJMG (12 98/18 98)	The Source Presents: Hip Hop Hits Vol. 6	35
6	2	4	<b>SOUNDTRACK</b> EPIC 87018 (18 98 EQ CD)	Chicago	2		55	NEW	1		<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 42415 (11 98/16 98)	Heaven	55
7	7	15	<b>KID ROCK</b> ▲ <sup>2</sup> LAVA/ATLANTIC 83482*/AG (12 98/18 98)	Cocky	7		56	47	43	10	<b>SYSTEM OF A DOWN</b> ● AMERICAN/COLUMBIA 87062*/CRG (18 98 EQ CD)	Steal This Album!	15
8	12	13	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN (19 98 CD)	Up!	1		57	66	70	14	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2370*/TVT (13 98/17 98)	Kings Of Crunk	15
9	8	7	<b>MISSY ELLIOTT</b> ▲ THE 601 D MIND/ELEKTRA 62813*/EEG (12 98/18 98)	Under Construction	3		58	55	56	14	<b>RASCAL FLATTS</b> ▲ LYRIC STREET 165031/HOLLYWOOD (12 98/18 98)	Melt	5
10	6	6	<b>SOUNDTRACK</b> ▲ <sup>4</sup> SHADY 493508*/INTERSCOPE (12 98/19 98)	8 Mile	1		59	52	71	10	<b>VARIOUS ARTISTS</b> WALT DISNEY 860785 (18 98 CD)	Disneymania: Superstar Artists Sing Disney...Their Way!	52
11	9	8	<b>AALIYAH</b> ▲ BLACKGROUND/UNIVERSAL 060082*/UMRG (12 98/18 98)	I Care 4 U	3		60	84	107	7	<b>VIVIAN GREEN</b> COLUMBIA 86257*/CRG (17 98 EQ/11 98)	Love Story	60
12	NEW	1	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 41762 (18 98 CD)	All About Love	12		61	63	58	10	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 48140* (18 98 CD)	By The Way	2
13	10	10	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 063487*/IDJMG (12 98/18 98)	The Last Temptation	4		62	71	66	14	<b>ASHANTI</b> ▲ <sup>3</sup> MURDER INC./AJM 586830*/IDJMG (12 98/18 98)	Ashanti	1
14	14	14	<b>NELLY</b> ▲ <sup>5</sup> FO REE/UNIVERSAL 017747*/UMRG (12 98/18 98)	Nellyville	1		63	65	61	10	<b>BUSTA RHYMES</b> ● J 20042*/RMG (12 98/18 98)	It Ain't Safe No More...	43
15	11	12	<b>GOOD CHARLOTTE</b> ▲ DAYLIGHT 86486/EPIC (12 98 EQ CD)	The Young And The Hopeless	7		64	NEW	1		<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 42416 (11 98/16 98)	Going Home	64
16	13	9	<b>CHRISTINA AGUILERA</b> ▲ <sup>2</sup> RCA 68037*/RMG (12 98/18 98)	Stripped	2		65	61	52	13	<b>FOO FIGHTERS</b> ● RD SWELL/RCA 68008/RMG (18 98 CD)	One By One	3
17	15	11	<b>JUSTIN TIMBERLAKE</b> ▲ <sup>2</sup> JIVE 41823*/ZOMBA (12 98/18 98)	Justified	2		66	70	85	15	<b>CELINE DION</b> ▲ <sup>3</sup> EPIC 86400 (12 98 EQ/18 98)	A New Day Has Come	1
18	17	23	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG (7 98 EQ/18 98) [M]	Room For Squares	15		67	67	64	10	<b>DISTURBED</b> ▲ REPRISE 48320/WARNER BROS. (18 98 CD)	Believe	1
19	16	16	<b>EMINEM</b> ▲ <sup>7</sup> WEB/AFTERMATH 493790*/INTERSCOPE (12 98/19 98)	The Eminem Show	1		68	59	51	10	<b>THE ROOTS</b> MCA 112996* (18 98 CD)	Phrenology	28
20	25	29	<b>COLDPLAY</b> ▲ CAPITOL 40504* (12 98/18 98)	A Rush Of Blood To The Head	5		69	69	68	12	<b>SALIVA</b> ISLAND 063153/IDJMG (18 98 CD)	Back Into Your System	19
21	19	22	<b>ROD STEWART</b> ▲ J 20039/RMG (12 98/18 98)	It Had To Be You... The Great American Songbook	4		70	54	27	7	<b>TERRI CLARK</b> MERCURY 170325/UMGN (11 98/18 98)	Pain To Kill	27
22	24	26	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737 (12 98/18 98)	Shaman	1		71	68	62	10	<b>DRU HILL</b> DEF SOUL 063377*/IDJMG (12 98/18 98)	Dru World Order	21
23	33	35	<b>TYRESE</b> J 20041/RMG (12 98/18 98)	I Wanna Go There	23		72	62	67	8	<b>THE DONNAS</b> ATLANTIC 83567*/AG (11 98 CD) [M]	Spend The Night	62
24	20	18	<b>NAS</b> ▲ ILL WILL/COLUMBIA 86930*/CRG (12 98 EQ/18 98)	God's Son	12		73	NEW	1		<b>VARIOUS ARTISTS</b> BMG SPECIAL PRODUCTS 18882/TIME LIFE (18 98 CD)	Absolute Body + Soul	73
25	23	21	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. (18 98 CD) [M]	Josh Groban	8		74	75	74	72	<b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67012/RLG (12 98/18 98)	Greatest Hits	5
26	21	20	<b>2PAC</b> ▲ <sup>2</sup> AMARU/DEATH ROW 497070*/INTERSCOPE (18 98/24 98)	Better Dayz	5		75	60	53	14	<b>NIRVANA</b> ▲ DGC/GEFFEN 493507/INTERSCOPE (18 98 CD)	Nirvana	3
27	22	19	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12 98/18 98)	Now 11	2		76	64	59	10	<b>SUM 41</b> ● ISLAND 80661/IDJMG (18 98 CD)	Does This Look Infected?	32
28	43	72	<b>50 CENT</b> FULL CLIP 2003* (16 98 CD) [M]	Guess Who's Back?	28		77	57	50	8	<b>SOUNDTRACK</b> WMG/SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19 98 CD)	The Lord Of The Rings: The Two Towers	43
29	26	30	<b>3 DOORS DOWN</b> ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12 98/19 98)	Away From The Sun	8		78	39	103	3	<b>VARIOUS ARTISTS</b> TIME LIFE 18774 (19 98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
30	18	17	<b>THE ROLLING STONES</b> ▲ <sup>4</sup> ABKCO 13378/VIRGIN (29 98 CD)	Forty Licks	2		79	58	47	10	<b>PAUL MCCARTNEY</b> ▲ <sup>2</sup> MPL 42318/CAPITOL (15 98/19 98)	Back In The U.S. Live 2002	8
31	27	28	<b>B2K</b> ● T.U.G. 86995*/EPIC (12 98 EQ/18 98)	Pandemonium!	10		80	83	89	8	<b>NIVEA</b> JIVE 41746/ZOMBA (11 98/17 98) [M]	Nivea	80
32	31	31	<b>PINK</b> ▲ <sup>4</sup> ARISTA 14718 (12 98/18 98)	M!ssundaztood	6		81	98	97	10	<b>NO DOUBT</b> ▲ <sup>2</sup> INTERSCOPE 493158* (12 98/18 98)	Rock Steady	9
33	53	110	<b>T.A.T.U.</b> INTERSCOPE 064107 (12 98 CD) [M]	200 KM/H In The Wrong Lane	33		82	73	60	13	<b>SHERYL CROW</b> ▲ A&M 493260/INTERSCOPE (12 98/18 98)	C'mon, C'mon	2
34	28	24	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 7977 (12 98/18 98)	Tim McGraw And The Dancehall Doctors	2		83	80	75	13	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13075 (11 98/18 98)	Weathered	1
35	32	33	<b>JAY-Z</b> ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 063380*/IDJMG (15 98/19 98)	The Blueprint 2: The Gift And The Curse	1		84	79	80	14	<b>LL COOL J</b> DEF JAM 063219*/IDJMG (12 98/18 98)		2
36	29	25	<b>ELVIS PRESLEY</b> ▲ <sup>3</sup> RCA 68079*/RMG (12 98/19 98)	Elvis: 30 #1 Hits	1		85	78	73	13	<b>ANDREA BOCELLI</b> ▲ PHILIPS 470406/UNIVERSAL CLASSICS GROUP (18 98 CD)	Sentimento	12
37	35	36	<b>AUDIOSLAVE</b> ● INTERSCOPE/EPIC 86968* (18 98 CD)	Audioslave	7		86	88	69	7	<b>LIL' ROMEO</b> NEW NO LIMIT/UNIVERSAL 060055/UMRG (12 98/18 98)	Game Time	33
38	30	32	<b>ELTON JOHN</b> ▲ ROCKET/UTV 063478/UME (24 98 CD)	Greatest Hits 1970-2002	12		87	86	79	10	<b>VANESSA CARLTON</b> ▲ A&M 493307/INTERSCOPE (18 98 CD)	Be Not Nobody	5
39	91	91	<b>SEAN PAUL</b> 2 HARD/VP/ATLANTIC 83620*/AG (19 98/13 98)	Dutty Rock	26		88	105	123	11	<b>HEATSEEKER IMPACT</b> UNIVERSAL SOUTH 170285 (11 98/17 98) [M]	Man With A Memory	88
40	34	37	<b>MARIAH CAREY</b> ▲ MONARCH/ISLAND 063497*/IDJMG (12 98/18 98)	Charmbracelet	3		89	NEW	1		<b>GLEN CAMPBELL</b> CAPITOL (NASHVILLE) 41816 (18 98 CD)	All The Best	89
41	36	34	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. (NASHVILLE) 48001/WRN (12 98/18 98)	Cry	1		90	112	162	17	<b>SOUNDTRACK</b> ● EPIC 86311 (18 98 EQ CD)	A Walk To Remember	34
42	37	45	<b>QUEENS OF THE STONE AGE</b> ● INTERSCOPE 493425 (14 98 CD)	Songs For The Deaf	17		91	NEW	1		<b>AL GREEN</b> HIT THE RIGHT STUFF 80327/CAPITOL (18 98 CD)	The Love Song Collection	91
43	42	41	<b>SNOOP DOGG</b> ● DGGYSTYLE/PRIORITY 29157*/CAPITOL (12 98/18 98)	Paid Tha Cost To Be Da BoSS	12		92	81	92	24	<b>SOUNDTRACK</b> ● BUENA VISTA 860791/WALT DISNEY (12 98 CD)	Lizzie McGuire	61
44	40	42	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11 98/18 98)	Unleashed	1		93	77	63	14	<b>THE USED</b> REPRISE 48287/WARNER BROS. (11 98 CD) [M]	The Used	63
45	38	38	<b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67038/RLG (12 98/18 98)	No Shoes, No Shirt, No Problems	1		94	94	81	15	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 67039/RLG (12 98/18 98)	Drive	1
			<b>CHEVELLE</b> ● EPIC 86157 (11 98 EQ CD)	Wonder What's Next	14		95	82	77	8	<b>COMMON</b> MCA 113114* (18 98 CD)	Electric Circus	47
			<b>SIMPLE PLAN</b> LAVA 83534/AG (7 98/11 98) [M]	No Pads, No Helmets...Just Balls	41		96	107	111	8	<b>HEATSEEKER IMPACT</b> ARTISTDIRECT 01030 (11 98/17 98) [M]	Crash The Party	96
			<b>JAHEIM</b> ● DIVINE HILL 48914/WARNER BROS. (18 98 CD)	Still Ghetto	8		97	49	—	2	<b>SOLANGE</b> MUSIC WORLD/COLUMBIA 86354/CRG (8 98 EQ CD)	Solo Star	49
							98	85	83	14	<b>FLEETWOOD MAC</b> ▲ REPRISE 78276/WARNER BROS. (24 98 CD)	The Very Best Of Fleetwood Mac	12

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
99	97	95	3	DAVID GRAY	A New Day At Midnight	17	151	174	—	9	JOHNNY CASH	American IV: The Man Comes Around	70
100	96	105	24	KIDZ BOP KIDS ●	Kidz Bop 2	37	152	128	122	13	DAVE MATTHEWS BAND ●	Live At Folsom Field Boulder Colorado	9
101	76	55	20	BEE GEES ▲	Their Greatest Hits--The Record	49	153	129	116	27	BRUCE SPRINGSTEEN ▲ <sup>2</sup>	The Rising	1
102	90	84	21	SOUNDTRACK ●	Disney's Lilo & Stitch	11	154	117	115	12	U2	The Best Of 1990-2000	34
103	92	88	22	MICHELLE BRANCH ▲	The Spirit Room	28	155	135	128	19	BECK	Sea Change	8
104	126	134	7	SYLEENA JOHNSON	Chapter 2: The Voice	104	156	152	129	7	NEXT	The Next Episode	120
105	95	90	14	TORI AMOS ●	Scarlet's Walk	7	157	133	125	6	SUSAN TEDESCHI	Wait For Me	91
106	87	78	15	JACK JOHNSON ▲	Brushfire Fairytales	34	158	138	118	9	SOUNDTRACK	Paid In Full	53
107	120	112	24	CLIPSE ●	Lord Willin'	4	159	137	138	10	SOUNDTRACK ●	The Lord Of The Rings: The Fellowship Of The Ring	29
108	89	76	10	BARBRA STREISAND ●	Duets	38	160	145	131	11	NICKELBACK ▲ <sup>4</sup>	Silver Side Up	2
109	99	86	11	TONI BRAXTON ●	More Than A Woman	13	161	141	152	10	SOUNDTRACK	Spirit: Stallion Of The Cimarron	40
110	142	104	17	BON JOVI ●	Bounce	2	162	167	189	41	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4
111	114	114	13	MICHAEL W. SMITH ●	Worship Again	14	163	153	143	22	TRICK DADDY ●	Thug Holiday	6
112	93	82	13	TONY BENNETT & K.D. LANG ●	A Wonderful World	41	164	188	193	17	FLOETRY	Floetic	19
113	108	109	15	VARIOUS ARTISTS	WOW Hits 2003	34	165	127	65	1	BENZINO	Redemption	65
114	109	108	13	ALISON KRAUSS + UNION STATION ●	Live	36	166	140	120	4	AARON LINES	Living Out Loud	68
115	123	126	15	HEATHER HEADLEY	This Is Who I Am	38	167	162	161	17	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76
116	NEW ENTRY	—	1	BOND	Shine	61	168	149	144	12	PHIL COLLINS	Testify	30
117	147	167	9	FIELD MOB	From Tha Roota To Tha Toota	33	169	170	171	4	THE EXIES	Inertia	115
118	115	93	6	VARIOUS ARTISTS	Swizz Beatz Presents G.H.E.T.T.O. Stories	50	170	164	156	4	NAPPY ROOTS ▲	Watermelon, Chicken & Gritz	24
119	103	101	11	MUDVAYNE	The End Of All Things To Come	17	171	157	166	11	MARK WILLS	Greatest Hits	140
120	100	94	18	SOUNDTRACK ●	XXX	9	172	150	136	27	LINKIN PARK ▲	[Reanimation]	2
121	101	87	15	DIANA KRALL ●	Live In Paris	18	173	148	147	42	KYLIE MINOGUE ▲	Fever	3
122	106	106	14	VARIOUS ARTISTS ●	Totally Country Vol. 2	23	174	NEW ENTRY	—	1	SOUNDTRACK	Sweet Home Alabama	46
123	102	117	25	DAVE MATTHEWS BAND ▲ <sup>2</sup>	Busted Stuff	1	175	156	145	31	AEROSMITH ▲	O, Yeah! Ultimate Aerosmith Hits	4
124	111	96	8	504 BOYZ	Ballers	49	176	173	155	12	PEARL JAM ●	Riot Act	5
125	104	100	12	TLC ▲	3D	6	177	161	149	11	K-CI & JOJO	Emotional	61
126	116	121	24	SYSTEM OF A DOWN ▲ <sup>3</sup>	Toxicity	1	178	NEW ENTRY	—	1	GERALD LEVERT	The G Spot	9
127	122	133	10	SEETHER	Disclaimer	92	179	158	168	22	MICHAEL W. SMITH ▲	Worship	20
128	121	127	11	KEITH URBAN ●	Golden Road	11	180	193	—	71	P.O.D. ▲ <sup>3</sup>	Satellite	6
129	110	98	9	JOSH GROBAN	Josh Groban In Concert	34	181	163	148	1	TALIB KWELI	Quality	21
130	113	99	14	INDIA.ARIE ●	Voyage To India	6	182	183	185	4	TRANSPLANTS	Transplants	96
131	119	124	18	VARIOUS ARTISTS ●	iWorship: A Total Worship Experience	60	183	190	190	56	LUDACRIS ▲ <sup>3</sup>	Word Of Mouf	3
132	125	113	15	KELLY ROWLAND ●	Simply Deep	12	184	176	175	11	LED ZEPPELIN	Early Days & Latter Days: The Best Of Led Zepplin Volume One And Two	116
133	136	139	13	GARY ALLAN ●	Alright Guy	39	185	171	154	11	CRAIG DAVID ●	Slicker Than Your Average	32
134	131	135	17	TRINA	Diamond Princess	14	186	159	160	8	SOUNDTRACK	Drumline	133
135	124	119	10	GEORGE STRAIT ●	The Road Less Traveled	9	187	172	181	9	SHAKIRA ▲	Grandes Exitos	80
136	130	132	23	EVE ●	Eve-olution	6	188	186	—	2	TRAPT	Trapt	186
137	74	—	1	YANNI	Ultimate Yanni	74	189	181	179	13	MERCYME	Spoken For	41
138	NEW	—	1	ERASURE	Other People's Songs	138	190	155	141	20	JIMMY EAT WORLD ▲	Jimmy Eat World	31
139	139	151	11	TRACE ADKINS ●	Chrome	59	191	NEW	—	1	AARON NEVILLE	Believe	191
140	146	140	23	LIL' FLIP ▲	Undaground Legend	12	192	178	170	25	VARIOUS ARTISTS ▲	Now 10	2
141	154	146	4	SOUNDTRACK	Deliver Us From Eva	141	193	180	172	11	BARRY MANILOW ▲	Ultimate Manilow	3
142	NEW	—	1	PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall	142	194	165	169	15	CHARLOTTE CHURCH	Prelude: The Best Of Charlotte Church	76
143	160	—	1	FAT JOE	Loyalty	31	195	166	159	14	KORN ▲	Untouchables	2
144	NEW	—	1	SOUNDTRACK	Coyote Ugly: More Music From Coyote Ugly	144	196	179	187	9	DAVID BOWIE	Best Of Bowie	70
145	132	130	23	STONE SOUR	Stone Sour	46	197	NEW	—	1	VARIOUS ARTISTS	Pure 80's Love: The #1 Hits	197
146	151	180	18	DIAMOND RIO	Completely	23	198	187	173	16	THE FLAMING LIPS	Yoshimi Battles The Pink Robots	50
147	72	—	1	MANNHEIM STEAMROLLER	Romantic Melodies	72	199	NEW ENTRY	—	1	MUSIQ ▲	Justisen (Just Listen)	1
148	118	102	34	NEW FOUND GLORY ●	Sticks and Stones	4	200	134	—	2	UNWRITTEN LAW	Music In High Places	134
149	143	137	16	TAPROOT	Welcome	17							
150	144	142	17	AMERIE	All I Have	9							

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). △ Certification for 200,000 units (Platino). △<sup>2</sup> Certification for 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows charts 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.

FEBRUARY 15 2003 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	<b>SUSAN TEDESCHI</b>	TDNE CDDL 751146/ARTEMIS [M]	11 Weeks At Number 1 <b>Wait For Me</b>
2	2	10	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b>	LEGACY 85423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
3	3	10	<b>DELBERT MCCLINTON</b>	NEW WEST 6042	Room To Breathe
4	11	10	<b>SONNY LANDRETH</b>	SUGAR HILL 3964	The Road We're On
5	7	10	<b>WILLIE CLAYTON</b>	N ZONE 2056	Last Man Standing
6	12	10	<b>ETTA JAMES &amp; THE ROOTS BAND</b>	PRIVATE MUSIC 11633/RCA VICTOR	Burnin' Down The House
7	8	10	<b>SHEMEKIA COPELAND</b>	ALLIGATOR 4887	Talking To Strangers
8	11	10	<b>TYRONE DAVIS</b>	MALACO 7514	Love Line
9	5	10	<b>VARIOUS ARTISTS</b>	ALLIGATOR 114	Crucial Guitar Blues
10	11	10	<b>MARK SELBY</b>	VANGUARD 79718	Dirt
11	13	10	<b>JEFF PITCHELL</b>	PYRAMID 90211/DORPHEUS	Heavy Hitter
12	6	10	<b>VARIOUS ARTISTS</b>	ALLIGATOR 115	Crucial Harmonica Blues
13	15	10	<b>VARIOUS ARTISTS</b>	TELARC 83569	Now This Is What We Call Blues Vol. 420
14	15	10	<b>LITTLE MILTON</b>	MALACO 7513	Guitar Man
15	4	10	<b>JOE BONAMASSA</b>	MEDALIST 60101	So It's Like That

FEBRUARY 15 2003 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	12	<b>SEAN PAUL</b>	2 HARD/VP/ATLANTIC 83620/AG	12 Weeks At Number 1 <b>Dutty Rock</b>
2	2	12	<b>SHAGGY</b>	BIG YARD 113070/MCA	Lucky Day
3	3	12	<b>BEENIE MAN</b>	SHOCKING VIBES/VP 13134/VIRGIN	Tropical Storm
4	4	12	<b>VARIOUS ARTISTS</b>	VP 1679	Reggae Gold 2002
5	5	12	<b>BOB MARLEY AND THE WAILERS</b>	TUFF GONG/ISLAND 586714/IMG	Legend (Deluxe Edition)
6	6	12	<b>VARIOUS ARTISTS</b>	GREENSLEEVES 4004	Reggae Dancehall Anthems 2002
7	14	12	<b>VARIOUS ARTISTS</b>	GREENSLEEVES 727	Diwali: Greensleeves Rhythm Album #27
8	9	12	<b>VARIOUS ARTISTS</b>	SAVINY 70293	Reggae Pulse: The Heartbeat Of Jamaica
9	10	12	<b>SHAGGY</b>	VIRGIN 11823	Mr. Lover Lover (The Best Of Shaggy... Part 1)
10	13	12	<b>VARIOUS ARTISTS</b>	VP 1659	Strictly The Best: Vol. 29
11	8	12	<b>SIZZLA</b>	VP 1649	Da Real Thing
12	7	12	<b>LUCIANO</b>	VP 1657	Serve Jah
13	11	12	<b>VARIOUS ARTISTS</b>	VP 1660	Strictly The Best: Vol. 30
14	12	12	<b>SHABBA RANKS</b>	EPIC 61423	Greatest Hits
15	12	12	<b>DAMIAN "JR. GONG" MARLEY</b>	MOTOWN 014742/UMG	Halfway Tree

FEBRUARY 15 2003 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>RY COODER MANUEL GALBAN</b>	PERRO VERDE/WORLD CIRCUI/TONESUCH 79691/AG	1 Week At Number 1 <b>Mambo Sinuendo</b>
2	1	1	<b>SOUNDTRACK</b>	DECCA 474150/UNIVERSAL CLASSICS GROUP	Frida
3	3	1	<b>THE CHIEFTAINS</b>	RCA VICTOR 63971	Down The Did Plank Road/The Nashville Sessions
4	2	1	<b>BAHA MEN</b>	S CURVE 42945/CAPITOL	Greatest Movie Hits
5	5	1	<b>CIRQUE DU SOLEIL</b>	CIRQUE DU SOLEIL 93928	Varekai
6	4	1	<b>ISRAEL KAMAKAWIWO'OLE</b>	BIG BOY 5907/MOUNTAIN APPLE COMPANY	Alone In Iz World
7	7	1	<b>SOUNDTRACK</b>	VIRGIN 10790	Amelie
8	8	1	<b>SINEAD O'CONNOR</b>	HUMMINGBIRD 79724/VANGUARD	Sean-Nos Nua
9	9	1	<b>SOUNDTRACK</b>	MILAN 35981	Monsoon Wedding
10	6	1	<b>YOUSSOU N'DOUR</b>	ATLANTIC 79654	Nothing's In Vain
11	11	1	<b>VARIOUS ARTISTS</b>	SIX DEGREES 1081	Now Sounds Of Brazil
12	11	1	<b>VARIOUS ARTISTS</b>	MCA 113075	Red Hot + Riot-Music & Spirit
13	10	1	<b>ORCHESTRA BAOBAB</b>	WORLD CIRCUI/TONESUCH 79685/AG	Specialist In All Styles
14	12	1	<b>CESARIA EVORA</b>	BLUEBIRD 63984/RCA VICTOR/BMG HERITAGE	The Very Best Of Cesaria Evora
15	15	1	<b>HABIB KOITE &amp; BAMADA</b>	PUTUMAYO 192	Baro

FEBRUARY 15 2003 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>STEVEN CURTIS CHAPMAN</b>	SPARROW 1762/CHORDANT	1 Week At Number 1 <b>All About Love</b>
2	2	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	SPRING HOUSE 2415/CHORDANT	Heaven
3	3	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	SPRING HOUSE 2416/CHORDANT	Going Home
4	1	1	<b>VARIOUS ARTISTS</b>	TIME LIFE 18774/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
5	3	1	<b>MICHAEL W. SMITH</b>	REUNION 10074/PROVIDENT	Worship Again
6	2	1	<b>VARIOUS ARTISTS</b>	EMI CMG/PROVIDENT/WOR/D/SPARROW 9776/CHORDANT	WOW Hits 2003
7	6	1	<b>VARIOUS ARTISTS</b>	INTEGRITY 81001/TIME LIFE	Songs 4 Worship—Shout To The Lord
8	4	1	<b>VARIOUS ARTISTS</b>	INTEGRITY 82336/WOR-D-CURB	iWorship: A Total Worship Experience
9	4	1	<b>PHILLIPS, CRAIG AND DEAN</b>	SPARROW 1979/CHORDANT [M]	Let Your Glory Fall
10	7	1	<b>KIRK FRANKLIN</b>	GOSPEL CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
11	5	1	<b>MICHAEL W. SMITH</b>	REUNION 10025/PROVIDENT	Worship
12	10	1	<b>P.O.D.</b>	ATLANTIC 83496/WOR-D-CURB	Satellite
13	9	1	<b>MERCYME</b>	IND/M2.0 COMMUNICATIONS 86218/WOR-D-CURB	Spoken For
14	11	1	<b>AARON NEVILLE</b>	TELL IT/EMI GOSPEL 0381/CHORDANT	Believe
15	11	1	<b>MERCYME</b>	INQ 86133/WOR-D-CURB [M]	Almost There
16	8	1	<b>NICHOLE NORDEMAN</b>	SPARROW 1934/CHORDANT [M]	Woven & Spun
17	12	1	<b>LIFEHOUSE</b>	DREAMWORKS 45037/CHORDANT	Stanley Climfall
18	14	1	<b>RANDY TRAVIS</b>	WOR-D-CURB/WARNER BRDS 86236/WOR-D-CURB	Rise And Shine
19	15	1	<b>MARY MARY</b>	COLUMBIA/INTEGRITY 82273/WOR-D-CURB	Incredible
20	16	1	<b>JOHN P. KEE &amp; NEW LIFE</b>	VERITY 43200/PROVIDENT [M]	Blessed By Association
21	17	1	<b>FRED HAMMOND</b>	VERITY 43197/PROVIDENT	Speak Those Things: POL Chapter 3
22	13	1	<b>JUMPS</b>	SPARROW 1992/CHORDANT	All The Time In The World
23	19	1	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43176/PROVIDENT [M]	Family Affair II: Live At Radio City Music Hall
24	20	1	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/WOR-D-CURB	Believe
25	22	1	<b>VARIOUS ARTISTS</b>	DEXTERITY SOUNDS/EMI GOSPEL 0385/CHORDANT	Bishop T.D. Jakes Presents: God's Leading Ladies
26	33	1	<b>TRIN-I-TEE S:7</b>	B-RITE/GOSPEL CENTRIC 70038/PROVIDENT	The Kiss
27	23	1	<b>THIRD DAY</b>	ESSENTIAL 10688/PROVIDENT	Come Together
28	24	1	<b>RELIENT K</b>	GDTEE 2842/CHORDANT [M]	The Anatomy Of The Tongue In Cheek
29	29	1	<b>STEVEN CURTIS CHAPMAN</b>	SPARROW 1770/CHORDANT	Declaration
30	25	1	<b>SIXPENCE NONE THE RICHER</b>	SQUINT-CURB/REPRISE 86010/WOR-D-CURB	Divine Discontent
31	26	1	<b>AMY GRANT</b>	WOR-D-CURB/WARNER BRDS 86211/WOR-D-CURB	Legacy...Hymns & Faith
32	31	1	<b>12 STONES</b>	WIND-UP 13069/PROVIDENT [M]	12 Stones
33	21	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	SPRING HOUSE 2414/CHORDANT	God Bless America: Live From Carnegie Hall
34	34	1	<b>OLD FRIENDS QUARTET</b>	SPRING HOUSE 2408/CHORDANT	Feelin' Fine!
35	27	1	<b>KUTLESS</b>	BEC 1958/CHORDANT [M]	Kutless
36	29	1	<b>DORINDA CLARK-COLE</b>	GOSPEL CENTRIC 70033/PROVIDENT [M]	Dorinda Clark-Cole
37	37	1	<b>WOMEN OF FAITH</b>	INTEGRITY 1876/WOR-D-CURB	Boundless Love
38	18	1	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b>	SPRING HOUSE 2413/CHORDANT	Let Freedom Ring: Live From Carnegie Hall
39	32	1	<b>POINT OF GRACE</b>	WOR-D-CURB/WARNER BRDS 86244/WOR-D-CURB	Girls Of Grace
40	32	1	<b>KAREN CLARK-SHEARD</b>	ELEKTRA 62711/WOR-D-CURB	2nd Chance

FEBRUARY 15 2003 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	1	<b>KIRK FRANKLIN</b>	GOSPEL CENTRIC 70037/ZOMBA	29 Weeks At Number 1 <b>The Rebirth Of Kirk Franklin</b>
2	2	1	<b>AARON NEVILLE</b>	TELL IT 20381/EMI GOSPEL	<b>Believe</b>
3	3	1	<b>DARWIN HOBBS</b>	EMI GOSPEL 20381 [M]	Broken
4	2	1	<b>MARY MARY</b>	COLUMBIA 82273/CRG	Incredible
5	4	1	<b>SMOKIE NORFUL</b>	EMI GOSPEL 20374 [M]	I Need You Now
6	3	1	<b>JOHN P. KEE &amp; NEW LIFE</b>	VERITY 43200/ZOMBA [M]	Blessed By Association
7	5	1	<b>FRED HAMMOND</b>	VERITY 43197/ZOMBA	Speak Those Things: PDL Chapter 3
8	6	1	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b>	VERITY 43176/ZOMBA [M]	Family Affair II: Live At Radio City Music Hall
9	7	1	<b>YOLANDA ADAMS</b>	ELEKTRA 62690/EEG	Believe
10	8	1	<b>VARIOUS ARTISTS</b>	DEXTERITY SOUNDS 20389/EMI GOSPEL	Bishop T.D. Jakes Presents: God's Leading Ladies
11	9	1	<b>SHEKINAH GLORY MINISTRY</b>	KINGDOM 001 [M]	Praise Is What I Do
12	14	1	<b>TRIN-I-TEE S:7</b>	B-RITE/GOSPEL CENTRIC 70038/ZOMBA	The Kiss
13	13	1	<b>JUANITA BYNUM</b>	SHEKINAH INTERNATIONAL 1682 [M]	Behind The Veil: Morning Glory 2
14	11	1	<b>DONALD LAWRENCE &amp; THE TRI-CITY SINGERS</b>	CRYSTAL ROSE 20360/EMI GOSPEL [M]	Go Get Your Life Back
15	10	1	<b>GEORGIA MASS CHOIR</b>	SAVINY 7121/MALACO	I Owe You The Praise
16	15	1	<b>VARIOUS ARTISTS</b>	EMI CHRISTIAN WORLD/VERITY 43188/ZOMBA	WDW Gospel 2002
17	22	1	<b>DORINDA CLARK-COLE</b>	GOSPEL CENTRIC 70033/ZOMBA [M]	Dorinda Clark-Cole
18	14	1	<b>KAREN CLARK-SHEARD</b>	ELEKTRA 62767/EEG	2nd Chance
19	17	1	<b>DOUG &amp; MELVIN WILLIAMS</b>	BLACKBERRY 1631/MALACO	Duets
20	16	1	<b>DOTTIE PEOPLES</b>	ATLANTA INT L 10279	Churchin' With Dottie
21	12	1	<b>THE BLIND BOYS OF ALABAMA</b>	REAL WORL D 12798/VIRGIN [M]	Higher Ground
22	19	1	<b>DETRICK HADDON</b>	TYSLOT/VERITY 43195/ZOMBA	Lost And Found
23	26	1	<b>VARIOUS ARTISTS</b>	VERITY 43215/ZOMBA	Verity Presents Gospel Greats Vol. 10: Songs of Triumph
24	21	1	<b>LUTHER BARNES</b>	ATLANTA INT L 10278	Come Fly With Me
25	23	1	<b>MARVIN SAPP</b>	VERITY 43192/ZOMBA [M]	I Believe
26	20	1	<b>MAURETTE BROWN CLARK</b>	AIR GOSPEL 10277/ATLANTA INT L	By His Grace
27	24	1	<b>DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC</b>	ABLIFE 6301	Total Live Experience
28	28	1	<b>DOUG WILLIAMS</b>	BLACKBERRY 1631/MALACO	When Mercy Found Me
29	29	1	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b>	WORLD WIDE GOSPEL 3018 [M]	Send A Revival
30	25	1	<b>MICHELLE WILLIAMS</b>	MUSIC WORLD/COLUMBIA 86432/CRG	Heart To Yours
31	36	1	<b>BISHOP T.D. JAKES</b>	DEXTERITY SOUNDS 20334/EMI GOSPEL	Woman Thou Art Loosed: Worship 2002—Run To The Water... The River Within
32	39	1	<b>THE CANTON SPIRITUALS</b>	VERITY 43189/ZOMBA [M]	Walking By Faith
33	37	1	<b>DR. CHARLES G. HAYES &amp; THE COSMOPOLITAN WARRIORS</b>	MEEK 4020	Rise & Sing Forever
34	29	1	<b>THE SHEPHERDS</b>	AMEN 1504	Trilogy: Live In Augusta, GA
35	35	1	<b>PASTOR KEITH SMITH</b>	MEEK 4019	Old Time Churchin': Let's Have Church
36	32	1	<b>TONEX</b>	VERITY/JIVE 43177/ZOMBA [M]	02
37	34	1	<b>YOLANDA ADAMS</b>	ELEKTRA 62629/EEG	The Experience
38	27	1	<b>ISRAEL AND NEW BREED</b>	INTEGRITY GOSPEL 86755/EPIC	Real
39	30	1	<b>JEFF MAJORS</b>	NAS 87022/MUSIC ONE	Sacred 4 You
40	39	1	<b>NORMAN HUTCHINS</b>	J01 1263 [M]	Nobody But You

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 15 2003  
**Billboard** **TOP POP CATALOG**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	6	6	242	10,398	<b>NUMBER 1</b> DIXIE CHICKS	Wide Open Spaces
2	7	7	177	10,398	DIXIE CHICKS	Fly
3	8	9	88	10,398	COLDPLAY	Parachutes
4	1	3	110	10,398	SOUNDTRACK	O Brother, Where Art Thou?
5	14	18	273	10,398	<b>GREATEST GAINER</b> SHANIA TWAIN	Come On Over
6	3	2	116	10,398	THE BEATLES	1
7	4	5	430	10,398	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits
8	21	21	84	10,398	VARIOUS ARTISTS	Songs 4 Worship - Shout To The Lord
9	2	4	73	10,398	GOOD CHARLOTTE	Good Charlotte
10	17	15	207	10,398	KID ROCK	Devil Without A Cause
11	11	10	119	10,398	LINKIN PARK	[Hybrid Theory]
12	NEW	1	1	10,398	VARIOUS ARTISTS	Favorite Love Songs From The Slow Jams Collection
13	9	8	106	10,398	EMINEM	The Marshall Mathers LP
14	10	13	98	10,398	RASCAL FLATTS	Rascal Flatts
15	12	11	118	10,398	TIM MCGRAW	Greatest Hits
16	13	16	163	10,398	DISTURBED	The Sickness
17	16	19	434	10,398	AC/DC	Back In Black
18	5	1	65	10,398	BEE GEES	One Night Only
19	15	12	123	10,398	KENNY CHESNEY	Greatest Hits
20	22	20	175	10,398	PHIL COLLINS	...Hits
21	19	14	178	10,398	SOUNDTRACK	Coyote Ugly
22	27	31	145	10,398	CELINE DION	All The Way...A Decade Of Song
23	34	39	176	10,398	BON JOVI	Slippery When Wet
24	23	22	177	10,398	CREED	Human Clay
25	25	27	593	10,398	METALLICA	Metallica
26	28	33	157	10,398	AL GREEN	Greatest Hits
27	20	26	606	10,398	BOB MARLEY AND THE WAILERS	Legend
28	24	25	1344	10,398	PINK FLOYD	Dark Side Of The Moon
29	42	—	3	10,398	THE TEMPTATIONS	The Best Of The Temptations: 20th Century The Millennium Collection Volume 2
30	18	17	634	10,398	JAMES TAYLOR	Greatest Hits
31	26	23	145	10,398	EMINEM	The Slim Shady LP
32	39	47	139	10,398	BON JOVI	Cross Road
33	29	29	148	10,398	ENYA	Paint The Sky With Stars - The Best Of Enya
34	32	35	211	10,398	DEF LEPPARD	Vault - Greatest Hits 1980-1995
35	37	28	59	10,398	HANK WILLIAMS JR.	Greatest Hits, Vol. 1
36	45	43	171	10,398	AC/DC	Live
37	35	—	84	10,398	JENNIFER LOPEZ	J.Lo
38	NEW	152	1	10,398	2PAC	Greatest Hits
39	50	48	129	10,398	SANTANA	Supernatural
40	33	34	113	10,398	ENYA	A Day Without Rain
41	38	—	72	10,398	JOHNNY CASH	16 Biggest Hits
42	44	32	138	10,398	FAITH HILL	Breathe
43	40	42	505	10,398	CAROLE KING	Tapestry
44	36	30	201	10,398	ABBA	Gold - Greatest Hits
45	47	49	87	10,398	POISON	Greatest Hits 1986-1996
46	NEW	50	1	10,398	CAT STEVENS	Cat Stevens Greatest Hits
47	NEW	2	1	10,398	THE JACKSON 5	The Best Of The Jackson 5: 20th Century Masters The Millennium Collection
48	NEW	475	1	10,398	QUEEN	Greatest Hits
49	41	—	13	10,398	FRANK SINATRA	Classic Sinatra: His Great Performances 1953-1960
50	49	41	182	10,398	ZZ TOP	Greatest Hits

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

FEBRUARY 15 2003  
**Billboard** **HEATSEEKERS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	3	4	10	10,398	<b>NUMBER 1 / GREATEST GAINER</b> SYLEENA JOHNSON	Chapter 2: The Voice
2	NEW	1	1	10,398	<b>HOT SHOT DEBUT</b> PHILLIPS, CRAIG AND DEAN	Let Your Glory Fall
3	5	7	4	10,398	THE EXIES	Inertia
4	7	12	6	10,398	TRAPT	Trapt
5	6	10	19	10,398	NICHOLE NORDEMAN	Woven & Spun
6	14	19	4	10,398	RA	From One
7	NEW	1	1	10,398	DARWIN HOBBS	Broken
8	19	26	5	10,398	THE ALL-AMERICAN REJECTS	The All-American Rejects
9	8	6	7	10,398	DASHBOARD CONFESSIONAL	MTV Unplugged V 2.0
10	26	45	4	10,398	SMOKIE NORFUL	I Need You Now
11	12	9	10	10,398	TAKING BACK SUNDAY	Tell All Your Friends
12	4	8	9	10,398	LOS BUKIS	30 Inolvidables
13	10	11	33	10,398	BREAKING BENJAMIN	Saturate
14	23	24	12	10,398	JOHN P. KEE & NEW LIFE	Blessed By Association
15	11	13	27	10,398	JUANES	Un Dia Normal
16	9	14	3	10,398	OPERA BABES	Beyond Imagination
17	22	22	26	10,398	EMERSON DRIVE	Emerson Drive
18	13	21	8	10,398	INDUSTRIA DEL AMOR	30 Inolvidables
19	NEW	1	1	10,398	LOOSE FUR	Loose Fur
20	18	17	10	10,398	RICARDO ARJONA	Santo Pecado
21	21	—	2	10,398	GROOVE ARMADA	Lovebox
22	20	18	6	10,398	THE STREETS	Original Pirate Material
23	28	25	24	10,398	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	Family Affair II: Live At Radio City Music Hall
24	15	5	23	10,398	INTERPOL	Turn On The Bright Lights
25	16	16	10	10,398	KELLY OSBOURNE	Shut Up
26	38	49	3	10,398	INDIA	Latin Songbird: Mi Alma Y Corazon
27	31	41	5	10,398	JASON MRAZ	Waiting For My Rocket To Come
28	17	15	38	10,398	SUGARCULT	Start Static
29	29	34	4	10,398	TELEPOPMUSIK	Genetic World
30	30	28	11	10,398	LIMITE	Soy Asi
31	35	37	13	10,398	SHEKINAH GLORY MINISTRY	Praise Is What I Do
32	27	20	7	10,398	KATHLEEN EDWARDS	Failer
33	25	36	24	10,398	FINCH	What Is It To Burn
34	42	46	4	10,398	STEREO FUSE	Stereo Fuse
35	49	—	4	10,398	MAROON 5	Songs About Jane
36	36	32	20	10,398	OK GO	OK Go
37	33	31	11	10,398	THE HAPPY BOYS	Dance Party (Like It's 2003)
38	24	—	2	10,398	THE SEA AND CAKE	One Bedroom
39	34	23	10	10,398	ROYCE DA 5'9"	Rock City
40	45	27	5	10,398	BUCK HOWDY	Skidaddle!
41	NEW	1	1	10,398	JESSE MALIN	The Fine Art Of Self Destruction
42	39	40	28	10,398	RELIENT K	The Anatomy Of The Tongue In Cheek
43	NEW	1	1	10,398	LASGO	Some Things
44	40	39	37	10,398	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
45	46	42	14	10,398	THIEVERY CORPORATION	The Richest Man In Babylon
46	44	48	22	10,398	SOMETHING CORPORATE	Leaving Through The Window
47	37	38	9	10,398	ALEJANDRO FERNANDEZ	Bellas Artes En Vivo: Un Canto De Mexico
48	NEW	1	1	10,398	ZUG IZLAND	Cracked Tiles
49	NEW	1	1	10,398	JUANITA BYNUM	Behind The Veil: Morning Glory 2
50	NEW	1	1	10,398	GEORGE ACOSTA	Touched

FEBRUARY 15 2003  
**Billboard** **TOP INDEPENDENT ALBUMS**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	SALES	ARTIST	TITLE
1	1	2	28	10,398	<b>NUMBER 1 / GREATEST GAINER</b> 50 CENT	Guess Who's Back?
2	2	1	15	10,398	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk
3	NEW	1	1	10,398	<b>HOT SHOT DEBUT</b> ERASURE	Other People's Songs
4	3	—	3	10,398	MANNHEIM STEAMROLLER	Romantic Melodies
5	4	3	11	10,398	SUSAN TEDESCHI	Wait For Me
6	7	9	15	10,398	TRANSPLANTS	Transplants
7	5	—	2	10,398	UNWRITTEN LAW	Music In High Places
8	6	4	13	10,398	LOUIE DEVITO	N.Y.C. Underground Party 5
9	13	16	8	10,398	THE ALL-AMERICAN REJECTS	The All-American Rejects
10	8	6	7	10,398	DASHBOARD CONFESSIONAL	MTV Unplugged V 2.0
11	9	8	19	10,398	TAKING BACK SUNDAY	Tell All Your Friends
12	10	11	12	10,398	JIM JOHNSTON	World Wrestling Entertainment Presents: WWE Anthology (Soundtrack)
13	NEW	1	1	10,398	LOOSE FUR	Loose Fur
14	14	13	25	10,398	NICKEL CREEK	This Side
15	15	10	10	10,398	THE STREETS	Original Pirate Material
16	11	5	24	10,398	INTERPOL	Turn On The Bright Lights
17	12	10	42	10,398	SUGARCULT	Start Static
18	21	24	21	10,398	SHEKINAH GLORY MINISTRY	Praise Is What I Do
19	18	15	13	10,398	INSANE CLOWN POSSE	The Wraith: Shangri-La
20	23	22	16	10,398	DA HEADBUSSAZ	Dat's How It Happen To'm
21	17	17	24	10,398	EVA CASSIDY	Imagine
22	19	21	20	10,398	DEFAULT	The Fallout
23	16	—	2	10,398	THE SEA AND CAKE	One Bedroom
24	20	14	10	10,398	ROYCE DA 5'9"	Rock City
25	25	18	8	10,398	BUCK HOWDY	Skidaddle!
26	NEW	1	1	10,398	JESSE MALIN	The Fine Art Of Self Destruction
27	28	27	41	10,398	KHIA FEATURING DSD	Thug Misses
28	NEW	2	1	10,398	VARIOUS ARTISTS	Slow Jams Volume 1 & 2
29	22	25	67	10,398	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most
30	26	26	18	10,398	THIEVERY CORPORATION	The Richest Man In Babylon
31	NEW	1	1	10,398	ZUG IZLAND	Cracked Tiles
32	31	33	9	10,398	JUANITA BYNUM	Behind The Veil: Morning Glory 2
33	NEW	1	1	10,398	GEORGE ACOSTA	Touched
34	30	31	8	10,398	GEORGIA MASS CHOIR	I Owe You The Praise
35	27	23	8	10,398	JOAN SEBASTIAN	Afortunado
36	40	38	44	10,398	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins
37	24	20	3	10,398	PAUL WELLER	Illumination
38	NEW	31	1	10,398	ELVIS PRESLEY	Elvis: The Very Best Of Love
39	38	50	22	10,398	VARIOUS ARTISTS	Ultimate Power Of Love
40	29	32	23	10,398	AIMEE MANN	Lost In Space
41	37	48	3	10,398	HOT HOT HEAT	Make Up The Breakdown
42	NEW	1	1	10,398	LUTHER VANDROSS	The Very Best Of Love
43	35	29	34	10,398	THURSDAY	Full Collapse
44	NEW	1	1	10,398	DIRTY VEGAS SOUND SYSTEM	A Night At The Tables
45	NEW	1	1	10,398	SIR CHARLES JONES	Love Machine
46	39	37	12	10,398	PRETENDERS	Loose Screw
47	47	45	11	10,398	SOLOMON BURKE	Don't Give Up On Me
48	NEW	47	1	10,398	LIL JON & THE EAST SIDE BOYZ	Put Yo Hood Up
49	NEW	1	1	10,398	BONNIE 'PRINCE' BILLY	Master And Everyone
50	42	39	16	10,398	DELBERT MCCLINTON	Room To Breathe

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Sales data and internet sales reports compiled by



Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	2	3	<b>SOUNDTRACK</b> EPIC 87018	<b>Chicago</b>	6
2	1	49	<b>NORAH JONES</b> ▲ <sup>3</sup> BLUE NOTE 32088 [M]	<b>Come Away With Me</b>	2
3	3	12	<b>BUCK HOWDY</b> PRAIRIE 00G 407 [M]	<b>Skiddaddle!</b>	-
4	5	23	<b>DIXIE CHICKS</b> ▲ <sup>5</sup> MONUMENT/COLUMBIA 86840*/CRG	<b>Home</b>	1
5	NEW		<b>RY COODER MANUEL GALBAN</b> PERRO VERDE/WORLD CIRCUIT/INDONESIA 79691/AG	<b>Mambo Sinuendo</b>	52
6	NEW		<b>ZWAN</b> MARTHA'S MUSIC/REPRISE 48436/WARNER BROS.	<b>Mary Star Of The Sea</b>	3
7	9	18	<b>THE ROLLING STONES</b> ▲ <sup>4</sup> ABKCO 13378/VIRGIN	<b>Forty Licks</b>	30
8	7	15	<b>COLDPLAY</b> ▲ <sup>2</sup> CAPITOL 40504*	<b>A Rush Of Blood To The Head</b>	20
9	6	8	<b>SOUNDTRACK</b> WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.	<b>The Lord Of The Rings: The Two Towers</b>	77
10	14	11	<b>SHANIA TWAIN</b> MERCURY 170314/UMGN	<b>Up!</b>	8
11	15	19	<b>JOHN MAYER</b> ▲ <sup>2</sup> AWARE/COLUMBIA 85293*/CRG [M]	<b>Room For Squares</b>	18
12	10	15	<b>ROD STEWART</b> ▲ <sup>2</sup> J 20039/RMG	<b>It Had To Be You ... The Great American Songbook</b>	21
13	4	3	<b>BEE GEES</b> ▲ <sup>2</sup> POLYDOR/UTV/UNIVERSAL 589400/UMRG	<b>Their Greatest Hits—The Record</b>	101
14	NEW		<b>ERASURE</b> MUTE 9198*	<b>Other People's Songs</b>	138
15	13	51	<b>JOSH GROBAN</b> ▲ <sup>3</sup> 143/REPRISE 48154/WARNER BROS. [M]	<b>Josh Groban</b>	25
16	8	28	<b>AVRIL LAVIGNE</b> ▲ <sup>5</sup> ARISTA 14740	<b>Let Go</b>	4
17	NEW		<b>CELLDWELLER</b> ESION MEDIA 94085/POSITION	<b>Celldweller</b>	-
18	11	2	<b>ALABAMA</b> RCA 87052/RMG	<b>In The Mood: The Love Songs</b>	-
19	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 18793	<b>The Folk Years</b>	-
20	NEW		<b>VARIOUS ARTISTS</b> TIME LIFE 18774	<b>Worship Together: I Could Sing Of Your Love Forever</b>	78
21	22	12	<b>ELTON JOHN</b> ▲ <sup>2</sup> ROCKET/UTV 06378/UMG	<b>Greatest Hits 1970-2002</b>	38
22	16	15	<b>SANTANA</b> ▲ <sup>2</sup> ARISTA 14737	<b>Shaman</b>	22
23	20	17	<b>SOUNDTRACK</b> ▲ <sup>2</sup> REPRISE 48110/WARNER BROS.	<b>The Lord Of The Rings: The Fellowship Of The Ring</b>	159
24	12	2	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMOPHONE 214	<b>Romantic Melodies</b>	147
25	NEW		<b>SOUNDTRACK</b> NONESUCH 79693/AG	<b>The Hours</b>	-

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 (Dro.) △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Sales data compiled by



Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	<b>CHICAGO</b>	EPIC 87018
2	2	14	<b>8 MILE</b> ▲ <sup>4</sup>	SHAYD 493508*/INTERSCOPE
3	3	8	<b>THE LORD OF THE RINGS: THE TWO TOWERS</b>	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS.
4	8	47	<b>A WALK TO REMEMBER</b> ●	EPIC 86311
5	4	25	<b>LIZZIE MCGUIRE</b> ●	BUENA VISTA 860791/WALT DISNEY
6	6	86	<b>O BROTHER, WHERE ART THOU?</b> ▲ <sup>6</sup>	LOST HIGHWAY/MERCURY 170069/IDJMG
7	5	34	<b>DISNEY'S LILO &amp; STITCH</b> ●	WALT DISNEY 860734
8	7	23	<b>XXX</b> ●	UNIVERSAL 156259/UMRG
9	12	4	<b>DELIVER US FROM EVA</b>	HOLLYWOOD 162369
10	NEW		<b>COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY</b>	CURB 78765
11	10	10	<b>PAID IN FULL</b>	ROC-A-FELLA/DEF JAM 063201*/IDJMG
12	9	54	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> ●	REPRISE 48110/WARNER BROS.
13	11	30	<b>SPIRIT: STALLION OF THE CIMARRON</b>	A&M 483304/INTERSCOPE
14	13	66	<b>COYOTE UGLY</b> ▲ <sup>3</sup>	CURB 78703
15	24	18	<b>SWEET HOME ALABAMA</b>	HOLLYWOOD 162364
16	14	8	<b>DRUMLINE</b>	FOX/JIVE 41810/ZOMBA
17	16	86	<b>MOULIN ROUGE</b> ▲ <sup>2</sup>	INTERSCOPE 493035
18	17	19	<b>BROWN SUGAR</b>	FOX 113028*/MCA
19	20	86	<b>SHREK</b> ▲	DREAMWORKS 450305/INTERSCOPE
20	19	24	<b>LIKE MIKE</b>	SO SO DEF/COLUMBIA 86678*/CRG
21	18	17	<b>AMERICAN IDOL: GREATEST MOMENTS</b> ●	RCA 68141/RMG
22	22	12	<b>WORLD WRESTLING ENTERTAINMENT PRESENTS: WWE ANTHOLOGY (JIM JOHNSTON)</b> ▲	SMACK DOWN! 88326*/Koch
23	15	7	<b>THE WILD THORNBERRYS MOVIE</b>	NICK/JIVE 48503/ZOMBA
24	23	9	<b>BLUE CRUSH</b>	VIRGIN 13172
25	RE-ENTRY		<b>SPIDER-MAN</b> ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG

FEBRUARY 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) Pop Catalog (PCA) 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) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Latin: Regional Mexican (RMS) Latin: Tropical/Salsa (TSS) R&B Hip-Hop (RBH) R&B Hip-Hop Airplay (RA) R&B Hip-Hop Singles Sales (RS) Rap Tracks (RP) Mainstream Rock (RO) Modern Rock (MO) Top 40 Tracks (T40) Rankings from biweekly charts are listed in italics during a chart's unpublished week.

2Pac: B200 26; PCA 38; RBA 7; RBC 1, 2, 4, 5; H100 27; HA 27; RA 15; RBH 15; RP 6; T40 37  
 3 Doors Down: B200 29; A40 15; H100 18; HA 18; MO 2; RO 1; T40 30  
 12 Stones: CC 32  
 40 Glocca: RBA 69  
 50 Cent: B200 28; IND 1; RBA 13; H100 4, 16; HA 4, 15; HSS 19; RA 1, 4, 34, 66; RBH 1, 4, 34, 67; RP 1, 4; RS 12; T40 22  
 504 Boyz: B200 124; RBA 34; RS 66  
 702: HSS 16; RS 21, 31  
 2002: NA 8

**-A-**  
 Aaliyah: B200 11; RBA 11; H100 8; HA 8; RA 2, 23; RBH 2, 25; T40 24  
 Abba: PCA 44  
 Ab-Live: RBH 93  
 AC/DC: PCA 17, 36  
 George Acosta: EA 13; HS 50; IND 33  
 Adagio: HSS 51; RS 44  
 Yolanda Adams: CC 24; GA 9, 37; RBA 82; RBH 75  
 Trace Adkins: B200 139; CA 19; CS 11  
 Aerosmith: B200 175  
 AF1: MO 29  
 Afro Medusa: DC 30  
 Antonio Aguilar: LA 51  
 Christina Aguilera: B200 16; A40 16; AC 11; H100 5; HA 5; HSS 3; T40 2  
 AJ: HSS 20; RBH 99; RS 6  
 Alabama: CA 69; CCA 24; INT 18  
 Alberto J. Roberto: LPS 36  
 ALC: GA 27  
 Alcazar: DC 35  
 All: H100 12; HA 12; RA 13; RBH 13; RP 5; T40 14  
 The All-American Rejects: HS 8; IND 9; MO 11  
 Gary Allan: B200 133; CA 17; CS 6; H100 40; HA 39  
 Karrin Allyson: JZ 16  
 Herb Alpert: CJ 16  
 Amber: DC 47; DS 6; HSS 58  
 American Hi-Fi: MO 33  
 Amerie: B200 150; RBA 49; H100 46, 92; HA 46; RA 24, 46; RBH 24, 45; RP 11; RS 35  
 AMG: RA 64; RBH 66  
 Tori Amos: B200 105; A40 11  
 John Anderson: CA 65  
 Jessica Andrews: CS 33  
 Los Angeles De Charly: LA 69; RMS 23  
 Marc Anthony: TSA 13; TSS 19  
 Area 305: LPS 8; LT 12; TSS 10  
 Ricardo Arjona: HS 20; LA 8; LPA 6; LPS 1; LT 4; TSS 27  
 Armageddon: H100 99; HSS 71; RA 50; RBH 49; RS 47  
 Aroma: RMS 21  
 Ashanti: B200 62; RBA 51; H100 2; HA 2; HSS 32; RA 5; RBH 5; RP 2; RS 19; T40 6  
 Audioslave: B200 37; H100 90; MO 13, 28; RO 8, 18  
 Patti Austin: JZ 9  
 Aventura: LA 74; TSA 9  
 Steve Azar: CA 47

Becky Baeling: DC 22  
 Baha Men: WM 4  
 Anita Baker: RBA 65  
 Bamada: WM 15  
 Banda El Recodo: LA 58; LT 44; RMS 15  
 Banda Machos: LT 34; RMS 11  
 Patricia Barber: JZ 22  
 Barnes: DC 1  
 Luther Barnes: GA 24  
 Pancho Barraza: LA 31; RMA 16; RMS 20  
 Cecilia Bartoli: CL 14  
 Jeff Bates: CS 32  
 Nikie Batey: RS 74  
 Beanie Sigel: HSS 47; RA 62; RBH 62; RS 27  
 Walter Beasley: CJ 6  
 The Beatles: PCA 6  
 Beck: B200 155  
 Bee Gees: B200 101; INT 13; PCA 18  
 Beenie Man: RE 3  
 Tony Bennett: B200 112; JZ 1  
 Benzino: B200 165; RBA 50; HSS 52; RS 32  
 Big Boi: H100 76; HA 75; RA 45; RBH 46; RP 25  
 Bonnie 'Prince' Billy: IND 49  
 David Bisbal: LPS 37  
 Bjork: EA 15  
 Clint Black: CA 53, 59  
 BLK&STREET: RA 49; RBH 51  
 Blank Theory: RO 37  
 Mary J. Blige: RBC 13, 22; H100 75; HA 72; RA 25; RBH 21; RP 20; RS 60  
 The Blind Boys Of Alabama: CA 21  
 Andrea Bocelli: B200 85; CL 1; CX 9  
 Joe Bonamassa: BL 15  
 Bond: B200 116; CX 2, 6  
 Bonecrusher: RBH 79; RS 50  
 Bone Thugs-N-Harmony: RBA 91; RBC 14  
 Bon Jovi: B200 110; PCA 23, 32; A40 22; T40 39  
 Boomkat: DC 4  
 Pat Boone: HSS 28  
 La Bouche: DC 32; DS 5; HSS 55  
 David Bowie: B200 196; DC 44  
 Michelle Branch: B200 103; A40 11; AC 4; H100 17; HA 16; T40 17  
 Brandy: DS 8; HSS 66; RS 65  
 Toni Braxton: B200 109; RBA 36; DC 12; HSS 75; RA 59; RBH 57; RS 37  
 Breaking Benjamin: HS 13  
 Jim Brickman: NA 3, 9; AC 27  
 Sarah Brightman: CX 10  
 Garth Brooks: CA 74  
 Brooks & Dunn: CA 42; CCA 16  
 Bobby Brown: RBH 88; RS 57  
 Norman Brown: CJ 8  
 John Budden: RS 54, 58  
 Los Bukis: HS 12; LA 4; RMA 1  
 Solomon Burke: IND 47  
 Busta Rhymes: B200 63; RBA 22; H100 64; HA 63; HSS 26; RA 22, 53; RBH 20, 54; RP 17; RS 13  
 bwb: CJ 4  
 Juanita Bynum: GA 13; HS 49; IND 32  
 Tracy Byrd: CA 68; CS 46

The Canton Spirituals: GA 32  
 Blu Cantrell: HSS 56; RBH 94; RS 42  
 Mariah Carey: B200 40; RBA 23; AC 30; DC 2; RA 53; RBH 54; RS 40  
 Caribbean Pulse: HSS 13; RBH 96; RS 7  
 Vanessa Carlton: B200 87; A40 12, 17; AC 5; T40 34  
 Jose Carreras: CL 10  
 Deana Carter: CS 25  
 Brandon Casey: H100 14; HA 13; HSS 15; RS 29; T40 8  
 Brian Casey: H100 14; HA 13; HSS 15; RS 29; T40 8  
 Johnny Cash: B200 151; CA 21; CCA 10; PCA 41  
 Butch Cassidy: RBH 80  
 Eva Cassidy: IND 21  
 Ricardo Castillon: LPS 25; LT 38; TSS 18  
 Ceavoo: DC 40  
 Celldweller: INT 17  
 Bonny Cepeda: TSS 25  
 Chanticleer: CL 11  
 Steven Curtis Chapman: B200 12; CC 1, 29  
 JC Chasez: H100 45; HA 51; T40 25  
 Chayanne: LA 45; LPS 11  
 Cher: DS 17, 19  
 Kenny Chesney: B200 45; CA 7; CCA 7; PCA 19; CS 22; H100 89  
 Mark Chesnut: CS 55  
 Chevelle: B200 46; H100 65; HA 65; MO 7, 40; RO 4, 31  
 El Chichicuilote: LA 25; RMA 13  
 The Chieftains: CA 38; WM 3  
 Choppa: RA 63; RBH 63  
 Charlotte Church: B200 194; CX 4, 11  
 Suzanne Ciani: NA 12  
 Cinder: RO 30  
 Cirque Du Soleil: WM 5  
 C-lanae: HSS 11; RS 9  
 Maurette Brown Clark: GA 26  
 Terri Clark: B200 70; CA 9; CS 3; H100 32; HA 29  
 Dorinda Clark-Cole: CC 36; GA 17  
 Karen Clark-Sheard: CC 40; GA 18  
 Kelly Clarkson: AC 7; HSS 9  
 Willie Clayton: BL 5  
 Patsy Cline: CCA 23  
 Clipse: B200 107; RBA 42; H100 77, 96; HA 74; HSS 16, 37, 72; RA 26, 41, 57; RBH 27, 41, 53, 93; RP 21, 23; RS 18, 21, 49, 56, 64  
 Rosemary Clooney: JZ 10  
 Tammy Cochran: CS 39  
 Kellie Coffey: CA 43; AC 22  
 Roscoe P. Coldchain: RBH 93  
 Coldplay: B200 20; INT 8; PCA 3; A40 23; H100 62; HA 61; MO 10  
 Natalie Cole: JZ 4  
 Phil Collins: B200 168; PCA 20; AC 3; H100 80  
 John Coltrane: JZ 7  
 Common: B200 95; RBA 32; H100 26, 75; HA 26, 72; RA 8, 25; RBH 8, 21; RP 20; RS 60  
 Conjunto Primavera: LA 20; RMA 9; LT 13, 17; RMS 4, 5  
 Conjure One: DC 3  
 Harry Connick, Jr.: JZ 23  
 Control: RMS 38, 39  
 Ry Cooder: B200 52; INT 5; LA 1; LPA 1; WM 1  
 Stephanie Cooke: DC 36  
 Cooler Kids: DC 8  
 Shemekia Copeland: BL 7  
 Counting Crows: A40 17  
 Chris Cox: DC 48; DS 20  
 Deborah Cox: RBA 55; RA 74; RBH 76  
 El Coyote Y Su Banda Tierra Santa: RMS 31, 36

Creed: B200 83; PCA 24; A40 10, 27; HSS 41; RO 15  
 Elvis Crespo: LA 54; TSA 3; TSS 33  
 Cristian: LA 50; LPS 16; LT 25  
 Sheryl Crow: B200 82; A40 6; AC 6; CS 43; CSS 1; H100 15; HA 17; HSS 1; T40 9  
 Celia Cruz: LA 60; TSA 4, 15  
 Cuisillos De Arturo Macias: RMS 32  
 Cursive: HSS 38  
 CYN: DC 21

**-D-**  
 Da Entourage: RA 71; RBH 70  
 Da Headbussaz: IND 20; RBA 63  
 Charlie Daniels: CSS 7  
 The Charlie Daniels Band: CS 52  
 Dashboard Confessional: HS 9, 44; IND 10, 29  
 Craig David: B200 185  
 Alana Davis: HSS 30  
 Tyrone Davis: BL 8  
 Aselin Debison: CX 12  
 Default: IND 22  
 Def Leppard: PCA 34; RO 33  
 Def Squad: HSS 33; RBH 82; RS 11  
 Kevin Denney: CS 57  
 John Denver: CA 75; CCA 17  
 Louie DeVito: EA 2; IND 8  
 Diamond Rio: B200 146; CA 20, 7; CS 20, 24  
 Dido: DS 18  
 Don Dinero: TSS 34  
 Celine Dion: B200 66; PCA 22; A40 35; AC 14, 20; DC 38; H100 74; HA 70; T40 38  
 The Dirty South Divas: IND 27; HSS 57  
 Dirty Vegas: EA 16, 17; IND 44; DC 39  
 Disturbed: B200 67; PCA 16; MO 23; RO 9, 13  
 Dixie Chicks: B200 1; CA 1; CCA 1, 2; INT 4; PCA 1, 2; A40 2; AC 1; CS 10; CSS 5; H100 9, 50; HA 9, 47; T40 10  
 DJ Geoff: EA 25  
 DJ Quik: RA 64; RBH 66  
 DJ Sammy: EA 7; AC 25; DS 9; HSS 70  
 DJ Shadow: DS 15  
 DMX: H100 93; HSS 25; RA 51; RBH 50; RS 17  
 Do: AC 25  
 Dolce: DC 43  
 Placido Domingo: CL 10  
 The Donnas: B200 72; MO 17; RO 32  
 Will Downing: CJ 14  
 Dr. Dre: RBC 16, 18; RBH 91  
 Dream Street: HSS 39  
 Dru Hill: B200 71; RBA 25; H100 35; HA 33; RA 10; RBH 10  
 Dueto Voces Del Rancho: RMS 19  
 Dyson & Squabbles: HSS 53

E.S.G.: RBH 81  
 Evanescence: MO 22  
 Faith Evans: H100 96; HSS 37; RA 57; RBH 53; RS 18  
 Eve: B200 136; RBA 56; H100 49; HA 49; HSS 8; RA 27; RBH 28; RP 14; RS 14  
 Everclear: MO 30  
 Cesaria Evora: WM 14  
 The Exiles: B200 169; HS 3; MO 27; RO 25

**-F-**  
 Fabolous: HSS 6; RA 70; RBH 69, 73, 85; RS 4  
 Ralph Falcon: DC 37  
 Fat Joe: B200 143; RBA 45; H100 99; HSS 71; RA 50; RBH 49; RS 47  
 Alejandro Fernandez: HS 47; LA 19; RMA 8  
 Vicente Fernandez: LA 40, 75  
 Field Mob: B200 117; RBA 29; H100 37; HA 35; RA 16; RBH 16; RP 8; RS 69  
 Finch: HS 33  
 Fischerspooner: DC 31  
 Ella Fitzgerald: JZ 19  
 Five For Fighting: AC 8  
 The Flaming Lips: B200 198  
 Fleetwood Mac: B200 98  
 Renee Fleming: CL 7  
 The FlipMode Squad: RA 53; RBH 54  
 Floetry: B200 164; RBA 43; RA 56; RBH 58  
 Nico Flores Y Su Banda Puro Mazatlan: RMS 29  
 Joseph Fonseca: TSA 14; TSS 20, 36  
 Luis Fonsi: LPS 33; TSS 37  
 Foo Fighters: B200 65; H100 72; HA 68; MO 5, 14; RO 10, 21  
 Radney Foster: CS 58  
 Fourplay: CJ 5  
 Mario Frangoulis: CX 8  
 Kirk Franklin: B200 162; CC 10; GA 1; RBA 61  
 Freekey Zekey: T40 40  
 Freeway: HSS 47; RA 62; RBH 62; RS 27  
 Fribum & Urlik: DC 14; DS 21  
 Frou Frou: A40 36; DC 16  
 Fuel: MO 37; RO 24  
 Funky Green Dogs: DC 6

**-G-**  
 Kenny G: CJ 2; HSS 74  
 Juan Gabriel: LT 24; RMS 6  
 Bill & Gloria Garder: B200 55, 64; CC 2, 3, 33, 38  
 Manuel Galban: B200 52; INT 5; LA 1; LPA 1; WM 1  
 Gang Starr: RBH 98; RS 73  
 El General: TSA 19  
 Georgia Mass Choir: GA 15; IND 34  
 Stan Getz: JZ 24  
 Vince Gill: CS 18  
 Ginuwine: RA 37; RBH 38  
 Gisselle: LPS 14; LT 22; TSS 31  
 Dana Glover: AC 26  
 Godsmack: MO 26; RO 6  
 Fabian Gomez: LT 26; RMS 7  
 Jimmy Gonzalez Y El Grupo Mazz: LA 65  
 Good Charlotte: B200 15; PCA 9; H100 20; HA 20; MO 21, 36; T40 11  
 Glenn Gould: CL 3  
 Gov't Mule: RO 39  
 El Gran Combo De Puerto Rico: TSS 12  
 El Gran Silencio: LT 24; RMS 6  
 Amy Grant: CC 31

David Gray: B200 99  
 Doble Gray: A40 26  
 Al Green: B200 9; PCA 26; RBA 100; RBC 9; RBH 97; RS 51  
 Vivian Green: B200 60; RBA 17; DC 5; H100 83; RA 32; RBH 33  
 Lee Greenwood: CSS 3; HSS 69  
 Josh Groban: B200 25, 129; CX 1, 3; INT 15; AC 17  
 Groove Armada: EA 3; HS 21  
 Grupo Exterminador: LA 52  
 Grupo Montez De Durango: RMS 34  
 G-Wiz: HSS 27; RS 20  
 GZA/Genius: RBA 58

**-H-**

Deitrick Haddon: GA 22  
 Halz The Ripa: HSS 7; RBH 89; RS 2  
 Daryl Hall John Oates: AC 9  
 Reggie Hamm: AC 19  
 Fred Hammond: CC 21; GA 7  
 Roland Hanneman: MA 13  
 Jennifer Hanson: CS 19; CSS 2; H100 79; HSS 35  
 The Happy Boys: EA 9, 18; HS 37  
 Happy Clappers: DC 48; DS 20  
 George Harrison: AC 29  
 Dr. Charles G. Hayes & The Cosmopolitan Warriors: GA 33  
 Heather Headley: B200 115; RBA 37; DC 18; H100 98; RA 48; RBH 48  
 Hector & Tito: LA 66  
 (hed) Planet Earth: RO 40  
 Hi-C: RA 64; RBH 66  
 Joel Higueria: LA 59; RMS 24  
 Faith Hill: B200 41; CA 5; CCA 11; PCA 42; A40 19; AC 2; CS 27; CSS 10; H100 43; HA 43  
 Darwin Hobbs: GA 3; HS 7  
 Pat Hodges: DC 24  
 Dave Holland Big Band: JZ 25  
 Dave Hollister: RBA 73  
 Steve Holy: CS 48  
 Hot Hot Heat: IND 41  
 Marques Houston: RA 38; RBH 37  
 Whitney Houston: B200 50; RBA 14; H100 91; HSS 42; RA 44; RBH 43; RS 71  
 Rebecca Lynn Howard: CA 44  
 Buck Howdy: HS 40; IND 25; INT 3  
 Andy Hunter: DC 33  
 Norman Hutchins: GA 40

**-I-**

Ice Cube: RS 40  
 Enrique Iglesias: LA 17; LPA 10; AC 10; LPS 3; LT 6; TSS 14  
 Iio: DC 50; DS 25  
 Ilegales: LPS 26; LT 45  
 India: HS 26; LA 10; TSA 1; LPS 4; LT 1; TSS 1  
 India.Arie: B200 130; RBA 60  
 Industria Del Amor: HS 18; LA 7; RMA 2  
 Infamous 2.0: RS 63  
 Insane Clown Posse: IND 19  
 Interpol: HS 24; IND 16  
 Intocable: LA 55; LT 5; RMS 1  
 Ronald Isley: RA 75; RBH 77, 80  
 Israel And New Breed: GA 38

**-J-**

Alan Jackson: B200 94; CA 13; CCA 15; CS 15; H100 67; HA 67  
 The Jackson 5: PCA 47  
 Jadakiss: H100 36; HA 40; HSS 49; LPS 39; RBH 80, 83; RS 28; T40 23; TSS 32  
 Jaguares: LA 39; LPA 16  
 Jahelme: B200 48; RBA 10, 66; H100 41; HA 41; RA 12; RBH 12  
 Jasmine Jai: RS 59  
 Bishop T.D. Jakes: GA 31  
 Boney James: CJ 11  
 Brett James: CS 54  
 Etta James: BL 6  
 Al Jarreau: CJ 7  
 Ja Rule: B200 13; RBA 4; H100 2; HA 2; HSS 32; RA 5; RBH 5, 88; RP 2; RS 19, 57; T40 6  
 Jay-Z: B200 35; RBA 11; RBC 19; H100 10, 53; HA 10, 52; HSS 47, 67; RA 17, 29, 62; RBH 17, 31, 62; RP 7, 19; RS 27, 36, 38, 61; T40 7  
 Waylon Jennings: CA 58  
 Jewls: DC 34  
 Jose Alfredo Jimenez: LA 73  
 Jimmy Eat World: B200 190; MO 32  
 Jodeci: RBC 24  
 Elton John: B200 38; INT 21; DC 11  
 Jack Johnson: B200 106; A40 38  
 Keith "Wonderboy" Johnson & The Spiritual Voices: GA 29  
 Syleena Johnson: B200 104; HS 1; RBA 21; RA 39; RBH 39  
 Jon Johnston: IND 12; STX 22  
 Jonell: RS 46  
 George Jones: CCA 21  
 Norah Jones: B200 2; CJ 1; INT 2; A40 9; AC 16; H100 42; HA 42; T40 27  
 Sir Charles Jones: IND 45; RBA 78  
 Jordi: LPS 27  
 Juanes: HS 15; LA 5; LPA 4; LPS 7, 10, 23; LT 10, 15, 39; TSS 17, 28  
 Cledus T. Judd: CA 72  
 The Judds: CCA 13  
 Jumps: CC 22  
 Juvenile: RBC 21

**-K-**

Israel Kamakawiwo'ole: WM 6  
 Karunesh: MA 15  
 Toiga Kashif: CL 8  
 K-Ci & JoJo: B200 177; RBA 52; RA 54; RBH 55  
 John P. Kee: CC 20; GA 6; HS 14; RBA 99  
 Toby Keith: B200 44; CA 6, 31; CCA 14; CS 14, 28, 56; H100 61; HA 60  
 Kells: H100 97; RA 69; RBH 71  
 R. Kelly: RBC 6, 20; H100 13; HA 14; HSS 2; RA 3; RBH 3, 90; RS 1  
 Sammy Kershaw: CS 45  
 Las Ketchup: LA 6; LPA 5; LPS 40  
 Alicia Keys: HSS 8; RS 14  
 Khia: IND 27  
 Kid Rock: B200 7; PCA 10; A40 6; CS 43; CSS 1; H100 15; HA 17; HSS 1; T40 9  
 Kidz Bop Kids: B200 100  
 Killer Mike: H100 76; HA 75; RA 45; RBH 46; RP 25; RS 75  
 Carole King: PCA 43  
 Kings Of Tomorrow: DC 26  
 Beyonce Knowles: H100 10; HA 10; HSS 67; RA 29; RBH 31; RP 7; RS 38; T40 7  
 Habib Koite: WM 15  
 Korn: B200 195  
 Jane Krakowski: AC 27

Diana Krall: B200 121; JZ 2, 3  
 Alison Krauss: BG 3; CA 36  
 Alison Krauss + Union Station: B200 114; BG 1; CA 14  
 Krazybone: RA 58; RBH 59  
 Kumbia Kings: EA 6; LA 12; LPA 7; LT 24; RMS 6  
 Kutless: CC 35  
 Kyjuan: H100 12; HA 12; RA 13; RBH 13; RP 5; T40 14

**-L-**

Lady Saw: A40 4; H100 29; HA 30; T40 15  
 Sonny Landreth: BL 4  
 k.d. lang: B200 112; JZ 1  
 Lasgo: EA 10; HS 43; DS 10; H100 59; HA 64; HSS 73; T40 26  
 The Latin All-Stars: LA 38; LPA 15  
 Avril Lavigne: B200 4; INT 16; A40 3, 13; AC 15, 28; H100 6; HA 6; T40 1  
 Donald Lawrence & The Tri-City Singers: GA 14  
 Sasha Lazard: DC 45  
 Led Zeppelin: B200 184  
 Jaimie Lee: HSS 20; RBH 99; RS 6  
 Murphy Lee: H100 12; HA 12; RA 13; RBH 13; RP 5; T40 14  
 Gerald Levert: B200 178; RBA 48; RA 67; RBH 68  
 Lexx: HSS 17; RBH 95; RS 5  
 Liberacion: LA 32; RMA 17  
 Salvatore Licita: CL 4  
 Lifehouse: CC 17; A40 24; H100 94  
 Lil' Flip: B200 140; RBA 39; RBC 8; HSS 17; RBH 95; RS 5  
 Lil Jon & The East Side Boyz: B200 57; IND 2, 48; RBA 9; RA 58; RBH 59; RS 53  
 Lil' Kim: H100 60; HA 58; RA 19; RBH 22; RP 16  
 Lil' Mo: RA 70; RBH 73  
 Lil' Romeo: B200 86; RBA 35  
 Limi-i 21: TSS 22  
 Limite: HS 30; LA 11; RMA 4; LT 7; RMS 3  
 Aaron Lines: B200 166; CA 22; CS 4; H100 38; HA 37  
 Linkin Park: B200 172; PCA 11  
 Little Milton: BL 14  
 German Lizarraaga: RMS 22  
 LL Cool J: B200 84; RBA 38; H100 1, 46; HA 1, 46; RA 6, 24, 40; RBH 6, 24, 40; RP 11; RS 35, 55; T40 3  
 Lonestar: CA 37; CS 17; H100 87  
 Loon: DC 12; HSS 75; RA 59; RBH 57; RS 37  
 Loona: DS 9; HSS 70  
 Loose Fur: HS 19; IND 13  
 Angel Lopez: LPS 18; LT 29; TSS 30  
 Jennifer Lopez: B200 5; PCA 37; RBA 5; DS 4; H100 1, 36; HA 1, 40; HSS 45, 49; LPS 39; RA 6; RBH 6, 83; RS 28; T40 3, 23; TSS 32  
 Patty Loveless: BG 8; CA 63  
 Luciano: RE 12  
 Ludacris: B200 183; RBA 81; H100 11, 85; HA 11; HSS 18, 65; RA 7, 52; RBH 7, 52; RP 3; RS 8, 33, 63; T40 20  
 Bobby Lyle: CJ 9

**-M-**

Yo-Yo Ma: CL 5; CX 15  
 Mack 10: RS 40  
 Madonna: DS 1; HSS 5  
 Jeff Majors: GA 39  
 Jesse Malin: HS 41; IND 26  
 Mana: LA 15; LPA 9; LPS 17; LT 28  
 Barry Manilow: B200 193  
 Almee Mann: IND 40  
 Mannheim Steamroller: B200 147; IND 4; INT 24; NA 2  
 Victor Manuelle: TSA 12; LT 37; TSS 5, 9  
 Mario: RA 73; RBH 65  
 Bob Marley: PCA 27; RBC 15; RE 5  
 Damian "Jr. Gong" Marley: RE 15; HSS 13; RBH 96; RS 7  
 Maroon 5: HS 35; MO 31  
 Branford Marsalis Quartet: JZ 20  
 Angie Martinez: H100 97; RA 69; RBH 71  
 Mary Mary: CC 19; GA 4; RBA 79  
 Masque: CJ 18  
 Master P: RA 63; RBH 63  
 matchbox twenty: B200 53; A40 7, 39; H100 70; HA 71; T40 33  
 Keiko Matsui: CJ 19  
 Dave Matthews Band: B200 123, 152; A40 14, 18  
 John Mayer: B200 18; INT 11; A40 5, 31; AC 23; H100 21; HA 21; T40 12  
 Maysa: CJ 17  
 Martina McBride: B200 74; CA 10; CS 23  
 Paul McCartney: B200 79  
 Delbert McClinton: BL 3; CA 51; IND 50  
 Donnie McClurkin: RBC 10  
 The Del McCoury Band: BG 15  
 Reba McEntire: CA 62  
 Tim McGraw: B200 34; CA 3, 34; CCA 6, 18, 22; PCA 15; CS 26, 49; H100 88  
 Brian McKnight: RBA 86  
 Marion Meadows: CJ 20  
 MercyMe: B200 189; CC 13, 15  
 Jo Dee Messina: CS 38  
 Metallica: PCA 25  
 Georgia Middleman: CS 58  
 Luis Miguel: LA 23; LPA 11; LPS 21; LT 33  
 Millie: LPS 13; LT 14; TSS 29  
 Kyle Minogue: B200 173  
 Moby: EA 14; DC 20  
 Monchy & Alexandra: TSA 10; LT 43; TSS 7  
 Jane Monheit: JZ 8  
 Alejandro Montaner: LPS 9; LT 18  
 Ricardo Montaner: LPS 29  
 Dr. Ed Montgomery: GA 27  
 John Michael Montgomery: CS 50  
 Montgomery Gentry: CA 25, 67; CS 35; CSS 7  
 Allison Moore: A40 6; CS 43; CSS 1; H100 15; HA 17; HSS 1; T40 9  
 Jessie Morales: El Original De La Sierra: LA 33; RMA 18; RMS 27  
 Craig Morgan: CS 37  
 Mos Def: DS 15  
 Jason Mraz: HS 27  
 Mr. Cheeks: H100 60; HA 58; HSS 61; RA 19; RBH 22; RP 16; RS 67  
 Mudvayne: B200 119; MO 35; RO 17  
 Murk: DC 13; DS 23  
 Anne Murray: CA 29  
 Keith Murray: HSS 33; RBH 82; RS 11  
 Musiq: B200 199; RBA 59; DC 42; H100 44; HA 44; RA 14, 61; RBH 14, 60; RS 45  
 Mystikal: RA 58; RBH 59; RS 63

**-N-**

Nappy Roots: B200 170; RBA 70; RBH 100  
 Nas: B200 24; RBA 6; DS 4; H100 58; HA 56; HSS 45; RA 18, 55; RBH 19, 56; RP 12  
 Youssou N'Dour: WM 10  
 Nelly: B200 14; RBA 15; RBC 25; H100 12; HA 12; HSS 44; RA 13; RBH 13, 86; RP 5; RS 25; T40 14  
 Willie Nelson: CA 41, 66; CCA 12; CS 56  
 Aaron Neville: B200 191; CC 14; GA 2

New Found Glory: B200 148  
 Next: B200 156; RBA 27; RBH 78  
 Joe Nichols: B200 88; CA 11; CS 9; CSS 8; H100 55; HA 53  
 Nickelback: B200 160  
 Nickel Creek: BG 2; CA 32; CCA 25; IND 14  
 Nirvana: B200 75; H100 82; MO 15; RO 22  
 The Nitty Gritty Dirt Band: BG 5; CA 50  
 Nivea: B200 80; RBA 47; H100 14; HA 13; HSS 15, 50; RA 33; RBH 32; RS 29, 70; T40 8  
 No Doubt: B200 81; A40 4; H100 29; HA 30; T40 15  
 Noise Therapy: RO 35  
 Nichole Nordeman: CC 16; HS 5  
 N.O.R.E.: DS 3; HSS 3; RBH 84; RS 15  
 Smokie Norful: GA 5; HS 10  
 The Notorious B.I.G.: RBC 7, 17; RA 34; RBH 34; RS 68  
 Nueva Era: TSS 11

**-O-**

Paul Oakenfold: EA 12  
 Mark O'Connor's Hot Swing Trio: JZ 5  
 Sinead O'Connor: WM 8; DC 3; DS 7; HSS 59  
 OK Go: HS 36  
 Old Friends Quartet: CC 34  
 Oleaner: RO 36  
 Janusz Olejniczak: CL 2  
 La Onda: LA 48; RMS 35  
 Ono: DC 41  
 Oobie: RS 53  
 Opera Babes: CX 5; HS 16  
 Roy Orbison: CCA 20  
 Orchestra Baobab: WM 13  
 Los Originales De San Juan: LA 34, 52; RMA 19  
 Kelly Osbourne: HS 25  
 Oscar G: DC 37  
 Outspoken: RO 28

**-P-**

Pacific: MO 39; RO 27  
 Brad Paisley: CA 27; CS 7; H100 63; HA 62  
 Palomo: LA 21; RMA 10; LT 8; RMS 2  
 Paradise: DC 46  
 Dolly Parton: BG 7; CA 61  
 Pastor Troy: RBA 96  
 Sean Paul: B200 39; RBA 12; RE 1; HSS 22, 60; RA 35, 65; RBH 35, 64; RP 24; RS 10, 34  
 Laura Pausini: DC 15; DS 12  
 Luciano Pavarotti: CL 10  
 Pay The Girl: A40 30  
 P. Diddy: H100 3, 48; HA 3, 48; HSS 34, 40; RA 11, 31; RBH 11, 30, 80; RP 13; RS 23, 24; T40 5  
 Pearl Jam: B200 176; HSS 64; RO 29  
 Jennifer Pena: LA 37; LT 20  
 Dottie Peoples: GA 20; RBA 87  
 Murray Perahia: CL 12  
 Amanda Perez: H100 54; HA 59; RA 68; RBH 72; T40 28  
 Pesado: LA 68; LT 46; RMS 16  
 Mike Phillips: CJ 13  
 Phillips, Craig And Dean: B200 142; CC 9; HS 2  
 Pieces Of A Dream: CJ 10  
 Pink: B200 32; A40 37; DS 16; H100 31; HA 34; T40 16  
 Pink Floyd: PCA 28  
 Pinmonkey: CS 41  
 Jeff Pitchell: BL 11  
 P.O.D.: B200 180; CC 12  
 El Poder Del Norte: CL 48; RMS 18  
 Point Of Grace: CC 39  
 Poison: PCA 45  
 Pablo Porthillo: LPS 12; LT 19; TSS 15  
 Postal Service: HSS 21  
 Poww Bros.: HSS 48; RS 30  
 Elvis Presley: B200 36; CA 4; IND 38  
 Pretenders: IND 46  
 Prince EP: HSS 43; RS 39  
 Puddle Of Mudd: B200 49; A40 33; H100 22; HA 22; T40 19  
 Flora Purim: JZ 17

**-Q-**

Queen: PCA 48  
 Queens Of The Stone Age: B200 42; H100 56; HA 57; MO 1; RO 7  
 Domingo Quinones: TSS 21  
 A.B. Quintanilla III: LT 24; RMS 6  
 A.B. Quintanilla III Y Los Kumbia Kings: LA 63

**-R-**

RA: HS 6; RO 16  
 Rabbit: TSS 24  
 Racket City: HSS 54; RS 22  
 Shabba Ranks: RE 14  
 Rascal Flatts: B200 58; CA 8; CCA 5; PCA 14; CS 12, 34; H100 57; HA 55  
 Los Razos: LA 64  
 Red Hot Chili Peppers: B200 61; A40 29; H100 68; HA 69; MO 4; RO 19  
 Redman: HSS 3, 62; RS 41, 46  
 Relient K: CC 28; HS 42  
 Daniel Rene: TSS 39  
 Revenue: HSS 12; RBH 92; RS 3  
 Los Rieleros Del Norte: LT 47; RMS 17  
 Andre Rieu: CX 14  
 LeAnn Rimes: CA 28; AC 18; CSS 4, 6  
 Jerry Rivera: TSA 17; LPS 22; LT 11; TSS 4, 13  
 Lupillo Rivera: LA 57; LT 41; RMS 14  
 Robbie Rivera: DC 10  
 Lourdes Robles: LPS 34; TSS 35  
 The Rolling Stones: B200 30; INT 7  
 Linda Ronstadt: CA 46  
 The Roots: B200 68; RBA 26; RA 61; RBH 60; RS 45  
 Kelly Rowland: B200 132; RBA 74; HSS 44; RS 25  
 Royce Da 5'9": HSS 39; IND 24; RBA 72; RS 64  
 RoxySopp: EA 24  
 Paulina Rubio: LPS 20; LT 31; TSS 26  
 John Rutter: CL 13  
 John Rzeznik: A40 21

**-S-**

Sade: DS 24  
 Saliva: B200 69; H100 51; HA 50; MO 3; RO 2  
 Adan Chalino Sanchez: RMS 26, 40  
 Poncho Sanchez: JZ 18  
 Santana: B200 22; INT 22; PCA 39; A40 1; AC 4; H100 17; HA 16; T40 17  
 Juelz Santana: T40 40  
 Gilberto Santa Rosa: LA 61; TSA 5; LPS 32; TSS 3  
 Antony Santos: TSA 20; TSS 38  
 Marvin Sapp: GA 25  
 Sapphircut: DC 23  
 Scarface: RBA 67, 98  
 ScoLaHoFo: JZ 6  
 LaTocha Scott: H100 95; RA 7; RBH 47  
 The Sea And Cake: HS 38; IND 23  
 Marvin Sease: RBA 89

Joan Sebastian: IND 35; LA 22; RMA 11; LT 40; RMS 13  
 Jon Secada: LPS 31; LT 49  
 Secret Garden: NA 10  
 Seether: B200 127; H100 66; HA 66; MO 6; RO 3  
 Bob Seger & The Silver Bullet Band: PCA 7  
 Mark Selby: BL 10  
 Selena: LA 13; LPA 8  
 Erick Sermon: RBA 71; HSS 62; RBH 97; RS 41, 51  
 Shade Sheist: RA 64; RBH 66  
 Shaggy: RBA 93; RE 2, 9  
 Shakira: B200 187; LA 2; LPA 2; LPS 2; LT 3; TSS 8  
 Shekinah Glory Ministry: GA 11; HS 31; IND 18  
 Blake Shelton: CA 35; CS 2; H100 33; HA 31  
 The Shepherds: GA 34  
 Mike Shorey: RA 70; RBH 73  
 The Scillians: DS 11  
 The Silk Road Ensemble: CX 15  
 Paul Simon: AC 21  
 Simple Plan: B200 47; H100 69; HA 73; T40 31  
 Frank Sinatra: PCA 49  
 Sin Bandera: LA 47; LPS 15, 28, 35; LT 16; TSS 40  
 Sixpence None The Richer: CC 30; A40 20  
 Sizzla: RE 11  
 Slim Thug: RBH 81  
 Smilez & Southstar: B200 96; RBA 33; H100 34; HA 32; RA 30; RBH 29; RP 10; T40 29  
 Anthony Smith: CS 51  
 Michael W. Smith: B200 111, 179; CC 5, 11  
 Pastor Keith Smith: GA 35  
 Snoop Dogg: B200 43; RBA 24; H100 52; HA 54; HSS 23; RA 28; RBH 26, 80, 87; RP 18; RS 26  
 Socialbun: MO 18; RO 11  
 Socios Del Ritmo: RMS 28  
 Solange: B200 97; RBA 40; DS 3; HSS 31; RBH 84; RS 15  
 Marco Antonio Solis: LA 53; LPS 19; LT 30  
 Something Corporate: HS 46  
 Son De Cali: LT 42; TSS 6  
 Soujia Slim: RBA 85  
 The Spanish Harlem Orchestra: LA 71; TSA 7  
 Split Star: H100 64; HA 63; HSS 26; RA 22; RBH 20; RP 17; RS 13  
 Bruce Springsteen: B200 153  
 The Stanley Brothers: BG 12  
 Sterbinszky & Tranzident: DC 34  
 Stereo Fuse: HS 34; A40 25  
 Stereomud: RO 34  
 Cat Stevens: PCA 46  
 Rod Stewart: B200 21; INT 12; AC 13  
 Stone Sour: B200 145; A40 28; H100 84; MO 24; RO 14  
 George Strait: B200 135, 167; CA 18, 23; CS 8; H100 47; HA 45  
 The Streets: EA 4; HS 22; IND 15  
 Barbra Streisand: B200 108  
 Tadeusz Strugala: CL 2  
 Styles: H100 36; HA 40; HSS 49; LPS 39; RBH 83; RS 28; T40 23; TSS 32  
 Sugarcult: HS 28; IND 17  
 Sum 41: B200 76; MO 9  
 Tony Sunshine: H100 99; HSS 71; RA 50; RBH 49; RS 47  
 Supreme Beings Of Leisure: DC 29  
 Keith Sweat: RBC 12  
 Sweet Inspirations: DC 24  
 Swift: RA 64; RBH 66  
 Swizz Beatz: RBH 80  
 System Of A Down: B200 56, 126; MO 19; RO 20

**-T-**

Taking Back Sunday: HS 11; IND 11  
 Talib Kweli: B200 181; RBA 54  
 Dawn Tallman: DC 25  
 Tank: RBA 57  
 Olga Tanon: LA 26; LPA 12; LPS 5; LT 2; TSS 2  
 Taproot: B200 149; MO 12; RO 5  
 T.A.T.u.: B200 33; H100 30; HA 36; HSS 4; T40 18  
 James Taylor: PCA 30  
 Mark Taylor: GA 27  
 Tebey: CS 47  
 Susan Tedeschi: B200 157; BL 1; IND 5  
 Telepopmusik: EA 5; HS 29; DC 9; H100 78; T40 36; TSS 23  
 Los Temerarios: LA 16, 27, 70; RMA 6, 14; LT 36; RMS 12  
 The Temptations: PCA 29  
 Danny Tenaglia: EA 23  
 Jacky Terrasson: JZ 12  
 John Tesh: NA 11  
 TG4: HSS 24; RS 43  
 Thalia: LA 35; LPA 14; DC 7; LPS 6, 30; LT 9, 50; RMS 37  
 Tha Reason: H100 41; HA 41; RA 12; RBH 12  
 Theory Of A Deadman: RO 26  
 Jean-Yves Thibaudet: CL 15  
 Thicke: HSS 14  
 Thievesy Corporation: EA 11; HS 45; IND 30  
 Third Day: CC 27  
 Three Mo' Tenors: CX 13  
 Thunderpuss: DC 1  
 Thursday: IND 43  
 Los Tigres Del Norte: LA 18; RMA 7; LT 35; RMS 10, 25  
 Justin Timberlake: B200 17; RBA 19; DC 19, 28; DS 14, 22; H100 7; HA 7; RA 21; RBH 23; T40 4  
 Aaron Tippin: CS 44  
 Thea Tiplin: CS 44  
 TLC: B200 125; RBA 53  
 Tonex: GA 36  
 Too Short: RBA 90  
 Tower Of Power: CJ 24  
 Toya: T40 40  
 TQ: RBH 80  
 Transplants: B200 182; IND 6; MO 20  
 Trapt: B200 188; HS 4; MO 25; RO 12  
 Randy Travis: CA 26; CC 18; CS 36  
 Trick Daddy: B200 163; RBA 41; H100 95; RA 47; RBH 47  
 Trick Pony: CA 33, 52  
 Trina: B200 134; RBA 46; H100 85; HSS 65; RA 52; RBH 52; RS 33  
 Trin-i-tee 5:7: CC 26; GA 12; RBA 94  
 Triny Y La Leyenda: RMS 30  
 Travis Tritt: CA 45; CS 42, 52  
 TRUSTCompany: RO 38  
 Los Tucanes De Tijuana: LT 27; RMS 8  
 Tanya Tucker: CA 73  
 Marisa Turner: DC 17  
 Shania Twain: B200 8; CA 2, 55; CCA 4; INT 10; PCA 5; A40 40; AC 12; CS 16, 40; H100 73, 86  
 Twista: RBC 23  
 Steve Tyrell: JZ 11  
 Tyrese: B200 23; RBA 3; H100 25; HA 23; RA 9; RBH 9

**-U-**

U2: B200 154  
 Uncle Kracker: A40 8, 26; H100 81; T40 35  
 Underworld: DC 27  
 Union Station: BG 3; CA 36  
 Union Tupique: HSS 63; RS 48

Unwritten Law: B200 200; IND 7; MO 16  
 Keith Urban: B200 128; CA 16; CCA 19; CS 13, 21  
 Adolfo Urias Y Su Lobo Morteno: LT 32; RMS 9  
 The Used: B200 93; MO 34  
 Usher: DS 13; RS 72

**-V-**

Luther Vandross: IND 42; H100 100  
 Vanessa-Mae: CL 9  
 Luis Vargas: TSA 20  
 Phil Vassar: CA 48; CS 29  
 Sarah Vaughan: JZ 21  
 Stevie Ray Vaughan And Double Trouble: BL 2  
 Chuy Vega: RMS 33  
 Jaci Velasquez: LPS 12; LT 19; TSS 15  
 Angelo Venuto: DS 11  
 Carlos Vives: TSA 16  
 Vonray: A40 32

**-W-**

Kristine W: DC 13; DS 23  
 The Waiters: PCA 27; RBC 15; RE 5  
 Hezekiah Walker & The Love Fellowship Crusade Choir: CC 23; GA 8; HS 23; RBA 97  
 Tamara Walker: AC 24  
 Steve Wariner: CS 60  
 The Warp Brothers: EA 20  
 Warsaw Philharmonic National Orchestra Of Poland: CL 2  
 Kim Waters: CJ 12  
 Russell Watson: CX 7  
 Jimmy Wayne: CS 53  
 WC: RBA 77; RS 40  
 WC: RBA 77; RS 40  
 Kelly Weller: IND 37  
 Kirk Whalum: CJ 23  
 Peter White: CJ 25  
 Doug Williams: GA 19, 28  
 Hank Williams: CA 64  
 Hank Williams Jr.: CA 9; PCA 35  
 Melvin Williams: GA 19  
 Michelle Williams: GA 30  
 Pharrell Williams: H100 52; HA 54; HSS

FEBRUARY 15 2003 **Billboard MODERN ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	<b>NO ONE KNOWS</b>	INTERSCOPE	Queens Of The Stone Age
2	3	11	<b>WHEN I'M GONE</b>	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
3	2	11	<b>ALWAYS</b>	ISLAND/IDJMG	Saliva
4	9	11	<b>CAN'T STOP</b>	WARNER BROS	Red Hot Chili Peppers
5	4	11	<b>ALL MY LIFE</b>	ROSWELL/RCA/RMG	Foo Fighters
6	6	11	<b>FINE AGAIN</b>	WIND-UP	Seether
7	5	11	<b>THE RED</b>	EPIC	Chevelle
8	7	11	<b>HONESTLY</b>	MARTHA'S MUSIC/REPRISE	Zwan
9	8	11	<b>STILL WAITING</b>	ISLAND/IDJMG	Sum 41
10	12	11	<b>CLOCKS</b>	CAPITOL	Coldplay
11	13	11	<b>SWING, SWING</b>	DOGHOUSE/DREAMWORKS	The All-American Rejects
12	11	11	<b>POEM</b>	VELVET HAMMER/ATLANTIC	Taproot
13	17	11	<b>LIKE A STONE</b>	INTERSCOPE/EPIC	Audioslave
14	15	11	<b>TIMES LIKE THESE</b>	ROSWELL/RCA/RMG	Foo Fighters
15	10	11	<b>YOU KNOW YOU'RE RIGHT</b>	DGC/GEFFEN/INTERSCOPE	Nirvana
16	16	11	<b>REST OF MY LIFE</b>	LAVA	Unwritten Law
17	21	11	<b>TAKE IT OFF</b>	ATLANTIC	The Donnas
18	18	11	<b>DOWN</b>	ELEKTRA/VEG	Socialburn
19	14	11	<b>INNERVISION</b>	AMERICAN/COLUMBIA	System Of A Down
20	19	11	<b>DIAMONDS AND GUNS</b>	HELLCAT/EPITAPH	Transplants
21	25	11	<b>THE ANTHEM</b>	DAYLIGHT/EPIC	Good Charlotte
22	26	11	<b>BRING ME TO LIFE</b>	WIND-UP	Evanescence
23	24	11	<b>REMEMBER</b>	REPRISE	Disturbed
24	23	11	<b>BOTHER</b>	ROADRUNNER/IDJMG	Stone Sour
25	29	11	<b>HEADSTRONG</b>	WARNER BROS	Trapt
26	26	11	<b>STRAIGHT OUT OF LINE</b>	REPUBLIC/UNIVERSAL/UMRG	Godsmack
27	28	11	<b>MY GODDESS</b>	MELISM/VIRGIN	The Exies
28	27	11	<b>COCHISE</b>	INTERSCOPE/EPIC	Audioslave
29	34	11	<b>GIRL'S NOT GREY</b>	NITRO/DREAMWORKS	AFI
30	34	11	<b>VOLVO DRIVING SOCCER MOM</b>	CAPITOL	Everclear
31	33	11	<b>HARDER TO BREATHE</b>	OCTONE	Maroon 5
32	30	11	<b>A PRAISE CHORUS</b>	DREAMWORKS	Jimmy Eat World
33	36	11	<b>THE ART OF LOSING</b>	ISLAND/IDJMG	American Hi-Fi
34	35	11	<b>BURIED MYSELF ALIVE</b>	REPRISE	The Used
35	38	11	<b>NOT FALLING</b>	EPIC	Mudvayne
36	35	11	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	DAYLIGHT/EPIC	Good Charlotte
37	39	11	<b>WON'T BACK DOWN</b>	WIND-UP/EPIC	Fuel
38	32	11	<b>LOSE YOURSELF</b>	SHADY/INTERSCOPE	Eminem
39	39	11	<b>BULLITPROOF</b>	HIFARISTA	Pacifier
40	40	11	<b>SEND THE PAIN BELOW</b>	EPIC	Chevelle

FEBRUARY 15 2003 **Billboard MAINSTREAM ROCK TRACKS™**

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	<b>WHEN I'M GONE</b>	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
2	2	11	<b>ALWAYS</b>	ISLAND/IDJMG	Saliva
3	4	11	<b>FINE AGAIN</b>	WIND-UP	Seether
4	3	11	<b>THE RED</b>	EPIC	Chevelle
5	6	11	<b>POEM</b>	VELVET HAMMER/ATLANTIC	Taproot
6	5	11	<b>STRAIGHT OUT OF LINE</b>	REPUBLIC/UNIVERSAL/UMRG	Godsmack
7	8	11	<b>NO ONE KNOWS</b>	INTERSCOPE	Queens Of The Stone Age
8	5	11	<b>COCHISE</b>	INTERSCOPE/EPIC	Audioslave
9	12	11	<b>REMEMBER</b>	REPRISE	Disturbed
10	7	11	<b>ALL MY LIFE</b>	ROSWELL/RCA/RMG	Foo Fighters
11	13	11	<b>DOWN</b>	ELEKTRA/VEG	Socialburn
12	16	11	<b>HEADSTRONG</b>	WARNER BROS	Trapt
13	10	11	<b>PRAYER</b>	REPRISE	Disturbed
14	11	11	<b>BOTHER</b>	ROADRUNNER/IDJMG	Stone Sour
15	9	11	<b>WEATHERED</b>	WIND-UP	Creed
16	17	11	<b>DO YOU CALL MY NAME</b>	REPUBLIC/UNIVERSAL/UMRG	RA
17	19	11	<b>NOT FALLING</b>	EPIC	Mudvayne
18	24	11	<b>LIKE A STONE</b>	INTERSCOPE/EPIC	Audioslave
19	20	11	<b>CAN'T STOP</b>	WARNER BROS	Red Hot Chili Peppers
20	18	11	<b>INNERVISION</b>	AMERICAN/COLUMBIA	System Of A Down
21	25	11	<b>TIMES LIKE THESE</b>	ROSWELL/RCA/RMG	Foo Fighters
22	14	11	<b>YOU KNOW YOU'RE RIGHT</b>	DGC/GEFFEN/INTERSCOPE	Nirvana
23	21	11	<b>HONESTLY</b>	MARTHA'S MUSIC/REPRISE	Zwan
24	23	11	<b>WON'T BACK DOWN</b>	WIND-UP/EPIC	Fuel
25	22	11	<b>MY GODDESS</b>	MELISM/VIRGIN	The Exies
26	26	11	<b>MAKE UP YOUR MIND</b>	BMG/ROADRUNNER/IDJMG	Theory Of A Deadman
27	29	11	<b>BULLITPROOF</b>	HIFARISTA	Pacifier
28	30	11	<b>FARTHER</b>	LAVA	Outspoken
29	27	11	<b>SAVE YOU</b>	EPIC	Pearl Jam
30	28	11	<b>SOUL CREATION</b>	GEFFEN/INTERSCOPE	Cinder
31	39	11	<b>SEND THE PAIN BELOW</b>	EPIC	Chevelle
32	32	11	<b>TAKE IT OFF</b>	ATLANTIC	The Donnas
33	33	11	<b>FOUR LETTER WORD</b>	ISLAND/IDJMG	Def Leppard
34	35	11	<b>BREATHING</b>	LOU/D/COLUMBIA	Stereomud
35	34	11	<b>GET UP</b>	REDLINE	Noise Therapy
36	36	11	<b>HANDS OFF THE WHEEL</b>	SANCTUARY	Oleander
37	36	11	<b>MIDDLE OF NOWHERE</b>	SCRATCHIE/NEW LINE	Blank Theory
38	31	11	<b>RUNNING FROM ME</b>	GEFFEN/INTERSCOPE	TRUSTcompany
39	38	11	<b>DRIVIN' RAIN</b>	ATO	Gov't Mule
40	40	11	<b>BLACKOUT</b>	VOLCANO/JIVE	(hed)Planet Earth

FEBRUARY 15 2003 **Billboard TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	<b>I'M WITH YOU</b>	ARISTA	Avril Lavigne
2	2	11	<b>BEAUTIFUL</b>	REPUBLIC/UNIVERSAL/UMRG	Christina Aguilera
3	4	11	<b>ALL I HAVE</b>	REPRISE	Jennifer Lopez Featuring LL Cool J
4	3	11	<b>CRY ME A RIVER</b>	REPRISE	Justin Timberlake
5	5	11	<b>BUMP, BUMP, BUMP</b>	REPRISE	B2K & P. Diddy
6	8	11	<b>MESMERIZE</b>	REPRISE	Ja Rule Featuring Ashanti
7	7	11	<b>'03 BONNIE &amp; CLYDE</b>	REPRISE	Jay-Z Featuring Beyonce Knowles
8	6	11	<b>DON'T MESS WITH MY MAN</b>	REPRISE	Nivea Featuring Brian & Brannon Casey
9	13	11	<b>PICTURE</b>	REPRISE	Kid Rock Featuring Sheryl Crow
10	10	11	<b>LANDSLIDE</b>	REPRISE	Dixie Chicks
11	12	11	<b>LIFESTYLES OF THE RICH AND FAMOUS</b>	REPRISE	Good Charlotte
12	9	11	<b>YOUR BODY IS A WONDERLAND</b>	REPRISE	John Mayer
13	20	11	<b>SUPERMAN</b>	REPRISE	Eminem
14	11	11	<b>AIR FORCE ONES</b>	REPRISE	Nelly Featuring Kyjuan, Ali & Murphy Lee
15	16	11	<b>UNDERNEATH IT ALL</b>	REPRISE	No Doubt Featuring Lady Saw
16	14	11	<b>FAMILY PORTRAIT</b>	REPRISE	Pink
17	17	11	<b>THE GAME OF LOVE</b>	REPRISE	Santana Featuring Michelle Branch
18	21	11	<b>ALL THE THINGS SHE SAID</b>	REPRISE	T.A.T.U.
19	18	11	<b>SHE HATES ME</b>	REPRISE	Puddle Of Mudd
20	23	11	<b>GOSSIP FOLKS</b>	REPRISE	Missy "Missy Elliott" Elliott Featuring Ludacris
21	15	11	<b>LOSE YOURSELF</b>	REPRISE	Eminem
22	35	11	<b>IN DA CLUB</b>	REPRISE	50 Cent
23	19	11	<b>JENNY FROM THE BLOCK</b>	REPRISE	Jennifer Lopez Featuring Jaakiss & Styles
24	26	11	<b>MISS YOU</b>	REPRISE	Aliyah
25	25	11	<b>BLOWIN' ME UP (WITH HER LOVE)</b>	REPRISE	JC Chasez
26	22	11	<b>SOMETHING</b>	REPRISE	Lasgo
27	27	11	<b>DON'T KNOW WHY</b>	REPRISE	Norah Jones
28	26	11	<b>ANGEL</b>	REPRISE	Amanda Perez
29	30	11	<b>TELL ME (WHAT'S GOIN' ON)</b>	REPRISE	Smilez & Southstar
30	31	11	<b>WHEN I'M GONE</b>	REPRISE	3 Doors Down
31	33	11	<b>I'D DO ANYTHING</b>	REPRISE	Simple Plan
32	24	11	<b>WORK IT</b>	REPRISE	Missy "Missy Elliott" Elliott
33	28	11	<b>DISEASE</b>	REPRISE	Matchbox Twenty
34	32	11	<b>PRETTY BABY</b>	REPRISE	Vanessa Carlton
35	34	11	<b>IN A LITTLE WHILE</b>	REPRISE	Uncle Kracker
36	36	11	<b>BREATHE</b>	REPRISE	Telepopmusik
37	39	11	<b>THUGZ MANSION</b>	REPRISE	2Pac
38	37	11	<b>I DROVE ALL NIGHT</b>	REPRISE	Celine Dion
39	39	11	<b>MISUNDERSTOOD</b>	REPRISE	Bon Jovi
40	37	11	<b>HEY MA</b>	REPRISE	Cam'ron Feat. Juelz Santana, Freeway Zeezy & Toya

FEBRUARY 15 2003 **Billboard ADULT CONTEMPORARY™**

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	5	11	<b>LANDSLIDE</b>	MONUMENT/COLUMBIA	Dixie Chicks
2	1	11	<b>CRY</b>	WARNER BROS	Faith Hill
3	2	11	<b>CAN'T STOP LOVING YOU</b>	ATLANTIC	Phil Collins
4	3	11	<b>THE GAME OF LOVE</b>	ARISTA	Santana Featuring Michelle Branch
5	4	11	<b>A THOUSAND MILES</b>	AS&M/INTERSCOPE	Vanessa Carlton
6	6	11	<b>SOAK UP THE SUN</b>	AS&M/INTERSCOPE	Sheryl Crow
7	7	11	<b>A MOMENT LIKE THIS</b>	RCA/RMG	Kelly Clarkson
8	8	11	<b>SUPERMAN (IT'S NOT EASY)</b>	AWARE/COLUMBIA	Five For Fighting
9	9	11	<b>FOREVER FOR YOU</b>	U-WATCH	Daryl Hall John Oates
10	10	11	<b>HERO</b>	INTERSCOPE	Enrique Iglesias
11	12	11	<b>BEAUTIFUL</b>	RCA/RMG	Christina Aguilera
12	11	11	<b>I'M GONNA GETCHA GOOD!</b>	MERCURY/IDJMG	Shania Twain
13	13	11	<b>THESE FOOLISH THINGS</b>	JRMG	Rod Stewart
14	19	11	<b>I DROVE ALL NIGHT</b>	EPIC	Celine Dion
15	14	11	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
16	16	11	<b>DON'T KNOW WHY</b>	BLUE NOTE/VIRGIN	Norah Jones
17	24	11	<b>YOU'RE STILL YOU</b>	HA/REPRISE	Josh Groban
18	15	11	<b>LIFE GOES ON</b>	CURB	LeAnn Rimes
19	21	11	<b>BABIES</b>	REPUBLIC/UNIVERSAL SOUTH	Regie Hamm
20	17	11	<b>AT LAST</b>	EPIC	Celine Dion
21	20	11	<b>FATHER AND DAUGHTER</b>	NICK/JIVE	Paul Simon
22	18	11	<b>WHEN YOU LIE NEXT TO ME</b>	BNA	Kellie Coffey
23	27	11	<b>YOUR BODY IS A WONDERLAND</b>	AWARE/COLUMBIA	John Mayer
24	23	11	<b>IF ONLY</b>	CURB	Tamara Walker
25	25	11	<b>HEAVEN</b>	ROBBINS	DJ Sammy & Yanou Featuring Do
26	29	11	<b>THINKING OVER</b>	DREAMWORKS	Dana Glover
27	22	11	<b>YOU</b>	WINDHAM HILL/RCA VICTOR	Jim Brickman Featuring Jane Krakowski
28	30	11	<b>I'M WITH YOU</b>	ARISTA	Avril Lavigne
29	31	11	<b>STUCK INSIDE A CLOUD</b>	DARK HORSE/CAPITOL	George Harrison
30	26	11	<b>THROUGH THE RAIN</b>	MONARCH/ISLAND/IDJMG	Mariah Carey

FEBRUARY 15 2003 **Billboard ADULT TOP 40 TRACKS™**

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	11	<b>THE GAME OF LOVE</b>	ARISTA	Santana Featuring Michelle Branch
2	2	11	<b>LANDSLIDE</b>	MONUMENT/COLUMBIA	Dixie Chicks
3	5	11	<b>I'M WITH YOU</b>	ARISTA	Avril Lavigne
4	3	11	<b>UNDERNEATH IT ALL</b>	INTERSCOPE	No Doubt Featuring Lady Saw
5	4	11	<b>YOUR BODY IS A WONDERLAND</b>	AWARE/COLUMBIA	John Mayer
6	7	11	<b>PICTURE</b>	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
7	6	11	<b>DISEASE</b>	ATLANTIC	Matchbox Twenty
8	8	11	<b>IN A LITTLE WHILE</b>	LAVA	Uncle Kracker
9	10	11	<b>DON'T KNOW WHY</b>	BLUE NOTE/VIRGIN	Norah Jones
10	9	11	<b>ONE LAST BREATH</b>	WIND-UP	Creed
11	12	11	<b>A SORTA FAIRYTALE</b>	EPIC	Tori Amos
12	14	11	<b>A THOUSAND MILES</b>	AS&M/INTERSCOPE	Vanessa Carlton
13	11	11	<b>COMPLICATED</b>	ARISTA	Avril Lavigne
14	13	11	<b>WHERE ARE YOU GOING</b>	RCA/RMG	Dave Matthews Band
15	15	11	<b>WHEN I'M GONE</b>	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
16	17	11	<b>BEAUTIFUL</b>	RCA/RMG	Christina Aguilera
17	19	11	<b>BIG YELLOW TAXI</b>	GEFFEN/INTERSCOPE	Counting Crows Featuring Vanessa Carlton
18	18	11	<b>GREY STREET</b>	RCA/RMG	Dave Matthews Band
19	21	11	<b>CRY</b>	WARNER BROS	Faith Hill
20	23	11	<b>DON'T DREAM IT'S OVER</b>	SOUND CURB/REPRISE	Sixpence None The Richer
21	16	11	<b>I'M STILL HERE (JIM'S THEME)</b>	WALT DISNEY/HOLLYWOOD	John Rzeznik
22	23	11	<b>MISUNDERSTOOD</b>	ISLAND/IDJMG	Bon Jovi
23	26	11	<b>CLOCKS</b>	CAPITOL	Coldplay
24	20	11	<b>SPIN</b>	DREAMWORKS	Lifehouse
25	24	11	<b>EVERYTHING</b>	WIND-UP	Stereo Fuse
26	31	11	<b>DRIFT AWAY</b>	LAVA	Uncle Kracker Featuring Dobie Gray
27	25	11	<b>DON'T STOP DANCING</b>	WIND-UP	Creed
28	29	11	<b>BOTHER</b>	ROADRUNNER/IDJMG	Stone Sour
29	27	11	<b>THE ZEPHYR SONG</b>		

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, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 10; RBH 31  
**19 SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 1; H100 28  
**8 MILE** (Eight Mile Style, BMI) RBH 74

## -A-

**A.D.I.D.A.S.** (Aniyah's, ASCAP/EMI April, ASCAP/Duncheon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL, H100 76; RBH 46  
**AFORTUNADO** (Edimusa, ASCAP) LT 40  
**AFTER ALL** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 54  
**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 12; RBH 13  
**ALL I HAVE** (Nuyorican, BMI/EMI Blackwood, BMI/Janic Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 1; 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), HL, H100 99; RBH 49  
**ALL MY LIFE** (M.), Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Finers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 72  
**ALL THE THINGS SHE SAID** (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrtree, BMI/Neofomat, STIM) H100 30  
**ALMOST HOME** (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 37  
**ALWAYS** (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 51  
**ANGEL** (Powerhouse, BMI) H100 54; RBH 72  
**ASI ES LA VIDA** (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 2  
**AY PAPAICITO (UY! DADDY)** (Iron Tigga, BMI/Warner-Tamerlane, BMI) LT 7

## -B-

**THE BABY** (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Picture, ASCAP), WBM, CS 2; H100 33  
**THE BATTLE IS THE LORD'S** (Schaff, SESAC/Walker And Associates, SESAC) RBH 75  
**BEAUTIFUL** (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 52; RBH 26  
**BEAUTIFUL** (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 5  
**BEAUTIFUL GOODBYE** (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 19; H100 79  
**BEAUTIFUL MESS** (Songs Of API, BMI/Monkey C, BMI/Songs Of Nashville DreamWorks, BMI/Affiliated, BMI/Chrysalis, ASCAP/Creative Artist Agency, ASCAP/EMI Blackwood, BMI/Shane Minor, BMI), HL/WBM, CS 20  
**BEER FOR MY HORSES** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 56  
**BIGGER BUSINESS** (Swizz Beatz, ASCAP/Universal, ASCAP/Mr. Biggs, ASCAP/WB, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Money Mack, BMI/Jae Wons, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Easy Man, ASCAP), HL/WBM, RBH 80  
**BIG STAR** (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 22  
**BLOWIN' ME UP (WITH HER LOVE)** (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chase, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 45  
**BOTHER** (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 84  
**BREAK YOU OFF** (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealh, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 60  
**BREATHE** (BMG France) H100 78  
**BREATHE** (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, RBH 94  
**BROKENHEARTSVILLE** (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 9; H100 55  
**B R RIGHT** (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 52  
**BUMP, BUMP, BUMP** (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 3; RBH 11  
**BUNNY HOP** (Red-N-Dirty, BMI) RBH 70

## -C-

**CAN'T LET YOU GO** (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) RBH 73  
**CAN'T STOP** (Moebetoblame, BMI) H100 68  
**CAN'T STOP LOVING YOU** (EMI April, ASCAP), HL, H100 80  
**CAPRICHIO MALDITO** (Arpa, BMI) LT 47  
**CHOPPA STYLE** (LP Boyz, BMI) RBH 63  
**CHROME** (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 11  
**CLOCKS** (BMG Songs, ASCAP), HL, H100 62  
**CLOSURE** (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 68  
**C'MON** (Nyrwag, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protons, ASCAP) RBH 65  
**COCHISE** (Disappearing One, ASCAP/LBV Songs, BMI/Simmering T, BMI/Me 3, BMI) H100 90  
**COME CLOSE TO ME** (Songs Of Universal, BMI/Senseless, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 75; RBH 21  
**COMER A BESOS** (ADG, SESAC) LT 36  
**CONCRETE ANGEL** (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 23  
**CORAZON CHIQUITO** (Elzaz, BMI) LT 32  
**COT DAMN** (GenMarc, ASCAP/Terradome, ASCAP/The

Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 93  
**COUNTRY AIN'T COUNTRY** (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 42  
**COUNTRY THANG** (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL, CS 50  
**CRY** (Potty Mouth, BMI/EMI Blackwood, BMI), HL, H100 43  
**CRY ME A RIVER** (Tennman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 7; RBH 23  
**CUANDO ME MIRAS ASI** (EMI April, ASCAP) LT 25

## -D-

**DAMN** (D. Brasco, ASCAP/Desert Storm, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI), HL, RBH 69  
**DANCE WITH ME** (Bullet, BMI/Just Gantt, ASCAP) RBH 99  
**DEEP** (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchboy, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 51  
**DE UNO Y DE TODOS LOS MODOS** (Vander, ASCAP) LT 8  
**DIMELO** (Telearte Florida, ASCAP) LT 18  
**A DIOS LE PIDO** (Peermusic III, BMI/Camaleon, BMI) LT 15  
**DISEASE** (EMI Blackwood, BMI/Bidnis, BMI/Jagged Edge, BMI), HL, H100 70  
**EL DOLOR DE TU PRESENCIA** (Rubet, ASCAP/Universal Musica, ASCAP) LT 20  
**DONDE ESTARA MI PRIMAVERA** (Crisma, SESAC) LT 30  
**DONTCHANGE** (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, H100 44; RBH 14  
**DON'T KNOW WHY** (Bearly, BMI/Sony/ATV Songs, BMI), HL, H100 2  
**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 14  
**DOS LOCOS** (Juan & Nelson, ASCAP) LT 43  
**DO THAT...** (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Noontime South, SESAC/W.B.M., ASCAP) H100 48; RBH 30

## -E-

**ELEGISTE PERDER** (WB, ASCAP/Zalles, ASCAP) LT 29  
**EMOTIONAL ROLLERCOASTER** (EMI April, ASCAP/Blue Error Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 83; RBH 33  
**ENAMORATE DE ALGUIEN** (Arpa, BMI) LT 48  
**EN CUERPO Y ALMA** (Elix, ASCAP) LT 14  
**ENTRA EN MI VIDA** (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 16  
**ERES MI RELIGION** (Tulum, ASCAP/EMI April, ASCAP) LT 28  
**ESCLAVO DE TU PIEL** (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fononomic, BMI) LT 38  
**ES POR TI** (Peermusic III, BMI/Camaleon, BMI) LT 10  
**EVERYBODY** (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 89  
**EXCUSE ME MISS** (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 53; RBH 17

## -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 41; RBH 12  
**FALL INTO ME** (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 5; H100 39  
**FAMILY PORTRAIT** (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 31  
**FAMILY TREE** (Chuck Wagon Gourmet, ASCAP/Famous, ASCAP), HL/WBM, CS 31  
**FEEELIN' YOU (PART II)** (Solange MWR, ASCAP/Hitco South, ASCAP/Beyonce, ASCAP/Music Of Windswept, ASCAP/My Tomato, BMI/Warner-Tamerlane, BMI), WBM, RBH 84  
**FINE AGAIN** (Seether, BMI/Dwight Frye, BMI) H100 66  
**FOREVER EVERYDAY** (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP/Devon's Farm, ASCAP), HL/WBM, CS 59  
**FROM THE CHUUIHUO TO DA PALACE** (My Own Chit, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Zomba, BMI/R.Kelly, BMI), HL/WBM, RBH 87

## -G-

**THE GAME OF LOVE** (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 17  
**GET BUSY** (Dutty Rock, ASCAP/Greensleeves, PRS) RBH 64  
**GETCHYA HANDS UP** (Cedric Hill, BMI/Slim Thug, BMI/Pitch N Patch, BMI) RBH 81  
**GIMME THE LIGHT** (Dutty Rock, ASCAP/Black Shadow, BMI/TWR, BMI/EMI April, ASCAP), HL, RBH 35  
**GIRLFRIEND** (R.Kelly, BMI/Zomba, BMI), WBM, RBH 61  
**GOSSIP FOLKS** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 11; RBH 7  
**GUESS WHAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 39

## -H-

**HALF A MAN** (Almo, ASCAP), HL, CS 51  
**HASTA QUE VUELVAS** (Peer Int'l., BMI) LT 33  
**HEADZ UP** (Nappy Roots, BMI/Serious Scriptures, ASCAP/Full Circle, ASCAP/Universal, ASCAP/18th And Vine, ASCAP) RBH 100  
**HE IS** (Spiders & Rice, ASCAP/Jam Carver, ASCAP) H100 98; RBH 48  
**HELL YEAH** (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, RBH 38  
**HERIDA MORTAL** (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 11  
**HIT THE FREEWAY** (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Donceno, ASCAP), HL, RBH 57

**HOW I FEEL** (Baby Lexx, BMI/The Scientific Method Of Music, BMI/Lucky, BMI) RBH 95  
**HOW YOU GONNA ACT LIKE THAT** (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-it, BMI), HL, H100 25; RBH 9

## -I-

**I BELIEVE** (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 24  
**I CAN** (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP), HL/WBM, RBH 56  
**I CARE 4 U** (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 25  
**I'D DO ANYTHING** (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN) H100 69  
**I DON'T GIVE A @#%&\*** (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 59  
**I'D RATHER** (Shep 'n Shep, ASCAP/Almo, ASCAP/Universal, ASCAP), HL/WBM, H100 100  
**I DROVE ALL NIGHT** (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 74  
**I DROVE ALL NIGHT** (Sony/ATV Tunes, ASCAP), HL, CS 41

**IGNITION** (Zomba, BMI/R.Kelly, BMI), WBM, H100 13; RBH 3  
**I JUST WANNA BE MAD** (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 3; H100 32  
**I KNOW WHAT YOU WANT** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, RBH 54  
**IMAGINE THAT** (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Sharay's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 78  
**I'M GONNA GETCHA GOOD!** (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 40; H100 86  
**I'M IN LOVE WITH A MARRIED WOMAN** (Sony/ATV Tree, BMI/Songs Of Terrel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 55  
**I'M WITH YOU** (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollyodge, BMI/Rainbow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 6  
**IN A LITTLE WHILE** (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 81  
**IN DA CLUB** (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, H100 4; RBH 1  
**I SHOULD BE...** (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 35; RBH 10  
**IT'LL GO AWAY** (March Family, BMI/Maleah, BMI/EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 57  
**I WANT MY MONEY BACK** (WB, ASCAP/Graivron, SESAC/Bluewater, SESAC), HL/WBM, CS 45  
**I WISH YOU'D STAY** (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 7; H100 63

## -J-

**JAH IS MY ROCK** (BJA, ASCAP) RBH 96  
**JENNY FROM THE BLOCK** (Chocolate Factory, ASCAP/Tunesmith, BMI/Jaedon Christopher, ASCAP/Sony/ATV Tunes, ASCAP/Nuyorican, BMI/Sony/ATV Songs, BMI/BMG Songs, ASCAP/Zomba, ASCAP/EMI Unart, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae Wons, ASCAP/Paniro's, ASCAP), HL/WBM, H100 36; RBH 83  
**JOHN DOE** (Not Listed) RBH 66  
**THE JUMP OFF** (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 60; RBH 22

## -L-

**LA CHICA SEXY** (Flamingo, BMI) LT 27  
**LANDSLIDE** (Welsh Witch, BMI/Sony/ATV Tree, BMI), HL, H100 9  
**LA REINA DEL SUR** (TN Ediciones, BMI) LT 35  
**LA SUEGNA** (EMI April, ASCAP/Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 34  
**LAS VIAS DEL AMOR** (LGA, BMI) LT 44  
**LATELY (BEEN DREAMIN' 'BOUT BABIES)** (Designer, SESAC/Brentwood-Benson, SESAC/Songs Of Lehsem, SESAC/Reign Hamm, SESAC), HL, CS 46  
**LAUNDROMAT** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 32

**LIFESTYLES OF THE RICH AND FAMOUS** (EMI April, ASCAP) 21:1, ASCAP), HL, H100 20  
**LOSE YOURSELF** (Eight Mile Style, BMI/Ensign, BMI), HL, H100 23; RBH 42  
**A LOT OF THINGS DIFFERENT** (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, H100 89  
**LOVE IZ** (Child Support, ASCAP/Notting Dale, ASCAP/AI Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 97  
**LOVE LIKE THERE'S NO TOMORROW** (TCT, BMI/Thea Later, BMI) CS 44  
**LOVE OF MY LIFE (AN ODE TO HIP HOP)** (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Senseless, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 26; RBH 8  
**THE LOVE SONG** (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 32  
**LOVE WON'T LET ME** (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 39  
**LOVE YOU OUT LOUD** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 34  
**LUV U BETTER** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Chase Chad, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, RBH 40

## -M-

**MADE YOU LOOK** (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 58; RBH 19  
**MA, I DON'T LOVE HER** (The Waters Of Nazareth,

BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 96; RBH 53  
**MAKE IT CLAP** (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 64; RBH 20  
**MALA GENTE** (Peermusic III, BMI/Camaleon, BMI) LT 39  
**MAN TO MAN** (Sony/ATV Tree, BMI/Magic Knee, BMI), HL, CS 6; H100 40  
**MARCHATE** (World Deep, BMI/Sony/ATV Latin, BMI) LT 22  
**MESMERIZE** (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietoots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 2; RBH 5  
**MI PRIMER MILLON** (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 21  
**MISS YOU** (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI), WBM, H100 8; RBH 2  
**THE MORNING AFTER** (Deborah Cox, BMI/EMI April, ASCAP/Nyrwag, ASCAP/Naked Under My Clothes, ASCAP/Csunn, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 76

## -N-

**NEVER SCARED** (Boncrusher, ASCAP) RBH 79  
**NEXT BIG THING** (Vinnie Mae, BMI/Chad Jensen, BMI/Stainway To Bitner's, BMI/Songs Of Windswept Pacific, BMI/Little Blue Box, ASCAP), WBM, CS 18  
**NO LETTING GO** (Greensleeves, PRS/Singso WW, BMI) H100 71; RBH 36  
**NO ME ENSEÑASTE** (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 9  
**NO ME RENDIRE** (Not Listed) LT 19  
**NO ONE KNOWS** (Board Stiff, BMI/Ripplestick, BMI) H100 56  
**NO TENGO DINERO** (Alma, ASCAP/BMG Songs, ASCAP) LT 24  
**NO VALGO NADA** (Ser-Ca, BMI) LT 46

## -O-

**ONE OF THOSE DAYS** (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phy Music, ASCAP/Classic Music South, ASCAP/Music Of Windswept Pacific, ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 91; RBH 43

## -P-

**PARADISE** (LL Cool J, ASCAP/Sony/ATV Tunes, BMI/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 46; RBH 24  
**PATIENTLY WAITING** (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 67  
**PERDONAME MI AMOR** (Seg Son, BMI) LT 17  
**PICTURE** (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 43; H100 15  
**PIMP JUICE** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 86  
**EL PROBLEMA** (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 4

## -Q-

**QUE ME QUEDESTU** (Anivi, BMI/Sony/ATV Latin, BMI/F.I.P.P., BMI/Sonido Azulado, BMI) LT 3  
**A QUIEN LE IMPORTA?** (SGAE, ASCAP/Screen Gems-EMI, BMI) LT 50  
**QUIZAS** (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI) LT 6

## -R-

**RAINING ON SUNDAY** (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 21  
**REALEST NIGGAZ** (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 34  
**THE RED** (Loeffler, ASCAP), WBM, H100 65  
**RED RAG TOP** (Sony/ATV Acuff Rose, BMI/Sony/ATV Songs, BMI), HL, H100 88  
**ROCK-A-BYE HEART** (Curb, ASCAP/EMI April, ASCAP/JesKar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 48  
**ROCK YOU BABY** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 28

## -S-

**SATISFACTION** (WB, ASCAP/Ain't Nuthin' Rocc' On But Funkin, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, H100 49; RBH 28  
**SAY YES** (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP) RBH 58  
**SCARY OLD WORLD** (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Harian Howard, BMI) CS 58  
**SEDECUME** (Saimatu, BMI/Racy, BMI/Soul Azul, BMI/Tribe Rhythm, BMI) LT 1  
**SHE HATES ME** (WB, ASCAP/Puddle Of Music, ASCAP/Stereo Supersonic, ASCAP), WBM, H100 22  
**SHE'LL LEAVE YOU WITH A SMILE** (Cal Iv, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 8; H100 47  
**SHE'S MY KIND OF RAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabelle, BMI) CS 26  
**SICK OF BEING LONELY** (Kunty 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 37; RBH 16  
**SIENTO** (BMG Songs, ASCAP) LT 45  
**SIN FORTUNA** (Peer Int'l., BMI) LT 41  
**SI NO ESTAS** (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 12  
**SI NO FUERA POR TI** (Estefan, ASCAP) LT 49  
**SKILLS** (III Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 98  
**SNOWFALL ON THE SAND** (Kidibilly, BMI/Steve Wariner, BMI) CS 60  
**SOMEBODY LIKE YOU** (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 13  
**SOMETHING** (EMI Blackwood, BMI), HL, H100 59  
**SOUTHERN BOY** (CDB, BMI/Woolley Swamp, BMI/Post Oak, BMI) CS 52

**SPEED** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 35  
**SPIN** (G-Chills, BMI/Songs Of DreamWorks, BMI/Aniello, BMI/EMI Blackwood, BMI), CLM/HL, H100 94  
**STAY GONE** (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 53  
**STEP IN THE NAME OF LOVE** (Zomba, BMI/R.Kelly, BMI), WBM, RBH 90  
**SUENA** (Ser-Ca, BMI) LT 5  
**SUPERMAN** (Ensign, BMI/Eight Mile Style, BMI), HL, H100 19; RBH 44  
**SYMPHONY IN X MAJOR** (EMI April, ASCAP/Cyphercliff, ASCAP/Hennessy For Everyone, BMI/Alexra, BMI), HL, RBH 91

## -T-

**TAKE YOU HOME** (Media Noche, ASCAP/Lil Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, H100 97; RBH 71  
**TALKIN' TO ME** (Damrich, BMI/EMI Blackwood, BMI), HL, H100 92; RBH 45  
**TAN BUENA** (Univision, ASCAP) LT 42  
**TELL ME (WHAT'S GOIN' ON)** (Just Anotha Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 34; RBH 29  
**THAT'D BE ALRIGHT** (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, CS 15; H100 67  
**THAT GIRL** (Mr. Paul's, BMI/Hitco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) RBH 37  
**THERE'S MORE TO ME THAN YOU** (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 33  
**THERE'S NO LIMIT** (Deanaling, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WBM, CS 25  
**THESE DAYS** (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Sony/ATV Tree, BMI/Songs Of Terrel, BMI/Rondor, PRS/Irving, BMI), HL/WBM, CS 12; H100 57  
**THIS IS GOD** (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 29  
**THIS IS MY PARTY** (Desert Storm, BMI) RBH 85  
**THIS VERY MOMENT** (Yon-Ti, BMI) RBH 55  
**THREE WOODEN CROSSES** (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 36  
**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, H100 95; RBH 47  
**THUG LOVIN'** (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP), HL/WBM, RBH 88  
**THUGZ MANSION** (Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 27; RBH 15  
**TINY DANCER** (Universal-Songs Of PolyGram International, BMI), WBM, CS 49  
**TODD MI AMOR (THE ONE YOU LOVE)** (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Songs, BMI/Songs Of Terrel, BMI) LT 31  
**EL TONTO QUE NO TE OLVIDO** (VMR, ASCAP) LT 37  
**TRAVELIN' SOLDIER** (Tiltawhirt, BMI/Bruce Robison, BMI), HL, CS 10; H100 50

## -U-

**UNA VEZ MAS** (BMG Songs, ASCAP) LT 13  
**UNDERNEATH IT ALL** (World Of The Dolphin, ASCAP/Universal, ASCAP/Eligible, ASCAP/BMG Songs, ASCAP), HL/WBM, H100 29  
**UN MONTON DE ESTRELLAS** (Lusafrika, BMI) LT 23  
**UNUSUALLY UNUSUAL** (WB, ASCAP), WBM, CS 17; H100 87  
**UP!**

# Quick.

## How many of your label's songs hit the Billboard Hot 100 in the past five years?

**Billboard**  
Research

Ready to assist when you **NEED to know.**

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

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

# FEBRUARY 15 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	1	<b>All I Have</b>	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	26	25	18	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERIKAH BAU FEAT. COMMON (FOX/MCA)	51	54	4	<b>Blowin' Me Up (With Her Love)</b>	JC CHASEZ (FOK/JIVE)
2	4	11	<b>Mesmerize</b>	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMG)	27	26	11	<b>Thugz Mansion</b>	2PAC FEAT. NAS (AMARIU/DEATH ROW/INTERSCOPE)	52	—	1	<b>Excuse Me Miss</b>	JAY Z (RCA A-FELLA/DEF JAM/UMG)
3	2	12	<b>Bump, Bump, Bump</b>	B2K & P DIDDY (T.U.G./EPIC)	28	20	13	<b>19 Somethin'</b>	MARK WILLS (MERCURY)	53	57	4	<b>Brokenheartsville</b>	JDE NICHOLS (UNIVERSAL SOUTH)
4	11	6	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	29	33	2	<b>I Just Wanna Be Mad</b>	TERRI CLAW (MERCURY)	54	70	4	<b>Beautiful</b>	SNOOP DOGG (DODGYSTYLE/PRIORITY/CAPITOL)
5	3	13	<b>Beautiful</b>	CHRISTINA AGUILERA (RCA/RMG)	30	28	25	<b>Underneath It All</b>	NUTTY FEAT. LADY SAW (INTERSCOPE)	55	52	20	<b>These Days</b>	RASCAL FLATTS (LYRIC STREET)
6	5	11	<b>I'm With You</b>	AVRIL LAVIGNE (ARISTA)	31	29	11	<b>The Baby</b>	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)	56	36	9	<b>Made You Look</b>	NAS (ILL WILL/COLUMBIA)
7	6	9	<b>Cry Me A River</b>	JUSTIN TIMBERLAKE (JIVE)	32	37	7	<b>Tell Me (What's Goin' On)</b>	SMILEZ & SOUTHWEST (ARTISTDIRECT)	57	56	1	<b>No One Knows</b>	QUEENS OF THE STONE AGE (INTERSCOPE)
8	7	12	<b>Miss You</b>	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)	33	31	11	<b>I Should Be...</b>	DRU HILL (DEF SOUL/UMG)	58	66	2	<b>The Jump Off</b>	LL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
9	9	22	<b>Landslide</b>	DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)	34	27	14	<b>Family Portrait</b>	PIPK (MCA)	59	61	3	<b>Angel</b>	AMANDA PEREZ (UNIVERSAL/POWERHOUSE/UMRG/VRGIN)
10	8	17	<b>'03 Bonnie &amp; Clyde</b>	JAY Z FEAT. BETHINKS (RCA A-FELLA/DEF JAM/UMG)	35	44	8	<b>Sick Of Being Lonely</b>	FELLMAN (MCA)	60	55	20	<b>Who's Your Daddy?</b>	TOBY KEITH (DREARY/DKLS (NASHVILLE))
11	13	11	<b>Gossip Folks</b>	MISSY MISDEMEANOR & R'ELIOTT (THE GOLD MIND/ELEKTRA/VEE)	36	46	4	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)	61	67	3	<b>Clocks</b>	COLDPLAY (CAPITOL)
12	10	15	<b>Air Force Ones</b>	NELLY (FD REEL/UNIVERSAL/UMRG)	37	40	8	<b>You Can't Hide Beautiful</b>	AARON LINES (RCA (NASHVILLE))	62	63	5	<b>I Wish You'd Stay</b>	BRAD PAISLEY (ARISTA/NASHVILLE)
13	12	17	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	38	34	14	<b>Fall Into Me</b>	EMERSON DRIVE (DREAMWORKS (NASHVILLE))	63	53	10	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)
14	14	11	<b>Ignition</b>	R KELLY (JIVE)	39	43	7	<b>Man To Man</b>	GARY ALLAN (MCA NASHVILLE)	64	50	10	<b>Something</b>	LASGO (ROBBINS)
15	16	12	<b>Wanksta</b>	50 CENT (G-UNIT/SHADY/INTERSCOPE)	40	32	19	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)	65	59	11	<b>The Red</b>	CHEVY CHASE (EPIC)
16	17	20	<b>The Game Of Love</b>	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	41	38	4	<b>Fabulous</b>	JAMIE M FEAT. THA RAVIN (DIVINE MILL/WARNER BROS.)	66	64	8	<b>Fine Again</b>	SEETHER (WIND-UP)
17	19	9	<b>Picture</b>	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	42	49	20	<b>Don't Know Why</b>	NORAH JONES (BLUE NOTE/VIRGIN)	67	72	2	<b>That'd Be Alright</b>	ALAN JACKSON (ARISTA/NASHVILLE)
18	23	13	<b>When I'm Gone</b>	3 DOTS DOWN (REPUBLIC/UNIVERSAL/UMRG)	43	48	21	<b>Cry</b>	FAITH HILL (WARNER BROS. NASHVILLE/WRN/WARNER BROS.)	68	58	16	<b>All My Life</b>	FOD FIGHTERS (ROSWELL/RCA/RMG)
19	35	3	<b>Superman</b>	EMINEM (AMER/INTERMATH/INTERSCOPE)	44	47	24	<b>dontchange</b>	MJL (DEF SOUL/UMG)	69	68	2	<b>Can't Stop</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
20	24	10	<b>Lifestyles Of The Rich And Famous</b>	3 DOTS DOWN (REPUBLIC/UNIVERSAL/UMRG)	45	42	20	<b>She'll Leave You With A Smile</b>	GEORGE STRAIT (MCA NASHVILLE)	70	—	1	<b>I Drove All Night</b>	THE DIXIE (EPIC)
21	22	16	<b>Your Body Is A Wonderland</b>	JOHN MAYER (AWAR/COLUMBIA)	46	39	9	<b>Paradise</b>	LL COOL J FEAT. AMERIE (DEF JAM/UMG)	71	60	18	<b>Disease</b>	MATCHBOX TWENTY (ATLANTIC)
22	21	19	<b>She Hates Me</b>	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	47	62	3	<b>Travelin' Soldier</b>	DIXIE CHICKS (MONUMENT/EMN)	72	65	4	<b>Come Close To Me</b>	COMMON FEATURING MARY J. BLIGE (MCA)
23	30	7	<b>How You Gonna Act Like That</b>	TYRESE (J/RMG)	48	45	6	<b>Do That...</b>	BBY FEAT. P DIDDY (CASH MONEY/UNIVERSAL/UMRG)	73	—	1	<b>I'd Do Anything</b>	SIMPLE PLAN (LAVA)
24	15	20	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	49	41	4	<b>Satisfaction</b>	EVE (RUFF Ryders/INTERSCOPE)	74	—	1	<b>What Happened To That Boy</b>	BBY FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)
25	18	27	<b>Work It</b>	MISSY MISDEMEANOR & R'ELIOTT (THE GOLD MIND/ELEKTRA/VEE)	50	51	10	<b>Always</b>	SALVA (ISLAND/UMG)	75	—	1	<b>A.D.I.D.A.S.</b>	KILLER MIKE FEAT. BIG BOI (AQUEMINI/COLUMBIA)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 935 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

# FEBRUARY 15 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>Picture</b>	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	26	22	15	<b>Make It Clap</b>	BUSTA RHYMES FEAT. SPLIFF STAR (J/RMG)	51	—	1	<b>Wednesday</b>	ADAGIO (SATIN HORSE)
2	2	14	<b>Ignition</b>	R KELLY (JIVE)	27	38	3	<b>Just Like You</b>	G-WIZ (COMPUND/ORPHEUS)	52	62	19	<b>Rock The Party</b>	BENZINO (SURENDR/ELEKTRA/VEE)
3	3	11	<b>Dirty</b>	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	28	37	13	<b>Under God</b>	PAT BONE (THE GOLD LABEL)	53	69	11	<b>Thug Lady</b>	DYSHON & SQUABBLE (ROMED)
4	5	22	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)	29	25	12	<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	54	45	9	<b>Throw Up</b>	RAMMIE T (LITV 1447/LANDSPEED)
5	4	16	<b>Die Another Day</b>	MADONNA (WARNER BROS.)	30	—	1	<b>Carry On</b>	ALANA DAVIS (COLUMBIA)	55	61	3	<b>In Your Life</b>	LA BOHÈME (LOGIC)
6	6	14	<b>This Is My Party</b>	FABOLOUS (DESERT STORM/ELEKTRA/VEE)	31	19	7	<b>Feelin' You (Part II)</b>	SOLANGE FEAT. N.O.R.E. (MUSIC WORLD/COLUMBIA/ORG)	56	—	2	<b>Breathe</b>	BLU CANTRELL (REDZONE/ARISTA)
7	9	4	<b>Everybody</b>	HAZEL THE RIPP (BODY HEAD)	32	31	6	<b>Mesmerize</b>	JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/UMG)	57	41	13	<b>Play Wit It</b>	THE DIRTY SOUTH DIVAS (DIRTY DOWN/WARLOCK)
8	8	12	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	33	—	1	<b>Yeah Yeah U Know It</b>	KEITH MURRAY FEAT. DEF SQUAD (DEF JAM/UMG)	58	58	7	<b>Anyway (Men Are From Mars)</b>	AMBER (TOMMY BDY)
9	7	21	<b>A Moment Like This</b>	KELLY CLARKSON (RCA/RMG)	34	29	10	<b>Bump, Bump, Bump</b>	B2K & P DIDDY (T.U.G./EPIC)	59	53	3	<b>Troy (The Phoenix From The Flame)</b>	SINÉAD O'CONNOR (RADIKA)
10	14	3	<b>Solsbury Hill</b>	ERASERHEAD (JIVE)	35	34	15	<b>Beautiful Goodbye</b>	JENNIFER HANSON (CAPITOL (NASHVILLE))	60	—	1	<b>Get Busy</b>	SINÉAD O'CONNOR (RADIKA)
11	10	2	<b>Incomplete</b>	C LANAÉ (WRIGHT ENTERPRISES)	36	26	13	<b>Work It</b>	MISSY MISDEMEANOR & R'ELIOTT (THE GOLD MIND/ELEKTRA/VEE)	61	60	10	<b>Lights, Camera, Action!</b>	MR. CHEEKS (UNIVERSAL/UMRG)
12	24	2	<b>Up In Da Club 2Nite</b>	REVENUE (STACK A GRIP)	37	42	8	<b>Ma, I Don't Love Her</b>	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)	62	50	18	<b>React</b>	ERICK SERMON FEAT. REDMAN (J/RMG)
13	16	2	<b>Jah Is My Rock</b>	CARIBBEAN PULSE (IRIE)	38	18	3	<b>Art Is Hard</b>	CURSIVE (SADDLE CREEK)	63	—	1	<b>OH!</b>	UNION TURNPIKE (EPIC)
14	15	18	<b>When I Get You Alone</b>	THICKE (MU AMERICA/INTERSCOPE)	39	23	7	<b>With All My Heart</b>	DREAM STREET (COLUMBIA)	64	59	17	<b>I Am Mine</b>	PEARL JAM (EPIC)
15	11	20	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	40	32	14	<b>Do That...</b>	BBY FEAT. P DIDDY (CASH MONEY/UNIVERSAL/UMRG)	65	—	2	<b>B R Right</b>	TRINA FEAT. LUDACRIS (SLIP-N-SLIDE/ATLANTIC)
16	13	8	<b>Star</b>	702 FEAT. CLIPSE (MOTOWN/UMRG)	41	36	18	<b>Don't Stop Dancing</b>	CREED (WIND-UP)	66	—	15	<b>Full Moon</b>	BRANDY (ATLANTIC)
17	—	1	<b>How I Feel</b>	LEXX FEAT. LIL FLIP (TAKEDOVER ENTERTAINMENT)	42	40	11	<b>The Star Spangled Banner</b>	WHITNEY HOUSTON (ARISTA)	67	51	12	<b>'03 Bonnie &amp; Clyde</b>	JAY Z FEAT. BETHINKS (RCA A-FELLA/DEF JAM/UMG)
18	12	4	<b>Gossip Folks</b>	MISSY MISDEMEANOR & R'ELIOTT (THE GOLD MIND/ELEKTRA/VEE)	43	39	8	<b>Can I</b>	PRINCE EP (JAYS/LIGHTYEAR)	68	55	11	<b>Nuclear War</b>	YO LA TENGO (MATADOR)
19	—	1	<b>In Da Club</b>	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	44	27	12	<b>Dilemma/Air Force Ones</b>	NELLY (FD REEL/UNIVERSAL/UMRG)	69	—	16	<b>God Bless The USA</b>	LL COOL J (EPIC)
20	21	11	<b>Dance With Me</b>	JAMIE LEE (R/PE)	45	46	27	<b>I'm Gonna Be Alright</b>	JENNIFER LOPEZ FEAT. NAS (EPIC)	70	52	4	<b>The Boys Of Summer</b>	DJ SAMMY FEAT. LONNA (ROBBINS)
21	30	2	<b>Such Great Heights</b>	POSTAL SERVICE (SUB POP)	46	49	31	<b>Gots To Be</b>	B2K (T.U.G./EPIC)	71	48	2	<b>All I Need</b>	FAT JOE (TERROR SQUAD/ATLANTIC)
22	20	24	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	47	35	9	<b>What We Do</b>	FREEMAY (RCA A-FELLA/DEF JAM/UMG)	72	72	26	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)
23	—	1	<b>Beautiful</b>	SNOOP DOGG (DODGYSTYLE/PRIORITY/CAPITOL)	48	73	8	<b>Faithful To</b>	POW-WER BROS. (POW-WER MOVES/ORPHEUS)	73	64	11	<b>Something</b>	LASGO (ROBBINS)
24	17	16	<b>Virginity</b>	TGA (T.U.G./ARMI/INTERSCOPE)	49	65	10	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)	74	33	13	<b>Auld Lang Syne (Freedom Mix)</b>	KENNY G (ARISTA)
25	28	3	<b>X Gon' Give It To Ya</b>	DMX (GOODLINE/DEF JAM/UMG)	50	43	44	<b>Don't Mess With The Radio</b>	NIVEA (JIVE)	75	—	12	<b>Hit The Freeway</b>	TONI BRAXTON FEAT. LODN (ARISTA)

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.

FEBRUARY 15  
2003

Billboard

HOT 100

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes songs like 'ALL I HAVE', 'MESMERIZE', 'BUMP, BUMP, BUMP', 'IN DA CLUB', 'BEAUTIFUL', 'I'M WITH YOU', 'CRY ME A RIVER', 'MISS YOU', 'LANDSLIDE', '03 BONNIE & CLYDE', 'GOSSIP FOLKS', 'AIR FORCE ONES', 'IGNITION', 'DON'T MESS WITH MY MAN', 'PICTURE', 'WANKSTA', 'THE GAME OF LOVE', 'WHEN I'M GONE', 'SUPERMAN', 'LIFESTYLES OF THE RICH AND FAMOUS', 'YOUR BODY IS A WONDERLAND', 'SHE HATES ME', 'LOSE YOURSELF', 'WORK IT', 'HOW YOU GONNA ACT LIKE THAT', 'LOVE OF MY LIFE (AN ODE TO HIP HOP)', 'THUGZ MANSION', '19 SOMETHIN'', 'UNDERNEATH IT ALL', 'ALL THE THINGS SHE SAID', 'FAMILY PORTRAIT', 'I JUST WANNA BE MAD', 'THE BABY', 'TELL ME (WHAT'S GOIN' ON)', 'I SHOULD BE...', 'JENNY FROM THE BLOCK', 'SICK OF BEING LONELY', 'YOU CAN'T HIDE BEAUTIFUL', 'FALL INTO ME', 'MAN TO MAN', 'FABULOUS', 'DON'T KNOW WHY', 'CRY', 'DONTCHANGE', 'BLOWIN' ME UP (WITH HER LOVE)', 'PARADISE', 'SHE'LL LEAVE YOU WITH A SMILE', 'DO THAT...', 'SATISFACTION', 'TRAVELIN' SOLDIER', 'ALWAYS', 'BEAUTIFUL', 'EXCUSE ME MISS', 'ANGEL', 'BROKENHEARTSVILLE', 'NO ONE KNOWS', 'THESE DAYS', 'MADE YOU LOOK', 'SOMETHING', 'THE JUMP OFF', 'WHO'S YOUR DADDY?', 'CLOCKS', 'I WISH YOU'D STAY', 'MAKE IT CLAP', 'THE RED', 'FINE AGAIN', 'THAT'D BE ALRIGHT', 'CAN'T STOP', 'I'D DO ANYTHING', 'DISEASE', 'NO LETTING GO', 'ALL MY LIFE', 'UP!', 'I DROVE ALL NIGHT', 'COME CLOSE TO ME', 'A.D.I.D.A.S.', 'WHAT HAPPENED TO THAT BOY', 'BREATHE', 'BEAUTIFUL GOODBYE', 'J HANSON G DROMAN', 'CAN'T STOP LOVING YOU', 'IN A LITTLE WHILE', 'YOU KNOW YOU'RE RIGHT', 'EMOTIONAL ROLLERCOASTER', 'BOTHER', 'B R RIGHT', 'I'M GONNA GETCHA GOOD!', 'UNUSUALLY UNUSUAL', 'RED RAG TOP', 'A LOT OF THINGS DIFFERENT', 'COCHISE', 'ONE OF THOSE DAYS', 'TALKIN' TO ME', 'X GON' GIVE IT TO YA', 'SPIN', 'THUG HOLIDAY', 'MA, I DON'T LOVE HER', 'TAKE YOU HOME', 'HE IS', 'ALL I NEED', 'I'D RATHER'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum). With additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Max-Single available. Cassette Single available. Vinyl Max-Single available. Vinyl Single available. Cassette Max-Single available. Catalog number is for. Indicates unavailable, in which case, catalog number is for. Indicates unavailable, in which case, catalog number is for. Indicates unavailable, in which case, catalog number is for. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Praise And Worship Blessed With Global Growth

Continued from page 1

praise and worship genre has doubled in units sold. In 1997, the sales were about 2.2 million, and in 2002 there were sales of 4.5 million units."

Often referred to as "vertical music" because the songs are sung directly to God as praise, the worship-music movement is a global phenomenon with especially active communities in the U.K., Australia, and the U.S. During recent years, sales have been spurred by such factors as aggressive marketing, increased distribution avenues, and because a number of major contemporary Christian artists have recorded worship albums, providing star power to what was once predominantly a faceless, concept-driven genre.

"It is definitely one of our best-selling genres," says Bob Rush, senior music buyer for the 322-store, Grand Rapids, Mich.-based Family Christian Stores chain. "We've seen huge growth over the last three years."

The genre is not only faring well in the Christian retail market. "We're seeing an upside. It is growing," says Jim Stella, Christian music buyer for the giant Trans World Entertainment chain. Stella says artist-driven worship projects by Michael W. Smith and Third Day are the genre's top sellers.

For many years, the majority of praise and worship albums were live recordings of church services with a worship leader directing the congregation. Integrity, Maranatha, and Vineyard have long been the leading labels in the genre, marketing song-driven rather than personality-focused titles.

But in recent years, top artists with worship records on leading contemporary Christian labels have included Rebecca St. James, John Tesh, and trio Phillips, Craig & Dean, in addition to Third Day and Smith. In fact, of the top 10 praise and worship albums last year, six were by individual artists. Smith's platinum-selling *Worship* album (released Sept. 11, 2001) was the top-selling praise and worship album in 2002 and has sold 1.2 million units; the follow-up, *Worship Again* (released Oct. 22, 2002), was No. 3 for the year, with 393,000 units sold. (All sales figures are from Nielsen SoundScan.)

"I love it," says U.K. worship leader Matt Redman of the Christian pop/rock acts that have cut worship albums. "In fact, I found Michael's *Worship* album one of the most inspiring things I listened to last year. But that's not surprising, in that he's been leading worship for years at his home church."

Songwriter/worship leader Lenny LeBlanc, (who had a '70s pop hit, "Falling," as part of the duo LeBlanc & Carr) sees increased participation as positive. "I believe artists like Michael W. Smith and Third Day are recording worship products not so they can sell more records but [because] I believe their hearts have been so touched by



REDMAN



MOEN



DAVIS

the Lord that they desire to see all people experience God's presence and know him in that same intimate way."

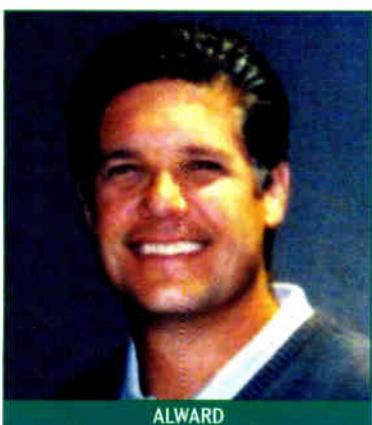
Georgia rock band Third Day helped redefine modern worship with its guitar-driven *Offerings* album, which has sold 716,000 units to date. Essential Records will issue Third Day's *Offerings II—All I Have to Give* March 4. "We want to challenge people," Third Day's Tai Anderson says. "Musically it's a little more intense than what they are used to hearing on Sunday morning, and I think it's going to attract a whole rock audience."

For 20 years, Don Moen has seen the impact of praise and worship music in his dual role as a songwriter/worship leader and as executive VP/creative director for Integrity Media. "The one thing that differentiates the praise and worship genre is it does encourage participation from the listener," he says. "Not that you can't sing along with the contemporary Christian song, but many times in praise and worship, the message is more interactive between man and God."

Former Gospel Music Assn. president Frank Breeden agrees. "Praise and worship is the most honest expression of Christian music," he says. "It's upfront, confessional, and expressive Christian music, and if you're not an adopter of the faith, not a member of the home team, you can't fake this."

## FROM PEWS TO CD PLAYERS

Long before the influx in artist-driven worship records, marketing directors at praise and worship labels devised methods for moving product that do not rely on radio or other traditional means of promotion. "In an artist release, they have to focus on the face and the tour and the name and the artist. With us, we focus on the song," says Randy Alward, GM/COO of San Clemente, Calif.-based Maranatha Music. The 31-year-old company recently opened a Nashville office and hired veteran Christian publishing executive Steve Rice and producer Phil Sil-



ALWARD

las to helm the new operation.

"Maranatha is a publisher, a song-focused company first and foremost, because we are about the songs," Alward says. "It makes concept records much more acceptable when people hear the song and learn the song. There's over 180 million Christians who go to church on any given Sunday morning that are singing."

For Maranatha, which is distributed to the Christian retail market through Provident Music Distribution and to the general market through WEA, making church leaders familiar with Maranatha product is key. "We have thousands of

*'Praise and worship is the most honest expression of Christian music. If you're not an adopter of the faith, not a member of the home team, you can't fake this.'*

—FRANK BREEDEN,  
FORMER GOSPEL MUSIC ASSN. PRESIDENT

churches on our database that we send not only prereleased copies to, but we also send free copies of our music to churches and primarily to worship leaders," Alward says. The label also offers its repertoire for sale via its Web site.

The Internet has proved to be a valuable tool for praise and worship music, because church leaders and the average consumer can avail themselves of the music. EMI Christian Music Group has been successful with its *worship-together.com* site, which offers a library of downloadable sheet music, interviews with worship leaders, bible studies, worship service planning tools, links to Scripture reference material, and other resources. The site has more than 130,000 registered users.

As vital as the Internet has become, brick-and-mortar retail continues to move praise and worship product. Integrity is preparing to launch a promotion with the Hastings chain. Maranatha is doing an exclusive 10-CD series with Wal-Mart titled *Sanctuary*, which will launch in May. "Wal-Mart and Target are making assertive efforts to turn a significant portion of their shelf space to Christian music," Alward says, "and because of the growth of praise and worship, they've really been receptive to new product."

Valerie Davis, director of Christian Booksellers Assn. marketing for the 25-year-old Vineyard Music label, admits there are challenges to moving concept-driven product in a personality-focused world. She says Vineyard founder John Wimber's vision "was not to elevate the worship leader but to elevate the Lord, but on the other hand people want to connect with people." She says that in the past year or so, "I've gotten permission to get a little bit looser with promoting worship leaders like Brian Doerksen, because you really want to know when you are buying a worship album what flavor you are getting."

McGuffey says direct mail traditionally has been a strong avenue for marketing praise and worship music: "Early on, we perfected the art of marketing and packaging our product through direct mail." But he says with the general decline in the direct-mail business, Integrity needed to try other media.

In addition to Songs4Worship (which has spawned several product-line extensions, including the Songs4Worship—Devotions, Songs4Worship—Gospel, and Songs4Worship—Kids series), Integrity has seen success via TV marketing with the iWORSHIP brand, which debuted last fall. "Each CD is a double-CD with approximately 33 songs, and then each double-CD represents five individual DVDs which are released with seven songs each from that product," McGuffey explains. "So we have two in release right now and three more coming out in the next six months, DVD-wise. We have a songbook and individual accompanying tracks to the songs, as well."

McGuffey says iWORSHIP is a "retail brand. We use TV as a driver for retail. It's sort of the same model that they use for [the] Now! That's What I Call Music [series]. We initially ran about 10 weeks of 60-second and 120-second spots on national cable outlets from Fox to Court TV to MSNBC to Pax to ABC Family."

Integrity is distributed to the general market through Epic and to the Christian retail market via Word. "We



ZSCHECH

felt like if the brand got out in front of consumers it would do well, and we were right." Epic Records Group VP/GM Steve Barnett says of iWORSHIP. "We really believe in this genre. We see tremendous growth potential, and we're committed to it."

Touring has also helped strengthen worship music in the marketplace. A multi-artist cast took the Songs4Worship brand on tour in 2001. Last year, one of the most successful Christian outings was the pairing of Michael W. Smith and Third Day for the Come Together and Worship tour, which was sponsored by Chevrolet. That tour will continue with West Coast dates this spring. Additionally, Integrity is launching an iWORSHIP tour in March featuring Moen, LeBlanc, Chris Tomlin, Lincoln Brewster, Darrell Evans, Paul Baloche, and Sara Groves.

In addition to those types of tours, worship music is also an integral part of Christian conferences and such events as Women of Faith and the Christian men's group Promise Keepers, for which Maranatha has been providing the music for 10 years.

## GLOBAL WARMING

The growth in the praise and worship genre is not limited to the U.S. One of the most visible faces in the movement is Australian worship leader Darlene Zschech, who wrote "Shout to the Lord," one of the most popular and frequently recorded worship songs. "There is a hunger for truth on the earth," Zschech says, "and as is historically a fact, a musical revolution often voices the desire of humanity."

Among the popular worship leaders in the U.K. are Matt Redman, Graham Kendrick, and the band Delirious, all of whom also have international followings. Redman says of his native U.K.: "It's one of the places this renewal in worship music started."

Redman also cites U.S. releases. "Louie Giglio, Chris Tomlin, David Crowder, and Charlie Hall are writing some of the freshest and deepest material I have heard in a while. That stuff has started to fly all around the world, and we've been majorly impacted by it in the U.K."

Moen says praise and worship songs quickly spread around the globe through use in churches and worship events. "When I arrived in the Philippines for the first time, we had all the press and cameras," he recalls. "It was a huge deal, and I remember thinking, 'Why are these people here?' I had never toured there—but guess what? The songs had toured there."

The labels obviously realize the international potential. Integrity has offices in Singapore, London, and Australia; Vineyard has offices in Brazil, New Zealand, South Africa, Holland, Germany, the U.K., Scandinavia, and India. "It's really neat," Davis says, "because they are all doing recordings of what is coming out of their areas."

Not that there will be a shortage of U.S.-spawned releases this year. In addition to Third Day's *Offerings II*, Phillips, Craig & Dean just released *Let Your Glory Fall Down*, and singer/songwriter Twila Paris will release *House of Worship* March 11 on Sparrow. And the next installation of the popular *WoW* series, *WoW Worship Yellow*, is due March 18 on Reunion, with seven new songs.

# Rivals Debate Impact Of Clear Channel On Touring Biz

Continued from page 1

aters, CCE's deep-pocketed bidding practices that freeze out promoters with fewer financial resources, and, perhaps most importantly, concerns that CCE uses the clout of CCW's 1,200 radio stations to unfairly leverage artists to play for CCE promoters, venues, and Clear Channel radio shows.

"I don't believe [CCE] has been a positive influence on the industry at all. I can't think of one positive," says Jon Stoll, president of Florida-based independent promoter Fantasma Productions. "Anybody that owns a radio station in the concert business has an unfair advantage over those that don't. When they control the vehicle that exposes music and concerts, especially when they control formats in a particular marketplace, it's impossible to have a level playing field."

Among the dwindled independent-promoter ranks, it is not hard to find opinions similar to Stoll's. "What good do they bring to the concert business?" Washington, D.C.-based promoter Seth Hurwitz wonders. "They take shows that entrepreneurs would have done anyway, and in fact used to do. It's no longer about who does the better job—it's about who has the most leverage, and that's the opposite of what the free-enterprise system in America is supposed to be."

But others disagree. "They're bidding on product to tour the country, fill venues, and make money," says Peter Luukko, president of Comcast-Spectacor Ventures and chairman of facility management firm Global Spectrum. "That can only be a positive impact. I don't see [CCE] as anti-competitive at all. The concert business was always inefficient and ripe for consolidation, just like other businesses in America. Promoters need artists to promote, and there are obviously more facilities and cities than available dates. Why do you need 30 cities making individual guarantees when one office can make it for the whole country?"

Conversely, independents like Hurwitz think the Department of Justice has dropped the ball when it comes to CCE. "You can't blame Clear Channel for going as far as they can go until somebody stops them," he says. "You can't blame artists, agents, and managers for taking the money. And you can't blame promoters [that CCE has acquired] for selling out because of fear, the windfall, or both. It is the responsibility of our government to monitor anti-trust activity, and they have completely abandoned that ideal."

## RADIO AND THE SHOWS

CCE's relationship with its radio conglomerate parent is of para-

mount concern to rival promoters. But CCE has always contended it competes fairly. "The relationship between Clear Channel Radio and CCE is synergistic, but not exclusive," Lucas tells *Billboard*. "CCE must work every day with both Clear Channel and non-affiliated radio stations to promote its concert tours. CCE is committed to providing artists the best promotional support available in each market, whether that be a Clear Channel radio station or a non-CC radio station."

Some see radio shows as a big part of the problem. "What are radio shows?" Jerry Mickelson—co-president of Chicago-based indie Jam Productions—asks rhetorically. "The artist is playing the radio show to get airplay, which puts those of us who don't own radio stations at a complete disadvantage."

Ken Fermaglich, agent for such acts as Creed and Three Doors Down at the Agency Group, says radio shows are just part of the business.



LUUKKO

"There is some pressure [to play radio shows], but it's more about developing relationships with stations that play the hell out of a song and you want to give them something back," he says. "I used to think radio shows were a bad thing that killed bands, but I've softened on that. Now I think it's more about 'quid pro quo,' a business decision. Very few bands that want to be successful can get around these shows."

Mickelson says the radio chain is not the only source of CCE's clout, citing practices previously unheard of in the concert-promotion business. "They offer free billboards to artists, free full-page newspaper ads, even for one-offs. I've been told that by agents when I tried to compete against that offer. When [CCE] manages the buildings, they offer zero rent, and they pay for certain expenses of the show."

Some would argue that CCE is simply using the resources at its disposal to compete to its best advantage. "I think any good business operator who has other aspects of their business that makes them more attractive would offer value-added services," Fermaglich says. "They bring a full slate of opportunities to a band, and they make no bones about [it]. I don't know if that's anti-competitive or not, but from my perspective it's about bringing you things above and beyond just putting the band in front of people."

That said, Fermaglich tends to work with all promoters, CCE and indie alike, treating each band, show, and tour on a case-by-case basis. And, with Creed and Three Doors Down, Fermaglich books some of the hottest bands in the country. He says, "I work with everybody, and [CCE] respects me enough to say, 'We'll take whatever shows we can get.'"

Randy Phillips, CEO of CCE rival promoter AEG Live, is not sold on the power of CCE's radio connection and says AEG subsidiary Concerts West has not had any problem promoting successful tours by such radio-dependent pop stars as Britney Spears. "In certain situations where we're in a competitive bidding situation with [CCE], they have tried to play the radio card, but to no avail," he says. "This is a pretty sophisticated industry, and people making the decisions are sophisticated. My feeling is, if you've got a hit, radio is going to play it. If it's a stiff, no radio station I know will play it to support a concert."

CCE's Lucas flatly states, "Clear Channel Radio would not withhold airplay for artists who tour with rival promoters. It makes no economic sense for a radio station to manipulate its playlist and risk losing listeners and advertisers."

## HOW HIGH IS TOO HIGH?

In his testimony at a Jan. 30 Senate Commerce Committee hearing on Media Concentration and Ownership in Radio (*Billboard*, Feb. 8), Sen. Russ Feingold came down hard on ticket prices and CCE's role in the marketplace. Feingold described what he sees as a correlation between the passage of the 1996 Telecommunications Act, which opened the door for Clear Channel to amass its stable of radio stations, and the increase in ticket costs.

"Consider also how the rise in ticket prices coincided with the passage of the 1996 Telecom Act," he said. "More precisely, consider that ticket prices went through the roof."

Without citing a source, Feingold said, "From 1996 to 2001, concert ticket prices rose by more than 61%, while the Consumer Price Index increased by just 13%."

While no one could deny that ticket prices increased during the period Feingold specified, the trend actually began a couple of years earlier. The first quantum leap in ticket prices is largely considered to have occurred in 1994, when Barbra Streisand topped out at a then-unheard-of \$350 and the Eagles reunited for their Hell Freezes Over tour with an eyebrow-raising top ticket price of more than \$100. Later, when Michael Cohl took the Rolling Stones out on their first arena tour in 20 years in 1999 with a \$350 price tag, his company had yet to be acquired by CCE. What's more, despite posturing among artists, a longstanding rule of thumb in the concert-promotion world says the artist ultimately determines prices.

"Artists, in the end, are the ones that determine ticket prices," Lucas says. "By demanding large per-

formance fees or guarantees, performing artists have caused ticket prices to consistently increase over the past 10 years."

"I don't see ticket prices as a Clear Channel issue," Luukko adds. "Ticket prices have been rising for years."

Whatever the case, many believe today's ticket prices are hurting the business. "Grosses are up, ticket sales are down, and it's a problem," Jam's Mickelson says. "The concert business has been negatively impacted by promoter consolidation, and the consumer has been negatively impacted."

But as a promoter/venue operator reliant on ancillary income, CCE also has a vested interest in per-show attendance. "A promoter generally receives less than 15% of the door and relies mainly on income from concessions, parking, and other revenue streams," Lucas says. "Our goal is to bring more people into our ven-



PHILLIPS

ues, not higher ticket prices."

Others concede that CCE should not take all the blame for ticket prices. "High ticket prices in general are a collaborative effort we all have to take responsibility for," Fermaglich says. "But I do blame [CCE] for being greedy when it comes to Ticketmaster service charges. They're gouging with these \$7, \$8, \$9 convenience charges, and that's money that goes straight into these companies' pockets."

Promoters have pointed fingers at each other for years regarding high guarantees. "Like anybody else that's done tours, maybe [CCE] paid too much at times," Luukko says. "But when promoters were independent, they paid too much, too."

## MINE, ALL MINE

One of the persistent charges against CCE—particularly in the days of the Robert Sillerman-orchestrated promoter rollup that became the SFX Entertainment entity, which in turn was acquired by CCW for some \$4 billion—was that SFX (and later CCE) acquired promoters, concerts, and tours just to keep other promoters from doing business. Those charges persist. Mickelson asks, "Why else does a company that controls almost every major amphitheater need to buy a summer tour?"

"Since amphitheaters have revenue coming from numerous revenue streams, they've got to have invento-

ry to make it work," Fantasma's Stoll says. "So the guarantees go up."

Fermaglich does not have a problem with CCE's dominance in the shed world: "They bought those venues fair and square, and I don't see the need to break them up from the promoter's side."

Hurwitz says, "I don't blame Clear Channel for what they do. It's their strategy to eliminate competition and create as much cash flow as they can and hope the stockholders see that over the bottom line in the quarterly reports." While he understands the strategy, that does not mean he approves it. "I believe it's called 'predatory practices.'"

Still, some believe the perceived overpayment of touring artists is diminishing.

"Previously it may have been about volume, blocking other promoters, and cash flow, but I think more recently [Clear Channel is] looking at tours and shows a lot more closely," Fermaglich says. "We're all facing a more difficult touring climate than before, and they're being a lot more pragmatic about their money."

That premise is backed by CCE's Lucas. "In our competitive environment it doesn't make sense for CCE to pay more for a tour or show just to keep other promoters from getting dates. The fact is that . . . bands frequently book with more than one promoter," says Lucas, citing tours by Billy Joel/Elton John, Paul McCartney, Bruce Springsteen, Creed, and the Who.

It is perhaps overlooked that of the 3,100 live-music events that CCE promoted last year, the company claims 70% take place in small theaters and clubs, and CCE is also the largest producer of arena entertainment. In fact, many credit CCE for creating touring product that otherwise might not exist. To that claim, Stoll responds, "I'm quite convinced the artists would have toured anyway."

CCE is clearly facing tougher competition, having lost some deals—including the upcoming Fleetwood Mac tour—to AEG. Additionally, AEG's Concerts West nailed down tours by the Eagles, Spears, and Barry Manilow last year, along with several dates on the coveted McCartney tour. "We're going to get a lot more," Phillips vows. "There is not a [CCE] monopoly now, but there might have been if [AEG owner] Phillip Anschutz had not been committed to building this company."

So is the concert business as competitive today as ever? "The concert-promotion business remains highly competitive," Lucas says. "In fact, the dynamic between artist/management/agent/venue/promoter is a culture based on negotiation and entrepreneurialism. It is likely that the concert-promotion business will always be very competitive."

But Stoll counters, "The only person I compete with is them. They have unlimited assets, and every show I do means something to me."

Mickelson adds, "We're still out there fighting the good fight."

# Studios Squeezed As Labels Tighten Budgets

Continued from page 1

engineers own a DAW and often use these home or personal-studio-based systems to do overdubs, editing, and even in some cases mixing. Though this has cut deeply into commercial studios' business, it is not a new phenomenon, only an accelerating trend.

Intensifying the woes of commercial studio owners, however, is the economic stress that currently characterizes the music industry. The alarming numbers at retail—U.S. album sales down 10.7% in 2002, according to Nielsen SoundScan, and early indications of a continued downward trend in 2003—are acutely felt at the front end of the production chain, many audio professionals report, as new recording projects are increasingly scarce. Those that exist, many add, are not only smaller than they used to be but are scrutinized to a degree heretofore unseen.

"There are fewer artists making records and fewer yet being signed," says Chris Stone, founder of the World Studio Group and the original Record Plant Studios in New York. "The mid-level artist is taking up much less of the record-company budgets, and the lower-level artists are pretty much distributing themselves independent of the majors."

"My record-company friends are saying, 'We're just doing less,'" Stone adds. "We're watching our stable, and we're putting out records we're pret-

Tino Passante, studio manager at Avatar Studios in New York. "The typical budget has been slashed. We're doing the same amount of work, or more, to get sessions up and running, for less money. It's definitely affecting the studios."

Engineer/producer Ray Martin agrees. "Recording budgets are lower in general, and there's fewer of them. And [labels] are sticklers—they're really sitting on the budget. They're saying, 'This is the budget; you're not going over. If you do, it comes out of your producer fee.' They're really starting to instill that. The bean counters are stepping in."

The focus of the commercial recording industry has changed. Where before, weeks- or month-long projects were the norm, it has become an uncertain, week-to-week business. It is a trend that has extended to the busiest markets (*Billboard*, Dec. 28, 2002). "Everyone I've talked to, if they're being honest, will say that things are a lot more day-to-day and dicey now," says David Amlen, president of Sound on Sound Recording in New York. "My friends in L.A. had not been used to that until last year. That's the new 'normal' in Los Angeles, and they just can't conceive how you do business when you don't know that you're going to be busy in the next week or the next day."

Jane Scobie, president of Royaltone Studios in North Hollywood, says, "It's harder to keep business coming through the door. Budgets have really shrunk a lot."

Amlen adds, "Film and TV people that we've dealt with are as budget-conscious as they ever were, but they're not as micro-managerial as a lot of record-company people. I mostly deal in the sound-only industry, and what we've seen is that if it's an independent—not a major label, or even forms of music other than mainstream pop—they're very budget-conscious. If it's a big label and it's R&B—urban music—they're less budget-conscious; but everybody still wants a deal."

## AUSTERITY IS IN

Given a changing business model amid unchecked piracy, a dearth of blockbuster releases, and worldwide economic distress,

austerity is appropriate. This places corresponding stress on the symbiosis between label and studio, the latter both serving and relying upon the former in a paradigm that has generally thrived for decades. "With budgets being more scrutinized than ever, we're under pressure to cut wherever we can," the director of A&R at a major label says. "Studio cost is always an easy one to look at and say, 'Can't we go to a cheaper place than that?'"

Compounding the problem, Stone says, "the costs outside of the studio cost of getting a record made have been inflated. The cost of promotion is up, because you've got to buy your way into distribution. The cost of



BENDETH

pretty much everything, including talent, has been inflated, whereas the actual studio cost has stayed flat or even gone down a little."

David Bendeth, until recently senior VP of A&R at RCA, agrees. "Today's environment is really different. The studios are not going to be as busy, because there's not going to be as many acts signed. They're going to have to take a hit; the producers are going to have to take a hit on the front end and get, probably, more on the back end. And the artists are going to have to be more prepared to really compete. A starting budget for any new act was probably around \$250,000, and it's probably going to be more like \$150,000."

## THE SILVER LINING?

Interestingly, many industry professionals register a surprising degree of approval with regard to current conditions. Like the bursting of the dotcom bubble, they feel that a market correction applied to the music industry will produce positive change along with hardship.

"I think there's a great movement on the part of A&R people to not go into a project unless they feel that the artist is ready and all the songs are there," producer/engineer Joe Chiccarelli says. "The days of 'Let's go in and do some tracks and see how it goes'—I don't see that happening much."

Bendeth says, "For the last 20 years, every time I made a record, I thought, 'Is there a way to do this cheaper?' With a new act, especially, being in debt that early in their career puts so

much pressure on them. The question became, 'Why is it that records cost so much money?' A lot of the reason I came up with was because [artists] are not prepared in the first place. So the key has always been preproduction for me: knowing what you're going to do before you get to the studio, as opposed to writing your songs in the studio, which a lot of people do."

While the studio—especially high-end facilities offering services akin to a four-star hotel—traditionally represented an artist's comfort zone, a place in which they can relax and let inspiration flow, it is a luxury fewer acts can afford today. Yet, Chiccarelli says, there is an accompanying upside. "I would much rather work in a situation where everybody feels the artist is ready to record and has the right material and that the team of people is the right one," he asserts. "It only makes for a better record and keeps all parties happy."

Another consequence of a contracting industry, coupled with wholesale changes at the executive level, may be a higher-quality product. "There's not enough development happening," Bendeth says, "although I think you're going to see a movement toward that, because you're going to have all these people out of work, and what are they going to be doing? Going to the independent sector. The industry is falling in on itself, so you're going to see, I think, a lot more of people doing things for passionate reasons: getting behind an act and doing everything they can to push it and maybe not getting their paycheck at the beginning."

Drew Young, booking manager at Clinton Recording Studios in New York, agrees. "The indie market seems to be growing, whereas the major market is shrinking." That's a big part of the studios' predicament, because an independent project may be budgeted as low as \$25,000, he says. "Their sales projections seem to be growing very well, but for them, a hit record may be 40,000 units."

With the downward trend in budgets and the reliance on more indie clients, many commercial studios now have to rethink their own business models. Chiccarelli says, "Obviously, studios have to look at this differently."

## SEEKING SOLUTIONS

Seeing the overall number of recording projects fall, existing budgets shrink, and more and more recording services rendered at private, DAW-based studios, commercial facility owners increasingly meet the serious challenges they face by diversifying their services. Many studios, such as Avatar and Sound on Sound, have

built small production rooms akin to a private studio. These suites, usually DAW-based, offer the advantages of high-end studio services and infrastructure for the resident producer and built-in tracking and/or mix work for the facility. Sound on Sound has also established a producer/engineer management company, SOS Management.

Further, Sound on Sound recently opened

a fourth studio, a Pro Tools room tailored for preproduction and overdubs, in a move to retain the client who might previously have cut basic tracks in one of the facility's main rooms and then taken the project to their personal studio for subsequent work. Royaltone Studios' Scobie is considering the same move. "We want to expand two rooms we've got and make it a really cool Pro Tools overdub area," she reports. "A lot of people that have Pro Tools don't have a soundproof overdub area and don't have the environment that we have here."

In lower Manhattan, Steve Rosenthal, owner of Magic Shop—long a one-room studio located less than two miles from the World Trade Center—has diversified in different directions, building a restoration room that has attracted a sizable amount of transfer and archiving work, including the Rolling Stones Remastered series in 2002. As co-owner of New York club the Living Room, he is recording a second collection of live performances from the venue for his Stanton Street Records.

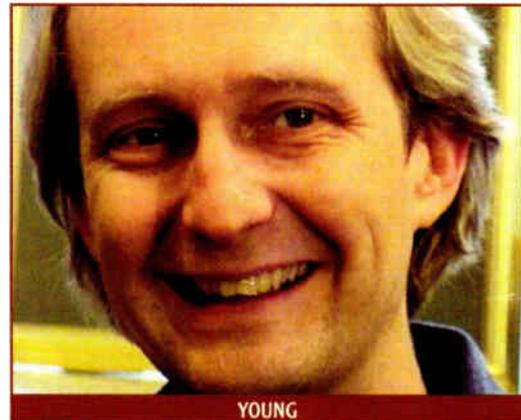
"I worked really hard on rethinking the whole studio," Rosenthal says. "Having the adjunct of the restoration room is really helping a lot. I don't think you can be a one-room studio or a one-function studio. The music

business is obviously very confused and continues to contract, so you have to figure out ways to get around it."

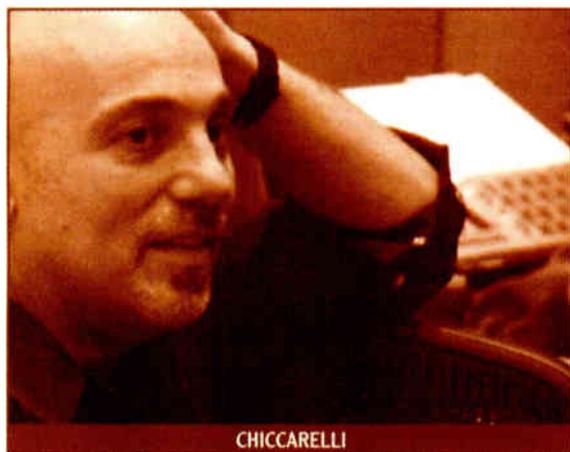
Avatar Studios is also in the process of launching a label, 441 Records. "It will be licensing titles from overseas," Passante says, "and distributing them in the U.S., at first. We'll be signing acts down the road as well. If you can only book X amount of days per month and the budgets are going down, but the demand to have the equipment is still there, you have to tap into other channels of revenue."

In the studio business, the maxim that one is better off investing in real estate gains resonance with every illegal download and each new round of major-label layoffs. Every audio professional will attest to theirs being a business of passion over profit. But against the current backdrop, the meeting of art and commerce more closely resembles a collision.

"One thing is for sure," says Rose Mann Cherney, president of Record Plant Studios in Hollywood—a renowned facility that nonetheless has not been immune from the declining quantity of recording budgets—"the times are a-changing, and the successful business is going to be the business that changes with the times, like it or not."



YOUNG



CHICCARELLI



ROSENTHAL

## Events Calendar

### FEBRUARY

Feb. 15, **Echo Awards**, ICC, Berlin. 040-533-0868.

Feb. 17-20, **EventPro Forum 2003**, Green Valley Ranch Resort & Spa, Las Vegas. 860-738-3801.

Feb. 19-21, **34th Annual Country Radio Seminar & Trade Show**, Nashville Convention Center. 615-329-2615.

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

Feb. 20, **Rhythm & Blues Foundation's 2003 Pioneer Awards**, Grand Ballroom, Manhattan Center, New York. 202-588-5566.

Feb. 20, **Seventh Annual Salute to Classical Music Honoring Mstislav Rostropovich**, presented by NARAS, Waldorf=Astoria Hotel, New York. 310-392-3777.

Feb. 21, **13th Annual MusiCares Gala Honoring U2's Bono**, sponsored by NARAS, Marriott Marquis Hotel, New York. 310-392-3777.

Feb. 22, **10th Annual Rock the Vote Awards**, Roseland Ballroom, New York. 310-234-0665.

Feb. 23, **45th Annual Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

### MARCH

March 1-2, **Global Entertainment and Media Summit**, Le Bar Bat, New York. 973-228-4450.

March 1, **17th Annual Soul Train Awards**, Pasadena Civic Auditorium, Pasadena, Calif. 310-201-8867.

March 4-8, **17th Annual Game Developers Conference (GDC)**, presented by CMP Media, San Jose Convention Center, San Jose, Calif. 310-785-0515.

## Life Lines

### BIRTHS

Boy, Connor Harrison, to **Lisa and Tyler Bell**, Jan. 27 in Nashville. Mother is owner of LGB Media. Father is production/studio manager for Almo Irving.

Obituaries appear on page 45 in this issue.

March 6, **Edison Pop Music Awards**, Heineken Music Hall, Amsterdam. 31-035-625-4412.

March 6-8, **2003 Million Dollar College Radio & Music Conference**, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.

March 7-9, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 7-9, **International Live Music Conference (ILMC)**, Royal Garden Hotel, London. 44-138-086-0985.

March 8, **34th Annual NAACP Image Awards**, Universal Amphitheatre, Los Angeles. 323-938-5268.

March 10, **18th Annual Rock & Roll Hall of Fame Induction Ceremony**, Waldorf=Astoria, New York. 216-781-7625.

March 10, **Fourth Annual Best Cellars Wine Dinner**, presented by the T.J. Martell Foundation, Loews Vanderbilt Hotel, Nashville. 615-256-2002.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **DanceStar USA Awards**, Lummus Park, South Beach, Miami. 305-371-2450.

March 19, **International Radio and Television Society Foundation Gold Medal Dinner Honoring Leslie Moonves**, Grand Ballroom, Waldorf=Astoria, Los Angeles. 212-867-6650.

March 19, **Washington, D.C., Heroes Awards**, presented by the Washington, D.C., chapter of NARAS, Willard Inter-Continental, Washington, D.C. 202-662-1341.

March 20, **18th Annual International Dance Music Awards**, presented by the Winter Music Conference, Jackie Gleason Theater, Miami Beach. 954-563-4444.

March 22-23, **KLOS Mark and Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyote Hills Golf Club, Los Angeles. 615-256-2002.

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.

### APRIL

April 3-5, **2003 Omni Music Conference**, presented by Music World Music, Radisson Hotel AstroDome Convention Center, Houston. 713-222-7891.

April 5-10, **Gospel Music Assn. 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 University, Atlanta. 212-587-1990.

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifpi.gr.

April 28, **12th Annual Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-668-2820.

### MAY

May 5-8, **2003 Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

May 9, **10th Anniversary Race to Erase MS Celebration**, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4842.

May 13, **Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony**, Governor's Palace, Pigeon Forge, Tenn. 865-908-4040.

May 21, **38th Annual Academy of Country Music Awards**, Mandalay Bay Resort & Casino, Las Vegas. 818-842-8400.

May 22, **W.C. Handy Awards**, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-527-2583.

*Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

# homefront

## Billboard Music Group events & happenings

## Zelnick To Keynote Music & Money Confab

Strauss Zelnick will deliver the keynote address at *Billboard's* second Music & Money Symposium, March 6 at the St. Regis Hotel in New York. The event will bring together the financial and music communities for a day of informative sessions and networking.

Zelnick, the former CEO of BMG Entertainment, is founder of New York-based holding company ZelnickMedia. He serves as chairman of Japan-based label Nippon Columbia and is a board member and investor in Echo, the new digital-distribution service planned by a consortium of major U.S. retailers.



ZELNICK

Also taking a key slot on the Music & Money agenda is John Frankenheimer, co-chairman of law firm Loeb & Loeb. Frankenheimer will reprise his session on "Valuing Music Assets," with panelists to include Harold Vogel, president of Vogel Capital Management; analyst Michael Nathanson of Sanford C. Bernstein & Co.; and John Rudolph, principal and founder of Music Analytics LLC.

Other panelists will include Terri Santisi, global leader, Media & Entertainment Group, KPMG; Jim Cooperman, VP of legal and business affairs, BMG Worldwide; Nick Henry-Stolz of JP Morgan Chase; Mark Levinsohn, managing partner, Epstein, Levinsohn, Bodine, Hurwitz & Weinstein LLP; Larry Miller, CEO, Or Music; Brian Williams, senior VP, SunTrust Bank; and Michael Elkin, chair of the entertainment practice, Thelen, Reid & Priest. Additional panelists will be named in the coming weeks.

For information and registration, contact Michele Jacangelo at 646-654-4660 or visit [www.billboardevents.com](http://www.billboardevents.com).

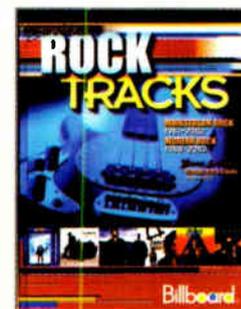
## BOOK OF THE WEEK

### ROCK TRACKS 1981-2002

Newly released from Record Research Inc., *Rock Tracks 1981-2002* covers *Billboard's* two influential rock charts individually in one book. Compiled by renowned chart archivist Joel Whitburn, *Rock Tracks* contains two separate artist-by-artist sections covering every artist and song that has hit *Billboard's* Mainstream Rock Tracks chart over the past 22 years and the Modern Rock Tracks chart since its introduction in 1988. Full chart data, including peak position, chart debut date, and total weeks on the charts, accompanies each listed track. Additional information includes each track's corresponding album, album label and number, and an artist biography.

*Rock Tracks* features special sections, including a comprehensive song title index, yearly and all-time rankings of songs and artists, and a chronological listing of all No. 1 rock tracks.

For information on ordering *Rock Tracks 1981-2002* (ISBN: 0-89820-153-5, \$49.95), call 262-251-5408 or visit [www.recordresearch.com](http://www.recordresearch.com), where sample pages from the book can also be viewed.



## UPCOMING EVENTS

**BILLBOARD MUSIC & MONEY SYMPOSIUM**  
March 6 • The St. Regis Hotel • New York

**BILLBOARD LATIN MUSIC CONFERENCE & AWARDS**  
May 5-8 • The Eden Roc Resort • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • [bbevents@billboard.com](mailto:bbevents@billboard.com)

**vnu business publications**

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander  
Executive Vice Presidents: Mark Dacey (Marketing, Media & Retail), Richard O'Connor (Travel, Performance, Food Service & Real Estate/Design), Vice President: Joanne Wheatley (Circulation)

**vnu business media**

• President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Chief Financial Officer: Joe Furey;  
President/VNU Expositions: Greg Farrar; Executive Vice President/eMedia & Information Marketing: Toni Nevitt;  
Vice President/Business Development: John van der Valk; Vice President/Communications: Deborah Patton;  
Vice President/Human Resources: Sharon Shoer; Vice President/Business Management: Joellen Sommer

©Copyright 2003 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. **BILLBOARD MAGAZINE** (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. *Billboard*, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9CF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to *Billboard*, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of *Billboard* are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: [blbd@mail.kable.com](mailto:blbd@mail.kable.com). For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 115 Issue 7. Printed in the U.S.A.



## Chart Beat by Fred Bronson

**'HEAD' OF THE CLASS:** It's not unprecedented for a record to chart without being signed to a label, but **Thunderpuss & Barnes** is the first act to reach No. 1 on a *Billboard* chart with a record that is not released by any label. "Head," a track heard on the Jan. 30 episode of NBC-TV's *Will and Grace*, achieves pole position on Hot Dance Music/Club Play as a promo disc.

Barnes is an Austrian-born singer/songwriter based in Los Angeles. Thunderpuss is a duo consisting of **Barry Harris** and **Chris Cox**. Harris was also one-half of another duo: **Kon Kan**, which had a No. 15 hit in 1989 with "I Beg Your Pardon," a song that incorporated **Lynn Anderson's** "Rose Garden." Harris had copies of "Head" pressed and did his own mailing to club DJs, then he hired an independent promoter to work the track. This is the second No. 1 original production for Thunderpuss on the Club Play chart. "Papa's Got a Brand New Pigbag" spent a week on top in February 2001. (See Beat Box, page 23.)

**'19' GOING ON SIX:** By remaining No. 1 on Hot Country Singles & Tracks for a sixth week with "19 Somethin'," **Mark Wills** has the longest-running country chart-topper on the Mercury label in more than 40 years. "19" eclipses the five-week runs of "Achy Breaky Heart" by **Billy Ray Cyrus** in 1992 and "Love Gets Me Every Time" by **Shania Twain** in 1997. To find a longer-running No. 1 on Mercury, you'd have to go back to 1961 and the 19-week reign of **Leroy Van Dyke's** "Walk On By." The immediate predecessor to "Walk On By" was **George Jones' "Tender Years,"** which was also on Mercury. "Tender" was on top for seven weeks.

**'LINE' UP:** **Godsmack** collects the highest-debating song of its career on Mainstream Rock Tracks, where "Straight out of Line" (Republic/Universal) enters at No. 6. The group's previous best debut was the No. 20 opening of "Awake" the issue of Oct. 14, 2000. "Straight" is the highest new entry on this chart since the Sept. 15, 2001, issue, when "Gets Me Through" by **Ozzy Osbourne** also started at No. 6.

**'GENTLE' MAN:** **Glen Campbell** has his highest-charting album on The *Billboard* 200 and Top Country Albums since *Southern Nights* in 1977. *All the Best* (Capitol) enters The *Billboard* 200 at No. 89 and Top Country Albums at No. 12. *Southern Nights* peaked on the former at No. 22 and spent three weeks at No. 1 on the latter.

**Al Green** does virtually the same thing, debuting at No. 91 on The *Billboard* 200 with *The Love Song Collection* (Hi/The Right Stuff), his highest-charting set since *Full of Fire*, which hit No. 59 in 1976.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).

## RIM SHOTS by Mark Parisi

GRANDMA, I COULDN'T TELL IF YOU WERE SINGING "YOU ARE MY SUNSHINE" OR IF YOU WERE ACTUALLY BEING HURLED INTO THE MOLTEN SUN ITSELF..



SIMON COWELL: THE EARLY YEARS

## Tom Baldrice's Tuba Tale



The tuba is not traditionally associated with country music, but for one prominent country-music executive, playing that unwieldy horn keeps him connected to the reasons he got into the music business in the first place.

The tuba stylings of Tom Baldrice—VP of national promotion for Nashville-based country label BNA Records—may send his dog scurrying behind a chair, but they're actually good enough to have taken Baldrice to performances around the U.S. and overseas. He's been playing since the eighth grade, and while he is not currently part of a band because of the heavy travel schedule of a promotion executive, Baldrice says he still plays as often as he can, just for fun.

He participates in Tuba Christmas, an event that has been staged annually for nearly 30 years and has expanded to more than 175 cities (including Nashville), for which Baldrice recently joined nearly 100 other tuba players for a performance of holiday music at a local mall.

Baldrice says the tuba is a misunderstood instrument and that few people realize "how warm the sound can be. When you hear 'Silent Night' performed with these big, full notes, the sound is just mind-boggling."

It's also a difficult instrument to master, although Baldrice says, "Most people would tell you it's simple for me because I'm full of hot air." Nevertheless, "tuba players always think they need to play loud and splatty," he says, defining "splatty" and the "obnoxious oompa" sounds most people associate with the instrument. "The hardest part is control. It's easy to play loud, [but playing softly] takes a lot of effort."

While admitting "it sounds dorky," Baldrice says tuba players are "a brotherhood" bonded by "a fundamental pride" in the instrument. And for anyone who thinks the tuba may be less than cool, Baldrice points out that playing it has enabled him to perform with the Olympic All American Marching Band in both the opening and closing ceremonies of the Summer Olympics in Los Angeles in 1984 and has taken him to performances at the Cherry Blossom Festival in Washington, D.C., and on four trips to Europe.

While being a tuba player doesn't help with his daily job of getting records played by country radio stations, Baldrice's hobby does have a few big benefits. "It helps my heart and it helps my soul, because I love that horn," he says. "Any time I can play helps me remember what I love about music. It feeds my spirit."

Asked to name three ways the tuba has influenced country music, Baldrice laughs and says, "It's hasn't nearly enough. That's the problem." That's not to say he hasn't made an effort to introduce a little tuba into the world of twin fiddles and steel guitar. He used to occasionally sit in with former BNA records duo the Warren Brothers and play tuba on their song "She Wants to Rock." He also once introduced country legend John Anderson onstage at Fan Fair in Nashville by performing the opening licks of Anderson's signature song, "Seminole Wind," on his tuba.

Baldrice jokes that he's "working on [the] A&R [department]" about having more tuba in country music. "Let's break some new ground," he says. "The banjo is back. What about the tuba?"

PHYLLIS STARK



## Game Boy

*Confessions of a Dangerous Mind*, the **George Clooney**-directed film based on the life of game-show aficionado **Chuck Barris**, uses a number of Barris' musical compositions for the recently released soundtrack on Domo Records, including the 1962 **Freddy Cannon** hit, "Palisades Park," and themes to *The Dating Game*, *The Newlywed Game*, and *The Gong Show*. Celebrating the soundtrack's release are, from left, Domo Records president **Eiichi Naito**, Domo senior VP of business/legal affairs **Howard Sapper**, Barris, and Domo VP of A&R/operations **Dino Malito**.



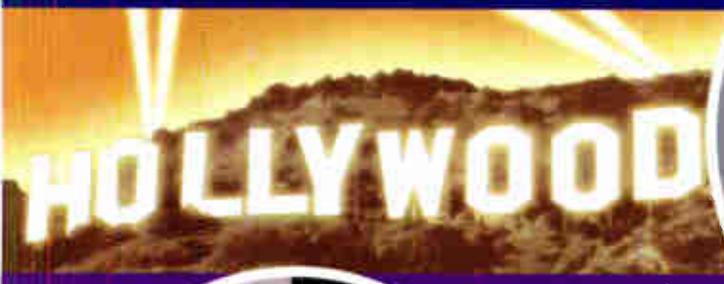
## Hands In The Air

TLC members **Tionne "T-Boz" Watkins**, left, and **Rozonda "Chilli" Thomas**, right, met with photographer/director **Matthew Rolston** to lens their latest video for the single "Hands Up" from the platinum *3D*. The clip was shot in Los Angeles.



Chicago harmonica player and jazz master **James Cotton** was recently nominated for a best traditional blues album Grammy for *The 35th Anniversary Jam of the James Cotton Blues Band*, which includes such guests as **Koko Taylor**, **Bobby Rush**, **Ronnie Hawkins**, **Lucky Peterson**, **Maria Muldaur**, **Shemekia Copeland**, **G.E. Smith**, and **Jimmie Vaughn**. Cotton, left, is pictured with **Huey Lewis** at the Tower Theater in Fresno, Calif. Lewis has been joining Cotton onstage during his Blues Harmonica Explosion 2003 tour.

# Proudly Presenting the PowerHonorees of



## **"The Hottest Ticket in Town"** Cipriani February 21, 2003

*featuring a live performance by Wyclef and Friends*



Ahmet Ertegun, *Founder of Atlantic Records*

Dionne Warwick, *International Music Legend*

Michael Lee-Chin, *AIC Canada, Ltd.*

Preston Bailey, *Preston Bailey Design*

June Haynes Matheson, *Dolce and Gabbana*

Mary J. Blige, *Entertainer Extraordinaire*

Daryl "Chill" Mitchell, *Actor*

Lorraine Bracco, *The Sopranos*

Derrick Rutledge, *Makeup Maestro*

Missy Elliott, *Entertainer Extraordinaire*

Kimora Lee Simmons, *BabyPhat*

Rodney Jerkins, *Darkchild Entertainment*

Russell Simmons, *Rush Communications*

Chaka Khan, *Entertainer Extraordinaire*

George Wallace, *Comedian Extraordinaire*



**VOLVO**  
for life

L. Marilyn Crawford of  
*Primetime*  
OMNIMEDIA

COMING SOON

LNKN PK

FLTWD MC

MDNNA

STLY DN

ALL **NEW**

MAR - MAY