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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

MARCH 8, 2003

Music Biz Investment Forecast Remains Cloudy

BY MATTHEW BENZ

NEW YORK—When attendees of the second Billboard Music & Money Symposium gather March 6 at New York's St. Regis Hotel, they will take stock of a music industry in which at least three of the five major record labels—EMI Group, Warner Music Group (WMG), and Universal Music Group (UMG)—are reported to be for sale. That uncertainty, coupled with the expectation that music sales and the problem of Internet piracy will get worse before they get better, has made many media investors, analysts, and entertainment attorneys pessimistic about the climate for music investment.



STRAUSS ZELNICK
ZELNICKMEDIA



Still, not everyone is down on music. "I think it is a very good time [to invest in the industry]," says Strauss Zelnick, who will deliver the keynote speech at this year's symposium. His New York-based ZelnickMedia has a growing portfolio of media investments, including Japan's Columbia Music Entertainment, which he chairs, and Echo, the planned digital-music service from a consortium of U.S. retailers.

Zelnick, who from 1998 to 2000 was president/CEO of BMG Entertainment, advises looking beyond the declining sales and disappointing financial results that the major record labels have
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Clubs Weigh R.I. Fire Fallout

BY RAY WADDELL

One week after a raging inferno at the Station concert club in West Warwick, R.I., killed 97 and injured 187 others, there is still uncertainty regarding who is to blame. But one point is indisputable: The concert business has been changed, particularly at the club level. The magnitude of the tragedy

transcends rock concerts. "This will definitely open some eyes," says Bart Butler, a 26-year veteran of club-concert security and president of Rock Solid Security. "It has already had great impact and will continue to have impact going forward."

CSI Entertainment Insurance president James Chippendale adds,
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PHOTO: STEVE GRANITZ/WIREIMAGE

Five Grammys Later, Jones Ponders Next Move

BY LARRY FLICK

NEW YORK—Within minutes of gaining a place in Grammy Awards history by sweeping this year's proceedings, Norah Jones was feeling the weight of the moment—literally and figuratively.

"I can't believe that I haven't dropped one of these yet," the 23-year-old said with a smile backstage at New York's Madison Square Garden, as she gamely juggled the five trophies she had just won. Jones and her Blue Note debut, *Come Away With Me*, took album of the year honors at the 45th annual Grammy Awards. Jones was also named best new artist, and her single "Don't Know Why" was honored as record of the year. Tunesmith Jesse Harris earned the song of the year trophy for penning the track.

It was the first time since Christopher Cross swept the Grammys in 1980 that a project by a single musician took all of the major categories in the annual
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Retail Pleased With Grammy Sales Kick

BY ED CHRISTMAN

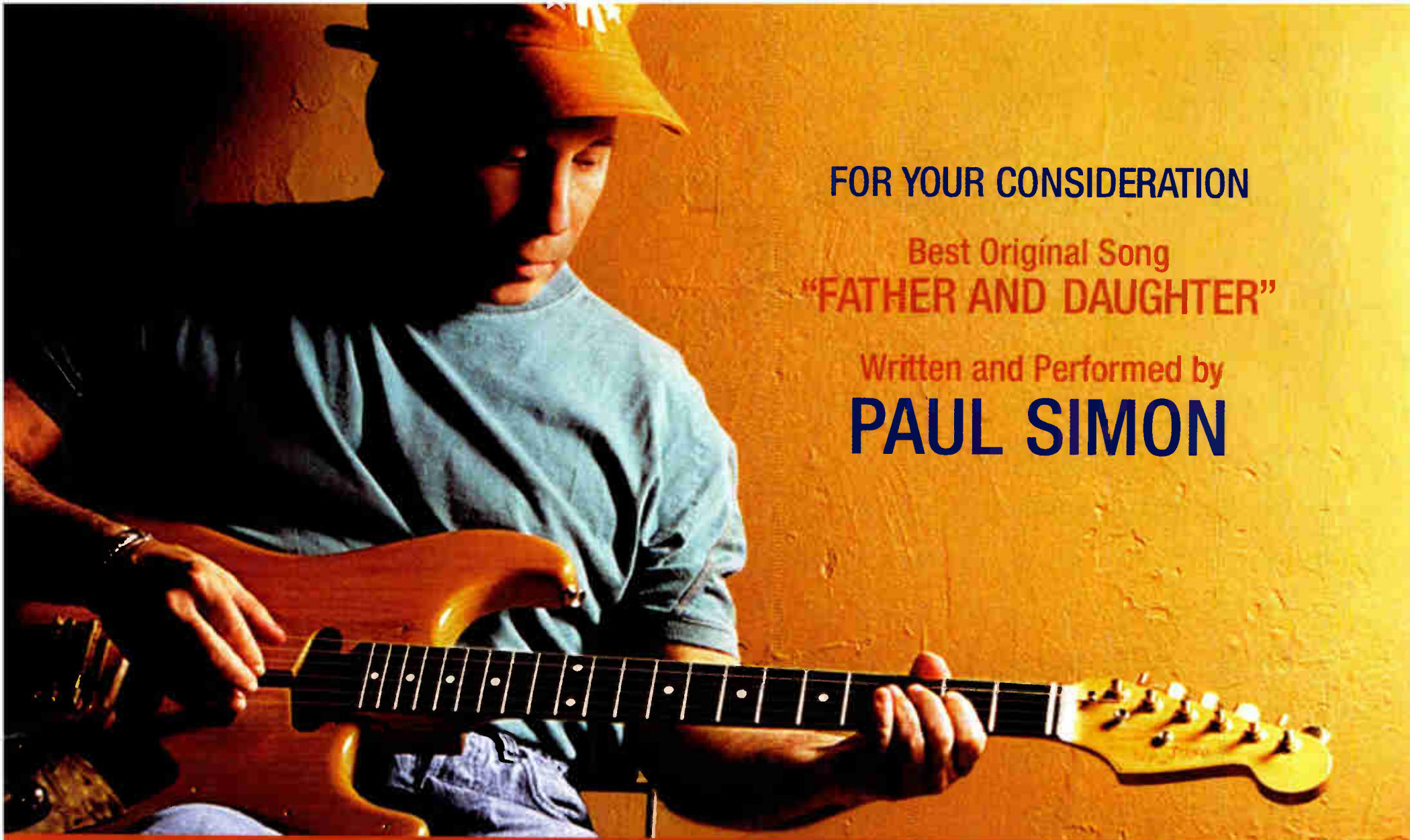
NEW YORK—Norah Jones, the big winner at the Feb. 23 Grammy Awards, is already reaping huge rewards at the cash register. Her Blue Note debut, *Come Away With Me*—which was named album of the year, as well as best pop vocal album—is expected to sell upwards of 500,000 units in the week following the broadcast.

A survey of retailers suggests that this year's Grammy Awards show will be one of the most successful at driving music sales. Business was up overall in the two days following the broadcast, with John Mayer, Dixie Chicks, and Coldplay each enjoying a nice sales bump. The biggest beneficiary was *Come Away With Me*, with sales increasing by as much as five times its recent pace. Previously, the album's best week since its release one year ago was the 144,000 units scanned in the week prior to the Grammys.

According to Trans World Entertainment divisional merchandise manager for music Jerry Kamilar, it was obvious that "the album was going to explode" after the event. "It started right out of the box Monday morning and really hasn't stopped yet. We will have a strong multiple increase."

Dave Lang, president of the CD World chain in South Plainfield, N.J., says, "I think it was well-known
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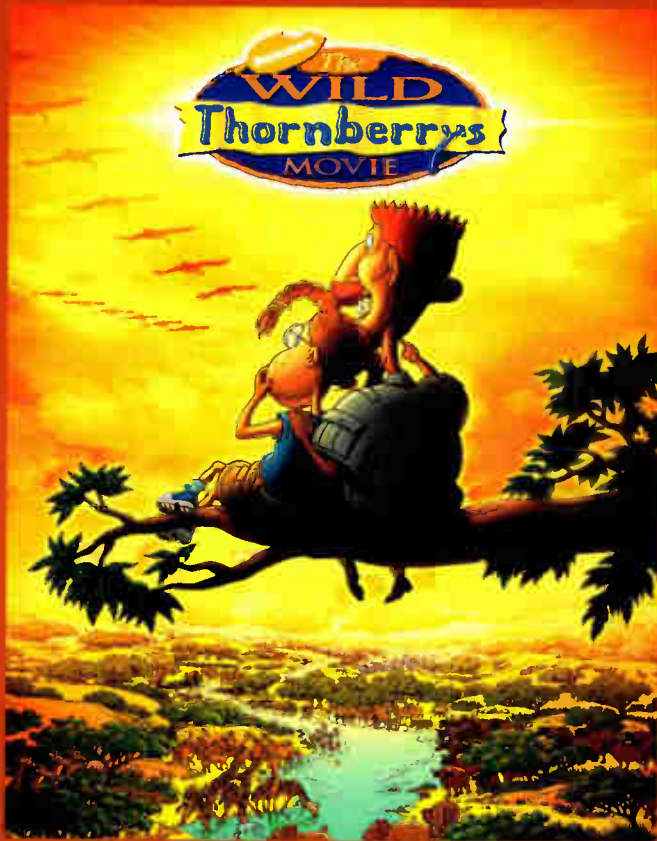
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If you leap awake in the mirror of a bad dream
 And for a fraction of a second you can't remember where you are
 Just open your window and follow your memory upstream
 To the meadow in the mountain where we counted every falling star
 I believe a light that shines on you will shine on you forever
 And though I can't guarantee there's nothing scary hiding under your bed
 I'm gonna stand guard like a postcard of a Golden Retriever
 And never leave 'til I leave you with a sweet dream in your bed
 I'm gonna watch you shine
 Gonna watch you grow
 Gonna paint a sign
 So you'll always know
 As long as one and one is two
 There could never be a father
 Who loved his daughter more than I love you
 Trust your intuition
 It's just like goin' fishin'
 You cast your line and hope you get a bite
 But you don't need to waste your time
 Worryin' about the market place
 Try to help the human race
 Struggling to survive its harshest night
 I'm gonna watch you shine
 Gonna watch you grow
 Gonna paint a sign
 So you'll always know
 As long as one and one is two
 There could never be a father
 Who loved his daughter more than I love you



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AOL Launches Music-Subscription Service

Analysts Bill MusicNet As An Indicator Of Gathering Momentum For Legitimate Offerings

BY BRIAN GARRITY

NEW YORK—In a move that analysts are billing as a significant indicator of the gathering momentum for legitimate online music services, AOL launched its version of the MusicNet subscription service Feb. 26.

While at launch, MusicNet on AOL—which is offering only 50% of The Billboard 200 and asking \$17.95 per month for the ability to burn 10 songs—faces the daunting task of challenging free peer-to-peer networks that boast unlimited content, AOL executives are betting that the company can use its established music-marketing muscle to attract a financially meaningful number of paying customers to the service.

“A music-subscription service is not going to make sense for everybody, but we feel it will make sense for a lot of people,” AOL Music executive director of music industry relations Evan Harrison says. “Even if we hit a small fraction of the audience that is engaging in our free music promotional offerings, it is still going to move the market and be a very significant audience.”

AOL—which had more than 11.5 million visitors to its music channel in the month of January, according to Nielsen Net Ratings—plans to drive consumer adoption by linking MusicNet to its First Listen franchise and, in some cases, exclusively offering the ability to download tracks at the time of premiere.

programming with limited consumer response, AOL thinks it will be more successful in attracting customers with its promotions because its users will not have to re-enter their credit-card information to subscribe to MusicNet. AOL will offer a 30-day free trial to MusicNet that, if not canceled, will convert into an \$8.95 standard subscription after the first month.

That standard subscription enables unlimited streaming and downloading but no burning to CD. For advanced users, there is a \$13.95-per-month package that allows five CD burns and a \$17.95-per-month level that offers as many as 10 burns. Additionally, a \$3.95-per-month introductory package offers 20 streams, 20 downloads, and no burning.

At launch, AOL's version of MusicNet—unlike rival services—will not offer transfer to portable devices, nor will it offer MusicNet-specific radio programming. Moreover, tracks cannot be purchased on an à la carte basis.

“This is the first time a product like this [has been] exposed to a mass market,” MusicNet CEO Alan McGlade says. “It’s an important moment not only for MusicNet and AOL but for the entire industry.”

In other MusicNet news, Sony Music Entertainment has taken a minority stake in the digital music service, sources tell *Billboard*. Under the terms of the deal, Sony has issued MusicNet a convertible note that represents a 4% stake in the company, according to those familiar with the situation. Sony and MusicNet declined to comment.

Sony is one of two founding principals in the Pressplay digital music service, along with Universal Music Group. MusicNet is owned by AOL sister company Warner Music Group, EMI Recorded Music, BMG Entertainment, and Real Networks.



HARRISON



McGLADE

Similarly, it is looking to leverage its Sessions@AOL programming by offering downloads of that original content.

While other music-subscription services have offered exclusives and original pro-

Sources: Yarbrough May Exit Sony

BY ED CHRISTMAN

NEW YORK—Danny Yarbrough, who has been chairman of Sony Music Distribution (SMD) since early 1998, is said to have told senior management at Sony Music Entertainment (SME) that he is considering retiring, and sources say the company is now pondering its options.

According to sources, Yarbrough saw the impending restructuring under recently appointed SME chairman/CEO Andrew Lack (see story, page 6) as a chance to gracefully bow out after nearly 40 years with the company.

While SMD has long been a major

power in shaping modern music distribution—especially during the reign of the late Paul Smith, who headed the company for more than two decades—Yarbrough is credited with bringing the company in line with the dramatic changes occurring at retail during the past few years. For example, in the past year, SMD has been at the forefront of the shift in music-pricing structures.

If Yarbrough resigns, there may be a role for him as a consultant for SMD, similar to the one offered to Smith upon his retirement. Sony Music executives were unavailable for comment.

Ridenour Resigns From Arista; 18 Staffers Cut

BY GAIL MITCHELL

Arista Records executive VP Lionel Ridenour resigned from the label Feb. 27. Earlier in the week, 18 Arista staffers were laid off from the New York office. Exiting staffers included VP of urban marketing Fabian “Fade” Duvernay and senior director of publicity Marlynn Snyder. The total staff now numbers 157 people.

“Arista Records had a terrific year in 2002,” Arista president/CEO Antonio “L.A.” Reid said in a statement. “It’s our responsibility to continue to plan for the future. In the course of our normal business review, we saw there were still areas in which we could run more efficiently and

effectively. Therefore, we took the necessary but difficult steps of reducing our staff.”

Slated to relocate to new offices this summer, Arista finished 2002 with album sales successes from Avril Lavigne (4.1 million), Pink (3.1 million), and Santana (1.5 million), according to Nielsen SoundScan year-end figures. However, projects from Whitney Houston (416,000) and Toni Braxton (280,000) did not meet expectations. Earlier this year (*Billboard*, Jan. 25), the label announced the signing of an exclusive label and production agreement with So So Def Recordings and the appointment of So So Def principal Jermaine Dupri as a senior VP.

EMD Becomes EMI Music Marketing

NEW YORK—Phil Quartararo is changing the staff lineup of EMI Music Distribution (EMD), shifting reporting structures, and changing the name of the company to EMI Music Marketing, sources say.

Quartararo, who joined EMI Recorded Music as executive VP of North America Sept. 3, 2002, and who oversees distribution, was not available for comment.

According to sources, the changes see

Lynn Leger moving from VP of marketing to VP of marketing research and Los Angeles regional manager Bill Gagnon being appointed to director of catalog sales. Gagnon is replaced by Jason Boyd, who was previously the EMD sales representative for Warehouse Entertainment. In addition to the staff realignment, sources suggest there have also been some departures from the company.

ED CHRISTMAN

Calif. Sen. Murray's Bills Target Music Biz

BY ERIK GRUENWEDEL

LOS ANGELES—As expected, Calif. Sen. Kevin Murray, D-Los Angeles, has introduced legislation aimed at label accounting and royalty practices. He has also reintroduced legislation targeting the music industry's exemption to the state's seven-year statute.

At a hearing last fall before the State Senate's judiciary committee and select committee on the entertainment industry, Murray said he would seek legislation that would penalize the labels for under-reporting on artist royalty statements (*Billboard Bulletin*, Sept. 25, 2002).

“Either of the two [bills] that refer to accounting practices could end up as a penalty bill or create a ‘bad faith’ law that mirrors the insurance [industry],” Murray tells *Billboard*. “We haven’t gotten to the specifics yet, but [the penalty amount] would act as a deterrent.”

In response, a Recording Industry Assn. of America representative says, “At a time when digital piracy is hurting artists and labels alike, Sen. Murray seems to persist in his efforts to divide.”

Top Albums	ARTIST	ALBUM	PAGE
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	ANDREA BOCELLI	Sentimento	66
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COUNTRY			
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	LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	67
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	FUNKY GREEN DOGS	Rise Up	10
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Unpublished	ARTIST	ALBUM
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CONTEMPORARY CHRISTIAN		
	VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever
GOSPEL		
	VARIOUS ARTISTS	WOW Gospel 2003
REGGAE		
	SEAN PAUL	Dutty Rock
WORLD MUSIC		
	RY COODER	Manuel Galban Mamba Sinuendo
MUSIC VIDEO		
	DIXIE CHICKS	An Evening With The Dixie Chicks
KID VIDEO		
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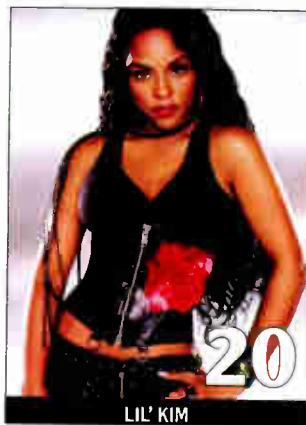
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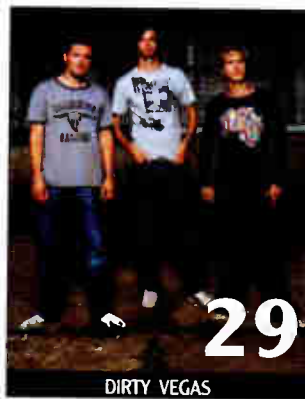
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Revamped Brit Awards Deemed A Success

BY GORDON MASSON

LONDON—Despite a drop in viewing figures for this year's Brit Awards, the Jan. 20 show is being heralded as a tremendous success, following a radical change in its format.

U.K. terrestrial network ITV1's broadcast of the show recorded an audience peak of 8.6 million and an average audience of 7.3 million, down from last year's average of 7.6 million. Those figures equated to a 27% share of the British TV audience, down from 32% in 2002.

But ITV1 was delighted with the results. "In an increasingly competitive market, we have done terrifically well to retain share and indeed, in some demographics, to grow," ITV controller of entertainment Claudia Rosencrantz notes. "To radically alter the grammar of an award show takes guts, and it worked."

Outgoing Brits chairman Tony Wadsworth was also delighted with the outcome. "The whole idea behind all the changes was to make a better show, and it worked," he says. "We ended up with a show that looked better on TV than any previous one in recent years."

Unlike previous years, when the show was televised a day after the ceremony, the 2003 Brits were broadcast the day of the show, with a two-hour tape delay. Seating arrangements changed from the much-criticized banquet arrangement to theater-style. And for the first time in many years, award winners remained a secret until they were announced at the ceremony. Winners were voted upon by members of the British music industry.

Wadsworth explains: "There were issues that bothered me prior to taking over as [Brits] chairman, but the show is such a complex exercise that to make changes, you've got to have a lot of confi-

dence and be pretty brutal. It took the first two years [of being chairman] to convince myself that we could make all of those changes and make it work, but I am really proud of the Brits team that crafted all the changes in format and did such an amazing job."

With two trophies each, Coldplay, Ms. Dynamite, and Eminem were the big winners at the event. Coldplay collected best British group and best British album for its sophomore set, *A Rush of Blood to the Head*

(Parlophone/EMI). Eminem was named best international male solo artist and took the best international album award for *The Eminem Show* (Web/Aftermath/Interscope), and Ms. Dynamite capped a year of critical highlights with accolades for best British female solo artist and best British urban act.

Another big winner was EMI's Robbie Williams. He was named best British male solo artist for the fourth year, pushing his personal tally of Brit awards to a record 14. This year's award for outstanding contribution to music was presented to Tom Jones.

Other winners were Liberty X (V2) for best British single ("Just a Little"), Sugababes (Island/Universal) for best British dance act, Will Young (S/BMG) for British breakthrough artist, Blue (Innocent/EMI) for best pop act, Pink (Arista/BMG) for best international female solo artist, Red Hot Chili Peppers (Warner Bros.) for best international group, and Norah Jones (Parlophone/EMI) for international breakthrough artist.

British Phonographic Industry executive chairman Peter Jamieson says, "The most successful of all the changes at Brits 2003 was the restoration of the winners' secrecy prior to the award presentations. This ensured surprise, spontaneity, and a great leap forward for the event."



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Jane Eaglen
Missy Elliott
The Flaming Lips
Thomas Hampson
Faith Hill
Joseph Jennings
Manó
Waltraud Meier
René Pape
Pat Metheny Group
Pete Seiffert
Howard Shore
Paul Simon of Simon & Garfunkel, recipients of the Lifetime Achievement Award
Take 6
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Michelle Branch
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Barry Gibb of the Bee Gees, recipients of the Legend Award
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Roger Sanchez



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Dutch P2P 'Thief' Has Long-Term Goal: Pay Rights-Holders

BY JULIANA KORANTENG

LONDON—A Netherlands-based technology company is planning to launch new peer-to-peer (P2P) file-sharing software with full knowledge that it will lead to untold problems for the music industry and legal proceedings against its developers.

Pieter Plass, founder and CEO of Internet-services management company PGR, admits the technology will cause turmoil for copyright owners worldwide and expects his company to be sued. But he argues that the long-term benefits will outweigh the losses.

Commenting on the technology's brand name—the Honest Thief—Plass tells *Billboard*: "Why not call it what it is? We admit there's a certain amount of loss on the part of the copyright owners. But it's better to work toward a model where they know they'll lose a certain amount yet earn revenue to compensate in the long run."

International Federation of the Phonographic Industry (IFPI) chairman/CEO Jay Berman is unconvinced: "It's hard to see how someone can claim they are making some 'honest money' by stealing other people's works."



Arnhem-based PGR claims the Honest Thief's beta version will be

ready soon. A commercial launch will take place in the spring, when it will be licensed to P2P service providers.

The company's goal is to offer a universal P2P standard to replace the numerous different versions currently in existence, including Kazaa, the controversial Dutch-originated P2P service owned by Sharman Networks, an Australian company registered in the South Pacific island of Vanuatu. Plass says, "We feel the market is ready for a standard the way [Microsoft's] Windows is for operating systems."

Aware of the IFPI's litigation in Japan and South Korea, the Recording Industry Assn. of America's onslaught against defunct P2P pioneer Napster, and the pending U.S. lawsuits against Kazaa, Plass is relying on a Dutch appeals court's ruling from March 2002, which stated that Kazaa is not responsible for how people use or misuse it.

Although the Dutch supreme court has been asked to overturn the ruling, a defiant Plass declares: "Call it 'file sharing' or 'shoplifting,' here in Holland we call it 'good business.'"

Consequently, he is inviting potential clients to set up business in the Netherlands, where the Kazaa ruling will provide a degree of legitimacy.

But Berman says, "We don't believe that the Netherlands is a haven for unauthorized peer-to-peer services, and we have every intention of proving this in the courts."

Unfazed, Plass believes that when released, the Honest Thief technology's robust business model will yield revenue for rights owners. "We're trying to work toward a system where we would give some funds back to the music industry," he says. "But [that industry] also needs to [realize] that P2P is going to be around, no matter what."

Columbia Limits Independent Promotion Pay

BY BILL HOLLAND

Columbia Records has initiated a new policy regarding the label's dealings with independent promotion, a source at the label confirmed. Observers say the move raises the bar for quantifying airplay and getting more efficiency from promotion costs.

The new policy will require a radio station to give a single significant airplay outside of overnights for a number of weeks before the independent promoter associated with that station gets paid by the label. The policy calls for payment only after a recording is aired 56 times in

a four-week period, which works out to 14 spins a week, or twice daily.

Further, the label will not pay indie promoters for airplay if Columbia has already given a station an exchange of services, such as an artist appearance or a performance at a station concert. No back billing for beyond-budget expenses will be acknowledged or approved.

No other majors contacted say they have similar plans in the works for their dealings with indies. Representatives from EMI, Universal Music Group (UMG), and WEA had no comment, although a source close to UMG says indie promo budgets were cut throughout last year. BMG referred *Billboard* to its individual labels, all of which declined to comment for this story.

One major-label promotion executive said that so far, there had been "no discussion here" to install a new independent promotion policy. But this executive added, "It's going to happen. [Columbia's move is] just

the first phase of getting things back on course in an economic way."

At independent label Artemis Records, president Daniel Glass says his company already has a similar policy in place for dealing with independent promoters.

Glass says Artemis has "had a policy for a while with our independents. We had a minimum [number of] required spins over the first four weeks" before the label would pay for the promotion.

Glass especially admired Columbia's rules regarding artist participation on shows and appreciated that the label went further by demanding specific dayparts for its airplay: "It's really smart that [Columbia] did that."

Aside from label optimism, Glass predicts that "the good indies are very supportive" of this approach. "It'll weed out some people, but . . . There was lot of fat and laziness around, and it's enough already."

Additional reporting by Marc Schiffman in New York.

Handleman Q3 Revenue Up 12%

BY MATTHEW BENZ

NEW YORK—Handleman Co. reported strong sales in its third quarter ended Jan. 31, 2002, and said it is selling music and video label Madacy Entertainment to focus more fully on its core distribution business. Proceeds from the sale will help pay for a new stock-repurchase program of up to 20% of its outstanding shares.

In a conference call to discuss the results, Handleman chairman/CEO Stephen Strome revealed that Madacy president/CEO Amos Alter is leading a management buyout of the Montreal-based label that Alter founded in 1981. Handleman says Alter does not want the purchase price disclosed, but it has noted that the sale will generate about \$41 million in cash, including a tax benefit. It should be completed by the end of March.

Known for budget-line music, Madacy showed an operating loss in the fiscal year to April 27, 2002; it is the label's first since Handleman

acquired it in 1994. Handleman says Madacy has been profitable in the current fiscal year. Through a representative, Alter declined to comment.

For the third quarter, Troy, Mich.-based Handleman had revenue of \$437.6 million—up 12% from the same period the year before and its highest-ever quarterly total—as sales in its distribution unit rose 13% to \$413 million. Sales in its proprietary entertainment arm—which includes Madacy—fell 3% to \$28.7 million. Yet net income for the period was \$24,000 vs. net income of \$7.2 million in the same period one year ago, because of charges relating to the proposed Madacy sale and the restructuring of the company's online division. Excluding these charges, profit was \$17.5 million.

The new stock-repurchase program replaces a previous 10% authorization, under which about 2 million shares, or 7.8% of Handleman's 25.7 million outstanding shares, have been bought back since January 2001.

Sony Likely To Up Ienner, Make Cuts

BY MELINDA NEWMAN

NEW YORK—Don Ienner, chairman of the Columbia Records Group, is expected to assume responsibilities for Sony Music Entertainment's (SME) U.S. operation, sources tell *Billboard*. In his new role, both Columbia Records and Epic Records would fall under Ienner's purview.

The move would come about six weeks after Sony Corp. of America chairman/CEO Howard Stringer named Andrew Lack chairman/CEO of SME. Lack replaced Thomas D. Mottola, who resigned his post Jan. 9 (*Billboard*, Jan. 18).

In other Sony news, sources say that deep cutbacks are expected to occur by March 31, the end of Sony's fiscal year (see story, page 1). While reports have suggested that the cuts would tally at least 1,000 staffers, sources expect the initial numbers to be lower.

SME representatives declined to comment.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2002	2003	
Total	100,553,000	89,513,000	(↘ 11.0%)
Albums	98,126,000	88,275,000	(↘ 10.0%)
Singles	2,427,000	1,238,000	(↘ 49.0%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2002	2003	
CD	92,291,000	84,878,000	(↘ 8.0%)
Cassette	5,601,000	3,117,000	(↘ 44.3%)
Other	234,000	280,000	(↗ 19.7%)

OVERALL UNIT SALES

This Week	11,807,000	This Week 2002	12,193,000
Last Week	14,027,000	Change	↘ 3.2%
Change	↘ 15.8%		

ALBUM SALES

This Week	11,628,000	This Week 2002	11,895,000
Last Week	13,861,000	Change	↘ 2.2%
Change	↘ 16.1%		

SINGLES SALES

This Week	179,000	This Week 2002	298,000
Last Week	166,000	Change	↘ 39.9%
Change	↗ 7.8%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2002	2003	
Chain	52,021,000	46,077,000	(↘ 11.4%)
Independent	12,734,000	10,259,000	(↘ 19.4%)
Mass Merchant	30,029,000	28,807,000	(↘ 4.1%)
Nontraditional	3,340,000	3,132,000	(↘ 6.2%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2002	2003	
City	22,333,000	19,898,000	(↘ 10.9%)
Suburb	40,766,000	37,322,000	(↘ 8.5%)
Rural	35,027,000	31,055,000	(↘ 11.3%)

ROUNDED FIGURES

FOR WEEK ENDING 2/23/03

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

we know why



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Congratulations to all Grammy® Award winners in the EMI Recorded Music family.

Record of the Year: "Don't Know Why" - Norah Jones

Album of the Year: *Come Away With Me* - Norah Jones

Song of the Year: "Don't Know Why" - Jesse Harris, songwriter

Best New Artist: Norah Jones

Best Female Pop Vocal Performance: "Don't Know Why" - Norah Jones

Best Pop Vocal Album: *Come Away With Me* - Norah Jones

Best Engineered Album, Non-Classical: *Come Away With Me* - Arif Mardin, Husky Huskolds and Jay Newland

Producer Of The Year, Non-Classical: Arif Mardin, *Come Away With Me*

Best Dance Recording: "Days Go By" - Dirty Vegas

Best Rock Performance By A Duo Or Group With Vocal: "In My Place" - Coldplay

Best Alternative Music Album: *A Rush Of Blood To The Head* - Coldplay

Best Traditional Tropical Latin Album: *El Arte Del Sabor* - Bebo Valdes Trio with Israel Lopez 'Cachao' and Carlos 'Patato' Valdes

Best Soul Gospel Album: *Higher Ground* - The Blind Boys of Alabama

Best New Age Album: *Acoustic Garden* - Eric Tingstad and Nancy Rumbel

Hearing Discusses Illegal File Sharing By Students

BY BILL HOLLAND

WASHINGTON, D.C.—Rep. Lamar Smith, R-Texas, the new chairman of the House Subcommittee that deals with copyright and Internet issues, got to the core concern of the copyright community at a Feb. 26 hearing on the issue of illegal file sharing at universities.

"The ready access to file-sharing sites and the ease with which files can be downloaded by broadband connections has emboldened American university students to engage in piracy," Smith said at his first hearing. "This is a serious problem that seeks to undermine the protections provided by the Constitution."

Smith cited statistics that show that university computers are being used by students and employees to illegally download music and other

protected material.

"Research of FastTrack, a [peer-to-peer] file-sharing service, showed that 16% of all the files available at any given moment are located at [Internet protocol] addresses managed by U.S. educational institutions," Smith said. "FastTrack users trading from networks managed by U.S. educational institutions account for 10% of all users on FastTrack."

Content owners and educational associations have formed the Joint Committee of Higher Education and Content Communities to curb university-based piracy.

Recording Industry Assn. of America chairman/CEO Hilary Rosen told lawmakers that initial efforts to find common ground with the leadership representing the nation's colleges and universities were "off to a good start."

2002 A Better Year For CCC

BY MATTHEW BENZ

NEW YORK—Clear Channel Communications (CCC) reported improved results for 2002 but offered an early-2003 forecast tempered by the potential effects of a war with Iraq.

San Antonio-based CCC had sales last year of \$8.4 billion, a 6% increase from 2001. Net income was \$725 million, or \$1.18 per diluted share, compared with a loss of \$1.14 billion, or \$1.93 per diluted share, in 2001, when, under old accounting rules, CCC recorded \$2.6 billion in depreciation and amortization expenses.

Clear Channel Radio revenue rose 8% to \$3.72 billion, and earnings before interest, taxes, depreciation and amortization (ebitda) rose 18% to \$1.59 billion. Concert arm Clear Channel Entertainment (CCE) saw revenue fall 1% to \$2.45 billion, while ebitda rose 5% to \$158 million.

In fourth-quarter 2002, CCC benefited from favorable comparisons to fourth-quarter 2001, when its concert business and radio advertising slowed after the Sept. 11, 2001, terrorist attacks.

Radio revenue rose 10% to \$979 million, and ebitda climbed 43% to \$428 million. Entertainment revenue rose 28% to \$563 million; ebitda was \$12 million vs. negative ebitda of \$18 million in the same period last year.

Overall, CCC showed a 19% increase in fourth-quarter sales to \$2.2 billion. Net income was \$184 million, or 30 cents per diluted share, vs. a net loss of \$366 million, or 61 cents per diluted share, when depreciation and amortization costs were higher.

CCC expects first-quarter ebitda to be flat-to-5% higher than the \$370 million it generated in first-quarter 2002. President/COO Mark Mays said in a conference call that radio ad sales have slowed in recent weeks as the "war rhetoric" has increased.

CCE is reorganizing its Latin division in the U.S. One year after completing the acquisition of Hispanic event producer Cárdenas, Fernández & Associates, sources say founders Henry Cárdenas and Iván Fernández are no longer involved in the day-to-day operations of the company.

CCE did not return calls for comment, but sources say the company has hired several heads to take over different geographic divisions of the Latin region. Kate Ramos has been appointed to the Miami office. She was formerly senior director of business development for event-promotion company CIE's marketing and sponsorship division.

Additional reporting by Leila Cobo in Miami.

Former Heartbreaker Epstein Dies

BY CHRIS MORRIS

Howie Epstein, former bassist for Tom Petty & the Heartbreakers, died in a Santa Fe, N.M., hospital the evening of Feb. 23. He was 47.

The cause of death was unknown at press time. According to Santa Fe County Sheriff Greg Solano, a female companion drove Epstein to the hospital. The woman told police that Epstein had been using heroin and had also been taking prescription antibiotics.

Born in Milwaukee in 1955, Epstein joined the Heartbreakers in 1982—replacing original member Ron Blair—and appeared on every Petty album from *Southern Accents* (1985) to *Echo* (1999).

He went on to record with Bob Dylan, Roy Orbison, Stevie Nicks, Warren

Fundraising Flat At R&B Foundation

Lagging Efforts Mean Honorarium Checks For Annual Ceremony Are Not Ready

BY BILL HOLLAND

WASHINGTON, D.C.—The Rhythm & Blues Foundation is singing the financial blues.

Eight legendary R&B acts were presented with Pioneer Awards Feb. 20 during the foundation's 13th annual ceremony at the Manhattan Center in New York. However, because of lagging fundraising efforts due to fewer contributions from beleaguered record companies and individuals, the usual honorarium checks for \$15,000 to an individual artist and \$20,000 to a group were not issued. When they are ready, they will be for a lesser, undisclosed amount.

"It's been a difficult economic time for us and for all nonprofits," says the foundation's new executive director, Cecilia Carter. "It's not only the hard times the record companies are experiencing; it's the same with individual contributors."

Pioneer awards this year went to blues icon Koko Taylor, '50s New Orleans hitmaker Clarence "Frogman" Henry, and R&B/reggae popularizer Johnny Nash; group awards went to the Dell-Vikings, the Supremes, and the Dixie Cups. Songwriter or sidemen awards were presented to two funk giants, bassist Albert "Bootsy" Collins and saxman Maceo Parker.

The foundation's Legacy tribute went to late soul star Jackie Wilson, and lifetime achievement honors were presented to Dionne Warwick and broadcaster Hal Jackson. Neither carry cash honorariums.

Carter tells *Billboard* that the checks to the Pioneer honorees will soon be in the mail. "The reason for the delay is that we wanted all the [donation] money to be in to maximize the amount we're paying to the honorees. We expect to pay them within the next week, and we've notified the honorees their checks will be forthcoming."

Zevon, and Linda Ronstadt. As a producer, he helmed several albums by John Prine (including *The Missing Years*, which won a Grammy Award for best contemporary folk album in 1992) and Carlene Carter, who became his longtime girlfriend.

In June 2001, Epstein and Carter were arrested near Albuquerque, N.M., after police found three grams of heroin in the couple's car, which had been reported stolen. The charges against Epstein were ultimately dropped, but in 2002 he was expelled from the Heartbreakers and replaced by original bassist Blair.

Petty and the group issued a statement that read in part, "We can only take solace in knowing he is now at peace."

Epstein is survived by a daughter, Jamie Leffler, and two brothers.



RAITT

Recent grants to the foundation are earmarked for funding administrative programs other than the Pioneer Awards, such as the Motown/Universal Music Group Fund, which provides cash grants for health, welfare, and medical expenses to R&B recording artists who were once affiliated with UMG

or its many acquired labels.

Longtime foundation board member Bonnie Raitt says of the late checks: "We hoped there'd be enough extra money coming in from donations the night of the ceremony, so it wouldn't be a problem. Truth is, we don't have the staff support to stay on top of things. The same person who has to be on the phone talking to a family [of a deceased R&B performer] about providing funeral costs also handles tickets for the show."

Raitt is planning fundraising concerts with other board members Ruth Brown, Chuck Jackson, and Asleep at the Wheel founder Ray Benson. She also hopes that the foundation can snag current top performers to appear at future Pioneer Awards shows.

Since its inception in 1988, the foundation has given \$3 million in aid to veteran R&B performers.

Executive Turntable



KATZ



CASEINE



FLEMING

RECORD COMPANIES: Joel Katz is named executive general counsel for BIG3 Entertainment in St. Petersburg, Fla. He will continue as co-managing shareholder/chair of Greenberg, Traurig, LLP.

Realsongs promotes Michael Anthony to senior VP of creative affairs and Linda Gallico to VP of music administration in Los Angeles. They were, respectively, director of creative affairs and director of music administration.

Jon Elliot is promoted to VP of marketing and artist development for RCA/Arista Nashville in Nashville. He was senior director of artist development for RCA.

Jason Fischer is named director of promotion for Or Music in New York. He was head of promotion for Hybrid Recordings.

Alex Rodríguez is named director of marketing for Crescent Moon Records in Miami. He was manager of marketing for BMG U.S. Latin.

Debra Silverstein is promoted to manager of human resources for Provident Music Group in Nashville. She was coordinator of human resources.

Brandy Bogle is promoted to marketing manager for Essential Records in Nashville. She was marketing coordinator.

PUBLISHING: Donna Caseine is promoted to VP of West Coast creative affairs for Universal Music Publishing Group (UMPG) and director of A&R for MCA Records in Los Angeles. She was formerly director of creative services for UMPG.

Phil Cialdella is promoted to VP of administration for Cherry Lane Music Publishing in New York. He was director of administration.

VENUES: Karen Fleming is named director of development for the Country Music Hall of Fame in Nashville. She was chair of the 2003 Antiques and Garden Show.

ARTIST SERVICES: The Latin Academy of Recording Arts and Sciences names Marya Meyer, previously VP of marketing for Universal Music, Latin America, as VP of Latin corporate and external affairs; Ignacio Meyer, previously director of communications for the International Federation of the Phonographic Industry Latin America, as director of business development; and Luis Dousdebés, previously director of accounting for the National Academy of Recording Arts and Sciences, as controller.

Clubs Weigh Rhode Island Fire Fallout

Continued from page 1

"This industry is bad about knee-jerk reactions, and there will definitely be some reaction to this. This is beyond anything the concert industry has ever seen."

The disaster began shortly after 11 p.m. Feb. 20, only minutes into a set by headliner Great White at the more than 50-year-old wooden venue. The fire's catalysts were common pyrotechnic devices known as cold-spark gerbs, which are supposed to emit a shower of harmless sparks but instead ignited acoustic material on the club's walls and ceiling. The Station was engulfed in flames within minutes. The capacity crowd—reported to consist of about 300—began what was for many a fatal scramble for the exits.

Neither band, fans, nor club employees were spared. Great White manager Paul Woolnough told *Billboard* three days after the fire, "This is a terrible tragedy that we're all still dealing with. Our guitar player [Ty Longley] was just confirmed as one of the dead, which has devastated everyone even more." Woolnough says Great White front-of-house engineer Bob Rager remained hospitalized. WHJY (94.1) Providence, R.I., DJ Mike "the Doctor" Gonsalves, who introduced the band, was also among the fatalities.

PLACING THE BLAME

Amid the mourning, high-stakes jockeying has begun with regard to where to place the blame for the tragedy. The club's co-owners, brothers Jeff and Michael Derderian, have asserted that the band did not have their permission to use pyrotechnic devices, while Great White, which has cooperated with authorities from the beginning, says it had approval for pyro. Much attention has been focused on the acoustic material that initially ignited and whether it was made of highly flammable polyurethane foam.

Great White attorney Ed McPherson admits that the use of pyrotechnics was not mentioned in the band's production rider but adds, "It is my understanding that when they made up the rider, special effects were not in the show. That part [of the show] was developed later, and that's why the tour manager made specific requests [to use pyrotechnics] at each show. In instances when the club owner has said there could be no fireworks, that would be the end of the conversation."

McPherson tells *Billboard* that Great White "absolutely had permission" to use pyro at the Station concert, which was acquired when tour manager Dan Biechele did the advance work for the show, touching base with the club. "They had specific

permission from Mike Derderian, and Jeff Derderian was present when [the band] was setting up," he says. "Mr. Biechele was very clear about his conversations and the fact that Jeff was present."

Although fire officials say the Station had been inspected as recently as Dec. 31, 2002, the venue was not required to install a sprinkler system because the club was in operation—or "grandfathered in"—before such systems were required and because of its small size.

Great White, booked by Paul Barbarus at Tapestry Artists, had used pyro at recent shows. Domenic Santana, owner of the venerable Stone Pony club in Asbury Park, N.J., tells *Billboard* that Great White did indeed shoot off pyrotechnics at his Feb. 14 show—and that it did not have a permit to do so.

"Our stage manager tried to stop them," Santana says. "We told their road manager that [pyrotechnics were] not allowed in the club. This is something that should have been addressed in the [contract] rider, and [the band] didn't give us any notice."

But Jay Nedry, owner of Jaxx in West Springfield, Va., paints a different picture. Nedry had Great White booked for the night after the Rhode Island disaster—a show that was canceled following the fire—and says he was asked about pyro well beforehand. "They called and advanced the date and asked about pyrotechnics. I said no, and the tour manager, Dan Biechele, said, 'No problem,'" Nedry says. "Beyond that, I find it hard to believe you could set pyro up to that degree with any reasonable person not noticing. You can't hide this stuff."

West Warwick fire officials say neither the club nor Great White had obtained the necessary town or state permits for a pyrotechnic display. McPherson says he knows of at least three bands, including two Kiss tribute acts, that have played the Station and used "pyrotechnics much more extensive than we used."

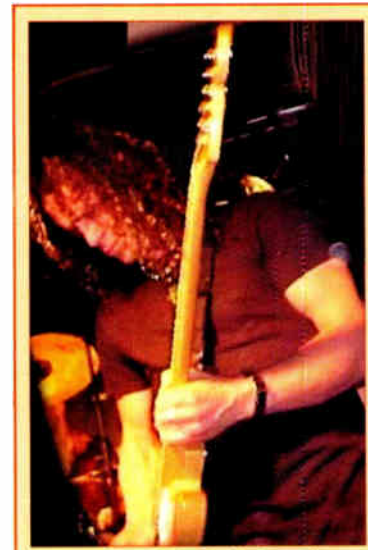
There are also capacity questions about the Station. While club capacity has been widely reported as 300, the number of deaths and injuries suggests that a larger crowd attended the Great White show. One agent that *Billboard* contacted says club buyers had listed club capacity as 400 in offer sheets, and at least one industry directory lists its capacity at 550. The Derderian brothers could not be reached for comment at press time.

The state has launched a criminal investigation, and Rhode Island Attorney General Patrick Lynch has said that murder or manslaughter charges remain a possibility. A grand jury convened Feb. 26. The band is expected to testify, although no testimony was heard on opening day. Mike Healey, spokesperson for Lynch's office, says, "From the very beginning of this horror, the band has been cooperative all along, including saying they would testify if it comes to trial."

Healey adds, "Overall, the investigation is going well, and the attorney general is pleased with the informa-

tion he's compiling."

McPherson says he has been in close contact with Lynch and agrees that the band has been completely cooperative throughout. "I wouldn't rule anything out, but I can't imagine what criminal charges could be brought against the band," McPherson says. "We're doing everything we can to aid the investigation."



Great White guitarist Ty Longley, who perished in the fire at the Station concert club in Rhode Island.

McPherson believes the truth has been misrepresented by some and that the band's role has been incorrectly portrayed. "From the band's point of view, we want to see the investigation done properly and get the truth out there," McPherson says. "Obviously, our biggest goal is to determine what happened and make sure it doesn't happen again."

When it all shakes down and the inevitable lawsuits are dealt with—a process that could take months or even years—it is likely that responsibility will be shared. "Everyone involved in this situation bears some responsibility," Butler says. "Lawsuits like this are settled in percentages."

Chippendale agrees: "Lawsuits are going to be naming everybody. And they tend to end up with whoever has the deepest pockets. This is a massive, massive claim."

Deep pockets may be hard to find in this instance, given the small capacity of the club and that Great White's going performance rate is in the \$3,000 range. "Will the venue's insurance company go to bat for them? Probably, and quite possibly they'll pay a claim," Chippendale says. "But the problem with clubs of [the Station's] size is they probably don't carry more than \$1 million or \$2 million in liability—if they did, I'd be surprised. And when you're talking about nearly 100 people dead, that's not much to go around."

CAUTIOUS NEW WORLD

The impact of the West Warwick tragedy—combined with a stampede that killed 21 in Chicago club E2 four days earlier—has been immediate and widespread and is likely to be long-lasting. Fire officials and city and state inspectors from coast to coast were out in force the weekend following the tragedies, looking for possible code violations and potentially dangerous situations. Most expect increased scrutiny to continue indefinitely.

"I don't think any sane person will be looking to do a pyro show in a club anytime soon," says Seth Hurwitz, owner of the 9:30 Club in Washington, D.C., who remarks that he has previously passed on shows that he felt were too pyro-heavy. As for inspections, he says, "we get inspected all the time. Here in D.C., they're always making surprise inspections. I'm sure there will be more inspections, but if you're following the rules, it shouldn't bother you."

Club owners, artists, promoters, and event producers can all expect to pay more for insurance in the coming months. "Insurance costs were already spiraling out of control since Sept. 11 [2001], up anywhere from 40% to 100%, and this is another blow," Chippendale says. "This [disaster] will cause more carriers to pull out from underwriting these types of businesses and [cause] more extensive underwriting and more expensive rates for the policies they do write."

Butler believes that the way clubs are equipped to handle emergencies

is also likely to be assessed. "People will look at clubs everywhere and re-evaluate grandfather clauses where sprinkler systems aren't mandatory. In my opinion, any place that has a mass gathering should be required to have a sprinkler system."

Exit signs at the Station were reportedly well-lit, but Butler says just having more than one exit is not enough. "As was proven in both Rhode Island and Chicago, people all try to go out one door—the door they came in. Mentally, that's how you think in an emergency."

He says patrons need to be trained to use other exits. "You need to admit people through at least two different doors. That way, when people go out the way they come in, it splits the crowds in half. But I know what the club owners are going to say: 'It will cost twice as much.' That's part of the trouble with club owners and promoters—they're always looking at the bottom line. People have a right to know they will be protected and safe, whatever it takes."

The International Assn. of Assembly Managers—a trade association primarily consisting of arenas, theaters, convention centers, and performing-arts centers—has long focused on crowd-management issues, even more so since the Sept. 11 terrorist attacks. Clubs are a much more loosely knit group of venues, without a dominant organizing body to address such issues.

"Everybody needs to ratchet up their attention," Jaxx's Nedry says. "It is incumbent upon everyone in this business to make sure this never happens again. If we don't police ourselves a little better, then things will get completely out of control, and places will be shut down for minor infractions. Let's be smart about this."

As for Great White, the future of the band remains in limbo, and the plug has been pulled on the current tour. As band manager Woolnough tells *Billboard*, "I don't think this is the end of Great White, but I am sure the guys have a lot of healing to do, like everyone else that was involved [in] or affected by this tragedy."

Hatch Hearings To Address Consolidation

BY BILL HOLLAND

WASHINGTON, D.C.—Sen. Orrin G. Hatch, R-Utah, chairman of the Senate Judiciary Committee, announced Feb. 21 his plan to hold a hearing in March to take a critical look at the effects of radio consolidation on recording artists and smaller competitors.

The Judiciary Committee hearing will mostly focus on allegations directed at the nation's largest radio company, Clear Channel Communications, which also owns the country's largest concert promotion business. The Senate Commerce Committee held an overview hearing on those issues Jan. 30 (*Billboard*, Feb. 8).

"Allegations of payola-like practices and other possible abuses of market power by radio stations that also own concert venues and concert promotion services have increased over the past few years,"

Hatch told a New York audience at a National Academy of Recording Arts and Sciences' Entertainment Law Initiative luncheon. "Artists ought to be able to compete for air time on merit and not by providing other compensation to radio-station owners. Music fans should be able to hear what they like and what is legitimately popular, not just the works of artists who have paid their way onto the radio or—worse yet—been forced to pay their way."

Hatch also said that smaller record labels and competitors in the concert venue, promotion, or radio businesses "should not be disadvantaged by abuses of market power or prohibitive payments."

"While I am a strong believer in free markets," Hatch continued, "I am also a strong believer in antitrust laws and vigorous competition policy. These allegations raise serious competition issues."



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ARTISTS & MUSIC



by Melinda Newman

The Beat™

THIRD BASE: The White Stripes' Jack White has inked a production deal with V2 for his Third Man Records. The first release other than the White Stripes will be from fellow Detroit act **Whirlwind Heat**, whose *Do Rabbits Wonder* arrives April 15 via V2 in the U.S. and Japan and XL in the rest of the world. White also produced the project.

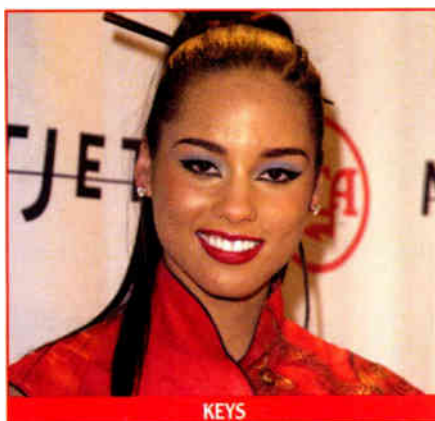
"Jack has interests that extend outside the White Stripes, and I think it is important to support him in these areas," V2 president **Andy Gershon** says. "If he can turn people on to artists that might not have gotten recognized, then I think that is a great thing for him, Third Man, and V2." V2 will market and promote Third Man releases.

FAYE'S WAY: Actress **Faye Dunaway**'s ties to the music industry might appear remote, but she revealed at **Clive Davis**' Feb. 22 pre-Grammy Awards bash that she is courting J Records' singer/songwriter **Alicia Keys** for a movie project. Dunaway tells *Billboard*: "Alicia Keys has such a wonderful modern sensibility, and I'm hoping to develop a project to direct with her in it. That's why I'm here." While she wouldn't discuss specifics about a role for Keys, Dunaway holds rights to develop a biopic on opera star **Maria Callas** based on **Terrence McNally**'s Tony Award-winning play, *Master Class*. The movie, in which Dunaway would star, revolves around Callas' relationship with three pupils.

'N BREAK: Two members of 'N Sync, which performed a cappella tribute to the **Bee Gees** at the Grammy Awards, are taking a short break from recording music. Following his run in *Rent* on Broadway, **Joey Fatone** is shooting two episodes of *My Big Fat Greek Life*, the new TV series based on the hit movie, *My Big Fat Greek Wedding*, in which he appeared. But his mind is still on Broadway. "I give so much credit to the people that do Broadway shows, because I did

eight shows a week for almost five months—some of those people do it for three or four years—it's the most tiresome, rigorous, but rewarding experience. It's a wonderful thing and a great challenge" . . . **Lance Bass** is looking for the next big thing. He is a judge on *The Search*, a new NBC series about "trying to find the most-talented kid in the world," Bass says. "I was a [judge] on *Star Search*, and that's why I'm doing this new show, because I had so much fun on that show."

IN THE STUDIO: **Melissa Etheridge** is in the studio finishing a CD that she expects to issue this summer or early fall on Island Def Jam. "I think it will surprise people, because the last two or three albums were so full of pain. This one rocks, it's sexy" . . . **Evan & Jaron** are in Nashville working with producer **Dann Huff** on their sophomore effort for Columbia, set for a summer release.



KEYS

CH-CH-CHANGES: **Jessica Simpson** is now being co-

managed by **Caresse Henry**, as well as by her long-time manager/father, **Joe Simpson**. Henry, who manages **Madonna**, takes on Simpson as she is recording her third set for Columbia. The album is slated for a late spring release . . . Artists including **David Byrne**, **Russell Simmons**, **Rosanne Cash**, and **Lou Reed** have formed Musicians United to Win Without War, a grassroots anti-war coalition. The first step by the organization is an anti-war ad signed by a number of acts, among them **Sheryl Crow** and **R.E.M.**, set to run in *The New York Times* . . . **Metallica** has pegged **Robert Trujillo** (*Suicidal Tendencies*, *Infectious Grooves*) as its new bassist. He replaces **Jason Newsted**, who exited in 2001. Trujillo is not on the band's June 10 Elektra set, *St. Anger*, but will be with the group when it starts a European festival tour in June.

Additional reporting by Chuck Taylor in New York.

Fabulous Makes 'Street Dreams' A Reality On Desert Storm

BY RASHAUN HALL

On the verge of releasing his second disc, *Street Dreams*, Fabulous seems unfazed by the thought of a sophomore jinx: The Brooklyn, N.Y., native looks set to repeat the success of his debut, *Ghetto Fabulous*, with the Desert Storm/Elektra project, due March 4.

Ghetto Fabulous has sold 1.04 million units, according to Nielsen SoundScan. Therefore, Desert Storm decided to keep the musical formula the same, while still allowing the rapper to grow.

"This album is in the same vein stylistically as *Ghetto Fabulous*," Desert Storm co-CEO Duro says. "He has, however, grown as an artist. He's traveled the world and grown as a lyricist. *Street Dreams* showcases that maturity. This album will solidify him as one of the top lyricists overall. It proves that the first album wasn't a fluke."

Fabulous agrees. "I got a lot of compliments on the last album. With this album, I was really trying to lead [from] where I left off on the last one."

Elektra Records senior director of marketing Al Branch credits Desert Storm and Cheo Green of Brooklyn-based Star Power Management with much of Fabulous' success.

"He has a great management team that keeps him working via live shows and guest appearances," Branch says. "He has Desert Storm backing him, and Duro and [Desert Storm co-CEO] DJ Clue are not only super producers, but Clue keeps him visible on his own mix tapes and shows on MTV and [WQHT New York] Hot 97. Our job is to get the album as much exposure as possible through press, marketing, and handling the third-party opportunities that

his management and Desert Storm set up."

As a spokesperson for Sean John, EA Sports, Mitchell & Ness, Nextel, and Reebok, Fabulous has proved that he can reach a wide audience. Elektra is confident that *Street Dreams* will broaden his demographic further.

"He's a lot like Jay-Z in that he has the ability to touch a lot of different audiences," Branch says. "We will use that as a springboard to take him further. As we did with the Nelly tour [in 2000], we're looking to take him more mainstream. We want people to get deeper with him."

"*Street Dreams* talks about where he came from," Branch adds. "Like most people who came from low-income housing, we have these same dreams of becoming successful. He's done that with his first album. Now, it's time to get deeper and more personal."

The rapper's current single—"Can't Let You Go," which features Mike Shorey and Elektra labelmate Lil' Mo—showcases that personal side. The song is currently No. 35 on the Hot R&B/Hip-Hop Singles & Tracks chart.

On the new-media front, Branch promises that the artist's site (fabulous.net) will feature a variety of exclusives. Fabulous will also make various TV appearances; he recently co-hosted BET's *106 & Park Prime* with Lil' Mo.

Fabulous, who is booked by ICM in New York, recently launched a tour of Boys & Girls Clubs. "A lot of the younger kids like the music I make," says Fabulous, who publishes his songs through EMI Music Publishing. "They look up to artists like me, so I wanted to give them something back."



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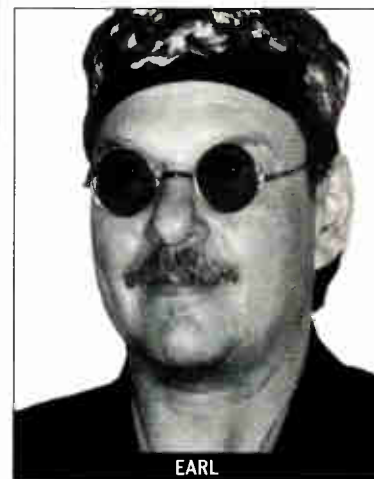
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**Bluesman Earl
 Takes Spiritual
 Approach On
 Stony Plain Bow**

BY STEVEN GRAYBOW

Considering most blues fans are thrilled to see their heroes in live performance, Stony Plain Records owner and managing director Holger Petersen knows that he faces a challenge in promoting his latest signing, guitarist Ronnie Earl.

Though the Boston-based Earl performs sporadically, health considerations—including debilitating bouts with depression—have curtailed his live dates to the Northeast, necessitating that promotion for his label bow, *I Feel Like Goin' On*



EARL

(March 18), center around radio and retail programs rather than the usual live dates.

However, this outing gives good reason for believers to spread the word about the reclusive guitarist. "Ronnie's recent discs [Earl last recorded for Telarc] were a bit jazzier or featured lots of guests," Petersen says. "This record is for people who want to hear Ronnie's pure, spiritual approach to the blues."

As with much of Earl's music, *I Feel Like Goin' On* is largely instrumental, an anomaly in a genre where guitarists are generally paired with singers. Instead, Earl's emotion-laden guitar sings his songs' unspoken themes of joy, hurt, and redemption. Only one track, "Mary Don't You Weep," features vocals with Earl and his band being joined by the Silver Leaf Gospel Singers.

"I love gospel music," Earl says, "and when I met the Singers, they told me that they thought my playing was very church-y. The word 'church' means a gathering of souls, and the blues came out of the church, so there is a real connection there."

Although Earl is quick to say that he is not a guitar hero, Petersen anticipates that blues-guitar fans will warm to Earl's potent fretwork. Stony Plain has retained Todd Glazer for blues radio promotion and plans to engage in price and positioning programs with Best Buy.

At Long Last, Cat Power Returns With Originals

BY JONATHAN COHEN

It has been three years since Chan Marshall, the one-woman mastermind behind Cat Power, released *The Covers Record*, and closer to five since her last studio album of original material, *Moon Pix*. Although the beguiling artist admits she spent some of the downtime relaxing in faraway locales, she was always writing songs that she knew would someday end up on a new album—she just did not know when.

Part of the problem: Marshall, 31, accumulated around 40 new tracks and nearly drove herself mad trying to figure out which ones to release first. Even though the Feb. 18 release of *You Are Free* (Matador) has come and gone, she is still not fully confident with her choices. Asked what went into the selection process, Marshall says with a laugh, "Tension. Delirium. It was almost like creating three records."

Indeed, Marshall is a perfectionist of extreme proportions. Instead of creating and then continually revising her material, she prefers not to tinker with her songs at all once they are captured in their infancy on a basic cassette recorder. Marshall says this is directly responsible for her notoriously hit-or-miss live performances. "For me, what makes a song perfect is the way that it came out originally," she says. "If I can't get back to that source, I get frustrated with myself, because I'm trying to recapture that essence."

RECORDING IN DRIBS, DRABS

It took a change in her usual methods to nudge *You Are Free* to its completion. Rather than banging out the album in a concentrated block of time as she had done in the past, Marshall recorded in dribs and drabs in Seattle, Washington, D.C., and Los Angeles. It was all pursuant to the busy schedule of engineer Adam Kasper, who was simultaneously working on projects with Foo Fighters and Pearl Jam.

"He'd be working with them and then the next day I'd be in a hotel room writing songs and getting away from the ones I was there to work on," Marshall says, noting that the album's first song ("I Don't Blame You") and last ("Evolution," featuring Pearl Jam's Eddie Vedder on vocals) were created this way.

The mix of these freshly written tracks and pre-existing older material such as "Good Woman" and "He War" has resulted in one of Marshall's most entrancing collections to date. Sound-wise, *You Are Free* largely favors the spartan instrumental setup utilized on *The Covers Record*, as several songs feature only Marshall's ghostly voice and piano or guitar.

But, elsewhere, she rocks with

newfound confidence on "Speak for Me" and "Shaking Paper" (featuring Foo Fighters mainman Dave Grohl on drums). Her idiosyncratic narratives are also on full display throughout, particularly on "Names," a voice-and-piano exorcism of frank childhood memories that was captured on the first take.



CAT POWER

"Adam had to run in and press record," Marshall says of the latter song. "That's why I think it is easy to get mad at me. I'm not conventional, unfortunately. But I am conventional! I'm just impatient!"

WORTH THE WAIT

For Matador head Chris Lombardi, *You Are Free*—which debuted at No. 1 on the Heatseekers chart—has already proved to be worth the wait. "Her voice is heartbreaking," he says. "I think it's her best album. It shows different sides of her, from the rockin' tunes to some truly sad, beautiful numbers."

Matador product manager Miwa Okumura says the label has built Mar-

shall a dedicated Web site at catpowermusic.com, where the full album can be streamed. A video for "He War" was recently shot by director Brett Vapnek, and the song will also be included on samplers from Urban Outfitters and *Jane* magazine.

Cat Power has long been a favorite at college radio, which was serviced in late December with a six-song catalog sampler featuring three songs from *You Are Free*. College, modern-rock specialty, triple-A, and NPR formats received the full album Feb. 10. Marshall performed songs from the album Feb. 20 on KCRW Santa Monica, Calif.'s *Morning Becomes Eclectic*.

Matador has partnered with marketing company Filter for a lifestyle campaign that will run through April. Okumura says the album will also be featured in "extensive consumer and co-op advertising" in the coming weeks.

According to Virgin Entertainment Group Southern California area manager Chris Carmena, interest is building beyond traditional indie retailers. He says, "I genuinely feel that it's Virgin's duty to play a vital role in exposing the masses to the artistry of Chan Marshall."

Marshall says she would like to clear out her vaults before too long, but she is already looking ahead to a different kind of life. "It'd be great to release another record a year from now," she says. "Then I could take three years off and do another *Covers Record*. Then retire. Five-year-plan. At 35, I'd like to have a couple of twins—a he and a she!"



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Labels, Artists At Stalemate In Talks On '7-Year Statute'

Monday's meeting between both sides of the issue on California's "seven-year statute" was a "waste of time," according to a source who was present at the Sacramento gathering (Bulletin, April 23). The three-hour meeting was called by California Sens. John Burton, D-San Francisco, and judiciary chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president/CEO Hilary Rosen and the body's negotiator, David Altman, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music vice chairman David Munns and Universal Music Group president/COO Zach Horowitz. Among those representing the artists' side were Jay Cooper, co-counsel for the Recording Artists Coalition, and managers Irving Azoff and Jim Guerinot. Key to the discussions are artist damages lawsuits, in which artists who exit a record company after seven years can be sued for undelivered albums. "The labels aren't yielding on the damages part," says the source. "There was no resolution—nothing—and that's it. Everybody stated their case. As far as another meeting, I don't know." The RIAA declined to comment. Escutia is expected to decide today if the judiciary committee will go forward with another hearing on the issue that had been scheduled for Friday in L.A.

Sen. Kevin Murray, D-Culver City, who introduced the bill, admits to Bulletin, "I was disappointed in the meeting because we believed we were close to reaching a compromise. I always my intention to go forward with the bill."

Melinda Newman

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TECH DEVELOPMENTS

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After A Year, Debut From Canada's Simple Plan Catches On

BY MARGO WHITMIRE

Sometimes a simple plan can go a long way, as a certain pop-punk quintet from Canada has proved with its debut album, *No Pads, No Helmets... Just Balls*.

Not expecting a lot more than to develop a small fan base while touring, the high school friends who formed Simple Plan are now climbing the top half of The Billboard 200.

"It's the best thing in the world," drummer Chuck Comeau says. "I remember being 15 and talking about how bad we wanted to do a cool tour or hear our songs on the radio. Now, to see it finally happen—it could all stop tomorrow and it would still be amazing."

It has been almost one year since the album's March 2002 Lava Records release, and while the set was an international success, it initially got no U.S. airplay—which often puts a band on shaky ground with its label.

"Since things weren't happening in the States, we went to Japan and Australia and Europe. We said, 'Let's go and seize every chance we have and be busy everyday,'" Comeau says. "We knew we had a good band and good songs. We figured one day people would get it."

Because the band signed with Lava before the label's split

from Atlantic, Lee Trink, Lava's senior VP of marketing, admits that the group could have become a casualty.

"It became a little difficult as we were transitioning to Lava being on its own," Trink says. "We were never able to give it the radio push that we have until recently."

Now, "I'd Do Anything" is No. 24 on *Billboard's* Mainstream Top 40 chart, and the band's been embraced by MTV, which featured it during *Spankin' New Bands* week in January and invited the act to record the theme to the upcoming *Fraternity Life*. Trink credits the group's current emergence into the spotlight to the fan support, as well as to grassroots marketing.

"That's what allowed us to go to the major outlets and say we had something real here," he says. "Not only do we have great songs and a great band, but the fans have obviously responded."

While most labels would likely throw in the towel after almost a year of no airplay, the fact that the album was selling 2,000 records a week without radio told Trink that "we weren't crazy. Every piece of information helped us to say we were right in our commitment."

In addition to recent appearances on *Late Night With Conan O'Brien* and *Jimmy Kimmel Live*,

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Simple Plan will join Rancid, Pennywise, AFI, and others for this summer's Warped tour.

For Comeau, lead singer Pierre Bouvier, lead guitarist Jeff Stinco, bassist David Desrosiers, and guitarist/backing vocalist Sebastien Lefebvre, the newfound glory of Simple Plan couldn't have happened in a better way.

"Obviously, every band would like to get it right out of the gate," Comeau says. "But, for us, having our record sell steadily week after week was the best setup we could ask for. I don't think you could ask for a better way to establish a band. It's real. It's touring and it's a lot of hard work."

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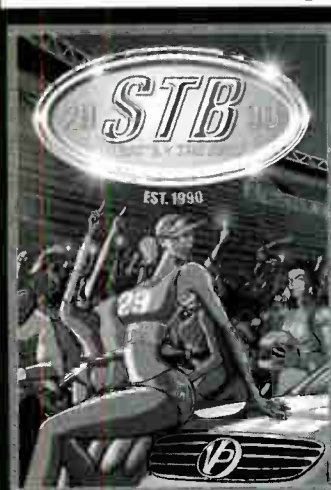
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Brooke Offers Variety. Connoisseur Records newcomer Brooke is striving to reach a wide audience with his debut, *Coming Home*, a set that combines elements of acoustic rock with hip-hop and R&B. "This record reflects all of who I am, musically," he says. "I love all genres of music, but I'm most influenced by old-school rap, Prince, Sting, and classic rock like AC/DC." Look for Brooke to begin gigging in clubs shortly.



by Deborah Evans Price

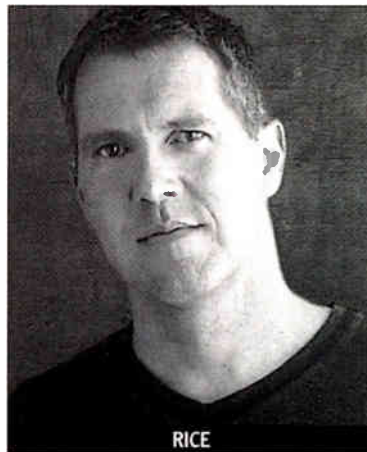
Higher Ground™

RICE RETURNS: In talking with **Chris Rice**, it's always been evident the talented singer/songwriter is more comfortable working behind the scenes in youth ministry than being in the spotlight as Rocketown Records' flagship artist. However, the music on Rice's new album, *Run the Earth . . . Watch the Sky* (March 4), reveals an artist who is relaxed, confident, and making some of the best music of his career.

"I'm learning more about how to manage it all, and that is making it more comfortable," says Rice, the 1999 Dove Award winner for male vocalist of the year. "Earlier on, it was a really difficult juggling act, and I felt like I was dropping everything. It was really hard to feel comfortable in a role where people were making a little too much fuss about you. I'm mostly an introvert . . . I had to figure out how to manage that better and how to manage relationships better, especially fan relationships.

"After taking some time away from a lot of that, it gave me time to really focus on how I could be better at that and get some good boundaries in my life," he continues. "Now, I'm more excited than I have ever been about what I'm doing and I feel I can do it better because I've become wiser about it."

The first single, "The Other Side of the Radio," finds Rice exploring his role as an artist in such lyrics as "I see you bobbing your head to the radio/ And it makes my day to see that smile on your face/And in some small way I remember my place."



RICE

"There are so many layers in that song," Rice says. "Even though we don't actually make a personal connection with everyone that is out there, we still in one way make a connection. It is a fun song, but it gives that image of a lot of people singing along at the same time and the unity of it."

Rice will embark on a 30-city tour this spring. He's also been doing under the radar dates at colleges. "I give [students] about a week or so to get it together, and I show up and do a free concert. That's been a blast," Rice says. "I've done like 13 or 14 dates since the fall. This is a good way to marry my two worlds—still do the artist thing but be connected to students."

Though he is one of the Christian community's core artists, Rice's lyrics can appeal to a broad audience. "The music I write is for people in the whole spectrum of faith, whether they don't believe in God at all or whether they believe," he says. "It's unfortunate that the music is labeled 'Christian' on a Christian label in Christian stores. That kind of closes it off from the world hearing it. I really believe the music I write is for everyone."

WINNERS CIRCLE: "It's awesome! It's an amazing experience," **Third Day's Mac Powell** exclaimed moments after the group picked up its first Grammy Award for best rock gospel album for *Come Together* Feb. 23. How did he plan to celebrate? "I'm going to bed early. I have a 7 a.m. flight, so I'll celebrate when I get home to Georgia."

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by Lisa Collins

In The Spirit™

GRAMMY CONTROVERSY: How does an artist few people have ever heard of—whose album is far from a commercial success—beat out **BeBe Winans**, **Fred Hammond**, and **Commissioned** to win a Grammy Award for best contemporary soul gospel album at Feb. 23's ceremony?

From Los Angeles to New York, that is the burning question among gospel insiders reacting to the unlikely win of Los Angeles-based **Eartha** with her *Sidebars* CD. The controversy surrounding her victory has generated a great deal more buzz than Eartha's sophomore project, which was released independently by Beverly Hills-based AFRT Music.

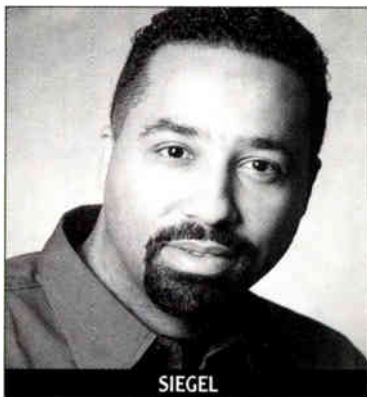
"We must not be minding the store," says one executive, who preferred to remain anonymous. "For God's sake," another says, "**Yolanda Adams**, **Mary Mary**, and **Kirk Franklin** weren't even nominated."

"It has very little to do with the artist," Verity Records president **Max Siegel** says. "This instead highlights why we should take a closer look at the process."

"As a community, we have to get more actively involved in the process," agrees Verity senior VP/GM **Tara Griggs-Magee**. Griggs-Magee has

been active through the years in getting gospel artists involved in the National Academy of Recording Arts and Sciences (NARAS) and, for the past two years, she has served on the gospel Grammy screening committee organized by NARAS.

"It's a very credible, democratic



SIEGEL

process," Griggs-Magee says. "The problem is that not a lot of people who are knowledgeable about the gospel industry are voting members. That's why we need to participate more as a community in the process. The real problem is people don't think about it until they announce the nominations, but if more of us were

voting, we would have more credibility in our categories. NARAS has spent a lot of money reaching out to our community to get more people involved. Perhaps this will help."

ON TAP: Integrity Music is gearing up to service Columbia's *Gotta Serve Somebody—The Gospel Songs of Bob Dylan* to gospel/Christian radio. It was **Dylan's** song "Gotta Serve Somebody" that earned him his first Grammy award 25 years ago. The new release—available March 25—showcases 11 newly recorded renditions of songs from his albums *Slow Train Coming* and *Saved* performed by such acts as **the Mighty Clouds of Joy** ("Saved"), **Shirley Caesar** ("Gotta Serve Somebody"), **the Fairfield Four** ("Are You Ready"), and **Aaron Neville** ("Saving Grace"), as well as a new duet with **Dylan and Mavis Staples** ("Gonna Change My Way of Thinking").

BRIEFLY: Blackberry Records has signed **Clay Evans** to its roster . . . AIR Records recently welcomed **Rev. Timothy Wright** to its Atlanta-based fold, and April 28 is the date for the live reunion recording of his **New York Fellowship Mass Choir**.

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Jazz Notes

by Steven Graybow



ETERNITY: It's been more than three decades since **Wayne Shorter** recorded an all-acoustic album, but the saxophonist explains that this is because of the preferences of the musicians he works with rather than an overriding plan. "I don't go into a recording thinking that there has to be a synthesizer on there or that there has to be a certain concept," Shorter says. "I give my band complete freedom to make their own choices. The band is a true democracy."

Recording for Shorter's all-acoustic *Alegria* (Verve, March 25) began prior to the tour that would yield last year's *Footprints Live!* and wrapped after the



SHORTER

latter album was released. At the core of *Alegria* is the *Footprints Live!* band—pianist **Danilo Perez**, bassist **John Patitucci**, and drummer **Brian Blade**—whose members occasionally yield their spots to drummer **Terri Lyne Carrington** and pianist **Brad Mehldau** or are augmented by larger ensemble arrangements featuring trumpets, trombones, and chamber orchestra.

Alegria features one new Shorter composition, "Sacajawea," and radically reworked arrangements of the classic Shorter works "Orbits" and "Capricorn II" that bear only a passing similarity to their original structures.

"I have a thing for hearing the older pieces in a new way because I am in search of the true nature of things, and in truth a piece of music has no beginning or end," Shorter says. "It is like a child that becomes a man. I was once 7 years old, and now I am going on 70, and you can hardly recognize the kid that has become the man. A piece of music is the same way. It has its DNA, but it is a work in progress with eternal possibilities."

In keeping with his all-encompassing vision of life and music, Shorter includes his own arrangements of two pieces by unknown authors, the traditional Celtic folk song "She Moves Through the Fair" and the Christmas hymn "12th Century Carol." "I want

to celebrate the totality of the music and the world in general," Shorter says. "Even an anonymous composer contributes to the whole of music, because even though we do not know the person's name, their presence is felt in the music we know today because life is an eternal journey and those author's influences are with us."

Shorter believes that jazz, with its emphasis on communal interaction, reflects the continuity of human existence. "Jazz is a vehicle that carries the living spirit of people," he says. "Even **Beethoven** or **Chopin** had the spirit of jazz, because there was a playfulness and a freedom in their music. Formality is a trap, but to be free is the most important thing in life."

GONE ELECTRIC: For pianist **Roberta Piket**, the idea to put together an electric band came not from a flash of inspiration, but from the purchase of an electric piano.

"I thought it would be a good idea to get a Wurlitzer electric piano to play with my trio, because there are a lot of venues that don't have an acoustic piano," Piket says. "Once I got the instrument, the sound was so different that I realized it was inappropriate for the trio's acoustic music. At the same time, I started hearing completely new music in my head, based around the electric piano."

The result is *I'm Back in Therapy and It's All Your Fault* (out Feb. 25 on North Country-distributed Thirteenth Note), the debut by Piket's New York-based **Alternating Current** ensemble (Piket, guitarist **Bruce Arnold**, bassist **Cliff Schmitt**, and drummer **Kirk Driscoll**). A sense of discovery abounds, as Piket indulges in fusion, hard bop, and spacious jams laden with reverb-drenched effects.

"In a way, this is a lot freer than my acoustic thing, because there is less of a defined concept of what the music is supposed to sound like," says Piket, who is confident her audience will take to her electric sound. "On the whole, I think jazz fans are excited when musicians try something new. Whatever influences you bring into your music, they are still a part of who you are, so long as you utilize them with ideas that are honest and inventive. I think people appreciate that kind of integrity."

AND: Strings swing on **Ron Carter's** *Eight Plus* (Dreyfus, Feb. 25), as bass, drums, piano, and percussion are joined by a cello quartet on six Carter originals, a traditional hymn, and a cover of **Leon Russell's** "A Song for You." The "plus" in the title refers to Carter's prominently featured piccolo bass.

The Datsuns Bolstering Rep On The Road

BY CATHERINE APPLEFELD OLSON

If the essence of rock'n'roll is the live performance, then V2 Records freshmen the Datsuns are about as pure-bred as they come.

The band's nonstop touring is sending the rockers around the world in a whirl of wailing guitars and vocals in support of their self-titled debut, due March 4. The set was released in Europe via V2 late last year.

"All good rock bands are about performing live," says Datsuns guitarist Christian Livingstone, who, like fellow band members vocalist/bassist **Dolf De Datsun**, guitarist **Phil Buscke**, and drummer **Matt Osment**, has adopted the surname of Datsun. "We always play. Even if one of us breaks a limb, we will play a show."

The foursome's let-it-rip attitude explains why a recent week's schedule—which found it performing at home in New Zealand, then jetting in succession to Australia, Japan, England, and Ireland—puts nary a damper on the members' enthusiasm.

"It's hard work," Livingstone says, "but it's something we've always wanted to do."

"They are so excited and so am-

bitious," V2 marketing director **Lisa Klipsic** says. "They put so much of themselves into it."

The Datsuns formed in 1997 to parlay the rock of such musical heroes as **Deep Purple**, **Led Zeppelin**, and **Queen** into their own arena-sized sound. A meeting with the

When it came time to record their album, the Datsuns called upon **White Stripes** producer **Liam Watson**, who currently is helming a set of B-sides with the band and who also understood the challenge of bringing a pack of road warriors into the recording studio.

"We are not fond of recording, but it was relatively short and painless for us, about 19 days," Livingstone says. "We went in and played live and if it was a good take, we stopped and got a cup of tea."

The single "In Love" goes to both modern-rock and album-rock radio March 17, just as the Datsuns begin zigzagging their way across the U.S. in a headlining club tour.

For those who may not get to see a performance or are thirsting for more, V2 is bundling with 35,000 CDs a DVD that unloads a performance segment filmed last December at London's Astoria.

Aside from cross-promotions with traditional music retail accounts, V2 is making a lifestyle statement for the Datsuns by sending audio and video spots to various skate parks, ski and snowboard slopes, and tattoo shops in the U.S.



THE DATSUNS

White Stripes provided not only local exposure in New Zealand via an opening slot on the Stripes' tour but also the inspiration to take the band's music a step further.

"Being a successful band is not something you think about much living in New Zealand, because it just doesn't usually happen," Livingstone says. "We formed the band just to play music and have fun."

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Secondary-Market Venues Offer First-Rate Deals

BY SUSANNE AULT

LOS ANGELES—Blue-chip tours, like the currently touring Elton John/Billy Joel co-headliner, obviously want to play the country's dependable major-market arenas. But by agreeing to large demands—such as making concessions on rental fees and merchandise stakes—secondary-market buildings are nevertheless managing to roll out the red carpet for star talent.

To book the big guns, facility managers in small- to mid-size cities, such as Mark of the Quad Cities in Moline, Ill., and the Alltel Arena in North Little Rock, Ark., know they need to offer something that is just as powerful as the huge audience pool that a primary market can regularly provide and that is nearly as juicy as the million-dollar-plus grosses a hefty crowd can deliver.

With that in mind, Mark of the Quad Cities executive director Steve Hyman has negotiated with several A-list performers to visit his complex for no rental fees. Michael Sweeney, director of the Fresno Convention Center (which encompasses the Selland Arena and the Fresno Downtown Stadium) in Central California, is attempting to broker similar deals for certain premier acts. And Comcast-Spectacor senior VP/Global Spectrum regional VP John Page says he is aware of several buildings not affiliated with his company that are serving their stages for free for ongoing Dave Matthews acoustic shows.

LET'S MAKE A DEAL

"Let's be honest," says Hyman, who awaits big-timers the Red Hot Chili Peppers this summer, "unless it's a tour specifically oriented to secondary markets, you're going to make concessions. You have to have a very sharp pencil."

Monterey Peninsula Artists' Chip Hooper, the booking agent for Matthews, explains, "The bottom line is that for most artists, there is typically a given length of time they are willing to tour. And in that amount of time, they'll prioritize what they want to do. They'll want to play major markets."

So in order for a secondary-market building to nab someone like Matthews, Hooper says that "those guys know what they need to do."

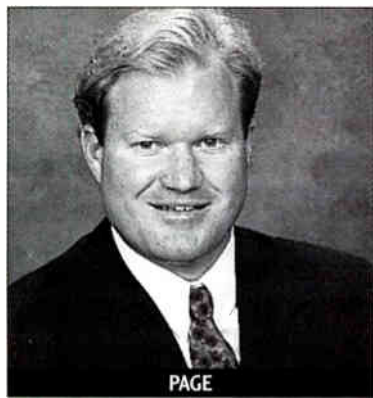
Page did not concede free rental fees for Matthews, but he admits to lowering his rent and cut of merchandise revenue on his two Matthews shows at the Ryan Center in Providence, R.I., March 20 and the Constant Convocation Center in Norfolk, Va., March 26.

"This is the nature of the beast," Page believes. "From a secondary-market perspective, you have to be as competitive as possible [and] do everything creatively as possible to make your building attractive so the artist plays."

Having snagged the Eagles and Cher during the past year, Hyman

agrees: "This is an opportunity that might not come along very often . . . You have to make them understand that good money can be made in secondary markets."

Hyman and others do not seem bothered by losing out at times on the \$30,000 per-show rental charge that is average for secondary markets. (Pri-



PAGE

mary markets tend to charge upward of \$85,000 per show.) Plus, many of these managers are readily reconfiguring their traditional 60/40 merchandise revenue split between the artist and the venue (in favor of the artist) to a ratio that is closer to 70/30.

Secondary-market managers say money lost on rental fees and merchandise dollars can often be recovered in food and beverage sales because powerhouse talent reliably draws sellout crowds. "If you know you will do more food and beverage, you can be more flexible," says Alltel GM Michael Marion, who recalls that his Eagles show last summer was one where organizers "were very particular. Rent, merchandise—you certainly had to have flexibility in those numbers to get that show."

Packed venues also usually ease the pain of getting a smaller share on concert T-shirts. Hyman says that on average, \$15 is spent per person on Kiss items, which is "wonderful" when he multiplies that figure by the 11,000 people that will fill the Mark of the Quad Cities to capacity for that type of top-tier act.

BOOK THEM AND THEY WILL COME

Another bonus with making concessions is that when secondary-building executives offer the moon to one star, that trophy booking often aids in the ability to land other big names in the future.

"Success breeds success," explains Marion, noting that rising country star Kenny Chesney's Feb. 18 sellout of his 15,000-seat building "gets you on the map to get more shows."

Marion realizes he is not going to win a routing fight between himself and a Chicago venue, but "if someone is routing between Atlanta and Dallas, there are a variety of choices: Jackson, Miss.; Birmingham, Ala.; and then Little Rock [Ark.]. But we can say we sold out Kenny, we sold out Cher. Making

those kinds of statements is what makes my place more attractive . . . I would say that for the big tours that everyone knows will do well, we will try to make the best possible deal that we can."

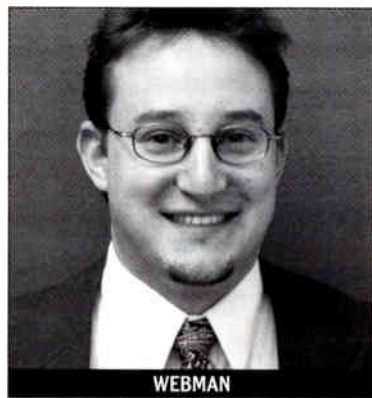
And agents are always on the hunt for the ultimate deal. Larry Webman, VP/booking agent at Little Big Man, points out that when he slots tours he heavily considers whether a building charges a facility fee, which is sometimes tacked onto newer facilities in both primary and secondary markets.

"If you have to add a facility fee, that's going to be annoying for the artist," says Webman, whose agency books such acts as Avril Lavigne and Coldplay. "If they are selling a \$35 ticket and there's a \$2 fee with that, then [the acts] are only getting paid on a \$33 ticket. It makes a difference on what an artist can ultimately walk out with."

As for the T-shirt-end of things, Webman remarks, "I still think merchandise deals are a crime. The 60/40 to get into bigger buildings—you shouldn't have to give that up in certain places. But with a secondary you can probably get five to 10 points better on the average."

Appreciative of an above-and-beyond offer, Webman recalls that during his scheduling for Lavigne's inaugural road trip (running April 9-May 17), his decision between two buildings in one city came down to comparing differences in merchandise pitches and realizing that Lavigne stood to reap three times more in revenue in one venue than another.

Secondary-facility managers also generally feel good about the state of their market's great give for a meaty take because primary build-



WEBMAN

ings face concession demands themselves at times.

"I think the larger tours are asking that of buildings of all sizes," Marion admits. "When an act can easily get 15,000 people [into a building], you can afford to be flexible with your rates."

Page notes that Philadelphia's First Union Center went easy on its John/Joel contract terms in order to secure six shows in 2002. At the very least, big-city venues can expect to grab prime talent for one date. But normally, Page says, these primary

buildings are clamoring among themselves to nail down as many dates as possible.

While declining to mention specific deal points, Page explained that the John/Joel organizers were presented with a simplified package deal, and certain charges were shaved off. He says Madonna, the

Rolling Stones, and Bruce Springsteen are some other acts that hope to score breaks from buildings regardless of their market size.

When shaking hands for the John/Joel shows, Page says, "For that day we became a big-ticket Wal-Mart. So are there concessions here, too? Sometimes, yes."

Italy Seeks Gov't Aid

Industry Wants Music Classified As 'Cultural Activity'

BY MARK WORDEN

MILAN—Though they accept that they are "facing fewer problems than the record industry," Italy's concert promoters still believe that life could be a lot better.

That, at least, is the opinion of Assomusica, the trade organization representing 106 promoters that handle an estimated 80% of the country's live-music events. Assomusica calculates that Italian live-music revenue increased by 40% in 2002, compared with 2001, to 102 million euros (\$110 million), though the actual number of tickets sold dropped 6%.

Assomusica president Roberto Meglioli calls the increase in concert revenue "an amazing result." But, he adds, "it's also a bit of a freak. The increase is largely due to the dramatic success of *Notre Dame de Paris*." The musical, penned by Italian singer/songwriter Riccardo Cocciante and Canadian Luc Plamondon, has been a huge international success during the past five years, and it toured Italy last year.

Meglioli explains, "The show—which, of course, wasn't technically a concert—sold 700,000 tickets. If you remove that from the equation, then the overall increase in revenue was more like 10%."

FISCAL BENEFITS

As with the Italian music industry, a major beef among promoters here is the government's refusal to acknowledge that music is "a cultural activity," a definition that would entail considerable fiscal benefits. Assomusica VP Ivano Massignan tells *Billboard*, "Live music is seen as a purely commercial enterprise, and, therefore, it receives no support from the government. Soccer, on the other hand—which is hardly a more noble pastime—is positively mollycoddled in comparison."

To make his point, promoter Massignan gives an example from his native Verona: "Last year I used the city's soccer stadium for a concert by [Italian rock veteran] Vasco Rossi. I had to pay more for a concert than the city's two professional clubs do for the entire season. It's as if live music is being used to subsidize soccer, which somehow doesn't strike me as quite right."

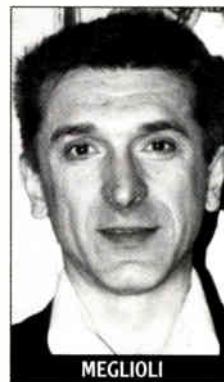
Massignan adds that live music's lack of cultural status means that "we have to pay a 10% fee to collecting society SIAE, plus a 10% sales tax on every ticket sold. These are the highest rates in Europe—only Spain comes close."

WORKING FOR LEGISLATION

Assomusica has made submissions to the Italian government with regard to the country's long-awaited Music Bill, which contains a raft of proposals aimed at assisting and regulating the Italian music business. Parliamentary Culture Commission president Ferdinando Adornato has promised industry body FIMI that the bill will be put before parliament by March and is less demanding than similar legislation proposed by the record industry, which is seeking the inauguration of a government-funded export office and the institution of radio quotas for domestic music.

Meglioli, who appeared before the commission in January, says, "Cultural status and a basic set of regulations for this [concert-promoting] category are all that we seek."

Indeed, Meglioli says he is generally optimistic about the future of the Italian concert scene. "We aren't threatened by piracy, and there'll always be live music, especially in Italy, which has a tradition that goes back to Roman times. The country's attractive lifestyle and its responsive audiences make it a great favorite for foreign artists when they tour."



MEGLIOLI

TOURING

Venue Views™



by Ray Waddell

ARE THEY PLAYERS YET? In a growth spurt reminiscent of the early days of the SFX rollup, Anschutz Entertainment Group's AEG Live has notched some impressive moves during the past couple of years. Last year, the company, via its concert-promotion arm Concerts West, nailed down the complete **Britney Spears**, **Eagles**, and **Barry Manilow** tours, as well as a significant number of dates on the **Paul McCartney** and **Neil Diamond** tours. And in the early going of 2003, AEG Live has already snagged potentially lucrative tours by **Fleetwood Mac**, **Eagles**, and the **Justin Timberlake/Christina Aguilera** co-headlining **Stripped & Justified** tour. AEG Live reported about \$150 million in grosses last year, a number it could top in just the business generated by those three tours.

But perhaps more important is the equity AEG Live is building in terms of personnel. A deal is in place for **Susan Rosenbluth**—a 22-year veteran of Nederlander Organization and longtime booker of the Greek Theatre in Los Angeles—to join AEG Live as senior VP of booking for Southern California. And as previously forecast, former House of Blues (HOB) Concerts chief **Jay Marciano** is also close to finalizing a deal to become AEG Live's chief development officer, overseeing the rollout of AEG Live's regional offices.

Earlier, the company created the East Coast presence it had been wanting when it opened its New York headquarters, with former Metropolitan Entertainment executive VP **Debra Rathwell** joining the firm as AEG Live senior VP (*Billboard Bul-*

et, Jan. 17). All report to AEG Live CEO **Randy Phillips**, and industry scuttlebutt has it that more interesting personnel announcements will be forthcoming.

Phillips steers away from specifics at this juncture but is obviously pleased with AEG Live's progress since the formation of the company slightly more than one year ago. Phillips—a former artist manager and head of the Gasoline Alley and Red Ant record labels—said then that his plan called for “a combination of mergers and acquisitions, setting up businesses in different parts of the country and funding them, along with strategic alliances with companies that are not Clear Channel-affiliated” (*Billboard*, March 2, 2002). (Clear Channel bought SFX in 2000.)

Phillips' plan appears to be coming to fruition. “The first year was spent getting into the game and making people take us seriously,” Phillips says. “We knew the way to do that was by doing the best job for agencies, managers, and artists. Year two is a growth year.”

It is well-known in the industry that such established promoters within the Clear Channel Entertainment (CCE) family as **Gregg Perloff** (San Francisco), **Rick Franks** (Detroit), **Wilson Howard** (the Carolinas), and **Louis Messina** (now with his own entity, the Messina Group) are at or near the end of their CCE contracts, and there has been much speculation that they, too, may end up with AEG Live. Additionally, HOB Concerts VP **Larry Vallon** is believed to have only one year left on his contract. All Phillips would say is, “Those are all great names.”

For his part, Messina says his non-compete with CCE ends Aug. 31, and “starting this summer, I can start talking to other people.” In the meantime, Messina has been very active as a consultant on tours by **George Strait**, **Kenny Chesney**, **Tim McGraw**, and **Dixie Chicks**, all artists with whom he has a history.

“Life is good for me right now,” Messina says, adding that he is familiar with what is happening at AEG Live. “I admire what they're doing, and if I wound up over there, it would be a great thing for me and for them. I'm not ruling anything out. As my mom used to say, ‘*Que sera, sera.*’”

Messina adds that building strong relationships is the key for any independent promoter to compete today. “I still believe the resurrection of this business is all about independents and knowing your territory, instead of just buying your way through things. You can't build a machine so big that you're forced to just feed it. There are only a few fast-food restaurants that work.”

Meanwhile, Messina says, “I can't wait to be associated with my old friends again and bring music to America.”



PHILLIPS

Phillips steers away from specifics at this juncture but is obviously

MARCH 8 2003 Billboard® BOXSCORE™ CONCERT GROSSES™				
ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BON JOVI, GOO GOO DOLLS	Continental Airlines Arena, East Rutherford, N.J. Feb. 10-11	\$1,893,685 \$75/\$40	34,105 34,448 two shows one sellout	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	First Union Center, Philadelphia Feb. 7	\$1,202,200 \$59.50/\$49.50	19,695 sellout	Varnell Enterprises
JIMMY BUFFETT	St. Pete Times Forum, Tampa, Fla. Feb. 8	\$1,157,687 \$91/\$31	19,646 sellout	Clear Channel Entertainment, in-house
JIMMY BUFFETT	TD Waterhouse Centre, Orlando, Fla. Feb. 10	\$855,033 \$65/\$31	16,381 sellout	Clear Channel Entertainment
BON JOVI, GOO GOO DOLLS	Palace of Auburn Hills, Auburn Hills, Mich. Feb. 18	\$852,827 \$65/\$57/\$47	16,805 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
TOBY KEITH, RASCAL FLATTS, AMY DALLEY	Tacoma Dome, Tacoma, Wash. Feb. 8	\$779,493 \$44.75/\$34.75	20,665 sellout	Clear Channel Entertainment
JIMMY BUFFETT	American Airlines Arena, Miami Feb. 13	\$732,438 \$91/\$31	13,047 18,748	Clear Channel Entertainment
BON JOVI, GOO GOO DOLLS	Gaylord Entertainment Center, Nashville Feb. 14	\$721,376 \$59.75/\$39.75	13,567 13,614	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, KELLIE COFFEY	Greensboro Coliseum, Greensboro, N.C. Feb. 15	\$711,030 \$45/\$29.50	17,269 sellout	Clear Channel Entertainment, The Messina Group
CHER, TOMMY DRAKE	St. Pete Times Forum, Tampa, Fla. Feb. 11	\$708,946 \$79.75/\$39.75	10,659 13,797	Clear Channel Entertainment, in-house
PHISH	Allstate Arena, Rosemont, Ill. Feb. 20	\$688,313 \$37.50	18,355 sellout	Jam Prods.
BON JOVI, GOO GOO DOLLS	Bryce Jordan Center, University Park, Pa. Feb. 8	\$684,065 \$65/\$45	12,399 sellout	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	Mellon Arena, Pittsburgh Feb. 8	\$650,413 \$59.50/\$49.50	13,537 15,100	Varnell Enterprises
PHISH	The Forum, Inglewood, Calif. Feb. 14	\$645,863 \$37.50	17,436 17,517	Clear Channel Entertainment
GEORGE STRAIT, TAMMY COCHRAN	Bi-Lo Center, Greenville, S.C. Jan. 16	\$610,525 \$59.50/\$49.50	11,510 sellout	Varnell Enterprises
GEORGE STRAIT, TAMMY COCHRAN	North Charleston Coliseum, North Charleston, S.C. Feb. 19	\$602,550 \$59.50/\$49.50	11,220 sellout	Varnell Enterprises
SALUTE TO THE BLUES: B.B. KING, ROBERT CRAY, BONNIE RAITT, LYLE LOVETT, AARON NEVILLE, KEB' MO', & OTHERS	Radio City Music Hall, New York Feb. 7	\$601,000 \$1,250/\$250/\$150/\$50	5,510 5,749	Experience Music Project, Blues Inc.
GOOGOOSH	The Forum, Inglewood, Calif. Feb. 8	\$532,455 \$175/\$125/\$75/\$40	8,336 12,798	Nederlander Organization
CHER, TOMMY DRAKE	Tallahassee-Leon County Civic Center, Tallahassee, Fla. Feb. 13	\$510,143 \$72.50/\$35	8,168 sellout	Clear Channel Entertainment
CHER, TOMMY DRAKE	Alltel Arena, North Little Rock, Ark. Feb. 9	\$484,568 \$77.75/\$27.75	9,378 10,217	Clear Channel Entertainment
CHER, TOMMY DRAKE	Veterans Memorial Coliseum, Jacksonville, Fla. Feb. 14	\$483,898 \$69.75/\$35.75	7,927 sellout	Clear Channel Entertainment
SANTANA, CITIZEN COPE	Laredo Entertainment Center, Laredo, Texas Feb. 12	\$442,079 \$60.50/\$40.50	8,413 sellout	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS	Pengrowth Saddledome, Calgary, Alberta Jan. 24	\$347,183 (\$529,315 Canadian) \$36.08/\$29.52	10,173 sellout	House of Blues Canada, Gold & Gold Prods.
TOBY KEITH, RASCAL FLATTS	Skyreach Centre, Edmonton, Alberta Jan. 23	\$318,205 (\$487,365 Canadian) \$35.91/\$29.38	9,299 sellout	House of Blues Canada, Gold & Gold Prods.
TOBY KEITH, RASCAL FLATTS	Agridome, Regina, Saskatchewan Jan. 21	\$226,502 (\$347,748 Canadian) \$30.94	7,321 sellout	House of Blues Canada, Gold & Gold Prods.
WILLIE NELSON, WAYLON PAYNE	The Fillmore, San Francisco Feb. 10-13	\$225,000 \$45	5,000 four sellouts	Clear Channel Entertainment
OUR LADY PEACE, SEETHER	Bell Centre, Montreal Feb. 5	\$197,836 (\$299,565 Canadian) \$23.11	8,559 9,195	House of Blues Canada, Gillatt Entertainment Group
STEVE LAWRENCE & EYDIE GORME	Cerritos Center, Cerritos, Calif. Feb. 22-23	\$178,482 \$58/\$48	3,452 two sellouts	in-house
JAGUARES	Teatro Metropolitan, Mexico City Feb. 22-23	\$175,240 (1,927,640 pesos) \$45.45/\$13.64	6,176 two sellouts	OCESA Presents, CIE Events
TOBY KEITH, RASCAL FLATTS	Enmax Centre, Lethbridge, Alberta Jan. 25	\$174,517 (\$264,901 Canadian) \$29.98	5,822 sellout	House of Blues Canada, Gold & Gold Prods.
B.B. KING, BOBBY "BLUE" BLAND	Fox Theatre, Detroit Jan. 24	\$170,300 \$49.50/\$29.50	4,801 sellout	Olympia Entertainment
70'S SOUL JAM: THE STYLISTICS, THE CHI-LITES, THE DRAMATICS, THE PERSUADERS, THE INTRUDERS	Fox Theatre, Detroit Feb. 22	\$164,680 \$50/\$27.50	4,686 sellout	Olympia Entertainment
SCORPIONS & WHITESNAKE, DOKKEN	Tingley Coliseum, Albuquerque, N.M. Feb. 11	\$160,300 \$35	5,063 9,800	Clear Channel Entertainment
DAVID GRAY, PATRICK PARK	Northrop Memorial Auditorium, Minneapolis Feb. 8	\$148,745 \$35/\$30	4,741 sellout	Clear Channel Entertainment
DAVID GRAY, COREY HARRIS	Pepsi Center, Denver Feb. 10	\$141,840 \$35/\$30	4,416 8,012	Clear Channel Entertainment

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Lil' Kim Seeks Audience Growth

Queen Bee/Atlantic Will Target Both Hardcore And New Fans To Promote 'Mafia'

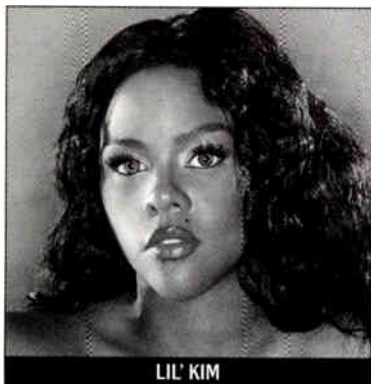
BY RHONDA BARAKA

As female MCs go, Lil' Kim is one of the most prominent, with a following that taps into both urban and mainstream audiences. Even though she has amassed a huge fan base since she first came on the scene as a member of Junior M.A.F.I.A., Lil' Kim says she wants to reach still more people. She hopes to accomplish that goal with *La Bella Mafia*, arriving March 4 on Queen Bee/Atlantic Records.

"I just want to reach a larger audience," says the rapper, who launched her solo career in 1996 with the release of *Hard Core*. "I really want to reach the Midwest and the West, audiences that I haven't gotten a chance to touch."

Lil' Kim also wants to be promoted like a newcomer. "I haven't been out in a while," she says. "So they should just get back to my roots where we started with my first album and go full blast."

And according to Atlantic VP of urban promotion Erik Ford, the label is following Lil' Kim's advice. "We knew that we wanted to do a traditional promotional tour with Kim in



LIL' KIM

the top 10 markets," Ford says. "We saw how successful it was on [her] first two projects. But we also wanted to do something different while bringing Kim back to her core fan base."

Thus, Atlantic plans to take Lil' Kim directly to consumers she may not have had a chance to reach in the past. "We've partnered with Evolution Talent Agency and routed a 32-market record-release tour that will run from April through May," Ford says. "Fans in markets like Austin, San Antonio, Louisville [Ky.], and Cincinnati will get a Lil' Kim show—for a reasonable tick-

et price—in an intimate environment. This is something unique that we've never attempted before. With the success of [lead single] 'The Jump Off' at radio, we are confident that this will be a huge success." The tune is No. 7 this issue on the Hot Rap Tracks chart.

Produced by Timbaland and featuring Mr. Cheeks, "The Jump Off" is a beat-heavy, danceable track that sets the stage for an album that Queen Bee A&R director Jean Nelson describes as "very hardcore. We wanted to do something different, but still hip-hop. With an artist such as Kim, it's more than just rap... Her last albums were very good, but a lot of people didn't see [her] vision. With this album, we took it back to what the kids want to hear these days."

Ford adds, "The combination of Kim and Timbaland was picture perfect. They delivered the right song at the right time. Everyone that I've spoken to has said the exact same thing: 'Lil' Kim is back!'"

La Bella Mafia is the artist's third album and the follow-up to her 2000 release *Notorious K.I.M.* That album has sold 1.3 million units, according to Nielsen SoundScan. The Brooklyn, N.Y., native's publishing company is Notorious K.I.M. Music/Warner Chappell Music (BMI).

Besides Timbaland, *La Bella Mafia* boasts an array of big-name producers and artists, including Swizz Beatz on "This Is Who I Am," Missy Elliott on "(When Kim Say) Can You Hear Me Now?," Twista on "Thug Luv," 50 Cent on "Magic Stick," Havoc on "Hold It Now," and Styles P on "Get in Touch With Us."

One of the album's most innovative tracks is "Can't F**k With Queen Bee," produced by and featuring Full Force. The song contains an interpolation from Deniece Williams' classic ballad "Free."

Atlantic senior director of urban marketing Joi Brown says the label plans to launch an extensive campaign for *La Bella Mafia* marked by widespread visibility via national advertising on MTV, BET, and syndicated TV shows as well as billboards and bus benches. Snipe campaigns and merchandising will also play key roles.

Brown says Atlantic also plans to micro-target Lil' Kim's original core audience and then spread out to the broader audience with whom she has appeal. "The approach this time is about the music and the artist," Brown says. "Her music speaks to her core, so we made sure that we targeted her supporters first who have been with her since *Hard Core*. Kim is [an artist] whose fan base encompasses every demo—Latin, African-American, Caucasian, Asian, and gay, etc."

"My character is universal," Lil' Kim adds. "My goal is to sell 10 million copies of one of my albums."

Rhythm, Rap, and The Blues™



by Gail Mitchell

MAN OF THE ARTS: Motown legend William "Smokey" Robinson will receive a National Medal of Arts during a March 6 ceremony at the White House. The annual award—presented by the National Endowment for the Arts—was established by Congress to recognize exemplary artists and their contributions to the arts.



ROBINSON

Robinson says, "Whenever you get an award for something you've achieved or accomplished, it's always a wonderful thing." He notes that "legends are in the eye of the beholder, and that's certainly not how I view myself. I don't go around expecting these kinds of things. This took me totally by surprise."

In the meantime, Robinson is busy juggling three different music projects. The first is a new Motown album. Then there is a spiritual album that he has almost completed; he expects both of those projects to be released this summer. Robinson is also preparing to record a CD of standards.

First things first, however. On March 3 the man Bob Dylan anointed "America's greatest living poet" tapes a segment for **Russell Simmons' Def Poetry Jam**.

COME TOGETHER: Bad Boy and Def Jam have settled their dispute over R&B group 112 (*Billboard*, July 6, 2002), which left Bad Boy last year to sign with Island Def Jam Music Group (IDJMG). Both labels will now promote and market the act under the Bad Boy/Def Jam logos and split the profits from future 112 albums. Bad Boy retains ownership of the 112 catalog, which IDJMG will distribute. The two labels have also worked out a similar deal for rapper **Foxy Brown**. The mutual agreement follows Bad Boy's recent signing of a three-year worldwide distribution pact with Universal Records (*Billboard*, Feb. 15).

MUSIC GOES BETTER WITH . . . On March 12, *Coca-Cola's Nu Classic Soul* sashays into New York. The intimate show features the Nu Classic Soul performers who are participating in the soft drink's "Coca-Cola . . . Real" marketing campaign. Starring **Angie Stone**, **Musiq**, **Amel Larrieux**, **Ahmir "Questlove" Thompson**, **Scratch**, **Donnie** (who was recently picked up by Universal), **Aaries**, and visual artist **Mike Thompson**, the commercials were directed by **Malik Hassan Sayeed** (**Jay-Z**, **Lauryn Hill**) and produced by Burrell Communications Group.

Celebrating the essence of being oneself, the series of new spots—which integrate freestyling, a cappella singing, beatboxing, and spray painting—began with "Session," which bowed Feb. 17. "Inspiration" followed Feb. 24, and "Mountain Music" was to debut Feb. 28 (the weekend of the Soul Train Awards) during the *Nu Classic Soul's* Los Angeles stopover at Cicada Restaurant. Slated to perform then are Stone, Musiq, and Aaries. The show was to be hosted by **Bryce Wilson** and **Kidada Jones**.

"Coca-Cola . . . Real," which is augmented by a print-ad rollout, also includes the "Real Compared to What" ad with **Mya** and **Common**. It debuted in January during the American Music Awards.

SCREEN SCENE: The 34th NAACP Image Awards will be taped March 8 at Los Angeles' Universal Amphitheatre with host **Cedric "the Entertainer"**; it airs March 13 on Fox . . . The 2003 Essence Awards return to Los Angeles' Kodak Theatre June 6. Inaugurated in 1987, the annual event honors achievements in music and other fields.

KUDOS: To all the R&B and hip-hop winners at the 45th annual Grammy Awards. It was especially nice to see Motown's immortal **Funk Brothers** recognized, along with the venerable **Solomon Burke**.

Speaking of the Grammys, during the week preceding the ceremony several special events were held, including the Rhythm & Blues Foundation's 13th annual Pioneer Awards that honored the **Supremes**, **George Clinton**, and **Dionne Warwick**, among others. However, the organization's associated monetary awards were not handed out at the ceremony due to how the current industry climate has affected fundraising (see story, page 8). It's a wake-up call to the music industry to do all it can to help support black music's pioneers.

MARCH 8 2003		Billboard® HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	50 Cent
2	2	GOSSIP FOLKS THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott Featuring Ludacris
3	3	MESMERIZE MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Ashanti
4	4	WANKSTA G-UNIT/SHADY/INTERSCOPE	50 Cent
5	6	EXCUSE ME MISS RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z
6	5	SICK OF BEING LONELY MCA	Field Mob
7	10	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
8	9	BEAUTIFUL DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
9	12	I CAN ILL WILL/COLUMBIA	Nas
10	7	AIR FORCE ONES FD REEL/UNIVERSAL/UMRG	Nelly Featuring Kyjuan, Ali & Murphy Lee
11	13	WHAT HAPPENED TO THAT BOY CASH MONEY/UNIVERSAL/UMRG	Baby Featuring Clipse
12	8	THUGZ MANSION AMARU/DEATH ROW/INTERSCOPE	2Pac
13	11	SUPERMAN WEB/AFTERMATH/INTERSCOPE	Eminem
14	21	GET BUSY BLACK SHADOW/2 HARD/VP/ATLANTIC	Sean Paul
15	14	TELL ME (WHAT'S GOIN' ON) ARTISTDIRECT	Smilez & Southstar
16	NEW	I KNOW WHAT YOU WANT J/NO/NANC/IMP/IDJMG	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
17	17	MAKE IT CLAP J/RMG	Busta Rhymes Featuring Spliff Star
18	15	'03 BONNIE & CLYDE RDC-A-FELLA/DEF JAM/IDJMG	Jay-Z Featuring Beyonce Knowles
19	23	NO LETTING GO 44/NO/RENSLEEVES/VP/ATLANTIC	Wayne Wonder
20	22	A.D.I.D.A.S. AQUEMINI/COLUMBIA	Killer Mike Featuring Big Boi
21	16	WORK IT THE GOLD MIND/ELEKTRA/EEG	Missy "Misdemeanor" Elliott
22	18	COME CLOSE TO ME MCA	Common Featuring Mary J. Blige
23	19	DO THAT... CASH MONEY/UNIVERSAL/UMRG	Baby Featuring P. Diddy
24	NEW	CAN'T LET YOU GO DESERT STORM/ELEKTRA/EEG	Fabulous Featuring Mike Shorey & Lil' Mo
25	24	PARADISE DEF JAM/IDJMG	LL Cool J Featuring Amerie

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 R&B/Hip-Hop and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. © Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

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

Main chart table with columns for rank, weeks on chart, title, artist, and peak position. Includes sections for 'GREATEST GAINER/AIRPLAY' and 'HOT SHOT DEBUT'.

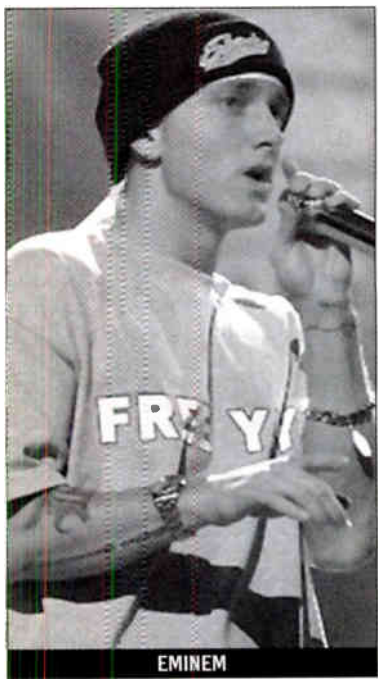
Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. RIAA certification for net shipment of 500,000 units (Gold), 1 million units (Platinum), with additional million indicated by a number following the symbol.

Words & Deeds™

by Rashaun Hall



GRAMMY WRAP-UP: Although I consider myself a gambling man, I never attempt to make predictions when it comes to the Grammy Awards' five rap categories because every year I am surprised, for better or worse, by who wins. This year, just when I was expecting the unexpected, there were no surprises. Despite the glaring omissions of artists like Jay-Z and Nas from the rap album of the year category, Eminem's *The Eminem Show* clearly deserved to take home hip-hop's top honor of the evening.



EMINEM

What is surprising is how subdued the Detroit MC was throughout the event. During his acceptance speech, Eminem even took time to pay homage to the MCs who influenced him.

"I made a little list of the MCs who inspired me and brought me where I am today," he said, before naming Run-D.M.C., Beastie Boys, Rakim, Masta Ace, Kool G. Rap, Dr. Dre, N.W.A., 2Pac, the Notorious B.I.G., Jay-Z, Nas, and KRS-One, among others.

His performance of "Lose Yourself," which featured the Roots as his backing band, also paid tribute to Jam Master Jay as the band kicked into Run-D.M.C.'s "Rock Box" at the end of the song. Jam Master Jay was killed Oct. 30, 2002. Hip-hop's only other representation during the telecast was Nelly's medley of "Hot in Herre" and "Dilemma," with Kelly Rowland of Destiny's Child; both songs won awards for the St. Louis native.

Backstage, hip-hop was a topic of discussion for artists from other genres. Grammy winners Robin Williams and video director Don

Letts mentioned U.K. sensation *the Streets* (see story, page 29) among their current favorites. Rowland, who won the Grammy with Nelly for "Dilemma," says she would like to work with Common next.

"I think he is absolutely awesome," Rowland said. "I love his style [and] his music, and I love how diverse he is. Common is hot."

AFTER THE SHOW... With after-parties taking place all over New York, it was hard for this writer to stay put for very long. However, when all was said and done, my final (and most entertaining) stop was at the B.B. King Blues Club & Grill in Times Square, where Erykah Badu and Common co-hosted the neo-soul/hip-hop jam session to end all jam sessions.

Featuring Jaguar Wright, Musiq, Aaries, Anthony Hamilton, Boney James, Meshell Ndegeocello, Goapele, Floetry, Joi, Bilal, China Black, Brian McKnight, the Roots' Ahmir "Questlove" Thompson and Kamal, and Jill Scott, among others, all the artists involved collaborated on their own material as well as a number of covers. A Black Girl Named Becky, Common's touring band, served as the house band for the evening, with musicians sharing instruments all night long. Many of the evening's winners, including India.Arie, Raphael Saadiq, James Poyser, and Roy Hargrove, also took the stage.

HERE AND THERE: While Grammy week overtook New York, there were other happenings in music. Former Loud/Columbia act Mobb Deep has signed a lucrative deal with Jive Records. Terms have not been disclosed, but the duo hopes to release its Jive debut this August... The Ying Yang Twins have inked a new deal withTVT Records. Formerly signed to In the Paint/Koch, the duo of D-Roc and Kaine looks to follow up its last album, *Alley: The Return of the Ying Yang Twins*, with its TVT debut, *Me & My Brother*, due this June... After heating up the airwaves with his single "Choppa Style," New No Limit/Universal recording artist Choppa looks to reap the benefit of his successful single with the March 4 release of his major-label debut, *Straight From the N.O.* "Choppa Style," which features Master P, is currently No. 58 on the Hot R&B/Hip-Hop Singles & Tracks chart. In addition to his forthcoming release, Choppa will also tour with the 504 Boyz and 50 Cent, and he is making his feature-film debut in *Hollywood Homicide*, starring Harrison Ford and Josh Hartnett.

MARCH 8 2003

Billboard® HOT R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	⁽²⁵⁾ NUMBER 1 (EP) 4 Wks At No. 1	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	29	7	That Girl	51	54	14	B R Right
2	2	17	Miss You	27	37	6	I Know What You Want	52	52	12	This Very Moment
3	3	19	Ignition	28	22	20	Make It Clap	53	60	4	What Would You Do?
4	6	17	How You Gonna Act Like That	29	30	21	No Letting Go	54	59	14	What We Do
5	5	12	Gossip Folks	30	31	17	Guess What	55	53	14	Deep
6	4	13	All I Have	31	25	15	Come Close To Me	56	—	1	21 Questions
7	9	7	Excuse Me Miss	32	28	14	Tell Me (What's Goin' On)	57	58	9	Choppa Style
8	7	24	Wanksta	33	34	7	Hell Yeah	58	57	13	I Don't Give A @#&%
9	8	12	Mesmerize	34	32	12	Realest Niggaz	59	56	7	X Gon' Give It To Ya
10	10	21	Sick Of Being Lonely	35	51	4	Can't Let You Go	60	63	13	Break You Off
11	11	38	Love Of My Life (An Ode To Hip Hop)	36	33	26	Work It	61	64	6	C'mon
12	15	4	The Jump Off	37	35	18	Made You Look	62	55	18	Thug Holiday
13	16	11	Cry Me A River	38	36	41	I Care 4 U	63	69	2	Symphony In X Major
14	18	12	What Happened To That Boy	39	40	5	A.D.I.D.A.S.	64	62	3	Who's That
15	20	7	Beautiful	40	47	11	All I Need	65	65	3	Still Ballin'
16	13	24	Fabulous	41	49	5	Girlfriend	66	66	3	Crush On You
17	21	7	I Can	42	48	5	Say Yes	67	67	4	Closure
18	24	11	Laundromat	43	42	10	Ma, I Don't Love Her	68	68	3	P***ycat
19	27	4	Get Busy	44	43	18	One Of Those Days	69	—	1	4 Ever
20	14	31	dontchange	45	61	3	Put That Woman First	70	71	5	Bunny Hop
21	26	19	Emotional Rollercoaster	46	44	18	Paradise	71	72	2	Pump It Up
22	12	17	Bump, Bump, Bump	47	38	18	Satisfaction	72	74	3	Boy (I Need You)
23	19	23	Air Force Ones	48	39	19	Do That...	73	—	1	He Proposed
24	23	16	Thugz Mansion	49	45	46	Gimme The Light	74	—	1	I Wish I Wasn't
25	17	23	I Should Be...	50	50	6	Superman	75	73	2	Yeah Yeah U Know It

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. 140 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

MARCH 8 2003

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

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	50	3	Cry Me A River	26	21	10	Mesmerize	51	36	18	Work It
2	41	2	Emotional Rollercoaster	27	20	14	Bump, Bump, Bump	52	—	47	Grindin'
3	1	3	Through The Rain	28	—	1	Starting With Me	53	66	2	The 7hit
4	6	3	No Means No	29	32	7	All I Need	54	38	11	Sick Of Being Lonely
5	7	4	How I Feel	30	22	18	What We Do	55	73	25	Rock The Party
6	5	7	Everybody	31	46	30	Gimme The Light	56	51	4	Blah Blah Blah Blah
7	23	2	The Jump Off	32	27	11	Star	57	30	16	Dilemma/Air Force Ones
8	3	4	In Da Club	33	29	14	Ma, I Don't Love Her	58	70	17	Shady
9	16	5	Incomplete	34	39	14	Paradise	59	63	30	Gots To Be
10	10	5	Up In Da Club 2Nite	35	18	14	Faithful To	60	67	40	Don't Mess With The Radio
11	2	19	Ignition	36	31	18	Do That...	61	69	30	Full Moon
12	11	4	Get Busy	37	37	4	Yeah Yeah U Know It	62	58	10	Never Scared
13	12	14	Dance With Me	38	—	1	Girlfriend	63	57	4	Drop Drop
14	14	21	This Is My Party	39	42	36	The Star Spangled Banner	64	53	14	B R Right
15	4	5	Jah Is My Rock	40	35	19	Virginity	65	55	8	No Letting Go
16	9	4	Excuse Me Miss	41	49	79	Lights, Camera, Action!	66	43	18	Nothins Free/ I Don't Give A @#&%
17	—	1	Hell Is A Flame	42	—	1	The Horror	67	—	1	Live From The Plantation
18	19	4	Beautiful	43	—	14	Skills	68	28	32	Blue Jeans
19	—	1	Pack Ya Bags	44	34	10	Feelin' You (Part II)	69	54	15	'03 Bonnie & Clyde
20	8	8	Gossip Folks	45	48	16	Come Close To Me	70	—	3	OH!
21	24	15	Gangsta Lovin'	46	59	15	Break You Off	71	75	11	Big Poppa/Warning
22	17	19	Make It Clap	47	33	14	Breathe	72	71	11	AKshon (Yeah!)
23	15	8	Just Like You	48	45	14	Jenny From The Block	73	44	4	So Whassup
24	13	7	X Gon' Give It To Ya	49	25	3	Talkin' To Me	74	—	1	No Doubt
25	26	21	Throw Up	50	40	7	Inresistible (West Side Connection)/Boy (I Need You)	75	68	3	Can't Nobody

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

BY LEILA COBO

MIAMI—It came as no surprise last week that Intocable's greatest-hits album, *La Historia* (The History), debuted at No. 1 on the *Billboard* Top Latin Albums chart. Intocable, after all, is a consistent best-selling act with a very strong recent hit single, "Sueña," to its name. What was surprising, however, was just how strong the Intocable showing was.

With nearly 30,000 copies scanned, *La Historia's* figures were more than double those of the No. 2 album on the chart that week; additionally, Intocable's latest studio album, *Sueño*, is at No. 32 on the same chart after 44 weeks. Moreover, the showing was unusual because there were two versions of *La Historia* on the chart: at No. 1 was the CD/DVD combo priced at \$20.98, while the second, CD-only release—priced at \$14.98—debuted at No. 5 on the Top Latin Albums chart, with slightly more than 7,000 copies scanned. Nielsen SoundScan did not combine the sales of both, because the CD/DVD combo is not a limited edition. Furthermore, the CD/DVD version is eligible to appear on the *Billboard* Top Music Video Sales chart. If one takes both versions into account, *La Historia* tallied close to 40,000 copies its first week out. Most of the sales, according to Nielsen SoundScan, came from nontraditional outlets.

And that, it seems, is the key to the success of this album. Thanks to a finely tuned direct-response TV campaign, an expensive combo album handsomely outsold all the albums on the chart, most of which—

Intocable Campaign Makes 'History' Via EMI



if not all—rely on traditional retail for the bulk of their sales. EMI Latin USA president/CEO Jorge Pino says, "The response to the direct-response campaign was spectacular. It's what catapulted the album's release."

But beyond the campaign, a confluence of events came into play to make the release successful: a band with a loyal following, a complete CD that features 20 huge hits and 12

videos, ample set-up time—still a novelty in the Latin market—and a marketing campaign that was "hand-made" for each marketplace in which the album was sold.

According to EMI, marketing for the set began last fall and was modeled after a similar direct-response campaign for Selena's greatest-hits album, *Ones*, which was released last year. But Intocable generated an even bigger response because there wasn't a comparable product in the market for the band and because the set-up time, at nearly two months, was longer.

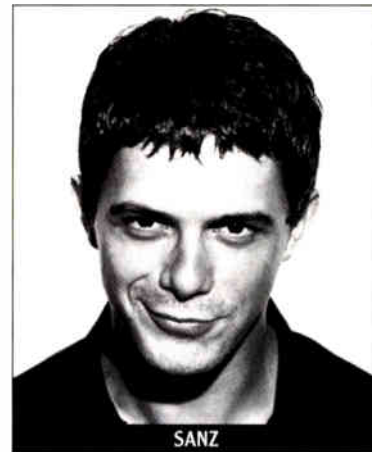
Initially, teaser spots aired that indicated the album's release date.

Later, seven different direct-response spots were produced—in English and Spanish, for cable and networks—each focused on a particular market segment. The spots aired primarily on local cable channels, as well as such networks as HTV, Mun2, and specific stations like LATV in the Los Angeles area. Targeted markets included Austin; San Diego; Little Rock, Ark; Boston; Washington, D.C.; and Waco, Texas, where the spot ran in English.

Upon calling the toll-free number, buyers were able to order the CD/DVD combo and were given the option of buying two catalog albums. Pino will not say how much the campaign cost, but the investment, he says, made sense for this particular act, which has a good reputation, a history of strong sales, and is constantly touring and promoting. Pino says, "A great set-up, a good campaign, and a great artist make a perfect combination."



SANZ CENTER-STAGE: Spanish superstar Alejandro Sanz, who is currently recording a new studio album, will be the featured artist at the one-on-one interview that has become the centerpiece of the *Billboard* Latin Music Conference.



The conference, which takes place May 5-8 at the Eden Roc Resort in Miami Beach, will feature Sanz May 7; it will be his first extensive interview in more than one year.

Sanz is expected to discuss his upcoming album—the follow-up to the phenomenally successful, multiple Grammy Award-winning *El Alma Al Aire* (Bared Soul)—as well as his creative work with a host of artists in the past year, including **Alexandre Pires** (with whom he co-wrote a track for Pires' upcoming album), **Ricky Martin**, and **the Corrs**.

All this activity suggests an enduring artist who does not see himself as part of any "Latin boom." Sanz says, "I don't believe there's such a thing. A boom is something too fleeting and too frivolous."

This year's conference, sponsored by Heineken and Garnier Fructis, will also feature the first *Billboard* Bash, which will take place May 7—the evening before the *Billboard* Latin Music Awards. That event will air May 8 on the Telemundo network from the Miami Arena.

NEW MOON: Plural Luna, the new production company formed by **Emilio Estefan's** Estefan Television Productions and Spain's Grupo Prisa, has nearly completed the pilot for its first TV show. Titled *El Filo de la Ley* (The Edge of the Law), Estefan says it is a series featuring a law office that deals with real-life cases that have affected Latin people in the U.S.

"It's very high quality, and it's something new for Latin television,"

says Estefan, who is pitching the show to the Univision network. "Latinos are more and more involved in TV and film, and this project gives us the [chance to depict] Latinos as they should be. In a way, it gives Latinos the look they deserve."

Plural Luna, whose creation was announced last month, is based in Miami and will initially focus on Spanish-language production, but there are also plans to venture into film.

For Estefan, this is not new territory. His Estefan Television Productions has produced numerous specials, including the Univision Christmas special that aired last year.

If *El Filo de la Ley* gets Univision approval, production on a series could start in one month. Although other projects are in development, Estefan says he wants to focus for now on getting the first Plural Luna production off the ground. Estefan says music will play a major role in every Plural Luna project: "Everything we do will have something to do with music."

Estefan has also recently finished producing the soundtrack for the upcoming feature film *Papi Chulo*, which he also scored. Additionally, he produced four tracks for the soundtrack of another recent Hollywood film, *Empire*.

At the same time, wife **Gloria** is wrapping up recording her first English-language record in seven years. The disc is slated for an early fall release on Epic. Gloria Estefan is currently in Canada taping an appearance on *The Chris Isaak Show*.

IN BRIEF: Following the commercial and critical success of its eponymous debut album, Mexican duo **Sin Bandera** is recording its sophomore effort. "Amor Real" (Real Love), the first track from the album, has already been picked by the Televisa network to be the theme of a new soap opera, which has been renamed *Amor Real* after the song. The soap will begin airing March 17; the album is expected late this year. . . . Mexican ska/rock band **Inspector** has been picked up for management by RLM International, the firm owned by Spaniard **Rosa Lagarrigue**, whose clients include **Alejandro Sanz**, **Miguel Bosé**, and **Bacilos**. . . . Labels are readying major releases for the spring. Among them are new studio albums by **Alexandre Pires** (March 18), **Pepe Aguilar** (March 25), and **Ricky Martin** (May 20).

América Latina...

In Argentina: Sony Music act Erreway, which formed as a spinoff of popular TV show *Rebelde Way* (Rebel Way), has already seen its 2002 debut album, *Senales* (Signs), be certified three-times platinum in Argentina (120,000 units). Now, the album adds impressive sales of 80,000 copies in Israel (platinum is 40,000), where the show also airs. A 20-date tour will begin in April, and there are also plans to release the album in Romania, Yugoslavia, Turkey, Honduras, Nicaragua, Guatemala, Costa Rica, Santo Domingo, Chile, Peru, and Mexico. **MARCELO FERNANDEZ BITAR**

In Brazil: Som Livre has picked up singer/songwriter Guilherme Arantes. The deal is notable because Som Livre—the same record company that released Arantes as a solo artist in 1976—has not signed any acts in the past few years, except for TV host Xuxa. Guilherme has finished his new album, *Aprendiz* (Student), which is scheduled for release this month. **TOM GOMES**

In Chile: A few weeks after the death of lead singer Eduardo Alquinta, legendary band Los Jaivas announced that Alquinta's daughter, Aurora, will become its lead vocalist. A nationwide tour began

Feb. 6. There are plans for a tribute concert this month at Santiago de Chile's Estadio Nacional soccer stadium. **MARCELO FERNANDEZ BITAR**

In Colombia: Universal Music's Camilo Muedra has signed an agreement with Jan Music head Alvaro Duque that allows Jan to develop, promote, and market in Colombia those acts to which Universal cannot devote full resources. In addition to its own product, Universal recently signed an exclusive distribution and licensing deal for all Univision Music Records projects, which includes all Fonovisa releases. **GUSTAVO GOMEZ**

In Mexico: Mexican trio Pandora has kicked off a U.S. promotional tour in support of *En Carne Viva* (Open Wound), the album that revived the 20-year-old group's career. *En Carne Viva*, a tribute to Spanish songwriter Manuel Alejandro, has been certified platinum in Mexico for sales of more than 200,000 copies, and Pandora is scheduled to perform May 9 at Mexico City's Teatro Metropolitano. Sony released the album, which is scheduled for release this month in Spain, after the group finished its relationship with EMI. **TERESA AGUILERA**

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World Radio History

U.K.'s The Streets Peddles 'Original Pirate Material' In U.S.

BY MICHAEL PAOLETTA

The Streets' full-length debut, *Original Pirate Material*, is proving to be the little album that could. Since its Oct. 22, 2002, release in the U.S. via Atlantic Records-funded/ADA-distributed Vice Recordings, the disc has become a critics' darling, receiving glowing press and showing up on numerous annual critics' top 10 lists.

Such positive word-of-mouth has resulted in radio and video play. At press time, *Original Pirate Material* had shipped nearly 100,000 copies, and according to Nielsen SoundScan, it had sold 50,000 units. Current weekly sales are double the disc's first-week sales. In this issue, the album appears on three charts: Heatseekers, Top Independent Albums, and Top Electronic Albums.

Worldwide, the Panasonic Mercury Music Prize- and Brit Award-nominated album—originally issued Feb. 11, 2002, in the U.K. by Locked On/679 Recordings/Warner Music—has sold more than 750,000 copies, according to Warner Music U.K.

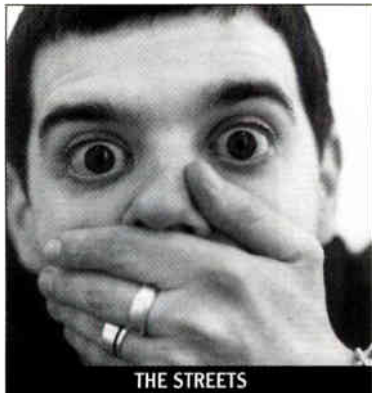
"This project is proving that there is such a hunger for artists who have compelling and meaningful stories to tell," Atlantic co-president Craig Kallman says. "The tracks on the album are about life experiences that connect with a wide variety of people."

At the same time, Kallman adds, the Streets—aka British producer Mike Skinner, whose music is published by Pure Groove Music—have created an album that crosses many musical genres. "It's not just another R&B, hip-hop, alternative, dance, or pop record," he notes. "It's unlike anything we've heard before—and this is striking a nerve with many."

For the uninitiated, *Original Pirate Material* seamlessly inter-

twines elements of hip-hop, dub, and U.K. 2-step with Skinner rapping about life in industrial England, hence his recording moniker.

Skinner says, "People always seem to like the album when they first hear it, but they're never sure if it will really work—and that's precisely why I think it has worked. There was nothing else out there with a similar sound."



THE STREETS

"If you get the music right, everything else falls into place," Skinner continues. "This album does not fit into a nice little box. It's one of those things that was difficult to get rolling, but that has worked to our advantage."

Warner Music U.K. director of international marketing Hassan Choudhury says, "The speed at which the American market has reacted to Mike's album has surprised me, particularly as so many [international] artists have tried for so long to break the biggest market in the world and have failed. However, it only goes to prove that if the music is good enough, it will stand out in any market."

The U.S. success of *Original Pirate*

Material has put Brooklyn, N.Y.-based Vice Recordings on the musical landscape. In fact, the label—an offshoot of *Vice* magazine—was created solely to release the Streets disc.

According to Vice GM Adam Shore, Vice founders Gavin McInnes, Shane Smith, and Suroosh Alvi met with Atlantic's Kallman to discuss an unrelated DVD project. During the discussion, talk turned to the Streets album.

"Vice learned that the album was not coming out on a Warner label in the U.S.," explains Shore, who along with director of sales and marketing Pat Riley forms the label's two-man office team. "So the label was created to fix that. And while we operate as an independent, we're able to upstream into the Atlantic system to utilize its resources. This is proving to be very helpful now that [lead single] 'Let's Push Things Forward' is finding an audience at commercial alternative and college radio."

Following the song's successful video run on MTV2 and Much Music USA, the track is now being championed by several radio stations, including WFNX Boston, KNNL Seattle, and WZZN Chicago. Ironically, "Let's Push Things Forward" is about searching out new music.

"*Original Pirate Material* has been in our top 25 since November, and it's not losing any momentum," notes Jim Kaminski, rock/pop buyer for Tower Records in New York's Greenwich Village. "What started out as something solely for Anglophile fans, hipsters, and trendsetters is now being embraced by the larger public."

"Records just don't naturally develop like this anymore," Shore says, promising that in the coming weeks, the Streets will "be everywhere."

In addition to confirmed articles in *Rolling Stone*, *Spin*, *New York Times*' *Sunday Magazine*, and *Los Angeles Times*, among other publications, the Streets are confirmed to perform on *The Tonight Show With Jay Leno* March 12 and to host MTV's *120 Minutes* (taping March 19). These TV appearances coincide with the act's seven-city North American tour, commencing March 11 at the El Rey Theatre in Los Angeles.

"When I'm performing live onstage, I simply want to put on a good show," Skinner says. "It's not about bringing extra attention to me. I'm not really a stage person. I am more about telling my stories in the studio."

The Streets are managed by Tim Vigon and Tony Perrin of London-based Coalition Management. Gerry Gerrard of Chaotica in New York and Peter Eliot of Primary Talent in London handle, respectively, the act's North American and international bookings.

Beat Box™



by Michael Paoletta

RIGHT ON: Recall our Feb. 1 column, wherein we made our **Jeanne Dixon** predictions for the 45th annual Grammy Awards' two dance categories? Well, we're happy to report that we were spot on: **Dirty Vegas** took home the Grammy for best dance recording ("Days Go By"), and **Roger Sanchez** snagged the trophy for best non-classical remix (**No Doubt's** "Hella Good"). Not bad, eh?

"When I heard my name called, I thought there must be a mistake," says Sanchez, who is currently working on the follow-up to his 2001 artist album, *First Contact*. "But realizing that it was indeed my name and then walking up to accept the award was truly a humbling experience."

"Humbling" is a word also used by **Paul Harris** of British trio **Dirty Vegas** to describe the Grammy win. "We're still in shock, really," he says. "We keep asking ourselves, 'What's going on?' These past 24 hours have been very surreal." Does this mean the pressure is on for that all-important sophomore album? "Oh, mate, it's too soon to tell."

While the two Grammy Award-winning dance recordings show the staying power and strength of house music, they also demonstrate the old- and new-school methods of marketing and promoting dance/electronic music.

Sanchez's "Hella Good" mix was a true product of the underground club scene, with DJs and punters alike embracing the track from the get-go. Conversely, "Days Go By" was embraced by club DJs only after it infiltrated the mainstream via its inclusion in a Mitsubishi Eclipse TV advert; in this way, it showed the power that TV ads now exert on radio airwaves and dancefloors. Now, join us in congratulating Dirty Vegas and Sanchez!

ACTION REACTION: Three years ago, **Sapphirecut**—aka Philadelphia physician **Megan Taylor**—decided to become a dance/electronic music producer. Working with keyboardists/composers **Jake Knights** and **Dave Shaffer**, as well as "a good network of Philly musicians," Sapphirecut says she set out to create "music to lift the spirits and emotions." One of the initial fruits of their labor was the anthemic "Free Your Mind" (Twisted/the Right Stuff), which this issue climbs four notches to No. 11 on the *Billboard* Hot Dance Music/Club Play chart.

Sapphirecut says she made dub plates of the track and took them to the 2001 edition of the Winter Music



SAPPHIRECUT

Conference in Miami. "Basically, I handed them out to DJs I liked," she notes. One such DJ, **Danny Tenaglia**, contacted Sapphirecut several months later with a request to license the track for an upcoming compilation, *Back to Basics*. Enamored of the then-label-less track, Tenaglia introduced Sapphirecut to Twisted owner **Rob Di Stefano**, who signed the artist to a deal. An album is now in the works.

Asked if any relationship exists between the music she creates and her medical practice, Sapphirecut simply says, "Music has been used to heal people since shamans." After a slight pause, she adds, "I entered the medical field out of compassion, not for money. I will keep creating music to touch other people, as it is the spirit that drives me. Just as music heals people, I would like to help heal this music dilemma."

Sapphirecut is referring to a peer-to-peer music sharing portal (Soulseek) that she and a small group of like-minded artists recently—albeit temporarily—closed down. The reason? Copyright infringement, she says. "It was important to take a stand," Sapphirecut explains. "By downloading music illegally and for free, people are destroying the freedom to make music. People don't realize that independent artists like myself cannot survive if we're unable to make the money back that it costs to make a track. If we, as artists, don't help ourselves, no one else will do it for us."

UPDATE: In the Jan. 25 issue of *Billboard*, a profile of **Paul van Dyk** stated that he is self-managed. Effective immediately, **Kurosh Nasser** of Washington, D.C.-based Nasser Music Business will handle those duties for the German DJ/producer in North America.



Tweakin' Those Knobs. New York DJ Hector Romero, shown here at New York's Filter 14 club, begins a world tour March 8 in Ottawa. The trek will find Romero visiting clubs in Miami, Philadelphia, and London, among other cities. Romero is also label manager of Saw Recordings and will put together the label's first compilation, which is due this summer.

Nashville

by Phyllis Stark

Scene™

KEITH UNLEASHED: The Country Radio Seminar (CRS) in Nashville included a revealing, 90-minute interview with **Toby Keith** Feb. 21, during which he questioned the country choices for the annual Grammy Award. Despite his 10 years in the business and 10 albums, Keith's only Grammy nomination has been for his duet with **Sting** on "I'm So Happy I Can't Stop Crying," which Keith called "a sucky song" and "the only time in my career I ever compromised. There are things you have to do to be Grammy-friendly, and I'm not."



KEITH

Keith discussed being sued for \$750,000 by the family of a Chico, Calif., girl who caught on fire in a high-school welding class while wearing a T-shirt purchased at one of his shows several years earlier and likened the lawsuit to those filed against McDonald's by obese children who ate there. He also revealed that an upcoming **Willie Nelson** album is scheduled to contain five songs written either by Keith, his protégé and fellow DreamWorks artist **Scott Emerick**, or Keith and Emerick together. It will include Keith's song "Tired," which he co-wrote with **Chuck Cannon** for his 1997 album *Dream Walkin'*.

Keith lamented the lack of "personality singer/songwriters in the mix" of country music. He commented that rapper **Snoop Dogg** was "one of the finest poets we have on the planet" and called **Eminem** "misunderstood," but "really good at what he does."

In other CRS news, **Lonestar** was the Feb. 20 recipient of the Country Radio Broadcasters' Artist Humanitarian Award, which recognized the band's charitable contributions on behalf of the American Red Cross and other organizations.

SIGNINGS: Universal South Records has signed 21-year-old **Amanda Wilkinson**, formerly part of the Canadian family trio the **Wilkinsons**, which recorded for Giant Records from 1998-2001.

Also new to the Universal South artist roster is **McHayes**, a duo featuring former Columbia and Monument artist **Wade Hayes** and his longtime friend **Mark McClurg**, who spent 12 years playing fiddle and mandolin in **Alan Jackson's** touring band, the **Strayhorns**. Their debut single, "Doesn't Mean I Don't Love You," will go to radio in the next few weeks. The pair, both Oklahoma natives, met on a Jackson tour eight years ago when Hayes was the opening act. Morris Management Group's **Clint Higham**, who also manages **Kenny Chesney**, will represent McHayes.

Nashville-based Compendia Music Group has signed Grammy-winning rocker **Robert Palmer** to its artist roster (*Billboard Bulletin*, Feb. 21). His first album for the label, the blues project *Drive*, is due in May in the U.S. and Canada.

ARTIST NEWS: The **Dixie Chicks** will kick off their upcoming Top of the World tour May 1 with Lipton Tea as the sponsor. The U.S. tour will comprise close to 60 dates, mostly in arenas, wrapping Aug. 4 in Nashville. After that, the trio will head to Europe and Australia. Opening acts for the Top of the World tour will be **Michelle Branch** and **Joan Osborne**. The Chicks will star in a TV commercial for Lipton Tea that will begin airing in mid-May and will also be featured in Lipton's store displays.

Radney Foster has been tapped as the new host of the series *CMT Crossroads* for the upcoming season, which kicks off with a March 13 taping of a show featuring **Alison Krauss & Union Station** and **Aerosmith's Steven Tyler**. The show pairs country music singers with artists from other genres.

ON THE ROW: **Michael Hollandsworth**, who spent 15 years as GM of Zomba Music Group's Nashville division, has partnered with Anderson Media to launch Nashville-based Full Circle Music Publishing, which opens March 1. Hollandsworth is looking to sign established songwriters and expects to sign six writers in the company's first year.

Karen Fleming joins the Country Music Hall of Fame and Museum as development director. She has more than 10 years of volunteer leadership and fundraising experience, most recently as president of the Junior League of Nashville.

The International Bluegrass Music Assn. completed its long-planned move from Owensboro, Ky., to Nashville's Music Row Feb. 25.

Country Radio Seminar Counts The Cost Of Doing Business

BY PHYLLIS STARK and SEAN ROSS

NASHVILLE—The cost of doing business was a recurring theme at several panels during the 34th annual Country Radio Seminar, held here Feb. 19-21.

The session "No Spin Zone: Real Issues, Real Answers" focused on the topic of promotional dollars being spent to support a record at radio. Epic/Monument Records senior VP of promotion Larry Pareigis said it costs "\$300,000 to get a record to No. 25-30 [on the chart] to see if it has legs... It's fair to say it's our single biggest line item as a promotion department." Asylum/Curb Western regional promotion manager John Curb agreed, saying the average cost is "\$100,000 for 10 [chart] spaces." And producer/DreamWorks Records Nashville principal executive James Stroud said, "Every time a label spends a dollar on [promotions], it gets taken away somewhere else."

WPOC Baltimore director of operations Scott Lindy said, "The biggest blame for bad records being played in our format is because PDs are taking favors [in exchange for] playing records." He also noted that when the station taking the favor is influential, the PDs of the 15 other stations who watch that playlist will add the record too.

REO Speedwagon's Kevin Cronin, who joined the panel by phone, said he has a problem with stations being "greased in advance" and suggested an alternative plan whereby stations "share in the windfall" after a record goes to No. 1.

Asked if artists are aware of what's going on, producer Scott Hendricks said, "They just know they've got their work cut out for them to meet-and-greet radio one on one." He said artists frequently return from their radio tours and tell him it was "95% meet-and-greet and smile and 5% [about] music."

Pareigis cited a "million-dollar cost to make someone a country star," saying that money only takes the artist through his or her first single. "When you win, you win big," he said. "But when you lose, it's a huge cost."

Regarding the issue of the slow pace at which records cycle through rotations at radio, which is reflected in the length of time songs stay on the chart, WQIK/WROO Jacksonville, Fla., director of programming Gail Austin said, "Radio doesn't dictate the pace: The audience dictates the pace of a record... The record has to earn its wings. If it does, it takes off."

But WCMS/WGH Norfolk, Va., operations manager John Shomby, who has only worked in the country format for four months, said he is "bored with the slowness... If you're playing something in a fairly decent rotation and it ain't happening in six or seven weeks, in [top 40] it's out of there." He said country programmers "have too much patience. Why play mid-chart songs for the rest of your life?"

Hendricks agreed: "I think our fans are bored."

HOLDING BACK ARTISTS

With the current pace meaning artists generally get just two singles per year and two singles per album, Stroud said he is starting to see artists wanting to spread the potential singles they may have in hand over two or three albums. "We're in danger of artists holding back," said Stroud, who cautioned against that practice.

Discussing the increasing costs of making country albums, Stroud said the cost in 1994 was about \$140,000. Today, the average is \$350,000-\$650,000. Musicians can cost three times as much for a three-hour session today

as they did five years ago, and the cost of equipment cartage has quadrupled.

Hendricks said the first Alan Jackson record cost just \$56,000, and the first Brooks & Dunn record was \$65,000. Stroud, longtime co-producer for Tim McGraw, said McGraw's first album cost \$65,000, while his most recent album cost \$900,000.

During the "Group Heads" panel, the mounting cost of doing business once again took center stage, as did the related independent-promotion controversy. Emmis president Rick Cummings said that the "very same" labels that are promising to spend less on indie promotions "will be the first ones to pay up" in real life.

Cumulus president/CEO Lew Dickey observed that the real problem in the industry was not the cost of doing business but the quality of current product. He suggested that labels redeploy their money into buying radio spots, an idea that was expressed several times during the seminar. And Clear Channel (CC) Radio COO John Hogan, repeating a call heard several times from CC execs in recent years, said he would "really encourage the label folks to look at doing business with us directly."

Hogan attributed the highly publicized criticisms of his company, and today's major group radio in general, to a "small but relatively vocal group of critics." He also addressed CC boss Lowry Mays' controversial comments in *Fortune* magazine that CC was "not in the radio business" but in the business of getting results for sponsors, by saying that Mays was "absolutely committed" to having local stations do the best radio possible.

Hogan said that despite the criticism of the group, "internally, [CC has] by far and away the most positive morale I've ever seen" and that "our managers feel positive about the company." When asked by former WKHX/WYAY Atlanta operations manager Dene Hallam if there was "still room for freethinkers in today's radio," Hogan replied, "It's really a requirement for us."

TARGETING YOUNG DEMOS

One possible bellwether of a country resurgence is a strong acceptance for the format among 15- to 29-year-olds, a demo that country radio has all but ceded for the past several years. A study by Edison Media Research president Larry Rosin and youth marketer Howard Handler found that 52% of that demo listens to country at least some of the time, and 19% like it a lot.

Country is the demo's third-favorite type of music after hip-hop and modern rock, respectively, and is slightly ahead of top 40. Sixty-four percent of the respondents liked country more than they did one year ago. Garth Brooks, Faith Hill, and Shania Twain were the third through fifth best-known artists in the demo, trailing only Eminem and Jennifer Lopez. Hill was the second "most-liked" artist in the demo, trailing only Eminem, with Dixie Chicks and Twain also in the top five. (Among those under 29 who considered themselves hardcore fans, Toby Keith was the No. 1 act, followed closely by Dixie Chicks, Hill, and George Strait.)

So how can country radio target younger listeners? Handler stressed there were "no quick fixes or killer ad campaigns." He suggested the format take advantage of its NASCAR connection but also align itself with such youth events as spring breaks and college tours.

Sean Ross is editor in chief of *Airplay Monitor*.



PAREIGIS



Billboard TOP COUNTRY ALBUMS

Table with columns: This Week, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position, This Week, Last Week, 2 Wks Ago, Weeks On, Artist, Title, Peak Position. Includes 'NUMBER 1', 'GREATEST GAINER', and 'HOT SHOT DEBUT' callouts.

Albums with the greatest sales gains this week... Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).

Billboard TOP COUNTRY CATALOG ALBUMS

Table with columns: This Week, Last Week, Weeks On, Artist, Title, Total Chart Weeks, This Week, Last Week, Weeks On, Artist, Title, Total Chart Weeks. Includes 'NUMBER 1' callouts.

Albums with the greatest sales gains this week... Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums.

MARCH 8
2003

Billboard[®] HOT COUNTRY[™] SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Imprint & Number/Promotion Label	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	TITLE PRODUCER (SONGWRITER)	Imprint & Number/Promotion Label	Artist	PEAK POSITION
				NUMBER 1		3 Weeks At Number 1		31	32	31		THERE'S MORE TO ME THAN YOU	Jessica Andrews	31	
1	1	1	19	THE BABY	Warner Bros. Album Cut/WRN	Blake Shelton	1	32	35	35		WAS THAT MY LIFE	Jo Dee Messina	32	
2	6	7	22	TRAVELIN' SOLDIER	Monument Album Cut/EMN	Dixie Chicks	2	33	37	40		PICTURE	Kid Rock Featuring Sheryl Crow Or Allison Moorer	33	
3	4	5	23	MAN TO MAN	MCA Nashville 172256	Gary Allan	3	34	38	39		COUNTRY AIN'T COUNTRY	Travis Tritt	34	
4	2	3	23	19 SOMETHIN'	Mercury 172267	Mark Wills	1	35	36	38		LOVE WON'T LET ME	Tammy Cochran	35	
5	3	2	23	I JUST WANNA BE MAD	Mercury 172262	Terri Clark	2	36	39	36		I DROVE ALL NIGHT	Pinmonkey	36	
6	5	4	30	YOU CAN'T HIDE BEAUTIFUL	RCA Album Cut	Aaron Lines	4	37	43	46		STAY GONE	Jimmy Wayne	37	
7	7	6	19	BROKENHEARTSVILLE	Universal South 172241	Joe Nichols	6	38	40	44		I WANT MY MONEY BACK	Sammy Kershaw	38	
8	9	11	12	THAT'D BE ALRIGHT	Arista Nashville Album Cut	Alan Jackson	8	39	41	43		LOVE LIKE THERE'S NO TOMORROW	Aaron Tippin Featuring Thea Tippin	39	
9	8	8	30	I WISH YOU'D STAY	Arista Nashville 69152	Brad Paisley	7	40	45	45		ROCK-A-BYE HEART	Steve Holy	40	
10	12	17	8	BIG STAR	BNA Album Cut	Kenny Chesney	10					HOT SHOT DEBUT			
11	10	12	24	CHROME	Capitol Album Cut	Trace Adkins	10	41	46	42		HAVE YOU FORGOTTEN?	Darryl Worley	41	
12	14	15	15	UP!	Mercury Album Cut	Shania Twain	12	42	47	58		HALF A MAN	Anthony Smith	42	
13	22	21	8	SHE'S MY KIND OF RAIN	Curb Album Cut	Tim McGraw	13	43	48	48		AFTER ALL	Brett James	43	
14	18	19	11	RAINING ON SUNDAY	Capitol Album Cut	Keith Urban	14	44	49	50		WHY AIN'T I RUNNING	Garth Brooks	44	
15	11	9	35	FALL INTO ME	Dreamworks Album Cut	Emerson Drive	3	45	51	51		COUNTRY THANG	John Michael Montgomery	45	
16	21	23	13	CONCRETE ANGEL	RCA Album Cut	Martina McBride	16	46	52	52		THE LUCKY ONE	Alison Krauss + Union Station	46	
17	15	16	34	SOMEBODY LIKE YOU	Capitol Album Cut	Keith Urban	1	47	53	53		WHATEVER IT TAKES	Kellie Coffey	47	
18	19	20	31	BEAUTIFUL GOODBYE	Capitol 77816	Jennifer Hanson	18	48	54	54		I'M IN LOVE WITH A MARRIED WOMAN	Mark Chesnut	48	
19	13	10	27	SHE'LL LEAVE YOU WITH A SMILE	MCA Nashville 172255	George Strait	1	49	55	55		LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)	Amy Dalley	49	
20	17	18	18	NEXT BIG THING	MCA Nashville Album Cut	Vince Gill	17	50	56	56		WHEN YOU THINK OF ME	Mark Wills	50	
21	23	22	16	I BELIEVE	Arista Nashville Album Cut	Diamond Rio	21	51	57	57		WE SHOOK HANDS (MAN TO MAN)	Tebey	47	
22	25	25	8	ROCK YOU BABY	Dreamworks Album Cut	Toby Keith	22	52	58	58		SNOWFALL ON THE SAND	Steve Wariner	52	
23	24	24	20	THERE'S NO LIMIT	Arista Nashville Album Cut	Deana Carter	23	53	59	59		BACKSEAT OF A GREYHOUND BUS	Sara Evans	53	
24	28	27	17	WHAT A BEAUTIFUL DAY	Capitol Album Cut	Chris Cagle	24	54	60	60		SUDDENLY	LeAnn Rimes	54	
25	29	29	7	LOVE YOU OUT LOUD	Lyric Album Cut	Rascal Flatts	25	55	61	61		SCARY OLD WORLD	Radney Foster Featuring Chely Wright Or Georgia Middleman	53	
26	26	28	9	THIS IS GOD	Arista Nashville Album Cut	Phil Vassar	26	56	62	62		HURT	Johnny Cash	56	
27	27	26	14	WHEN THE LIGHTS GO DOWN	Warner Bros. Album Cut/WRN	Faith Hill	26	57	63	63		BEER FOR MY HORSES	Toby Keith Duet With Willie Nelson	54	
28	30	30	10	THE LOVE SONG	RCA Album Cut	Jeff Bates	28	58	64	64		TINY DANCER	Tim McGraw	49	
29	31	32	11	SPEED	Columbia Album Cut	Montgomery Gentry	29	59	65	65		99.9% SURE (I'VE NEVER BEEN HERE BEFORE)	Brian McComas	59	
30	33	34	14	THREE WOODEN CROSSES	Word-Curb/Warner Bros. Christian Album Cut/WRN	Randy Travis	30	60	66	66		OLD WEAKNESS (COMING ON STRONG)	Tanya Tucker	60	

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay 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 chart after 20 weeks are removed from the chart after 20 weeks. ♪ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. 📀 CD Single available. 📀 DVD Single available. 📀 CD Maxi-Single available. 📀 Cassette Single available. 📀 Vinyl Maxi-Single available. 📀 Vinyl Single available. 📀 Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

MARCH 8 2003 Billboard[®] TOP BLUEGRASS ALBUMS[™]

THIS WEEK	LAST WEEK	WKS. IN CHART	ARTIST	Imprint & Number/Distributing Label	Title
					NUMBER 1
1	1	16	ALISON KRAUSS + UNION STATION	Rounder 610515	Live
2	3	34	ALISON KRAUSS + UNION STATION	Rounder 610495	New Favorite
3	2	28	NICKEL CREEK	Sugar Hill 3941	This Side
4	5	21	HAYSEED DIXIE	Dualtone 01136/RAZOR & TIE	Kiss My Grass: A Hillbilly Tribute To Kiss
5	5	21	THE NITTY GRITTY DIRT BAND	Capitol 40177	Will The Circle Be Unbroken, Volume III
6	6	22	DOLLY PARTON	Blue Eye 2946/SUGAR HILL	Halos & Horns
7	4	29	VARIOUS ARTISTS	Time Life 18861	The Time-Life Treasury Of Bluegrass: America's Music
8	7	25	VARIOUS ARTISTS	Time Life 18701	Time-Life's Treasury Of Bluegrass
9	8	35	PATTY LOVELESS	Epic 85951/SONY	Mountain Soul
10	10	22	VARIOUS ARTISTS	Audium 8170/KOCH	The Legend Lives On: A Tribute To Bill Monroe
11	9	35	SOUNDTRACK	Lost Highway 170221/UMGN	Down From The Mountain
12	11	11	VARIOUS ARTISTS	CMH 0002	The Fantastic Pickin' On Series: Bluegrass
13	NEW		VARIOUS ARTISTS	King 318	Legends Of The Fiddle: 20 Bluegrass Classics
14	NEW		HAYSEED DIXIE	Dualtone 1104/RAZOR & TIE	A Hillbilly Tribute To AC/DC
15	NEW		HAYSEED DIXIE	Dualtone 01118/RAZOR & TIE	A Hillbilly Tribute To Mountain Love

MARCH 8 2003 Billboard[®] TOP COUNTRY SINGLES SALES[™]

THIS WEEK	LAST WEEK	WKS. IN CHART	TITLE	Imprint & Number/Distributing Label	Artist
					NUMBER 1
1	1	13	PICTURE	Universal South 172274	Kid Rock Featuring Allison Moorer
2	7	2	LANDSLIDE	Monument/Columbia 79857/CRG	Dixie Chicks
3	2	18	BEAUTIFUL GOODBYE	Capitol 77816	Jennifer Hanson
4	3	72	GOD BLESS THE USA	Curb 73128	Lee Greenwood
5	4	132	CAN'T FIGHT THE MOONLIGHT	Curb 73116	LeAnn Rimes
6	5	296	HOW DO I LIVE	Curb 73022	LeAnn Rimes
7	8	41	THE IMPOSSIBLE	Universal South 172241	Joe Nichols
8	6	9	LONG TIME GONE	Monument/Columbia 79790/CRG	Dixie Chicks
9	9	49	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	Lyric Street 164059/HOLLYWOOD	Aaron Tippin
10	10	80	I SHOULD BE SLEEPING	Dreamworks 450362/INTERSCOPE	Emerson Drive

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

ALBUMS

Edited by Michael Paoletta

POP

★ THE DATSUNS

The Datsuns
PRODUCER: Liam Watson
V2 63881-27146
RELEASE DATE: March 4

Yes, here comes another "it" band banging out post-punk garage. Fortunately, the Datsuns don't deserve any groans for this, because they deliver some brash, fun material on their North American major-label debut. Perfectly bratty on every subject they tackle—dating is all about "building me up/so you can mess around," for example—the Datsuns live up to any hype that comes with their name. After becoming darlings in the U.K., the New Zealand band was signed by V2 last fall with the hope that it would complement the label's earlier signing of the White Stripes. Granted, the Datsuns are going to have to stretch their creative muscles to match the wit of the White Stripes, as too many of the Datsuns' songs are laments on love gone wrong. Still, with the roaring guitars and raucous attitude blaring from *The Datsuns*, it is tough not to crack a smile.—**SA**

★ TIM EASTON

Break Your Mother's Heart
PRODUCER: John Hanlon
New West 6043

RELEASE DATE: Feb. 11
 Tim Easton's New West debut, *The Truth About Us*, attracted a good deal of earnest praise and attention, based on his exceptional songwriting and strong vocal presence. *Break Your Mother's Heart*, Easton's new CD, is a special piece of work: No sophomore slump for this veteran performer. Easton is a textbook example of an Americana artist adeptly drawing on modern folk, country, and rock to produce an extremely appealing hybrid sound. His tunes are wrought with such clarity that they're essentially vignettes. Easton delivers a sweet range of material (and sentiments) during the course of 10 tracks. Check out his pointed observations on Los Angeles ("Poor, Poor L.A."), as well as the sublime convergence of lyrical message and arrangement on "Hanging Tree" and the graceful folk-rock of "Hummingbird."—**PVV**

JOHN FAHEY

Red Cross
PRODUCER: John Fahey
Revenant 104
RELEASE DATE: Feb. 11

The founding father of "American primitive guitar," who died in 2001, receives a posthumous homage from the label he founded. For longtime fans, the most satisfying tracks on this set of previously unreleased instrumentals will be the somber acoustic readings of Irving Berlin's "Remember" and the Gershwins' "Summertime," which recall Fahey's pop-song interpretations circa *After the Ball*. His late-period inventions are represented by the free-form explorations "Red Cross, Disciple of Christ Today" and "Charley Bradley's Ten Sixty-Six Blues," which

S P O T L I G H T S



OTTMAR LIEBERT + LUNA NEGRA

The Santa Fe Sessions
PRODUCER: Ottmar Liebert
SSRI/Higher Octave 7243 580961
RELEASE DATE: Feb. 25

Nouveau flamenco guitarist Ottmar Liebert has taken 10 of his favorite tunes from past albums and re-recorded them for *The Santa Fe Sessions*. Along the way, he added two new compositions ("São Paulo" and "Songs for Pablo"). Neither a compilation or a best-of collection, *Sessions* finds Liebert re-imagining favorite songs like "Snakecharmer," "La Rosa Negra," "Turkish Night," and "Isla del Sol"—tunes that have been a part of his performing repertoire for years. It's a bold move to tamper with well-known material—particularly fan favorites like these—yet Liebert, now at the top of his prowess, breathes new life into such classics. Liebert didn't undertake this project as a soloist, either. His band, Luna Negra, is very much involved in the recasting of the old material. In particular, note the fresh takes on "Barcelona Nights," "Havana Club," and "Morning Arrival in Goa."—**PVV**

find him working in an electric/electronic context. The hand-tooled package includes an affecting reminiscence by guitarist Glenn Jones, whose band Cul De Sac collaborated with Fahey on a 1997 album.—**CM**

CAT POWER

You Are Free
PRODUCER: Adam Kasper
Matador OLE 42V
RELEASE DATE: Feb. 18

Cat Power (Atlanta's Chan Marshall) returns with her sixth album, none too soon for her die-hard fans. The set also serves as a mature introduction for newcomers to her singular concoction of young, idiosyncratic, and honest folk rock. *You Are Free* follows the artist's 2000 album, *The Covers Record*, where she re-did standards by Bob Dylan, Nina Simone, and the Rolling Stones, among others—as well as 1998's critically acclaimed *Moon Pix*. In songs like "Free," "Baby Doll," and "Maybe Not," her emotions, which hover on the border between controlled and lost, could be no more immediate if she was two feet from your face. This should be particularly satisfying for those who like multiple layers and truthful confrontations in their music and too raw for those who don't. Either way, it shouldn't be ignored (see story, page 13).—**TP**

A.B. QUINTANILLA III PRESENTS

KUMBIA KINGS
4
PRODUCER: A.B. Quintanilla III
EMI International 40514
RELEASE DATE: Feb. 25

Though you wouldn't guess it from the prosaic title, *4* represents a quantum leap in sophistication for A.B. Quintanilla and company. The signature metallic thunk of their cumbias has given way to new stylistic fusions. "Contigo," framed by Spanish guitar and Latin percussion, exemplifies the new approach. Guest artists abound—Juan Gabriel spryly revisits his



1971 hit "No Tengo Dinero," accompanied by the joyous vallenato-rap of El Gran Silencio. The Kings' four English R&B cuts are less inventive—top 40-serviced "Don't Wanna Try" resembles Force MDs' "Tender Love," while a softheaded rap revival of New Kids on the Block's "Please Don't Go Girl" is redundant. This album is well-poised to go beyond the act's regional Mexican/Tejano base, making inroads with rock-en-Español and alterna-Latin buyers.—**RB**

MINISTRY

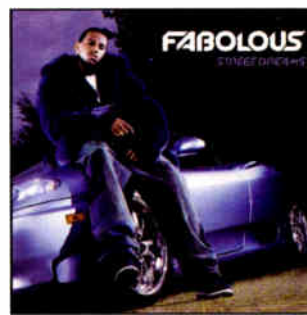
Animositisomina
PRODUCERS: Al Jourgensen, Paul Barker
Sanctuary 84568
RELEASE DATE: Feb. 18

With *Animositisomina*, veteran industrial metallurgist Ministry spits up its best album since 1992's feisty *Psalm 69*. This is the throat-clutching Ministry that longtime fans have been waiting for: a grand mix of industrial rock and murder metal—hellfire programming, firestorm axes, and voice distortion that will have you clutching your rosary. From the relentless electro onslaught of opener "Animosity" to epic instrumental closer "Leper," there isn't a moment's peace. Dig the riffs, lurching "Piss," the storm-at-sea of "Lockbox," and the Orwellian noise of "Shove." Every track is like a stun gun with full-force muscular disruption.—**AZ**

TAMMY FAYE STARLITE & THE ANGELS

OF MERCY
Used Country Female
PRODUCER: Eric "Roscoe" Ambel
Diesel Only DO7006
RELEASE DATE: Feb. 11

Tammy Faye Starlite has become a notorious New York performance artist because of an overwhelmingly salacious and biased, born-again Christian coun-



FABOLOUS

Street Dreams
PRODUCERS: various
Desert Storm/Elektra/EEG 62791
RELEASE DATE: March 4

On the follow-up to *Ghetto Fabolous*, which spawned ubiquitous radio hits like "Young'n (Holla Back)," Fabolous proves once again that he has a flair for infectious club-ready singles. Among the tracks tailored for heavy rotation: "This Is My Party," the bouncing lead single that cleverly plays off the Lesley Gore classic "It's My Party," and "Damn," a slinky Latin-influenced track that benefits from a cooing hook of "Dayymn." If only Fabolous was equally adept at putting together an entire album. *Street Dreams* is a little too padded for its own good, and a handful of tracks suffer from all-too-familiar samples that have been used in recent hits by other artists (the Mary J. Blige collaboration "My Life," for example). Luckily for the Brooklyn, N.Y.-based rapper, the appeal of the album's best moments, coupled with its star power, compensate for any shortcomings. Also making appearances are Missy Elliott, Snoop Dogg, Lil' Mo, and Ashanti.—**BG**

try rock'n'roll act that is either just blasphemous or hysterically blasphemous depending on one's sense of humor. But whereas music takes second place to shtick at her live gigs, her new disc, on bold Brooklyn, N.Y., indie Diesel Only, works surprisingly well, thanks largely to veteran producer Eric "Roscoe" Ambel's Americana touch. Of course, you can't go wrong with covers like Cheap Trick's "Surrender"—featuring Starlite's revised lyrics—or Marshall Chapman's telling "Don't Make Me Pregnant." But originals like the rollicking rocker "(I've Got) Jesus Looking Out for Me" are also worthy.—**JB**

R&B/HIP-HOP

VIKTER DUPLAIX

International Affairs V2.0
PRODUCERS: various
Hollywood 2061-62381
RELEASE DATE: Feb. 25
 Songwriter/producer/musician/DJ Vikter Duplaix adds another musical guise to his impressive résumé (Jill Scott, King Britt, Jaguar) with this solo debut. Having initially cut his creative teeth on such dance singles as "Manhood" and "Sensuality," Duplaix primarily pairs here with his Axis Music Group partner James Poyser and

4hero's Marc Mac for an eclectic journey through a wide range of influences—from R&B and hip-hop to rock and Latin. If you're expecting by-the-book music here, keep steppin'. With a pleasing tenor reminiscent of Sting and Prince, Duplaix draws on his life and musical experiences both here and abroad. The result is a sometimes edgy, always thought-provoking, beat-heavy mix that hits home on such tracks as "Lust for Life," "Morena," and "Desperately." While some of the lyrics have a been-there-heard-that vibe, Duplaix more than compensates with his fresh, creative outlook.—**GM**

DANCE/ELECTRONIC

► FISCHERSPOONER

#1
PRODUCERS: Nicolas Vernhes,
Fischerspooner
Capitol 42838
RELEASE DATE: Feb. 25

Fischerspooner is not simply an electroclash act—it is a multimedia experience. The group's live shows are the stuff of legend—perhaps that's why the act's debut album, *#1*, seems a bit disappointing without the corresponding over-the-top visuals. That said, the album has a number of great songs. Lead single "Emerge" is the absolute highlight; it's no wonder the frenzied dance track has been a club staple for months. A cover of Wire's "The 15th" and "Tone Poem" evoke some of Depeche Mode's most tender moments, while the hauntingly sexy "Turn On" boasts the strongest lyrics on the disc. The set includes a bonus track (the Junkie XL remix of "Emerge") and a visually stimulating DVD.—**KC**

NOBUKAZU TAKEMURA

10th
PRODUCER: Nobukazu Takemura
Thrill Jockey Thrill 118
RELEASE DATE: Feb. 18

With his 10th album, Nobukazu Takemura enjoys veteran status in his community and remains one of the biggest Japanese producers on the international electronic scene. The bright sounds and whimsical approach that he is known for are intact, and on this album, for the first time, he uses speech-synthesis software developed for the handicapped as his robot "vocalist" ("Lost Treasure" and "Croon" are the best examples). Also included is a bonus CD-ROM with a promotional video of "Lost Treasure" and a preview of a film, *Kobito No Kuni*. Both—featuring Takemura's Claymation characters—show how Takemura's talents and happy outlook don't stop at music.—**TP**

COUNTRY

★ JEANNIE KENDALL

Jeannie Kendall
PRODUCERS: Brian Fisher, Mike Stults,
Ken Irwin
Rounder 11661
RELEASE DATE: Feb. 25

Jeannie Kendall emerged as one of country music's great female stylists on a string of late-1970s hits as part of the Kendalls, a duo that paired her

(Continued on next page)

CONTRIBUTORS: Susanne Ault, Jim Bessman, Ramiro Burr, Keith Caulfield, Leila Cobo, Jonathan Cohen, John Diliberto, Brian Garrity, Rashaun Hall, Gail Mitchell, Chris Morris, Tamara Palmer, Kristin Roth, Bram Teitelman, Philip van Vleck, Ray Waddell, Adrian Zupp. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

with her late father, Royce. She rises again on Rounder to stellar effect. *Jeannie Kendall* features impressive harmony support from the likes of Rhonda Vincent on the languid "Love Chooses You" and the tender "The Color of Her Eyes"; Alison Krauss on the staggeringly beautiful "Old Friends"; Ricky Skaggs on the Appalachian waltz "Smoky Lonesome"; Allison Moorer on the plucky ballad "Serious Doubt"; and Alan Jackson on the gorgeous stone-country duet "Timeless and True Love." Her father, who contributed vocals prior to his death, also shows up with harmony on a couple of cuts, most impressively on the Johnny Bond classic "I Wonder Where You Are Tonight." But this is purely and completely Ms. Kendall's platform, and her voice is indeed a wonder, capable of jaw-dropping heights and heartbreaking emotion—not to mention personality and charisma. The musicianship is appropriate acoustic perfection, and Jeannie Kendall is magic.—RW

LATIN

OSCAR D'LEÓN

Infinito
PRODUCERS: various
Universal Music Latino 440066127
RELEASE DATE: Feb. 25

There's no doubt that a major factor in the decline of tropical music's popularity is a dearth of dynamic releases that appeal to the core fan base of the genre, which is more interested in swing than sappy lyrics. In that regard, first single "Cómo Olvidarte" keeps us guessing: The lyrics are romantic, and the feel is utterly on track. By the time the second track comes along—the quirky, Caribbean-based "La Mazucamba"—we know we're in for a treat. Although D'León traverses various styles ("Porqué Será" is straight-ahead salsa, while "T tormenta de Amor" is *vallenato*), he's cohesive, convincing, and mostly fabulous. Tracks like "Señora," with its gripping narrative, also remind us that salsa can make us listen as well as dance.—LC

WORLD

BORIS GREBENSHIKOV

Russian Songwriter—A Collection From Boris Grebenshikov
PRODUCER: Dolores Canavan
Naxos World 76039
RELEASE DATE: Feb. 18

While legendary Soviet-era rocker Boris Grebenshikov remains a vital post-*perestroika* singer/songwriter internationally, this survey of Russian song specifically explores his most deep-rooted Russian inspirations, both in songs by himself and by such preceding Russian singer/songwriter luminaries as Alexander Vertinsky and Bulat Okudjava. Selections include "Vanka Morosov," from Grebenshikov's 1999 album *The Songs of Bulat Okudjava*; four tunes culled from his 1992 disc, *The Russian Album*; the traditional "My Little Loom"; and a new studio version of "Tarusa," previously available only in concert recordings. Accompanied by his historic Aquarium band, the acoustic-fueled disc is exquisitely arranged to focus on the soft-spoken, soulful quality of Grebenshikov's singing, backed by mainly folk instrumentation including guitar, accordion, horns, reeds, and, in "Gar-

con No. 2," steel guitar. With lyrics available in four languages, the set is a valuable introduction to both Grebenshikov and his influences.—JB

JAZZ

SPYRO GYRA

Original Cinema
PRODUCER: Jay Beckenstein
Heads Up/Telarc 3074
RELEASE DATE: Feb. 25
Original Cinema finds veteran smooth-jazz fusion band Spyro Gyra dabbling in a confluence of genres, including funk, Latin, and soul. Not as jam-driven, or adventurous, as the group's concert work (check out the live disc *Road Scholars* for that fix), it is still the polished product that we have come to expect from Spyro Gyra. The most intriguing cuts are the *noir*-ish, downtempo, piano- and sax-laden "Dream Sequence," the funky "Big Dance Number," and the ebbing, emotive closer "Flashback." While not really cinematic as the title suggests, these 13 instrumental cuts certainly contain plenty of great grooves and fine solo breaks from all instruments. Safe and very sound, *Original Cinema* will neither surprise nor disappoint.—AZ

NEW AGE

AGATSUMA

Beams
PRODUCERS: Hiromitsu Agatsuma, Tetsuro Kadoya, Kazumi Harasawa, Seichi Kyoda
Domo 73013
RELEASE DATE: Jan. 28
The Japanese *samisen* is an instrument little-known in America, but *Beams*, by Hiromitsu Agatsuma, may change that. The three-stringed instrument is a cross between a lute and a banjo and has the banjo's hard-plucked, cutting attack. Agatsuma has the *samisen*—usually employed for austere reveries—set in arrangements that volley from raging techno to smooth jazz. Amped up to techno sound levels and set amid pounding electronic drums, the *samisen* loses some of its subtle charm and often gets pummeled by the beat. But Agatsuma is a fierce virtuoso and cuts through the groove on the title track. He is shown to best effect on the more reflective "Solitude," a piano and *samisen* duet, and "On Bourbon St.," a *samisen* and percussion workout. Both reveal the *samisen*'s plaintive sound.—JD

VITAL REISSUES

VARIOUS ARTISTS

Rhythm, Love and Soul: The Sexiest Songs of R&B
COMPILATION PRODUCERS: Richard Foos, Garson Foos, T.J. Lubinsky
ORIGINAL PRODUCERS: various
Shout!/Universal Music Enterprises
RK2 39993
RELEASE DATE: Feb. 25
Soul music gets the romantic touch via this three-CD boxed set, a companion to the WQED Multimedia-produced, same-titled special airing on PBS stations this month. Jam-packed with 60 tracks, the set features original hits by such icons as the Temptations, Spinners, Dells, Miracles, and Aretha Franklin (who hosts the TV special with Mary Wilson and Lou Rawls). While the usual suspects—

like Marvin Gaye's "Let's Get It On" and Al Green's "I'm Still in Love With You"—are here, it's nuggets like Charles Wright's "Love Land" and Tommy Edwards' "It's All in the Game" that give this set extra juice. Supplementing the sensual journey down memory lane is a four-color booklet outlining the featured acts and songs. This collection also marks the first free-standing release from Retropolis Entertainment's Shout! label. Retropolis is the music catalog company created by former Rhino Entertainment co-founder Richard Foos and ex-Rhino executives Garson Foos and Bob Emmer.—GM

AC/DC

Back in Black
PRODUCER: Robert John "Mutt" Lange
Epic 80207
RELEASE DATE: Feb. 18
To celebrate Epic's signing of AC/DC, the label is reissuing 16 albums from the group's U.S. catalog. 1980's landmark *Back in Black* is one of the first out of the gate. Digitally remastered from the original 2-track mixes by George Marino, the sound is gorgeous. Most of AC/DC's catalog, including *Black*, was previously digitally remastered in 1994, and to the casual listener it may be difficult to register a huge difference in quality between the '94 and '03 versions of *Black*. That said, the sound is dazzling on the new edition—fans won't be disappointed. The reissue is housed in a Digipak and includes liner notes by David Fricke, a bevy of rare photos, and the album's original embossed all-black cover. Joining *Black* in its rerelease are *Highway to Hell*, *High Voltage*, *Dirty Deeds Done Dirt Cheap*, and both the single and double-disc versions of *Live*. Two more sets of reissues are scheduled for April 8 and May 20.—KC

ICE CUBE

Amerikkka's Most Wanted
PRODUCERS: various
Priority/Capitol 37601
RELEASE DATE: Feb. 25
In the late 1980s, N.W.A. stood atop the hip-hop mountain as one of the most controversial and prolific groups of its time. So when seminal member Ice Cube decided to part ways with the Los Angeles-based quintet, fans didn't know what to expect. Then, in 1990, Ice Cube (born O'Shea Jackson) released his solo debut, *Amerikkka's Most Wanted*. As political as it was profane, the album remained true to N.W.A.'s gangsta tradition while blazing a new trail for West Coast MCs. Tracks like "The Nigga Ya Love to Hate," "Turn Off the Radio," and the album's title track highlight the ferociousness of the then-20-year-old MC. Now a bona fide Hollywood heavyweight, Ice Cube has come a long way since *Amerikkka's Most Wanted*, though his hardcore roots will always play an integral part in his career.—RH

Billboard.com

Also reviewed online this week:

- The Notwist, *Neon Golden* (Domino)
- Dave Douglas, *Freak In* (Bluebird)
- Tony Allen, *Home Cooking* (Comet)

I N C O N C E R T

BECK, Feb. 14
Maxwell's, Hoboken, N.J.

While Beck Hansen has been hopping around musical genres since his debut, last year's beautiful *Sea Change* gave him a new identity—that of the sensitive, jilted lover—and Hoboken, N.J.'s tiny Maxwell's was a perfect place to share the emotional intimacy of the album. Playing a fan-club-only show to prepare for the following evening's performance on *Saturday Night Live*, Beck offset the stark tone of his new album by keeping the proceedings light and informal.

Overall, the set was heavy on his new album and 1998's *Mutations*. For the most part, the show was hushed and acoustic, matching the sonic quality of title track "Sea Change" and the venue's cozy setting. An uptempo version of "Lost Cause" was one of the only songs that deviated from its album version.

In addition to performing his own



material, Beck paid tribute to his influences and peers by interspersing several covers: the Flaming Lips' "Do You Realize," Hank Williams' "Lonesome Whistle," and Big Star's "Kanga-roo."

The show picked up energy toward the end, culminating with the new album's "Sunday Sun," which wrapped up the main set. Beck began an encore by talking about the *Midnight Vultures* tour, which he said was his attempt to "go out into America and get people to dance." On cue, a rendition of that album's "Nicotine and Gravy" got both him and some members of the audience up and moving for the first time that evening. He maintained the intensity by finishing with a medley that included Nelly's "Hot in Herre," the Tom Tom Club's "Genius of Love," Busta Rhymes' "Put Your Hands Where My Eyes Can See," and Prince's "Erotic City."—BT

DISMEMBERMENT PLAN, Feb. 4-5
Bowery Ballroom, New York

"I kind of felt like I was out to dinner with a couple who just broke up," Dismemberment Plan frontman Travis Morrison said with a grin after wrapping two shows last week at New York's Bowery Ballroom. Morrison was referring to the varied crowd reaction to the performances, which came a few weeks after the Plan announced it would split later this year, following more than nine years together.

Particularly at the Feb. 4 show, the audience didn't seem quite sure whether it should rock out with abandon or look on in reverence at

what may be some of the Plan's last-ever performances. Indeed, the Washington, D.C.-based band itself seemed to be working out similar issues onstage, at times appearing less than energized with the task at hand.

Luckily, both the Plan's trademark chops and exuberance shone through enough to make everyone appreciate what a unique niche this band has carved for itself in the annals of underground rock. Still, the Plan has increasingly become Morrison's show during the past few years. And while such songs as "Come Home" and "Ellen & Ben" reveal a welcomed lyrical maturity, their performances drained momentum from the more powerful tracks in the set, including the manic "Memory Machine" and the gripping "Time Bomb."

Such older cuts as "Doin' the Standing Still" were treated with a bit of a *laissez-faire* attitude, a double-edged sword that was also wielded on "The Ice of Boston." The latter cut has become the Plan's signature tune, featuring myriad sing-a-long passages ("How's Washington?") and scores of fans onstage dancing in delight.—JC

SONDRE LERCHE, Feb. 17, 2003
Bowery Ballroom, New York

Norwegian singer/songwriter Sondre Lerche played his inaugural U.S. gig Feb. 17 at New York's Bowery Ballroom, a show that kicked off a 17-date tour with Nada Surf and the People. In light of the daunting blizzard that was burying the city at show time, it was to the critically acclaimed performer's credit that a sizeable audience battled the weather to hear him play. Those who braved the storm got their trouble's worth with a set that furnished hilarious antics, gorgeous folk-pop melodies, goose-bump-generating vocals, and astounding finger work on the guitar.

The mood of the show was intimate and playful. Although Lerche seemed bashful at the crowd's enthusiasm and gratitude, he often bantered with the audience and even enticed it into a semi-successful sing-a-long on "All Luck Ran Out," which was one of the night's best moments.

Nerves seemed to create some unintentional physical comedy for Lerche early on in the show, causing him to spill a bottle of water all over the stage. But luckily, the singer's quick, self-deprecating wit saved both him and the audience from any discomfort. "Sorry about that," he joked at one point. "We're going to continue. I'm not going to do anymore stand-up comedy." That promise would prove an empty one as he entertained the audience throughout the night with his subtle, oddball sense of humor.

The one-man, one-set, entirely acoustic show mostly comprised the hauntingly melancholy tunes from his latest Astralwerks album, *Faces Down*. Lerche often reinvented these songs, or at the very least gave them new dimension. He showed that he has an incredible knack for moving seamlessly between fierce, frenetic guitar playing and wistful, mellow grooves. It was a smart move on his part that kept the show varied and interesting throughout.—KR

SINGLES

Edited by Chuck Taylor

POP

★ **EDWIN McCAIN** *I Want It All* (3:45)
PRODUCER: not listed
WRITERS: E. McCain, N. Thrasher, W. Mobley
PUBLISHER: not listed
ATC Records LLC (CD promo)
 It's a return to roots for former Atlantic artist Edwin McCain, now forging an indie path on ATC Records with his sixth album, *The Austin Sessions*. Launch single "I Want It All" certainly ranks with the singer/songwriter's finest material, turning down the gloss a bit to let a gentle acoustic instrumental arrangement flow alongside his relaxed but ever-robust vocal. Here's a song that is as accessible and memorable as McCain's major-label efforts, but one senses a renewed ease, as if the pressure's off so the musicality can reign supreme. A purely pleasurable, if not downright classy, way to spend four minutes.—*CT*

COUNTRY

★ **MARCEL** *Tennessee* (4:18)
PRODUCERS: Byron Gallimore, Marcel
WRITERS: M. Chagnon, J. Slater
PUBLISHERS: Chaggy Buss Entertainment, ASCAP; Green Ivy Music, BMI
Mercury 02405 (CD Promo)
 The debut single from new Mercury artist Marcel is a piano-based, string-laden ballad that impresses in its endearing delivery. As a vocalist, Marcel boasts a personal, spare style that relies on clever wordplay, tight phrasing, and an accessible vibe. Thematically, it's a kind of reverse "Please Come to Boston" for the new millennium: "If you need me, you know where I'll be/In Tennessee." Other lyrics, however, better demonstrate Marcel's likable style: "Well, I'll light the fire, I'll draw the bath/Hey you do the math, it's just me and I'm without you." While he may not have earned the single-name status yet, Marcel is fresh, talented, and has a way with a song as both a writer and a performer.—*RW*

JOHNNY CASH *Hurt* (3:34)
PRODUCER: Rick Rubin
WRITER: Trent Reznor
PUBLISHERS: Leaving Hope Music, TVT Music/ASCAP
American/Lost Highway 02397 (CD promo)
 For Cash fans, this is a heavy listen—and it has little to do with Trent Reznor's pained lyric. It's striking in itself to hear Nine Inch Nails' greatest moment flipped over and done acoustically—but this is one of the songs on *American IV: The Man Comes Around* that reveals just how big a toll Cash's age and worsening health have taken. Hearing his once-strong voice weak and a tad raspy—and with between-line breaths audible—against the building, piano-key pounding and steady acoustic strums makes for a heartbreaking listen. Cash's rendition of the song, done at this point in his life, speaks to the hurt that we all feel in coping with aging and in seeing our heroes do the same. Even though the song is a somewhat uncomfortable listen, it's still pretty cool to know that

SPOTLIGHTS



BRUCE SPRINGSTEEN *Waitin' on a Sunny Day* (4:16)
PRODUCER: Brendan O'Brien
WRITER: B. Springsteen
PUBLISHER: Bruce Springsteen, ASCAP
Columbia CSK 59160 (CD promo)
 Following the cinematic "Lonesome Day" and the teary "Into the Fire," this swinging midtempo third track from *The Rising* is the first on the album to fully herald Springsteen's reunion with the E Street Band. Three-and-a-half minutes in, Clarence Clemons empties his big lungs into a brief sax riff and adrenaline pumps through the veins—the party is alive once more, and fans are given their first chance to revel in the joy that is Springsteen and company's first album since *Born in the U.S.A.* That's partly because this track—driven by violinist Soozie Tyrell's intoxicating playing, the backbone of this cut—isn't as lyrically loaded with Sept. 11 imagery. Some fans grumbled about *The Rising* not stacking up to the group's previous outings. That's hogwash: The set is full of songs, like "Waitin' on a Sunny Day," that offer a pure musical rush.—*WO*



LEANN RIMES *Suddenly* (3:41)
PRODUCERS: Desmond Child, Peter Amato, Gregg Pagani
WRITERS: D. Child, A. Carlsson
PUBLISHERS: Deston Songs/Andreas Carlsson Publishing, ASCAP
Curb 1752 (CD Promo)
 Jangly guitars overlaying crisp acoustics provide the intro to this pulsing new single from "suddenly" adult LeAnn Rimes. There is absolutely no denying that the 20-year-old is a powerhouse vocalist, showcasing plenty of range and punch on this homage to empowerment and spreading one's wings: "Suddenly you're in this flight alone/Steppin' out into the great unknown." Thematically, it's an apropos sentiment for an artist staking her claim to divahood and striving to be taken seriously with a revamped image. "Event" production from co-songwriter Desmond Child and company is ambitious, and Rimes is inspired. No question that this is well-performed pop, which means today's country radio should have no problem embracing this song. Hot AC outlets should also have a heyday with "Suddenly."—*RW*

Cash, despite his changing voice, remains our hero by refusing to give his age an inch in his life—even when the results are mixed.—*WO*

TRL and *All Things Rock*) and road veterans, and that the song is their self-proclaimed "loser anthem," and this looks like a winner.—*BT*

ROCK

► **GOOD CHARLOTTE** *The Anthem* (2:55)
PRODUCER: Eric Valentine
WRITERS: B. Madden, J. Madden, J. Feldman
PUBLISHERS: EMI April Music/21:1 Music/Vegan Boy Music, ASCAP
Epic 59093 (CD Promo)
 Good Charlotte's infectious debut single, "Lifestyles of the Rich and Famous" has pushed the band's sophomore effort, *The Young and the Hopeless*, past platinum. After a run at modern rock, the song got a second life at top 40. While not as instantly catchy as its predecessor, "The Anthem" should be able to follow suit. The pop-punk song is credible enough to work its charms on modern-rock airwaves yet catchy enough for the *TRL* crowd to embrace. Its "I don't wanna be like you" lyric fuels adolescent rebellion in much the same way that Blink-182's "What's My Age Again" and Sum 41's "Fat Lip" did—and this band is young enough to authentically remember high-school angst. Factor in that twin brothers Benji and Joel Madden are MTV fixtures (having hosted

R&B

INDIA.ARIE *Can I Walk With You* (3:50)
PRODUCERS: India.Arie, Blue Miller
WRITERS: I. Simpson, W. Mueller
PUBLISHERS: Gold & Iron Music/WB Music, ASCAP; Warner-Tamerlane/Songs Sung Blue
Motown 20929 (CD promo)
 Fresh from her two Grammy wins for best urban/alternative performance and best R&B album, India.Arie returns with "Can I Walk With You," the second single from her critically acclaimed *Joyride to India*. In the same vein as previous Arie tracks like "Brown Skin" and "Ready for Love," "Can I Walk With You" is an easy-going love song—simple, sweet, and charming. Arie's honey-dipped vocals glide over the acoustic guitar licks that dominate the track as she opens her heart to a potential lover. Lyrically, Arie is an adept songwriter who knows how to give a simple lyric depth. The single, with its folksy, acoustic feel, will be a hard sell at mainstream R&B radio, but Arie's recent accolades may be just enough to put her over the top with program directors.—*RH*

DVD REVIEWS

QUEER AS FOLK—THE COMPLETE SECOND SEASON
Showtime 2026
RELEASE DATE: Feb. 25

Arriving just in time to celebrate the premiere of *Queer as Folk's* third season—March 2 on Showtime—the second season of the groundbreaking series bows on video. The six-disc DVD set contains



all 20 episodes and more than three hours of bonus features—including lengthy behind-the-scenes interviews with the crew,

bloopers, and an extended look at the production of the season finale. Music fans will appreciate the "video jukebox" feature, which identifies songs and artists heard in each episode. While there is a good deal of extra material involving the production team, there is comparatively little that includes the cast. Although there are no audio commentaries for any episodes, the other added elements should make fans quite happy.—*KC*

LIVING IN OBLIVION
Columbia TriStar Home Entertainment 07881

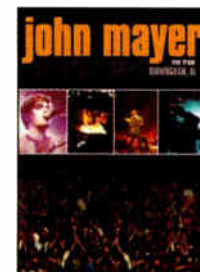
RELEASE DATE: Feb. 11
 Writer/director Tom DiCillo's 1995 comedy about a harried indie film director trying to maintain his hold on sanity while his no-budget flick collapses hysterically around him was—no surprise—a case of art imitating life. In an engaging video interview with lead actor Steve Buscemi, a corrosive DiCillo remembers that the impetus for his movie came after a three-martini vent to an actor while attending a wedding. His '91 vehicle, *Johnny Suede*, had



been a lot of hard work for nothing, and DiCillo decided to pull a film about the frustration out of that mire, while both the aforementioned wedding's groom and actor appeared in the result (as the film-within-the-film's soundman and clapper, respectively). No one, in fact, even auditioned for the true indie effort, DiCillo reveals in the addictively detailed, non-stop director's commentary track—on the contrary, almost everyone paid to be in it. The advertised deleted scenes here turn out to be just one deleted scene—a bit of chit-chat between James LeGros' vain actor and the buff boom guy (who, DiCillo tells us, was lead actress Catherine Keener's trainer)—and some random trailers for unrelated films.—*SW*

JOHN MAYER
Any Given Thursday
Aware/Columbia 55315
RELEASE DATE: Feb. 11

This concert DVD, recorded at the Oak Mountain Amphitheater in Birmingham, Ala., last September, is sure to make Mayer many new fans. From enthusiastic performances of the hits "No Such Thing" and Grammy-winning "Your Body Is a Wonderland" to such covers as "Message in a Bottle," Mayer's musical and lyrical thoughtfulness truly shine through. Viewers will also sample Mayer's strong guitar skills on the instrumental "Lenny," and can see how such audience-friendly tunes



as "Comfortable" and "City Love" might be his next radio hits. In addition to concert footage, the disc also features a soundcheck extra, a photo gallery, a discography, and online links. An interview with Mayer delves into his early interest in acting, and his thoughts on many of his songs: "City Love," for example, always transports the musician to New York whenever he plays it. As a companion piece to a CD release with the same live track list (and title), this DVD serves as a great introduction to a rising star.—*JK*

PUNK-O-RAMA: THE VIDEOS—VOLUME 1
Epitaph 86649-9
RELEASE DATE: Feb. 25

While it's great that Epitaph made all 22 of these clips—from the likes of Pennywise, Bad Religion, NOFX, and Rancid—available on DVD, the best part of this release is arguably its thorough and entertaining bonus documentary detailing the history of Epitaph, how the label went from an idea being kicked around in the head of Bad Religion guitarist Brett Gurewitz to the headquarters for modern punk rock. From an industry—and really



just a music lover's—perspective, it's especially fascinating to watch and hear current and former staffers laughingly recount the impact that the Offspring's *Smash* (which, according to the documentary, has sold some 9 million copies worldwide), as well as the success of Rancid *Let's Go*, had on the label in 1994. As both records began to take off, the tiny office literally started to hemorrhage Offspring and Rancid discs. Appropriately, the Offspring's breakthrough video, "Come Out and Play," is included. An often-thrilling must-have video comp for the Warped Tour crowd and a history lesson/behind-the-scenes look that's both funny and inspiring.—*WO*

Words & Music™

by Jim Bessman



BOLCOM'S 'BRIDGE': William Bolcom's acclaimed opera *A View From the Bridge*, which was a highlight of the New York Metropolitan Opera's December schedule, "embodies a new marriage of theatrical and musical values," says the illustrious composer, who based his work—which features a libretto by Arthur Miller and long-time Bolcom collaborator Arnold Weinstein—on the classic Miller play.



He explains that while both he and Weinstein are classically trained, they nevertheless delve into "the vernacular as well as our classical kit bag" in seeking the "unified technique" manifested by *View*—and employed by past top composers.

"The great people were quite interested in melding art for art's sake [with the] gutbucket popular," Bolcom says, pointing to the likes of Jerome Kern and George Gershwin. "Later, people tried to separate these things as an absolute schism between high and low art, but then you have people like Mike Stoller, who studied with [atonal German composer] Stefan Wolpe."

Rock'n'roll songwriting legend Stoller and his songwriting/publishing partner Jerry Leiber, incidentally, were Bolcom and Weinstein's publishers in 1963 when they wrote *Dynamite Tonight*, an opera for actors that won the 1966 Marc Blitzstein Award from the Academy of Arts and Letters.

"We did several 'theater operas'—meaning we used actors instead of singers, who sounded like themselves when they sang and talked," Bolcom says, adding that these were also smaller-format productions with "theatrical values" that operas at that time did not generally promote. But in the late '80s, he says, "I noticed more [opera] singers that you could expect theatrical values from"—like Catherine Malfitano, who starred in Bolcom's *McTeague*, an opera written in collaboration with Weinstein and Robert Altman that premiered in 1992, and who will perform a "one-per-

son opera," Bolcom and Weinstein's *Medusa*, March 9 at Carnegie Hall.

"Suddenly there were singers who could handle both musical and theatrical values—with an implicit understanding of what singing was about," Bolcom says. "So there was the potential for this new marriage of theatrical and musical values, which *View From the Bridge* represents."

Bolcom is now published by Carlin America's venerable E.B. Marks Music Co. subsidiary. Carlin America VP of marketing Bob Golden says, "Although we have a very active classical music business, it is extraordinarily exciting for us to see a contemporary opera—of all things in this day and age—achieve the broad-based public and critical acceptance *A View From the Bridge* has garnered and even have one of its arias, 'New York Lights,' emerge as very possibly the next American Songbook standard."

WILLIAMSON INKS ZIPPEL: Williamson Music, a division of the Rodgers & Hammerstein Organization, has signed Tony Award-winning *City of Angels* lyricist David Zippel—and his In Your Ear Music pubbery—to an administration deal.

"Our company has deep roots in the classic popular-music field, as established by our founders, Richard Rodgers and Oscar Hammerstein II," Williamson president Maxyne Berman Lang notes. "But we're just as deeply committed to the future, and David's future is especially exciting."

Zippel's credits also include the animated Disney features *Hercules* and *Mulan*, as well as songs cut by such artists as Stevie Wonder, Christina Aguilera, and Mel Tormé. He is currently at work on several stage and screen projects, including a musical extravaganza about the life of Busby Berkeley, with music by Alan Menken.

PAYCHECK IN PERPETUITY: One of my all-time favorites, the under-appreciated country giant Johnny Paycheck, passed away Feb. 18 after decades of poor health (*Billboard*, March 1). Though he'll always be best-known for "Take This Job and Shove It," which David Allan Coe wrote, he did write his own fitting epitaph in the heartbreaking lyrics to his valedictory hit "Old Violin."

"Tonight I feel like an old violin/ Soon to be put away and never played again," he wrote in the chorus to one of the saddest songs ever. He ended with this final, prophetic observation: "That old violin and I were just alike/ We'd given our all to country music/ And soon, we'd give our life."

Peermusic Hails Success Of Mainland Europe's Songs

BY NIGEL HUNTER

From his perch as European president of Peermusic, Michael Karnstedt is perfectly positioned to observe the increasing success of local repertoire from various countries—notably the Scandinavian ones—as opposed to total domination by Anglo-American material.

"Anglo-American music is still hugely important and influential and will remain so," the Hamburg-based Karnstedt says. "But it's good to see songs from European mainland sources entering the mainstream, as well as capturing a larger share of the domestic markets and proving yet again that popular music's appeal is universal."

Karnstedt cites Peermusic Sweden's success in England with the song "Evergreen," written by Swedish songwriter Per Magnusson, as an example of local songwriting succeeding internationally. He notes that *Pop Idol* stars Will Young and Gareth Gates both recorded "Evergreen" as their debut singles in the U.K., altogether selling more than 4 million units there in the first two weeks of release. The song was also included on boy band Westlife's high-selling album *World of Our Own*.

"This is a unique success story of copyright development," says Karnstedt of Magnusson, whose songwriting credits also include hits for other non-Swede stars, such as Britney Spears and Boyzone. But France and Italy "seem to be doing best of all. The French music industry gets good support from the country's government, which is not the case in most other places," Karnstedt explains. "Also, the content-quota system helps, whereby broadcasters must schedule a certain percentage of local product—although I personally don't like the quota idea, with its whiff of chauvinism: Music should be able to speak for itself, wherever it comes from."

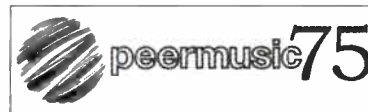
Karnstedt believes that the growing European music success is the result of an improvement in recording ideas and techniques, as well as a willingness to study the international market and tailor songs and treatments for it—all backed by a fertile pool of creative talent.

"Songwriters, publishers, and producers must think internationally now, particularly in view of prevailing economic conditions," he says. "With the possible exception of France, concentrating solely on your local market is no longer a viable proposition. Songs are now often recorded with an English and sometimes a Spanish lyric alternative with



KARNSTEDT

international possibilities in mind. This is now essential, because a Swedish- or Dutch-language song, for example, can't hope to make it outside those countries."



Karnstedt makes special note of U.K. singer Robbie Williams' international success. "He proves again that good, well-performed songs will always do the business," Karnstedt says. "His *Swing When You're Winning* CD sold 2 million copies in Germany within a month of its release. OK, so maybe it would have sold 4 million without illegal downloading, but I'm sure that if the basic factors and ingredients are right and good, artists and songwriters can still do

well everywhere."

Conceding the unlikelihood that piracy can be eradicated, Karnstedt suggests that a multi-territorial copyright-protection law would greatly assist legitimate traders.

"Copyright is a parallel principle to a patent and should enjoy the same strength and immunity to abuse," he says, expressing disappointment with "some political attitudes towards it," including those of the European Union. "Politicians often seem hostile and obsessed with the idea that everything must be user-friendly and as cheap as possible, without regard to the creators and their right to a fair remuneration. There is the age-old problem that no politician wants to be seen supporting measures, however just and necessary, that may cause his or her constituents to pay more for something they enjoy and [that will] perhaps forfeit their support at the ballot box."

Karnstedt concludes that the music industry—and music publishers in particular—must cease regarding the recording as a major income source. Performance fees, synchronization, live events, and radio and TV broadcasting are not being exploited to their full extents, he feels, and new technology and the Internet await intelligent and perceptive attention with regard to their potential from music rights holders.

"Music is and will remain like water: an everyday necessity," Karnstedt says. "It's international, multicultural, transcends language, and is something that everybody, everywhere always wants."



ASCAP Stars at Sundance Film Festival. New artists and legends performed at the ASCAP Music Café during the recent 2003 Sundance Film Festival in Park City, Utah. Among the participants were such young singer/songwriters as the U.S.' Josh Ritter and Vivian Green, Ireland's Damien Rice, and New Zealand's Bic Runga, and established stars Paul Brady from Ireland, Alejandro Lerner from Argentina, and Daniel Lanois and Emmylou Harris from the U.S. Pictured, from left, are ASCAP's Tom DeSavia, Harris, Lanois, Lisa Hannigan—who performed with Rice—Rice, and ASCAP's Loretta Munoz.

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MUSIC & money

Online Subscription Services: Will They Finally Pay Off?

Now that they boast extensive content, will legitimate digital-distribution sites such as Pressplay and MusicNet finally gain a commercial foothold, or do they face a long, uphill climb in a free-for-all online world?

BY BRIAN GARRITY

After spending last year laying the licensing groundwork for the commercial online music business, analysts and digital-distribution executives say 2003 marks the first real year of operation for the subscription and Internet singles business.

Billboard
MUSIC & money
SYMPOSIUM
presented by VOLVO

Subscription services—in a series of moves to compete against free services as well as each other—now boast expanded catalogs, increased functionality and exclusive offerings that can't be found in rival services or stores. However, it remains unclear whether improvements in content and portability will be enough incentive to motivate consumers to abandon free peer-to-peer services.

While commercial services expect this year to see the biggest uptick in subscriber traction since the market's inception, the results are still likely to be modest. "It's an incredibly competitive environment that they're in," Jupiter Research analyst Lee Black says of commercial digital music services. "They will get consumers, there's no doubt, and they'll have more subscribers by the beginning of next year than they had at the beginning of this year, but it's going to be a long haul for them."

Jupiter is reforecasting its estimates on the size of the digital music market in the coming year and beyond. While no figures have been released, Jupiter is downsizing its predictions considerably.

One of the biggest question marks

in the coming year figures to be consumer response to AOL's version of the MusicNet service. The Internet giant has said it plans to bow the offering by the end of the first quarter.

Also getting in on the act are bricks-and-mortar retailers. Best Buy, Hastings, Tower, TransWorld Entertainment, Virgin Entertainment Group and Wherehouse Music have jointly invested in Internet company Echo, and later this year hope to launch their own rival to MusicNet, the joint venture between Warner Music Group, BMG Entertainment, EMI Recorded Music and RealNetworks, and Pressplay, the joint venture between Universal Music Group and Sony Music Entertainment. Retailers are betting they can help drive consumer adoption of digital services by introducing them in physical stores.

FREE VS. PAY

The problem with any pay-subscription business, say service operators and industry watchers alike, is, while the likes of MusicNet, Pressplay, Listen.com's Rhapsody and others offer increased content and portability, it still doesn't match what's offered by peer-to-peer networks.

Indeed, peer-to-peer remains an issue for all services, acknowledges Dave Goldberg, VP/GM of music at Yahoo! and head of its music destination, Launch. "The big challenge facing everyone is the fact that the free stuff is always going to be out there; it's never going away," he says. "So the trick is how to add more value." Analysts polled by Billboard say that, in the near term, subscription services will offer the greatest perceived value to groups like parents who don't want their kids downloading music for free, office workers blocked from peer-to-peer networks and older music consumers who prefer the album format and who don't want to download

Continued on page 42





TALENT

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In these troubled times of depressed record sales, music publishing companies big and small are finding new ways to work their catalogs to offset losses of record revenue.

Indeed, Universal Music Publishing Group (UMPG) Worldwide president David Renzer recently held a conference for the company's entire global executive team, with "the No. 1 theme" being new revenue streams. "We have to continue to be as aggressive and creative in the exploitation of our catalog in the film/TV/commercials area," says Renzer. Or, as Spirit Music Group president Mark Fried puts it, "The simplest answer to the steady erosion of traditional mechanical income is sync, sync and more sync."

It's worth noting, adds Fried, "that while digital piracy has probably increased four-fold over the past five years or so, film and television production has increased at least tenfold, thanks to the creation of new television networks and the explosion of new cable and satellite programming all over the world. Furthermore, the syncing of both classic and new songs into advertising campaigns has kept up its torrid pace and shows no sign of abating."

Also on the sync side, Rykomusic CEO Arthur Mann emphasizes his company's success in international licensing—and in collecting

the additional revenues that accrue. "We have sync agents all over the world—which is a very important part of the business," he says. But, he adds, "Our job is to create opportunities for writers,

MUSIC&money

a very healthy period for music publishing."

RING MY CELL

Ringtones is a new "content use" cited by MacPherson, Fried

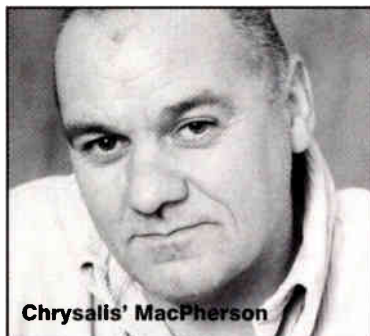
Pushing Publishing Profits

Publishers turn to other revenue streams in the face of declining record sales.

BY JIM BESSMAN



UMPG's Renzer



Chrysalis' MacPherson



Spirit's Fried

regardless of the performance of the record labels."

Mann finds "tremendous opportunities" in the digital domain. "We have to look at how the general public is being turned on to and obtaining music and get maximum exposure and service its needs," adds fellow indie publisher Kenny MacPherson, president of Chrysalis Music Group North America. MacPherson cites increasing place-

ment of publishing assets in video games, along with "other outside sources" of income. "Will it ever compensate for the drop in record sales? Who knows? But we have to try," he says.

Fried mentions interactive video games and suggests "a slew of DVD-related products" among "a long list of new opportunities brought about by new technologies [that] suggest we're entering

and Renzer. "If you get to license a song to a couple million people [for their] cell phones, that can help," says MacPherson.

Renzer also points to promoting music samples to hip-hop producers as another "new way to regenerate your catalog" and reports that the Jay-Z single featuring Beyonce Knowles, "'03 Bonnie and Clyde," features two UMPG samples, one from

Prince's "If I Were Your Girlfriend," the other from Tupac Shakur's "Me and My Girlfriend."

Renzer says that UMPG is active, too, in licensing its music for karaoke use and is also "working closely with our [Universal] labels in the special-markets area in pitching compilations of our catalog." To this end, the company has a *Maxim Rocks* compilation in conjunction with the magazine, comprising UMPG rock acts. Chrysalis is going this route as well. "We're looking to see if we can license what they call 'premium records' that are sold more in stores like Starbucks and Victoria's Secret," says MacPherson. "We're also talking to our artists who are releasing new records to see if they're planning to do enhanced CDs, and, if so, do they want to include some of their print music? So we're looking at all these marketplaces and trying to build something up."

Renzer says UMPG is even going so far as to envision feature film scenarios from its catalog and artist roster. "We're trying to think of everything possible," he stresses. As is Arc Music Group head Marshall Chess. "Like all music publishers, we are looking for new income streams," he says, specifically identifying the company's expansion into world-beat music and the Latin market via publishing agreements with George

Continued on page 44

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Continued from page 39

albums on a song-by-song basis. "I think a lot of people are still under the mindset that there's no content [in commercial services] and they really suck, but actually there is content there, and they're not *that* bad," says Black. "They do some really nice things for the consumer. They have editorial—they talk about the artist, the album, its history. [Commercial services] are organized better, and they're easy to navigate."

Analysts predict another advantage commercial services will use in their battle against peer-to-peer is the fact that free networks are becoming more frustrating to use due to the emergence of spy ware, increased pop-up banner ads,

industry spoofing, slower downloads and inaccurate song labeling. "Things like that are beginning to frustrate consumers, and, to someone who is willing to pay \$10 a month, [avoiding such issues] is a value proposition that is worth it for some consumers," says Black.

ORGANIC GROWTH

The trick will be reaching consumers, analysts say. While some services are hitching themselves to larger promotions in order to gain exposure—as Pressplay did late last year in a Microsoft promotion of Jennifer Lopez—marketing of such services figures to remain limited for the foreseeable future as money pours into content licensing and technology expenses.

Analysts point out that there was no big Christmas advertising campaign announcing the arrival of commercial services,

Continued on page 44



Finding The Funding

Financial firms look to bring needed funds to small and mid-sized music companies, entities they say have been underserved.

BY MATTHEW BENZ

Over the course of 14 years, Brian Williams, senior VP, director and founder of SunTrust Banks' Music Private Banking Group (MPBG), has seen his company grow into a 30-banker staff occupying a 12,000-square-foot office on Nashville's Music Row. Now, in an effort to tap two new markets that have become sizeable music centers in their own right, the group is establishing offices, with a few music bankers apiece, in Atlanta and Miami.

SunTrust's move is one of several by a range of financial firms that hope to begin tapping into a large, underserved market: small and mid-sized music companies. Through a combination of their size and general jitters on the part of lenders toward the music industry, these firms have traditionally had a hard time raising money.

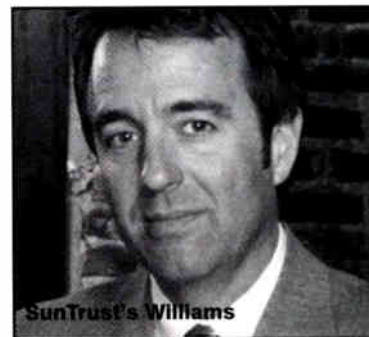
Last year, law firm Thelen Reid & Priest began examining the possibility of launching an investment-advisory unit catering to mid-sized entertainment companies, including labels, publishers and film and television producers with annual operating revenues of \$50 million-to-\$500 million. The unit would assist in structuring and placing private equity and debt financing.

Meanwhile, last summer, Robert D'Loren, president/CEO of UCC Capital, began pitching a new whole-company securitization program to potential clients. UCC aims to make loans to labels in need of \$15 million-to-\$20 million for expansion or acquisitions and later package those loans into securitizations and sell them to investors. UCC's backers include GE Capital and other large investors, giving the firm lending capacity "in excess of \$1 billion."

Until last summer, UCC had been known as CAK Universal Credit Corp., named after Charles A. Koppelman, who, from 1993-1997, headed EMI's North American operations. Koppelman and



UCC's D'Loren



SunTrust's Williams

He claims UCC's loan terms—10 years at a fixed interest rate that varies by borrower—are better than a bank loan, which typically offers a variable rate over a shorter time frame. "It's much easier for a company to match its revenue stream to a fixed cost," he says.

UCC has not signed anyone on yet, but it visited with labels in Los Angeles earlier this year and is also eyeing Miami and Austin as potential markets.

At SunTrust, MPBG's services include structuring loans for songwriters and others who either earn royalties or own intellectual-property assets. At the company level, it has helped publishing companies recapitalize themselves and also funded tours and catalog acquisitions.

The idea behind the expansion of MPBG is to take what has been "a local effort to the corporate level" by building on SunTrust's existing presence in Atlanta and Miami, Williams explains. A "phase two," possibly beginning this year, could produce additional music-banking outposts elsewhere in SunTrust territory, including Athens, Ga., and Washington, D.C. Williams adds that he is "absolutely" interested in moving into New York, Los Angeles and Austin, possibly in 2004. Headquartered in Atlanta and concentrated in the Southeast, SunTrust has \$117.3 billion in assets.

For now, the Atlanta and Miami music bankers will be based in existing SunTrust offices in those cities.

"Music is an increasingly strong economic force in Atlanta," which has become a center for urban and hip-hop music, says Williams. "And we're seeing explosive growth in the Latin music segment in Miami. We're not currently banking in those genres, so in that sense it may be a challenge. But the way a songwriter earns money in country music is the same in Latin or urban music." ■

D'Loren launched their firm in 1998 and went on to do whole-company securitizations for TVT Records and performing-rights organization SESAC in 1999.

Under such deals, firms essentially sell their future revenues to a specially structured "bankruptcy-remote vehicle" that, in turn, issues bonds backed by those revenues. The procedure removes the credit risk of the company, thereby lowering its cost of borrowing. Securitization is used extensively in different forms in the broader world of finance, offering borrowers attractive interest rates and lenders a relatively safe investment. David Bowie and songwriting team Holland/Dozier/Holland have securitized their future royalties. Yet the concept has largely failed to live up to the hype, in part due to the expense of setting up each deal.

D'Loren says UCC's new program differs from its previous securitizations in that UCC, rather than the borrowers, assumes the risk of selling the loans to investors.

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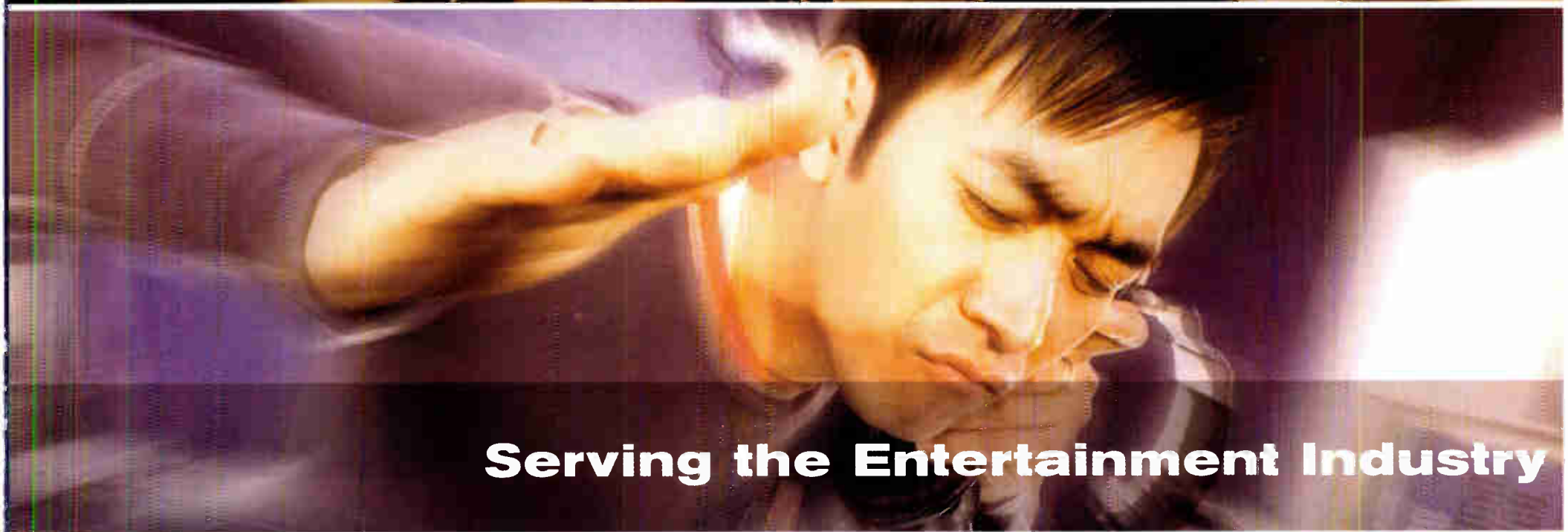
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Symposium Summary

A keynote address by former BMG head Strauss Zelnick highlights this year's Music & Money Symposium.

BY MARGO WHITMIRE



Zelnick

For music companies eager to explore different financial opportunities, Billboard's 2003 Music & Money Symposium is the place to be. Featuring keynote speaker Strauss Zelnick, the former CEO of BMG Entertainment and founder of New York-based ZelnickMedia, the one-day event—set for March 6 at the St. Regis Hotel in New York City—details the pros and cons of different business options through seminars and panel discussions, while providing a general place for industry executives to meet.

"One of the toughest goals to achieve in business is connecting with the appropriate business development or financing partners," says Ken Schlager, Billboard's new media editorial director and VP of business development for the Billboard Music Group. "We hope the discussions, in both the business sessions and the hallways, will create opportunities for attendees to come together with one another in unexpected ways that will serve their business needs."

The event kicks off with the general session "New Economics of the Music Business." Industry leaders will detail how the current decline in revenue is affecting the music business and discuss whether the industry model is being restructured for good or just temporarily fixed to fit the current climate. Panelists will also explore whether it is

the independent or major label that is better positioned to adapt to the lower volume of business and if the trend toward Internet development among the majors will continue.

Following the session, Zelnick, who currently serves as chairman

of Japan-based label Nippon Columbia and is a board member and investor for the planned Echo digital music service, will give his keynote address.

Next up is "The New Entrepreneurs." With a new generation of multifaceted companies looking to increase revenue through publishing, tour booking and personal management, this seminar explores how the concept translates into reality. Also examined is whether this practice leaves companies more vulnerable for the next influx of takeovers and how the potential return stacks up in the investment community.

For music firms searching for the appropriate source of funding, or perhaps a venture company in

tune with its market perspective, "Finding the Funding That Fits" provides a platform of information and networking opportunities.

Rounding out the symposium is "Valuing Music Assets." Moderated by John Frankenheimer, co-chairman of Loeb & Loeb, this general session addresses how the current economic downturn has affected the market view of music and publishing companies. Panelists will talk about whether this is the time to invest and which avenues are the most promising in terms of growth.

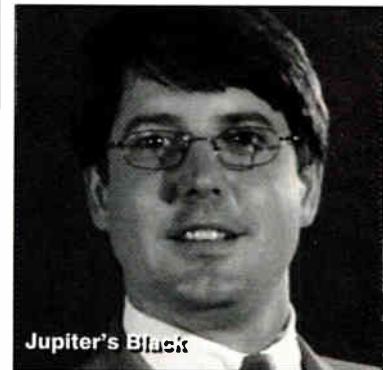
Other symposium panelists include Harold Vogel (Vogel Capital Management), Michael Nathanson (Sanford C. Bernstein), John Rudolph (Music Analytics), Terri Santisi (KPMG), Jim Cooperman (BMG), Nick Henry-Stolz (JP Morgan Chase), Larry Miller (Or Music) and Brian Williams (SunTrust Bank) and attorneys Mark Levinsohn and Michael Elkin.

Now in its second year, the symposium, hopes Schlager, will continue with the impact of the first. "We've heard some terrific feedback," he says. "In simplest terms, the attendees said they were informed and entertained. That's exactly what you want to hear—especially from a crowd of entertainment-industry insiders." ■

ONLINE SUBSCRIPTION

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nor has there been any advertising differentiating why commercial services are better than each other, or why they have benefits over peer-to-peer. At this point, analysts say commer-



Jupiter's Black

cial services are going to have to grow their businesses in a very organic fashion, letting word-of-mouth sell consumers on a given offering.

The good news, offers Black, is that such businesses don't need a massive number of customers. "When you think about it," says Black, "it doesn't take that many consumers until you're hitting pretty sizable revenue. Because, at \$10 a month, if you have 100,000 consumers, that adds up to a sustainable business." ■

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PUBLISHING PROFITS

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V Records. "We've also renewed an agreement with Microsoft to include about a dozen of our titles in their Encarta program, and we're using our material with GuitarPort, which offers computerized music to play along with, and helps our catalog reach, via the Internet, a younger audience interested in learning to play along with classic guitar heroes like Chuck Berry and Bo Diddley."

BACK TO THE BASICS

In addition to these new revenue streams, Chess still stresses the publishing company basics. "We do what is necessary to find where the bodies are buried and collect all income which is due our writers, from monitoring information at all the societies to tracking mechanical and sync income," he says. "Aggressive investigation is one of our many fortes."

Other more mundane but remunerative money matters are addressed by Mann. "Rykomusic has always been more rational than the multinationals with regard to the level of advances that it pays," says Mann. "You can't overpay. You have to address the realities of the record business, and one way is not overpaying for publishing rights [because] you can only dig so many graves before you're out of business."

Another way, Mann adds, is

direct-licensing in the U.S., "which costs less than having Harry Fox do it."

At EMI Music Publishing, meanwhile, VP John Melillo salutes the company's strategic personnel setup in respect to generating income from non-record sources. "For well over 10 years, we have had in place an evolving structure of staff and resources that have been developing non-mechanical revenue streams," he says. "These dedicated creative staff—with their business counterparts—are charged with seeking out and developing expertise in potential growth areas and then building and modifying the systems and processes that service these markets. We intend to continue to focus our efforts on this strategy, which has resulted in substantial revenue growth."

Fried concludes that the key to overcoming the evaporation of traditional mechanical income is proactivity.

"Publishers who have failed to increase both their administrative and creative staff along with their catalogs—which are now suffering meaningfully as traditional royalty streams dry up—are simply out of the game," he says. "While I've no doubt there'll come a time in the not-so-distant future when legitimate, industry-sponsored downloading and other forms of digital delivery will grow publishers' revenues exponentially, the current trends require publishing companies to return to their roots and plug like crazy." ■

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MERCHANTS & MARKETING

Debts, Remuneration Determined In MAP Settlement

UMVD Owes Most Among Distributors; 2.5 Million Consumers Likely To Receive Compensation Equal To Cost Of New CD

BY MATTHEW BENZ

NEW YORK—More than 2.5 million people have filed to receive their share of the \$67.4 million cash portion of the \$143.1 million settlement of price-fixing allegations by the five major U.S. music distributors and three top retail chains (*Billboard*, Oct. 12, 2002). Barring a flood of last-minute claims—the filing deadline is March 3—those who filed should receive a check for an amount that is approximate to the cost of a new CD.

The settlement stems from an antitrust lawsuit filed in August 2000 by 41 states and three U.S. commonwealths. The suit alleged that from 1995 to 2000, the distributors and retailers conspired to fix the pricing of CDs and other music products. According to the settlement proposal, “residents of the plaintiff states and members of the plaintiff settlement class have been injured by paying more for music products than they would have paid,” in part through the “adoption and utilization of minimum-advertised price (MAP) programs.”

According to Florida Attorney General Bob Butterworth, “Those policies were designed to prevent certain retailers from offering truly competitive pricing on pre-recorded music. The net result was less competition and higher prices for consumers.”

A settlement of the suit was announced Sept. 30, 2002. The defendants did not admit to any wrongdoing.

REQUIRED DONATIONS

The settlement—which awaits final approval by the U.S. District Court in Portland, Maine, at a May 22 fairness hearing—also calls for the distributors to donate \$75.7 million in product to nonprofit, charitable, and government organizations for music-related programs.

Under the terms of the proposed settlement, Universal Music & Video Distribution owes the most among distributors—\$18.85 million in cash and \$21.75 million in donated product. The respective cash and non-cash amounts for WEA Corp. are \$13.65 million and \$15.75 million; for BMG Distribution, \$12.78 million and \$15 million; for Sony Music Distribution, \$12.52 million and \$14.7 million; and for EMI Music Distribution, \$6.5 million and \$8.5 million.

Among the retailers, Musicland Group must pay \$2 million in

cash, Trans World Entertainment \$800,000, and Tower Records \$275,000-\$325,000.

To submit a claim for the cash portion of the settlement, one need only be a U.S. citizen who purchased a prerecorded music product from a retailer between Jan. 1, 1995, and Dec. 22, 2000. Consumers can file a claim online at musiccdsettlement.com or call 877-347-4782 to request a form. The consumer's name, contact details, birth date, and the last four digits of his or her social security number are all the information that is required.

“The goal is to get the money to the people affected,” says Joseph C. Kohn, an attorney with the Philadelphia law firm of Kohn, Swift &



Graf who is lead counsel for the plaintiff settlement class. While

the approach to distributing cash to consumers may appear broad, Kohn says, music is “a product that a lot of people buy and don't have a record of their purchase.”

'SPREADING THE BENEFITS'

Kohn adds that the donation of product that the defendants are required to make is intended to spread the benefits of the settlement beyond those who file individual claims. He also notes that any member of the settlement class has until March 3 to file an objection to the settlement process.

Every individual whose claim is approved will receive an equal portion of the total cash settlement, which will be determined after attorneys' fees and litigation and

settlement administration costs are paid. If it works out to less than \$5 per person, the cash settlement will go instead toward “not-for-profit, charitable, governmental, or public entities in each state, territory, and possession, to be used for music-related purposes or programs,” according to musiccdsettlement.com.

With 2.5 million consumers having filed, Kohn estimates that the total paid to each will be close to \$20. It is estimated that 8 million people would have to file a claim for there to be no cash distribution, so those who file in time should receive at least \$5. Checks would be mailed out some time this summer.

Kohn says, “The claims process seems to be working smoothly.”

Liquid 8 Aims To Make Itself A 'Retail-Friendly' Entity

BY TRUDI M. ROSENBLUM

Michael Catain used to specialize in appraising and liquidating music-retail inventory for banks. Now he is attempting to leverage his knowledge of how merchants manage their stock to keep his own independent label group afloat.

In an effort to secure and keep placement of its albums on music-store shelves at a time when merchants are aggressively managing their inventory, Navarre-distributed Liquid 8 Records and Entertainment (the label name is a pun on Catain's previous line of work) is attempting to make a name for itself as a retail-friendly operation. An 18-month-old Minneapolis-based venture founded by Catain, its methods of courting retail include offers of attractive distribution terms, creative promotion opportunities, and inclusion of nontraditional stores.

“It's not easy for stores in this economic climate; stores are closing left and right,” Catain observes. “It's important to support retailers in any way we can.”

ATTRACTIVE TERMS

A key element of its retail support strategy is the terms it offers merchants in dating and discounting on product payments. Whereas many labels typically offer dating terms of 30-60 days for payment on product, Liquid 8—which specializes in niche-oriented titles ranging from gospel to smooth jazz to children's music—offers extended payment terms of 120-180 days. The average discount to the retailer for early pay-

ment on product is also greater. Where the norm tends to be 2%-10%, Liquid 8 is going with 15%-20%. Catain says this strategy “helps retailers keep product in the stores longer and buy in heavier.”

He says that the strategy is an acknowledgement that retail support is vital to getting CDs from small labels into the hands of consumers, and that in a tight economy, retailers have to make tough decisions about what to stock.

The move also reflects that since the mid-'90s, music chains have been changing the way they order product. While labels used to push chains to take eight weeks' worth of inventory on initial buy-ins, today many accounts only buy two to three weeks' worth, thanks to better inventory-management tools and increased distribution capabilities (Retail Track, *Billboard*, June 30, 2001).

Catain is in a unique position to understand music retailers' needs and the bottom-line value of music product. Before starting his label in August 2001, he spent a number of years doing appraisals and liquidations of music-retail inventory for banks. The banks would supply revolving credit facilities to retailers, who would secure the

loans using music inventory as collateral. Catain was called in to estimate the value of the inventory while the loan was in place and to liquidate it if the retailer went out of business.

Beyond the financial terms it offers to retailers, Liquid 8 is also looking to earn good will in merchant stocking decisions with retail-based promotions and its pursuit of distribution through non-music/video merchants.

Among Liquid 8's retail promotional efforts, Minnesota-area Target stores will carry the CD from the winner of a new regional talent search called Minnesota Idol. The album will be released through Liquid 8 and will exclusively be available at Target locations until June. In another promotion, Liquid 8 artist Jesse Colin Young will do a tour of Borders Books & Music stores, and Catain says he is currently working on promotions with Best Buy.

Catain notes that Liquid 8 also does a lot of business in nontraditional markets. “We have a very good connection with nontraditional retailers like Hi-Vey Grocery Stores and the Snyder drug-store chain.”

So far, the strategy is working.



CATAIN

Liquid 8 released 90 albums and shipped 300,000 units last year, Catain says. The company projects revenue of \$6 million for this year.

STRONG NICHE APPEAL

The company's content portfolio includes the Gospel Legends Series—featuring such artists as Shirley Caesar, Albertina Walker, and the Staple Singers—and Baby Music Boom, a children's label with music from the Roches, Peter Himmelman, Richie Havens, jazz saxophonist Hayes Greenfield, and father-and-son duo Ben & Leo Sidran. Liquid 8 also holds a 50% stake in Zephyr Media's label group, including smooth-jazz label Rhythm & Groove Records, whose acts include Daryl Hall & John Oates, Fishbelly Black, and City of Sound.

Liquid 8's focus is on buying catalogs with strong niche appeal and promoting acts with name recognition that include Hall, Vanilla Ice, and Midnight Oil.

“I try to stick with four or five genres,” Catain says. “Gospel/Christian traditionally will always sell. [With] adult contemporary/smooth jazz, the disposable income for that demographic is great, and it doesn't get downloaded. Then [with] hip-hop/urban, we have a lot of the West Coast rappers. [In] the children's genre, we recently bought Baby Music Boom, which has a Roches album, which sold over 100,000 units. So we try to stick to genres that sell consistently, that don't get downloaded, and that don't cost a lot to promote.”

Sites + Sounds

ROXIO RAMPS UP: Roxio, a Santa Clara, Calif.-based CD-burning software specialist, says it plans to relaunch Napster as a label-licensed, for-pay subscription service later this year.

Roxio acquired Napster's assets last year. The company says it is now in negotiations with the major record companies to secure content licenses and has hired Napster founder **Shawn Fanning** as a consultant in developing the new service.

The new version of Napster is expected to offer a mix of subscription and à la carte downloads. The service is not expected to feature on-demand streaming.

As part of the move, Roxio—which has been attempting to expand beyond its core burning franchise—is also getting into the digital jukebox business. The company is looking to take on the likes of RealNetworks' RealOne Player, Microsoft's Windows Media Player, and MusicMatch Jukebox with version 6.0 of its Easy CD Creator software.

Roxio CEO **Chris Gorog** says the company will "likely" use its newly launched jukebox application AudioCentral, a feature in the latest version



GOROG

of Easy CD Creator, as the interface for the new Napster service. Easy CD Creator—formerly used exclusively for burning—can now rip, organize, and play back digital music files via the AudioCentral feature.

CUSTOM-CD TRAIN: Sony Music Entertainment (SME) has started an online custom CD operation at custommixcd.com. The service launched in early February with songs from Columbia act **Train**.

Consumers can create a personalized CD of 12 songs from a catalog of more than 50 tunes, including live cuts, rarities, and previously unreleased Train material. Custom Mix albums are priced at \$15, plus shipping and handling. VP of business development **Marcel Garaud** says SME plans to make songs from additional acts available in the near future.

FULL(AUDIO) UPDATE: FullAudio says it will launch a new version of

its on-demand digital-music service in March.

The updated offering will feature unlimited downloads, 36 branded channels of premium radio, and the ability to either burn tracks to CD or transfer tracks to devices.

FullAudio currently offers downloads that cannot be moved from the PC. In the existing format, music is offered in packs of 100 tracks for \$5 per month and 300 for \$10 per month. Pricing for the reconfigured service has not been disclosed.

Through the radio channels—which are another new feature—FullAudio will offer downloads of singles, programmed bundles of music called TrackPaks, and entire albums by leading artists. FullAudio offers downloads from Universal Music Group, Warner Music Group, BMG Entertainment, and EMI Recorded Music. A "significant amount" of the content will be portable.

The company says it will target technology-savvy older adults, both male and female, a market it calls its "new enthusiasts."

FullAudio president/CEO **Scott Kauffman** said in a statement, "We're going after the consumer with little time and an abundance of money, not the consumer with little money and an abundance of time."

Declarations Of Independents™

by Chris Morris



CUTS AT KOCH: In a move that took some in the business by surprise, Port Washington, N.Y.-based Koch Entertainment Distribution (KED), the leading U.S. indie distributor, laid off four sales staffers Feb. 12. Sales reps **Bob Kozlik** (Tennessee/Kentucky), **Frank Maglio** (New York), and **Julie Hogan** (Los Angeles) and Los Angeles sales assistant **Marcelo Lima** were let go.

Citing such events as the closure of Southwest Wholesale, the bankruptcy of the Value Central chain, and the shuttering of several HMV stores, KED president **Michael Rosenberg** says, "We have one of the largest sales staffs in the country, but we're reorganizing our sales staff to reflect changes in the account base . . . There's fewer places to visit, and anybody who doesn't react to what's happening at retail is silly."



ROSENBERG

Rosenberg adds that Los Angeles field merchandising rep **Paul Jaspers** will now assume some sales responsibilities.

Some observers we spoke to were taken aback that the top indie distributor, which witnessed large sales gains last year, decided to pare down its sales staff. But taken head by head, the layoffs make sense: The company has other salespeople to make calls in the New York and Los Angeles markets, and with business softening in the mid-South region, the wisdom of a stand-alone salesman there is debatable.

While the numbers here are small compared with the cuts being envisioned at Sony Music, for instance, the message is clear: Even on the indie side, redundancies are something to be avoided in the current retail climate.

MADE TO ORDER: It isn't news that Smithsonian Folkways has been custom-burning its catalog titles, even though a Feb. 19 story by **Chris Nelson** in *The New York Times* treated it as such. The

story made for provocative reading nonetheless.

The piece noted that when the Smithsonian Institution bought Folkways Records' catalog from the estate of founder **Moe Asch** in 1987, it agreed to keep all its titles in print. Some of Folkways' 2,168 albums were conventionally reissued, but the vast majority of them—many of which were highly esoteric folk and world-music pieces—could only be obtained via direct sales, first as duped cassettes, and later as custom-burned CD-Rs. Folkways included the oft-voluminous original notes with the duplicated albums. (For years, that was the only way to purchase **Harry Smith's** *The Anthology of American Folk Music*, which finally received an acclaimed retail rerelease in 1997.)

As we said, not news. But *The New York Times* noted in its coverage that Smithsonian Folkways sold 13,467 CD-Rs in 2002—not too shabby, considering that the label has no excess inventory or returns to worry about.

As Forrester Research analyst **Josh Bernoff** notes in the piece, "Getting rid of inventory, which is what this custom on-demand stuff is all about, is a huge step in the right direction toward making even low-selling albums into a business."

Just a thought: With custom downloading programs stalled because of licensing wrangles and with retailers increasingly leery of stocking ultra-deep catalog titles, mightn't it behoove indie labels with voluminous catalogs to consider on-demand production of such titles to stanch inventory bleeding and still reap benefits from less-popular but still-vital masters?

ALLEGRO NAILS SYMBIOTIC: Portland, Ore.-based Allegro has acquired the assets of the Symbiotic Label Group. Symbiotic's indie-rock imprints—which include Omnibus, Skin Graft, Monitor, Makoto, Divot, Hearbox, 4 Alarm, 54 40 or Fight, Copper Press, Owned and Operated, and Upland—will now be distributed by Allegro's rock arm, NAIL Distribution, which Allegro purchased in 2001. Symbiotic was formerly distributed by Bayside Entertainment Distribution and through various direct relationships.

ON THE MOVE: **Greg Preston**, long-time marketing director for the Malaco Music Group in Jackson, Miss., has exited the label and founded Jackson-based R&B/gospel/blues marketing firm, Knee Deep Productions. Preston may be reached at 601-362-0177.

TRAFFIC TICKER

Top Music Sites

Traffic In January

TOTAL VISITORS (in 000s)

1. AOL Music Channel	11,547
2. MusicMatch Jukebox	9,001
3. LAUNCH	7,190
4. VUNet USA Sites	4,659
5. MTV Networks Sites	4,440
6. Sony Music Sites	3,880
7. BMG Music Service	3,874
8. lyrics.com	2,675
9. Warner Music Group Sites	2,061
10. Netscape Music	1,796
11. Real Jukebox	1,555
12. azlyrics.com	1,540
13. Artist Direct Sites	1,378
14. billboard.com	1,085
15. allmusic.com	863

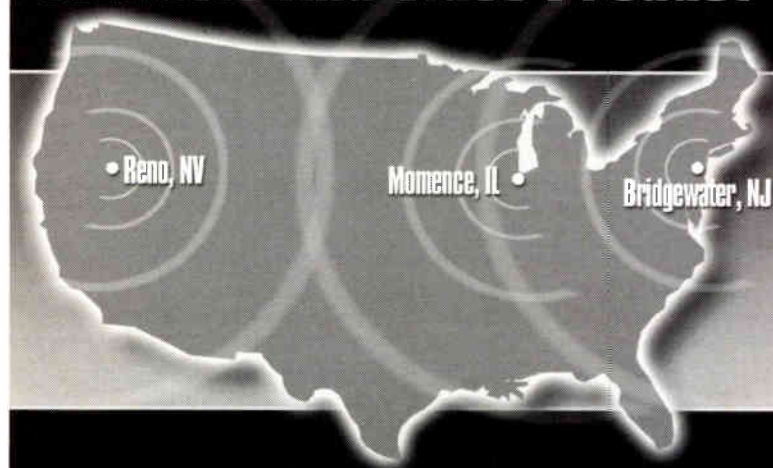
AVERAGE MINUTES PER VISITOR PER MONTH

1. MusicMatch Jukebox	61:41
2. spinner.com	51:46
3. LAUNCH	35:02
4. RealJukebox	24:11
5. cokemusic.com	19:53
6. AOL Music Channel	17:02
7. Morpheus-os.com	16:43
8. MTV Networks Sites	12:38
9. BMG Music Service	11:22
10. Pressplay.com	9:23
11. VUNet USA Sites	8:28
12. allmusic.com	8:25
13. rateyourmusic.com	7:33
14. Sony Music Sites	6:59
15. listen.com	6:15

Nielsen//NetRatings

Source: Nielsen//NetRatings, January 2003. Rankings edited by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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Retail Track™



by Ed Christman

CHAPTER 11: The bankruptcy court has approved Wherehouse Music's 546-G request, which means that by returning product to its main suppliers, it can get credit to buy new inventory. The amount that can be returned has yet to be determined, but the major suppliers negotiated a deal whereby the chain will get 75% in new credit for every dollar of returned inventory. But that percentage is not set in stone, and sources suggest that Wherehouse has the leeway to individually negotiate with each supplier for a higher credit percentage to be applied to returned product.

Low Garrett, executive VP for the Torrance, Calif.-based chain, reports that Wherehouse is also seeking debtor-in-possession (DIP) financing. The chain is scrutinizing DIP term sheets from several possible lenders, and Garrett says, "We hope to have something finalized with a possible lender partner in the next few days."

Wherehouse is also running liquidation sales for its undesired outlets, which could last until May, depending on how well the sales go. But when all is said and done, Wherehouse's store count is expected to drop to about 175 units, which means it will have closed about 230 stores this year.

Meanwhile, in Atlanta, Value Music Concepts also had its 546-G approved by the bankruptcy court. According to sources, the chain will be allowed to return nearly \$6 million in inventory, but the majors have negotiated a deal whereby Value Music will get 50% in new credit for every dollar of inventory returned. That means the chain should be getting at least \$3 million in new credit from the major suppliers—although, like Wherehouse, it too has the ability to negotiate with suppliers for a higher trade-in percentage.

Value Music is further along than Wherehouse in that it has obtained DIP financing from its existing bank, Fleet National, which has a lending formula that could make as much as \$12 million available. At the time of the filing, sources suggest that the chain had only drawn down about \$2 million. As for closures, the chain has shuttered 30 stores, bringing the count down to 87 units. The fate of another 20 stores depends on how well the chain can negotiate for lower rents with landlords. Value Music executives did not return a call for comment.

MORE CLOSURES: CD World has closed two outlets in New Jersey—the Brick Township and the Bridge-

water locations—reducing to eight the number of stores it has in that state. **David Lang**, who heads up the chain—which merged with Streetside Records last year—justifies the closures simply by saying that he will not keep open stores that do not make a profit.

SAVING THE DAY: As previously reported, R&B (including rap) had a tough year last year: U.S. album sales were down 17.8%, a larger decline than the industry-wide album figure of 10.7%. But so far this year, the genre is leading the charge, with the 50 Cent album *Get Rich or Die Tryin'* scanning 872,000 units in its debut week and 2.2 million units so far, and the new **R. Kelly** album *Chocolate Factory* scanning 532,000 units this week. Though sales are down 10% as of Feb. 23, that has strengthened from the 13.6% that sales were down for the first month of the year. Retailers are imploring the labels to keep the rap and R&B releases coming.

VIDEO HIGHLIGHT: Best Buy's Redline label will continue to operate, but it will only focus on the video side of its business in the wake of **Gary Arnold's** reassignment to the Best Buy chain as senior VP of entertainment. He was the head of Redline. The music effort apparently will be dropped, but the label will continue to mine its action-sports video line. GM **Jennifer Johnston-Schaidler** will head the day-to-day operations.



DREESE

HONOR ROLL: **Mike Dreese**, CEO of the 25-unit, Brighton, Mass., Newbury Comics chain, is being honored for his many years of charitable work by the Boston Institute for Arts Therapy. A fundraiser will be held March 22 at the Ritz Carlton Hotel in Boston. To attend or help support the event, contact the Boston Institute at 617-288-5858 or log on to biat.org.

AT&T Wireless Sees Messaging As The Next Trend

BY BRIAN GARRITY

NEW YORK—As part of AT&T Wireless' sponsorship of Fox Network's *American Idol: The Search for a Superstar*, viewers of the show can use text messaging from their AT&T Wireless phones to vote for their favorite contestants.



The sponsorship deal incorporates a broad range of other wireless tie-ins and promotions, including the ability to download songs and content about the show's stars.

As text messaging continues to gain popularity in the U.S., AT&T Wireless is looking at its involvement with *American Idol* and other music-related content as a catalyst to further stimulate the use and adoption of mobile-messaging services.

AT&T Wireless sponsored the half-time show at this year's Super Bowl, which featured performances by Shania Twain, No Doubt, and Sting. Late last year, the company launched a music platform for its mobile-phone users that enables subscribers to purchase ring tones from Warner Music Group and access editorial content and metadata from such entities as amazon.com, listen.com's Rhapsody,

and hip-hop programmer Upoc Music. Users can also access live radio playlists from more than 1,000 U.S. stations via a service known as Now Playing on YES.

Text messaging is already hugely popular in Europe and Asia—Europeans send an estimated 1.5 billion-plus text messages per month—and AT&T and other wireless companies

are betting that it will become the next big wireless trend in the U.S.

The major labels and their parent companies are also more aggressively pursuing business opportunities in wireless entertainment and related services, as they are searching for additional revenue generators in the face of declining sales of prerecorded music.

New Music-Centric Games Coming From Sony, Eidos

In the latest example of music playing an increasingly high-profile role in videogames, Sony Computer Entertainment America is launching a new music-mixing game for PlayStation 2. *Amplitude* features tracks from a host of major-label and independent recording artists.

In February, Sony signed licensing deals with Blink-182, P.O.D., Mekan, Freezepop, and Dieselboy to showcase their music in the game. The company also has agreements in place with David Bowie, Garbage, Weezer, Quarashi, and Logan 7.

Amplitude, an updated version of the Sony PlayStation 2 music game *Frequency*, allows players to mix and

remix hit songs during both offline and online game play. In online play, gamers can form online music communities in which they can instant message each other and collaborate on mixes. *Amplitude* streets March 25.

Amplitude is one of many new games featuring special music tie-ins. Eidos Interactive, a maker of videogame software, has entered into a deal with Psychopathic Records to include music from Insane Clown Posse (ICP) in its new title, *Backyard Wrestling: Don't Try This at Home*. The disc will feature exclusive ICP content, and members of the group will be featured as wrestlers in the game.

BRIAN GARRITY

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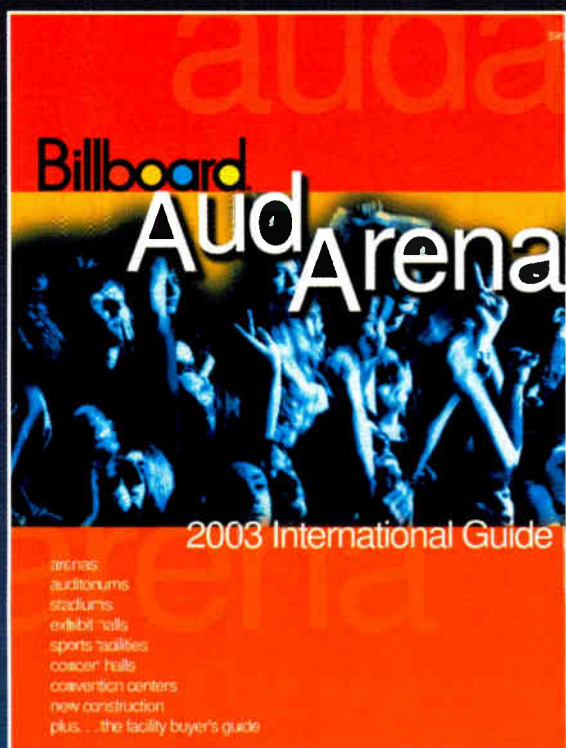


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MERCHANTS & MARKETING

Music Industry Keeps Its Eye On The Ball

BY BLANE BACHELOR

In the latest example of growing marketing synergies between the music industry and professional sports leagues, the National Basketball Assn. (NBA) is increasing its ties with record labels and their artists.

While the relationship between the NBA and the music business is not new, never before has it been so pronounced—a fact never more emphasized than during the league's celebrity-studded All-Star festivities in Atlanta in February. And to hear executives from both pro basketball and the recording industry tell it, never has each side been such an integral component in their respective branding strategies.

For the music industry, which enjoyed some of the biggest moments at this year's annual All-Star event—such as when Mariah Carey, sporting a hip-hugging, Washington Wizards jersey tank-dress, serenaded Michael Jordan during half-time—the NBA serves as a powerful promotional partner for its artists at a time when exposure via traditional formats like radio and MTV is increasingly challenging.

Meanwhile, for the NBA—which is facing the retirement of Jordan, its marquee attraction, and is looking for new ways to draw younger fans—tie-ins with the music industry are a means of adding even more celebrity and lifestyle connotations to a product already steeped in glamour and hype.

"I think people are just starting to realize it's a beautiful marriage," says Jermaine Dupri, an Atlanta-based rapper and hip-hop entrepreneur who performed at the All-Star game this year.

At the games, arenas pulsate with current top 40 singles during any break in the action. Since 2001, half-time shows at playoff games have boasted concerts from acts including U2, Destiny's Child, and Sugar Ray. Endless videos on music networks MTV and BET flash hip-hop and rap artists sporting jerseys, hats, and headbands of their favorite teams, and in some, shots of players themselves. Other forms of media, including magazines and a host of Web sites—such as *The Source* and hiphopdirect.net—have also capitalized on the crossover by integrating coverage of both industries.

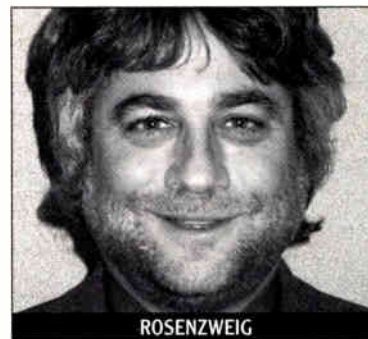
TURNING UP THE MUSIC (MARKETING)

The NBA has turned up its music-based initiatives in recent years. The NBA Store Concert Series—held at the league's giant apparel store in New York—launched in 1999, providing an outlet for up-and-coming artists.

As part of Jam Session 2003—the massive, fan-interactive basketball circus during All-Star weekend—music stars Nelly, Justin Timberlake, Christina Aguilera, LL Cool J, and Dupri led the list of performers at Club NBA and the Read to Achieve Celebration,

which was broadcast on 12 major media networks around the world.

Promotional spots for the NBA called "Love It Live," which were launched last year, have featured footage of league stars and music from Lenny Kravitz, Pink, and No Doubt.



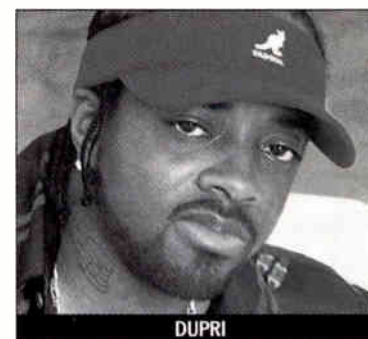
ROSENZWEIG

"For us, it's a great opportunity to put new artists and established talent in front of the NBA's audience," Jive Records senior VP of marketing Randy Miller says. "We've worked with them for some time, and we've always looked for new and different ways to do that."

In 1999, the league established the NBA Entertainment League in Los Angeles. The 14-team private league offers celebrities—many of them music artists—a chance to play competitive games with each other, while the NBA benefits from additional networking within music circles.

CROSSING OVER

"There will only be further conversions and further integrations," BMG Music strategic marketing VP Joe DiMuro says. "Let's face it: The music



DUPRI

industry is in a declining state. We are acutely aware of that. We need to find new ways of promoting our artists as a way of generating revenue, and in the future I can see perhaps utilizing [NBA] arenas and products to do that."

League executives say cross-pro-

moting translates just as well for the NBA. "Music works very well with our sport. It's a very rhythmic sport," NBA VP of entertainment and player marketing Charlie Rosenzweig says. "And the record companies are aware that our audience is appropriate for them, and obviously we want to put their artists in front of our audiences, whether it's extending and reaching new markets or hitting the same demographic."

The crossover has been perhaps most effective in synergies between the NBA and hip-hop. "Hip-hop music and basketball—there is a natural alliance between the two," Miller says. "Hip-hop is a music genre that comes from urban America, and basketball is a sport that comes from urban America."

The look is nearly the same: Headbands, caps, and baggy clothing across the board. And stars in both industries have attempted the tricky crossover move from athlete to recording artist and vice versa. NBA stars Shaquille O'Neal, Kobe Bryant, Chris Webber, and Allen Iverson have all recorded rap albums. Though none garnered significant praise, their efforts further entrenched hip-hop/rap and basketball as nearly mirror images, as did Master P's highly publicized but failed attempt to make the jump into the NBA five years ago.

"It seems that every athlete wants to be a musician, and every musician wants to be an athlete," DiMuro says. "There is a hidden athlete in all of us and a hidden musician in all of us. It's all part of the superstardom effect."

But the NBA's music focus is by no means exclusive to hip-hop. League executives also emphasize the NBA's progress in integrating a diverse musical genre into its marketing initiatives. Gloria Gaynor and Meat Loaf were part of this year's All-Star events, and other acts that have performed in conjunction with the NBA include Elton John, Michelle Branch, and Dave Matthews Band. Additionally, the Elvis Presley track "All Shook Up" was featured in TV spots promoting All-Star Weekend. And last year, a spot featuring the Rolling Stones hit "Don't Stop" was used to promote the 2002 playoffs.

"We have many audiences, and we're very attuned to that," Rosenzweig says. "We've worked across all formats, and that's not just this year. It's a very broad base of music."

Executive Turntable

MERCHANDISING: Mike Abbattista is named VP of label relations for Anderson Merchandisers in New York. He was senior director of content development for Liquid Audio.

CATALOG DEVELOPMENT: David Dorn is named senior VP of media for Warner Strategic Marketing in Bur-

bank, Calif. He was VP of media relations, new media, and promotions for Rhino Records.

NEW MEDIA: Bob Kimball is promoted to general counsel/VP of legal and business affairs and corporate secretary for RealNetworks in Seattle. He was VP of legal and business affairs.

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Toy Companies, Film/TV Studios Join To Market Familiar Franchises

BY ANNE SHERBER

NEW YORK—Despite the U.S. toy industry's decline of almost 3% in sales in 2002, according to data provided by the Toy Industry Assn., film and TV studios are still determined to carve out a piece of the \$20 billion that Americans spend on playthings. As evidenced at the 100th American International Toy Fair, which took place Feb. 16-19 in various venues here, one key area of growth in the industry is the expanding relationship between toy manufacturers and film and TV studios in entertainment franchising.

Because of the expense and potential risks involved in launching new properties, toy manufacturers and film and TV studios continue to extend their respective reaches by jointly exploiting brands with which consumers are already familiar.

One way manufacturers and studios work together is by transforming a toy

Home Entertainment, Dic will release four Strawberry Shortcake home-video specials this year. The first two titles—*Meet Strawberry Shortcake* and *Spring for Strawberry Shortcake*—are due March 11. *A Merry Berry Christmas* and *Strawberry Shortcake's Get Well Adventure* will be released this fall. The video packaging will be embedded with scent crystals that will emit the strawberry scent associated with the franchise. The suggested retail price for each title is \$12.98 for VHS and \$14.98 for DVD.

According to Dic senior VP of home entertainment Carol Lee, Bandai will be the master toy licensee for the product. The company is best-known for its male-oriented products, including the Power Rangers, although Lee says it is anxious to enter the girls' market.

Lee says that having a successful toy line already in stores before all of the Strawberry Shortcake videos are

expected in first-quarter 2004, while the videos, to be distributed by Dallas-based HIT Entertainment, will make it to stores next spring.

Another first-time toy line from HIT will be based on the Wiggles, the popular Australian singing quartet. The group, which tours extensively and has had a string of successful video releases, has struck a deal with master toy licensee Spin Master Toys. HIT will release four new videos from the group this year to coincide with the release of the toys. Those video titles will include a feature-length program that was released theatrically in Australia, in addition to the group's first animated program.

HIT senior VP of marketing Sue Beddingfield notes that the Wiggles have been a video-only property for four years and that consumer research the company conducted indicates that the demand for other consumer products based on the franchise is high.



Berry Good Business. Dic Entertainment is revitalizing the Strawberry Shortcake franchise with a series of home videos. Pictured with the product line's namesake, from left, are Dic Entertainment president Brad Brooks and senior VP of worldwide consumer products Nancy Bassett, Bandai America senior VP of sales and marketing Bill Beebe, American Greetings executive VP Jeff Weiss and chairman/CEO Morry Weiss, Dic Entertainment senior VP of home entertainment Carol Lee and chairman/CEO Andy Heyward, and American Greetings executive director of product development Kathy McConaughy and VP of licensing Michael Brown.

property into a line of films or videos, an idea resurrected from the early 1980s. For example, the Enfield, Conn.-based Lego Co. has introduced the line of construction and action figures called Bionicle, which will be the subject of an animated direct-to-video release this September. A feature film based on the property will be produced by Miramax and released in 2004.

For Mattel toy franchise Barbie, which spawned a video series two years ago through Artisan Home Entertainment (AHE), a third Barbie video will arrive Sept. 20. *Barbie of Swan Lake*, also to be released by AHE, will feature ballet sequences choreographed by New York City Ballet ballet master Peter Martins and such celebrity voices as Kelsey Grammer.

BRINGING BACK THE '80S

Los Angeles-based Dic Entertainment is reviving Strawberry Shortcake, a property popular in the early 1980s and one of the first characters to begin life as a toy before morphing into a successful video character. Through Twentieth Century Fox

released is "hugely important" for Dic, noting that mass merchants that experience strong sales with related consumer products are much more receptive to the line's video programming.

Another 1980s property, the Care Bears, is continuing to grow in popularity. Canadian animation studio Nelvana, the property's license holder, will release a new Care Bears direct-to-video adventure that will tie in with the interactive toy plushes being produced by the property's master toy licensee, PlayAlong. The video does not have a scheduled release date yet.

ON THE HORIZON

A number of toy debuts that will expand new or existing video lines are also on tap. For example, the Disney-owned Baby Einstein line of videos will be extended with infant/preschool-oriented products and plush toys that will be released in May.

The new animated series *Rubadubbers*, which will begin airing on Nick Jr. this fall, will also reach consumers through toys and videos that will debut next year. *Rubadubbers* toys are

Pawtucket, R.I.-based Hasbro, the master toy license holder for several Disney properties, demonstrated at the fair the toys associated with *Finding Nemo*, the Pixar/Disney film due in theaters May 30, and those associated with *The Lion King*, which will be released as part of Buena Vista Home Entertainment's platinum DVD line this fall. The toys that were introduced included plushes, board games, and construction sets.

Hasbro will additionally release products relating to *Brother Bear*, a Disney release scheduled to debut at the box office this Christmas.

Spurred by the success of its Hit Clips line of audio players, Hasbro is delving into portable personal video players with its introduction of Video-Now. The device, which will retail for approximately \$50, plays discs that will retail for \$7.99 each and will contain 30 minutes of programming. Hasbro has already signed licensing deals with the creators of *SpongeBob SquarePants*, *Jimmy Neutron*, and *Fairly Odd Parents*. The company expects 24 titles to be available this fall.

Picture This™



by Jill Kipnis

A SECOND VICTORY: An antitrust lawsuit against Blockbuster and five Hollywood studios filed by a group of independent retailers alleging that they were excluded from revenue-sharing agreements was dismissed in Los Angeles County Superior Court Feb. 20. The defendants argued that they had already won a similar case last June, when a U.S. District Court in San Antonio threw out the independents' suit because of insufficient evidence (*Billboard*, July 13, 2002).

Blockbuster executive VP/general counsel Edward B. Stead said in a statement: "Two courts have now come to the same conclusion on the merits—that Blockbuster competed fairly and honestly, and everything we have done has been in the best interest of the consumer." A representative for the plaintiffs could not be reached for comment.

KOCH LAUNCHES NEW LABEL: In an effort to expand its home-video business, Koch Entertainment Distribution (KED) has partnered with Lorber Media to launch a new DVD-only label, Koch Lorber Films. Koch Lorber projects will include world cinema, independent documentaries, music, and performing-arts titles. Lorber Media will initiate the label's video acquisitions, while KED will supply distribution and marketing services.

For Koch, which only recently delved into video distribution with its Koch Vision arm, the opportunity to form a new label with an established player in the industry was highly desirable. KED president Michael Rosenberg notes, "This seemed like a natural



opportunity. We will be moving into areas we aren't already in, and [Lorber Media head] Richard Lorber brings a lot to the table with his knowledge of film and his experience and contacts."

Lorber co-founded independent video distributor Fox Lorber more than 20 years ago and launched Lor-

ber Media in 2001 to focus on international video properties. "I thought that by bringing my brand associations and knowledge of product to Koch, with its unique reach in an era when DVD and the music business is converging, seemed like a fit," Lorber says. "We are going to get started with some material that can help define the market segment that we want to reach."

Though exact product titles and release dates are not yet known, Lorber and Rosenberg say the label's first release will arrive in second-quarter 2003, and 20-24 titles are expected annually. Price points are expected to be \$24.98 per title.

DOCUMENTARY DEDICATION: When New Video co-founders Steve Savage and Susan Margolin noticed that documentaries were attracting a growing audience at film festivals in 1999, they formed Docurama, a documentary-only video company. This year, the label is truly coming into its own, with its most prestigious slate of releases yet.

The kickoff started Feb. 25 with the release of *Children Underground*, a 2001 Academy Award nominee for best documentary that explores the lives of five homeless children living in Bucharest, Romania. *The Main Stream*, the story of a trip down the Mississippi River with humorist/author Roy Blount Jr. that was produced and directed by Academy Award nominee Roger Weisberg, also streeted Feb. 25. Both projects list for \$24.95 on VHS/DVD.

The 2001 Sundance Grand Jury Prize winner for best documentary—*Southern Comfort*—streeted March 25 for \$24.95 on VHS/DVD. The story of a transgender cowboy living in the South is accompanied by additional interviews and deleted scenes on the DVD. Docurama will also release rated and unrated versions of *Porn Star: The Legend of Ron Jeremy* March 25 for \$26.95 on VHS/DVD. The 2001 Academy Award winner for best documentary, *Murder on a Sunday Morning*, streets in April. The DVD of the film, which is the tale of the arrest of an African-American youth accused of murdering a white tourist in 2000, includes deleted scenes and extended interviews.

"The success of *Bowling for Columbine* is opening up a lot of people's minds to documentaries, though it's still a niche player's game," Savage says. "As DVD gets bigger and bigger, orders on our product keep increasing. This is our year to ratchet it up."

Docurama will release 27 titles this year and will mount individualized marketing campaigns for each title.

MARCH 8 2003 Billboard **TOP DVD SALES**™

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		RATING	PRICE
THIS WEEK	LAST WEEK	TITLE	Principal Performers		RATING	PRICE	
		LABEL/DISTRIBUTING LABEL & NUMBER					
1		NUMBER 1 1 Week At Number 1 MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993 Nia Vardalos, John Corbett				PG	27.95
2	1	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon, Josh Lucas		PG-13	29.95	
3	NEW	BROWN SUGAR FOXVIDEO 2006549	Taye Diggs, Sanaa Lathian		PG-13	27.95	
4	NEW	DINNER WITH FRIENDS HBO HOME VIDEO/WARNER HOME VIDEO 91893	Dennis Quaid, Andie MacDowell		NR	19.95	
5	NEW	X-MEN 1.5 FOXVIDEO 2006293	Patrick Stewart, Ian McKellen		PG-13	26.95	
6	2	THE BOURNE IDENTITY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon		PG-13	26.95	
7	3	SIGNS (WIDESCREEN) TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson, Joaquin Phoenix		PG-13	29.95	
8	5	THE BOURNE IDENTITY (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22363	Matt Damon		PG-13	26.95	
9	4	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24010	Animated		G	29.95	
10	NEW	ANGEL-SEASON 1 FOXVIDEO 2006798	David Boreanaz		NR	59.95	
11	10	XXX (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 60006293	Vin Diesel		PG-13	27.95	
12	7	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn, Susan Sarandon		R	27.95	
13	6	MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 08289	Dana Carvey		PG	29.95	
14	NEW	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28521	Animated		NR	19.95	
15	NEW	SUPER BOWL XXXVII NFL FILMS VIDEO/WARNER HOME VIDEO 37854	Various Artists		NR	24.95	
16	9	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube		PG-13	26.95	
17	16	ICE AGE FOXVIDEO 2004664	Animated		PG	29.95	
18	17	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23989	Animated		PG	29.95	
19	NEW	POSSESSION UNIVERSAL STUDIOS HOME VIDEO 22403	Gwyneth Paltrow, Aaron Eckhart		PG-13	26.95	
20	13	XXX (FULL SCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 60010607	Vin Diesel		PG-13	27.95	
21	11	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002626	Reese Witherspoon		PG-13	26.98	
22	8	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson, Robert Carlyle		R	27.95	
23	14	TALES FROM THE DEEP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875554	Spongebob Squarepants		NR	19.99	
24	25	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze, Jennifer Grey		PG-13	14.98	
25	20	BLUE CRUSH (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22132	Kate Bosworth, Michelle Rodriguez		PG-13	26.95	
26	22	ABOUT A BOY (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant		PG-13	26.95	
27	NEW	MOONSTRUCK MGM HOME ENTERTAINMENT 906265	Cher, Nicolas Cage		PG	14.95	
28	30	THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549	Elijah Wood, Ian McKellen		PG-13	39.95	
29	18	PRETTY WOMAN-10TH ANNIVERSARY EDITION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 19408	Richard Gere, Julia Roberts		R	19.95	
30	36	THE MATRIX WARNER HOME VIDEO 17737	Keanu Reeves, Laurence Fishburne		R	24.98	
31	28	MINORITY REPORT (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89989	Tom Cruise		PG-13	29.95	
32	NEW	HANGMEN PLATINUM VIDEO 102	Rick Washburn, Sandra Bullock		R	4.98	
33	RE-ENTRY	THE WEDDING PLANNER COLUMBIA TRISTAR HOME ENTERTAINMENT 6157	Jennifer Lopez, Matthew McConaughey		PG-13	24.95	
34	38	THE PATRIOT COLUMBIA TRISTAR HOME ENTERTAINMENT 5731	Mel Gibson		R	19.95	
35	21	UNDERCOVER BROTHER (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 22450	Eddie Griffin, Chris Kattan		PG-13	26.95	
36	RE-ENTRY	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Billy Crystal, John Goodman		G	29.99	
37	12	DRAGONBALL Z-SUPER ANDROID 13 FUNIMATION 79	Animated		NR	24.95	
38	35	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 60007919	Geena Davis, Michael J. Fox		PG-13	27.95	
39	31	WHEN HARRY MET SALLY MGM HOME ENTERTAINMENT 1001460	Billy Crystal, Meg Ryan		R	24.98	
40	26	ULTIMATE X TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 28245	Tony Hawk		PG	29.95	

MARCH 8 2003 Billboard **TOP VHS SALES**™

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING	PRICE
THIS WEEK	LAST WEEK	TITLE	Principal Performers		YEAR OF RELEASE	RATING	PRICE	
		LABEL/DISTRIBUTING LABEL & NUMBER						
1		NUMBER 1 1 Week At Number 1 MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993 Nia Vardalos, John Corbett				2002	PG	22.95
2	1	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon, Josh Lucas		2002	PG-13	22.95	
3	2	101 DALMATIANS II: PATCH'S LONDON ADVENTURE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23971	Animated		2003	G	26.95	
4	3	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27900	Mel Gibson, Joaquin Phoenix		2002	PG-13	22.95	
5	5	LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988	Animated		2002	PG	24.95	
6	NEW	DAREDEVIL VS. SPIDER-MAN BUENA VISTA HOME ENTERTAINMENT 28520	Animated		2003	NR	14.95	
7	4	ULTIMATE X TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 362006	Tony Hawk		2002	PG	22.95	
8	8	STUART LITTLE 2 COLUMBIA TRISTAR HOME ENTERTAINMENT 08148	Geena Davis, Michael J. Fox		2002	PG-13	24.95	
9	10	ICE AGE FOXVIDEO 2004660	Animated		2002	PG	24.95	
10	7	BIKINI BOTTOM BASH NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875443	Spongebob Squarepants		2003	NR	12.95	
11	11	DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	Dora The Explorer		2003	NR	12.95	
12	6	THE WIGGLES: MAGICAL ADVENTURE HIT ENTERTAINMENT 2519	The Wiggles		2003	NR	14.95	
13	9	BLUE'S BIG BAND NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875453	Blue's Clues		2003	NR	9.95	
14	12	DEEP SEA SILLIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875543	Spongebob Squarepants		2003	NR	12.95	
15	15	SPIRIT: STALLION OF THE CIMARRON DREAMWORKS HOME ENTERTAINMENT 90152	Animated		2002	G	24.99	
16	13	DRAGONBALL Z-SUPER ANDROID 13 (EDITED) FUNIMATION 378	Animated		2003	NR	14.95	
17	16	LIKE MIKE FOXVIDEO 2005707	Lil Bow Wow, Morris Chestnut		2002	PG	19.98	
18	18	SPIDER-MAN COLUMBIA TRISTAR HOME ENTERTAINMENT 06188	Tobey Maguire, Kirsten Dunst		2002	PG-13	24.95	
19	20	MONSTERS, INC. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal, John Goodman		2001	G	24.99	
20	NEW	SUPER BOWL XXXVII NFL FILMS VIDEO/WARNER HOME VIDEO 37855	Various Artists		2003	NR	19.95	
21	19	THE COUNTRY BEARS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23969	Haley Joel Osment		2002	G	22.95	
22	25	THE LAND BEFORE TIME: JOURNEY TO BIG WATER UNIVERSAL STUDIOS HOME VIDEO 60161	Animated		2002	NR	19.95	
23	NEW	MOULIN ROUGE FOXVIDEO 2004425	Nicole Kidman, Ewan McGregor		2001	PG-13	14.98	
24	23	AUSTIN POWERS IN GOLDMEMBER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5723	Michael Meyers		2002	PG-13	22.95	
25	24	SCOOBY-DOO WARNER HOME VIDEO 22436	Freddie Prinze Jr., Sara Michelle Geller		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. ◆ IRMAA 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. IRMAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

MARCH 8 2003 Billboard **TOP DVD RENTALS**™

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING
THIS WEEK	LAST WEEK	TITLE	Principal Performers		YEAR OF RELEASE	RATING	
		LABEL/DISTRIBUTING LABEL & NUMBER					
1		NUMBER 1 1 Week At Number 1 MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993 Nia Vardalos, John Corbett				2002	PG
2	1	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon, Josh Lucas		2002	PG-13	
3	2	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon		2002	PG-13	
4	3	THE BANGER SISTERS FOXVIDEO 2006573	Goldie Hawn, Susan Sarandon		2002	R	
5	4	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson, Joaquin Phoenix		2002	PG-13	
6	5	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey		2002	PG	
7	NEW	BROWN SUGAR FOXVIDEO 2006549	Taye Diggs, Sanaa Lathian		2002	PG-13	
8	6	ABOUT A BOY UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant		2001	PG-13	
9	7	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson, Robert Carlyle		2002	R	
10	10	XXX COLUMBIA TRISTAR HOME ENTERTAINMENT 08293	Vin Diesel		2002	PG-13	

MARCH 8 2003 Billboard **TOP VHS RENTALS**™

THIS WEEK		LAST WEEK		Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	RATING
THIS WEEK	LAST WEEK	TITLE	Principal Performers		YEAR OF RELEASE	RATING	
		LABEL/DISTRIBUTING LABEL & NUMBER					
1		NUMBER 1 1 Week At Number 1 MY BIG FAT GREEK WEDDING HBO HOME VIDEO/WARNER HOME VIDEO 91993 Nia Vardalos, John Corbett				2002	PG
2	1	SWEET HOME ALABAMA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29126	Reese Witherspoon, Josh Lucas		2002	PG-13	
3	2	THE BOURNE IDENTITY UNIVERSAL STUDIOS HOME VIDEO 21551	Matt Damon		2002	PG-13	
4	3	THE BANGER SISTERS FOXVIDEO 2006563	Goldie Hawn, Susan Sarandon		2002	R	
5	4	SIGNS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 27899	Mel Gibson, Joaquin Phoenix		2002	PG-13	
6	NEW	BROWN SUGAR FOXVIDEO 2006539	Taye Diggs, Sanaa Lathian		2002	PG-13	
7	5	THE MASTER OF DISGUISE COLUMBIA TRISTAR HOME ENTERTAINMENT 608289	Dana Carvey		2002	PG	
8	6	ABOUT A BOY UNIVERSAL STUDIOS HOME VIDEO 21979	Hugh Grant		2001	PG-13	
9	8	FORMULA 51 COLUMBIA TRISTAR HOME ENTERTAINMENT 08030	Samuel L. Jackson, Robert Carlyle		2002	R	
10	9	BARBERSHOP MGM HOME ENTERTAINMENT 1004104	Ice Cube		2002	PG-13	

◆ IRMAA 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. ◆ IRMAA 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.

Studio Monitor

by Christopher Walsh



GRAMMYS IN SURROUND: The raw excitement in Effanel Music's remote recording truck, known as L7, was every bit as palpable as the awareness that new ground was being broken. Coldplay's performance of "Politik" with members of the New York Philharmonic was being played back in a way never before heard by a Grammy Awards TV audience. Among the engineers responsible for the Feb. 23 broadcast, tirelessly working to ensure that this history-making event would transpire without a hitch, professional obligation mingled with unqualified amazement at the sounds heard inside the truck, parked next to New York's Madison Square Garden.

For the first time, the Grammy Awards were broadcast live in 5.1-channel surround sound, the realization of an extensive and inclusive team of audio professionals and technology companies. The Grammy Awards telecast, at roughly 1,000 inputs from more than 15 live performances, is a most complex TV production. Adding multichannel mix-

ing to the live event was no small feat; the benefit to the home audience, however, brought a tremendous sense of accomplishment to the audio production industry.

"When we decided to do this, it really took a task force of people," says **Hank Neuberger**, advisory council member of the Recording Academy's Producers and Engineers (P&E) Wing. "When you're talking about 5.1 broadcasting, and add it to a show this complicated, no one is an expert. We had to put together a team that represented our production company, the Recording Academy, our audio mixers, the CBS television network, our video distribution people. We got great support from Dolby [Laboratories] of both people and equipment."

"We were working on this transmission path from the stage to the trucks to CBS to people's homes for three full months," Neuberger continues, "trying to figure out if we'd be ready to do it; and then on-site, trying to come up with a plan that allowed us to not distract from the stereo

mix—which is hard enough in itself—and still be able to generate a legitimate native 5.1 mix that we would be creatively satisfied with."

Rehearsals held Feb. 21-22 allowed a measure of preparation for the team of audio professionals. In the Effanel truck, equipped with an AMS Neve Capricorn digital console, music mixers **John Harris** and **Jay Vicari** received audio signals from the stage, Effanel president **Randy Ezratty** explains. "We get some 100 lines from the stage down to the truck," Ezratty says. "It's a Capricorn, so we remember everything we're doing and just keep pulling up configurations. That has traditionally out-putted a stereo mix to [production mixer] **Ed Greene**, who combines that with all the other announcers and audience, and his mix goes to the outside world. But his plate is phenomenally full; these guys are pushed to the max. The mandate we came up with for this show was zero compromise on the stereo mix while we're forging ahead with 5.1."

Engineers in the Effanel Music truck, Ezratty illustrates, worked on stereo mixes during rehearsals, which were also recorded. "After everybody goes home," he adds, "we pull up those rehearsals, refine the stereo mix, and then create a 5.1 mix simultaneously on the console. When the show is on, that 5.1 mix is already written into the Capricorn. Those six channels will come to me in the 5.1 mix truck [OnSite Recording Services, which has forged a

partnership with Effanel Music]. I will also take all additional elements—the dialog, the videotaped things—and put them in a sensible 5.1 perspective. So the Effanel Music mix is essentially untouched."

The transmission path employed Dolby E technology to deliver the 5.1 sound. Dolby E, devised to facilitate the transition from two-channel to multichannel audio for digital TV broadcasters, allows up to eight channels of audio to be delivered via the existing two-channel audio infrastructure. Dolby E encoders and decoders were required at the location

maybe don't have the technology now but at least are going to hear about it and want to investigate. So it's a fantastic opportunity for us to be pioneers and really forge ahead and promote a new technology that I personally think enhances any style of music."

NOT YOUR CONVENTIONAL MIX

The multichannel broadcast, itself an unprecedented event in Grammy history, goes hand in hand with the creative innovation that characterizes surround sound. It's fitting, then, that the mix engineers



OnSite. Preparing for the 5.1 broadcast of the 45th Annual Grammy Awards in the OnSite Recording Services truck are, from left, Phil Ramone, Randy Ezratty, Hank Neuberger, and Joe Chiccarelli; (foreground) Joel Singer.

production facilities and local digital TV stations, while participating local stations used a Dolby E decoder and Dolby Digital encoder to convert the signal to Dolby Digital for transmission to homes.

"In the case of CBS," Neuberger says, "they have installed Dolby E decoders at all of their 16 owned and operated stations and have encouraged their affiliates to gear up. They have installed Harris decoders at all their stations, including affiliates, and want the affiliates to get Dolby E so that they can decode the CBS 5.1 signal, and then re-encode it with Dolby Digital, the consumer format."

POTENTIAL SALES SPARK

While the majority of viewers were likely to hear the telecast in stereo—or even mono, depending on their audio and video equipment—the first multichannel broadcast of the Grammy Awards is sure to encourage further investment in home-theater products, as DVD-Video has continued to do. "I've been really passionate about the surround sound issue," says engineer/producer **Joe Chiccarelli**, also a member of the Recording Academy's P&E Wing. "I'm so excited that we're the first to do this. I heard the mixes of Coldplay and it sounded great—to hear a symphony orchestra and a rock band in 5.1 is fantastic. And I think it's a wonderful opportunity for NARAS and the producers and engineers wing to take a stand and help promote a technology. Look at the millions of viewers who

involved were not bound by conventional mixing techniques, such as a "band in front/audience and reverb in rear" mix common to concert performances presented on DVD-Video. "I hope that we will have the opportunity with some of these artists to put things into the rear [speakers]," said show producer **Phil Ramone**, chairman of the Recording Academy's P&E Wing, during Feb. 22 rehearsals. "I just don't like traditional thinking about 'always from the 10th or 15th row center' ideas. It's a nice ambiance, and works great with movie scores and other effects coming around you. But in the music world, I feel that the interest between the rear, the sides, up the middle, and over your head is what the experience is. Maybe I want to be in the middle of the band—if it's a rock'n'roll band, why not?"

"We're trying to push the process along," Neuberger adds. "The Recording Academy thinks 5.1 is great. Our membership—one-quarter of whom are producers and engineers—is totally enthralled with 5.1. People at home love it for their feature film DVDs. Now we're just trying to get it in broadcasting, and it's here now."

"CBS is making the leap with us," Ramone concludes. "The Academy is really proud to do this, and the P&E Wing is leading the charge."

Read *Studio Monitor* next week to learn more about the partnership between Effanel Music and OnSite Recording Services.

MARCH 8
2003

Billboard PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
TITLE Artist/ Producer (Label)	ALL I HAVE Jennifer Lopez Featuring LL Cool J/ C. Rooney, Ron G., D. McPherson (Epic)	IN OA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)	THE BABY Blake Shelton/ B. Braddock (Warner Bros./WRN)	WHEN I'M GONE 3 Doors Down/ R. Parashar (Republic/Universal)	IN DA CLUB 50 Cent/ Dr. Dre (G-Unit/Shady/Aftermath/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) THE STUDIO (Philadelphia, PA) Peter Wade Keusch, Bruce Swedien Rob Williams	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	SONY/TREE COOL TOOLS AUDIO SOUNO STAGE BLUEBERRY HILL (Nashville, TN) Ed Seay, Paul Hart	LONOON BRIDGE (Seattle, WA) Rick Parashar, Geoff Ott	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 4000 G	Sony MXP 3056, SSL 400 E/G	Neve 8048	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools TDM	Pro Tools	Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Peter Wade Keusch, Bruce Swedien	ENCORE (Burbank, CA) Dr. Dre	COOL TOOLS AUDIO (Franklin, TN) Ed Seay	ARMOURY (Vancouver, British Columbia, Canada) Randy Staub	ENCORE (Burbank, CA) Dr. Dre
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 4000 G	Digidesign Pro Control	SSL 4000 G+	SSL 4000 G
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools HO	Pro Tools	Pro Tools
MIX DOWN MEDIUM	Pro Tools, EMTEC 900 1/2"	Pro Tools	Pro Tools HO	Pro Tools	Pro Tools
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	STERLING SOUND (New York) George Marino	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner
CD/CASSETTE MANUFACTURER	SONY	UMVD	WEA	UMVO	UMVD

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Billboard EUROPEAN QUARTERLY



INT'L LIVE MUSIC CONFERENCE GIVES TOURING BUSINESS A FORUM FOR SHARED ISSUES

15th Year For Invite-Only Event

BY JULIANA KORANTENG

LONDON—Cooperative efforts to improve industry standards are likely to be high on the agenda at this year's ILMC (International Live Music Conference) March 7-9. Other topics likely to be deliberated include CCE Europe's regional domination, the need for more appropriate music venues, the development of non-music events, legal disputes between artists and promoters, plus continued concern with Germany's withholding taxes.

ILMC organizer Martin Hopewell, who is also MD of Primary Talent International agency in London, says the 15-year-old event encourages delegates to choose the topics and themes, and that is a unique selling point.

The ILMC is an invitation-only annual event, expecting 600 of the sector's leading specialists from 50 countries this year. However, in a business packed with entrepreneurs working in an unpredictable environment, the ILMC helps participants to do business together.

"People are starting to see the ILMC as a place to do serious work," Hopewell offers. "We shall be exploring more individual meetings in terms of workshops. There seems to be greater demand to focus on specific topics." The subject matter might range from access for disabled people to the more universal but sensitive topic of crowd control. "When you get into that type of detail, not all [the topics] are appropriate for 600 delegates. Therefore, smaller meetings work better," he adds.

So, this year, the ILMC team plans to invite participants from outside the business, such as independent economists and the fans themselves, to gain a more objec-

tive perspective. "We need to make people aware that, as an industry, we speak a rather different language," says Hopewell. "It's a dictionary that those outside the industry just don't get. So we've got to be careful how we express ourselves."

Like most businesses, live music can't get away from the Internet after all. And a major concern is the medium's ability to spread news about a show or tour before the organizers are ready to announce it. Hopewell believes promoters and venue owners need to tackle that issue. "All the fans' [web] sites exist to get that information out before the business is ready to do so. There's the hunger to be the first with the information. But getting it wrong can fuck up everything."

On the other hand, the ILMC's forum could equally be the focus of the more positive aspects of new digital media. Clear Channel Entertainment Europe has set up a new-media division to exploit these new platforms—such as the PC and wireless devices. The resulting European database will be used to create an e-mail marketing and text-messaging campaign this year.

Says CCE/CEO Michael Rapino, "The database will be the foundation for executing more efficient concert-marketing programs." A more efficient audience-targeting could lead to reduced marketing spending for artists, he adds. "For the consumer, we're developing a one-to-one communication channel that will allow us to provide the consumer with immediate information, offers, promotions and, in return, provide CCE and the artist with information and added revenue streams." ■



The McKenzie Group owns six U.K. venues, including London's Brixton Academy.

EUROPEAN PROMOTERS ARE BULLISH ON YEAR'S TOURING PROSPECTS

"People can now copy CDs easily on the Internet. But they can never have a copy of a live act. You can only have the real version."

BY JULIANA KORANTENG

LONDON—Downturn? What downturn? That's the kind of sentiment Europe's leading promoters and venue owners express about the state of the touring business in 2002 and the outlook for the year ahead.

They say consumers' craving for distraction and entertainment soars at times of uncertainty, such as the current global economic slump. Certainly, major international tours saw a dramatic drop-off after the terrorist attacks of Sept. 11, 2001, and would likely be affected again by war in Iraq.

However, the music division of Clear Channel Entertainment (CCE) Europe is among several companies that gave Billboard revenue figures and anecdotal evidence that show a significant improvement in Europe's touring picture by the end of 2002.

Despite criticism from the fiercely independent local promoters who have criticized the company's plans to form a pan-European corporate conglomerate, CCE's move into the region appears to be paying off.

London-based CEO Michael Rapino says his group sold more than 9 million tickets in 2002 and promoted more than 2,000 concerts, using 600 employees in its 15 offices throughout Europe. The efforts yielded about \$350 million in gross revenues last year, an estimated 15% increase from the year before. Moreover, Rapino forecasts revenue growth of about 25% in 2003.

This year "is looking to be one of the biggest touring years in recent years, dominated by rock acts," he says. "We expect attendance to be stronger than ever for the live business is not usually affected by the economy. As long as there are quality bands touring, the consumer will come out to see them."

Among the big stadium acts that CCE is due to present this year are the Rolling Stones, Bon Jovi, Bruce Springsteen and U.K. pop sensation Robbie Williams in selected countries.

For Rapino, the coup is to have snapped up stadium shows. "In 2002," he notes, "we did not have one European stadium tour." The company has expanded by acquiring local players in 10 countries, including Germany, where it operates a joint venture, Medusa, with German ticket and venue operator CTS EVENTIM AG.

SLOWING CONSOLIDATION

CCE's goal is to offer artists a one-stop shop for European tours, the kind of resources that a national promoter would have had difficulty supplying. For example, CCE Europe is now able to stage Ozzfest on a

Continued on page EQ-4

The EQ Review

A Quarterly Roundup of European Artist-Development News

BY PAUL SEXTON

LONDON—The top priority for BMG in Europe for the second quarter of 2003 will be unveiled June 9, the day that **Annie Lennox** goes *Bare*. The Billboard Century Award winner's new album, her first solo release since 1995's *Medusa*, will be a major event for the company and will be previewed, says Europe senior VP of marketing Yoel Kenan, "by more than a single. There's going to be a lot of pre-promotion work done." Three hugely popular British groups dominate EMI's upcoming U.K. agenda. Kevin Brown, international director, Capitol Music U.K., anticipates new albums by a triumvirate of multi-platinum U.K. modern rock acts:



Nicole Lacy

Blur, **Starsailor** and **Radiohead**. The Blur album, slated for May, is the band's first since frontman Damon Albarn's hugely successful **Gorillaz** spinoff and the departure of guitarist Graham Coxon. A June release was

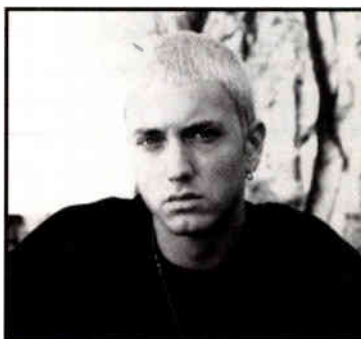
planned at deadline for Radiohead's sixth album, recorded in Los Angeles and the band's home town of Oxford. Starsailor's sophomore set follows the critical and commercial acclaim for its 2001 debut, *Love Is Here*. The group will be guests of the **Rolling Stones** at their Aug. 23 London shows at Twickenham Stadium... EMI's priority acts from continental Europe in the second quarter of the year will be Italian sensation **Tiziano Ferro**, Denmark's **Saybia**, Norway's **Bertine Zetlitz** and Dutch star **Anouk**. Universal Music International marketing VP Matt Voss says the company is eagerly awaiting the solo debut of the **Prodigy's Keith Flint**, signed to Polydor U.K. He also cites "definite cross-border interest" in **Kelly Joyce**, signed to UMI's Italian company, and two direct signings to UMI: U.S. veteran **Michael McDonald**, who will bring his ever-distinctive vocal style to the covers set *Michael McDonald Motown* in April, and a solo album by **Clanad** frontwoman **Maire Brennan**... Telstar is celebrating the prestigious signing of U.K. singer-songwriter mainstay **Joan Armatrading**, who starts a British tour on April 22 behind her first studio album in five years, *Lovers Speak*. The 15-track set was set for U.K. release March 10, and Armatrading's live itinerary includes a Royal Albert Hall show on April 26. Telstar has also signed Irish contemporary classical talent **Alison Hood**, whose *Tranquility* album is slated for June... Sony Classical has a March release set for the eponymous debut set by violinist **Summer**, born in Oxfordshire and a Royal College of Music graduate... **Ocean Colour Scene's** popularity reached a peak with the albums *Mosely Shoals* in 1996, a U.K. million-seller, and the chart-topping *Marchin' Already* the following year. After leaving Universal, OCS was signed last summer by Sanctuary, whose VP, international marketing and promotion, Julian Wall, says the label is building a marketing plan in advance of the band's new album, due in June. "They have a strong and loyal fan base," adds Sanctuary CEO Joe Cokell, "and, musically, they're at the top of their game. I'm sure the new album will

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Eminem

TOP 10 ALBUMS

(Jan 1. to Feb 14, year-to-date)

1. **Robbie Williams**, *Escapology* (Chrysalis)
2. **Avril Lavigne**, *Let Go* (Arista)
3. **Phil Collins**, *Testify* (Face Value/WEA)
4. **Eminem**, *8 Mile* Soundtrack (Interscope)
5. **Eminem**, *The Eminem Show* (Interscope)
6. **Pink**, *Missundaztood* (Arista)
7. **U2**, *The Best Of 1990-2000* (Island)
8. **Jennifer Lopez**, *This Is Me... Then* (Epic)

9. **Norah Jones**, *Come Away With Me* (Blue Note)
10. **Shakira**, *Laundry Service* (Epic)

TOP 10 SINGLES

(Jan. 1 to Feb 14, year-to-date)

1. **Eminem**, "Lose Yourself" (Interscope)
2. **Las Ketchup**, "Asereje/The Ketchup Song" (Columbia)
3. **Robbie Williams**, "Feel" (Chrysalis)
4. **T.A.T.U.**, "All the Things She Said" (Interscope)
5. **Nelly feat. Kelly Rowland**, "Dilemma" (Universal)
6. **Jennifer Lopez**, "Jenny From the Block" (Epic)
7. **Blue & Elton John**, "Sorry Seems to Be the Hardest Word" (Innocent/Virgin)
8. **Star Academy 2**, "Paris Latino" (Mercury)
9. **Punjabi MC Mundian**, "To Bach Ke (Beware of the Boy)" (Superstar)
10. **Girls Aloud**, "Sound Of the Underground/Stay Another Day" (Polydor)

unlock European markets and take them to higher levels"... At Warner Music U.K., senior international manager Theo Gupta says key second-quarter projects include *Us*, the second album by acclaimed Scottish act **Mull Historical Society**; the return of **Chicane**, the recording identity of dance-pop writer-producer Nick Bracegirdle; and the debut of female singer-writer **Sam Obernik**, London-born of Greek descent. During February, Mull Historical Society trumpeted its return with a week of in-store appearances at HMV stores around Britain.

Norwegian pop vocalist **Nicole Lacy** signed in her own market to Playground Music, has completed a four-album international deal with Warner Music France, in what Playground claims to be the first-ever international signing of a female Nor-

wegian act. The Oslo-born Lacy's debut single, "Dancin' on a Tuesday," was a top-10 hit last fall in Norway, where she remains with Playground. The deal was completed in advance even of the now-impending local release of her album *It Was Me*... In other Scandinavian news, Columbia's much-touted Danish rock duo **the Raveonettes** are becoming increasingly international. Recently in the U.K. to tour with **Supergrass**, the act found time to mix its upcoming debut album, recorded in New York and Copenhagen with venerable rock sideman Richard Gottehrer... Sony is also anticipating a second album in early summer by Liverpool band **the Coral**, fresh from the band's Brit Award and Technics Mercury Music Prize-nominated opener last year, plus the debut set by another Danish band, Epic signing **Mew**. ■

Hit Facts: Information about Swedish rock and pop music, artists, biographies, sound files, interviews, pictures, news and links to the Swedish music industry. If you are a radio producer you can order records by Swedish artists, but of course, this site is very handy for anyone interested in Swedish pop and rock music.

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Hives best live band says Q
 [2002-10-23]
 The top British rock magazine Q has chosen Sweden's black-and-white clad The Hives as the world's best live act.
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NEW ALBUM
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OUT NOW

EUROPEAN PROMOTERS
Continued from page EQ-1

pan-European level. The tour is scheduled to take place from late August through early September.

Rapino, however, says this rapid growth via consolidation will slow

down from now on. Future acquisitions will need to complement its existing assets: "CCE in Europe will focus on maximizing its 10 operations and leveraging the strengths of each," says Rapino. On the venue and festivals side, CCE operates and manages six arenas and amphitheaters in the

U.K. and Sweden, plus six music festivals in the Netherlands, Belgium, Italy and the U.K.'s Party in the Park in London's historic Hyde Park.

Despite the ability to form a pan-European structure to promote acts and the introduction of the common euro currency, the live-

music business retains different characteristics in the various markets at the local level.

In the U.K., John Giddings, CCE's head of European touring and MD of Solo, the CCE-owned talent agency, says Solo had its "best year ever" in 2002. He attributes

this success to the popularity of David Bowie's return to live entertainment and shows by Rod Stewart, the Irish boy band Westlife plus other pop acts like Ronan Keating and S Club 7. Entertainment booms in hard times, he declared.

In the four Nordic markets (Sweden, Denmark, Finland and Norway), CCE admits that the lack of international stars in 2002 hurt business. "But 2003 looks like an excellent year with 14 outdoor shows, with 12 already sold out for June and July," states Thomas Johansson, the Stockholm-based MD of EMA Telstar, CCE's Nordic subsidiary.

Moreover, local promotion of the Stones, Springsteen and Williams tours illustrates how his company is benefiting from CCE's international clout in attracting mega-star clients.

INVULNERABLE LOCALS

Other upbeat European players include the McKenzie Group (MKG), the U.K.-based venue owners and promotion company, and the Mean Fiddler Music Group (MFMG).

MKG's MD, John Northcote, says 2002 was a profitable year, with an almost 20% increase in gross revenues. "Because we own venues with 2,000 to 3,000 capacity, I don't think we shall be affected any by the [economic] slowdown in 2003," he observes. He argues that, because his venues rely on local artists, they're less vulnerable to economic uncertainties than big arenas that depend on international touring acts.

MKG owns or operates six venues, including London's popular Brixton Academy and the Shepherd's Bush Empire. This March, the company is opening a new 2,500-capacity venue in Glasgow—the Glasgow Academy, a former movie house that's undergone a \$4.8 million conversion. The move is part of the company's plans to open two new U.K. venues annually by 2006.

While MKG says it does not aspire to expand internationally for several years, rival MFMG has already made its first move onto the European continent. Mean Fiddler recently acquired a controlling stake in Doctor Music, a leading Spanish popular-music festival based near Barcelona.

Taking place July 25-27, Doctor Music is one of the few pop and rock music festivals in Spain. Melvin Benn, CEO of the London-based MFMG, saw this as a potential opportunity to make the company's debut on mainland Europe.

Mean Fiddler is already a leading U.K. festival organizer, thanks to its stake in or ownership of the

Further information can be obtained on the following frequencies conference@ilmc.com, or contact +44 (0) 207.923 5555

highly popular Glastonbury Festival, the Reading Festival, the Leeds Carling Weekend and the Fleadh, which also has a U.S. edition. In addition, MFMG owns 12 British venues that include the Jazz Café and the Forum, both in London.

The group is confident about 2003 and says the 275,000 tickets for the Knebworth Festival, which it is promoting in August, had already sold out by last Christmas. Benn makes an interesting observation as to why the live sector thrives while the recorded music business is currently suffering: "The slowdown in CD buying could be attributed to the fact that people can now copy CDs easily on the Internet. But they can never have a copy of a live act. You can only have the real version."

This faith in the uniqueness of live entertainment explains Benn's confidence in winning a current dispute with the local authorities, who have refused his company a license for this year's Glastonbury Festival. Mean Fiddler will both revise its application for the license

and appeal the original refusal, he says.

LOWERING WITHHOLDING

In Germany, one of Europe's most important touring markets, the big news is the improvement in the withholding taxes levied on touring artists. Taxes had been so punitive that they discouraged unknown acts from playing there. The German government previously withheld 25% of the gross income of both local and foreign artists. While major superstars have the resources to make such a sacrifice, unknown acts earning small incomes end up taking a loss by the time they've paid for all pre-tax expenses.

With the highest rate now down to 20% as of this year. "It will be much easier to bring newcomers here, even if they're earning only a little," says Jens Michow, the Hamburg-based president and MD of IDKV, the German Association of the Promotions Industry.

Another positive development in Germany is the creation of a training program for event managers,

which debuted in October 2001 and is thought to be the only one of its kind worldwide. The program is designed to improve the professional standards among event managers. Germany now has more than 1,500 event-management students at a given time. "In a business with such a high turnover, it wasn't feasible to go on as we did before. In short, we shall now have the best newcomers in the promoters business," Michow states.

In a country once famous for its plethora of clubs but dearth of big arenas, Germany also has welcomed the construction of major new venues. The opening in Hamburg of both the 15,000-capacity Color Line Arena and the 60,000-seat AOL Arena, and the debut of the Cologne Arena, have notably improved the venue picture.

German promoters had to cope with torrential floods that ripped through the country last fall, which led to several event cancellations. Yet, Michael Bisping, MD of ASS Concert & Promotion GmbH in Hamburg, says he expected a 20% to 30% boost in

business in 2002 and predicts this year will be equally lucrative.

GETTING HITCHED

Bisping urges his fellow promoters to be more adventurous and imaginative. Although ASS handles major rock acts from offices in Berlin and Madrid as well, it has branched into non-music entertainment. One of its most successful productions in 2002 was for the cult act Die Drei ??? (The Three Question Marks). Originated 25 years ago by three teenagers, the performance is based on radio shows centered on characters in Alfred Hitchcock movies. The recordings of the shows have sold more than 25 million copies and another tour in bigger venues is being planned.

"Last year, for the first time, we worked with their record company [BMG] to set up a 15-city tour. We sold out at all the 1,500-2,000 capacity venues with two to three performances per city," Bisping explains. Karsten Jahnke, head of the Hamburg-based Karsten Jahnke Konzertdirektion, has booked cur-

rent or upcoming tours by the likes of Noa, Sinéad O'Connor, Herman van Veen, Jane Birkin, Al Jarreau, Sonny Rollins and Dave Brubeck Quartet. "We are satisfied with 2002 and hope for even greater success," says Jahnke.

Despite the overall optimism in Germany, one concern is the state of business for talent agents, who rely heavily on international stars to entertain clients at corporate events. "That was a huge business here," Michow exclaims. The recent spate of job cuts in the country has forced companies to slash their corporate-events budget, hence hurting the local talent-agency business.

In Denmark, Peter Ib Hansen, coordinator of the country's Smukfest festival, is responding to a potential business slump by inviting the country's 16 biggest open-air venues to join efforts to cut operational costs. "We might be competitors, but we all rent the same tents, the same toilet cabins and hire the same garbage removers," he says. "So why not join forces? We're stronger together." ■

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Music & Media

Mastering the mass

The recent success of several jazz re-issue projects has sparked vehement debate among jazz enthusiasts about the manner in which historic recordings are transferred to CD and presented to the public. Tony Lema browses the front lines and finds out what the experts have to say about new technology and old masters.



Shania stays grounded with Up

When you're following a \$4-million worldwide roller, it's a dangerous thing to say that you're not an ego. That may be the life of Shania Twain's ambitious new literary follow-up to the record-breaking Come On Over, but she is keeping her capstone on the ground.



Major Market Airplay

The most aired songs in Europe's leading radio markets

UNITED KINGDOM			SCANDINAVIA			THE NETHERLANDS		
1	Madonna - Die Another Day	100	1	Robbie Williams - Freedom	100	1	Robbie Williams - Freedom	100
2	Eric Burdon & The New Animals - I've Got a Feeling	95	2	Robbie Williams - Freedom	95	2	Robbie Williams - Freedom	95
3	Eric Burdon & The New Animals - I've Got a Feeling	90	3	Robbie Williams - Freedom	90	3	Robbie Williams - Freedom	90

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SoundScan Confirms Japanese Music Sales Slump

BY STEVE MCCLURE

TOKYO—The Japanese music market has been in poor health in recent times; new figures suggest it should be in the emergency ward.

According to a report from SoundScan Japan, the retail value of over-the-counter sales of recorded music in the world's No. 2 music market totaled 452.4 billion yen (\$3.8 billion) in 2002, down 11.8% from 2001. SoundScan Japan says that music sales in Japan have now fallen 22.9% since the industry's peak year of 1998. In its report, SoundScan Japan claims: "It's an emergency situation; this is not an exaggeration."

SoundScan Japan collects point-of-sale data from some 1,300 record stores nationwide, accounting for 42% of all music sales in Japan, on which its esti-

26.4 billion yen (\$223.7 million) last year, meaning independents now account for 5.8% of the Japanese market.

As in other major music markets, there are varying explanations for Japan's woes. Avex chairman Tom Yoda, for example, points the finger of blame for the market's decline squarely at CD-R copying and illegal file sharing. "People are always criticizing record companies and the quality of their product," says Yoda, who recently became chairman of the RIAJ, "and we listen to them very carefully. But the main reason [for the market's decline] is illegal copying."

But Yoda insists that "the situation is going to improve," citing the introduction of copy-protected CDs by Avex and other labels since March 2002 as one reason for that optimism. "I think we'll start to see the full effect of copy-protected CDs from now on."

Zomba Records Japan president Tak Kitazawa has a different opinion. "The rate of file sharing and CD-R copying is very, very low in Japan," Kitazawa says, "so I don't think file sharing and/or CD-R copying are the main factors behind the market decline." Kitazawa says he believes that the main reason for the market's decline is that the market has focused too much on producing hit songs targeted at the younger generation. He adds that labels have relied excessively on terrestrial TV as a promotional medium, resulting in a situation where the life cycles of hit songs have become shorter and shorter.

"We are experiencing a transition from disposable 'short-life' music to a need for 'genuine' music," Kitazawa says. "I think this can be the key to reverse the market decline in Japan."



KITAZAWA

CAHOON

HMV Japan president Paul Dezel-sky says that while CD-R copying is a problem in Japan, it "has probably

obsured the fact that the product itself has become less attractive. The industry has been 'caught in the headlights,' dealing with a combination of issues, including cost-cutting, changing distribution, new technology/formats—and needs to get back to the basics of making and marketing good music. However, I am optimistic that there will eventually be a recovery. If all of us involved in the music industry are hungry enough to make it improve, I believe it will happen."

Tower Records Japan COO Keith

Cahoon adds, "The decline in the industry is alarming, but I think it can regain health. File sharing and especially CD-R are definitely issues, although not as severe as in the States. Manufacturers and retail could do a better job of selling to the 35-plus demographic."

Cahoon concurs that Japanese labels need to go all-out to find and develop great music. "DVD is another bright spot," he adds, "but the market for music-related DVDs is not being adequately supplied yet. I would also like to see cable TV develop so that there might be wider exposure for a wider range of music."

Piracy Blamed For 'Brutal' Spanish Decline

BY HOWELL LLEWELLYN

MADRID—Spanish labels body AFYVE has blamed the "brutal impact" of piracy for a double-digit slump in music shipments during 2002.

According to AFYVE, the local International Federation of the Phonographic Industry affiliate, Spain's music market dropped 16% in value terms during 2002 to 526.9 million euros (\$567.2 million); units shipped fell 18% to 60.2 million, down from 73.6 million in 2001.

Shipments of CD albums fell by 13.35% from 64 million in 2001 to 55.5 million, while the ongoing decline of the music-cassette format deepened, with less than 2.2 million

units shipped, down from 6.3 million in 2001. There are hopes that a string of successful singles derived from Spain's all-conquering reality-TV talent-show *Operación Triunfo* will revive the country's singles market this year, but in 2002, shipments were down to 1.9 million from 2.2 million.

In a statement, AFYVE president Carlos Grande blamed street sales of pirated CDs for the decline. Such activity, he says, has "provoked a brutal impact in the sector, plunging it into a deep crisis." Grande declined to comment further.

AFYVE estimates that the piracy rate in 2002 reached 40%, with 24 million pirated CDs sold on Spanish streets. In his statement, Grande called on people who buy pirated CDs "to think first that they are acquiring stolen property and then that they are helping to finance mafia networks of organized crime."

The 2002 figures follow a healthy showing in 2001, when a last-quarter

sales rush generated by *Operación Triunfo* helped annual shipments climb 20% in unit terms and 4% in value over the previous year. The TV show generates massive CD sales for Barcelona-based independent label Vale Music, whose managing director, Narcis Rebollo, says the company claimed a 21.04% market share in 2002. That would place it marginally behind leader Universal Music Spain, whose share was 21.58%, according to AFYVE. The labels body says the independent sector had a combined market share of 30.47% in 2002.

The second-best performance by a major in terms of market share, according to AFYVE, was by Warner Music Spain, with 18.53%. Warner was followed by BMG Ariola with 11.6%, Sony Music Spain with 11.03%, and EMI/Virgin with 6.79%.

International repertoire accounted for 42.8% of shipments in 2002, up from 40.5%, while domestic repertoire's share fell to 32.5% from 34.7%.

2002 Market Share: Top 10 Japanese Labels

LABEL	2002	2001
1. Sony	14.2%	17.1%
2. Universal	11.3%	9.7%
3. Avex	11.0%	11.5%
4. Toshiba-EMI	10.9%	12.2%
5. Victor	8.6%	9.1%
6. Warner	6.7%	6.7%
7. BMG Funhouse	6.3%	4.3%
8. Toy's Factory	3.5%	4.4%
9. Pony Canyon	3.5%	4.4%
10. JDISC	3.4%	2.3%

Source: SoundScan Japan

mate of total prerecorded music sales in Japan (excluding imported product) is based. In its annual report, SoundScan Japan says, "Last year, we concluded that 2002 would be a key year in establishing the direction of the audio software business, but unfortunately, the industry is not heading in a good direction."

Meanwhile, newly published figures from labels body the Recording Industry Assn. of Japan (RIAJ) show that trade shipments (net of returns) by its 24 member companies in 2002 totaled 281.6 million units in 2002, down 11% from 2001, with a value of 388.4 billion yen (\$3.3 billion), down 10%.

Tokyo-based SoundScan Japan, the Japanese licensee of U.S. firm Nielsen SoundScan, is operated by JVC subsidiary Soft Information Planning. Its data shows that domestic repertoire fared worse than international product, as sales of domestic music dropped 13.7% to 333.1 billion yen (\$2.8 billion), while international product sales fell 6% to 119.3 billion yen (\$1 billion).

As in last year's market report, SoundScan Japan says that the only good news for the market is that Japan's thriving indies sector continued to grow in 2002. It says indie sales rose 35.3% to

No Cheer, Though Italian Music Market Bucks Trend

BY MARK WORDEN

MILAN—The Italian record industry may have managed to buck the worldwide decline in shipments in 2002, but label execs here are keeping the celebratory champagne on ice.

Although Italian labels posted an increase of 7.3% in unit terms to 47 million units from 43 million the previous year, the value increase was a more modest 0.5%, to 340 million euros (\$366 million). Enzo Mazza, director general of Italian industry body FIMI, points out that "revenue is still very flat, and the increase, which was a mere 2 million euros (\$2.2 million), followed a disastrous 9% revenue drop the previous year."

The Italian figures are compiled for FIMI by PriceWaterhouse Coopers. They show that on the back of a string of special-price campaigns, shipments of mid-price catalog albums rose by 71.7% in units and 64.2% in value, while compilations accounted for 12% of the market in 2002, as opposed to 7% in 2001. But new-release shipments fell by 5.6% in units and 9% in value, while singles fell 17.7% in units and 16% in value.

Universal Music Italy took the lead in special-price campaigns during 2002. President/CEO Piero La Falce says, "The increase may look good on paper, but this is because the industry worked really hard on price-cutting last year.

The sales may be up, but in order to achieve this, all of us have had to reduce our profit margins on projects."

BMG Ricordi president/CEO Adrian Berwick adds, "In order to stave off the drop in sales, labels are turning to medium and low prices. So, instead of having a couple of sales periods on the calendar, it has now become a year-long process. It may work in the short-term, but my concern is that sooner or later, we're going to get catalog fatigue, and then what do we do?"

La Falce says, "Unless things start to change, the future looks pretty gray. Companies are going to have to cut back on investments and re-examine their structures."

Among Italian indies, the mood is similarly downbeat, according to Zomba Italy managing director Roberto Biglia. "The majors are clearly dealing with a crisis," Biglia says, "and this is having a knock-on effect on the indies, most of whom have distribution deals with them. In the past, an advance on a distribution deal was vital for an indie and would enable it to develop new artists. With the majors in trouble, such advances are now rare, and this spells trouble."

Mario Limongelli, GM of Milan indie Nar International, adds: "The majors can recover their losses with catalog, but we don't have that option. And if the majors can't afford to invest in themselves, how can you expect them to invest in us?"



LA FALCE



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 02/26/03		(OFFICIAL UK CHARTS CO.) 02/24/03		MEDIA CONTROL 02/26/03		(SNEP/FP/TITE-LIVE) 02/25/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	4	1	1	1	1	1	1
2	1	2	3	2	2	2	2
3	NEW	3	2	3	4	3	4
4	NEW	4	4	4	3	4	3
5	NEW	5	NEW	5	NEW	5	11
6	3	6	9	6	5	6	8
7	NEW	7	12	7	11	7	5
8	3	8	20	8	NEW	8	12
9	3	9	NEW	9	8	9	6
10	NEW	10	NEW	10	6	10	NEW
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	NEW	11	15	13	21	12	NEW
12	NEW	12	NEW	14	NEW	15	62
13	NEW	13	NEW	18	NEW	17	NEW
14	NEW	14	46	21	24	20	27
15	NEW	15	NEW	23	32	29	34
16	NEW	16	NEW				
17	NEW	17	NEW				
18	NEW	18	NEW				
19	NEW	19	NEW				
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	2	1	1	1	NEW
2	3	2	NEW	2	2	2	2
3	NEW	3	NEW	3	6	3	20
4	1	4	5	4	5	4	1
5	2	5	7	5	8	5	7
6	NEW	6	15	6	4	6	5
7	NEW	7	4	7	3	7	3
8	4	8	3	8	29	8	4
9	NEW	9	1	9	7	9	12
10	8	10	10	10	NEW	10	14

CANADA		SPAIN		AUSTRALIA		ITALY	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDSCAN) 03/08/03		(AFYVE) 02/26/03		(ARIA) 02/24/03		(FIMI) 02/24/03	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	NEW
2	NEW	2	2	2	2	2	NEW
3	3	3	3	3	3	3	1
4	4	4	4	4	4	4	1
5	5	5	5	5	6	5	3
6	16	6	6	6	5	6	4
7	4	7	7	7	11	7	5
8	9	8	8	8	7	8	8
9	3	9	9	9	8	9	13
10	13	10	10	10	10	10	10
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	17	16	NEW	11	14	13	NEW
19	22	19	NEW	14	18	17	22
21	NEW	21		17	21	22	26
24	NEW	24		22	26	25	28
30	RE	30		24	NEW	27	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	4	2	2	2	2	2	3
3	3	3	4	3	3	3	2
4	5	4	6	4	7	4	6
5	2	5	NEW	5	5	5	7
6	7	6	9	6	NEW	6	9
7	3	7	7	7	6	7	4
8	NEW	8	3	8	4	8	8
9	RE	9	9	9	9	9	11
10	RE	10	NEW	10	11	10	12

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

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

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 02/26/03
SINGLES		
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
4	4	CRY ME A RIVER JUSTIN TIMBERLAKE JIVE
5	5	LE FRUNKP ALPHONSE BROWN UP MUSIC
6	7	STOLE KELLY ROWLAND COLUMBIA
7	6	FEEL ROBBIE WILLIAMS CHRYSALIS
8	9	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC SUPERSTAR RECORDINGS/SHOWBIZ
9	11	ETRE UN HOMME COMME VOUS HOUCINE MERCURY
10	13	CAN'T STOP LOVING YOU PHIL COLLINS WEA
HOT MOVER SINGLES		
17	23	YEAR 3000 BUSTED UNIVERSAL
18	36	LIFESTYLES OF THE RICH AND FAMOUS GOOD CHARLOTTE EPIC
19	29	ETRE UN HOMME COMME VOUS HOUCINE MERCURY
20	NEW	PAIN KILLER TURIN BRAKES SOURCE
22	75	FAMILY PORTRAIT PINK ARISTA
ALBUMS		
1	1	MASSIVE ATTACK 100TH WINDOW VIRGIN
2	2	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
3	11	AVRIL LAVIGNE LET GO ARISTA
4	6	JUSTIN TIMBERLAKE JUSTIFIED JIVE
5	3	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
6	7	NORAH JONES COME AWAY WITH ME BLUE NOTE
7	10	VARIOUS ARTISTS UNITED HANSA
8	12	EMINEM THE EMINEM SHOW INTERSCOPE
9	NEW	SO CENT GET RICH OR DIE TRYIN' INTERSCOPE
10	4	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE

THIS WEEK	LAST WEEK	(MEGA CHARTS BV) 02/24/03
THE NETHERLANDS		
1	1	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
2	2	ALLES GASTIAAN RAGAS & T. BREUGEM UNIVERSAL
3	28	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
4	3	NU FLOW BIG BROVAZ EPIC
5	5	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	1	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
2	14	BEE GEES THEIR GREATEST HITS—THE RECORD POLYDOR
3	2	EMINEM 8 MILE SOUNDTRACK INTERSCOPE
4	5	PHIL COLLINS TESTIFY WEA
5	4	NORAH JONES COME AWAY WITH ME BLUE NOTE

THIS WEEK	LAST WEEK	(GLF) 02/20/03
SWEDEN		
1	1	LOSE YOURSELF EMINEM INTERSCOPE
2	3	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN INNOCENT/VIRGIN
3	2	TU ES FOUTU (TU M'AS PROMIS) IN-GRID MEDLEY/EMI
4	NEW	BEAUTIFUL CHRISTINA AGUILERA RCA
5	6	NU FLOW BIG BROVAZ EPIC
ALBUMS		
1	5	ARETHA FRANKLIN RESPECT—THE VERY BEST OF WARNER STRATEGIC MARKETING
2	4	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL TV
3	2	NORAH JONES COME AWAY WITH ME EMI
4	1	KENT VAPEN & AMMUNITION RCA
5	11	EVA CASSIDY SONGBIRD HOT RECORDS/MNW

THIS WEEK	LAST WEEK	(MEDIA CONTROL SWITZERLAND) 02/25/03
SWITZERLAND		
1	1	LE FRUNKP ALPHONSE BROWN UP MUSIC
2	2	LOSE YOURSELF EMINEM INTERSCOPE
3	6	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
4	3	'03 BONNIE & CLYDE JAY-Z FEATURING BEYONCE KNOWLES DEF JAM
5	5	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
ALBUMS		
1	1	MASSIVE ATTACK 100TH WINDOW VIRGIN
2	2	VARIOUS ARTISTS UNITED HANSA
3	3	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS
4	11	CARLA BRUNI QUELOU'N M'À OIT MUSIKVERTRIEB
5	5	AALIYAH I CARE 4 U EDEL

THIS WEEK	LAST WEEK	(IRMA/CHART TRACK) 02/21/03
IRELAND		
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	4	YEAR 3000 BUSTED UNIVERSAL
3	3	LOSE YOURSELF EMINEM INTERSCOPE
4	2	IF YOU'RE NOT THE ONE DANIEL BEDINGFIELD POLYDOR
5	5	STOLE KELLY ROWLAND COLUMBIA
ALBUMS		
1	3	NORAH JONES COME AWAY WITH ME BLUE NOTE
2	2	JUSTIN TIMBERLAKE JUSTIFIED JIVE
3	6	COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE
4	1	MASSIVE ATTACK 100TH WINDOW VIRGIN
5	4	EMINEM THE EMINEM SHOW INTERSCOPE

THIS WEEK	LAST WEEK	(AUSTRIAN IFP/AUSTRIA TOP 40) 02/24/03
AUSTRIA		
1	1	ALL THE THINGS SHE SAID T.A.T.U. INTERSCOPE
2	3	LOSE YOURSELF EMINEM INTERSCOPE
3	2	WE HAVE A DREAM VARIOUS ARTISTS HANSA
4	4	STARS IN YOUR EYES STARMANIA ALLSTARS UNIVERSAL
5	5	BEAUTIFUL CHRISTINA AGUILERA RCA
ALBUMS		
1	1	VARIOUS ARTISTS DEU UNITED HANSA
2	3	STARMANIA ALLSTARS BEST OF QUALIFICATION UNIVERSAL
3	2	T.A.T.U. 200 KM/H IN THE WRONG LANE INTERSCOPE
4	19	STEIRENBLUAT ALLES WAS I DIR BIET'N KANN ECHO-ZYX
5	5	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN MUSICA

THIS WEEK	LAST WEEK	(PROMUVI) 02/26/03
BELGIUM/WALLONIA		
1	3	LE FRUNKP ALPHONSE BROWN UP MUSIC
2	1	MUNDIAN TO BACH KE (BEWARE OF THE BOY) PANJABI MC ARS
3	2	LOSE YOURSELF EMINEM INTERSCOPE
4	19	ETRE UN HOMME COMME VOUS HOUCINE MERCURY
5	4	SORRY SEEMS TO BE THE HARDEST WORD BLUE & ELTON JOHN VIRGIN
ALBUMS		
1	1	CARLA BRUNI QUELOU'N M'À OIT NAIVE
2	2	MASSIVE ATTACK 100TH WINDOW VIRGIN
3	NEW	LES ENFOIRES LA FOIRE AUX ENFOIRES 2003 RCA
4	4	PATRICK BRUEL ENTRE-DEUX RCA
5	6	ROBBIE WILLIAMS ESCAPOLOGY CHRYSALIS

THIS WEEK	LAST WEEK	(CAPIF) 02/21/03
ARGENTINA		
1	2	RICARDO ARJONA SANTO PECADO COLUMBIA
2	5	PINON FIJO POR LOS CHICOS...VIVO CENTRALIZA/BMG
3	6	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
4	1	KATRASK/LA BANDA CANTANINO KATRASK/LA BANDA DE CANTANINO WEA
5	NEW	MANÁ REVOLUCION DE AMOR WEA LATINA
6	3	DIEGO TORRES UN MUNDO DIFERENTE RCA
7	4	JOAN MANUEL SERRAT VERSOS EN LA BOCA BMG
8	NEW	VARIOUS ARTISTS EL CLOW SONY
9	NEW	KEVIN JOHANSEN SUR O NO SUR LOS AÑOS LUZ DISCOS
10	NEW	U2 THE BEST OF 1990-2000 ISLAND

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
SO CENT Get Rich or Die Tryin' (U)	2		2			1				
NORAH JONES Come Away With Me (E)	3		10			4		1		5
AVRIL LAVIGNE Let Go (B)	7		4	8		3		2		
MASSIVE ATTACK 100th Window (E)			9	7	4			8	3	9
SOUNDTRACK Chicago (S)	8					6		4		
SOUNDTRACK 8 Mile (U)							3	3		3
ROBBIE WILLIAMS Escapology (E)			5		8				4	1

Global
Music Pulse

Edited by Nigel Williamson



SAID AND DONE: Egyptian pop star **Samira Said** is building her profile outside the Arabic world after winning the Middle East category of the BBC Radio 3 Awards for World Music (*Billboard*, Feb. 15). Morocco-born Said has been a star in the

Danish toymaker **Lego**, is backing the career of new band **Zynergy**. The Legoland Show Academy is a new program to help youngsters get started in the arts. Former **Aqua** and **Cartoons** manager **John Aagaard** from TG Management groomed six academy pupils into a band that would be linked to Legoland theme parks in Denmark and abroad. "Zynergy is four girls and two boys between the ages of 16 and 19 who have a catchy pop sound," Aagaard says. "This is going to be a major campaign." EMI subsidiary **CMC** has created a new label, **Happy 1**, to launch Zynergy's debut album, *This n That*, March 3. CMC promotions manager **Mai-Britt Bundgaard** says that international EMI affiliates are already showing interest in the project. She notes, "Legoland is very eager to get them out on stages around theme parks in Denmark, Germany, and the U.K."

CHARLES FERRO



Egyptian pop firmament for 20 years and has been dubbed "the Arabic **Kylie Minogue**," yet until her recent award, she was virtually unknown in the West. Her latest album, *Youm Wara Youm* (Day After Day), is released across Western Europe this month on EMI and marries ethnic Middle Eastern sounds with electronic dance beats. Algerian **rai** star **Cheb Mami** duets on the title track. "I like mixing different styles, and that's what I do on this album," she says. Her first appearance in Western Europe will be at a special BBC poll-winners' concert March 24 in London.

NIGEL WILLIAMSON

HEAVENLY MONSTERS: Gifted singer/songwriter **Ed Harcourt** followed his Mercury Music Prize-nominated debut, *Here Be Monsters*, with the outstanding sophomore album *From Every Sphere* Feb. 17 via U.K. label Heavenly Records. Bridging the gulf between **Tom Waits** and the **Beach Boys**, Harcourt has won an extraordinary reputation as a candid and emotive songwriter; the album has already garnered four- and five-star reviews in long-lead press outlets. The first cut from the album, "All of Your Days Will Be Blessed," was released Feb. 3 as a single and debuted at a modest No. 35 on the U.K. singles chart. But Harcourt is regarded as an album-based artist who is here for the long haul. Of the single, he says: "It gradually speeds up, like an old machine. It's sort of saying, 'When you're really in love with someone, everyone else is a moron.'" Having recently supported **Supergrass**, Harcourt is now undertaking his own 17-date headline tour of the U.K. through February.

CHRISTOPHER BARRETT

BUILDING A CAREER: Legoland, the theme-park concept spawned by

REAL MELON: It's safe to say that **Melton Diesel** is the best-known—and arguably the best—rock group in Gibraltar. Seemingly oblivious to the territorial dispute between Spain and the U.K. over the Mediterranean island, **Melton Diesel** has recorded three albums with Sony Music Spain; the third, *Real*, entered the Spanish charts at No. 12 in February. Six of the album's 17 songs are in Spanish, and the band hopes *Real* will sell more than its 1999 debut, *La Cuesta de Mr. Bond* (200,000 units). "We think and compose in English," bassist **Guy Palmer** says. "What we write in Spanish is a type of adaptation, and it's much harder for us." The first single, "It's Only You," was the most-played English-language song on Spanish radio for four weeks. The band and Sony Spain hope that *Real* will be heard beyond the Iberian Peninsula and the Rock of Gibraltar.

HOWELL LLEWELLYN

INDIAN WAY: The innovative production and vocal talents of **Sukshinder Shinda** are the latest example of the evolution of North Indian *bhangra* music. Shinda's most recent album, *Dil Di Galli* (Way of the Heart), released on U.K. indie label **Tips**, fuses garage, ragga, and a club vibe with hearty Punjabi vocals by various guest artists. Shinda, an acclaimed producer on the bhangra circuit for more than a decade, lends his vocals to the title track for the first time. Despite Western influences from **Dr. Dre** to the **Bee Gees**, Shinda says that "traditional-style folk instruments and sounds are the main ingredients of my music."

NYAY BHUSHAN

Stars Take U.K. Influences To 'Heart'

Montreal Act Goes Back To The '80s For Sophomore Album On Paperbag

BY LARRY LeBLANC

TORONTO—By any measuring stick, Montreal quartet Stars' sophomore album, *Heart*, is an imposing work.

The '80s-British-pop-styled album was released Feb. 11 in Canada by Toronto independent label Paperbag Records, which is distributed nationally by Outside Music. It will be issued in April in the U.K. by the London-based Setanta label.

Grounded lyrically in intimate, everyday scenarios and driven by swirling symphonic-styled synth arrangements and muted beats, *Heart* is an unashamedly romantic pop album—although its songs are unlikely to be mistaken for the output of 'N Sync or Christina Aguilera. As a band, Stars takes many of its musical cues from such '80s British acts as the Smiths and New Order, as well as such contemporary bands as Saint Etienne, the Delgados, and the Flaming Lips.

What further distances the album from mainstream pop is its compelling subject matter. The title track, for example, hails the late Kurt Cobain as an "incurable romantic" who "never had a chance." The longings and losses chronicled on other tracks include a workplace crush, a failing long-distance relationship, and a husband abandoning a napping wife at London's Heathrow Airport in order to take flight to a new life.

"We are a pop band, absolutely," bassist Evan Cranley exclaims. "People cringe today if you say you play in a pop band or say you play pop music. But other people have told me they keep the album on as a soundtrack of their love life. That's one of the highest compliments we could have."

Nurtured by elementary-school friendships forged in Toronto, the band also consists of singer Torquil

Campbell, singer/guitarist Amy Millan, and multi-instrumentalist Chris Seligman.

A drawn-out split with the band's former U.S. label, Le Grand Magistry in Bloomfield Hills, Mich., delayed the



STARS

release of *Heart* for more than a year. Stars had also come close to securing a U.S. label deal with Palm Pictures 18 months ago. "The deal got botched at the very last second," Cranley says. "It's a real blessing it didn't work out. We wouldn't have been able to make this record if it had."

Instead, fledgling indie Paperbag snagged the band. The label's only previous release had been the critically acclaimed *You Forgot It in People* in October 2002 by Broken Social Scene, a Toronto-based collective Cranley has also been performing with for three years.

Paperbag was co-founded eight months ago by Amanda Newman, Trevor Larocque, and Enrique Soissa, established figures on the grassroots indie scene. Newman recalls hearing *Heart* for the first time. "I sat in Trevor's car in silence for the length of the album," she says, "and when it was over I said, 'Let's do it.'"

That was two months after we had started the label."

Explaining the band's decision to go with a small label run by a trio of people in their 20s, Cranley says, "We are the kind of band that wants to change the industry landscape, so we went with a bunch of kids we really trust. It felt right."

Since its debut on Paperbag, Broken Social Scene has since moved to EMI Music Canada, which will distribute its newly formed Arts & Crafts label. "We wanted to get involved with Stars, but they already had a deal," says Jody Mitchell, director of talent acquisition and artist development for EMI Music Canada. "*Heart* is a great, great record."

Lloyd Nishimura, president of distributor Outside Music, adds, "The band gives you faith that if you put out some good music, people will want to hear it and will buy it. The band had quite a street buzz happening even before the record came out."

Heart was produced by the band in its Montreal home studio and is a result of a collective approach to songwriting. The music was co-written by Cranley and Seligman, while lyrics and vocals are by Campbell and Millan. "Chris and I worked out the instrumentals before the vocals were dropped in," Cranley says. "[Campbell and Millan] brought in the pop structure to the music with lyrics and vocal melody. It's like a pyramid, the way it is stacked up. Each track is like a puzzle fixed onto each other."

Stars formed in New York in 2001 as a hobby project by Seligman and Campbell; the latter is an actor with credits on TV shows *Sex and the City* and *Law & Order*. Its first album release on Le Grand Magistry was the pared-down '80s synth-pop album *Nightsongs* in 2001, followed by *The Comeback* EP on the same label later that year, which introduced Cranley and Millan. With the added personnel came a broader sound. Cranley recalls, "Projecting that music live took a lot of time to figure out."

The band moved from New York to the slower-paced Montreal two years ago, prompted by what its members saw as New York's stifling creative climate. "We were self-destructing trying to make our music in New York," Cranley says. "The pressure of trying to live there was burning us out, and music-making was taking a back seat."

Cranley says that despite its moniker, Stars is not impatient for success. "It's going to take a good year for this record to be out [before we] feel [the] impact," he says. "Good things take a while to grow on people. We are not going to be a band that comes out of the gate with good press and then disappears a year later. We're going to be in your mind for a long time."

NEWSLINE...

The Dutch recorded-music market fell 6% in value in 2002 to 467.8 million euros (\$503.2 million), according to annual figures released by local trade body NVPI. Total industry volume—including albums, singles, and music-DVD/VHS shipments—was down 11% from 2001 to 34.2 million units. Album shipments fell 12% in value to 406.2 million euros (\$437 million) and were down 13.5% in volume to 28.3 million units. The singles market dropped 31% in value to 16 million euros (\$17 million), with units down 28% to 3.6 million. Some 2.3 million music-DVD/VHS units were shipped during 2002, up more than 280% from 2001, with value also up 280% to 45.4 million euros (\$49 million euros). NVPI cites illegal downloading and copying as the primary reasons for the downturns.

JENNIFER DEMPSEY



PHILLIPS

Warner Music U.K. plans to launch a new joint-venture label with Christian Tattersfield—managing director of its EastWest Records division—at the helm. Warner Music U.K. chairman Nick Phillips will oversee EastWest's day-to-day operations until a successor to Tattersfield is appointed. The new label will operate within the Warner Music U.K. structure. Phillips says, "Launching this new joint label ensures that we retain Christian Tattersfield's considerable A&R skills and experience."

LARS BRANDLE

Virgin Spain pop/rock duo Amaral has six nominations for Spain's seventh Premios de la Música Awards. Set for April 10 in Madrid, the event is organized by the Academy of Music Arts and Sciences, a body jointly created by authors and publishers society SGAE and artists association AIE. Singer Joaquín Sabina (Ariola/BMG) has five nominations; Sony Music Spain's international pop success Las Ketchup has four. SGAE and AIE members, plus a panel of other industry insiders, vote on the awards.

HOWELL LLEWELLYN

Berlin-based Sony Music Entertainment Germany has collaborated with Swedish mobile-phone maker Ericsson to launch M-USE, a new European wireless-music service provider. The service, scheduled to kick off this spring, will be available initially from mobile networks in Germany, Switzerland, and Austria before being considered for Sony's other European markets. The move will enable mobile-phone users to buy and transmit music clips and multimedia messaging based on hits and archive music by Sony's local and international acts. Other selling points include "intelligent learning system" software inside Ericsson phones that can automatically store the user's list of selected music and suggest other music that they might want to listen to.

JULIANA KORANTENG

The 15th World Music Awards will take place April 24 at the Monte Carlo Sporting Club in Monaco. Producer Marc International cites the threat of war in Iraq for the shift from the event's traditional date in March. A recording of the show is broadcast worldwide; in the U.S., the event will air on ABC for the 11th year. Awards are based on sales figures provided by the International Federation of the Phonographic Industry.

LARS BRANDLE

The Belgian Entertainment Retailers Assn. (BERA), whose members claim to account for 60% of recorded-music sales, has formally asked the country's Minister of Finance to lower the current 21% value-added tax, or sales tax, rate on audio and video carriers. BERA has united entertainment retailers behind its "Give Music a Break" banner, calling on the government to reduce VAT to 6%. Brussels-based BERA secretary Geert Maris points out that "Belgian VAT is substantially higher than in neighboring Germany [16%] or Luxembourg [15%]." Maris argues that the loss of government revenue from a reduced VAT rate would be compensated by higher sales and the resulting increased income bringing about higher amounts of company taxes: "Cases where individual retailers or chains allowed a short-term reduction [equivalent to] the VAT rate have led to higher expenditure during that period."

MARC MAES

Paris-based Musiwave, a provider of wireless music to telecom companies, has partnered with Royal Philips Electronics for mobile music-recognition services. The initiative is expected to rival a service developed by U.K. wireless music-identification operator Shazam. Musiwave's technology will enable users to identify music via mobile phone by "capturing" a few seconds of audio and matching it in a database, returning details on the song and artist within seconds. Advanced options enable users to install the song as a ring tone or forward it to others. The service will use Philips' audio-fingerprinting technology. To date, Musiwave has provided content to mobile-phone companies in seven European markets, including the U.K.'s Vodafone, France Telecom, Spain's Telefonica, and Germany's Deutsche Telekom.

LARS BRANDLE



Avril in Asia. During her recent worldwide promotional jaunt in support of her multi-platinum debut album *Let Go*, Arista artist Avril Lavigne stopped in Singapore to collect three gongs at the MTV Asia Awards (*Billboard*, Feb. 8). BMG's New York-based executive VP of marketing, Tim Prescott, was on hand with Sydney-based BMG Asia Pacific senior director of marketing and promotions John Fleckenstein to present the Canadian artist with a special award marking album shipments in the Asia-Pacific region in excess of 1.5 million units. Pictured, from left, are Prescott, Lavigne, and Fleckenstein.

France's Revamped Victoires Ceremony Gets Positive Reaction

BY EMMANUEL LEGRAND

PARIS—French labels and consumers have reacted positively to the latest revamp of the country's annual Victoires de la Musique industry awards show, which was aiming to produce a snappier, more fast-paced event.

The 3½-hour show was broadcast live Feb. 15 from Paris' Zenith concert hall on public-TV channel France 2. An average of 4 million viewers watched the broadcast, representing a 27% share in its time slot, up from last year's 24%. The show was also broadcast on public radio station France Inter.



LAMEGNIERE

Zomba France managing director Christophe Lamegniere is president of the Victoires organization. He says the 2003 show's success was "the result of a great lineup of artists and a full mobilization of all parties. We managed to get all nominated artists to perform, and the show was very well-teased, both on France 2 and

on France Inter. We can be proud of the result."

In total, 25 artists performed on the show, and labels reported across-the-board increases in shipments for those acts after the broadcast. Lamegniere says that prior to the event, on-air promotion had a direct impact on the sales of all the nominated acts. "What this tells us," he says, "is that, with a proper show, respecting artists—and with the right investments—the exposure the Victoires can offer benefits all. Record companies and artists need this type of show."

Veteran Virgin France vocalist Renaud was the undisputed top winner at the event. He collected awards for best male singer and for song of the year ("Manhattan Kaboul," a duet with Belgian labelmate Axelle Red), and his *Boucan d'Enfer* (Noise From Hell) was named album of the year. Virgin says the album has shipped more than 1.8 million units domestically since its spring 2002

release. The 50-year-old Renaud made a series of poignant acceptance speeches as he collected the awards, which he described as a "victory over alcohol and depression."

Hundreds of thousands of members of the French public marched against the threat of war in Iraq on the day of the Victoires, inevitably adding a degree of topicality to acceptance speeches. Upon receiving his best song award, Renaud said he had written "Manhattan Kaboul" in the wake of the Sept. 11, 2001, terrorist attacks on the U.S. but added that he hoped "never to have to write 'Manhattan Baghdad.'"

Barclay artist Tiken Jah Fakoly from the Ivory Coast, whose *Francafrigue* tied in the best reggae/ragga/world album category with Corsican artist I Muvrini's *Umani* (Capitol), called on France to withdraw all of its troops from Africa and for the "complete independence of Africa."

To enliven this year's show, the number of categories was cut from 17 to 13, and only nominated acts performed. Lamegniere says, "We cut down on the number of acts who were just doing promotion for their latest release."

The event was also praised by industry executives. Sony Music France president Olivier Montfort describes "visible progress in the show. The live performances went on without any glitches, and the whole evening was balanced and diversified." Montfort credits Lamegniere for carrying out "a fantastic job under difficult circumstances" in his first year as Victoires president.

Other winners included Warner Music-signed Quebec singer Lynda Lemay (best female act), Columbia rock act Indochine (best pop/rock album, for *Paradize*), and Virgin-signed rapper Doc Gyneco (best rap/hip-hop album, for *Solitaire*). Another Quebec artist, Sony Music's Natasha St. Pier, was named newcomer of the year in a category voted on by the public.



MONTFORT

New MTV Post In Oz, Japan MTV Asia President To Assume Responsibility

BY STEVE McCLURE

TOKYO—MTV Networks International president Bill Roedy says the company's operations in Japan and Australia are not about to sacrifice their autonomy, despite the announcement that MTV Networks Asia president Frank Brown has now taken over responsibility for them.

On Feb. 14, MTV announced that Brown will immediately begin overseeing the operations of MTV Japan, MTV Australia, and Nickelodeon Australia, in the new position of president of MTV Networks Asia Pacific. MTV says Brown's extended role will shift day-to-day management of the three MTV affiliates from MTV Networks International in New York to the local region.

"This is really all about integration at the local level," Roedy tells *Billboard*. "and Frank is the epitome, at the regional level, of superb management. We want to take advantage of a closer integration with all the Asian operations."

Roedy stresses that Brown's expanded role will not diminish the independence of MTV's Japanese and Australian ventures. He says he is especially pleased with the progress that MTV Japan, a joint

venture between MTV Networks and local investment firm H&Q Asia Pacific, has made since its relaunch in January 2001.



'This is about integration at the local level. We want to take advantage of a closer integration with all the Asian operations.'

—BILL ROEDY, MTV NETWORKS INTERNATIONAL

"It's been the most successful launch of any channel we've done worldwide," Roedy says. "Yu Sasamoto, who is MTV Japan's managing director/GM, has done a great job, and [Brown's appointment] will in no way take away from his responsibilities."

MTV Japan now reaches 4.1 million cable and satellite households and has racked up 67% growth in advertising revenue in 2002, according to the network.

Singapore-based Brown, who became president of MTV Networks Asia in 1997, will continue to report to New York-based Roedy. "I've known Frank for 15 years now," Roedy says, "and he's done a fantastic job in Asia."

In a statement, Brown said, "Japan and Australia are both strategically significant to the company's growth in the region, and I look forward to becoming more closely involved in the management of our MTV

and Nickelodeon operations there to build on the terrific momentum established in both markets over the past several years."

International Executives, Acts Line Up For South By Southwest

BY THOM DUFFY

NEW YORK—The ranks of international music-business capitals—London, New York, Miami, Los Angeles, Sydney, Tokyo—expand each March to include Austin.

Since its debut in 1987, the South by Southwest (SXSW) Music, Film, and Interactive Conference has increasingly drawn artists, executives, and trade associations from around the world to the Texas destination. Labels tap SXSW to gain a foothold in the U.S.—and to find U.S. music to sell back home. Of the 12,413 registrants at SXSW 2002, some 6,300 were from the music industry; 13% of those were from outside the U.S.

This year, the global industry presence at SXSW March 7-16 will be even more evident, as the conference moves into a newly completed addition to the Austin Convention Center, where all non-U.S. exhibitors will be grouped together. Panel discussions will include the European label scene, and international indie labels and distribution; international perspectives will form part of all the other panels.

"South by Southwest was built on the idea of

exploring alternative routes for artists to build careers," SXSW co-director Roland Swenson explains. "It became a goal from the start for South by Southwest to be a path to help artists and the companies they work with to break into international markets."

The international talent flow began in both directions in 1990, after SXSW recruited international representative Mirko Whitfield, who raised the profile of the conference abroad at such events as MIDEAM each January in Cannes, France.

Today, SXSW has a team of representatives around the globe. Ireland-based Una Johnston is European manager. Phil Tripp, based in Sydney, represents the conference in Australia, New Zealand, and Hawaii. Hiroshi Asada in Tokyo is the contact in Asia for SXSW. More than 150 international artists have

been invited to showcase this year from some two dozen countries, from Australia to Peru.

"For a great many musicians and other industry professionals who attend South by Southwest, a large part of the appeal is all the live music," SXSW creative director Brent Grulke says. "This is especially appealing to many internationals, who welcome the opportunity to do business while enjoying themselves in a setting that seems very different, maybe even exotic, compared to home."

Swenson recalls building the conference's international relationships with his first trip to the MIDEAM trade fair in 1989. "I started by just walking around and talking to people, one at a time. I managed to meet a few people who were willing to visit Texas for a long weekend. Since then, we've been



SWENSON

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1 50 CENT, IN DA CLUB R. KELLY, IGNITION TYRESE, HOW YOU GONNA ACT LIKE THAT BABY, WHAT HAPPENED TO THAT BOY MARIAH CAREY, BOY (I NEED YOU) JENNIFER LOPEZ, ALL I HAVE AALIYAH, MISS YOU SEAN PAUL, GET BUSY CHOPPA, CHOPPA STYLE LIL' KIM, PLAY LIKE US FAT JOE, ALL I NEED JAY-Z, EXCUSE ME MISS SNOOP DOGG, BEAUTIFUL FIELD MOB, SICK OF BEING LONELY DMX, X GON' GIVE IT TO YA 50 CENT, WANKSTA DRU HILL, I SHOULD BE B2K & P. DIDDY, BUMP, BUMP, BUMP EVE, SATISFACTION MISSY ELLIOTT, GOSSIP FOLKS JAHHEIM, FABULOUS JA RULE, MESMERIZE CLIPSE, MA, I DON'T LOVE HER LIL' JON & THE EAST SIDE BOYZ, I DON'T GIVE A **** JUSTIN TIMBERLAKE, CRY ME A RIVER BLACKSTREET, DEEP COMMON, COME CLOSE TO ME VIVIAN GREEN, EMOTIONAL ROLLERCOASTER THICKE, WHEN I GET YOU ALONE 2PAC, THUGZ MANSION MARQUES HOUSTON, THAT GIRL NICK CANNON, YOUR POPS DON'T LIKE ME K-CI & JOJO, THIS VERY MOMENT WAYNE WONDER, NO LETTING GO NELLY, AIR FORCE ONES FABOLOUS, CAN'T LET YOU GO 904 BOYZ, GET BACK BONE THUGS-N-HARMONY, HOME FREEWAY, WHAT WE DO SMILEZ & SOUTHWEST, TELL ME NEW ONS B2K, GIRLFRIEND JAHHEIM, PUT THAT WOMAN FIRST KELLY ROWLAND, CAN'T NOBODY BRIAN MCKNIGHT, SHOULDA WOULD A COULDA 54TH PLATOON, SHE LIKE FREEWAY, ALRIGHT STAGGA LEE, ROLL WIT M.V.P. THE ROOTS, THE SEED (2.0)	1 KID ROCK, PICTURE KENNY CHESNEY, BIG STAR JOHNNY CASH, HURT VINCE GILL, NEXT BIG THING SHANIA TWAIN, UP! KEITH URBAN, RAINING ON SUNDAY DIXIE CHICKS, TRAVELIN' SOLDIER TERRI CLARK, I JUST WANNA BE MAD TIM MCGRAW, SHE'S MY KIND OF RAIN BLAKE SHELTON, THE BABY ALAN JACKSON, THAT'D BE ALRIGHT FAITH HILL, WHEN THE LIGHTS GO DOWN JOE NICHOLS, BROKENHEARTSVILLE MARK WILLIS, IS SOMETHIN' DIAMOND RIO, I BELIEVE BRAD PAISLEY, I WISH YOU'D STAY MARTINA MCBRIDE, CONCRETE ANGEL DEANA CARTER, THERE'S NO LIMIT AARON LINES, YOU CAN'T HIDE BEAUTIFUL ALISON KRAUSS & UNION STATION, NEW FAVORITE TRACE ADKINS, CHROME CHRIS CAGLE, WHAT A BEAUTIFUL DAY JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU NICKEL CREEK, THIS SIDE TIM MCGRAW, THE COWBOY IN ME TOBY KEITH, WHO'S YOUR DADDY FAITH HILL, CRY JENNIFER HANSON, BEAUTIFUL GOODBYE MONTGOMERY GENTRY, SPEED SHANIA TWAIN, I'M GONNA GETCHA GOOD! JOE NICHOLS, THE IMPOSSIBLE RASCAL FLATTS, I'M MOVIN' ON ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE KENNY CHESNEY, THE GOOD STUFF KEITH URBAN, SOMEBODY LIKE YOU ALAN JACKSON, DRIVE (FOR DADDY GENE) JAHHEIM, THESE DAYS DIAMOND RIO, BEAUTIFUL MESS TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE MONTGOMERY GENTRY, MY TOWN NEW ONS JIMMY WAYNE, STAR GONE NICKEL CREEK, SPEAK	1 50 CENT, IN DA CLUB JENNIFER LOPEZ, ALL I HAVE T.A.T.U., ALL THE THINGS SHE SAID CHRISTINA AGUILERA, BEAUTIFUL MISSY ELLIOTT, GOSSIP FOLKS GOOD CHARLOTTE, THE ANTHEM AVRIL LAVIGNE, I'M WITH YOU JA RULE, MESMERIZE B2K & P. DIDDY, BUMP, BUMP, BUMP TYRESE, HOW YOU GONNA ACT LIKE THAT SIMPLE PLAN, ADDICTED SMILEZ & SOUTHWEST, TELL ME DMX, X GON' GIVE IT TO YA JUSTIN TIMBERLAKE, CRY ME A RIVER MARIAH CAREY, BOY (I NEED YOU) FAT JOE, ALL I NEED NORAH JONES, DON'T KNOW WHY JAY-Z, EXCUSE ME MISS AUDIOSLAVE, LIKE A STONE ALL AMERICAN REJECTS, SWING SWING M.S. DYNAMITE, IT TAKES MORE COLDPLAY, CLOCKS SEAN PAUL, GET BUSY ZWAN, HONESTLY KID ROCK, PICTURE 3 DOORS DOWN, WHEN I'M GONE RED HOT CHILI PEPPERS, CAN'T STOP DONNAS, TAKE IT OFF SIMPLE PLAN, I'D DO ANYTHING NEW FOUND GLORY, HEAD ON COLLISION WAYNE WONDER, NO LETTING GO JUSTIN TIMBERLAKE, ROCK YOUR BODY 'N SYNC, POP LIL' KIM, THE JUMP OFF LIMP BIZKIT, FAITH CHRISTINA AGUILERA, GENIE IN A BOTTLE/NO ATRAPADO BACKSTREET BOYS, LARGER THAN LIFE EMINEM, THE REAL SLIM SHADY JENNIFER LOPEZ, LOVE DON'T COST A THING SHAKIRA, WHENEVER, WHEREVER NEW ONS AALIYAH, I MISS YOU EMINEM, SING FOR THE MOMENT FABOLOUS, CAN'T LET YOU GO NAS, I CAN JUSTIN TIMBERLAKE, ROCK YOUR BODY	1 JENNIFER LOPEZ, ALL I HAVE AVRIL LAVIGNE, I'M WITH YOU KID ROCK, PICTURE CATHERINE ZETA-JONES, AND ALL THAT JAZZ RED HOT CHILI PEPPERS, CAN'T STOP DIXIE CHICKS, LANDSLIDE JOHN MAYER, YOUR BODY IS A WONDERLAND 3 DOORS DOWN, WHEN I'M GONE MATCHBOX TWENTY, DISEASE JOHNNY CASH, HURT JUSTIN TIMBERLAKE, CRY ME A RIVER BON JOVI, MISUNDERSTOOD FAITH HILL, CRY MARIAH CAREY, THROUGH THE RAIN SANTANA, THE GAME OF LOVE MADONNA, DIE ANOTHER DAY JOHN MAYER, WHY GEORGIA PINK, DON'T LET ME GET ME AALIYAH, MISS YOU NO DOUBT, UNDERNEATH IT ALL NORAH JONES, COME AWAY WITH ME COUNTING CROWS, BIG YELLOW TAXI ZWAN, HONESTLY SHERYL CROW, SOAK UP THE SUN AUDIOSLAVE, LIKE A STONE CHRISTINA AGUILERA, BEAUTIFUL BRUCE SPRINGSTEEN, LONESOME DAY MOBY, IN THIS WORLD SHANIA TWAIN, I'M GONNA GETCHA GOOD! PINK, FAMILY PORTRAIT ERYKARU, LOVE OF MY LIFE (AN ODE TO HIP HOP) CRAIG DAVID, HIDDEN AGENDA EVERCLEAR, VOLVO DRIVING SOCCER MOM RED HOT CHILI PEPPERS, BY THE WAY TORI AMOS, A SORTA FAIRYTALE ASHANTI, FOOLISH MISSY ELLIOTT, WORK IT VANESSA CARLTON, A THOUSAND MILES FROU FROU, BREATHE IN KELLY ROWLAND, CAN'T NOBODY NEW ONS MARIAH CAREY, BOY (I NEED YOU) CELMO DION, I DROVE ALL NIGHT SNOOP DOGG, BEAUTIFUL CHANTAL KREVIAZUK, IN THIS LIFE LIL' KIM, THE JUMP OFF NO DOUBT, RUNNING BRUCE SPRINGSTEEN, WAITIN' ON A SUNNY DAY

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SUM 41, THE HELL SONG (NEW) NO DOUBT, RUNNING (NEW) TRAPT, HEADSTRONG (NEW) SIMPLE PLAN, ADDICTED (NEW) THE RAVEONNETTES, ATTACK OF THE GHOST RIDERS (NEW) [OVEN FRESH] SNOOP DOGG, BEAUTIFUL SOCIALBURN, DOWN LIL' KIM, THE JUMP OFF ROBBIE WILLIAMS, FEEL ZERO 7, IN THE WAITING LINE FC KAWAJIMA, THE HAYLINGS LADYTRON, SEVENTEEN	NEW EMINEM, SING FOR THE MOMENT FABOLOUS, CAN'T LET YOU GO GODSMACK, STRAIGHT OUT OF LINE K-D-S, SUPERSTARR PT. ZERO NAS, I CAN NO DOUBT, RUNNING THE ROOTS, THE SEED 2.0	EMINEM, LOSE YOURSELF SHAKIRA, QUE ME QUEDAS TU AVRIL LAVIGNE, SK8ER BOI ROBBIE WILLIAMS, FEEL KELLY OSBOURNE, SHUT UP JENNIFER LOPEZ, JENNY FROM THE BLOCK JUJUANES, ES POR TI WESTLIFE, UNBREAKABLE MADONNA, DIE ANOTHER DAY JUSTIN TIMBERLAKE, CRY ME A RIVER T.A.T.U., NOT GONNA GET US NIRVANA, YOU KNOW YOU'RE RIGHT NICK CARTER, O I HAVE TO CRY FOR YOU CRAZY TOWN, DROWNING KYLIE MINOGUE, COME INTO MY WORLD FOO FIGHTERS, ALL MY LIFE MISSY "MISDEMEANOR" ELLIOTT, WORK IT MOLOTOV, FRIJOLERO COLDPLAY, THE SCIENTIST PAULINA RUBIO, CASANOVA	DIXIE CHICKS, TRAVELIN' SOLDIER MARK WILLIS, IS SOMETHIN' VINCE GILL, NEXT BIG THING BLAKE SHELTON, THE BABY BRAD PAISLEY, I WISH YOU'D STAY AARON LINES, YOU CAN'T HIDE BEAUTIFUL TERRI CLARK, I JUST WANNA BE MAD TIM MCGRAW, SHE'S MY KIND OF RAIN MONTGOMERY GENTRY, SPEED KENNY CHESNEY, BIG STAR DIAMOND RIO, I BELIEVE JOE NICHOLS, BROKENHEARTSVILLE FAITH HILL, WHEN THE LIGHTS GO DOWN DEANA CARTER, THERE'S NO LIMIT TRACE ADKINS, CHROME CHRIS CAGLE, WHAT A BEAUTIFUL DAY SHANIA TWAIN, UP! MARTINA MCBRIDE, CONCRETE ANGEL JESSICA ANDREWS, THERE'S MORE TO ME THAN YOU KEITH URBAN, RAINING ON SUNDAY
VIVA, Continuous programming 1m Media Park 2, 50670 Kain, Germany	JUSTIN TIMBERLAKE, ROCK YOUR BODY (NEW) THE TRAGICALLY HIP, THE DARKEST ONE (NEW) THE WHITE STRIPES, HOTEL YORBA (NEW) ALL SYSTEMS GO, TELL VICKI (NEW) BOY, FRENCH DIPLOMACY (NEW) CHANTAL KREVIAZUK, TIME (NEW) RICKY J, GOTTA MAN (NEW) JUSTIN TIMBERLAKE, CRY ME A RIVER CHRISTINA AGUILERA, BEAUTIFUL AVRIL LAVIGNE, I'M WITH YOU SAM ROBERTS, DON'T WALK AWAY EILEEN MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS TREBLECHARGER, DON'T BELIEVE IT ALL SHAWN DESMAN, SHOOK (UOMO REMIX) SWOLLEN MEMBERS, BREATH 50 CENT, IN DA CLUB ZWAN, HONESTLY THEORY OF A DEADMAN, MAKE UP YOUR MIND JA RULE, MESMERIZE JENNIFER LOPEZ, ALL I HAVE	2 hours weekly 3800 Main St, Philadelphia, PA 19127	15 hours weekly 10227 E 14th St, Oakland, CA 94603
T.A.T.U., ALL THE THINGS SHE SAID DEUTSCHLAND SUCHT DEN SUPERSTAR, WE HAVE A DREAM BLUE & ELTON JOHN, SORRY SEEMS TO BE THE HARDEST WORD EMINEM, LOSE YOURSELF KATE RYAN, DESENCHANTEE CHRISTINA AGUILERA, BEAUTIFUL GARETH GATES, ANYONE OF US MODERN TALKING, TV MAKES A SUPERSTAR AVRIL LAVIGNE, I'M WITH YOU JEANETTE, IT'S OVER NOW	50 CENT, IN DA CLUB AALIYAH, MISS YOU BABY, WHAT HAPPENED TO THAT BOY MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS VIVIAN GREEN, EMOTIONAL ROLLERCOASTER EVE, SATISFACTION GANG STARR, SKILLS SEAN PAUL, GET BUSY CLIPSE, MA, I DON'T LOVE HER FREEWAY, WHAT WE DO BABY, DO THAT NAS, MADE YOU LOOK BONE THUGS-N-HARMONY, HOME JENNIFER LOPEZ, ALL I HAVE	MARIAH CAREY, BOY (I NEED YOU) JENNIFER LOPEZ, ALL I HAVE GOOD CHARLOTTE, THE ANTHEM AVRIL LAVIGNE, I'M WITH YOU JUSTIN TIMBERLAKE, CRY ME A RIVER MISSY "MISDEMEANOR" ELLIOTT, GOSSIP FOLKS SUM 41, STILL WAITING SNOOP DOGG, BEAUTIFUL AALIYAH, MISS YOU ISYSS, SINGLE FOR THE REST OF MY LIFE SHAKIRA, THE ONE B2K & P. DIDDY, BUMP, BUMP, BUMP SIMPLE PLAN, I'D DO ANYTHING 50 CENT, WANKSTA EVE, SATISFACTION	

Tuned In: Television

by Carla Hay



ELVIS LIVES ON TV: Elvis Presley's phenomenal impact on music is undisputed, and the countless biographies on Presley attest to his lasting influence. But few documentaries have explored in depth how Presley's extraordinary legacy was largely shaped by the visual media of film and TV. Throughout March, PBS and other public TV stations will air two documentaries about how Presley made his mark in

Kristy Starling, a 22-year-old Oklahoma native, earned second place in the program's singing contest, Today's Superstar. On Feb. 4, *Today* aired Starling signing a record deal with Warner Bros. Records Christian Division, part of Word Entertainment. Starling is currently working on her debut album with such producers as David Foster and Richard Marx. The album is due April 15, and she will perform April 18 on *Today*.



PRESLEY

The Today's Superstar contest drew more than 4,000 entries; last November, 32-year-old Daniel Gardner from Atlanta was chosen as the winner.

In other NBC news, the network will air *Cher: Living Proof—The Farewell Concert* April 15.

VH1 has filed a breach-of-contract countersuit against Liza Minnelli and her husband, David Gest, regarding VH1's aborted reality series *Liza & David*. VH1 canceled the show before it went on the air, and last December the couple filed a \$23 million lawsuit against VH1 for breach of contract and defamation. VH1's counterclaim, filed Feb. 6 in New York State Supreme Court, seeks at least \$1.5 million in damages and alleges that Gest made unreasonable demands that hindered production of the show. VH1 and the couple's representatives had no comment.

film and TV. (PBS show-time slots vary; check local listings.) It will be the first time these two documentaries—*The Definitive Elvis: The Hollywood Years* and *The Definitive Elvis: The Television Years*—have been shown on U.S. TV.

The Definitive Elvis: The Hollywood Years will be shown in two parts. Part one focuses on the years 1956 to 1961, when Presley made such films as *Love Me Tender*, *Jailhouse Rock*, and *Blue Hawaii*. Part two examines the years 1962 to 1969, when he made a slew of romantic comedies that include *Viva Las Vegas*, *Harum Scarum*, and *Girl Happy*. Along with footage from these films, there is behind-the-scenes commentary from Presley's close associates and movie co-stars.

The Definitive Elvis: The Television Years has even rarer footage that spans from the 1950s to the 1970s. Included is his groundbreaking 1956 appearance on *The Ed Sullivan Show*, as well as clips from *The Milton Berle Show* and the Frank Sinatra-hosted *Welcome Back Elvis* special. One of the more memorable parts of the documentary is Presley's appearance on *The Steve Allen Show*, when he had to perform "Hound Dog" in a tuxedo and sing the song to a hound dog. The program also includes one of Presley's first TV appearances on a local Shreveport, La., TV station.

VH1 also had no comment on reports that ex-Sony Music Entertainment chairman/CEO Thomas D. Mottola is in talks to produce and have an on-camera role in the new VH1 reality series *Born to Diva* (formerly known as *Destination Diva*). VH1's *Born to Diva* show—which has a similar concept to Fox's hit *American Idol*—premieres April 14. The *Born to Diva* winner will perform at VH1's Divas Live concert May 22 in Las Vegas.

Last of the Mississippi Jukes—a blues-music documentary from premium-cable channel Black Starz—will have a companion soundtrack and DVD released March 18 on Sanctuary Records. The soundtrack will include such artists as Bobby Rush, Chris Thomas King, Alvin Youngblood Hart, and Vasti Jackson.

PRODUCTION COMPANY NOTES: FM Rocks has named Jason Valen director's rep. He previously held the same title at Persaud @ Palomar. FM Rocks has moved, and its new address is 1901 Main St., Santa Monica, Calif. 90405... Refused.tv also has a new address: 8010 Hollywood Blvd., Los Angeles, Calif. 90046... Partizan in New York has named Danielle Hinde director's rep.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

BIG CHILL, HOT START: Subtract Valentine's Day shopping traffic, then add blizzard conditions in some of the nation's most populated markets, and the result is the 16% decline in album volume for the tracking week reflected by this issue's sales charts. The Presidents Day snow storm that struck New York; Boston; Washington, D.C.; and other Eastern cities may have prevented **R. Kelly** from a career-best sales week, but even with stock shortages and image woes, the R&B singer exceeds the half-million mark, bypassing two-week Billboard 200 champ **50 Cent**.

Based on first-day numbers cited by key retailers, chart watchers had predicted Kelly's *Chocolate Factory* might start with 700,000-plus. Still, his 532,000 tally stands as Kelly's second-largest week, surpassed only by the 543,000-unit opener that

his *TP-2.com* rallied in fourth-quarter 2000.

We can only speculate whether the notoriety surrounding the child pornography charges that Kelly faces in two states prevented him from reaching an even larger sum. What we can surmise is that current track "Ignition" is true to its title, having risen to No. 3 on Hot R&B/Hip-Hop Airplay with spins from 111 stations. Another song, "Who's That," which features **Fat Joe**, has garnered three chart weeks on that list from unsolicited airplay (No. 62).

Zomba Music Group VP of sales **Bob Anderson** says pre-orders hovered at 600,000 units until about two weeks before street date, when word-of-mouth from shoppers who gobbled up 50 Cent's album prompted chains to bring in more copies of *Chocolate Factory*. Zomba shipped 900,000 by street date and, with re-orders, the album was up to 1.5 million by this column's deadline. That outlay includes 750,000 limited-edition copies that contain Kelly's aborted *Loveland* album. *Loveland* had two tracks that clicked at radio, including "Heaven I Need a Hug," which peaked at No. 25 on Hot R&B/Hip-Hop Airplay.

Chocolate Factory becomes Kelly's third No. 1 on The Billboard 200 and his sixth on Top R&B/Hip-Hop Albums.

BACK IN BLACK. LOUD AS EVER: The shift of the band's discography from Elektra to Epic unleashes a flood of **AC/DC** entries on Top Pop Catalog Albums. The haul includes seven titles, among them the new Sony-distributed

and old WEA-sold versions of *Back in Black*. Total chart weeks listed on each, including the duplicate title, reflect cumulative chart weeks logged through various label channels on The Billboard 200 and the catalog list.

This is the most entries by a single act on Top Pop Catalog since the June 13, 1998, issue, when the death of **Frank Sinatra** brought eight of his titles on that chart. Combined, the seven AC/DC sets sold 36,000 for the week.

NORAH'S NIGHT: After **Santana** won an armload of awards and played the 2000 Grammys telecast, the band startled industry types with a 166% increase, a burst that shot *Supernatural's* chart-leading sum from 219,000 units to 583,000. Don't look now, but rookie **Norah Jones** just might mount an even larger post-Grammy bump.

Aside from sweeping the Grammys, she played *Late Show With David Letterman* two nights later and her album was on sale at several key retail accounts (see story, page 1). She is No. 3 now with 144,000 units, but at press time, Capitol Jazz and Classics VP of sales **Saul Shapiro** thought *Come Away With Me* could exceed 600,000. If Jones hits that mark, chalk up her fourth week atop The Billboard 200. If she falls short, it comes down to a duel with **50 Cent**, who this issue trails chart leader **R. Kelly** by a mere 2.3% margin (520,000). Aside from Grammy spikes for Jones and others, next week should bring Hot Shot Debut honors to rapper **Freeway**, who is expected to start in the range of 150,000-200,000.

THIS AND THAT: We've finally found a **Michael Jackson** album that reacts to the singer's recent media splash. His repackaged hits disc enters the big chart at No. 144 on a 65% gain, a week after Jackson specials aired on three of the Big Four networks. This, however, is the title's sixth straight gain, which means it was already active before the first airing of the ABC special on Feb. 6. *Thriller* re-enters Top Pop Catalog Albums with a 48% bump (No. 32) . . . **Dar Williams** manages her biggest Nielsen SoundScan week and her highest Billboard 200 rank to date (No. 120, 10,000 units). **Razor & Tie** says the sum would have been even larger had it not been for an apparent reporting problem by a large Internet seller. Her third album held her prior chart peak, No. 143, in 2000.



Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

MAKING CENTS: Although he is bumped from the top of The Billboard 200 by **R. Kelly's** *Chocolate Factory* (see Over the Counter, this page), **50 Cent** can take solace in his rising to the top of The Billboard Hot 100 with "In Da Club." The track has earned Greatest Gainer/Airplay honors for four straight weeks, this time increasing its audience impressions by 13.5 million to 156.4 million listeners—not far from the audience record of 167.7 million that was held by "Dilemma" from **Nelly Featuring Kelly Rowland**. "Club" already set the audience mark on Hot R&B/Hip-Hop Singles & Tracks two weeks ago and holds at No. 1 on that chart for a fourth consecutive week.

DELTA FORCE: While it's common knowledge that **Johnny Cash** found a new audience among modern-rock fans during the 1990s, he makes an uncommon leap from rock to country in the new millennium, as "Hurt" opens at No. 56 on Hot Country Singles & Tracks. With 105 detections at 47 monitored country ports, Cash's debut is his first single to grace that list in more than 12 years (see Chart Beat, page 80).

Although "Hurt" has yet to impact Modern Rock Tracks, Cash is sharpening his sword for a chart battle, garnering 501 detections at 49 stations this issue, one play short of hitting No. 40. The track gained 3.2 million listener impressions at the format and has posted 3 million at country radio. "Hurt," first recorded by **Nine Inch Nails**, was serviced to rock stations Jan. 31 but was not mailed to country outlets until Feb. 25.

REASONS WHY: On the heels of her Grammy Awards sweep, **Norah Jones** hits a new high on The Billboard Hot 100 and Top 40 Tracks with "Don't Know Why," re-bulleting 41-36 on the former and 27-22 on the latter. Of the song's 35.5 million audience impressions, 38% came in the two days following the awards broadcast, which are the last two days of our tracking week.

"Why" dropped off the Adult Contemporary chart and moved into recurrent status two weeks ago after peaking at No. 14 in January. The tracking week for the AC chart differs from the Hot 100 survey, ending on Sunday (the day of the Grammys) instead of Tuesday. With an expected boost at AC radio from Jones' multiple trophies, "Why" would re-enter that chart if it posts enough detec-

tions to rank at No. 15 or above. (Songs are removed from the AC chart if they fall below No. 15 and have spent more than 26 weeks on the chart).

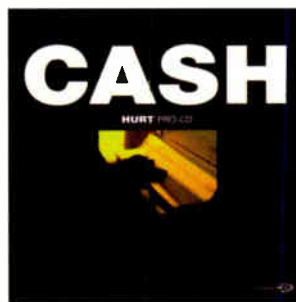
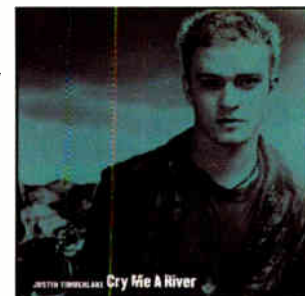
CHILLS AND THRILLS: "Cry Me a River" by **Justin Timberlake** and "Emotional Rollercoaster" by **Vivian Green** make strong leaps up the Hot R&B/Hip-Hop Singles Sales and Hot 100 Singles Sales charts, thanks to full-week scans at retail after both songs made a premature debut last issue.

Timberlake ascends 50-1 on R&B/Hip-Hop Singles Sales while climbing 56-2 on Hot 100 Sales, scanning 11,000 units overall. As a result, "Cry" nabs Greatest Gainer/Sales honors on both the Hot R&B/Hip-Hop Singles & Tracks chart (16-11) and the Hot 100 (6-5). While the track is declining in overall airplay, it does show growth at R&B radio, rising 16-13 on the Hot R&B/Hip-Hop Airplay chart. Some of the boost can be attributed to mix-show airplay of a bootleg remix featuring **50 Cent**.

"Rollercoaster" advances 41-2 on Hot R&B/Hip-Hop Singles Sales and 73-5 on Hot 100 Singles Sales, with total scans at 5,000 units. With top 10 status at most adult R&B radio stations and rotation increases at major-market R&B/hip-hop outlets, it also jumps 26-21 on the Hot R&B/Hip-Hop Airplay chart. The combination of sales and airplay propel it 27-15 on the Hot R&B/Hip-Hop Singles & Tracks chart and 75-49 on the Hot 100.

ONCE AND AGAIN: **Darryl Worley** posts the highest debut of 2003 on Hot Country Singles & Tracks, as "Have You Forgotten?" arrives at No. 41. It is the chart's highest debut since **Shania Twain's** "I'm Gonna Getcha Good!" entered at No. 24 in the Oct. 19, 2002, issue. Worley's single is an emotional plea for support of U.S. military action in Iraq and suggests a direct connection between **Saddam Hussein** and the Sept. 11, 2001, attack on the World Trade Center, themes that are certain to spark emotional listener reaction. It is the lead single and title track from Worley's new set, due May 20.

Elsewhere on the chart, **Alison Krauss & Union Station** re-enter at No. 46 with "The Lucky One," thanks to a new promotion push by Rounder Records. "Lucky" spent four weeks on the chart more than one year ago under the promotional guidance of Mercury Records, peaking at No. 53 in the Nov. 10, 2001, issue.



MARCH 8
2003

Billboard® THE BILLBOARD® 200®

Sales data compiled by
 Nielsen
SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
				NUMBER 1/HOT SHOT DEBUT		1 Week At Number 1									
				R. KELLY		Chocolate Factory	1	50	73	49			SNOOP DOGG	Paid Tha Cost To Be Da Bo\$\$	12
				JIVE 41812/ZOMBA (18.98 CD)									DGGYSTYLE/PRIORITY 39157* (CAPITOL (12.98/18.98))		
				50 CENT		Get Rich Or Die Tryin'	1	51	65	62	10		VIVIAN GREEN	Love Story	51
				SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)									COLUMBIA 86357/CRG (17.98 EQ/11.98)		
				NORAH JONES ▲ ⁴		Come Away With Me	1	52	28	46	13		ELTON JOHN ▲	Greatest Hits 1970-2002	12
				BLUE NOTE 32088 (17.98 CD) [M]									ROCKET/UTV 063478/UME (24.98 CD)		
				DIXIE CHICKS ▲ ⁵		Home	1	53	46	48	31		TOBY KEITH ▲ ²	Unleashed	1
				MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)									DREAMWORKS (NASHVILLE) 450254*/INTERSCOPE (11.98/18.98)		
				KID ROCK ▲ ³		Cocky	3	54	33	50	14		FAITH HILL ▲ ²	Cry	1
				LAVA/ATLANTIC 83482*/AG (12.98/18.98)									WARNER BROS. (NASHVILLE) 48001/WARN (12.98/18.98)		
				SOUNDTRACK		Cradle 2 The Grave	6	55	14	—	2		VINCE GILL	Next Big Thing	14
				BLOODLINE/DEF. JAM 063615*/IDJMG (12.98/18.98)									MCA NASHVILLE 170286/UMGN (12.98/18.98)		
				AVRIL LAVIGNE ▲ ⁵		Let Go	2	56	43	—	2		VARIOUS ARTISTS	We're A Happy Family: A Tribute To Ramones	43
				ARISTA 14740 (17.98 CD)									DVR/COLUMBIA 86352/CRG (14.98 EQ CD)		
				SOUNDTRACK ▲		Chicago	2	57	74	73	24		RED HOT CHILI PEPPERS ▲	By The Way	2
				EPIC 87018 (18.98 EQ CD)									WARNER BROS. 48140* (18.98 CD)		
				SOUNDTRACK		Daredevil: The Album	9	58	85	84	12		JOHNNY CASH	American IV: The Man Comes Around	58
				WIND-UP 13079 (18.98 CD)									AMERICAN/OST HIGHWAY 063339*/UME (18.98 CD)		
				VARIOUS ARTISTS		Grammy Nominees 2003	10	59	72	51	24		QUEENS OF THE STONE AGE ●	Songs For The Deaf	17
				GRAMMY 73843/WARNER STRATEGIC MARKETING (18.98 CD)									INTERSCOPE 493425 (14.98 CD)		
				JENNIFER LOPEZ ▲ ²		This Is Me...Then	2	60	47	44	21		THE ROLLING STONES ▲ ⁴	Forty Licks	2
				EPIC 86231 (18.98 EQ CD)									ABKCO 13378/VIRGIN (29.98 CD)		
				MISSY ELLIOTT ▲		Under Construction	3	61	58	27	4		ZWAN	Mary Star Of The Sea	3
				THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)									MARTHA'S MUSIC/REPRISE 48436/WARNER BROS. (18.98 CD)		
				T.A.T.U.		200 KM/H In The Wrong Lane	13	62	83	63	6		VARIOUS ARTISTS	Worship Together: I Could Sing Of Your Love Forever	39
				INTERSCOPE 064107 (12.98 CD) [M]									TIME LIFE 18774 (19.98 CD)		
				SEAN PAUL ●		Dutty Rock	14	63	68	29	3		VARIOUS ARTISTS	WOW Gospel 2003	29
				2 HARD/VP/ATLANTIC 83620*/AG (9.98/13.98)									EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)		
				GOOD CHARLOTTE ▲		The Young And The Hopeless	7	64	66	53	12		MARIAH CAREY ▲	Charmbracelet	3
				DAYLIGHT 86486/EPIC (12.98 EQ CD)									MONARCH/ISLAND 063467*/IDJMG (12.98/18.98)		
				TYRESE ●		I Wanna Go There	16	65	71	61	14		MATCHBOX TWENTY ▲	More Than You Think You Are	6
				J 20041/RMG (12.98/18.98)									MELISSA/ATLANTIC 83612/AG (12.98/18.98)		
				JOHN MAYER ▲ ²		Room For Squares	15	66	61	54	44		KENNY CHESNEY ▲ ²	No Shoes, No Shirt, No Problems	1
				AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]									BNA 67038/RLG (12.98/18.98)		
				EMINEM ▲ ⁷		The Eminem Show	1	67	63	57	14		SOUNDTRACK	Sweet Home Alabama	46
				WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)									HOLLYWOOD 162364 (18.98 CD)		
				AALIYAH ▲		I Care 4 U	3	68	70	59	23		VARIOUS ARTISTS ●	Disneymania: Superstar Artists Sing Disney ...Their Way!	52
				BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)									WALT DISNEY 860785 (18.98 CD)		
				SHANIA TWAIN		Up!	1	69	57	—	2		DJ ENVY	The Desert Storm Mixtape: DJ Envy Blok Party Vol. 1	57
				MERCURY 170314/UMGN (19.98 CD)									DESERT STORM 86737*/EPIC (18.98 EQ CD)		
				NELLY ▲ ⁵		Nellyville	1	70	56	15	3		ALABAMA	In The Mood: The Love Songs	15
				FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)									RCA 67052/RLG (18.98 CD)		
				COLDPLAY ▲		A Rush Of Blood To The Head	5	71	91	81	11		THE DONNAS	Spend The Night	62
				CAPITOL 40504* (12.98/18.98)									ATLANTIC 83567*/AG (11.98 CD) [M]		
				JA RULE ▲		The Last Temptation	4	72	42	40	4		STEVEN CURTIS CHAPMAN	All About Love	12
				MURDER INC./DEF. JAM 063487*/IDJMG (12.98/18.98)									SPARROW 41762 (18.98 CD)		
				SOUNDTRACK ▲ ⁴		8 Mile	1	73	53	47	24		ELVIS PRESLEY ▲ ³	Elvis: 30 #1 Hits	1
				SHADY 493508*/INTERSCOPE (12.98/19.98)									RCA 68079*/RMG (12.98/19.98)		
				CHRISTINA AGUILERA ▲ ²		Stripped	2	74	60	—	2		INTOCABLE	La Historia	60
				RCA 88037*/RMG (12.98/18.98)									EMI LATIN 80819121.98 CD/DVD)		
				LL COOL J			10	75	88	69	47		ASHANTI ▲ ³	Ashanti	1
				DEF JAM 07021*/IDJMG (12.98/18.98)									MURDER INC./AJM 58830*/IDJMG (12.98/18.98)		
				JUSTIN TIMBERLAKE ▲ ²		Justified	2	76	69	—	2		MASSIVE ATTACK	100th Window	69
				JIVE 41823*/ZOMBA (12.98/18.98)									VIRGIN 81239* (18.98 CD)		
				GEORGE STRAIT		For The Last Time: Live From The Astrodome	7	77	84	65	17		LIL JON & THE EAST SIDE BOYZ	Kings Of Crunk	15
				MCA NASHVILLE 170319/UMGN (12.98/18.98)									BME 2370*/TVT (13.98/17.98)		
				AUDIOSLAVE ●		Audioslave	7	78	80	55	13		BABY ●	Birdman	24
				INTERSCOPE/EPIC 86968* (18.98 CD)									CASH MONEY/UNIVERSAL 060076*/UMRG (12.98/18.98)		
				ROD STEWART ▲		It Had To Be You ... The Great American Songbook	4	79	99	90	14		JOE NICHOLS	Man With A Memory	79
				J 20039/RMG (12.98/18.98)									UNIVERSAL SOUTH 170285 (11.98/17.98) [M]		
				JAY-Z ▲ ³		The Blueprint 2: The Gift And The Curse	1	80	79	82	74		MARTINA MCBRIDE ▲ ²	Greatest Hits	5
				RDC-A-FELLA/DEF. JAM 063380*/IDJMG (11.98/19.98)									RCA (NASHVILLE) 67012/RLG (12.98/18.98)		
				3 DOORS DOWN ▲		Away From The Sun	8	81	62	—	2		RUSH	The Spirit Of Radio: Greatest Hits 1974 - 1987	62
				REPUBLIC/UNIVERSAL 014788/UMRG (12.98/19.98)									MERCURY/CHRONICLES 063335/UME (18.98 CD)		
				THE ALL-AMERICAN REJECTS		The All-American Rejects	25	82	89	79	23		DISTURBED ▲	Believe	1
				DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (9.98 CD) [M]									REPRISE 48280/WARNER BROS. (18.98 CD)		
				JOHN MAYER		Any Given Thursday	17	83	78	60	78		PUDDLE OF MUDD ▲ ³	Come Clean	9
				AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)									FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)		
				LIONEL RICHIE		The Definitive Collection	19	84	87	91	45		SHERYL CROW ▲	C'mon, C'mon	2
				MOTOWN/UTV 068140/UME (18.98 CD)									A&M 493260/INTERSCOPE (12.98/18.98)		
				SIMPLE PLAN		No Pads, No Helmets...Just Balls	36	85	76	70	17		RASCAL FLATTS ▲	Melt	5
				LAVA 83534/AG (7.98/11.98) [M]									LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)		
				JAHEIM ●		Still Ghetto	8	86	92	96	28		SOUNDTRACK ●	Lizzie McGuire	61
				DIVINE MILL 48214/WARNER BROS. (18.98 CD)									BUENA VISTA 860791/WALT DISNEY (12.98 CD)		
				SANTANA ▲ ²		Shaman	1	87	100	85	18		FOO FIGHTERS ●	One By One	3
				ARISTA 14737 (12.98/18.98)									RDSWELL/RCA 88008/RMG (18.98 CD)		
				PINK ▲ ⁴		M!ssundaztood	6	88	122	89	11		NIVEA	Nivea	80
				ARISTA 14718 (12.98/18.98)									JIVE 41746/ZOMBA (11.98/17.98) [M]		
				JOSH GROBAN ▲ ³		Josh Groban	8	89	48	75	20		BON JOVI ●	Bounce	2
				143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]									ISLAND 063055/IDJMG (12.98/18.98)		
				TIM MCGRAW ▲ ²		Tim McGraw And The Dancehall Doctors	2	90	90	77	13		SYSTEM OF A DOWN ●	Steal This Album!	15
				CURB 78746 (12.98/18.98)									AMERICAN/COLUMBIA 87062*/CRG (18.98 EQ CD)		
				B2K ●		Pandemonium!	10	91	130	99	11		SMILEZ & SOUTHSTAR	Crash The Party	91
				T.U.G. 86995*/EPIC (12.98 EQ/18.98)									ARTISTDIRECT 01030 (11.98/17.98) [M]		
				KENNY LATTIMORE & CHANTE MOORE		Things That Lovers Do	31	92	118	104	17		THE USED	The Used	63
				ARISTA 14751 (12.98/18.98)									REPRISE 48280/WARNER BROS. (11.98 CD) [M]		
				NAS ▲		God's Son	12	93	137	134	14		ALISON KRAUSS + UNION STATION ●	Live	36
				ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)									ROUNDER 610515 (19.98 CD)		
				CHEVELLE ●		Wonder What's Next	14	94	106	72	13		BUSTA RHYMES ●	It Ain't Safe No More...	43
				EPIC 86157 (11.98 EQ CD)									J 20043*/RMG (12.98/18.98)		
				VARIOUS ARTISTS ▲ ²		Now 11	2	95	95	67	10		VARIOUS ARTISTS	The Source Presents: Hip Hop Hits Vol. 6	35
				UNIVERSAL/EMI/ZOMBA/SONY 069720/UME (12.98/18.98)									DEF JAM 063546/IDJMG (12.98/18.98)		
				BLAKE SHELTON		The Dreamer	8	96	109	158	3		SOUNDTRACK	How To Lose A Guy In 10 Days	96
				WARNER BROS. (NASHVILLE) 48237/WARN (12.98/18.98)									VIRGIN 81522 (18.98 CD)		
				2PAC ▲ ²		Better Dayz	5	97	105	74	13		THE ROOTS	Phrenology	28
				AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)									MCA 112996* (18.98 CD)		
				YANNI		Ethnicity	27	98	96	78	18		SALIVA	Back Into Your System	19
				VIRGIN 81516 (18.98 CD)									ISLAND 063153/IDJMG (18.98 CD)		
													VANESSA CARLTON ▲	Be Not Nobody	5
													A&M 493307/INTERSCOPE (18.98 CD)		
													WHITNEY HOUSTON ▲	Just Whitney...	9
													ARISTA 14747 (18.98)		

THIS WEEK	LAST WEEK		WEEKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK		WEEKS AGO	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
101	145	132	12	INDIA ARIE ●	MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	6	151	121	135	20	DIANA KRALL ●	VERVE 065109/VG (12.98/18.98)	Live In Paris	18
102	86	83	14	CELINE DION ▲ ³	EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	152	129	101	24	VARIOUS ARTISTS	BMG SPECIAL PRODUCTS 18882/TIME LIFE (18.98 CD)	Absolute Body + Soul	73
103	82	—	1	RODNEY CARRINGTON	CAPITOL (NASHVILLE) 36579 (18.98 CD)	Nut Sack	82	153	148	129	21	GARY ALLAN ●	MCA NASHVILLE 17020/UMGN (11.98/17.98)	Alright Guy	39
104	107	80	27	RY COODER MANUEL GALBAN	PERRO VERDE/INDONESUCH 79691/AG (18.98 CD)	Mambo Sinuendo	52	154	116	93	22	TERRI CLARK	MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	27
105	NEW	1	—	CAT POWER	MATADOR 427/BEGGARS GROUP (17.98 CD) [M]	You Are Free	105	155	132	137	24	TRACE ADKINS ●	CAPITOL (NASHVILLE) 30618 (10.98/17.98)	Chrome	59
106	114	100	14	NO DOUBT ▲ ²	INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	156	135	126	22	MICHAEL W. SMITH ●	REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14
107	81	—	1	OZZY OSBOURNE	LEGACY 86812/EPIC (25.98 EQ CD)	The Essential Ozzy Osbourne	81	157	NEW	1	—	MINISTRY	SANCTUARY 84568 (18.98 CD)	Anirrisitomisina	157
108	111	111	2	FLEETWOOD MAC ▲	REPRISE 7375/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12	158	154	124	34	SEETHER	WIND-UP 13068 (9.98 CD)	Disclaimer	92
109	143	164	21	BRUCE SPRINGSTEEN ▲ ²	COLUMBIA 86600*/JCRG (12.98 EQ/18.98)	The Rising	1	159	117	106	13	PAUL MCCARTNEY ▲ ²	MPL 42318/CAPITOL (15.98/19.98)	Back In The U.S. Live 2002	8
110	101	97	14	ALAN JACKSON ▲ ³	ARISTA NASHVILLE 67039/RG (12.98/18.98)	Drive	1	160	168	149	21	SOUNDTRACK ●	UNIVERSAL 156259/UMRG (19.98 CD)	XXX	9
111	113	95	17	NIRVANA ▲	DGC/GEFFEN 493507/INTERSCOPE (18.98 CD)	Nirvana	3	161	161	155	7	NICKELBACK ▲ ⁴	ROADRUNNER 618489/UMGN (12.98/18.98)	Silver Side Up	2
112	139	107	32	SYLEENA JOHNSON	JIVE 39035/ZOMBA (11.98/17.98) [M]	Chapter 2: The Voice	104	162	119	86	45	KEITH SWEAT	ELEKTRA 62855/EEG (18.98 CD)	Keith Sweat Live	86
				PACESETTER ●											
113	183	177	6	BECK	DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	Sea Change	8	163	146	152	22	DAVE MATTHEWS BAND ▲ ²	RCA 68117/RMG (11.98/18.98)	Busted Stuff	1
114	104	76	28	DRU HILL	DEF SOUL 063377*/DJMG (12.98/18.98)	Dru World Order	21	165	149	—	1	SOUNDTRACK	FDX 113026*/MCA (18.98 CD)	Brown Sugar	16
115	NEW	1	—	LINDA EDER	ATLANTIC 83580/AG (18.98 CD) [M]	Broadway My Way	115	166	75	117	49	BARBRA STREISAND ●	COLUMBIA 86126/CRG (12.98 EQ/18.98)	Duets	38
116	93	88	5	SOUNDTRACK	HOLLYWOOD 162369 (18.98 CD)	Deliver Us From Eva	88	167	159	122	46	COMMON	MCA 113114* (18.98 CD)	Electric Circus	47
117	150	184	34	TRAPT	WARNER BROS. 48296 (12.98 CD) [M]	Trapt	117	168	163	71	3	THE JULIANA THEORY	EPIC 86163 (9.98 EQ CD)	Love	71
118	128	110	18	FIELD MOB	MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	33	169	108	128	36	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/CRG (12.98 EQ/18.98)	A Wonderful World	41
119	134	—	1	MICHAEL BUBLE	143/REPRISE 48376/WARNER BROS. (18.98 CD) [M]	Michael Buble	119	170	41	119	3	MANNHEIM STEAMROLLER	AMERICAN GRAMAPHONE 214 (16.98 CD)	Romantic Melodies	41
120	NEW	1	—	DAR WILLIAMS	RAZOR & TIE 82286 (18.98 CD) [M]	The Beauty Of The Rain	120	171	110	130	12	JOSH GROBAN	143/REPRISE 48413/WARNER BROS. (27.98 CD)	Josh Groban In Concert	34
121	142	108	34	CLIPSE ●	STAR TRAK 14735*/ARISTA (12.98/18.98)	Lord Willin'	4	172	189	147	26	LIL' FLIP ▲	SUCKAFREE/DU/DISC/UMGN 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	12
122	126	115	11	HEATHER HEADLEY	RCA 69376/RMG (9.98/13.98)	This Is Who I Am	38	173	140	66	33	CAEDMON'S CALL	ESSENTIAL 10694/ZOMBA (18.98 CD)	Back Home	66
123	77	—	1	DARYL HALL JOHN OATES	U-WATCH 80100 (18.98 CD)	Do It For Love	77	174	170	127	47	TONI BRAXTON ●	ARISTA 14749 (12.98/18.98)	More Than A Woman	13
124	120	120	1	KEITH URBAN ●	CAPITOL (NASHVILLE) 32936 (10.98/18.98)	Golden Road	11	175	RE-ENTRY	10	—	BONE THUGS-N-HARMONY	RUTHLESS 86594*/EPIC (12.98 EQ/18.98)	Thug World Order	12
125	NEW	1	—	JENNIFER HANSON	CAPITOL (NASHVILLE) 35247 (18.98 CD) [M]	Jennifer Hanson	125	176	180	153	18	KELLY ROWLAND ●	MUSIC WORLD/COLUMBIA 86516/CRG (12.98 EQ/18.98)	Simply Deep	12
126	98	114	16	DAVID GRAY	ATO/RCA 68154/RMG (18.98 CD)	A New Day At Midnight	17	177	167	173	11	SUSAN TEDESCHI	TONE CDOL 751146/ARTEMIS (17.98 CD) [M]	Wait For Me	91
127	NEW	1	—	STYX	CMC INTERNATIONAL 86337/SANCTUARY (18.98 CD)	Cyclorama	127	178	190	156	4	PHILLIPS, CRAIG AND DEAN	SPARROW 51979 (17.98 CD) [M]	Let Your Glory Fall	142
128	102	87	15	VARIOUS ARTISTS	EMI CMG/PROVIDENT/WORL 39776/SPARROW (21.98 CD)	WOW Hits 2003	34	179	198	166	44	KIRK FRANKLIN ●	GDSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4
129	125	113	12	VARIOUS ARTISTS ●	INTEGRITY 86548/EPIC (19.98 EQ CD)	iWorship: A Total Worship Experience	60	180	133	—	1	FURTHER SEEMS FOREVER	TOOTH & NAIL 39418 (9.98 CD) [M]	How To Start A Fire	133
130	112	64	48	JARS OF CLAY	ESSENTIAL 10699/ZOMBA (18.98 CD)	Futhermore: From The Studio, From The Stage	64	181	162	136	45	BEE GEES ▲	POLYDORA/UNIVERSAL 589400/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49
131	158	159	1	FLOETRY	DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19	182	173	165	17	MARK WILLS	MERCURY 170313/UMRG (11.98/18.98)	Greatest Hits	140
132	165	145	20	SOUNDTRACK ●	EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	183	186	163	26	STONE SOUR	ROADRUNNER 618425/DJMG (18.98 CD)	Stone Sour	46
133	127	103	24	SUM 41 ●	ISLAND 063491/DJMG (18.98 CD)	Does This Look Infected?	32	184	178	—	2	SOCIALBURN	ELEKTRA 62790/EEG (12.98 CD) [M]	Where You Are	178
134	156	133	23	SYSTEM OF A DOWN ▲ ³	AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	185	RE-ENTRY	4	—	RA	REPUBLIC/UNIVERSAL 066093/UMRG (12.98 CD) [M]	From One	154
135	144	151	7	DIAMOND RIO	ARISTA NASHVILLE 67046/RG (11.98/17.98)	Completely	23	186	RE-ENTRY	3	—	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	SPRING HOUSE 42415 (11.98/16.98)	Heaven	55
136	136	121	15	MICHELLE BRANCH ▲	MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28	187	NEW	1	—	VARIOUS ARTISTS	RAZOR & TIE 83061 (18.98 CD)	The Power	187
137	94	45	49	50 CENT	FULL CLIP 2003* (16.98 CD) [M]	Guess Who's Back?	28	188	160	167	16	PHIL COLLINS	ATLANTIC 83583/AG (12.98/18.98)	Testify	30
138	115	102	13	CREED ▲ ⁶	WIND-UP 12075 (11.98/18.98)	Weathered	1	189	155	160	34	JUANES △	SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	127
139	131	125	6	JACK JOHNSON ▲	ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	34	190	196	172	18	NEW FOUND GLORY ●	DRIVE-THRU 112918/MCA (18.98 CD)	Sticks and Stones	4
140	123	109	14	SOUNDTRACK	WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. (19.98 CD)	The Lord Of The Rings: The Two Towers	43	191	RE-ENTRY	13	—	LED ZEPPELIN	ATLANTIC 83619/AG (19.98 CD)	Early Days & Latter Days: The Best Of Led Zepelin Volume One And Two	116
141	157	131	26	MUDVAYNE	EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17	192	175	148	17	VARIOUS ARTISTS ●	EPIC (NASHVILLE)/WEA/UNIVERSAL/RG 86920/SONY (NASHVILLE) (12.98 EQ/17.98)	Totally Country Vol. 2	23
142	124	116	8	KIDZ BOP KIDS ●	RAZOR & TIE 89055 (11.98/17.98)	Kidz Bop 2	37	193	184	170	24	SOUNDTRACK	A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
143	54	94	40	ANDREA BOCELLI ▲	PHILIPS 479400/UNIVERSAL CLASSICS GROUP (18.98 CD)	Sentimento	12	194	RE-ENTRY	5	—	TRANSPLANTS	HELLCAT 80448*/EPI/TAPH (16.98 CD)	Transplants	96
144	RE-ENTRY	22	—	MICHAEL JACKSON	EPIC 85250 (18.98 EQ CD)	Greatest Hits: HIStory — Volume 1	85	195	164	161	34	YANNI	WINDHAM HILL 18106/BMG HERITAGE (19.98 CD)	Ultimate Yanni	74
145	141	123	22	TORI AMOS ●	EPIC 86412 (18.98 EQ CD)	Scarlet's Walk	7	196	NEW	1	—	SMOKIE NORFUL	EMI GOSPEL 20374 (9.98/16.98) [M]	I Need You Now	196
146	151	112	39	LIL' ROMEO	NEW NO LIMIT/UNIVERSAL 060055/UMRG (12.98/18.98)	Game Time	33	197	RE-ENTRY	58	—	LUDACRIS ▲ ³	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/19.98)	Word Of Mouf	3
147	169	150	19	FAT JOE	TERROR SQUAD/ATLANTIC 83600*/AG (12.98/18.98)	Loyalty	31	198	197	192	6	CRAIG DAVID ●	WILDSTAR/ATLANTIC 80027/AG (12.98/18.98)	Slicker Than Your Average	32
148	171	144	27	TLC ▲	ARISTA 14780 (12.98/18.98)	3D	6	199	RE-ENTRY	14	—	PEARL JAM ●	EPIC 86825* (18.98 CD)	Riot Act	5
149	138	118	20	SOUNDTRACK ●	WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	200	199	—	1	INTOCABLE	EMI LATIN 80818 (14.98 CD)	La Historia	199
150	174	139	35	TRINA	SLIP N' SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	Diamond Princess	14								

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

MARCH 8 2003 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
	2	DIANA KRALL ●	VERVE 543846/VG	Live In Paris
2	1	TONY BENNETT & K.D. LANG ●	RPM/COLUMBIA 86734/CRG	A Wonderful World
3	3	DIANA KRALL ▲	VERVE 543846/VG	The Look Of Love
4	4	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
5	5	MARK O'CONNOR'S HOT SWING TRIO	DEF JAY 878/CRG	In Full Swing
6	6	THE MARSALIS FAMILY	MARSALIS 613302/ROUNDER	A Jazz Celebration
7	7	NAT KING COLE	CAPITOL 81513	Love Songs
8	9	SCOLOHOFO	BLUE NOTE 42081	Oh!
9	18	THE BAD PLUS	COLUMBIA 87040/CRG	These Are The Vistas
10	8	JOHN COLTRANE	IMPULSE/VERVE 589945/VG	A Love Supreme (Deluxe Edition)
11	NEW	ANTIPOP CONSORTIUM	THIRSTY EAR 91721	Antipop vs. Matthew Shipp
12	NEW	DAVE DOUGLAS	BLUEBIRD 64008/IMPACT VICTOR	Freak In
13	12	STEVE TYRELL	COLUMBIA 81805/CRG [M]	Standard Time
14	11	VARIOUS ARTISTS	VERVE 065329/VG	Bossa Nova For Lovers
15	15	JANE MONHEIT	N-CODED 4234/WARLOCK [M]	In The Sun
16	14	SARAH VAUGHAN	VERVE 065330/VG	Sarah For Lovers
17	10	ELLA FITZGERALD	VERVE 065331/VG	Ella For Lovers
18	19	FLORA PURIM	NARADA JAZZ 43537/NARADA	Speak No Evil
19	NEW	STEFON HARRIS	BLUE NOTE 32498	Grand Unification Theory
20	13	STAN GETZ	VERVE 589361/VG	Getz For Lovers
21	21	JACKY TERRASSON	BLUE NOTE 40668	Smile
22	22	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
23	23	TONY BENNETT	RPM/COLUMBIA 85533/CRG	Playin' With My Friends: Bennett Sings The Blues
24	NEW	TIERNEY SUTTON	TELARC 83548	Something Cool
25	NEW	PATTI AUSTIN	PLAYBOY JAZZ 7669/CONCORD	For Ella

MARCH 8 2003 Billboard TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	NORAH JONES ▲	BLUE NOTE 3998 [M]	Come Away With Me
2	2	KENNY G ●	ARISTA 14738	Paradise
3	3	VARIOUS ARTISTS	HIDDEN BEACH 87124/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 2
4	5	BWB	WARNER BROS. 48011 [M]	Groovin'
5	6	FOURPLAY	BLUEBIRD 63816/RCA VICTOR	Heartfelt
6	4	WALTER BEASLEY	SHANACHIE 5097	Midnight Love - The Ultimate Collection Of Walter's Romantic Classics!
7	7	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
8	9	PIECES OF A DREAM	HEADS UP 3071	Love's Silhouette
9	11	BONEY JAMES	WARNER BROS. 48004	Ride
10	8	AL JARREAU	GRP 589777/VG	All I Got
11	12	MARION MEADOWS	HEADS UP 3070	In Deep
12	10	WILL DOWNING	GRP 589610/VG	{Sensual Journey}
13	14	KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
14	13	KEIKO MATSUI	NARADA 13198 [M]	The Ring
15	17	BOBBY LYLE	THREE KEYS 54562/LIGHTYEAR	Joyful
16	15	HERB ALPERT	ABM 490886/INTERSCOPE	Definitive Hits
17	22	TOWER OF POWER	RHINO 74345	The Very Best Of Tower Of Power - The Warner Years
18	16	MAYSA	N-CODED 4233/WARLOCK	Out Of The Blue
19	NEW	VARIOUS ARTISTS	HIDDEN BEACH 85953/EPIC	Hidden Beach Recordings Presents: Unwrapped Vol. 1
20	23	KIRK WHALUM	SQUINT-CURBWORD 65233/WARNER BROS.	The Gospel According to Jazz - Chapter II
21	18	VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby
22	19	PETER WHITE	COLUMBIA 85212/CRG [M]	Glow
23	21	VARIOUS ARTISTS	VERVE 589606/VG	Verve//Remixed
24	20	BOB JAMES	WARNER BROS. 45270	Morning, Noon, & Night
25	NEW	LEE RITENOUR	GRP 589625/VG	Rit's House

MARCH 8 2003 Billboard TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	ANDREA BOCELLI ▲	PHILIPS 476101/UNIVERSAL CLASSICS GROUP	Sentimento
2	2	JANUSZ OLEJNIKZAK WITH THE WARSAW PHILHARMONIC NATIONAL ORCHESTRA OF POLAND (STRUGALA)	SONY CLASSICAL 87739	The Pianist (Soundtrack)
3	3	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
4	4	YO-YO MA	SONY CLASSICAL 89967	Classic Yo-Yo
5	7	VARIOUS ARTISTS	VIRGIN CLASSICS 82120/ANGEL	Piano Dreams-Music To Inspire
6	6	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
7	5	RENEE FLEMING	DECCA 467101/UNIVERSAL CLASSICS GROUP [M]	Bel Canto
8	8	MITSUKO UCHIDA	PHILIPS 476101/UNIVERSAL CLASSICS GROUP	Perspectives
9	NEW	CHANTICLEER	TELARC 83548	Our American Journey
10	10	FABIO BIONDI/EUROPE GALLANTE	VIRGIN CLASSICS 82120/ANGEL	Vivaldi: Mandolin Concert, Concerti Con Molti Instrumenti
11	11	TOLGA KASHIF	EMI CLASSICS 57395/ANGEL	Queen Symphony
12	9	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
13	14	VANESSA-MAE	ANGEL 57329	The Best Of Vanessa-Mae
14	12	CECILIA BARTOLI	DECCA 473380/UNIVERSAL CLASSICS GROUP [M]	The Art Of Cecilia Bartoli
15	13	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut

MARCH 8 2003 Billboard TOP CLASSICAL Crossover™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	JOSH GROBAN ▲	143 REPRISE 48154/WARNER BROS. [M]	Josh Groban
2	2	JOSH GROBAN	143 REPRISE 48154/WARNER BROS.	Josh Groban In Concert
3	3	CHARLOTTE CHURCH	COLUMBIA 89916/CRG	Prelude: The Best Of Charlotte Church
4	4	BOND	MBG/DECCA 470500/UNIVERSAL CLASSICS GROUP [M]	Shine
5	5	OPERA BABES	SONY CLASSICAL 87803 [M]	Beyond Imagination
6	6	DANIEL RODRIGUEZ	MANHATTAN 43085/ANGEL [M]	From My Heart
7	9	MARIO FRANGOULIS	SONY CLASSICAL 89805 [M]	Sometimes I Dream
8	8	RUSSELL WATSON	DECCA 473160/UNIVERSAL CLASSICS GROUP	Encore
9	10	RENEE FLEMING/BRYN TERFEL	DECCA/UNIVERSAL CLASSICS GROUP	Under The Stars
10	7	ANDREA BOCELLI ▲	PHILIPS 476101/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
11	15	THREE MO' TENORS	RCA VICTOR 83107 [M]	Three Mo' Tenors
12	11	BOND	MBG/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
13	12	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
14	13	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
15	NEW	RUSSELL WATSON	DECCA 468699/UNIVERSAL CLASSICS GROUP [M]	The Voice

MARCH 8 2003 Billboard TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	YANNI	VIRGIN 81516	Ethnicity
2	2	MANNHEIM STEAMROLLER	AMERICAN GRAMMOPHONE 214	Romantic Melodies
3	3	YANNI	WINDHAM HILL 18106/BMG HERITAGE	Ultimate Yanni
4	5	JIM BRICKMAN	WINDHAM HILL 11647/RCA VICTOR	Love Songs & Lullabies
5	4	GEORGE WINSTON	WINDHAM HILL 11649/RCA VICTOR	Night Divides The Day: The Music Of The Doors
6	6	VARIOUS ARTISTS	VIRGIN 12082	Pure Moods IV
7	7	VARIOUS ARTISTS	WINDHAM HILL 11678/RCA VICTOR	Windham Hill Chill
8	10	AMETHYSTIUM	NEURODISC/PRIORITY 88635/CAPITOL	Aphelion
9	13	JOHANNES LINSTAD	REAL MUSIC 3763	Zabuca
10	8	JIM BRICKMAN	WINDHAM HILL 11589/RCA VICTOR	Simple Things
11	12	2002	REAL MUSIC 8812	Sacred Well
12	11	JOHN TESH	GARDEN CITY 34593	The Power Of Love
13	9	ENYA	REPRISE 49211/WARNER BROS.	Only Time-The Collection
14	NEW	OMAR	REAL MUSIC 7415	Opal Fire
15	14	SECRET GARDEN	DECCA 548628	Once In A Red Moon

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

MARCH 8 2003 Billboard TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	FOR EVENING PASSIONS	VARIOUS ARTISTS
3	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
4	CLASSICAL MASTERPIECES: CLASSICAL RELAXATION	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
6	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
7	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
8	FOR YOUR SOUL	VARIOUS ARTISTS
9	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
10	25 PIANO FAVORITES	VARIOUS ARTISTS
11	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
12	FOR WHEN YOU'RE ALONE	VARIOUS ARTISTS
13	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS
14	FOR A RAINY DAY	VARIOUS ARTISTS
15	CLASSICAL MASTERPIECES	VARIOUS ARTISTS

MARCH 8 2003 Billboard TOP CLASSICAL MIDLINE

1	WALT DISNEY	VARIOUS ARTISTS
2	ROMANTIC ADAGIOS: VOLUME 2	VARIOUS ARTISTS
3	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
4	THE #1 BACH ALBUM	VARIOUS ARTISTS
5	ONE HIT WONDERS	VARIOUS ARTISTS
6	50 GREATEST CLASSICS	VARIOUS ARTISTS
7	LA BOHEM: THE DREAMCAST	VARIOUS ARTISTS
8	COPLAND: APPALACHIAN SPRING	VARIOUS ARTISTS
9	ROMANTIC ADAGIOS	VARIOUS ARTISTS
10	ART OF SEGOVIA	VARIOUS ARTISTS
11	THE #1 OPERA ALBUM	VARIOUS ARTISTS
12	TENORS ON TOUR	VARIOUS ARTISTS
13	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
14	PACHELBEL: GREATEST HITS	VARIOUS ARTISTS
15	NO. 1 PIANO ALBUM	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget

MARCH 8 2003 Billboard TOP KID AUDIO

1	VARIOUS ARTISTS	DISNEYMANIA: SUPERSTAR ARTISTS SING DISNEY...THEIR WAY!
2	KIDZ BOP KIDS	RAZOR & TIE 89055
3	KIDZ BOP KIDS	RAZOR & TIE 89042
4	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 5
5	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
6	THE WIGGLES	LYRIC STUDIOS 9204
7	VEGGIE TUNES	ROB AND LARRY'S SUNDAY SCHOOL
8	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
9	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
10	VARIOUS ARTISTS	KID'S DANCE PARTY
11	JIM BRICKMAN	LOVE SONGS & LULLABIES
12	BUCK HOWDY	SKIOADDEI!
13	VARIOUS ARTISTS	LILLO & STITCH ISLAND FAVORITES
14	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
15	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
16	SING-ALONG	SING-ALONG WITH DISNEY'S PRINCESSES
17	VARIOUS ARTISTS	PRINCESS FAVORITES
18	VEGGIE TUNES	ROB AND LARRY'S BACKYARD PARTY
19	VARIOUS ARTISTS	PLAYHOUSE DISNEY
20	VARIOUS ARTISTS	PLAYHOUSE DISNEY: VOL. 2
21	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
22	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
23	VARIOUS ARTISTS	DANCE & SING! THE BEST OF NICK JR.
24	VARIOUS ARTISTS	RADIO DISNEY'S POP DREAMERS
25	VARIOUS ARTISTS	BIBLE SONGS FOR KIDS: VOLS. 1-3

Children's recordings: original motion picture soundtracks excluded

MARCH 8 2003 Billboard® TOP POP CATALOG™

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Lists top pop catalog albums with Nielsen SoundScan data.

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.

MARCH 8 2003 Billboard® HEATSEEKERS™

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Lists heatseeker albums with Nielsen SoundScan data.

MARCH 8 2003 Billboard® TOP INDEPENDENT ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, Title. Lists top independent albums with Nielsen SoundScan data.

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.

MARCH 8 2003 Billboard TOP INTERNET ALBUM SALES™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	32	NORAH JONES ▲ BLUE NOTE 32088 [M]	Come Away With Me 11 Weeks At Number 1	3
2	2	6	SOUNDTRACK ▲ EPIC 87018	Chicago	8
3	4	26	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 88840*/CRG	Home	4
4	3	3	SO CUNT SHADY/AFTERMATH 49354*/INTERSCOPE	Get Rich Or Die Tryin'	2
5	7	15	BUCK HOWDY PRAIRIE DOG 407 [M]	Skidaddle!	-
6	8	10	COLDPLAY ▲ CAPITOL 40594*	A Rush Of Blood To The Head	22
7	18	2	MASSIVE ATTACK VIRGIN 81239*	100th Window	76
8	16	4	VARIOUS ARTISTS TIME LIFE 18774	Worship Together: I Could Sing Of Your Love Forever	62
9	NEW		O.S.I. IN-SIDE OUT 65402	Office Of Strategic Influence	-
10	NEW		MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. [M]	Michael Buble	119
11	9	2	YANNI VIRGIN 81516	Ethnicity	49
12	10	4	RY COODER MANUEL GALBAN PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo	104
13	NEW		LINDA EDER ATLANTIC 63580/AG [M]	Broadway My Way	115
14	NEW		LOVEHAMMERS SWINGING LOVEHAMMERS 70000 [M]	Murder On My Mind	-
15	15	14	SHANIA TWAIN MERCURY 170314/UMGN	Up!	20
16	NEW		DAR WILLIAMS RAZOR & TIE 82880 [M]	The Beauty Of The Rain	120
17	13	18	ROD STEWART ▲ J 20039*/RMG	It Had To Be You ... The Great American Songbook	30
18	NEW		R. KELLY JIVE 41812/ZOMBA	Chocolate Factory	1
19	14	12	JOHN MAYER ▲ 2 AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	17
20	6	2	VINCE GILL MCA NASHVILLE 170286/UMGN	Next Big Thing	55
21	22	8	AVRIL LAVIGNE ▲ 5 ARISTA 14740	Let Go	7
22	17	5	JOSH GROBAN ▲ 3 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	40
23	5	2	JOHN MAYER AWARE/COLUMBIA 87199/CRG	Any Given Thursday	34
24	NEW		JOHNNY CASH AMERICAN/LOST HIGHWAY 063339*/UME	American IV: The Man Comes Around	58
25	NEW		VARIOUS ARTISTS GRAMMY 73843/WARNER STRATEGIC MARKETING	Grammy Nominees 2003	10

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

MARCH 8 2003 Billboard TOP SOUNDTRACKS™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	NEW		CRADLE 2 THE GRAVE	BLOODLINE/DEF JAM 063615*/DJMG
2	1	6	CHICAGO ▲	EPIC 87018
3	2	3	DAREDEVIL: THE ALBUM	WINO-UP 13079
4	3	17	8 MILE ▲ ⁴	SHADY 493508*/INTERSCOPE
5	4	21	SWEET HOME ALABAMA	HOLLYWOOD 162364
6	5	28	LIZZIE MCGUIRE ●	BUENA VISTA 860791/WALT DISNEY
7	7	3	HOW TO LOSE A GUY IN 10 DAYS	VIRGIN 81522
8	6	7	DELIVER US FROM EVA	HOLLYWOOD 162369
9	12	50	A WALK TO REMEMBER ●	EPIC 86311
10	9	89	O BROTHER, WHERE ART THOU? ▲ ⁶	LOST HIGHWAY/MERCURY 170069/UMGN
11	8	11	THE LORD OF THE RINGS: THE TWO TOWERS	WMG SOUNDBITS/REPRISE 48378/WARNER BROS.
12	10	37	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734
13	13	26	XXX ●	UNIVERSAL 156259/UMRG
14	11	22	BROWN SUGAR	FOX 113028*/MCA
15	14	33	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
16	17	89	COYOTE UGLY ▲ ³	CURB 78703
17	16	4	COYOTE UGLY: MORE MUSIC FROM COYOTE UGLY	CURB 78765
18	23	3	GODS AND GENERALS	SONY CLASSICAL 87891
19	18	57	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.
20	15	89	MOULIN ROUGE ▲ ²	INTERSCOPE 493035
21	19	13	PAUL IN FULL	ROC-A-FELLA/DEF JAM 063201*/DJMG
22	21	11	DRUMLINE	FOX/JIVE 41810/ZOMBA
23	20	89	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
24	NEW		JUNGLE BOOK 2	WALT DISNEY 860076
25	24	27	LIKE MIKE	SO SO DEF/COLUMBIA 86676*/CRG

MARCH 8 2003 Billboard ARTIST INDEX™

- | Chart Codes: | Classical (CL) | Electronic (EA) | Internet (INT) | Latin: Regional Mexican (RMA) | R&B/Hip-Hop Catalog (RBC) | Hot 100 Airplay (HA) | Country Singles Sales (CSS) | Latin: Regional Mexican (RMS) | Rap Tracks (RP) | Rankings from biweekly |
|--------------------------|-----------------------------|-------------------|------------------------|-------------------------------|---------------------------|-----------------------------|-----------------------------|--------------------------------|----------------------|------------------------|
| ALBUMS | Classical Crossover (CC) | Gospel (GA) | Jazz (JZ) | Tropical/Salsa (TSA) | Reggae (RE) | Hot 100 Singles Sales (HSS) | Dance/Club Play (DC) | Tropical/Salsa (TSS) | Mainstream Rock (RO) | charts are listed in |
| The Billboard 200 (B200) | Contemporary Christian (CX) | Heateekers (HS) | Contemporary Jazz (CJ) | New Age (NA) | World Music (WM) | Adult Contemporary (AC) | Dance/Sales (DS) | R&B Hip-Hop (RBH) | Modern Rock (MO) | italics during a |
| Bluesgrass (BG) | Country (CA) | Holiday (HOL) | Latin Albums (LA) | Pop Catalog (PCA) | — SINGLES — | Adult Top 40 (A40) | Hot Latin Tracks (LT) | R&B Hip-Hop Airplay (RA) | Top 40 Tracks (T40) | chart's |
| Blues (BL) | Country Catalog (CCA) | Independent (IND) | Latin: Latin Pop (LPA) | R&B/Hip-Hop (RBA) | Hot 100 (H100) | Country (CS) | Latin: Latin Pop (LPS) | R&B Hip-Hop Singles Sales (RS) | | unpublished week. |

2Pac: B200 48; PCA 41; RBA 18; RBC 3, 5, 6, 10; H100 47; HA 44; RA 24, 65; RBH 24, 66; RP 12

3 Doors Down: B200 32; A40 8; H100 15; HA 16; MO 3; RO 1; T40 19

12 Stones: CC 38

50 Cent: B200 2, 137; IND 4; INT 4; RBA 2, 55; H100 1, 14; HA 1, 14; HSS 9; RA 1, 8, 34, 56; RBH 1, 8, 33, 59, 81, 82; RP 1, 4; RS 8; T40 4, 31

504 Boyz: RBA 57

702: HSS 31; RS 32, 56

2002: NA 11

Aaliyah: B200 19; RBA 7; H100 4; HA 4; RA 2, 38; RBH 2, 41; T40 14

Abba: PCA 46

AC/DC: PCA 6, 14, 35, 37, 39, 43, 49

George Acosta: EA 21

Yolanda Adams: CC 29; GA 9; RBA 84; RBH 75

Trace Adkins: B200 155; CA 24; CS 11; H100 74; HA 73

AFI: MO 21

Afro Medusa: DC 50

Christina Aguilera: B200 25; A40 9; AC 6; DC 36; H100 10; HA 10; HSS 6; T40 6

Al: HSS 27; RBH 96; RS 13

Alabama: B200 70; CA 11

Alberto Y Roberto: LPS 33

ALC: GA 30

Alcazar: DC 30

Alli: H100 23; HA 22; RA 23; RBH 23; RP 10; T40 27

Alison Limerick: DC 39

The All-American Rejects: B200 33; MO 8

Gary Allan: B200 153; CA 22; CS 3; H100 29; HA 27

Karrin Allyson: JZ 22

Herb Alpert: CJ 16

Amber: DS 21

American Hi-Fi: MO 34

Amerie: RBA 61; H100 79, 93; HSS 66; RA 46; RBH 46; RP 25; RS 34, 49

Amy Poehler: NA 8

AMG: RBH 100

Tori Amos: B200 145; A40 17

Jessica Andrews: CS 31

Los Angeles De Charly: LA 75; RMS 24

Marc Anthony: TSA 5; TSS 19

Antipop Consortium: JZ 11

Area 305: LPS 12; LT 19; TSS 34

Ricardo Arjona: HS 34; LA 10; LPA 5; LPS 2, 17; LT 6, 28; TSS 30, 35

Armageddon: H100 89; HSS 53; RA 40; RBH 38; RS 29

Aroma: RMS 30

Ashanti: B200 75; RBA 48; H100 3; HA 3; HSS 55; RA 9; RBH 9; RP 3; RS 26; T40 2

The Ataris: MO 31

Dave Attell: IND 41

Audioslave: B200 29; H100 70; HA 69; MO 4, 40; RO 7, 19

Patti Austin: JZ 25

Aventura: TSA 7

Steve Azar: CA 64

B2K: B200 42; RBA 28; H100 6, 82; HA 5; HSS 46, 48, 61; RA 22, 41; RBH 21, 39; RS 27, 38, 59; T40 5

Baby: B200 78; RBA 21; H100 45, 50, 80; HA 43, 47; HSS 56; RA 14, 33, 48; RBH 14, 34, 47; RP 11, 23; RS 36

Baby Diva: HSS 20; RBH 89; RS 4

Bacilos: LPS 26; LT 34; TSS 33

The Bad Plus: JZ 9

Erykah Badu: H100 40; HA 38; RA 11; RBH 13

Beyoncé: B200 3; A40 10; H100 15; HA 16; MO 3; RO 1; T40 19

Baha Men: WM 4

Anita Baker: RBA 69

Banda El Recodo: RMS 25

Banda Machos: LT 45; RMS 15

Buju Banton: RE 15

Barnes: DC 17

Luther Barnes: GA 26

Pancho Barraza: IND 32; LA 28; RMA 16; RMS 20

Cecilia Bartoli: CL 14

Jeff Bates: CS 28

Beanie Sigel: H100 97; HSS 54; RA 54; RBH 52; RS 30

Walter Beasley: CJ 6

The Beattles: PCA 5

Beck: B200 113

Bee Gees: B200 181

Beenie Man: RE 3

Tony Bennett: B200 169; JZ 2, 23

Benzino: RBA 76; RS 55

Bering Strait: CA 43

Sophie Ellis Bextor: DS 19

Big Boi: H100 60; HA 59; RA 39; RBH 42; RP 20

Big "C": HSS 36, 67; RS 17, 58

Big Ren: RBA 85

Fabio Biondi: CL 10

David Bisbal: LPS 21; LT 29; TSS 27

Bjork: EA 23

Clint Black: CA 71, 72

BLACKstreet: RA 55; RBH 57

Mary J. Blige: RBC 20, 25; H100 78; RA 31; RBH 32; RP 22; RS 45

The Blind Boys Of Alabama: GA 24

Blindside: RO 33

Andrea Bocelli: B200 143; CL 1; CX 10

Joe Bonamassa: BL 6

Bond: CX 4, 12

Bonecrusher: RBH 71; RS 62

Bone Thugs-N-Harmony: B200 175; RBA 60; RBC 7

Bon Jovi: B200 89; PCA 26, 30; A40 18

Boombkat: DC 8; T40 39

Pat Boone: HSS 41

La Bouche: DC 15; DS 12; HSS 73

David Bowie: DC 44

Bowling For Soup: HS 18; T40 40

Michelle Branch: B200 136; A40 4; AC 3; H100 20; HA 19; T40 21

Brandy: DS 15; RS 61

Toni Braxton: B200 174; RBA 49; DC 35

Breaking Benjamin: HS 44; RO 36

Jim Brickman: NA 4, 10

Sarah Brightman: CX 13

Garth Brooks: CS 44

Brooks & Dunn: CA 53; CCA 17

Norman Brown: MO 3

Michael Buble: B200 119; HS 5; INT 10

Joe Budden: RA 71; RBH 74; RS 63

Los Bukis: HS 14; LA 6, 30; RMA 3, 17

Burning Brides: MO 36

Busta Rhymes: B200 94; RBA 29; H100 57, 71; HA 55, 74; HSS 34; RA 27, 28; RBH 27, 29; RP 16, 17; RS 22

bwv: CJ 4

Juanita Bynum: GA 16; IND 37

Jorge Luis Cabrera: RMS 32

Caednon's Call: B200 173; CC 7

Byron Cage: CS 30; GA 10; HS 40

Chris Cagle: CS 24

Thego Calderon: LA 56; LPA 19

Victor Calderone: DC 49

Calexico: HS 45; IND 23

Glen Campbell: CA 40

Cam'ron: RA 72; RBH 70

Candido Y Su Huella Nortena: RMS 40

The Canton Spirituals: GA 35

Blu Cantrell: H100 99; RS 47

Mariah Carey: B200 64; RBA 31; DC 22; DS 2; H100 57, 94; HA 55; HSS 3; RA 27, 72; RBH 27, 70, 83; RP 16; RS 3, 50

Caribbean Pulse: HSS 26; RBH 98; RS 15

Vanessa Carlton: B200 99; A40 13; AC 5

Jose Carreras: CL 6

Rodney Carrington: B200 103; CA 17

Deana Carter: CS 23

Case: RBH 97

Brandon Casey: H100 17; HA 20; HSS 43; T40 11

Brian Casey: H100 17; HA 20; HSS 43; T40 11

Johnny Cash: B200 58; CA 9; CCA 10; INT 24; PCA 38; CS 56

Eva Cassidy: IND 34

Ricardo Castillon: LPS 25; LT 37; TSS 24

Cat Power: B200 105; HS 1; IND 2

Nick Cave And The Bad Seeds: HS 17; IND 9

Bonny Cepeda: TSS 15

Chanticleer: CL 9

Steven Curtis Chapman: B200 72; CC 2

J Chazese: H100 35; HA 99; T40 17

Chayanne: LA 59; LPA 20; LPS 9

Cher: DC 21; DS 5; HSS 18

Kenny Chesney: B200 66; CA 10; CCA 7; PCA 22; CS 10; H100 52, 96; HA 50

Cody ChesnuTT: IND 30

Mark ChesnuTT: CS 48

Chevelle: B200 45; H100 68; HA 66; MO 9, 26; RO 6, 21

Chicago Mass Choir: GA 34

El Chicicultote: LA 45

The Chiefains: CA 55; WM 5

Choppa: RBA 99; H100 95; RA 57; RBH 58

Charlotte Church: CX 3, 14

Cirque Du Soleil: WM 6

C-lanae: HSS 16; RBH 93; RS 9

Maurette Brown Clark: GA 27

Terrill Clark: B200 154; CA 23; CS 5; H100 30; HA 28

Dan Clark: B200 115; HSS 3; INT 13

Karen Clark-Sheard: GA 19

Kelly Clarkson: CA 60; HSS 30

Willie Clayton: BL 8

Clipse: B200 121; RBA 43; H100 45, 86; HA 43; HSS 31, 51; RA 14, 43; RBH 14, 40; RP 11; RS 32, 33, 52

Tammy Cochran: CS 35

Kellie Coffey: CA 60; CS 47

Coldplay: B200 22; INT 6; PCA 3; A40 16; H100 54; HA 52; MO 11

Natalie Cole: JZ 4

Nat King Cole: JZ 7

Phil Collins: B200 188; PCA 19; AC 4; H100 77

John Coltrane: JZ 4

Common: B200 167; RBA 51; H100 40, 78; HA 38; RA 11, 31; RBH 13, 32; RP 22; RS 45

Conjunto Primavera: LA 49; LT 4; RMS 1, 10

Conjure One: DC 20

Ry Cooder: B200 104; INT 12; LA 2; LPA 1; WM 1

Cooler Kids: DC 23

Shemekia Copeland: BL 9

Counting Crows: A40 13

Chris Cox: DC 10

Deborah Cox: RBA 70; RBH 86

El Coyote Y Su Banda Tierra Santa: LA 67; LT 50; RMS 17, 33

Creed: B200 138; PCA 31; HSS 69; RO 22

Elvis Crespo: LA 66; TSA 4

Cristian: LA 69; LPS 31

Sheryl Crow: B200 84; A40 3; AC 7, 21; CS 33; CSS 1; H100 11; HA 13; HSS 1; T40 8

Celia Cruz: LA 47; TSA 3, 8

CYN: DC 28

Da Entourage: RA 70; RBH 67

Da Headdussaz: IND 36; RBA 74

Amy Dalley: CS 49

Dashboard Confessional: HS 31; IND 17, 46

Craig David: B200 198

Tyrene Davis: BL 10

Default: IND 30

Def Leppard: PCA 25

Def Squad: RA 75; RBH 73; RS 37

De-Javu: DC 38

John Denver: CCA 19

Louie Devito: EA 5; IND 18

Diamond Rio: B200 135; CA 21; CS 21

Dido: DS 24

Don Dinero: TSS 37

Celine Dion: B200 102; PCA 27; A40 26; AC 12, 22; DC 16; H100 51; HA 54; HSS 74; T40 34

The Dirty South Divas: IND 29

Dirty Vegas: EA 12, 20; IND 50

Disturbed: B200 82; PCA 16; MO 22; RO 8, 15

Dixie Chicks: B200 4; CA 1; CCA 1, 2; INT 3; PCA 1, 2; A40 2; AC 1; CS 2; CSS 2, 8; H100 7, 26; HA 8, 26; HSS 4; T40 9

DJ Envy: B200 69; RBA 24

DJ Krush: EA 24

DJ Quik: RBH 100

DJ Sammy: EA 13; AC 23; DS 16

DJ Shadow: DS 25

DMX: H100 91; HSS 32; RA 59; RBH 55; RS 24

Do: AC 23

The D.O.C.: RS 53

Placido Domingo: CL 6

The Donnas: B200 71; MO 19; RO 40

Dave Douglas: JZ 12

Will Downing: CJ 12

Dr. Dre: RBC 15, 24; RA 63; RBH 63

Dream Street: HSS 64

Dru Hill: B200 114; RBA 32; H100 67; HA 67; RA 25; RBH 25

Dueto Voces Del Rancho: LT 35; RMS 12

Steve Earle: CA 65

Easy Star All-Stars: RE 7

Linda Eder: B200 115; HSS 3; INT 13

Kathleen Edwards: HS 35

Electric Six: DS 17

Valentin Elizalde: RMS 29

Missy "Misdemeanor" Elliott: B200 12; RBA 6; H100 8; HA 7; HSS 22, 44; RA 5, 36, 68; RBH 5, 36, 69; RP 2, 21; RS 20, 51; T40 13

Emerson Drive: CA 38; HS 43; CS 15; CSS 10; H100 65; HA 64

Eminem: B200 18; PCA 8, 29; RBA 13; RBC 2, 12; H100 16, 43; HA 15, 48; HSS 33; RA 50; RBH 51, 82, 85; RP 13; T40 10, 29

Bill Engvall: CA 68

Jocelyn Enriquez: DC 27

Erya: NA 13; PCA 44

Erasure: EA 7; IND 21; DS 6; HSS 38

E.S.G.: RBH 87

Evanesence: MO 6

Faith Evans: H100 86; HSS 51; RA 43; RBH 40; RS 33

Sara Evans: CS 53

Eve: RBA 72; H100 84; HSS 15; RA 47; RBH 48; RS 21

Everclear: MO 39

The Exiles: HS 20; MO 30; RO 34

Fabulous: H100 73; HA 72; HSS 12; RA 35, 69; RBH 35, 72, 99; RP 24; RS 14

Fat Joe: B200 147; RBA 40; H100 89; HSS 53; RA 40, 64; RBH 38, 65; RS 29

Alejandro Fernandez: LA 31; RMA 18; LPS 23; LT 31

Vicente Fernandez: LA 60

Tiziano Ferro: LPS 37

Field Mob: B200 118; RBA 27; H100 19; HA 17; RA 10; RBH 10; RP 6; RS 54; T40 32

Finch: HS 16; MO 29; RO 38

Fischerspooner: DC 18

Ella Fitzgerald: JZ 17

Five For Fighting: AC 8

Fleetwood Mac: B200 108

Renee Fleming: CL 7; CX 9

The FlipMode Squad: H100 57; HA 55; RA 27; RBH 27; RP 16

Floetry: B200 131; RBA 33; RA 42; RBH 43

Nico Flores Y Su Banda Puro Mazatlan: RMS 26

Joseph Fonseca: TSA 14; LPS 36; TSS 11, 14

Foo Fighters: B200 87; H100 75, 81; HA 75; MO 5, 14; RO 11, 18

Radney Foster: CS 55

Fourplay: CJ 5

Mario Frangoulis: CX 7

Kirk Franklin: B200 179; CC 9; GA 2; RBA 65

Freeway: RBA 62; H100 97; HSS 54; RA 54; RBH 52; RS 30

Frustrated: DC 3

Frou Frou: DC 29

Frukwana: RBA 93

Fuel: RO 23

Funky Green Dogs: DC 1

Further Seems Forever: B200 180; CC 10; HS 9

Kenny G: CJ 2

Ana Gabriel: LA 40; LPA 15

Juan Gabriel: LT 14; RMS 7

Bill Gaither: CC 31

Bill & Gloria Gaither: B200 186; CC 11, 14, 26, 28

Europa Galante: CL 10

Manuel Galban: B200 104; INT 12; LA 2; LPA 1; WM 1

Gang Starr: HSS 47; RBH 92; RS 43

Art Garfunkel: AC 30

El General: TSA 20

Georgia Mass Choir: GA 18; IND 43

Stan Getz: JZ 20
Ghostface Killah: RS 68
Vince Gill: B200 55; CA 8; INT 20; CS 20
Ginuwine: H100 50; HA 47; RA 33; RBH 34
Gisselle: LPS 24; LT 36
Dana Glover: AC 17
Fabian Gomez: LT 13; RMS 4
Godsmack: MO 15; RO 4
Good Charlotte: B200 15; PCA 12; A40 39; H100 42; HA 49; MO 13; T40 23
Goo Goo Dolls: A40 36
Glenn Gould: CL 3
Jean Grae: RS 74
El Gran Combo De Puerto Rico: TSS 10
El Gran Silencio: LT 14; RMS 7
Amy Grant: CC 37
David Gray: B200 126; A40 37
Doble Gray: A40 15
Macy Gray: A40 25
Al Green: PCA 24; RBA 75; RBC 8; RBH 80
Vivian Green: B200 51; RBA 14; DC 7; DS 3; H100 49; HA 61; HSS 5; RA 21; RBH 15; RS 2
Lee Greenwood: CSS 4
Los Greys: LA 72
Mary Griffin: DC 42
El Gringo De La Bachata: TSS 31
Josh Groban: B200 40, 171; CX 1, 2; INT 22; AC 15
Groove Armada: EA 16
Grupo Exterminador: LA 61
Grupo Mestizo De Durango: LA 54
G-Wiz: HSS 37; RS 23
Nee-Nee Gwynn: HSS 20; RBH 89; RS 4
GZA/Genius: RBA 68

-H-

Deltrick Haddon: GA 22
Hahz The Ripper: HSS 13; RBH 91; RS 6
Daryl Hall John Oates: B200 123; IND 3; AC 9
Regie Hamm: AC 16
Fred Hammond: CC 23; GA 6
John Hammond: BL 5
Jennifer Hanson: B200 125; CA 20; HS 7; CS 18; CSS 3; H100 76; HSS 45
The Happy Boys: EA 15
Happy Clappers: DC 10
George Harrison: AC 29
Alvin Youngblood Hart: BL 13
Hayseed Dixie: BG 4, 14, 15; CA 52
Heather Headley: B200 122; RBA 35; RA 74; RBH 77
(hed)Planet Earth: RO 26
Hi-C: RBH 100
Joel Higuera: RMS 18
Faith Hill: B200 54; CA 7; CCA 11; PCA 40; A40 20; AC 2; CS 27
Darwin Hobbs: GA 14
Dave Hollister: RBA 81
Steve Holy: CS 40
Hootie & The Blowfish: AC 28
Hot Hot Heat: IND 45
Marques Houston: H100 64; HA 63; RA 26; RBH 26
Whitney Houston: B200 100; RBA 30; AC 20; DC 19; H100 90; HSS 29; RA 44; RBH 44; RS 39
Rebecca Lynn Howard: CA 66
Buck Howdy: IND 38; INT 5
Los Huracanes Del Norte: LA 34; RMA 19
Norman Hutchins: GA 33

-I-

Ice Cube: RS 50, 53
Enrique Iglesias: LA 12; LPA 6; AC 11; LPS 4; LT 5; TSS 21
Ilo: DC 41
Ilegales: LPS 18; LT 25; TSS 28
India: HS 47; LA 17; TSA 1; LPS 3; LT 1; TSS 1
India.Arie: B200 101; RBA 44
Industria Del Amor: HS 37; LA 11; RMA 6
Insane Clown Posse: IND 25
Interpol: HS 22; IND 12
Intocable: B200 74, 200; HS 32; LA 1, 4, 9; RMA 1, 2, 5; LT 12; RMS 3
Los Invasores De Nuevo Leon: LA 38
Ronald Isley: RA 53; RBH 54
The Isley Brothers: RA 53; RBH 54

-J-

Alan Jackson: B200 110; CA 18; CCA 16; CS 8; H100 44; HA 42
Michael Jackson: B200 144; PCA 32; RBA 98; RBC 11
JadaKiss: RS 48; T40 38
Jaguars: LA 43; LPA 17
Jahelms: B200 37; RBA 8; RBC 1; H100 55; HA 53; RA 16, 45; RBH 17, 45
Bishop T.D. Jakes: GA 36
Nicki Jam: LA 70
Bob James: CJ 24
Boney James: CJ 9
Brett James: CS 43
Etta James: BL 7
Al Jarreau: CJ 10
Jars Of Clay: B200 130; CC 5
Ja Rule: B200 23; RBA 15; H100 3; HA 3; HSS 55; RA 9; RBH 9; RP 3; RS 26; T40 2
Jay-Z: B200 31; RBA 9; RBC 16; H100 18, 21, 97; HA 18, 21; HSS 19, 54, 57; RA 7, 54; RBH 7, 52; RP 5, 18; RS 16, 30, 69; T40 15
Jedi Mind Tricks: HSS 68
Waylon Jennings: CA 69
Jimmy Eat World: MO 38
Elton John: B200 52; DC 14
Jack Johnson: B200 139; A40 40
Syleena Johnson: B200 112; HS 2; RBA 19; RA 30; RBH 31
Jim Johnston: IND 26
Jonell: RS 73
Brent Jones + T.P. Mobb: GA 31
Donell Jones: RBA 87
George Jones: CCA 22
Norah Jones: B200 3; CJ 1; INT 1; A40 10; H100 36; HA 33; T40 22
Sir Charles Jones: RBA 83
Jordi: LPS 30; LT 46
Jose Jose: HS 24; LA 7; LPA 4
Juanes: B200 189; HS 12; LA 3; LPA 2; LPS 6, 10, 16; LT 10, 15, 20; TSS 8, 26
The Judds: CCA 15
The Juliana Theory: B200 168
Jumps: CC 20

-K-

Israel Kamakawiwo'Ole: WM 7
Tolga Kashif: CL 11
K-Ci & JoJo: RBA 56; RA 52; RBH 53
John P. Kee: CC 22; GA 5; HS 25
Toby Keith: B200 53; CA 6, 34; CCA 14; CS 22, 57
Kelis: RBH 79

R. Kelly: B200 1; INT 18; RBA 1; RBC 4, 13, 22; H100 12; HA 11; HSS 7; RA 3, 64; RBH 3, 65; RS 11; T40 30
Sammy Kershaw: CS 38
Las Ketchup: LA 16; LPA 9
Alicia Keys: HSS 15; RS 21
Khaia: IND 29
Kid Rock: B200 5; PCA 9; A40 3; AC 21; CS 33; CSS 1; H100 11; HA 13; HSS 1; T40 8
Kidz Bop Kids: B200 142
Killer Mike: H100 60; HA 59; RA 39; RBH 42; RP 20; RS 72
Carole King: PCA 42
Kings Of Tomorrow: DC 34
Beyonce Knowles: H100 21; HA 21; HSS 57; RP 18; RS 69; T40 15
Kool G Rap: HSS 68
Diana Krall: B200 151; JZ 1, 3
Alison Krauss: BG 2; CA 32; CCA 23; CS 46
Alison Krauss + Union Station: B200 93; BG 1; CA 16
Krazykle Bone: RA 5; RBH 61
Kumbia Kings: EA 8; LA 15; LPA 8; LT 14; RMS 7
Kyjuan: H100 23; HA 22; RA 23; RBH 23; RP 10; T40 27

-L-

Lady Saw: A40 6; AC 27; H100 38; HA 40; T40 20
Sonny Landreth: BL 3
k.d. lang: B200 169; JZ 2
Lasso: EA 14; DS 10; H100 85; HSS 70; T40 37
The Latin All-Stars: LA 52; LPA 18
Kenny Lattimore: B200 43; RBA 10
Avril Lavigne: B200 7; INT 21; A40 1; AC 18; H100 9; HA 9; T40 3
Donald Lawrence & The Tri-City Singers: GA 17
Led Zeppelin: B200 191
Jaimie Lee: HSS 27; RBH 96; RS 13
Murphy Lee: H100 23; HA 22; RA 23; RBH 23; RP 10; T40 27
Leisure World: RO 37
John Lennon: PCA 50
Gerald Levert: RBA 53; RA 67; RBH 64
Lexx: HSS 17; RBH 90; RS 5
Liberacion: HS 50; LA 19; RMA 9
Salvatore Licita: CL 15
Lifehouse: CC 24; A40 27
Lil' Flip: B200 172; RBA 38; RBC 19; HSS 17; RBH 90; RS 5
Lil Jon & The East Side Boyz: B200 77; IND 1; RBA 12; RA 58; RBH 61; RS 66
Lil' Kim: H100 27; HA 30; HSS 11; RA 12; RBH 12; RP 7; RS 7
Lil' Mo: H100 73; HA 72; RA 35, 69; RBH 35, 72; RP 24
Lil' Romeo: B200 146; RBA 41
Limiter: HS 42; LA 13; RMA 7; LPS 38; LT 9; RMS 5
Aaron Lines: CA 30; CS 6; H100 41; HA 41
Linkin Park: PCA 10
Johannes Linstead: NA 9
German Lizarraga: RMS 34
LL Cool J: B200 26; RBA 11; H100 2, 79; HA 2; HSS 66; RA 6, 46; RBH 6, 46; RP 25; RS 34; T40 1; TSS 23
Lonestar: CA 44
Loon: DC 35
Loona: DS 16
Loose Fur: IND 40
Angel Lopez: LPS 32
Jennifer Lopez: B200 11; PCA 36; RBA 16; DS 9; H100 2; HA 2; HSS 63; RA 6; RBH 6; RS 48; T40 1, 38; TSS 23
Lovehammers: HS 38; IND 22; INT 14
Patty Loveless: BG 9; CA 74
Luciano: RE 11
Ludacris: B200 197; RBA 79; H100 8, 83; HA 7; HSS 22; RA 5, 51; RBH 5, 50; RP 2; RS 20, 64; T40 13
Bobby Lyle: CJ 15
Lynyrd Skynyrd: PCA 45

-M-

Yo-Yo Ma: CL 4
Mack 10: RS 50
Madonna: DS 4; HSS 10
Mama: LA 22; LPA 10; LPS 27; LT 38
Mannheim Steamroller: B200 170; IND 5; NA 2
Victor Manuelle: TSA 12; LPS 40; LT 30; TSS 4, 18
Marscia: DC 40
Mario: RA 61; RBH 62
Bob Marley: PCA 18; RBC 9; RE 5
Damian "Jr. Gong" Marley: RE 10; HSS 26; RBH 98; RS 15
Maroon 5: HS 28; MO 35
The Marsalis Family: JZ 6
Billie Ray Martin: DC 26
Angie Martinez: RBH 79
Mary Mary: CC 18; GA 4; RBA 90; RBC 21
Massive Attack: B200 76; EA 1; INT 7
Master P: H100 95; RA 57; RBH 58
matchbox twenty: B200 65; A40 7, 14; T40 36
Kelko Matsui: CJ 14
Dave Matthews Band: B200 163; A40 22
John Mayer: B200 17, 34; INT 19, 23; A40 5, 19; AC 19; H100 24; HA 24; T40 16
Maysa: CJ 18
Martina McBride: B200 80; CA 14; CS 16
Paul McCartney: B200 159
Delbert McClinton: BL 4; CA 57
Donnie McClurkin: RBC 17
Brian McComas: CS 59
Reba McEntire: CA 61
Tim McGraw: B200 41; CA 4, 37; CCA 4, 13, 18; PCA 11; CS 13, 58; H100 66; HA 65
Brian McKnight: RBA 96
MC Ren: RS 53
Marion Meadows: CJ 11
Menace To Society: RBA 92
MercyMe: CC 16, 19
Jo Dee Messina: CS 32
Metallica: PCA 15
Georgia Middleman: CS 55
Luis Miguel: LA 32; LPA 13; LPS 28; LT 43
Millie: LA 63; LPS 7; LT 8; TSS 12
Ministry: B200 157
Moby: EA 17; DC 37
Monchy & Alexandra: TSA 6; TSS 7
Jane Monheit: JZ 15
Alejandro Montaner: LPS 22; LT 33; TSS 36
Pilar Montenegro: WM 15
Pablo Montero: LA 26; RMA 14; LT 49; RMS 35
Dr. Ed Montgomery: GA 30
John Michael Montgomery: CS 45
Montgomery Gentry: CA 28; CS 29
Chante Moore: B200 43; RBA 10
Rose Moore: DC 46
Allison Moore: A40 3; AC 21; CS 33; CSS 1; H100 11; HA 13; HSS 1; T40 8
Moss Def: DS 25
Brandy Moss-Scott: HSS 49; RS 28
Jason Miraz: HS 41; A40 28
Mr. Cheeks: H100 27; HA 30; HSS 11, 50; RA 12, 66; RBH 12, 68; RP 7; RS 7, 41

Mr. Lif: RS 67
Mudvayne: B200 141; MO 32; RO 13
Mul-Ty: RBA 89
Murk: DC 47; DS 13; HSS 75
Anne Murray: CA 42
Keith Murray: RA 75; RBH 73; RS 37
Musiq: RBA 67; DC 33; RA 20, 60; RBH 22, 56; RS 46
Mystikal: RA 58; RBH 61

-N-

NAAM Brigade: RBA 94
Nada Surf: IND 44
Nappy Roots: RBA 77
Nas: B200 44; RBA 17; DS 9; H100 39, 88; HA 36; HSS 63; RA 17, 37; RBH 19, 37; RP 9
Nate Dogg: RA 56; RBH 59
Nelly: B200 21; RBA 22; H100 23; HA 22; HSS 59; RA 23; RBH 23, 88; RP 10; RS 57; T40 27
Willie Nelson: CA 36, 47, 67; CCA 12, 25; IND 19; CS 57
Aaron Neville: CC 27; GA 8
New Found Glory: B200 190
New Order: EA 22
Next: RBA 39; RBH 94
Joe Nichols: B200 79; CA 13; CS 7; CSS 7; H100 37; HA 35
Nickelback: B200 161
Nickel Creek: BG 3; CA 35; CCA 21; IND 15
Tito Nieves: TSS 22
Nirvana: B200 111; MO 23; RO 27
The Nitky Grity Dirt Band: BG 5; CA 54
Nivea: B200 88; RBA 36; H100 17, 58; HA 20, 56; HSS 43, 58; RA 18; RBH 20; RS 60; T40 11
No Doubt: B200 106; A40 6, 29; AC 27; H100 38; HA 40; T40 20, 33
Nichole Nordeman: CC 21; HS 23
N.O.R.E.: DS 7; HSS 52; RS 44
Smolke Norful: B200 196; GA 3; HS 13
The Notorious B.I.G.: RBC 14, 23; HSS 71; RA 34; RBH 33; RS 71
Nueva Era: TSS 20

-O-

Paul Oakenfold: EA 18
Mark O'Connor's Hot Swing Trio: JZ 5
Sinead O'Connor: WM 13; DC 20; DS 18
Oleander: RO 29
Janusz Olenjczak: CL 2
Omar: NA 14
Oobie: RS 66
Opera Babes: CX 5; HS 48
Roy Orbison: CCA 24
Los Originales De San Juan: LA 57, 58, 61
Killy Osborne: HS 49
Ozzy Osbourne: B200 107
O.S.I.: IND 33; INT 9
OutKast: RBC 18
Outspoken: RO 24

-P-

Joe Pace: GA 39
Pacifier: MO 37; RO 28
Brad Paisley: CA 33; CS 9; H100 69; HA 68
Palomo: LA 21; RMA 11; LT 7; RMS 2
Paradise: DC 45
Dolly Parton: BG 6; CA 56
Sandi Patty: CC 39
Sean Paul: B200 144; RBA 5; RE 1; H100 46; HA 46; HSS 14, 42; RA 19, 49; RBH 18, 49; RP 14; RS 12, 31
Luciano Pavarotti: CL 6, 12
Pay The Girl: A40 21
P. Diddy: H100 6, 80; HA 5; HSS 48, 56; RA 22, 48; RBH 21, 47; RP 23; RS 27, 36; T40 5
Pearl Jam: B200 199; HSS 8, 65
Bishop Carlton Pearson: GA 37
Jennifer Pena: LA 62; LPS 39; LT 39
Dottie Peoples: GA 23; RBA 86
Amanda Perez: HS 39; RBA 82; H100 31; HA 34; RBH 84; T40 18
Pesado: LA 36; LT 47; RMS 16
Pet Shop Boys: EA 9
Phillips, Craig And Dean: B200 178; CC 8; HS 8
Pieces Of A Dream: CJ 8
Pink: B200 39; DS 22; H100 62; HA 71; T40 28
Pink Floyd: PCA 23
Pinnacle: CS 36
P.O.D.: CC 17
El Poder Del Norte: RMS 22
Pablo Portillo: LPS 15; LT 26; TSS 17
The Postal Service: HS 36; IND 20; HSS 39
Poww Bros.: HSS 60; RS 35
Elvis Presley: B200 73; CA 12
Lisa Marie Presley: A40 38
Pretenders: IND 33
Kelly Price: RA 73; RBH 76
Project 86: RO 39
Puddle Of Mudd: B200 83; A40 31; H100 34; HA 37; T40 25
Flora Purim: JZ 18

-Q-

Queens Of The Stone Age: B200 59; H100 53; HA 51; MO 2; RO 5
Milly Quezada: TSS 32
A.B. Quintanilla III: LT 14; RMS 7

-R-

RA: B200 185; HS 11; RO 14
Racket City: RS 25
Rascal Flatts: B200 85; CA 15; CCA 6; PCA 17; CS 25
Red Hot Chili Peppers: B200 57; A40 35; H100 59; HA 58; MO 1; RO 17
Redman: HSS 6; RS 73
Reggie And The Full Effect: HS 15; IND 8
Los Rehenes: LA 20; RMA 10
Reina: DS 8; HSS 62
Reitent K: CC 34; HS 46
Daniel Rene: TSS 29
Revenue: HSS 23; RBH 95; RS 10
Revis: RO 35
Los Reyes Del Camino: RMS 36
Lionel Richie: B200 35; RBA 52
Los Rieleros Del Norte: LT 40; RMS 13
LeAnn Rimes: CA 39; CS 54; CSS 5, 6; DC 31
Lee Ritner: CJ 25
Jerry Rivera: B200 19; LPS 19; LT 11; TSS 5, 13
Juan Rivera: RMS 28
Lupillo Rivera: LA 74; LT 23; RMS 9
Robbie Rivera: DC 2
RJD2: RS 42
Lourdes Robles: LPS 29; LT 44; TSS 38
Daniel Rodriguez: CX 6
Tito Rojas: TSA 17; TSS 25
The Rolling Stones: B200 60
Linda Ronstadt: CA 58
The Roots: B200 97; RBA 37; RA 60; RBH 56; RS 46

Kelly Rowland: B200 176; RBA 78; H100 98; HSS 59; RBH 78; RS 57, 75
Rush: B200 81
John Rzeznik: A40 30

-S-

Raphael Saadq: RBA 97
Saliva: B200 98; H100 61; HA 60; MO 7; RO 2
Adan Chalino Sanchez: RMS 37, 38
Santana: B200 38; A40 4; AC 3; H100 20; HA 19; T40 21
Gilberto Santa Rosa: TSA 9; LPS 35; LT 22; TSS 2
Marvin Sapp: GA 25
Sapphrecut: DC 11
Saral: HSS 35; RS 19
Scarface: RBA 73
SocoHoFo: JZ 8
LaTocha Scott: RA 62; RBH 60
Joan Seaman: IND 47; LA 35, 46; RMA 20; LT 21; RMS 8
Jon Secada: LPS 34
Secret Garden: NA 15
Seether: B200 158; H100 72; HA 70; MO 10; RO 3
Bob Seger & The Silver Bullet Band: PCA 7
Selko: DC 43
Mark Selby: BL 15
Shakira: LA 5; LPA 3; LPS 1; LT 3; TSS 9
Duncan Sheik: DC 32
Shekinah Glory Ministry: GA 13; IND 28
Blake Shelton: B200 47; CA 5, 41; CS 1; H100 33; HA 31
Mike Shorey: H100 73; HA 72; RA 35; RBH 35; RP 24
The Sicilians: DS 23
Paul Simon: AC 25
Simple Plan: B200 36; H100 56; HA 57; T40 24
Frank Sinatra: PCA 48
Sin Bandera: LA 33; LPA 14; LPS 8, 11; LT 16, 17
Sister Hazel: IND 24; A40 33
Sixpence None The Richer: CC 33; A40 12; AC 24
Six-Two: RS 53
Sizzla: RE 13
Slim Thug: RBH 87
Smilez & Southstar: B200 91; RBA 34; H100 28; HA 29; RA 32; RBH 28; RP 15; T40 26
Anthony Smith: CC 42
Michael W. Smith: B200 156; CC 6, 13
Snoop Dogg: B200 50; RBA 20; H100 32; HA 32; HSS 24; RA 15; RBH 16; RP 8; RS 18, 53
Socialbun: B200 184; HS 10; MO 17; RO 10
Solange: RBA 66; DS 7; HSS 52; RS 44
Solid Sessions: DC 48
Marco Antonio Solis: LPS 13; LT 24; TSS 39
Soluna: DS 14
Son De Cali: LT 41; TSS 6
The Spanish Harlem Orchestra: TSA 13
The Special Goodness: HSS 28
Spiff Star: H100 71; HA 74; HSS 34; RA 28; RBH 29; RP 17; RS 22
Bruce Springsteen: B200 109; PCA 47
Renee Stays: DS 11; HSS 72
Stefan Straka: JZ 19
Stereomud: RO 30
Stereo Fuser: A40 24
Stewart: B200 30; INT 17; AC 14
Stone Sour: B200 183; A40 32; H100 92; RO 20, 25
George Strait: B200 28; CA 3, 29, 31; CS 19
The Streets: EA 4; HS 27; IND 14
Barbra Streisand: B200 166
Tadeusz Strugala: CL 2
Styler: RS 48; T40 30
Styx: B200 127
Sugarcult: HS 29; IND 16
Sum 41: B200 133; MO 12
Tony Sunshine: H100 89; HSS 53; RA 40; RBH 38; RS 29
Supergrass: HS 21
Supreme Beings Of Leisure: DC 9
Tierney Sutton: JZ 24
Keith Sweat: B200 162; RBA 50
Swift: RBH 100
System Of A Down: B200 90, 134; MO 33; RO 31

-T-

Taking Back Sunday: HS 19; IND 10
Talib Kweli: RBA 58
Doreen Tarrant: DC 13
Tank: RBA 63
Ben Tinkard: GA 32
Olga Tonon: LA 41; LPA 16; LPS 5; LT 2; TSS 3
Taproot: B200 164; MO 16; RO 12
T.A.T.U.: B200 13; H100 22; HA 23; HSS 21; T40 12; TSS 40
The Ben Taylor Band: IND 39
James Taylor: PCA 20
Mark Taylor: GA 30
Tebey: CS 51
Susan Tedeschi: B200 177; BL 1; IND 6
Telepopmusik: EA 6; HS 33; DC 24
Los Temerarios: LA 27, 50; RMA 15; LT 42; RMS 14
Bryn Terfel: CX 9
Jacky Terrasson: JZ 21
John Tesh: CC 40; NA 12
TG4: HSS 40; RS 40
Thalia: LA 24; LPA 11; DC 25; LPS 14, 20; LT 27; TSS 16
The Rayne: H100 55; HA 53; RA 16; RBH 17
Theory Of A Deadman: RO 16
Thievery: HSS 25
Thievery Corporation: EA 11; IND 27
Third Day: CC 35
Three Mo' Tenors: CX 11
Thunderpuss: DC 17
Thursday: IND 48
Los Tigres Del Norte: LA 23; RMA 12; LT 18; RMS 6, 31
Justin Timberlake: B200 27; RBA 25; DC 4; DS 1; H100 5; HA 6; HSS 2; RA 13; RBH 11; RS 1; T40 7
Aaron Tippin: CS 39; CSS 9
TLC: B200 148; RBA 46
Rigo Tovar: LA 72
Tower Of Power: CJ 17
Transplants: B200 194; IND 7; MO 28
Trapt: B200 117; HS 4; MO 18; RO 9
Randy Travis: CA 27; CC 15; CS 30
Trick Daddy: RBA 64; RA 62, 65; RBH 60, 66
Trick Pony: CA 46, 70
Trina: B200 150; RBA 47; H100 83; RA 51; RBH 50; RS 64
Trin-i-tee 57: CC 36; GA 12; RBA 80
Triny Y La Leyenda: RMS 21
Travis: TSA 50; CS 34
Los Tucanes De Tijuana: LT 48; RMS 19, 23
Tanya Turner: CS 60
Marisa Tucker: DC 6
Shania Twain: B200 20; CA 2, 75; CCA 5; INT 15; PCA 13; AC 13; CS 12; H100 63; HA 62

Steve Tyrell: JZ 13
Tyrese: B200 16; RBA 4; H100 13; HA 12; RA 4; RBH 4; T40 35

-U-

Mitsuko Uchida: CL 8
Uncle Kracker: A40 11, 15; AC 26; H100 87
Underworld: DC 12
Union Station: BG 2; CA 32; CS 46
Union Turnpike: RS 70
Unwritten Law: IND 11; MO 24
Keith Urban: B200 124; CA 19; CCA 20; CS 14, 17
Adolfo Urias Y Su Lobo Norteno: LT 32; RMS 11, 27
The Usedi: B200 92; MO 25
Usher: DS 20

-V-

Luther Vandross: H100 100
Paul Van Dyke: EA 3; HS 26; IND 13
Vanessa-Mae: CL 13
Phil Vassar: CA 45; CS 26
Sarah Vaughan: JZ 16
Stevie Ray Vaughan And Double Trouble: BL 2
Jaci Velasquez: LPS 15; LT 26; TSS 17
Angelo Venuto: DS 23
Carlos Vives: TSA 18
Vonray: A40 34

-W-

Kristine W: DC 47; DS 13; HSS 75
The Waiters: PCA 18; RBH 9; RE 5
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 25; GA 7; HS 30
Steve Wariner: CA 59; CS 52
Warsaw Philharmonic National Orchestra Of Poland: CL 2
Kim Waters: CJ 13
Russell Watson: CX 8, 15
Jimmy Wayne: CS 37
WC: RBH 97; RS 50
Kirk Whalum: CJ 20
Peter White: CJ 22
The White Stripes: MO 27
Dar Williams: B200 120; HS 6; INT 16
Doug Williams: GA 20, 28
Hank Williams Jr.: CCA 9; PCA 34
Melvin Williams: GA 20
Michelle Williams: GA 40
Pharrell Williams: H100 32; HA 32; HSS 24; RA 15; RBH 16; RP 8; RS 18
Mark Wilson: B200 182; CA 25; CS 4, 50; H100 25; HA 25
Charlie Wilson: H100 32; HA 32; HSS 24; RA 15; RBH 16; RP 8; RS 18
The Winans: GA 38
Mario Winans: RA 66; RBH 68
George Winston: NA 5
Lee Ann Womack: RBA 100
Stevie Wonder: RBA 100
Wayne Wonder: H100 48; HA 45; RA 29; RBH 30; RP 19; RS 65
Lucy Woodward: A40 23
Darryl Worley: CA 49; CS 41
Chely Wright: CS 55

-X-

Xzibit: RA 63; RBH 63

-Y-

Yanni: B200 49, 195; INT 11; NA 1, 3
Yanou: AC 23
Yasmeen: RS 68
Los Yonic's: LA 44
Young Blaze: HSS 27; RBH 96; RS 13

-Z-

Zion I: IND 49
Zoegirl: EA 25
Zwan: B200 61; MO 20; RO 32

-SOUNDTRACKS-

8 Mile: B200 24; RBA 26; STX 4
Amandla: WM 10
Amelle: WM 9
Brown Sugar: B200 165; RBA 54; STX 14
Chicago: B200 8; INT 2; STX 2
Coyote Ugly: CCA 8; PCA 28; STX 16
Coyote Ugly: More Music From Coyote Ugly: STX 17
Cradle 2 The Grave: B200 6; RBA 3; STX 1
Daredevil: The Album: B200 9; STX 3
Deliver Us From Evil: B200 116; RBA 23; STX 8
Disney's Lilo & Stitch: B200 149; STX 12
Down From The Mountain: BG 11
Drumline: STX 22
Frida: WM 2
Gods And Generals: STX 18
How To Lose A Guy In 10 Days: B200 96; STX 7
Jungle Book 2: STX 24
Like Mike: STX 25
Lizzie McGuire: B200 86; STX 6
The Lord Of The Rings: The Fellowship Of The Ring: STX 19
The Lord Of The Rings: The Two Towers: B200 140; STX 11
Mamma Mia!: PCA 33
Mariana: Complices Al Rescate: LA 48
Monsoon Wedding: WM 14
Moulin Rouge: STX 20
My Big Fat Greek Wedding: WM 3
O Brother, Where Art Thou?: CCA 3; PCA 4; STX 10
Pald In Full: RBA 45; STX 21
Shrek: STX 23
Spirit: Stallion Of The Cimarron: B200 193; STX 15
Sweet Home Alabama: B200 67; STX 5
Talk To Her: LA 29; LPA 12
A Walk To Remember: B200 132; STX 9
XXX: B200 160; STX 13

-VARIOUS ARTISTS-

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MARCH 8 2003 **Billboard** MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	2	CAN'T STOP	WARNER BROS.	1 Week At Number 1 Red Hot Chili Peppers
2	1	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
3	3	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
4	5	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
5	6	TIMES LIKE THESE	ROSWELL/RCAR/RMG	Foo Fighters
6	11	BRING ME TO LIFE	WIND-UP	Evanescence
7	4	ALWAYS	ISLAND/IDJMG	Saliva
8	9	SWING SWING	DOGHOUSE/DREAMWORKS	The All-American Rejects
9	7	THE RED	EPIC	Chevelle
10	8	FINE AGAIN	WIND-UP	Seether
11	12	CLOCKS	CAPITOL	Coldplay
12	10	STILL WAITING	ISLAND/IDJMG	Sum 41
13	16	THE ANTHEM	DAYLIGHT/EPIC	Good Charlotte
14	14	ALL MY LIFE	ROSWELL/RCAR/RMG	Foo Fighters
15	18	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
16	15	POEM	VELVET HAMMER/ATLANTIC	Taproot
17	19	DOWN	ELEKTRA/VEEG	Socialburn
18	22	HEADSTRONG	WARNER BROS.	Trapt
19	17	TAKE IT OFF	ATLANTIC	The Donnas
20	13	HONESTLY	MARTHA'S MUSIC/REPRISE	Zwan
21	24	GIRL'S NOT GREY	NITRO/DREAMWORKS	AFI
22	23	REMEMBER	REPRISE	Disturbed
23	20	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
24	21	REST OF MY LIFE	LAVA	Unwritten Law
25	28	BURIED MYSELF ALIVE	REPRISE	The Used
26	29	SEND THE PAIN BELOW	EPIC	Chevelle
27	25	SEVEN NATION ARMY	THIRD MAN/V2	The White Stripes
28	25	DIAMONDS AND GUNS	HELL/A/TEPTAPH	Transplants
29	31	WHAT IT IS TO BURN	DRIVE THRU/MCA	Finch
30	26	MY GODDESS	MELISSA/MIRGIN	The Exies
31	36	IN THIS DIARY	COLUMBIA	The Ataris
32	35	NOT FALLING	EPIC	Mudvayne
33	30	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
34	33	THE ART OF LOSING	ISLAND/IDJMG	American Hi-Fi
35	32	HARDER TO BREATHE	OCTONE	Maroon 5
36	40	ARCTIC SNOW	FILE 13/AV2	Burning Brides
37	38	BULLITPROOF	HIFARISTA	Pacifier
38	37	A PRAISE CHORUS	DREAMWORKS	Jimmy Eat World
39	34	VOLVO DRIVING SOCCER MOM	CAPITOL	Everclear
40	39	COCHISE	INTERSCOPE/EPIC	Audioslave

MARCH 8 2003 **Billboard** MAINSTREAM ROCK TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	WHEN I'M GONE	REPUBLIC/UNIVERSAL/UMRG	15 Weeks At Number 1 3 Doors Down
2	2	ALWAYS	ISLAND/IDJMG	Saliva
3	3	FINE AGAIN	WIND-UP	Seether
4	4	STRAIGHT OUT OF LINE	REPUBLIC/UNIVERSAL/UMRG	Godsmack
5	6	NO ONE KNOWS	INTERSCOPE	Queens Of The Stone Age
6	5	THE RED	EPIC	Chevelle
7	9	LIKE A STONE	INTERSCOPE/EPIC	Audioslave
8	8	REMEMBER	REPRISE	Disturbed
9	11	HEADSTRONG	WARNER BROS.	Trapt
10	10	DOWN	ELEKTRA/VEEG	Socialburn
11	12	TIMES LIKE THESE	ROSWELL/RCAR/RMG	Foo Fighters
12	7	POEM	VELVET HAMMER/ATLANTIC	Taproot
13	13	NOT FALLING	EPIC	Mudvayne
14	16	DO YOU CALL MY NAME	REPUBLIC/UNIVERSAL/UMRG	RA
15	17	PRAYER	REPRISE	Disturbed
16	19	MAKE UP YOUR MIND	604/ROADRUNNER/IDJMG	THEORY OF A DEADMAN AIRPOWER
17	15	CAN'T STOP	WARNER BROS.	Red Hot Chili Peppers
18	14	ALL MY LIFE	ROSWELL/RCAR/RMG	Foo Fighters
19	18	COCHISE	INTERSCOPE/EPIC	Audioslave
20	20	BOTHER	ROADRUNNER/IDJMG	Stone Sour
21	23	SEND THE PAIN BELOW	EPIC	Chevelle
22	21	WEATHERED	WIND-UP	Creed
23	16	WON'T BACK DOWN	WIND-UP/EPIC	Fuel
24	26	FARTHER	LAVA	Outspoken
25	31	INHALE	ROADRUNNER/IDJMG	Stone Sour
26	29	BLACKOUT	VOLCANO/JIVE	(hed)Planet Earth
27	24	YOU KNOW YOU'RE RIGHT	DGC/GEFFEN/INTERSCOPE	Nirvana
28	27	BULLITPROOF	HIFARISTA	Pacifier
29	32	HANDS OFF THE WHEEL	SANCTUARY	Oleander
30	33	BREATHING	LOUD/COLUMBIA	Stereomud
31	30	INNERVISION	AMERICAN/COLUMBIA	System Of A Down
32	25	HONESTLY	MARTHA'S MUSIC/REPRISE	Zwan
33	26	SLEEPWALKING	ELEKTRA/VEEG	Blindside
34	38	MY GODDESS	MELISSA/MIRGIN	The Exies
35	35	CAUGHT IN THE RAIN	EPIC	Revis
36	36	SKIN	HOLLYWOOD	Breaking Benjamin
37	38	I'M DEAD	ARTIST/DIRECT	Leisure World
38	40	WHAT IT IS TO BURN	DRIVE THRU/MCA	Finch
39	34	HOLLOW AGAIN	ATLANTIC	Project 86
40	34	TAKE IT OFF	ATLANTIC	The Donnas

MARCH 8 2003 **Billboard** TOP 40 TRACKS™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	ALL I HAVE	JENNIFER LOPEZ FEATURING LL COOL J	EPIC
2	3	MESMERIZE	JA RULE FEATURING ASHANTI	MURDER INC./DEF JAM/IDJMG
3	2	I'M WITH YOU	AVRIL LAVIGNE	ARISTA
4	7	IN DA CLUB	50 CENT	G-UNIT/SHADY/AFTERMATH/INTERSCOPE
5	4	BUMP, BUMP, BUMP	B2K & P. DI'DY	TIG G/EPIC
6	5	BEAUTIFUL	CHRISTINA AGUILERA	RCAR/RMG
7	6	CRY ME A RIVER	JUSTIN TIMBERLAKE	JIVE
8	8	PICTURE	KID ROCK FEATURING SHERYL CROW	LAVA/ATLANTIC
9	9	LANDSLIDE	DIXIE CHICKS	MONUMENT/COLUMBIA
10	10	SUPERMAN	EMINEM	WEBI/AFTERMATH/INTERSCOPE
11	11	DON'T MESS WITH MY MAN	NINEA FEATURING BRIAN & BRANDON CASEY	JIVE
12	14	ALL THE THINGS SHE SAID	T.A.T.U.	INTERSCOPE/UNIVERSAL
13	15	GOSSIP FOLKS	MISSY "MISDEMEANOR" ELLIOTT FEAT. LUDACRIS	THE GOLD MIND/ELEKTRA/VEEG
14	17	MISS YOU	AALIYAH	BLACKGROUND/UNIVERSAL/UMRG
15	12	'03 BONNIE & CLYDE	JAY-Z FEATURING BEYONCE KNOWLES	ROC-A-FELLA/DEF JAM/IDJMG
16	13	YOUR BODY IS A WONDERLAND	JOHN MAYER	AWARE/COLUMBIA
17	18	BLOWIN' ME UP (WITH HER LOVE)	JC CHASEZ	FOX/JIVE
18	24	ANGEL	AMANDA PEREZ	UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
19	21	WHEN I'M GONE	3 DOORS DOWN	REPUBLIC/UNIVERSAL/UMRG
20	19	UNDERNEATH IT ALL	NO DOUBT FEATURING LADY SAW	INTERSCOPE
21	20	THE GAME OF LOVE	SANTANA FEATURING MICHELLE BRANCH	ARISTA
22	27	DON'T KNOW WHY	NORAH JONES	BLUE NOTE/VIRGIN
23	16	LIFESTYLES OF THE RICH AND FAMOUS	GOOD CHARLOTTE	DAYLIGHT/EPIC
24	26	I'D DO ANYTHING	SIMPLE PLAN	LAVA
25	22	SHE HATES ME	PUDDLE OF MUDD	FLAWLESS/GEFFEN/INTERSCOPE
26	29	TELL ME (WHAT'S GOIN' ON)	SMILEZ & SOUTHSTAR	ARTIST/DIRECT
27	25	AIR FORCE ONES	NELLY FEATURING KYJUAN, ALI & MURPHY LEE	FO' REEL/UNIVERSAL/UMRG
28	23	FAMILY PORTRAIT	PINK	ARISTA
29	28	LOSE YOURSELF	EMINEM	SHADY/INTERSCOPE
30	30	IGNITION	R. KELLY	JIVE
31	30	WANKSTA	50 CENT	G-UNIT/SHADY/INTERSCOPE
32	36	SICK OF BEING LONELY	FIELD MOB	MCA
33	39	RUNNING	NO DOUBT	INTERSCOPE
34	32	I DROVE ALL NIGHT	CELINE DION	EPIC
35	35	HOW YOU GONNA ACT LIKE THAT	TYRESE	JRMG
36	31	UNWELL	MATCHBOX TWENTY	ATLANTIC
37	31	SOMETHING	LASSO	ROBBINS
38	35	JENNY FROM THE BLOCK	JENNIFER LOPEZ FEATURING STYLES & JADAKISS	EPIC
39	37	THE WRECKONING	BOOMKAT	DREAMWORKS
40	37	GIRL ALL THE BAD GUYS WANT	BOWLING FOR SOUP	FRROE/SILVERTONE/JIVE

MARCH 8 2003 **Billboard** ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist
1	1	LANDSLIDE	MONUMENT/COLUMBIA	4 Weeks At Number 1 Dixie Chicks
2	4	CRY	WARNER BROS.	Faith Hill
3	3	THE GAME OF LOVE	ARISTA	Santana Featuring Michelle Branch
4	2	CAN'T STOP LOVING YOU	ATLANTIC	Phil Collins
5	5	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton
6	6	BEAUTIFUL	RCAR/RMG	Christina Aguilera
7	7	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow
8	10	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting
9	8	FOREVER FOR YOU	U/WATCH	Daryl Hall John Oates
10	9	A MOMENT LIKE THIS	RCAR/RMG	Kelly Clarkson
11	11	HERO	INTERSCOPE	Enrique Iglesias
12	14	I DROVE ALL NIGHT	EPIC	Celine Dion
13	12	I'M GONNA GETCHA GOOD!	MERCURY/IDJMG	Shania Twain
14	13	THESE FOOLISH THINGS	JRMG	Rod Stewart
15	15	YOU'RE STILL YOU	143/REPRISE	Josh Groban
16	16	BABIES	REFUGEE/UNIVERSAL SOUTH	Regie Hamm
17	17	THINKING OVER	DREAMWORKS	Dana Glover
18	19	I'M WITH YOU	ARISTA	Avril Lavigne
19	18	YOUR BODY IS A WONDERLAND	AWARE/COLUMBIA	John Mayer
20	26	TRY IT ON MY OWN	ARISTA	Whitney Houston
21	24	PICTURE	LAVA/ATLANTIC	Kid Rock Featuring Sheryl Crow
22	20	AT LAST	EPIC	Celine Dion
23	23	HEAVEN	ROBBINS	DJ Sammy & Yanou Featuring Do
24	21	DON'T DREAM IT'S OVER	SQUINT-CURB/REPRISE	Sixpence None The Richer
25	21	FATHER AND DAUGHTER	NICK/JIVE	Paul Simon
26	28	IN A LITTLE WHILE	LAVA	Uncle Kracker
27	30	UNDERNEATH IT ALL	INTERSCOPE	No Doubt
28	27	INNOCENCE	ATLANTIC	Hootie & The Blowfish
29	27	STUCK INSIDE A CLOUD	DARK HORSE/CAPITOL	George Harrison
30	28	BOUNCE	MANHATTAN	Art Garfunkel

MARCH 8 2003 **Billboard** ADULT TOP 40 TRACKS™

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

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 108 mainstream rock stations, 87 modern rock stations, 88 adult contemporary stations and 81 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 251 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2003, VNU Business Media, Inc. All rights reserved.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).

TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

03 **BONNIE & CLYDE** (Carter Boys, ASCAP/Ye World, ASCAP/Universal, ASCAP/Controversy, ASCAP/WB, ASCAP/Suge, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/EMI April, ASCAP), HL/WBM, H100 21
 19 **SOMETHIN'** (EMI April, ASCAP/Sea Gayle, ASCAP/Careers-BMG, BMI), HL, CS 4; H100 25
 21 **QUESTIONS** (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP) RBH 59
 4 **EVER** (WBM, SESAC/Babyboy's Little, SESAC/Nootime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP) Brasco, ASCAP, WBM, RBH 72
 8 **MILE** (Eight Mile Style, BMI) RBH 85
 99.9% **SURE (I'VE NEVER BEEN HERE BEFORE)** (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 59

-A-

A.D.I.A.S. (Aniyah's, ASCAP/EMI April, ASCAP/Dun-geon Rat, ASCAP/Chrysalis, ASCAP/Gnat Booty, ASCAP), HL/WBM, H100 60; RBH 42
AFORTUNADO (Edimusa, ASCAP) LT 21
AFTER ALL (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Maduro, BMI), HL, CS 43
AIR FORCE ONES (BMG Songs, ASCAP/Jackie Frost, ASCAP/Universal, ASCAP/Da Bess, ASCAP/D2 Pro, ASCAP/Young Dude, ASCAP/Sam Swap, ASCAP/Notting Dale, ASCAP/Tarpo, ASCAP), HL/WBM, H100 23; RBH 23
ALL I HAVE (Nuyorican, BMI/EMI Blackwood, BMI/Janice Combs, BMI/Adorable, BMI/Eagle Note, BMI/Axiom, BMI/Ron G, BMI/5th Floor, ASCAP/Jeffix, ASCAP), HL, H100 2; RBH 6
ALL I NEED (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Geddy, ASCAP/Flyte Tyme, ASCAP/EMI April, ASCAP/Dade Co. Project Music, BMI/EMI Blackwood, BMI/Natahnam, BMI), HL, H100 89; RBH 38
ALL MY LIFE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Flying Fingers, ASCAP/I Love The Punk Rock Music, BMI/Universal, ASCAP), HL, H100 81
ALL THE THINGS SHE SAID (Unforgettable Songs, BMI/SPZ, BMI/Martin Cherrytree, BMI/Neofomat, STIM) H100 22
ALWAYS (Five Superstars, ASCAP/Rondor, ASCAP/Universal, ASCAP/Black Lava, ASCAP), HL, H100 61
ANGEL (Powerhouse, BMI) H100 31; RBH 84
ASI ES LA VIDA (Manben, ASCAP/Sony/ATV Discos, ASCAP) LT 2
AY! PAPAITO (UY! DADDY) (Iron Tigga, BMI) LT 9
AYUDAME (Deston, ASCAP/Piloto, ASCAP/Universal Musica, ASCAP) LT 44

-B-

THE BABY (Coburn, BMI/Zomba, ASCAP/Eye On The Ball, ASCAP/Bigger Future, ASCAP), WBM, CS 1; H100 33
BACKSEAT OF A GREYHOUND BUS (Nashville Dream-Works Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL, CS 53
THE BATTLE IS THE LORD'S (Schaft, 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 32; RBH 16
BEAUTIFUL (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 10
BEAUTIFUL GOODBYE (Sony/ATV Acuff Rose, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 18; H100 76
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 57
BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 10; H100 52
BLOWIN' ME UP (WITH HER LOVE) (EMI Blackwood, BMI/Cytron, BMI/Fox Film, BMI/TCF, ASCAP/Chasez, ASCAP/Zomba, ASCAP/Gaucha, ASCAP/Next Decade, ASCAP/Universal, ASCAP), HL/WBM, H100 35
BOTHER (EMI April, ASCAP/Music That Music, ASCAP), HL, H100 92
BOY (I NEED YOU) (Sony/ATV Songs, BMI/Rye Songs, BMI/F.O.B., ASCAP/N.O.C., ASCAP/Universal-Duchess, BMI), HL, RBH 70
BREAK YOU OFF (Grand Negaz, BMI/Careers-BMG, BMI/Killah Stealth, BMI/ONE CRC, BMI/Benjamin Kenney, ASCAP/Soulchild, ASCAP/Universal, ASCAP/Baby Blues, ASCAP), HL, RBH 56
BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCCO, BMI/City Hous- ing, BMI/Hard Workin' Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hen- nessy For Everyone, ASCAP/Eight Mile Style, BMI/Edi- tions Bretien, SACEEM), HL/WBM, H100 99
BROKENHEARTSVILLE (House Of Hubbell, ASCAP/Sony/ATV Acuff Rose, BMI/Blakebird, ASCAP), HL, CS 7; H100 37
B R RIGHT (First N' Gold, BMI/Ms. Trina, BMI/Bgates Muzik, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 83; RBH 50
BUMP, BUMP, BUMP (Zomba, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP), WBM, H100 6; RBH 21
BUNNY HOP (Red-N-Dirty, BMI/Warner-Tamerlane, BMI), WBM, RBH 67

-C-

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP) H100 73; RBH 35
CAN'T NOBODY (Street Tuff, ASCAP/Brianka, ASCAP/EMI Blackwood, BMI/Damrich, BMI), HL, H100 98; RBH 78
CAN'T STOP (Moebetoblame, BMI) H100 59
CAN'T STOP LOVING YOU (EMI April, ASCAP), HL, H100 77
CAPRICO MALDITO (Arpa, BMI) LT 40
CHOPPA STYLE (LP Boyz, BMI) H100 95; RBH 58
CHROME (Songs Of Windswept Pacific, BMI/Yellow Desert, BMI/My Life's Work, BMI/Almo, ASCAP), HL/WBM, CS 11; H100 74
CLOCKS (BMG Songs, ASCAP), HL, H100 54
CLOSURE (Divided, BMI/Universal, BMI/Smoochie, ASCAP/Rat Eater, BMI) RBH 64
C'MON (Nyrraw, ASCAP/EMI April, ASCAP/Baboochka Tunes, ASCAP/Dango, BMI/Protoons, ASCAP) RBH 62
COME CLOSE TO ME (Songs Of Universal, BMI/Sense- less, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL/WBM, H100 78; RBH 32
COMER A BESOS (ADG, SESAC) LT 42

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, CS 16
CORAZON CHIQUITO (Eliaz, BMI) LT 32
COUNTRY AIN'T COUNTRY (Sony/ATV Acuff Rose, BMI/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI), HL/WBM, CS 34
COUNTRY THANG (Big Red Tractor, ASCAP/Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Nick N' Ash, BMI), HL/WBM, CS 45
CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 68
CRY ME A RIVER (Tenman Tunes, ASCAP/Zomba, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, H100 5; RBH 11

-D-

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 28
DAMN (D. Brasco, ASCAP/Desert Storm, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI), HL, RBH 99
DANCE WITH ME (Bullet, BMI/Just Gantt, ASCAP) RBH 96
DEEP (Deta Bob, SESAC/Zomba, SESAC/Ilthoughtz, SESAC/Churchbow, SESAC/DreamWorks Songs, ASCAP), WBM, RBH 57
DE UNO Y DE TODOS LOS MODOS (Vander, ASCAP) LT 7
DIGALE (Clear Mind, ASCAP/Famous, ASCAP) LT 29
DIMELO (Telearte Florida, ASCAP) LT 33
A DIOS LE PIDO (Peermusic III, BMI/Camaleon, BMI) LT 15
DONDE ESTARA MI PRIMAVERA (Crisma, SESAC) LT 24
DONTCHANGE (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyme, ASCAP/Universal, ASCAP/Soulchild, ASCAP/Tetra Grammaton, ASCAP/Jesse Jaye, ASCAP), HL/WBM, RBH 22
DON'T KNOW WHY (Beany, BMI/Sony/ATV Songs, BMI), HL, H100 36
DON'T MESS WITH MY MAN (Babyboy's Little, SESAC/Nootime South, SESAC/EMI April, ASCAP/Them Damn Twins, ASCAP/Air Control, ASCAP/WBM, SESAC), HL/WBM, H100 17
DO THAT... (Money Mack, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Bubba Gee, BMI/Nootime South, SESAC/W.B.M., ASCAP) H100 80; RBH 47

-E-

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Ero Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 49; RBH 15
EN CUERPO Y ALMA (Elix, ASCAP) LT 8
ENTRA EN MI VIDA (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 17
ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 39
ENTREGA TOTAL (Not Listed) LT 49
ERES MI RELIGION (Tulum, ASCAP/EMI April, ASCAP) LT 38
ESCLAVO DE TU PIEL (Fersal, BMI/No Limitations, BMI/Universal-Musica Unica, BMI/Fonomusic, BMI) LT 37
ES POR TI (Peermusic III, BMI/Camaleon, BMI) LT 10
EVERYBODY (Ten Count, BMI/HTR, BMI/Jerome A. Hunter, BMI) RBH 91
EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 18; RBH 7

-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 55; RBH 17
FALL INTO ME (Universal-MCA, ASCAP/Halhana, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 15; H100 65
FAMILY PORTRAIT (Pink Panther, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, H100 62
FINE AGAIN (Seether, BMI/Dwight Frye, BMI) H100 72
FLIRT (Base Pipe, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP/Baby Spike, ASCAP), HL/WBM, RBH 97

-G-

THE GAME OF LOVE (Keepin' It Real How 'Bout You, BMI/Warner-Tamerlane, BMI/Future Furniture, ASCAP/EMI April, ASCAP), HL/WBM, H100 20
GET BUSY (Dutty Rock, ASCAP/Greensleeves, PRS/EMI April, ASCAP), HL, H100 46; RBH 18
GETCHYA HANDS UP (Cedric Hill, BMI/Slizm Thug, BMI/Pitch N Patch, BMI) RBH 87
GIMME THE LIGHT (Dutty Rock, ASCAP/Black Shad- ow, BMI/TWR, BMI/EMI April, ASCAP), HL, RBH 49
GIRLFRIEND (R.Kelly, BMI/Zomba, BMI), WBM, H100 82; RBH 39
GOSSIP FOLKS (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 8; RBH 5
GUESS WHAT (Zomba, BMI/R.Kelly, BMI), WBM, RBH 31

-H-

HALF A MAN (Almo, ASCAP), HL, CS 42
HASTA QUE VUELVAS (Peer Int'l., BMI) LT 43
HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 41
HELL YEAH (Zomba, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 50; RBH 34
HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 76
HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 11
HOW I FEEL (Baby Lexx, BMI/The Scientific Method Of Music, BMI/Lucky, BMI) RBH 90
HOW YOU GONNA ACT LIKE THAT (Zovkation, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 13; RBH 4
HURT (Hope, ASCAP/TVT, ASCAP/Leaving Hope, ASCAP) CS 56

-I-

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 21
I CAN (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 39; RBH 19
I CARE 4 U (Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP/Irving, BMI), HL/WBM, RBH 41
I'D DO ANYTHING (Warner Chappell, SOCAN/Wet Wheelie, SOCAN/High-Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 56
I DON'T GIVE A @#\$% (TVT, ASCAP/Swole, ASCAP/Zomba, ASCAP/The Braids, ASCAP/WB, ASCAP/B4, ASCAP), WBM, RBH 61
I'D RATHER (Shep 'n Shep, ASCAP/Almo, ASCAP/Uni- versal, ASCAP), HL/WBM, H100 100
I DROVE ALL NIGHT (Billy Steinberg, ASCAP/Denise Barry, ASCAP/Sony/ATV Tunes, ASCAP), HL, H100 51
I DROVE ALL NIGHT (Sony/ATV Tunes, ASCAP), HL, CS 36
IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP), WBM, RBH 81
IGNITION (Zomba, BMI/R.Kelly, BMI), WBM, H100 12; RBH 3
I JUST WANNA BE MAD (EMI April, ASCAP/Didn't Have To Be, ASCAP/Mosaic, BMI/Hold Jack, BMI), HL, CS 5; H100 30
I KNOW WHAT YOU WANT (T'Ziah's, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 57; RBH 27
IMAGINE THAT (Uh Oh, BMI/Divine Mill, ASCAP/WB, ASCAP/Shary's, ASCAP/Eddie F., ASCAP/Famous, ASCAP/Ensign, BMI/Universal-Duchess, BMI/Perk's, BMI), HL/WBM, RBH 94
I'M IN LOVE WITH A MARRIED WOMAN (Sony/ATV Tree, BMI/Songs Of Terrecel, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 48
I'M WITH YOU (Almo, ASCAP/Avril Lavigne, ASCAP/Warner-Tamerlane, BMI/Hollydodge, BMI/Rain- bow Fish, BMI/Mr. Spock, BMI/WB, ASCAP/Tix, ASCAP/Ferry Hill, ASCAP), HL/WBM, H100 9
IN A LITTLE WHILE (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP), HL/WBM, H100 87
INCOMPLETE (Not Listed) RBH 93
IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP/Universal, ASCAP/Music Of Windswept, ASCAP), WBM, H100 1; RBH 1
I SHOULD BE... (ADS Music Writers, ASCAP/EMI April, ASCAP/Urban Warfare, ASCAP/Mr. Yeah, ASCAP), HL, H100 67; RBH 25
IS MY MONEY BACK (WB, ASCAP/Gravatron, SESAC/Bluewater, SESAC), HL/WBM, CS 38
I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/JI Branda, ASCAP) RBH 77
I WISH YOU'D STAY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 9; H100 69

-J-

JAH IS MY ROCK (BJA, ASCAP) RBH 98
JOHN DOE (Not Listed) RBH 100
THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tame- rlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP), HL/WBM, H100 27; RBH 12

-K-

KILOMETROS (Sony/ATV Discos, ASCAP) LT 16

-L-

LA CHICA SEXY (Flamingo, BMI) LT 48
LANDSLIDE (Welsch Witche, BMI/Sony/ATV Tree, BMI), HL, H100 7
LA SUEGRA (EMI April, ASCAP/Promociones Musi- cales HR, S.A., BMI/Peermusic III, BMI) LT 45
LAUNDROMAT (Zomba, BMI/R.Kelly, BMI), WBM, H100 58; RBH 20
LIFESTYLES OF THE RICH AND FAMOUS (EMI April, ASCAP/211, ASCAP), HL, H100 42
LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 70
LOSE YOURSELF (Eight Mile Style, BMI/Ensign, BMI), HL, H100 43
A LOT OF THINGS DIFFERENT (Sony/ATV Tree, BMI/Mr. Bubba, BMI/Sony/ATV Acuff Rose, BMI), HL, H100 96
LOVE IZ (Child Support, ASCAP/Notting Dale, ASCAP/Al Green, BMI/Irving, BMI/WB, ASCAP), WBM, RBH 80
LOVE LIKE THERE'S NO TOMORROW (TCT, BMI/The J Later, BMI) CS 39
LOVE OF MY LIFE (AN ODE TO HIP HOP) (Ugmo, ASCAP/Universal-PolyGram International, ASCAP/BMG Songs, ASCAP/Divine Mill, ASCAP/Tribes Of Keda, ASCAP/Jake & The Phatman, ASCAP/Universal, ASCAP/Jajapo, ASCAP/Songs Of Universal, BMI/Sense- less, BMI/Fox Film, BMI/TCF, ASCAP), HL/WBM, H100 40; RBH 13
LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP) CS 49
THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 28
LOVE WON'T LET ME (WB, ASCAP/Warner-Tamerlane, BMI/Franne Gee, BMI/Dad's Dreamer, BMI), WBM, CS 35
LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 25
THE LUCKY ONE (Live Slow, BMI) CS 46

-M-

MADE YOU LOOK (III Will, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP), HL/WBM, H100 88; RBH 37
MA, I DON'T LOVE HER (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/GenMarc, ASCAP/Terradome, ASCAP), HL, H100 86; RBH 40
MAKE IT CLAP (T'Ziah's, BMI/Dutty Nigga, ASCAP/Cyphercliff, ASCAP/EMI April, ASCAP), HL, H100 71; RBH 29
MALA GENTE (Peermusic III, BMI/Camaleon, BMI) LT 20
MAN TO MAN (Sony/ATV Tree, BMI/Magic Knee,

BMI), HL, CS 3; H100 29
MARCHIZE (World Deep, BMI/Sony/ATV Latin, BMI) LT 36
MESMERIZE (Slavery, BMI/Songs Of Universal, BMI/DJ Irv, BMI/Soldierz Touch, ASCAP/Universal, ASCAP/Pookietots, ASCAP/Baeza, ASCAP/WB, ASCAP), WBM, H100 3; RBH 9
MICABELA (Copyright Control) LT 35
MI PRIMER MILLON (Warner-Tamerlane, BMI/Sir George, ASCAP/WB, ASCAP) LT 34
MI SOLDADO (TN Ediciones, BMI) LT 18
MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Nootime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 4; RBH 2
THE MORNING AFTER (Deborah Cox, BMI/EMI April, ASCAP/Nyrraw, ASCAP/Naked Under My Clothes, ASCAP/Csunni, ASCAP/Black Soul Connection, BMI/Ethan Country Farmer, ASCAP), HL, RBH 86

-N-

NEVER SCARED (Bonerusher, ASCAP) RBH 71
NEXT BIG THING (Vinnie Mae, BMI/Chad Jensen, BMI/Stairway To Bitner's, BMI/Songs Of Windswept Pacif- ic, BMI/Little Blue Box, ASCAP), WBM, CS 20
NINA AMADA MIA (Not Listed) LT 31
NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 48; RBH 30
NO MEANS NO (Mischiefvious, BMI/Teddy Bear Jams, BMI/Base Hit, BMI) RBH 89
NO ME RENDIRE (Not Listed) LT 26
NO ONE KNOWS (Board Stiff, BMI/Ripplestick, BMI) H100 53
NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 14
NO VALGO NADA (Ser-Ca, BMI) LT 47

-O-

OLD WEAKNESS (COMING ON STRONG) (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP/Sony/ATV Tree, BMI), HL, CS 60
ONE OF THOSE DAYS (Shek'em Down, BMI/Hitco South, ASCAP/Buttaphy 2Phly Muzicc, ASCAP/Classic Music South, ASCAP/Music Of Windswept, ASCAP/D.A.S., ASCAP/Ground Breaking, ASCAP/Sony/ATV Tunes, ASCAP/Bovina, ASCAP/EMI April, ASCAP), HL/WBM, H100 90; RBH 44

-P-

PARADISE (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/Mi Suk, ASCAP/Third Palm, BMI/Jobur, BMI/Top Bound, BMI), HL, H100 79; RBH 46
PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), HL, RBH 82
PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, CS 33; H100 11
PIMP JUICE (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP/Songs Of Universal, BMI/Irving, BMI) RBH 88
EL PROBLEMA (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 6
PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.O.C., ASCAP/Ensign, BMI/Zomba, SESAC), WBM, RBH 74
PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Ir- ving, BMI), HL/WBM, RBH 45
PYYYYCAT (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 69

-Q-

QUE ME QUEDES TU (Anivi, BMI/Sony/ATV Latin, BMI/E.I.P.P., BMI/Sonido Azulado, BMI) LT 3
A QUIEN LE IMPORTA? (SGAE, ASCAP/Screen Gems- EMI, BMI) LT 27
QUIZAS (EMI April, ASCAP/Enrique Iglesias, ASCAP/Apollinare, BMI/EMI Blackwood, BMI) LT 5

-R-

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 14
REALIST NIGGAZ (EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Universal, ASCAP), HL, RBH 33
THE RED (Loeffler, ASCAP), WBM, H100 68
ROCK-A-BYE HEART (Curb, ASCAP/EMI April, ASCAP/jeskar, ASCAP/Annotation, ASCAP/Romanesque, ASCAP/WB, ASCAP), HL/WBM, CS 40
ROCK YOU BABY (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 22
SATISFACTION (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mamba, ASCAP), WBM, H100 84; RBH 48
SAV YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Universal, BMI/Dirty Dre, ASCAP/Jat- cat, ASCAP/Universal, ASCAP) RBH 43
SCARY OLD WORLD (Universal-PolyGram Interna- tional, ASCAP/Spunker Songs, ASCAP/Harlan Howard, BMI), WBM, CS 55
SEDUCEME (Saliatuu, 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 34
SHE'LL LEAVE YOU WITH A SMILE (Cali V, ASCAP/Larga Vista, ASCAP/Sony/ATV Tree, BMI/Big Yel- low Dog, BMI), HL, CS 19
SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) CS 13; H100 66
SICK OF BEING LONELY (Kuntry Slim, BMI/Two Four Fifteen, BMI/Bubba Gee, BMI/Nootime Tunes, BMI/Pride And Joy, BMI/Black Tony Montana's, BMI/Warner-Tamerlane, BMI), WBM, H100 19; RBH 10
SIENTO (BMG Songs, ASCAP) LT 25
SIN FORTUNA (Peer Int'l., BMI) LT 23
SI NO ESTAS (Rubet, ASCAP/Universal Musica, ASCAP/2000 Amor, ASCAP/Universal-PolyGram Latin, ASCAP) LT 19
SKILLS (Ill Kid, ASCAP/EMI April, ASCAP/Gifted Pearl, ASCAP), HL, RBH 92
SNOWFALL ON THE SAND (Kidbilly, BMI/Steve Warner, BMI), WBM, CS 52
SOMEBODY LIKE YOU (Coburn, BMI/Ten Ten, BMI/WB, ASCAP/Dylan Jackson, ASCAP), WBM, CS 17
SOMETHING (EMI Blackwood, BMI), HL, H100 85
SPEED (Gottahaveable, BMI/Songs Of Windswept

-S-

Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 29
STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 37
STILL BALLIN' (Universal, ASCAP/Black Hipsanic, ASCAP/Anthrhill, BMI/BMG, BMI/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), WBM, RBH 66
SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 54
SUENA (Ser-Ca, BMI) LT 12
SUPERMAN (Ensign, BMI/Eight Mile Style, BMI), HL, H100 16; RBH 51
SYMPHONY IN X MAJOR (EMI April, ASCAP/Cypher- cleff, ASCAP/Hennessey For Everyone, BMI/Alexra, BMI), HL, RBH 63

-T-

TAKE YOU HOME (Media Noche, ASCAP/Lit Masiell's, BMI/Dade Co. Project Music, BMI/Issy & Nemo Tunes, ASCAP/EMI April, ASCAP), HL, RBH 79
TALKIN' TO ME (Damrich, BMI/EMI Blackwood, BMI), HL, H100 93
TAN BUENA (Univision, ASCAP) LT 41
TELL ME (WHAT'S GOIN' ON) (Just Another Smash, ASCAP/Mitchell Bay, ASCAP/Warner-Tamerlane, BMI), WBM, H100 28; RBH 28
TE VAS AMOR (America Musical, ASCAP) LT 50
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 8; H100 44
THAT GIRL (Mr. Paul's, BMI/Htco, BMI/Christopher Mathew, BMI/Songs Of Windswept Pacific, BMI) H100 64; RBH 26
THERE'S MORE TO ME THAN YOU (Jessica Andrews, ASCAP/Warner-Tamerlane, BMI/Green Ivy, BMI/Chaggy Buss, ASCAP), WBM, CS 31
THERE'S NO LIMIT (Deannal, ASCAP/PB), ASCAP/Warner-Tamerlane, BMI), WBM, CS 23
THIS IS GOD (EMI April, ASCAP/Vassarsongs, ASCAP), HL, CS 26
THIS VERY MOMENT (Yon-Ti, BMI) RBH 53
THREE WOODEN CROSSES (Sydney Erin, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 30
THROUGH THE RAIN (Sony/ATV Songs, BMI/Rye Songs, BMI), HL, H100 94; RBH 83
THUG HOLIDAY (First N' Gold, BMI/Trick N' Rick, BMI/FNG 75, BMI/Who Wrote That Music, BMI/Juicy Tyme, ASCAP/EMI April, ASCAP/Air Control, ASCAP), HL/WBM, RBH 60
THUGZ MANSION (Universal, ASCAP/Black Hipsanic, ASCAP/BMG Songs, ASCAP/Aurelius, ASCAP/Tappy Whyte's, BMI), HL, H100 47; RBH 24
TIMES LIKE THESE (M.J. Twelve, BMI/EMI Blackwood, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 75
TINY DANCER (Universal-Songs Of PolyGram Interna- tional, BMI), WBM, CS 58
EL TONTO QUE NO TE OLVIDO (VMR, ASCAP) LT 30
TRAVELIN' SOLDIER (Titlathwhirt, BMI/Bruce Robison, BMI), HL, CS 2; H100 26
TU NO SOSPECHAS (Ventura, ASCAP) LT 46

-U-

UNA VEZ MAS (BMG Songs, ASCAP) LT 4
UNDERNEATH

TOURING



QUARTERLY 2

THE BIG PICTURE...

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

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MARCH 8
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	2	9	NUMBER 1 In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	26	31	6	Travelin' Soldier	DIXIE CHICKS (MONUMENT/EMNI)	51	51	11	No One Knows	QUEENS OF THE STONE AGE (INTERSCOPE)
2	1	11	All I Have	JENNIFER LOPEZ FEAT. LL COOL J (EPIC)	27	32	4	Man To Man	GARY ALLAN (MCA NASHVILLE)	52	50	4	Clocks	COLDPLAY (CAPITOL)
3	3	11	Mesmerize	JARVIS & MURDER INC. (DEF JAM/JMG)	28	26	15	I Just Wanna Be Mad	TERRI CLARK (MERCURY)	53	48	17	Fabulous	JAYEM FEAT. THA RAYNE (OWNE MILL/WARNER BROS.)
4	4	15	Miss You	AALIYAH (BLAT/EGROUND/UNIVERSAL/UMRG)	29	30	10	Tell Me (What's Goin' On)	SMILEEZ & SULTHSTAR (ARTIST DIRECT)	54	55	4	I Drove All Night	CELINE DION (EPIC)
5	5	15	Bump, Bump, Bump	B2K & P DIDDY (TU G/EPIC)	30	41	5	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	55	—	1	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
6	6	12	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	31	27	14	The Baby	BLAKE SHELTON (WARNER BROS. NASHVILLE/WRN)	56	68	7	Laundromat	NIVEA (JIVE)
7	8	11	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELECTRA/EEG)	32	37	5	Beautiful	SNOOPT DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	57	57	4	I'd Do Anything	SIMPLE PLAN (LAVA)
8	10	25	Landslide	DIXIE CHICKS (MONUMENT/EMNI/COLUMBIA)	33	38	23	Don't Know Why	NORAH JONES (BLUE NOTE/VIRGIN)	58	63	5	Can't Stop	RED HOT CHILI PEPPERS (WARNER BROS.)
9	7	14	I'm With You	AVRIL LAVIGNE (ARISTA)	34	42	4	Angel	AMERICA (REBEL UNIVERSAL/POWERHOUSE/UMRG/VIRGIN)	59	60	4	A.D.I.D.A.S.	KILLER MIKE FEAT. BIG BOI (AQUEMIN/COLUMBIA)
10	9	16	Beautiful	CHRISTINA AGUILERA (RCA/RMG)	35	36	7	Brokenheartsville	JOE NICHOLS (UNIVERSAL SOUTH)	60	53	8	Always	SALIVA (ISLAND/IDJMG)
11	11	14	Ignition	R KELLY (JIVE)	36	45	4	I Can	NAS (ILL WILL/COLUMBIA)	61	—	1	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
12	14	10	How You Gonna Act Like That	TYRESE (J/RMG)	37	25	12	She Hates Me	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	62	65	5	Up!	SHANIA TWAIN (MERCURY)
13	12	12	Picture	KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH)	38	34	21	Love Of My Life (An Ode To Hip Hop)	ERIKAH BADU FEAT. COMMON (FOX/MCA)	63	—	1	That Girl	MARQUEE HOUSTON (TU G/J&M/INTERSCOPE)
14	13	15	Wanksta	50 CENT (G-UNIT/SHADY/INTERSCOPE)	39	39	7	Blowin' Me Up (With Her Love)	JC CHAGAR (JIVE)	64	59	17	Fall Into Me	BRANSON DRIVE (DREAMWORKS NASHVILLE)
15	16	6	Superman	EMINEM (WEB/AFTERMATH/INTERSCOPE)	40	33	21	Underneath It All	NO DOUBT FEAT. LADY SAW (INTERSCOPE)	65	75	2	She's My Kind Of Rain	TIM MCGRAW (CURB)
16	15	16	When I'm Gone	3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)	41	35	11	You Can't Hide Beautiful	AARON LINES (RCA NASHVILLE)	66	62	14	The Red	CHEVELLE (EPIC)
17	21	11	Sick Of Being Lonely	FIELD MOB (MCA)	42	46	9	That'd Be Alright	ALAN JACKSON (ARISTA NASHVILLE)	67	54	14	I Should Be...	DRU HILL (DEF SOUL/IDJMG)
18	23	4	Excuse Me Miss	JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)	43	52	4	What Happened To That Boy	BEYONCE FEAT. CLIPSE (CASH MONEY/UNIVERSAL/UMRG)	68	64	8	I Wish You'd Stay	BRAD PAISLEY (ARISTA NASHVILLE)
19	20	23	The Game Of Love	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	44	44	14	Thugz Mansion	ZPAC FEAT. NAS (AMARU/DEATH ROW/INTERSCOPE)	69	71	2	Like A Stone	AUDIOSLAP (INTERSCOPE/EPIC)
20	18	20	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	45	61	7	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)	70	67	1	Fine Again	SEETHER (WING UP)
21	17	20	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (RDC-A-FELLA/DEF JAM/IDJMG)	46	69	2	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	71	47	17	Family Portrait	PINK (ARISTA)
22	19	18	Air Force Ones	NELLY (FO REE/UNIVERSAL/UMRG)	47	56	3	Hell Yeah	GINUN/FEAT. BABY (EPIC)	72	—	1	Can't Let You Go	FABOLOUS (DESERT STORM/ELECTRA/EEG)
23	28	7	All The Things She Said	TA TU (INTERSCOPE)	48	40	23	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	73	74	2	Chrome	TRACE ADKINS (CAPITOL NASHVILLE)
24	22	19	Your Body Is A Wonderland	JOHN MAYER (AWAR/COLUMBIA)	49	29	11	Lifestyles Of The Rich And Famous	GODD CHARLOTTE (DAYLIGHT/EPIC)	74	66	7	Make It Clap	BUSTA RHYMES FEAT. SPLUFF STAR (J/RMG)
25	24	16	19 Somethin'	MARK WILLS (MERCURY)	50	58	3	Big Star	KENNY Chesney (BNA)	75	—	1	Times Like These	FOO FIGHTERS (ROSWELL/RCA/RMG)

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 940 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.

MARCH 8
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	2	15	NUMBER 1 Picture	KID ROCK FEAT. ALLISON MOORER (UNIVERSAL SOUTH)	26	15	5	Jah Is My Rock	CARIBBEAN PULSE (IRIE)	51	47	11	Ma, I Don't Love Her	CLIPSE FEAT. FAITH EVANS (STAR TRAK/ARISTA)
2	66	2	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)	27	27	14	Dance With Me	JAYMIE LEE (RIPE)	52	58	10	Feel'n' You (Part II)	SZLANGE FEAT. IN D RE (MUSIC WORLD/COLUMBIA/CRI)
3	1	3	Through The Rain	MARIAH CAREY (MONARC/ISLAND/IDJMG)	28	19	2	Life Goes By	THE J. J. WOODS (MCA)	53	70	4	All I Need	EAT PURR (TERROR SQUAD/ATLANTIC)
4	—	1	Landslide	DIXIE CHICKS (MONUMENT/EMNI/COLUMBIA)	29	31	15	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	54	46	12	What We Do	FRILEWAY (RDC-A-FELLA/DEF JAM/IDJMG)
5	73	2	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)	30	18	24	A Moment Like This	KELLY CLARKSON (RCA/RMG)	55	43	9	Mesmerize	JAYEM FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
6	5	14	Dirty	CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)	31	24	11	Star	202 FEAT. CLIPSE (MOTOWN/UMRG)	56	49	17	Do That...	BABY FEAT. P DIDDY (CASH MONEY/UNIVERSAL/UMRG)
7	3	19	Ignition	R KELLY (JIVE)	32	23	6	X Gon' Give It To Ya	DMX (BLOODLINE/DEF JAM/IDJMG)	57	68	14	'03 Bonnie & Clyde	JAY-Z FEAT. BEYONCE KNOWLES (RDC-A-FELLA/DEF JAM/IDJMG)
8	4	2	Save You	PEARL JAM (EPIC)	33	33	15	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	58	54	47	Don't Mess With The Radio	NIVEA (JIVE)
9	6	4	In Da Club	50 CENT (G-UNIT/SHADY/AFTERMATH/INTERSCOPE)	34	32	18	Make It Clap	BUSTA RHYMES FEAT. SPLUFF STAR (J/RMG)	59	37	15	Dilemma/Air Force Ones	NELLY (FO REE/UNIVERSAL/UMRG)
10	7	19	Die Another Day	MADONNA (WARNER BROS.)	35	—	1	Pack Ya Bags	SARAI (SWEAT/EPIC)	60	44	9	Faithful To	POWVR BROS. (POWVR MOVES/ORPHEUS)
11	26	2	The Jump Off	LIL KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)	36	—	1	Hell Is A Flame	BIG C (SOUTHPAWK/E.S.)	61	51	38	Gots To Be	B2K (TU G/EPIC)
12	8	17	This Is My Party	FABOLOUS (DESERT STORM/ELECTRA/EEG)	37	35	8	Just Like You	G WIZ (COMPOUND/ORPHEUS)	62	45	2	No One's Gonna Change You	REINA (ROBBINS)
13	9	7	Everybody	HANZ THE RIPPAN (BODY HEAD)	38	29	6	Solsbury Hill	ERASURE (MUTE)	63	52	39	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
14	13	4	Get Busy	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	39	36	5	Such Great Heights	THE POSTAL SERVICE (SUB POP)	64	67	10	With All My Heart	CREAM STREET (COLUMBIA)
15	12	15	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	40	34	19	Virginity	TG4 (TU G/A&M/INTERSCOPE)	65	53	20	I Am Mine	PEARL JAM (EPIC)
16	21	5	Incomplete	C-LANA E (WRIGHT ENTERPRISES)	41	38	16	Under God	PAT BOONE (THE GOLD LABEL)	66	—	10	Paradise	LL COOL J FEAT. AMERIE (DEF JAM/IDJMG)
17	17	4	How I Feel	LEXX FEAT. LIL FLIP (TAKEOVER ENTERTAINMENT)	42	40	27	Gimme The Light	SEAN PAUL (BLACK SHADOW/2 HARD/VP/ATLANTIC)	67	—	19	Shady	BIG C (SOUTHPAWK/E.S.)
18	10	3	When The Money's Gone	CHER (WARNER BROS.)	43	30	33	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	68	69	2	Animal Rap	JEDI MILD FEAT. G (BABYGRANDE)
19	14	3	Excuse Me Miss	JAY-Z (RDC-A-FELLA/DEF JAM/IDJMG)	44	60	11	Work It	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELECTRA/EEG)	69	59	18	Don't Stop Dancing	CHRED (MCA)
20	20	3	No Means No	NEE-NEE GWYNN (BASE HIT)	45	39	18	Beautiful Goodbye	JENNIFER HANSON (CAPITOL NASHVILLE)	70	56	14	Something	LAS (MCA)
21	11	25	All The Things She Said	TA TU (INTERSCOPE)	46	—	1	Girlfriend	BIG C (TU G/EPIC)	71	—	72	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
22	16	7	Gossip Folks	MISSY MISDEMEANOR ELLIOTT (THE GOLD MIND/ELECTRA/EEG)	47	—	10	Skills	GANG STARR (VIRGIN)	72	—	1	Rainy Day	RENEE STAKEY (ROBBINS)
23	25	5	In Da Club 2Nite	REVENUE (STACK A GRIP)	48	42	13	Bump, Bump, Bump	B2K & P DIDDY (TU G/EPIC)	73	72	4	In Your Life	LA BOUCHE (LOGIC)
24	28	4	Beautiful	SNOOPT DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)	49	—	1	Starting With Me	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	74	74	24	A New Day Has Come	CELINE DION (EPIC)
25	22	19	When I Get You Alone	THICKE (NU AMERICA/INTERSCOPE)	50	57	61	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	75	62	3	Some Lovin'	MARKY & KRISTINE W. (TOMMY BOY SILVER LABEL/TOMMY BOY)

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.

Billboard HOT 100

Main chart table with columns for Rank, Title, Artist, and Peak Position. Includes special callouts like 'GREATEST GAINER/AIRPLAY', 'GREATEST GAINER/SALES', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest sales and airplay increases on the chart. ...

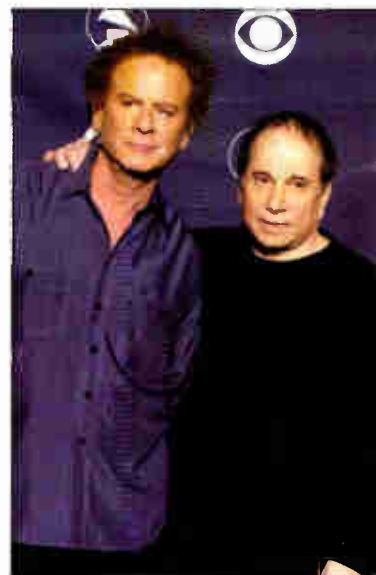
New York Welcomes Grammys' Return After Five-Year Absence



Arista artist Avril Lavigne, nominated for five Grammy Awards, performed her top 10 hit "Sk8er Boi" during the telecast.



Sony Music Entertainment (SME) executives celebrate Sony Music's 20 Grammy wins at Hammerstein Ballroom in New York. Pictured, from left, are SME vice chairman Mel Ilberman, Epic Records Group president Polly Anthony, Columbia Records Group chairman Don Ienner, Sony Corp. of America chairman/CEO Howard Stringer, SME chairman/CEO Andrew Lack, SME executive VP Michele Anthony, Epic Records Group chairman David R. Glew, Sony Music International president Rick Dobbis, and Columbia Records Group president Will Botwin.



Art Garfunkel, left, and Paul Simon were honored with a Lifetime Achievement Award. They opened the show with one of their signature songs, "The Sounds of Silence."



From left, former President Bill Clinton, National Academy of Recording Arts and Sciences (NARAS) chairman Garth Fundis, Bono, and NARAS president Neil Portnow enjoy the MusiCares 2003 Person of the Year gala, which honored Bono, at the New York Marriott Marquis. (Kevin Mazur/WireImage)



Bruce Springsteen, left, picked up three Grammys. He then rocked the town with "The Rising," with bandmates Patti Scialfa and Little Steven Van Zandt. (Kevin Mazur/WireImage)



Harvey Fierstein, dressed in full drag as Edna Turnblad, his character in the Grammy-winning Broadway musical *Hairspray*, camps it up onstage with J recording artist Rod Stewart.



Celebrating the 45th annual Grammy Awards at Bryant Park Grill are, from left, Interscope/Geffen/A&M chairman Jimmy Iovine, Grammy winners Mary J. Blige and No Doubt's Gwen Stefani, and Universal Music Group chairman/CEO Doug Morris.



The Flaming Lips show off their Grammy for best rock instrumental performance for "Approaching Pavonis Mons by Balloon (Utopia Planitia)." (Larry Busacca/WireImage)



BMG chairman/CEO Rolf Schmidt-Holtz, left, Martina McBride, and COO Michael Snellie are all smiles at the BMG Grammy after-party at Gotham Hall. (Larry Busacca/WireImage)



Feting Norah Jones' victorious Grammy night are, from left, EMI Recorded Music chairman/CEO Alain Levy, Blue Note Records CEO Bruce Lundvall, Jones, EMI vice chairman David Munns, and EMI Music Publishing chairman/CEO Marty Bandier.



Double Grammy winner India.Arie is flanked by Universal Motown Records Group chairman/CEO Mel Lewinter, left, and Motown Records president/CEO Kedar Massenburg at a reception at the Park.



Pictured at Clive Davis' pre-Grammy party Feb. 22 at the Regent Wall Street Hotel are, from left, Alicia Keys, Usher, Rozonda "Chilli" Thomas from TLC, Davis, and Faye Dunaway. (Larry Busacca/WireImage)



John Mayer collects his first Grammy, for best male pop vocal performance of his song "Your Body Is a Wonderland."



Scott Wittman, left, and Marc Shaiman share the Grammy for best musical show album for *Hairspray*. (Larry Busacca/WireImage)



Enjoying Faith Hill's Grammy win at the Warner Music Group's (WMG) after-party at New York's Hudson Hotel are, from left, Hill's tour manager Jimmy Johnson; Hill's husband, artist Tim McGraw; Hill; AOL Time Warner CEO/chairman-elect Richard Parsons; WMG chairman/CEO Roger Ames; and Warner Bros. creative director Jeff Ayeroff.



MCA Records celebrates B.B. King's Grammy win at Eleven Madison Park. Pictured, from left, are MCA senior VP of business and legal affairs Jeff Harleston, MCA senior VP Craig Lambert, Universal Music Group president/COO Zach Horowitz, King, King's manager Floyd Lieberman, and MCA senior VP of A&R Gary Ashley.

A Grammy Backstage Pass

Humility And Happiness Reign Supreme At Awards Show

Billboard editors Melinda Newman, Chuck Taylor, and Rashaun Hall offer a behind-the-scenes look at Grammy Week.

GRAMMY DARLING NORAH JONES developed her jazz leanings through a lifetime of listening to such favorites as **Aretha Franklin**, but that hasn't stopped her from identifying with contemporary popular music. "I've been watching MTV in a lot of hotel rooms, and I like it all. Pop music is alive and well," she said. "My boyfriend likes **Shakira**, and I think she's really cool." Jones added that she is surprised that her songs have hit a mainstream nerve: "I never thought that the music I make would even be considered pop music."

JOHN MAYER, who took home the trophy for best male pop vocal performance for "Your Body Is a Wonderland," theorized that fewer male singer/songwriters gain popularity because women are more convincing in the role. "Maybe it's an issue of believability. Maybe when people see a guy up there being sensitive, it's harder to believe," he said. Mayer added that the Grammy gives him more to prove: "This is very, very fast, and I promise to catch up. This Grammy has nothing to do with what I've already done. It kind of represents the future." Asked for his reaction to **Norah Jones'** multiple wins and popularity, Mayer said, "I'm a little proud that I toured with Norah before I could be accused of jumping on a bandwagon. Norah has made that first record that we can flip through 20 years from now and remember this night."

AFTER MISSING OUT LAST YEAR, India.Arie, a two-time Grammy winner this year, understands the true importance of the awards. "I know what these mean to me and what they don't mean," Arie said. "Having a platform to speak is what is good about this. I feel great, and not because of this, but because of how I've grown and having a clear view."

Sporting a freshly shaved head, Arie says cutting her dreadlocks was all about "spiritual cleansing . . . Once I detached myself from how it was going to look, I didn't care how it looked. I had to get that hair off my head. I did it, it was cool, and I like it. I didn't know I had an apple head."

DIXIE CHICKS, whose three wins included a Grammy for best country instrumental performance for "Lil' Jack Slade," said that the track's appearance on their Grammy-

winning *Home* was particularly gratifying. "We're sorry we didn't do an instrumental on the first two records," **Martie Maguire** said. Her sister **Emily Robison** added that the group had never envisioned that *Home*, which won the country album of the year honor, as the huge success it has become. "We thought maybe this would be a small project, maybe for a movie or to put on our Web site for fans, tying them over until our litigation [with Sony] was over," she said. "Our manager played it for people and they loved it, so it kind of happened naturally. It really took other people listening to it to believe that it could be our third album." Asked in what direction they intend to head with the next project, **Natalie Maines** joked, "We think we'll get with **Dr. Dre**."

JESSE HARRIS, who won the Grammy for song of the year for **Norah Jones'** "Don't Know Why," said he wrote the tune in 1999 and shared it with Jones because he thought the sound fit her style. "She sang this song live with the band in the studio for the album, which I think is a rare occurrence these days," he said. "Norah happens to be extremely good at that." Harris said that the success of Jones' *Come Away With Me* took him by surprise. "When we made this album, I think we thought that if it sold 100,000 [copies], that would be great. I thought people would like it, but I never expected anything like this." Harris has just signed a label deal with Verve imprint Blue Thumb, and he said his debut album will street this summer.

RAPHAEL SAADIQ'S Grammy for best R&B song should only raise his stock as he currently shops for a new record deal, having been released from Universal two weeks before the nominations were announced. "I met with [Arista Records president **Antonio "L.A." Reid** this morning," Saadiq said when asked Feb. 23 about a new label home. "I've also met with [Aftermath CEO] **Dr. Dre**. I've also thought about doing it independently on my own label. Pookie, like I did with **Lucy Pearl**. It's [one] of those three avenues that I'm going to take; I haven't decided yet."

Saadiq also hinted at a possible collaborative effort with **D'Angelo**, who was featured on "Be Here," the first single from Saadiq's *Instant Vintage* set.

FAITH HILL'S Grammy performance of "Cry," the song for which she nabbed the best female country vocal performance trophy, may be

her last live appearance for a while: "I've got a lot coming up; I can't talk too much about it right now," she said. "but touring is not part of it—although I'll be a wife on my husband's [Tim McGraw's] tour, so I'll be picking up clothes on the bus and making sure he's well-fed. Tim's tour starts [soon], so we'll be out there a great deal." Like many other artists, she raved about **Norah Jones**. "[Her] album has not left my CD player at home, nor my car, nor my truck, so it was an honor to be here tonight and perform after her. She's an amazing talent."

ASHANTI, who won the Grammy for best contemporary R&B album, said she had no expectations for the evening, noting, "I'm so content with the entire year, if I went home empty-handed, it would have still been all good."

The Murder Inc./Def Jam songstress, who is working on her sophomore set (due in July), also performed her current single, "Dreams." "Dreams is the last single off of this album, [and] it kind of explains my life," she said. "It took me nine years and three record deals to get to where I am, so it's definitely an inspirational record."

GOSPEL GREAT BEBE WINANS, nominated for best contemporary soul gospel album, has launched his own label, Movement Inc., which will go through Hidden Beach/Epic. The first release will be **Winans'** newest project, *One*, that should be released this spring or summer. He plans to sign other artists to the label, including his famous singing siblings. "My family is all part of this movement," he says. "We're all free from other labels. It was a request of my father that all of us be together on one label." Other upcoming releases include a live album from last summer's Winans family tour and a solo album from sister **Debbie Winans**.

FIRST-TIME GRAMMY WINNER Solomon Burke, whose 6-year-old grandson convinced him to come to the show, was humbled by his win in the best contemporary blues album field. "My grandson told me to go and win a 'Wammy,'" Burke said. "I'm very excited and very honored. I think it means a greater step, and knowing that in the steps of life, we must go up them and never look back; this is part of a dream and part of a prophecy. I consider myself blessed and double-blessed." Upcoming projects for Burke include European and U.S. tours, as well as a new album and some movie work.

45th Annual Grammys: Complete List Of Winners

Following is the complete list of winners of the National Academy of Recording Arts and Sciences' 45th Annual Grammy Awards.

Album of the year: *Come Away With Me*, Norah Jones (Blue Note Records), produced by Norah Jones, Arif Mardin, Jay Newland, Craig Street.

Record of the year: "Don't Know Why," Norah Jones (Blue Note Records), produced by Norah Jones, Arif Mardin, Jay Newland.

Song of the year: "Don't Know Why," written by Jesse Harris.

Best new artist: Norah Jones.



SHERYL CROW

POP

Best female pop vocal performance: "Don't Know Why," Norah Jones (Blue Note Records).

Best male pop vocal performance: "Your Body Is a Wonderland," John Mayer (Aware Records/Columbia Records).

Best pop performance by a duo or group with vocal: "Hey Baby," No Doubt (Interscope Records).

Best pop collaboration with vocals: "The Game of Love," Santana Featuring Michelle Branch (Arista Records).

Best pop instrumental performance: "Auld Lang Syne," B.B. King (MCA Records).

Best pop instrumental album: *Just Chillin'*, Norman Brown (Warner Bros. Records).

Best pop vocal album: *Come Away With Me*, Norah Jones (Blue Note Records).

Best traditional pop vocal album: *Playin' With My Friends: Bennett Sings the Blues*, Tony Bennett (Columbia/RPM Records).

DANCE

Best dance recording: "Days Go By," Dirty Vegas (Capitol Records).



KELLY ROWLAND

ROCK

Best female rock vocal performance: "Steve McQueen," Sheryl Crow (A&M Records).

Best male rock vocal performance: "The Rising," Bruce Springsteen (Columbia Records).

Best rock performance by a duo or group with vocal: "In My Place," Coldplay (Capitol Records).

Best hard rock performance: "All My Life," Foo Fighters (RCA/Roswell Records).

Best metal performance: "I Here to Stay," Korn (Epic/Immortal Records).

Best rock instrumental performance: "Approaching Pavonis Mons by Balloon (Utopia Planitia)," the Flaming Lips (Warner Bros. Records).

Best rock song: "The Rising," written by Bruce Springsteen.

Best rock album: *The Rising*, Bruce Springsteen (Columbia Records).

Best alternative music album: *A Rush of Blood to the Head*, Coldplay (Capitol Records).

R&B

Best female R&B vocal performance: "He Think I Don't Know," Mary J. Blige (MCA Records).

Best male R&B vocal performance: "U Don't Have to Call," Usher (Arista Records).

Best R&B performance by a duo or group with vocal: "Love's in Need of Love Today," Stevie Wonder & Take Six (Universal/Sony/BMG/EMI/Warner Bros. Records).

Best traditional R&B vocal performance: "What's Going On," Chaka Khan & the Funk Brothers (Hip-O Records).

Best urban/alternative performance: "Little Things," India.Arie (Motown Records).

Best R&B song: "Love of My Life (An Ode to Hip Hop)," written by Erykah Badu, Madukwu Chinwah, Rashid Lonnie Lynn, Robert Ozuna, James Poyser, Raphael Saadiq, Glen Standridge (MCA Records/Magic Johnson Music/UMG Soundtracks/Fox Music).

Best R&B album: *Voyage to India*, India.Arie (Motown Records).

Best contemporary R&B album: *Ashanti*, Ashanti (Murder, Inc.).

RAP

Best female rap solo performance: "Scream a.k.a. Itchin'," Missy Elliott (Goldmind/Elektra).

Best male rap solo performance: "Hot in Here," Nelly (Universal Records).

Best rap performance by a duo or group: "The Whole World," OutKast Featuring Killer Mike (Arista Records).

Best rap/sung collaboration: "Dilemma," Nelly Featuring Kelly Rowland (Universal Records).

Best rap album: *The Eminem Show*, Eminem (Aftermath/Interscope Records).

COUNTRY

Best female country vocal performance: "Cry," Faith Hill (Warner Bros. Records).

Best male country vocal performance: "Give My Love to Rose," Johnny Cash (American Recordings/Lost Highway Records).

Best country performance by a duo or group with vocal: "Long Time Gone," Dixie Chicks (Open Wide/Monument/Columbia Records).

Best country collaboration with vocals: "Mendocino County Line," Willie Nelson With Lee Ann Womack (Lost Highway Records).

Best country instrumental performance: "Lil' Jack Slade," Dixie Chicks (Open Wide/Monument/Columbia Records).

Best country song: "Where Were You (When the World Stopped Turning)," written by Alan Jackson.

Best country album: *Home*, Dixie Chicks (Open Wide/Monument/Columbia Records).

Best bluegrass album: *Lost in the Lonesome Pines*, Jim Lauderdale, Ralph Stanley & the Clinch Mountain Boys (Dualtone).

NEW AGE

Best new age album: *Acoustic Garden*, Eric Tingstad & Nancy Rumbel (Narada Productions).

JAZZ

Best contemporary jazz album: *Speaking of Now*, Pat Metheny Group (Warner Bros. Records).

Best jazz vocal album: *Live in Paris*, Diana Krall (Verve Records).

Best jazz instrumental solo: "My Ship," Herbie Hancock (Verve Music Group).

Best jazz instrumental album, individual or group: *Directions in Music: Live at Massey Hall*, Herbie Hancock, Michael Brecker, and Roy Hargrove (Verve Music Group).

Best large jazz ensemble album: *What Goes Around*, Dave Holland Big Band (ECM).

Best Latin jazz album: *The Gathering*, Caribbean Jazz Project (Concord Picante).

GOSPEL

Best rock gospel album: *Come Together*, Third Day (Essential Records).

Best pop/contemporary gospel album: *The Eleventh Hour*, Jars of Clay, (Essential Records).

Best Southern, country, or bluegrass gospel album: *We Called Him Mr. Gospel Music: The James Blackwood Tribute Album*, the Jordanaires, Larry Ford & the Light Crust Doughboys (Art Greenhaw Records).

Best traditional soul gospel album: *Higher Ground*, the Blind Boys of Alabama (Real World).

Best contemporary soul gospel album: *Sidebar*, Eartha (AFRT Music).

Best gospel choir or chorus album: *Be Glad*, the Brooklyn Tabernacle Choir, directed by Carol Cymbala (M2.0 Communications).

LATIN

Best Latin pop album: *Caraluna*, Bacilos (Warner Music).

Best Latin rock/alternative album: *Revolución de Amor*, Maná (Warner Music).

Best traditional tropical Latin album: *El Arte Del Sabor*, Bebo Valdés Trio With Israel López "Cachao" and Carlos "Patato" Valdés (Blue Note Records).

Best salsa album: *La Negra Tiene Tumbao*, Celia Cruz (Sony Discos).

Best merengue album: *Latino*, Grupo Mania (Universal Music Latino).

Best Mexican/Mexican-American album: *Lo Dijo el Corazón*, Joan Sebastian (Balboa Records/Discos Musart).

Best Tejano album: *Acuérdate*, Emilio Navaira (BMG U.S. Latin).



MISSY ELLIOTT

BLUES

Best traditional blues album: *A Christmas Celebration of Hope*, B.B. King (MCA Records).

Best contemporary blues album: *Don't Give Up on Me*, Solomon Burke (Fat Possum Records/Anti).

FOLK

Best traditional folk album: *Legacy*, Doc Watson and David Holt (High Windy Audio).

Best contemporary folk album: *This Side*, Nickel Creek (Sugar Hill Records).

Best Native American music album: *Beneath the Raven Moon*, Mary Youngblood (Silver Wave Records).

REGGAE

Best reggae album: *Jamaican E.T.*, Lee "Scratch" Perry (Sanctuary Records/Trojan Records).

WORLD MUSIC

Best world music album: *Mundo*, Rubén Blades (Columbia Records Group).



CELIA CRUZ

POLKA

Best polka album: *Top of the World*, Jimmy Sturr (Rounder Select).

CHILDREN'S

Best musical album for children: *Monsters, Inc.: Scream Factory Favorites*, Riders in the Sky (Walt Disney Records).

Best spoken word album for children: *There Was an Old Lady Who Swallowed a Fly*, performed by Tom Chapin (Live Oak Media).

SPOKEN WORD

Best spoken word album: *A Song Flung up to Heaven*, written and performed by Maya Angelou (Random House Audio Publishing Group).

Best spoken comedy album: *Robin Williams: Live 2002*, Robin Williams (Columbia Records Group).

MUSICAL

Best musical show album: *Hairspray*, original Broadway cast including Marissa Jaret Winokur and Harvey Fierstein, produced by Marc Shaiman, music by Marc Shaiman, lyrics by Scott Wittman and Marc Shaiman (Sony Classical).

FILM/TV/VISUAL MEDIA

Best compilation soundtrack album for a motion picture, television or other visual media: *Standing in the Shadows of Motown*, the Funk Brothers, various artists (Hip-O Records).

Best score soundtrack album for a motion picture, television or other visual media: *The Lord of the Rings: The Fellowship of the Ring*, composed by Howard Shore (Reprise Records).

Best song written for a motion picture, television or other visual media: "If I Didn't Have You," from *Monsters, Inc.*, written and performed by Randy Newman (Walt Disney Records).

COMPOSING/ARRANGING

Best instrumental composition: "Six Feet Under Title Theme," from *Six Feet Under: Music From the HBO Original Series*, written and performed by Thomas Newman (Universal Records).

Best instrumental arrangement: "Six Feet Under Title Theme" (from *Six Feet Under: Music From the HBO Original Series*), Thomas Newman, arranger (Thomas Newman, artist), Universal Records.

Best instrumental arrangement accompanying vocalist(s): "Mean Old Man" (from *October Road*), Dave Grusin, arranger (James Taylor, artist), Columbia Records.

PACKAGE

Best recording package: *Home*, Kevin Reagan, art director (Dixie Chicks, artist), Columbia Records.

Best boxed or special limited edition package: *Screamin' and Hollerin' the Blues: The Worlds of Charley Patton*, Susan Archie, art director (Charley Patton, artist), Revenant Records.

ALBUM NOTES

Best album notes: *Screamin' and Hollerin' the Blues: The Worlds of Charley Patton*, David Evans, album notes writer (Charley Patton, artist), Revenant Records.

HISTORICAL

Best historical album: *Screamin' and Hollerin' the Blues: The Worlds of Charley Patton*, Dean Blackwood, compilation producer (Charley Patton, artist), Revenant Records.

PRODUCTION

Best engineered album, non-classical: *Come Away With Me*, Norah Jones, Blue Note Records. Engineers: S. Husky Höskuld, Jay Newland.

Producer of the year, non-classical: Arif Mardin.

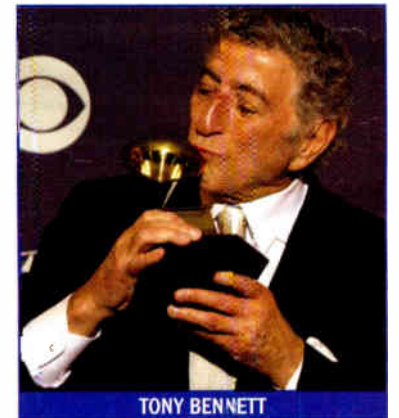
Best remixed recording, non-classical: "Hella Good (Roger Sanchez Remix Main)," No Doubt, Interscope Records. Remixer: Roger Sanchez.

CLASSICAL

Best engineered album, classical: *Vaughan Williams: A Sea Symphony (Symphony No. 1)*, Robert Spano and Norman Mackenzie, Telarc Digital. Engineer: Michael Bishop.

Producer of the year, classical: Robert Woods. Best classical album: *Vaughan Williams: A*

Sea Symphony (Symphony No. 1), Robert Spano, conductor; Norman Mackenzie, chorus director; Thomas C. Moore, producer (Christine Goerke, soprano, and Brett Polegato, baritone; Atlanta Symphony Orchestra Chorus; Atlanta Symphony Orchestra), Telarc Digital.



TONY BENNETT

Best orchestral performance: *Mahler: Symphony No. 6*, Michael Tilson Thomas, conductor (San Francisco Symphony), SFS Media.

Best opera recording: *Wagner: Tannhäuser*, Daniel Barenboim, conductor; Jane Eaglen, Thomas Hampson, Waltraud Meier, René Pape and Peter Seiffert; Christoph Classen, producer (Chor der Deutschen Staatsoper Berlin; Staatskapelle Berlin), Teldec Classics International.

Best choral performance: *Vaughan Williams: A Sea Symphony (Symphony No. 1)*, Robert Spano, conductor; Norman Mackenzie, chorus director (Atlanta Symphony Orchestra Chorus; Atlanta Symphony Orchestra), Telarc Digital.

Best instrumental soloist(s) performance (with orchestra): *Brahms/Stravinsky: Violin Concertos*, Hilary Hahn, violin; Sir Neville Marriner, conductor (Academy of St. Martin in the Fields), Sony Classical.

Best instrumental soloist performance (without orchestra): *Chopin: Études Op. 10 & Op. 25*, Murray Perahia, piano, Sony Classical.

Best chamber music performance: *Beethoven: String Quartets ("Razumovsky" Op. 59, 1-3; "Harp" Op. 74)*, Takács Quartet, Decca Records.

Best small ensemble performance (with or without conductor): *Taverner: Lamentations and Praises*, Joseph Jennings, conductor; Chanticleer (Handel & Haydn Society of Boston), Teldec Classics International.



ASHANTI

Best classical vocal performance: *Bel Canto (Bellini, Donizetti, Rossini, Etc.)*, Renée Fleming, soprano (Patrick Summers; Coro del Maggio Musicale Fiorentino; Orchestra of St. Luke's), Decca Records.

Best classical contemporary composition: *Taverner: Lamentations and Praises*, Sir John Taverner, composer (Chanticleer; Joseph Jennings; Handel & Haydn Society of Boston), Teldec Classics International.

Best classical crossover album: *Previn Conducts Korngold (Sea Hawk; Captain Blood, Etc.)*, Andre Previn, conductor; (London Symphony Orchestra), Deutsche Grammophon.

MUSIC VIDEO

Best short form music video: "Without Me," Eminem. Aftermath/Interscope Records. Greg Tharp, producer; Joseph Kahn, director.

Best long form music video: *Westway to the World*, the Clash, Epic Records; Jonny Letts, director.

Five Grammy Awards Later, Jones Ponders Next Move

Continued from page 1

extravaganza presented by the National Academy of Recording Arts and Sciences. Jones captured two additional awards—for best female pop vocal performance and best pop vocal album—to tie with Alicia Keys and Lauryn Hill for the most Grammys won by a female artist in a single year.

Overall, *Come Away With Me* garnered eight awards, including studio legend Arif Mardin's citation as producer of the year, non-classical, for the project, and best engineered album, non-classical, for S. Husky Höskuldur and Jay Newland.

Facing the press with equal parts startled exuberance and notable poise, Jones said she was already feeling the gravity of the moment. "It's such a blessing," she said. "It's so far beyond what I could ever imagine might happen for me and my music."

ENCORE! ENCORE!

From the eye of Jones' phenomenal Grammy storm, a flurry of questions arise, starting with the most obvious—and perhaps the most difficult to answer. What happens next?

"I just keep doing what I'm doing, nothing more," the artist said. "This is a once-in-a-lifetime moment. I'm clear on that. My objective is to enjoy this moment and then put it on the side and get on with what I've been doing all along, which is to make music. I don't expect this experience to change my course of action as an artist."

This is good news to Zach Hochkeppel, director of marketing at Blue Note, who believes that the "tasteful, wise" thing to do is simply continue with the marketing strategy that has made *Come Away With Me* a success.

"If anything, we're looking at the idea of toning down and doing what we can to avoid a backlash, which is always a danger after something like this happens," he says. "Everything we've done up to this point has been fairly subdued. It behooves us to do that even more right now. We're going to take the high road and let people continue to naturally find the record. We have not compromised her integrity up to this point, and we won't do so now by pushing her out there when she feels like she's already done enough press."

To that end, Jones will be keeping a relatively low media profile in the coming weeks. In fact, she plans to take a break from all public appearances from March to May, during which time she will record her next album, which is tentatively planned for a late 2003 release. Hochkeppel says, "She's ready to move on to the next record."

And what about the pressure that comes with following such a heavily

touted debut? "I can't worry about that," Jones said. "Of course, I want to make a great second album. But I'm not going to change my approach to making music because I've had success. I just want to play."

Jones will get that opportunity when she embarks on a U.S. tour this summer. (Her booking agent is Joe Brauner at Monterey Peninsula Artists in New York; her manager is Steve Macklam at Macklam Management in Vancouver.) Until then, Blue Note will focus on promoting the song "Come Away With Me" to top 40 radio. The track is already getting airplay at triple-A and AC formats. The label has also released the DVD *Norah Jones Live in New Orleans*, which features 15 performances filmed in August 2002, five previously unreleased songs, and videoclips.

"The good news is that [Blue Note parent company] EMI has given us the wide berth to do the right thing and not force out anything that doesn't feel natural," Hochkeppel says. "It's worked well so far. We expect that things will continue along those lines."

GRAMMYS BEYOND NORAH

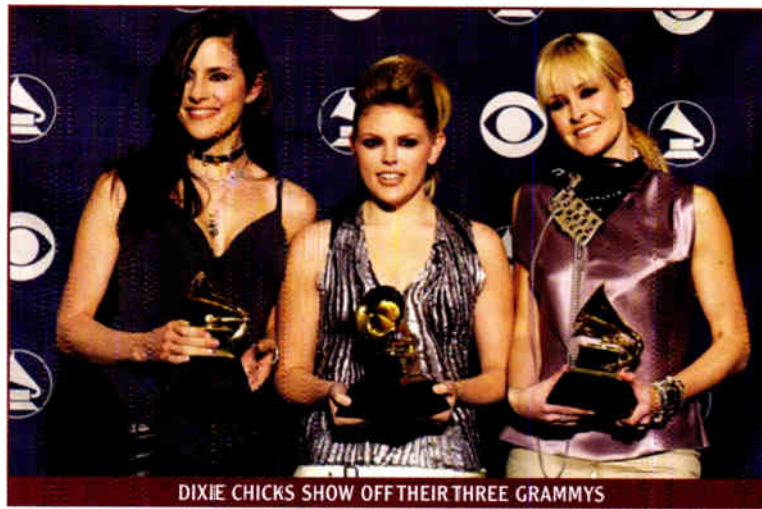
Jones was not the lone artist to receive multiple honors. Bruce Springsteen took home three awards, including best rock album for *The Rising* (Columbia), his tribute to the victims of the terrorist attacks of Sept. 11, 2001. Dixie Chicks also earned three trophies, including best country album for the homespun sound of *Home* (Open Wide/Monument/Columbia).

Ironically, the Chicks claim they had originally considered not offering *Home* as a major release. "We did it selfishly for ourselves," singer Natalie Maines said. "We thought we might put it out over the Internet or something as a small release. It took other people listening to it and offering their feedback before we decided to put it out."

Also picking up three awards were *Screamin' and Hollerin' the Blues: The Worlds of Charley Patton* (Revenant)—which was honored in the historical album, album notes, and boxed or limited edition package categories—and *Vaughan Williams: A Sea Symphony (Symphony No. 1)* (Telarc Digital), which was cited for best classical album; best engineered album, classical; and best choral performance. Double Grammy Award winners included Eminem, Coldplay, Nelly, B.B. King, and India.Arie, who bemoaned that no R&B awards were handed out during the telecast. (For a complete list of winners, see page 76.)

One of Eminem's awards came for best rap album (for *The Eminem Show*, on Aftermath/Interscope); it is the third time he has won in the category. During his acceptance speech, the usually incendiary, headline-grabbing artist reverentially reeled off a list of rap acts that had inspired him (see *Words & Deeds*, page 23).

Among the award highlights was newcomer John Mayer's upset win for his Columbia hit, "Your Body Is a Wonderland." He beat veterans James Taylor, Sting, and Elton John in the category of best male pop vocal performance.



DIXIE CHICKS SHOW OFF THEIR THREE GRAMMYS

"It shows that things have never panned out for them," he joked backstage. "But seriously, this is all unbelievable. It's been enough to blow my mind."

In other notable categories, Santana Featuring Michelle Branch's "The Game of Love" won best pop collaboration with vocals, Sheryl Crow's "Steve McQueen" won best female rock vocal performance, Korn's "Here to Stay" won best metal performance, and Dirty Vegas' "Days

Go By" won best dance recording.

Musical performances dominated the 3½-hour program, during which only 11 of the evening's 102 awards were presented. The rest were doled out during a pre-telecast ceremony at Madison Square Garden earlier that day. Among the standout performances was a stark rendition of "The Sounds of Silence" by lifetime achievement award winners Paul Simon and Art Garfunkel—who later downplayed rumors of a full-scale reunion. "We're

Retail Pleased With Grammy Sales Kick

Continued from page 1

that Jones was the most likely winner, and most retailers stocked up pretty heavy on [her album]. I don't think anyone was caught by surprise."

In fact, Capitol Jazz and Classics had 1 million units of the album in stores in anticipation of the post-awards rush. Nonetheless, the label is surprised and delighted by its strength. "We had to buy new calculators [to keep up with demand]," VP of sales Saul Shapiro jokes. "We are still celebrating and in shock. For the last several weeks, the album has taken on a life of its own."

GREAT TIMING

Shapiro reported that orders were pouring in after the show; he predicted they could surpass 700,000 by the end of the week. Before the Grammy Awards, the album had already sold 3.6 million units in the U.S., according to Nielsen SoundScan. Since the event, Jones has appeared on *Late Show With David Letterman* and had an explosion of coverage in newspapers across the country, which should help drive sales even further.

In addition to the album, Blue Note can now offer Jones on DVD with *Live in New Orleans*, which streeted Feb. 25 and carries a \$14.98 list price. "What great timing," says Storm Gloor, director of music purchasing at Amarillo. Texas-based Hastings Entertainment.

What's more, Kamilar points out that because the Jones album appeals

to the older consumer, he was expecting to see a bigger burst of sales through the March 1-2 weekend, saying, "It will bring a wonderful shopper into the stores." He notes that while Jones had already sold millions of copies, she still was not that well-known by those older shoppers that do not often go into record stores: "But with the Grammy show, those shoppers can get instantly hip."

Shapiro agrees with Kamilar about Jones' appeal to the older shopper, but he says that her album has strength across a broad demographic base: "It's



KAMILAR

crossing all kinds of age groups to appeal to four decades of buyers."

Meanwhile, retailers say that Mayer's *Room for Squares*, Columbia debut, was enjoying a tripling of sales in the days following the awards show.

Kamilar says, "Somebody like John Mayer is just starting his career and hasn't had a tremendous amount of exposure. So after seeing him on the Grammy show, that kind of buyer [who likes well-crafted pop] has to go out and get his album."

In Brighton, Mass., Mike Dreese, CEO of Newbury Comics, reports, "Coldplay is more our type of artist, and [A Rush of

15 seconds after walking off from a nice time onstage," Garfunkel said. "We'll see where, if anywhere, it leads."

Other stirring stage collaborations were provided by Eminem, who was backed by the Roots on a rousing version of the Oscar-nominated "Lose Yourself," and Coldplay, which teamed with the New York Philharmonic Orchestra for the song "Politik." Springsteen joined Elvis Costello, Little Steven Van Zandt, Dave Grohl, Tony Kanal, and Pete Thomas for a version of the Clash's "London Calling" in a rousing tribute to the late Joe Strummer. The night also featured a salute to the Bee Gees, who were also lifetime achievement honorees. Barry and Robin Gibb paid tribute to their brother Maurice, who died in January, and 'N Sync sang a medley of the band's hits.

The Grammys returned to New York after five years in Los Angeles. Instead of having a host, several prominent New Yorkers introduced segments for the Feb. 23 show, including Queen Latifah, Marc Anthony, and Dustin Hoffman. The move served CBS-TV well in the ratings: According to Nielsen Media Research, 24.8 million viewers watched the telecast. Last year, the show had 19 million viewers.

Blood to the Head] went up about 50% overall, but [it had] nothing like the sales impact that Norah Jones had."

At Virgin Entertainment Group, VP of store operations Bob Higgins says that in addition to Jones, the chain saw good sales increases on Coldplay, Avril Lavigne, and Mayer. Elsewhere, HMV GM/director of U.S. operations Stuart Fleming cited Coldplay, Mayer, and Dixie Chicks as seeing Grammy boosts.

Most merchants had endcaps featuring Grammy nominees before the show and ones dedicated to winners after the telecast. The big discounters were expected to reap particularly large sales increases, thanks to their low pricing. Best Buy had Jones and Bruce Springsteen priced at \$9.99 and other Grammy-related titles at \$11.99; Circuit City had Jones at \$10.99, and Target had a number of Grammy nominees, including Jones, at \$11.96.

INTERNET IMPACT

On the Internet, Grammy-related appearances were driving much of the artist activity following the awards ceremony. In the days after the telecast, Jones, Eminem, Lavigne, Mayer, Nelly, and Dixie Chicks all ranked in the top 20 of Yahoo's Buzz index, which ranks search terms on the Internet portal.

At amazon.com, Jones, Dixie Chicks, Mayer, Coldplay, Springsteen, Lavigne, and Sheryl Crow were among the top 20 of the e-commerce giant's music best-sellers. Other Grammy-related albums saw notable sales spikes on the site the day after the show. *The Best of Simon and Garfunkel* and James Taylor's greatest-hits set both landed in the top 25 of its music best-sellers list. The Clash's *London Calling*, Nelly's *Nellyville*, and Ashanti's eponymous debut also saw major gains.

Additional reporting by Brian Garrity in New York.

Music Biz Forecast Remains Cloudy

Continued from page 1

reported during the past two years. He believes that ultimately, piracy can be contained, and that in the meantime, record companies must focus on reducing overhead and developing a new generation of superstars that can kick-start record sales.

Zelnick did not offer details on the types of music investments that interest his firm, and he declined to discuss whether he sees any attractive acquisition candidates among the major record companies.

Most others surveyed are less sanguine. Harold Vogel, a former Wall Street media and entertainment analyst who now runs his own investment firm, Vogel Capital Management, says the overall economy must improve and the stock market must perk up before investors will get excited about music again. Until then, he adds, the major music companies whose futures appear uncertain "will probably be in limbo."

What's more, most of the majors are part of conglomerates that are seeking to overcome stock-market declines while sorting out their own strategic directions. "If you're part of these larger companies that have other issues, you don't have a long period of time to re-engineer your business," says Terri Santisi, a partner and industry leader in KPMG's media and entertainment practice. With parent companies under increasing pressure to deliver returns to their shareholders, she says there is the potential for "one more consolidation on a global basis" among major record labels.

TALES OF WOE

The story of how the music industry reached this point is well-told. Amid rampant piracy, U.S. album sales fell 10.8% in 2002, according to Nielsen SoundScan, and are down 10% in 2003 so far. Most international territories also showed declines in 2002. (France was an exception among the major markets, with music sales growing 4.4%.) In the U.K., the value of music shipments was down 3.7% in 2002. In Germany, revenue from recorded-music sales was down 11.3% and shipments were off 7.6% last year, while the 24 member companies of the Recording Industry Assn. of Japan reported an 11% decline in shipments in the first 10 months of 2002.

According to Zelnick, a key factor in declining sales is the absence of a musical phenomenon that can replace teenage pop as a driver of music sales. He says that "tens of millions of units have dropped out of the business" as a result of the decline in popularity of 'N Sync, Backstreet Boys, Christina Aguilera, Britney Spears, and other teen-pop stars.

"There is absolutely no mathematical reason why a record will sell 4 or 5 million units or more, the way an Eminem record does, but not 10 or 20 [million]. If piracy were the answer, a record like that would sell 1 million units and be done, because there would be plenty in the marketplace for people to pirate," he says. "So it doesn't stand to reason that we've suddenly lowered the ceiling of sales. What stands to reason is that there's no massive hit out there that applies across the board to a huge populace."

For now, major labels have reacted by cutting costs and assessing merger possibilities. BMG Entertainment,



VOGEL

under chairman/CEO Rolf Schmidt-Holtz and Gunter Thielen, CEO of parent Bertelsmann, has been active on both fronts. In fall 2001, the label laid off 600 employees in a streamlining move. More recently, BMG was restructured to be more nimble as it focused on "creating global music superstars" (*Billboard*, Feb. 1).

BMG has also found itself to be a source of sales talks. However, in a Feb. 27 memo to staffers, Schmidt-Holtz wrote, "I would like to give you my assurance that current speculations about takeovers or a sale of BMG are completely unfounded."

Sony Corp. of America chairman/CEO Howard Stringer installed former NBC president/COO Andrew Lack as chairman/CEO of Sony Music Entertainment (SME), in place of Thomas D. Mottola. Stringer and Lack have both indicated a need to re-examine the way SME does business in light of slowing sales, shifting music-business practices and economics, and Sony Corp.'s desire for consistently positive results.

A source familiar with the company has since confirmed that there will be a significant worldwide restructuring at SME under Lack. The changes are expected to occur prior to the April 1 start of Sony's new fiscal year (*Billboard Bulletin*, Feb. 21). A recent *Los Angeles Times* report said layoffs could top 1,000 jobs worldwide (see story, page 6).

Meanwhile, UMG remains in limbo, despite leading all majors in 2002 with global sales of 6.28 billion euros (\$6.75 billion). The company, along with parent Vivendi Universal's other entertainment businesses, awaits word on whether it will be sold off by the debt-strapped, Paris-based conglomerate.

Debt is also a major issue for AOL Time Warner (AOL TW), which is be-

lieved to be considering selling WMG as one way to raise cash. AOL TW CEO/chairman-elect Richard Parsons has said he intends to cut debt from around \$26 billion to \$20 billion by the end of 2004, through the use of free cash flow and other means, such as asset sales. AOL TW posted a net loss of \$98.7 billion for 2002, as a result of goodwill writedowns on \$41.1 billion in revenue.

Thus far, asset-disposal talk at AOL TW has reportedly centered on small and non-core holdings, such as its estimated \$320 million book publishing operations and the three Atlanta professional sports teams it owns through Ted Turner's Turner Broadcasting System. But the scope of the company's divestment strategy appears to have widened. "There are assets that are going to be examined," one AOL TW source says. Representatives for WMG and AOL TW decline to comment.

AOL TW "appears interested in selling some assets," Barrington Research Associates analyst James Goss notes, but he cautions that WMG "would seem to be one of the units that would have [synergies with AOL]."

AOL TW executives have lauded WMG's cost-cutting efforts, which, coupled with the acquisition one year ago of Word Entertainment, have buoyed the unit's results. In the fourth quarter ended Dec. 31, 2002, sales were up 6% to \$1.3 billion, and earnings before interest, taxes, depreciation, and amortization (ebitda) were up 25% to \$188 million. Ebitda for 2002 rose 15% to \$482 million on a 4% increase in sales to \$4.2 billion.

During the company's 2002 results conference call Jan. 29, Parsons noted that WMG improved its ebitda margins by more than one percentage point in 2002 "through aggressive cost-control initiatives." In a memo to employees, WMG chairman/CEO Roger Ames touted WMG as "the only music company to report growth in both ebitda and revenue for four consecutive quarters."

Yet with industry-wide music sales expected to decline again in 2003, AOL TW is not anticipating growth from WMG this year. "Our music division remains our most structurally challenged business," AOL TW CFO Wayne Pace said during the conference call. "Performance is expected to be impacted by the con-

'Our music division remains our most structurally challenged business. Performance is expected to be impacted by the continued softness in global album unit sales.'

—WAYNE PACE, AOL TW

tinued softness in global album unit sales, which are estimated to decline between 5% and 10% in 2003."

Investment banking sources note that a shrinking overall music market would make it difficult for AOL TW to get much more than a fire-sale price for WMG. They also caution that Wall Street would not look kindly on AOL TW selling WMG when music-company valuations are at a low ebb.

A SUITABLE SUITOR?

Nevertheless, rumors have recently circulated that EMI is a possible suitor for WMG, though it remains unclear how EMI could finance such an acqui-



SANTISI

sition (*Billboard*, March 1). *The Wall Street Journal* estimates that such a deal would be valued at \$3 billion-\$4 billion. EMI, WMG, and AOL TW would not comment on the matter.

EMI's credit rating, which in late January was cut to one level above "junk" status by Standard & Poor's, is now under review for possible downgrade by Moody's Investors Service, which cites "ongoing concerns about the impact of the cyclical and structural weaknesses of the world music markets on EMI's business and financial position."

EMI's current share price—some 74% below its one-year high of 394.75 pence (\$6.26)—would appear to make it an attractive takeover target. Private-equity firms are said to be most interested in EMI Music Publishing, which in the six months to Sept. 30, 2002, generated £51 million (\$81 million) in operating profit on £202.2 million (\$321 million) in sales. What's more, the publishing unit's returns are steadier and more predictable than those of EMI Recorded Music.

One London-based media analyst says the 25% drop in EMI's share price during the first two months of 2003, despite no negative news from the company itself, indicates that investors must be uneasy. The analyst says, "It means that the stock is really not supported." (EMI's stock rallied Feb. 24, following the WMG-EMI merger rumors.)

What's more, analysts say, if a combined EMI-WMG focused solely on music, as EMI currently does, the stock of the combined entity would likely be a difficult sell to investors until music sales improve and piracy is better contained. Yet, one London investment banking source says, "there are still some private-equity firms sniffing around."

Such firms buy what they see as undervalued assets and revamp them, before turning around and selling them at a higher price. One private-equity firm, the New York-based Blackstone Group, last year bought an 85% stake in Columbia House in a deal that valued the company at about \$420 million.

However, investment banking sources say such a deal is unlikely in the near future, as investors await more news on the state of the industry. Important numbers to be released include the Recording Industry Assn. of America's 2002 demographic survey, due this spring, and the International Survey of Music Publishing Revenues, due in June from the National Music Publishers' Assn. UMG releases 2002 earnings March 6, and in May EMI reports financial results for its fiscal year ended March 31.

"If you're going to buy [a major label] to flip, who are you going to flip it to?" asks one entertainment attorney with experience in entertainment transactions. Amid the bad publicity and lack of certainty about the industry's future, the chances appear small of finding a willing buyer among the few potentially interested media companies, including Walt Disney Co., Metro-Goldwyn-Mayer, and News Corp. Each would-be buyer, moreover, is working to put its own house in order or pursuing other major acquisitions.

Meanwhile, the possibility of a merger among major labels remains unclear. Previous merger attempts by WMG and EMI, as well as EMI and BMG, ran into opposition from European regulators. The heads of both AOL TW and EMI have indicated their desire to see a deal go through.

Helen Snell, a European media analyst with UBS Warburg in London, notes that the European Commission (EC) had three major objections to EMI and WMG's previous merger attempt, which ended in 2000: the risk of anti-competitiveness as five major labels become four; the risk of the combined entity's undue influence over online distribution, because of the dominance of America Online; and the two companies' combined music-publishing market share.

While concerns about online distribution faded as that market failed to materialize, music publishing would still be a closely examined issue in any merger involving EMI, given its market-leading position. More notably, Snell says recent court rulings seem to have shifted the burden of responsibility "from companies attempting to merge needing to prove [the merger] would not be anti-competitive to the European Commission now needing it to prove it would." Thus, she believes, the EC could be more lenient this time around.

But markets may be tough. "With sales declining, overheads are too high," Zelnick says. "If consolidation is seen as a silver bullet, I think people could be very disappointed. History shows that mergers among large record companies don't always pay off. It will come down to the quality of the management team."

Additional reporting by Erik Gruenwedel in Los Angeles and Lars Brandle in London.

UPDATE

Events Calendar

MARCH

March 4-8, **17th Annual Game Developers Conference (GDC)**, presented by CMP Media, San Jose Convention Center, San Jose, Calif. 310-785-0515.

March 6, **Billboard Music and Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

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, **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 11, **B.I.G. Night Out**, benefiting the Christopher Wallace Memorial Foundation, Metropolitan Pavilion, New York. 917-873-9167.

March 12-16, **South by Southwest (SXSW) 2003 Music Conference and Exhibition**, Austin Convention Center. 512-467-7979.

March 14-16, **Intercollegiate Broadcasting System National College Radio Convention**, Hotel Pennsylvania, New York. 845-565-0003.

March 16-19, **2003 NARM and AFIM Annual Convention and Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 18-22, **Winter Music Conference 2003**, Radisson Deauville Resort, Miami Beach. 954-563-4444.

March 19, **DanceStar USA Awards**, Lummus Park, South Beach, Miami. 305-371-2450.

March 19, **International Radio and Television Society Foundation Gold Medal Dinner Honoring Leslie Moonves**, Grand Ballroom, Waldorf-Astoria, Los Angeles. 212-867-6650.

March 19, **Washington, D.C., 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 22-25, **114th AES Convention**, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.

March 26-29, **33rd Annual Recording Media Forum**, Loews Ventana Canyon Resort, Tucson, Ariz. 609-279-1700.

March 27, **19th Annual Communication Awards Dinner**, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Hotel, Washington, D.C. 646-424-9750.

March 28, **Life, Music and the Pursuit of Happiness Benefit Concert**, presented by the Rex Foundation, Marin Civic Auditorium, San Rafael, Calif. 415-457-1296.

APRIL

April 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 Atlanta University, Atlanta. 212-587-1990.

April 15, **Second Annual Arion Greek Music Awards**, Fever nightclub, Athens. ion.stamboulis@ifpi.gr.

April 21, **Sixth Annual Music & Entertainment Industry Golf Tournament**, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.

April 24, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

April 28, **12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow**, Beverly Hilton Hotel, Los Angeles. 323-653-7672.

Submit items for *Lifelines and Events Calendar* to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Life Lines

BIRTHS

Girl, Ashleigh Taylor, to Shellye and Jason Crabb, Feb. 13 in Hendersonville, Tenn. Mother is product manager for gospel group the Crabb Family. Father is vocalist for the group.

DEATHS

Michael Ellis Jr., 82, father of *Billboard* managing editor Michael Ellis III, Feb. 13 in Buffalo, N.Y. A longtime advertising executive in Buffalo, the elder Ellis also held a master's degree in history and taught courses in advertising and history in his spare time at various universities surrounding the Buffalo area. He was active in area charities, including founding the Buffalo Variety Club Telethon that has raised millions of dollars for the rehabilitation of disabled children. He is survived by his wife of 55 years, Harriet; two other sons; one daughter; and seven grandchildren.

Tom Glazer, 88, of unspecified causes, Feb. 21 in Philadelphia. A folk singer/songwriter who wrote children's songs, Glazer was best-known for the 1963 novelty song "On Top of Spaghetti." Along with contemporaries Woody Guthrie, Josh White, Burl Ives, and Leadbelly, Glazer was instrumental in making folk music a national phenomenon in the 1940s, paving the way for its commercial popularity in the 1960s. Glazer also composed for Frank Sinatra, Perry Como, and the Kingston Trio and wrote several books on music. He is survived by his sister, two sons, and two granddaughters.

homefront

Billboard Music Group events & happenings

Key Issues Are Focus Of Music & Money Symposium

The list of panelists continues to grow for *Billboard's* second Music & Money Symposium, being held March 6 at the St. Regis in New York. The event will bring together the financial community and entertainment executives for a day of intensive discussions on the key issues facing the music business.

Among newcomers to the lineup is Marty Tudor, president/CEO of Compendia Media Group. He joins the panel on "Valuing Music Assets," which will be moderated by Loeb & Loeb co-chairman John Frankenheimer and will feature panelists Harold Vogel (Vogel Capital Management), Michael Nathanson (Sanford C. Bernstein & Co.), and John Rudolph (Music Analytics LLC).

Billboard
music & money
SYMPOSIUM
presented by VOLVO

Also signing on are industry veteran Al Cafaro, co-CEO of Metropolitan Talent/Hybrid Recordings, who will take part in the session titled "Finding

the Funding That Fits," and Rich Isaacson, CEO of Disclive, the digital music service being launched by a consortium of retailers. Isaacson will take part in "The New Entrepreneurs," a panel looking at fresh business concepts.

The symposium includes a luncheon sponsored by the law firm Kirkland & Ellis, which works with a varied base of clients in areas that include mergers and acquisitions, securities, spin-offs, split-offs, and private equity transactions. David S. Shukan and R. Alexander Pflmer of the Los Angeles office and New York-based Lisa A. Samenfeld and Bradley Silver will host the lunch.

As previously announced, Strauss Zelnick, founder of ZelnickMedia, will deliver the keynote address. For the full schedule, a complete list of participants and registration information visit www.billboardevents.com or

For further information, contact Michele Jacangelo at 646-654-4660.

personnel DIRECTIONS



PEPPERS

Kelly Peppers has joined *Billboard's* special events department in New York as special events coordinator. She joins *Billboard* from Lowe Worldwide, where she was corporate communications coordinator.

Peppers will assist in the management of all *Billboard* conferences and special events, including the creation of registration packages, collateral materials, event advertising, and promotion. She will also provide on-site assistance at all *Billboard* conferences.

Peppers graduated from the College of William and Mary in 2000 with degrees in psychology and elementary education. She reports to Michele Jacangelo, director of conferences & special events.

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

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • Roney Palace • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

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Chart Beat[™] by Fred Bronson

THE HALF-BUCK STOPS HERE: Both of 50 Cent's chart entries on The Billboard Hot 100 are in the top 15 portion of that chart this issue. "Wanksta" slips one notch, from 13 to 14, while "In Da Club" (G-Unit/Shady/Aftermath/Interscope) moves up one rung to become the third new No. 1 hit of 2003. Last year, only seven songs advanced to the top spot. Only 10 weeks into this calendar year, we've already had three No. 1 songs, indicating that this could be a more volatile year when it comes to pole position.

But with no serious contenders in sight, 50 Cent could be in for a long stay at the summit. He'll have to last five weeks to own the longest-running chart-topper of 2003. The current record-holders are **Jennifer Lopez** and **LL Cool J**, who lasted four weeks with "All I Have" (Epic). That's still the shortest run of Lopez's four No. 1 songs; "If You Want My Love" and "I'm Real" had five-week reigns, while "Ain't It Funny" hung in there for six weeks.

The rise of "In Da Club" extends another chart record. As **Larry Cohen** of Trumbull, Conn., points out, 50 Cent is the fifth consecutive rapper to have a No. 1 hit on the Hot 100, following **Nelly**, **Eminem**, **P. Diddy**, and **LL Cool J**.

'HURT' SO GOOD: Covering a **Nine Inch Nails** song is an interesting twist in the career of country legend **Johnny Cash**. The Man in Black returns to Hot Country Singles & Tracks as a solo artist for the first time in 12 years and five months, as "Hurt" (American/Lost Highway/MCA) enters at No. 56 (see Singles Minded, page 63).

Cash guest-starred on **Rodney Crowell's** remake of a Cash song, titled "I Walk the Line Revisited." That song peaked at No. 61 in November 1998. Cash's last appearance on this chart as a solo artist was with "Goin' by the Book," which went to No. 69 in October 1990.

"Hurt" is the highest-ranking Cash song since an update of his own "Ballad of a Teenage Queen" reached No. 45 in 1989. The debut of "Hurt" sends Cash into third place among artists with the longest spans on the Hot Country Singles & Tracks tally. Cash made his first appearance on this chart the week of Nov. 26, 1955, with the Sun single "Cry! Cry! Cry!" That gives Cash a chart span of 47 years, three months, and two weeks. The only artists with longer spans on this survey are **Gene Autry** (55 years, 11 months, and one week) and **Eddy Arnold** (54 years and seven months).

STYXTEEN: Rock group **Styx** earns its 16th entry on The Billboard 200, as *Cyclorama* (CMC International/Sanctuary) opens at No. 127. It's the first Styx album to chart in this century, and it's the band's highest-charting set since *Edge of the Century* sailed to No. 63 in 1990.

More Fred Bronson each week at www.billboard.com.

RIM SHOTS by Mark Parisi



Maná members, from left, Sergio Vallen, Alex González, Fernando Olvera, and Juan Calleros.

Maná: Animal Drive

Should you find yourself walking along the Mexican coastline, keep an eye out for baby turtles. Between December 2002 and January this year, close to 200,000 of them have been released into the ocean by Fundación Ecológica Selva Negra (Black Jungle Ecological Foundation), a nonprofit organization founded in 1995 by Mexican rock band Maná.

Lest you think little turtles are just too cute for serious environmental consideration, ponder this: The crea-



tures were on the verge of extinction, but since 1995, Selva Negra has managed to release more than 1 million of them into the ocean.

Aside from that, however, this year the foundation also plans to plant 1 million trees in the Mexican state of Jalisco, going for a record number of trees planted in a single day. "It would be a great example," drummer Alex González says. "We want to do it with state government and the universities. And if we can do it in one day, can you imagine if it happened in every country?"

The "reforestation" endeavor follows Selva Negra's other recent work, including a joint effort with Greenpeace to make Mexican bay Bahía de Banderas a whale sanctuary, providing drinking water to Mexican-Indian communities, and an ongoing project to save the Mexican wolf from extinction, all in

addition to ongoing work with some 18 environmental and human-rights organizations worldwide.

"We've focused on turtles because that's one of [Maná lead singer] Fernando [Olvera's] favorite species," González says. "He's always loved turtles, dolphins, and whales. He's very close to those species. But above all, what we try to do is educate people and make them aware of how important it is to preserve Mother Nature." It's an attitude that

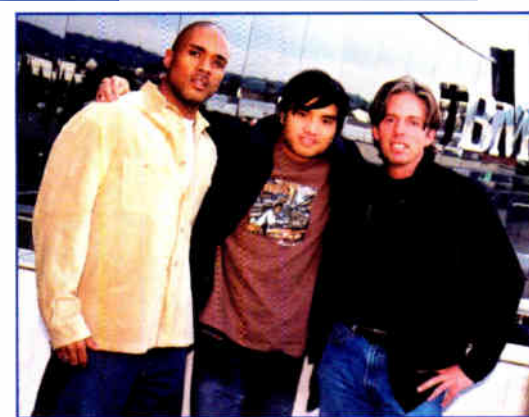
won Maná the Billboard Spirit of Hope Award for its philanthropic work at the 2000 Billboard Latin Music Awards.

Based in Mexico, Selva Negra is funded entirely by Maná (plus any donations it receives), which happens to be the most successful Latin rock band on the planet. Social mission has been part of the band's purpose since its inception, and political and social messages are a constant in many of Maná's songs. In addition, a typical Maná show will feature booths from such organizations as Greenpeace and Amnesty International.

Surprisingly, it's an unusual attitude: Few Latin acts have vocally expressed such commitment to any cause. "I do think that if we have the possibility of communicating with so many kids, it would be a waste not to talk about useful things and contribute our grain of sand," Olvera says. "But if we didn't do it, it would also be OK. Art for art's sake is fine. And no one is obliged to act like us. We just do what we feel."

More information on Selva Negra may be found at selvanegra.org.

LEILA COBO



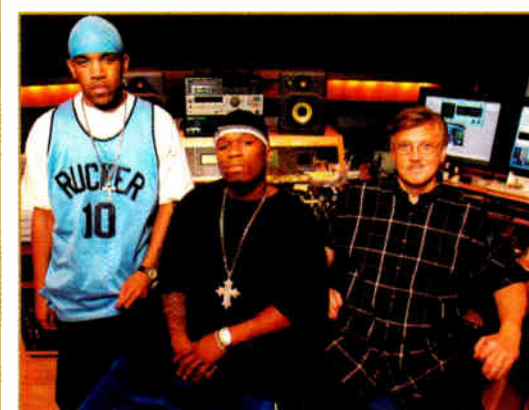
Planetary Alignment

Multi-platinum songwriter/producer/artist **Chad Hugo**—one half of production team **the Neptunes**—stopped by the Los Angeles offices of his new music publisher, **BMG Songs**. Hugo signed with **BMG Songs** in fall 2002, and some of his upcoming projects include working with **Blink-182**, **Britney Spears**, **Mystikal**, **Brandy**, **Jewel**, and **Kelis**. Pictured, from left, are **BMG Songs** VP of urban music **Derrick Thompson**, Hugo, and **BMG Songs** president **Scott Francis**.



Stage Doors

The Doors, 21st Century—which includes two surviving members of the legendary band—performed Feb. 7 to a sold-out Universal Amphitheatre in Universal City, Calif. Pictured backstage, from left, are **House of Blues (HOB) Concerts** VP **Bob Shea**, the Doors' **Robby Krieger**, **HOB Concerts** executive VP **Adam Friedman**, and **HOB Concerts** executive VP **Alex Hodges**.



Master Rapper

Queens, N.Y.-based rapper and insta-star **50 Cent** recently mastered his No. 1 disc *Get Rich or Die Tryin'* at **Bernie Grundman Mastering** in Los Angeles. Pictured at the session, from left, are guest artist **Lloyd Banks**, 50 Cent, and mastering engineer **Brian "Big Bass" Gardner**. The **Shady Records/Aftermath** album is distributed by **Interscope**. (Photo: David Goggin)

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96	GREY GOOSE® VODKA	FRANCE
94	Canadian Iceberg Vodka	Canada
93	Stolichnaya Gold Vodka	Russia
92	Staraya Moskva Premium	Russia
91	Van Hoo Vodka	Belgium
91	Stolichnaya Vodka	Russia
90	Tanqueray Sterling Vodka	England
90	Rain 1995 Harvest Vodka	USA
89	Ketel One Vodka	Holland
88	Wyborowa Vodka	Poland
87	Kremlyovskaya Vodka	Russia
86	Finlandia Vodka of Finland	Finland
86	Alps French Vodka	France
85	Skyy Vodka	USA
82	Original Polish Vodka	Poland
82	Glenmore Special	USA
82	Fleischmann's Royal Vodka	USA
81	Mr. Boston Vodka	USA
80	Pole Star Vodka	Poland
80	Luksusowa Potato Vodka	Poland
80	Absolut Vodka	Sweden
78	Cardinal Vodka	Holland
78	Barton Vodka	USA
78	Barclay's Vodka	USA
78	Amazon Vodka	Brazil
76	Skol Vodka	USA
74	Smirnoff Vodka	USA
74	Crystal Palace Vodka	USA
74	Belvedere	Poland
72	Schenley	USA
69	Mr. Boston's Riva Vodka	USA

NOTE: THIS REPRESENTS A SAMPLE OF 2000-2001 MARKET DATA.
SOURCE: BEVERAGE TESTING INSTITUTE

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