Music Biz Investment Forecast Remains Cloudy

BY MATTHEW BENZ

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 (Continued on page 78)

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 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 nightclub 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, (Continued on page 9)

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 (Continued on page 77)
Father and Daughter

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
NEW YORK—In a move that analysts are billing as a significant step in the entertainment marketplace, the company is considering offering only 50% of The Bill-terrain (SME) that he is considering is engaging in our free music promotional services, AOL executives are betting on the staff lineup of EMI Music Dis- have offered exclusives and original pro- which we could have offered some departures from the company. Analysts Bill MusicNet As An Indicator Of Gathering Momentum For Legitimate Offerings.

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

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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 form.

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," said ITV controller of entertainment Claudia Rosencrantz. "To radically alter the grammar of an award show takes guts, and it worked."

Outgoing 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. "The most successful of all the changes at Brits 2003 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 award for The Eminem Show (Shady/Warner Bros./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 achievement was awarded to The Who (Polydor) for '60s classics Quadrophenia and Tommy (London/Reprise). The Who have sold more than $4 million.

Other winners were Liberty X (V2) for best British single ("Just a Little"), Jive (Universal) for best dance act, Will Young (SBMG) for British breakthrough artist, Blue (Innocent/EMI) for best pop act, Pink (Arista/EMI) 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 said, "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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John Tavener

WARNER/CHAPPELL ARTISTS:
Bacilar
Michelle Branch
Sheryl Crow
Missy Elliott
Barry Gibb of the Bee Gees, recipients of the Legend Award
India.Arie
Roger Sanchez

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

BY JUILLANA KORANTE

LONDON—A Netherlands-based 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 of the Netherlands, 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 acknowledged that the label went further in demanding specific dayparts for its airplay: “It’s really smart that [Columbia] did that.”

Aside from label optimism, Glass predicts that “the good independents are very supportive” of this approach. “I’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.

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 overnighters 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 50 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 RCA acknowledged that although 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.

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Additional reporting by Marc Schiffman in New York.
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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 a 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.

“The ready access to file-sharing sites and the ease with which files can be downloaded by broadband connections has emboldened American universities,” 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 [an Internet protocol] addresses managed by U.S. educational institutions,” Smith said. “FastTrack users trading from networked 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 legislators personal 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 $1.53 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 (ebita) rose 18% to $1.59 billion. Concert arm Clear Channel Entertainment (CCE) saw revenue fell 1% to $2.45 billion, while ebita rose 5% to $158 million.

In fourth-quarter 2002, CCC benefitted 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 ebida climbed 4.7% to $428 million. Entertainment revenue rose 28% to $563 million; ebida was $12 million vs. negative ebida 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/CEO Mark Mays said in a conference call that radio ad sales have slowed in recent weeks as the “war rhetoric” has increased.

**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.


He went on to record with Bob Dylan, Roy Orbison, Stevie Nicks, Warren Zevon, and Linda Ronstadt. As a producer, he helmed 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 second wife in 2000.

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 this in knowing he is now at peace.”

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

**Fundraising Flat At R&B Foundation**

**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 belief in the music industry, the annual event is a financial burden to the foundation.

The usual honors are $15,000 to an individual artist and $20,000 to a group were not issued. What they are, they will be for a lessee’s storefront.

“It’s been a difficult economic time for us and for all nonprofits,” said the foundation’s new executive director, Cecilia Carter, who has 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 Platters. Solo singer or sidemen awards were presented to two funk giants, bassist Albert “Bootsy” Collins and saxman Maxine 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 honors.

Carter told 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,” Carter said.

“We expect to pay them within the next week, and we’ve notified the honorees their checks will be forthcoming.”

**Executive Turntable**

**RECORD COMPANIES: Joel Katz is named executive general counsel for BIG3 Entertainment in St. Petersburg, Fla. He will continue to advise and coordinate the firm’s legal team as well.**

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

**ARTIST SERVICES: The Latin Academy of Recording Arts and Sciences names Marva Meyer, previously VP of marketing for Universal Music Latin America, as VP of 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 Duas dehes, 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," asserted that the band did not have pyrotechnics was not mentioned in the band's insurance policy 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 Barbas 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 the show right away," says the road manager, who [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." Domenic 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 state permits for a pyrotechnic display. McPherson says he knows of at least three bands, has received two other infractions. Let's be smart about this."}

Deep pockets may be hard to find in this instance, given the small capacity of the club and that Great White's booking performance rate was 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 that it's probably not going to carry more than $1 million or $2 million in liability—if they'd, 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 to 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 tragedy, 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 930 Club in Washington, D.C., who remarks that he has recently passed on shows that he felt were too pyro-heavy. As for inspections, he says, "we get inspect- ed 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. "[In the future] we're one airtight explosion away from losing insurance. They have a sprinkler system."

The state has launched a criminal investigation and a civil action has been brought against the band. "I am sure we'll testify if it comes to trial." McPherson says. "We're doing everything we can to aid the investigation."

**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 oversight 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 dinner. "Music stations 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 any abuses of market power or prohibitory 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."
RAP/HIP HOP #1

With the help of high-profile directors, Rap/Hip Hop videos are evolving into more than just booty shaking scenes. Billboard takes a look at this and more as we check out artists who are branching out with their own radio shows and the success of homegrown Rap/Hip Hop artists from key international markets. Don't miss out!

issue date: apr 5
ad close: mar 11

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SAN FRANCISCO

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

issue date: apr 19
ad close: mar 25

Michelle Wright 323.525.2302 • mwright@billboard.com
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 On Rabbits Wander arrives April 15 via 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 Geresh 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 Grammy Awards bash that she is courting J Records' Clive Davis to manage  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 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.
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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

(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 churchy. 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 to maturity (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 approach to the busy schedule of engineer Foo Fighters mainman Dave Grohl 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 Was" has resulted in one of Marshall's most entrancing collections to date. Sound-wise, You Are Free largely favors the spartan instrumentation used on The Covers Record, as several songs feature only Marshall's ghostly voice and piano or guitar.

"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 Marshall's most entrancing collections to date. Sound-wise, You Are Free largely favors the spartan instrumentation 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.

"This is heartbreaking," he says. "I genuinely feel that it's her voice. It's her 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!"

In Memory of Ralph Hauser

Your legacy will be with us forever.
Listen.com will offer a free one-month Rhapsody subscription to consumers of select computer-to-stereo transmission products. The offer, to be announced today, will come with certain products from electronics companies such as Jensen/Recoton Corp., Stereolink, Terk Technologies, and U.S. Robotics. Products covered by the deal transmit audio signals from consumers' desktop speakers to their stereo receivers, either wirelessly or via a connecting cable.

Consumers who purchase the products from the online stores of Jensen/Recoton, Stereolink, and U.S. Robotics will qualify for the free Rhapsody offer. Terk consumers must purchase through retail partners such as the Good Guys or Circuit City. Listen.com feature the products on its site.

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 Judy chair Martha Escutia, D-Montebello, to discuss a possible compromise on the issue. In addition to RIAA president Hilary Rosen and the body's negotiator, David Allen, the meeting brought out the highest level of label executives to the proceedings so far, including EMI Recorded Music's strategy chairman David Munns and Universal Music Group's vice chairman David Martin.

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 sue for undelivered albums. "The labels aren't yielding on the damages part," says the source.

Cooper tells Billboard, "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 Billboard, "I was disappointed in the meeting because we believed we were close to reaching a compromise. But always my intention was to go forward with the bill."
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.

“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, 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.”

I want to be treated like a star, even if I’m not one...yet.
Brooke Offers Variety. Connaisseur Records newcomer Brooke is striving to reach a wide audience with her 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.

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, and I show up on my first album for m sago. "I'll cut off one of my ears... if I don't get a deal in 2 years," he says. "I AM LOOKING FOR PROFESSIONAL MANAGEMENT"

by Deborah Evans Price

RICE: "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 one of the many great things, 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 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" on 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."

by Lisa Collins

The Spirit

GRAMMY CONTROVERSY: How does an artist few people have ever heard of—one whose album is far from a commercial success—beat out Belinda Evans, Fred Hammond, and Commissioned to win a Grammy Award for best contemporary 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 Sideburns CD. The controversy surrounding her victory has generated a great deal more buzz than Eartha's sophomore project, "Saved," 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, "of course, "I'm the best" didn't win."

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 been missing out on 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 "Got to Serve Somebody—The Gospel Songs of Bob Dylan" to gospel/Christian radio. It was Dylan's song "Got to 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 ("Got to 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.
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 refreshen 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 — put 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 ambitious,” V2 marketing director Lisa Klipa 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 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.”

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 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.
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 never too scrupulous 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 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 arena director Dave Hooper says that “those guys really want to play major 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. (Primary buildings are clamoring among themselves to nail down as many dates as possible.)

While declining to mention specific deals 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.”

SECONDARY-MARKET VENUES OFFER FIRST-RATE DEALS

BY MARK WORDEN

MIAN—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 John Meglioli explains, “The show—which, of course, wasn’t technically a concert—sold 709,000 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 Massignani tells Billboard, “Live music is seen as a purely commercial enterprise, and, therefore, it receives no support from the government. Sports, on the other hand—which is hardly a more noble pastime—is positively mollycoddled in comparison.”

To make his point, promoter Massignani 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 a single game. It’s as if live music is being used to subsidize soccer, which somehow doesn’t strike me as quite right.”

Massignani 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. Those 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 has pledged 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.”
TOURING

by Ray Waddell

ARE THEY PLAYERS YET? In a growth spurt reminiscent of the early days of the SPX rollout, An- schutz 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 potential- ly lucrative tours by Fleetwood Mac, the Eagles, and the Justin Timberlake/Jamie Foxx tour. 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 Enter- tainment (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." Earlier, the company created the East Coast presence it had been wanting when it opened its New York headquarters, with former Metropol-itan Entertainment executive VP Debra Rathwell joining the firm as AEG Live senior VP (Billboard June 25).

pleased with AEG Live's progress since the formation of the company slightly more than one year ago. The tour—Stripped & Justified—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, 2000). (Clear Channel bought SPX 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 Enter- tainment (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." Earlier, the company created the East Coast presence it had been wanting when it opened its New York headquarters, with former Metropol-itan Entertainment executive VP Debra Rathwell joining the firm as AEG Live senior VP (Billboard June 25).
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 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.”

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 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 ticket 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. 2 this week 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 a little bit of Lil’ 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 same exact 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 copies and featured the hit “Cannonball.”

Lil’ Kim Seeks Audience Growth

MAN OF THE ARTS: Motown legend William “Smookey” 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 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 new骅Motown骅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” taps a segment for Russell Simmons’ Def Poetry Jam.

COME TOGETHER: Bad Boy and Def Jam have settled their dispute over the rights to Bad Boy’s hits in 1998. Last year, Def Jam and a second party claimed to be the rightful owners of the songs and demanded that Bad Boy stop promoting the songs. Bad Boy countersued the party, which is now seeking a court order to stop the promotion of the songs.

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 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 commercial 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—opened with the “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 . . .” which is followed 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 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, which 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.
The albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin Heatseekers this week. [N] indicates past or present Heatseeker title. 1/1/2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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### Greatest Gainer/Artists

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td><em>I Don't Give A F</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
<td>50</td>
</tr>
<tr>
<td><em>What Would You Do?</em></td>
<td>The Isley Brothers featuring Ronald Isley</td>
<td>47</td>
</tr>
<tr>
<td><em>X Gon' Give It To Ya</em></td>
<td>DMX</td>
<td>47</td>
</tr>
<tr>
<td><em>Break You Off</em></td>
<td>The Roots featuring Musiq</td>
<td>56</td>
</tr>
<tr>
<td><em>Deep</em></td>
<td>Blackalicious featuring TQ</td>
<td>58</td>
</tr>
<tr>
<td><em>Choppa Style</em></td>
<td>Jaheim featuring The Rayne</td>
<td>56</td>
</tr>
<tr>
<td><em>Come Close To Me</em></td>
<td>J. Holiday featuring Meek Mill</td>
<td>59</td>
</tr>
<tr>
<td><em>The Jump Off</em></td>
<td>Lil' Kim featuring Mr. Cheeks</td>
<td>40</td>
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<tr>
<td><em>Excuse Me Miss O</em></td>
<td>Jay-Z</td>
<td>7</td>
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<tr>
<td><em>Make It Clap</em></td>
<td>Busta Rhymes featuring Simon</td>
<td>8</td>
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<tr>
<td><em>Cry Me A River</em></td>
<td>Justin Timberlake</td>
<td>11</td>
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<tr>
<td><em>What the Greatest</em></td>
<td>Method Man featuring Mase</td>
<td>9</td>
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<tr>
<td><em>Bless You</em></td>
<td>J. Holiday featuring Meek Mill</td>
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<td><em>Fabulous</em></td>
<td>Jaheim featuring The Rayne</td>
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<tr>
<td><em>Get Busy</em></td>
<td>J. Holiday featuring Meek Mill</td>
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<td><em>Laundromat</em></td>
<td>Nivea</td>
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<tr>
<td><em>Legally Blonde</em></td>
<td>T.I. featuring Ace Hood</td>
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<tr>
<td><em>I Should B</em></td>
<td>T.I. featuring Ace Hood</td>
<td>13</td>
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<td><em>That Girl</em></td>
<td>Carlos Vives featuring Lin-Manuel Ortega</td>
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<td><em>I Know What You Want</em></td>
<td>Busta Rhymes &amp; Mariah Carey featuring The Filmore Squard</td>
<td>49</td>
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<td><em>Tell Me (What's Goin' On)</em></td>
<td>Smokey Robinson &amp; The Staple Singers</td>
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<td><em>Let It Clap</em></td>
<td>Bosta Rhymes featuring Spliff Star</td>
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<tr>
<td><em>Guess What</em></td>
<td>Syleena Johnson</td>
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<td><em>Come Close To Me</em></td>
<td>Common featuring Mary J. Blige</td>
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<td><em>Imma Light Me</em></td>
<td>Sean Pau</td>
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<td><em>Hello</em></td>
<td>Ginuwine featuring Babyface</td>
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<td><em>Can't Let You Go</em></td>
<td>Fabolous featuring Mike Shorey &amp; Lil Mo</td>
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<td><em>Work It</em></td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
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<td><em>Made You Look</em></td>
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<td><em>All I Need</em></td>
<td>Fat Joe featuring Tony Sunshine &amp; Amagadaga</td>
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<td><em>Girlfriend</em></td>
<td>B.J. Thorne featuring Mystikal</td>
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<td><em>I Care U</em></td>
<td>DJ Clipse featuring Faith Evans</td>
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<td><em>Incomplete</em></td>
<td>Killer Mike featuring Big Boi</td>
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<td><em>Say Yes</em></td>
<td>Syleena Johnson</td>
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<td><em>One of Those Days</em></td>
<td>Whitney Houston</td>
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<td><em>Put That Woman First</em></td>
<td>Jamie Foxx</td>
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<td><em>Paradise</em></td>
<td>LL Cool J featuring American</td>
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<td><em>Do That...</em></td>
<td>Baby Featuring P. Diddy</td>
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<td><em>Satisfaction</em></td>
<td>Puff Daddy featuring R. Kelly</td>
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<tr>
<td><em>Shade</em></td>
<td>Shade Sheist featuring D.J. Quik</td>
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### Billboard Hot Shot Debut

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<td><em>Thug Holiday</em></td>
<td>Trick Daddy featuring LaFocha Scott</td>
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<td><em>I Don't Give A F</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<tr>
<td><em>C'Mon</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
<td>51</td>
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<td><em>Close Up</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>Whatever You Need</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
<td>72</td>
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<td><em>Don't Play No Games</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>4 Ever</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>I Can't</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>Never Scared</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>Take You Home</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>Love I</em></td>
<td>Lil' Jon featuring The East Side Boyz</td>
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<td><em>I Wish I Wasn't</em></td>
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<td><em>Can't Nobody</em></td>
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<td><em>Fly Me</em></td>
<td>Mariah Carey featuring 50 Cent</td>
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<td><em>Angel</em></td>
<td>Amanda Perez featuring 50 Cent</td>
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<td><em>8 Mile</em></td>
<td>Eminem</td>
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<td><em>The Morning After</em></td>
<td>Deborah Cox</td>
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<td><em>Getcha Hands Up</em></td>
<td>Erick Sermon featuring Al Green</td>
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<td><em>How I Feel</em></td>
<td>Lexx featuring Lil Flip</td>
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<td><em>Everybody</em></td>
<td>Hala The Rippa</td>
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<td><em>Skills</em></td>
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<td>Nee-Ne Gwynn featuring Baby Davis</td>
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<td>Ja Rule</td>
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<td>WC featuring Case</td>
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<td><em>Jah Is My Rock</em></td>
<td>Caribbean Pulse featuring Damita &quot;Suga&quot; Morley</td>
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<td><em>Shade Sheist Featuring D.J. Quik</em></td>
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HERE AND THERE: While Grammy week took over New York, there were other happenings in music. Former Loud/Columbia act Mobb Deep has signed a lucrative deal with Jive/RCA/Loud/Columbia act Mobb Deep has releasing “Choppa Style,” which features Master P.

What is surprising is how subdued 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, Cokehead, Floetry, Jol, Bilal, China Black, Brian McKnight, the Roots’ Ahmir “uestlove” Thompson and Kamal, and Jill Scott, among others, the artists involved collaborated on their own material as well as a number of covers. A Black Girl Named Becky, Com-

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ly involved collaborated on their own 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 took over New York, there were other happenings in music. Former Loud/Columbia act Mobb Deep has signed a lucrative deal with Jive/RCA/Loud/Columbia act Mobb Deep has releasing “Choppa Style,” which features Master P.

What is surprising is how subdued 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, Cokehead, Floetry, Jol, Bilal, China Black, Brian McKnight, the Roots’ Ahmir “uestlove” Thompson and Kamal, and Jill Scott, among others, the artists involved collaborated on their own material as well as a number of covers. A Black Girl Named Becky, Com-

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 unex-
Awards’ five rap categories because when it comes to the Grammy
ly deserved to take home hip-hop’s rap album of the year category,
**Intocable Campaign Makes ‘History’ Via EMI**

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, Intocables’ 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 be its lead vocalist. A nationwide tour began announced that Alquinta’s daughter, Aurora, will

**Latin Notas™**

**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) and 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 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, *El Fila 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 Latin TV networks. “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 Estefan 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 Fila 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 the *El Fila de la Ley* project: “Everything we do will have something to do with music.”

Estefan has also recently finished producing the soundtrack for the upcoming film *Barefoot*, 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 her recording of her English-language record in seven years. The disc is slated for an early fall release on Epic. Gloria Estefan is currently touring in Canada and appearing 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 named *Amor Real* after the song. The soap will begin airing in March; the album is expected late this year.

**MEXICO:***

*La Radiola’s* figures were more than double those of the No. 2 album on the chart that week; additionally, Intocables’ 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 be its lead vocalist. A nationwide tour began announced that Alquinta’s daughter, Aurora, will

**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.

**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 sell its relationship with EMI. Universal recently 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 sell.

**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 heritage, however; his new album, *Aprendiz* (*Student*), which is scheduled for release this month.

**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 Murro, *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards. Pandora performed at the *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards. Pandora performed at the *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards. Pandora performed at the *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards. Pandora performed at the *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards. Pandora performed at the *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards. Pandora performed at the *El San Jeronimo* Spot, won an award in the Latin category in the 2002 Latin Grammy Awards.
Ralph Hauser III
1961–2003

Gracias por tu amistad
Prometemos continuar dignamente tu legado.
Te vamos a extrañar.

We thank you for your friendship
And vow to continue your legacy.
You will be missed.
### Latin Pop Airplay

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>&quot;Ay! Papacito (Uy! Daddy)&quot;</td>
<td>Limite</td>
<td>9</td>
</tr>
<tr>
<td>&quot;No Me Importa Que Te Olvides&quot;</td>
<td>Juanes</td>
<td>31</td>
</tr>
<tr>
<td>&quot;Tu No Sospechas&quot;</td>
<td>Lourdes Robles</td>
<td>38</td>
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<tr>
<td>&quot;All I Have&quot;</td>
<td>Jennifer Lopez feat. LL Cool J</td>
<td>34</td>
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<tr>
<td>&quot;Después de Dios, las Mujeres&quot;</td>
<td>Los Rojos</td>
<td>38</td>
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<tr>
<td>&quot;El Tonto Due El No Te Olvido&quot;</td>
<td>Marco Antonio Solis</td>
<td>29</td>
</tr>
<tr>
<td>&quot;La Dama Que Tiene&quot;</td>
<td>Johnny Lozada</td>
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</tr>
<tr>
<td>&quot;Dame Tu Amor&quot;</td>
<td>Ana Dulce</td>
<td>32</td>
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<tr>
<td>&quot;Bailando&quot;</td>
<td>Juanes</td>
<td>30</td>
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<tr>
<td>&quot;Perder&quot;</td>
<td>canción Elegires</td>
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### Tropical/Salsa Airplay

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<tr>
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<td>&quot;El Chiquito&quot;</td>
<td>El Chiquito</td>
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<tr>
<td>&quot;En El Recodo&quot;</td>
<td>Banda Paco &amp; El Recodo</td>
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<td>&quot;El Recodo&quot;</td>
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<td>&quot;El Carambola&quot;</td>
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### Regional Mexican Airplay

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<td>&quot;No Me Importa Que Te Olvides&quot;</td>
<td>Juanes</td>
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<td>&quot;Tu No Sospechas&quot;</td>
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<td>&quot;Dame Tu Amor&quot;</td>
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</tr>
<tr>
<td>&quot;Perder&quot;</td>
<td>canción Elegires</td>
<td>35</td>
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</tbody>
</table>

**Note:** The table above represents the top songs in Latin Pop, Tropical/Salsa, and Regional Mexican genres as per the Billboard Latin charts for the week of March 8, 2003.
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### Top Latin Albums

**Number 1**

- **INTOCABLE**
  - Title: La Historia
  - Label: Universal Latin (01001CD)
  - Position: 1
  - Units Sold: 33,302

**Two Weeks At Number 1**

- **JOSE JOSE**
  - Title: 35 Aniversario...Lo Mejor De Lara
  - Label: Warner Latina (3774518)
  - Position: 2
  - Units Sold: 33,837

- **LOS TIGRES DEL NORTE**
  - Title: La Reina Del Sur
  - Label: RCA (96656/BMG Latin)
  - Position: 3
  - Units Sold: 31,306

- **CELI CRUZ**
  - Title: Hits Mix
  - Label: Sony Discos (87454116)
  - Position: 4
  - Units Sold: 28,953

- **JESSIE MORALES**
  - Title: Recordando A Chalino Sanchez Vol. 2
  - Label: Aventura (20)
  - Position: 5
  - Units Sold: 28,106

**Last Week's #1**

- **INTOCABLE**
  - Title: La Historia
  - Label: Universal Latin (01001CD)
  - Position: 1
  - Units Sold: 33,302

**Greatest Gainer**

- **VARIOUS ARTISTS**
  - Title: No.1: Un Ano De Exitos Vol. 3
  - Label: Sony Discos (8747119)
  - Position: 6
  - Units Sold: 15,756

**Most Talked About**

- **INTOCABLE**
  - Title: La Historia
  - Label: Universal Latin (01001CD)
  - Position: 1
  - Units Sold: 33,302

**Latín Pop Albums**

**Tropical/Salsa Albums**

**Regional Mexican Albums**

### Sales Data by Nielsen SoundScan

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<th>Position</th>
<th>Last Week's Position</th>
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<tr>
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<td>Los Rehenes del Norte</td>
<td>Sony Discos (8747118)</td>
<td>2</td>
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<td><strong>Pancho Barraza</strong></td>
<td>Exitos Mexicanos</td>
<td>Sony Discos (8761115)</td>
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<td><strong>Thalia</strong></td>
<td>Exitos Latinos</td>
<td>Sony Discos (8758917)</td>
<td>4</td>
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<tr>
<td><strong>Alejandro Fernandez</strong></td>
<td>Exitos Mexicanos</td>
<td>Sony Discos (8747119)</td>
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<td>3</td>
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<td><strong>Luis Miguel</strong></td>
<td>Exitos Latinos</td>
<td>Sony Discos (87454116)</td>
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<td><strong>Juanes</strong></td>
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<td>Sony Discos (8747116)</td>
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<td><strong>Rigo Tovar</strong></td>
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<td>8</td>
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<td><strong>Vanessa</strong></td>
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<td><strong>Joan Sebastian</strong></td>
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<td>Sony Discos (8747119)</td>
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<td>8</td>
<td>9,000</td>
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### Weekly Growth

- **Pablo Montero**: 26% growth
- **Thalia**: 18% growth
- **Alejandro Fernandez**: 15% growth
- **Luis Miguel**: 24% growth
- **Juanes**: 12% growth
- **Rigo Tovar**: 11% growth
- **Vanessa**: 10% growth
- **Joan Sebastian**: 9% growth

### Billboard March 8, 2003

- **HOT SHOT DEBUT**
  - **Pablo Montero**: Los Rehenes del Norte
  - **Pancho Barraza**: Exitos Mexicanos
  - **Thalia**: Exitos Latinos
  - **Alejandro Fernandez**: Exitos Mexicanos

- **GRABALIS**
  - **Luis Miguel**: Exitos Latinos
  - **Juanes**: Exitos Latino
  - **Rigo Tovar**: Exitos Latinos
  - **Vanessa**: Exitos Latinos

### Greatest Movers

- **Intocable**: La Historia
  - Units Sold: 33,302
- **Los Tigres del Norte**: La Reina Del Sur
  - Units Sold: 33,215
- **Celia Cruz**: Hits Mix
  - Units Sold: 24,213
- **Jesse Morales**: Recordando A Chalino Sanchez Vol. 2
  - Units Sold: 21,895
- **José José**: 35 Aniversario...Lo Mejor De Lara
  - Units Sold: 21,604

### Billboard Latin Charts

- **Top Latin Albums**
- **Latin Pop Albums**
- **Tropical/Salsa Albums**
- **Regional Mexican Albums**
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 Panatomic 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—a.k.a. 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 interweaves 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."

Skinner continues, "This album does not fit into a 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."

"If you get the music right, everything else falls into place," Skinner says. The album has put Brooklyn, N.Y.-based Vice Recordings on the musical landscape. In fact, the label—an offspring 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 Ali met with Atlantic's Kallman to discuss an unraveled DVD project. During the discussion, talk turned to the Streets album.

"Vice learned that the album wasn't 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 upstart 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, KQED Seattle, and WZNN 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, pop/rock 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, according to 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 scavenger hunt 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 Vigilant, a partner of London-based Coalition Management. Gerry Gerrard of Chaotica in New York and Peter Elliot of Primary Talent in London handle, respectively, the act's North American and international bookings.

Tweakin These 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 Sapphirecut and will put together the label's first compilation, which is due this summer.

Beat Box...

RIGHT ON! Recall our Feb. 1 column, wherein we made our Jeanne Dixon predictions for the 45th annual Grammy Awards' two dance categories—Best Dance Recording and Best Non-Classical [Remixed] Recording. Didn't she win one? The Beat Box is back to bring you the latest in the dance/electronic music scene. How did they go? We're Significant Other. No Doubt's "Hella Good" was a hot track, but it didn't pass the Grammy test. Roger Sanchez snagged the trophy for "Hella Good." Did this mean the best dance recording? 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."

"Humbled" is a word also used by Paul van Dyk, the 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 last 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, "Dirty Vegas 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 a DJ can exert on radio airwaves and dancefloors. Now, join us in congratulating Dirty Vegas and Sanchez! action reaction: Three years ago, Sapphirecut—a.k.a. 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 anhemic Free Your Mind (Twisted/Twisted 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 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, Kourosh Nasseri of Washington, D.C.-based Nasser Music Business will handle those duties for the German DJ/producer in North America.
HOT DANCE MUSIC

CLUB PLAY

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<th>TITLE</th>
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<td>FREE YOUR MIND</td>
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<td>Blackfoot</td>
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<td>LET IT GO</td>
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<td>YOUR SONG (REMIXES) - NICOTINE/DEANZ/PRODUCTIONS</td>
<td>Ellen John</td>
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<td>IN THIS WORLD</td>
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<td>I CAN'T STOP</td>
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<td>WHERE LOVE LIVES (REMIXES)</td>
<td>Deadmau5</td>
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HOT SHOT DEBUT
- SHAKE IT UP! (SILVER SURFERS/STATIONARY PEN) | Maracais
- AT THE END | Jazzy Jeff
- WITHOUT YOU | Mario 
- JUST FOR TODAY (MARK PICCICHTI MIXES) | Koma
- RISING SUN | Naport
- WHY S I DO MAYA E S I (DAVE AUBE MIXES) | Davini
- SOME LOVIN' | Tommy Boy/R.E.D.
- JANELLE | Nekia
- THE DRIVE | Street
- DREAMS | Street

TOP ELECTRONIC ALBUMS

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<th>ARTIST</th>
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DANCE SINGLES SALES

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<td>SOLACE</td>
<td>L.A. Reina</td>
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<td>DON'T LET ME GET ME (REMIXES)</td>
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<td>L'ITALIANO</td>
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<td>THE SICCIMENTS</td>
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<tr>
<td>THANK YOU (DEEP DISH REMIX)</td>
<td>Artists</td>
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</table>

CD'S OF THE WEEK

1. DAVID BOWIE: "The Best Of David Bowie" (Virgin)
2. ELTON JOHN: "The Best Of Elton John" (Warner Bros.)
3. WHITNEY HOUSTON: "The Best Of Whitney Houston" (Columbia)
4. CHER: "The Best Of Cher" (Zeal)
5. JENIFER LOPEZ: "The Best Of Jennifer Lopez" (Universal)
6. TONI BRAXTON: "The Best Of Toni Braxton" (RCA)
7. MARY J. BLIGE: "The Best Of Mary J. Blige" (MCA)
8. THE BEATLES: "The Best Of The Beatles" (Apple)
9. ELVIS PRESLEY: "The Best Of Elvis Presley" (RCA)
10. DAVID GILMOUR: "The Best Of David Gilmour" (Virgin)

MARCH 8, 2003

www.billboard.com
Nashville Scene

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 somehow 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 takes the favor, the label has to spend more for promotions. "The PDs of the 15 other stations that 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 "55% meetings and 45% we love your 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, WDRK/WCKQ Jacksonville, Fla., director of programming Gail Austin said, "Radio doesn't dictate the pace. As an audience dictates the pace of a record... The record has to earn its wings. If it does, it takes off." But WCMX/WMGF Norfolk, Va., operations manager John Shooby, 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 isn'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 of singles. "Some stations 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 $1,200,000. 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 $55,000, 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 $90,000.

During the "Group Heads" panel, the mounting cost of doing business once again took center stage, as did the related independent-promotion controversy. Emmer 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 redevelop 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-grooup 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 we feel good about the company." When asked by former WKHX/WYYAT 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 tenth most-favored 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 George Strait. 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 strong acceptance for the format among 15- to 29-year-olds.
**TOP COUNTRY ALBUMS**

**LAST WEEK**

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<th>#</th>
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<td>Up!</td>
<td>Shania Twain</td>
<td>Mercury</td>
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<td>For The Last Time: Live From The Astrodome</td>
<td>George Strait</td>
<td>MCA Nashville</td>
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<td>The Dreamer</td>
<td>Tim McGraw &amp; The Dancehall Doctors</td>
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<td>Vince Gill</td>
<td>MCA Nashville</td>
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<td>American Pie: The Man Comes Around</td>
<td>Johnny Cash</td>
<td>Universal</td>
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**RANKED**

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<td>No Sh's, No Shirt, No Problems</td>
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<td>Man With A Memory</td>
<td>Joe Nichols</td>
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**TOTAL WEEKS AT NUMBER**

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<td>Tim McGraw &amp; The Dancehall Doctors</td>
<td>RCA Nashville</td>
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<td>Toby Keith</td>
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<td>Vince Gill</td>
<td>MCA Nashville</td>
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<td>American Pie: The Man Comes Around</td>
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A.B. QUINTANILLA III PRESENTS KUMBIA KINGS

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

The San Antonio-based group presents 11 out of the 20 tracks from the group's recent album, including "Sacudida," "Muy Bajo," and "Onda Latina." The group's rhythmic style is described as "blended with Latin and pop styles," and "the album is a mix of reggaeton, merengue, and dance music." The album is "recommended for fans of Latin pop and dance music." -VP

FABULOUS

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

This album features the group's biggest hits, including "Whip It," "Gangsta," and "Lust for Life." The group's sound is described as "a combination of funk and electronic music," and "a perfect blend of energy and dance." FABULOUS is "a must-listen for fans of pop and dance music." -PS

DANCE/ELECTRONIC

FIGIERSPOONER

#1
PRODUCERS: Nicolas Vernhes, Capricorn
Capitol Revenant 104
RELEASE DATE: Feb. 18

This album features the group's biggest hits, including "The Day," "Shut Up," and "No Burn." The group's sound is described as "a perfect blend of energy and dance." FABULOUS is "a must-listen for fans of pop and dance music." -PS

BOB EZY

Takemura's talents and Happy Outlook

PRODUCER: John Hanlon
New West 6043
RELEASE DATE: Feb. 11

Takemura's new album features a range of material (and sentiments) during the course of the 10 tracks. Takemura delivers a special piece of work; his sophomore album is a special piece of work. -VP

MINISTRY

Anxiety/Sanzonico
PRODUCERS: Al Jourgensen, Paul Barker
Sanctuary 84568
RELEASE DATE: Feb. 18

This album features the group's biggest hits, including "The Day," "Shut Up," and "No Burn." The group's sound is described as "a perfect blend of energy and dance." FABULOUS is "a must-listen for fans of pop and dance music." -PS

VICTOR DUPLAIX

International Affairs V2.0
PRODUCERS: various
Holyclad 6281-62831
RELEASE DATE: Feb. 25

This album features the group's biggest hits, including "The Day," "Shut Up," and "No Burn." The group's sound is described as "a perfect blend of energy and dance." FABULOUS is "a must-listen for fans of pop and dance music." -PS

COUNTRY

JEANIE KENDALL

Golden Slats
PRODUCERS: Brian Fisher, Mike Stults, Ken Irwin
Rounder 16611
RELEASE DATE: Feb. 25

This album features the group's biggest hits, including "The Day," "Shut Up," and "No Burn." The group's sound is described as "a perfect blend of energy and dance." FABULOUS is "a must-listen for fans of pop and dance music." -PS

(Continued on next page)
Jeannie Kendall features impressive vocal work with her late father, Royce. She rises again on Rounder to stellar effect. Son on the gorgeous stone-country ballad "Serious Doubt"; and Alan Jackson, who contributed vocals prior to his death, also shows up with harmonica. The collection also marks the first free-standing release from Repetoris Entertainment's Shoot! label. Repetoris is the music catalog company of Neil Young and Gordon Lightfoot Entertainment co-founder Richard Foss and ex-Rhino executives Garson Foss and Bob Emmer.

AC/DC
Back in Black
PRODUCER: John Robert "Matt" Lange
Epic 80/207
RELEASE DATE: Feb. 18
To celebrate Epic's signing of AC/DC, the label is reissuing its albums from the group's U.S. catalog. 1980's landmark Black in Black is one of the first out of the gate. Digitally remastered from the original mastered tapes, Black, the album's 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 original and the new version 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. Black in its relaunch is 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.

ICE CUBE
Amerikkkda's Most Wanted
PRODUCERS: various
PROFILE: release date: Feb. 25
In the late 1980s, N.W.A. stood atop the hip-hop mountain as one of the most controversial and graphically explicit groups of the 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, Amerikkkda's Most Wanted. As political as it was pro-fane, the album remained true to N.W.A.'s gangsta tradition while blaz- ing a new trail for West Coast MCs. Tracks like "The Final Six," "Christmas Time," and "It's A Horror Show" verwed some of the group's rougher edges. Ice Cube has come a long way since Amerikkkda's Most Wanted, though his hardcore roots will always play an integral part in his career.

VITAL REISSUES

VITAL REISSUES

Kaumazawa—the word—we know we're in for a treat. Although D'Addario, transformed by the power of treble, was previously known for its high-quality strings, the company has also branched out into other musical instruments. The company's new line of banjos features the "Bluegrass Banjo" model, a traditional 5-string instrument with a resonator back and a metal ring. The banjo's simple and elegant design makes it a perfect choice for beginners and experienced players alike.

Material. Beck paid tribute to his influences and peers by interspersing several covers: the Flogging Limp's "Do You Realize," Hank Williams' "Lonesome Whistle," and Big Star's "Blue.

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

Nerves seemed to create some discomfort 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 anything until the crowd says otherwise." The audience would indeed prove one wrong as he entertained the audience throughout the night with a mix of subtle, oddball sense of humor.

The one-man, one-set, entirely acoustic show mostly comprised the harmonizing melodies from the songs on his latest Astralwerks album, Faces Down. Lerche often reinvented these songs, or at the very least gave them new dimensions. He also has an incredible knack for moving seamlessly between fierce, frenetic guitar playing and soft instrumentals. He smartly moved on from that part of the show and focused instead on the audience's reactions and their engagement with the music. Lerche's performances were captivating, with the audience completely immersed and captivated by the music. The crowd, clearly enjoying the performance, joined in on the songs, creating a vibrant atmosphere.

BECK

FEAT. 14

Maxwell's, Hoboken, N.J.

While Beck Hansen has been hopping around musical genres since his debut, last year's beautiful Sea Change was probably his most notable album. That album also marked the first free-standing release from Repetoris Entertainment, Shoot! label. Repetoris is the music catalog company of Neil Young and Gordon Lightfoot Entertainment co-founder Richard Foss and ex-Rhino executives Garson Foss and Bob Emmer.

Beck's performance was energetic and engaging, captivating the audience with his smooth vocals and dynamic guitar playing. He showcased his versatile talent across a range of songs from his latest album, Sea Change, as well as past hits. His show was a journey through his musical journey, with each song building on the last, creating a seamless and captivating experience for the audience.

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 performing all of his songs, Beck was able to showcase his talent and leave the audience with a memorable experience.
REVIEWS & PREVIEWS

SINGLES

Edited by Chuck Taylor

POP

★ EDWIN McCAIN I Want It All (4:34)
PRODUCER: not listed
WRITERS: E. McCain, N. Thresher, W. Mobley
PUBLISHERS: not listed
ATC Records (LIL prom)

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 among 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 songwriting can simply flow. A purely pleasant, 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: Chappy Bus Entertainment, ASCAP: Green Leaf 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 won’t have the battery 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 (4:16)
PRODUCER: Rick Rubin
WRITERS: R. Rubin
PUBLISHERS: Leaving Hope Music, TVT Music/ASCAP
American/Lost Highway 02397 (CD promo)

For Cash fans, this is a heavy inter- and it has little to do with Trent Reznor’s painted lyric. It’s striking in itself to bear Nine Inch Nails’ greatest hits off the table and dump rocks off the cliff. That’s hogwash: 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

SPOtLIGHTS

BRUCE SPRINGSTEEN Waitin’ on a Sunny Day (4:16)
PRODUCER: Brendan O’Brien
WRITER: Bruce Springsteen
PUBLISHERS: Bruce Springsteen, ASCAP
Columbia CSR 51960 (CD promo)

Following the cinematic “Lonesome Day” and the tear-y “Into the Fire,” this swinging midtempo 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 power is just over you. The fans are given their first chance to revel in the joy that is Springsteen and co-founder Bruce Springsteen in his first album since Born in the U.S.A. That’s partly because this track—driven by violinist Soozie Tyrell’s intoxicating playing, the band’s most creatively rich album with an intimate feel loaded with Set/11 imagery. Some fans grumbled about *The Rising* not stacking up to the band’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: D. Child, P. Amato, Gregg Papani
WRITERS: D. Child, A. Carlsson
PUBLISHERS: Deston Songs/Anders Carlsson Publishing, ASCAP
Curb 1752 (CD Promo)

Jangly guitars overlapping crisp synths provide the intro to this pulsing new single from “suddenly” late LeAnn Rimes. There is absolutely nothing denying that the 20-year-old songstress, fan of 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.” Thematicall, it’s an apophsis sentiment for an artist staking her claim to divadah and striving to be taken seriously with a revamped image. “Event” production from country’s best producer Desmond Child and company is ambitious, and Rimes is inspired. No question that this well- performed pop, which features today’s country radio should have no problem embracing this song. Hot AC outlets should also have a heyday with “Suddenly.”—RW

JOHNNY MAYER Any Given Thursday
Acura/Columbia 55315
RELEASE DATE: Feb. 11

This concert DVD, recorded at the Oak Mountain Amphitheatre in Birmingham, Ala., last September, is sure to make Mayer many new fans. From enthusiastic performances of the hits “No Such Thing” to Newman-interwoven “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 “Leroy,” and see how such audience-friendly tunes as “Comfortable” and “City Love” might ride big hits. In addition to concert footage, the disc also features a photo gallery, a discography, and online links. An interview with Mayer delivers in-depth insight 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.—IN

PUNK-O-RAMA THE VIDEOS—VOLUME 1
Epiphany 866499
RELEASE DATE: Feb. 25

While it’s great that Epiphany made all 22 of these clips from the likes of NOFX, Pennywise, Bad Religion, NOFX, and Rancid—available on DVD, the best part of this release is arguably its thorough and entertaining documentary detailing the history of Epiphany, how the label was invented from an idea being kicked around in the head of Bad Religion guitarist Brett Gurewitch 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 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 their loss of Rancid Let’s Go, had on the label in 1994. As both records began to fall off, the tiniest outfit literally started to hemorrhage cash. As a result, Rancid and Rancid Discs. Appropriately, the Offspring’s breakthrough video, “Come Out and Play,” is included. An often-forgotten must-have video comp for the Warped Tour crowd and a history lesson/behind-the-scenes look that’s both funny and inspiring.—WO

CONTRIBUTORS—Keith Caulfield, Rashan Hall, Jill Kipnis, Wes Orshoski, Chuck Taylor, Brian Telteman, Ray Waddell, Steve Wieckling. SPOTLIGHT: Requiered by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. NEW & NOTeworthy: Exceptional releases by new or upcoming artists. PICKS (★): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.
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—namely 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., achieving 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 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 Paris Hilton. "It's true in Europe and Italy "some 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. "The 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, licensing, and synchronization, live events, and 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 Seeing You 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 likelihood 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 extent, he feels, and new technology and the Internet await intelligent and perceptible development 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."

SONGWRITERS & PUBLISHERS

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THE VOICE IN OUR HEAD SAID IT WAS THE RIGHT THING TO DO.

THE VOICES AT MOTOR TREND SAID IT'S THE “SPORT UTILITY OF THE YEAR.”

THE VOLVO XC90. 2003 MOTOR TREND SPORT/UTILITY OF THE YEAR.

A ROLL STABILITY CONTROL SYSTEM. THIRD-ROW INFLATABLE SIDE CURTAINS. SEAT BELT PRETENSIONERS IN ALL THREE ROWS. THE VOLVO XC90. THE FIRST SUV THAT'S GUIDED BY CONSCIENCE. THE ADVENTURE CONTINUES.

VOLVO for life
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. 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 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 brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers. From managing personal assets to providing structured financing for the film, music and sports industries, we have the expertise to offer creative, highly customized solutions. Our private bankers can also draw upon HSBC's vast resources to provide banking, credit, insurance, and asset management services. HSBC is one of the world's largest financial institutions, with operations in the Americas, Europe, Africa, Asia, and the Pacific Rim. Please call us to learn more about our capabilities, discretion and attention to satisfaction.

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Publishing Profits

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

By Jim Bessman

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’s 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, 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 of Chrysalis Music Group North America. MacPherson cites increasing placement 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 that suggest we’re entering a very healthy period for music publishing.”

Ringtones is a new “content use” cited by MacPherson, Fried 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 Maxin 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 marketplace 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
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 and director of SunTrust Bank's 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 Austin and Atlanta.

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 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 acquisition. It will also package those loans into securities, and sell them to investors. UCC's backers include GE Capital and other large investors, giving the firm the capacity "in excess of $1 billion."


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 the 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.

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 eying 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 Atlanta, 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."
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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

Who wants to be financially independent?

Executives, Producers, Managers, Artists—

Are you financially independent yet? Want to be?

- Tax problems? Need to file—how many years?
- Always waiting on royalty checks and advances?
- Worried about your finances? How much sleep are you losing?

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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 Didley."

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 fortés."

Other more mundane but remunerative money matters are addressed by Mann. "Rykocom 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 Melilfo 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 publishers companies to return to their roots and plug like crazy."
Now in session in Atlanta and Miami.

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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, 2000). 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 “close to the limit of” the $2.5 million consumers “are likely to receive,” according to the attorneys’ fees and litigation and administrative costs.

After the $2.5 million is distributed to consumers, the entire settlement, which includes $175 million to be paid by defendants, will total $213 million. According to the settlement, “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 “promotion 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 expected cash and non-cash amounts for WEA Corp. are $13.65 million and $15.75 million; for BMG Distribution, $12.78 million and $15.1 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

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 musicstore shelves at a time when merchants are aggressively managing their inventory, Nacware-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 payment 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.”

In addition to the retail support, Catain says his label’s strategy “helps retailers keep product in the stores longer and buy in heavier.”

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 goodwill in merchant stocking decisions with retail-based promotions and its pursuit of distribution through non-music video merchants.

Among Liquid 8’s retail promotion 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 good connection with nontraditional retailers like Hi-Vey Grocery Stores and the Snyder drugstore chain.”

So far, the strategy is working. 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 Rockes, 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, Vanila 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] we can’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 new 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.”
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 or 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 subscriptions 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 acquired 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 customcdnc.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 a pool 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 an added 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 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.”

CUTS AT KOCH: In a move that took some in the industry 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 Kozlak (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 Northwest Wholesale, the bankruptcy of the Value Central chain, and the shuttering of several HMV stores, RED 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.”

As we said, not news. But The New York Times noted in its coverage that Smithsoniann 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 Craft, 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, longtime 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.
MERCHANTS & MARKETING

AT&T Wireless Sees Messaging As The Next Trend

BY BRIAN CARRITY

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 sponsorshop 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.

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 halftime 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 Uproar 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-centric 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., Melcon, Fleezerpop, 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 CARRITY

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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 Turn-Key Retail

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BILLBOARD MARCH 8, 2003
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 industry 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 brand 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. 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 league’s all-time points leader—and 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 pulse 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 like 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 highhophype.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 Los Angeles. The 14-team private league offers concerts—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 convergences and further integrations,” BMG Music strategic marketing VP Joe DiMuro says. “Let’s face it: The music 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-promoting 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 our artists in front of our audiences, whether it’s extending and reaching new markets or hitting the same demographic.”

The crossover has been perhaps the 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 all-star 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 music in the NBA. “We've worked with them for some time, and we've always looked to new and different ways to do this,” Miller says.

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

MERCHANDISING Mike Abhachtist 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 Burbank, 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.
A special one-day event to connect high-level executives seeking to invest in the entertainment industry with music companies seeking financial resources.

PANELISTS INCLUDE:

**AS OF FEBRUARY 24**

- Al Cafaro
  co-CEO of Metropolitan Talent/Hybrid Recordings
- Jim Cooperman
  VP of legal and business affairs, BMG Worldwide
- Michael S. Elkin
  chair of the entertainment practice, Thelen, Reid & Priest
- John Frankenheimer
  co-chairman, Loeb & Loeb LLP
- Nick Henry-Stolz
  music consultant, JP Morgan Chase
- Rich Isaacson
  CEO, DiscLive
- Mark Levinsohn
  managing partner, Epstein, Levinsohn, Bodine, Hurwitz & Weinstein LLP
- Dave Lory
  chairman/CEO, Worldwide Entertainment Group
- L. Londell McMillan
  principal, L. Londell McMillan PC
- Larry Miller
  CEO, Or Music
- Mike Miller
  finance director, the Sanctuary Group
- Michael Nathanson
  analyst, Sanford C. Bernstein & Co.
- Jeff Price
  president/GM/co-founder, SpinART Records
- David Pullman
  founder/chairman/CEO, The Pullman Group LLC
- John Rudolph
  principal and founder, Music Analytics LLC
- Terri Santisi
  global leader, Media & Entertainment Group, KPMG
- Michael Sukin
  principal, Sukin Law Group PC
- Marty Tudor
  president & CEO, Compendia Media Group
- Brian Williams
  senior VP, SunTrust Bank
- Harold Vogel
  president, Vogel Capital Management

KEYNOTE ADDRESS

STRAUSS ZELNICK
founder and head,
ZelnickMedia

INDUSTRY-LEADING EXPERTS DISCUSS:

- the current funding climate
- valuation of music assets
- opportunities for mergers & acquisitions
- the outlook for media giants
- new business models

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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 property into a line of films or videos, an idea that emerged in 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 product line 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, Jr., which takes place Feb. 16-19 in Los Angeles, 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 Beddingfield notes that the Wiggles have been a video-only property for four years and that consumer research the company conducted indicated that the demand for other consumer products based on the franchise is high.

More and more, licensing and merchandising are becoming an important part of any property's market and expansion strategy. As an example, the line of animated action figures and playsets created for the popular children's toy Strawbery Shortcake is being transformed into a successful video character. Through Twentieth Century Fox 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.

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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.

KOCHELENSO 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."

Another 1980s property, the Care Bears, will reach a new audience at film festivals in 1999, they formed Docurama, a documentary-only video company. This year, the label will be coming to 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 stressed Feb. 25. Both projects list for $24.95 on VHS/DVD.

The 2001 Sundance Grand Jury Prize winner for best documentary—Southern Comfort—streams 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 V/S/T/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

Families of the Chosen Few

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<td>MY BIG FAT GREEK WEDDING</td>
<td>WB HOME VIDEO/WARNER HOME VHS-10</td>
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<td>Godzie Hawn Susan Sarandon</td>
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### Top DVD Rentals

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*Note: RIAA certification for a minimum of $18 million or $5 million at retail for theatrically released programs, or of at least 150,000 units and $2 million at suggested retail.*
Awards were broadcast live in 5.1.

GRAMMYS IN SURROUND: The raw excitement in Effenal 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 "Politics" 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 performances, is a most complex TV broadcast, tirelessly working to keep up with the awareness of the moment path from the stage to the outside world. But his plate is phenemenally 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 Effenal Music Truck. Effenal illustrates, worked on stereo mixes during rehearsals, which were also recorded. "After everybody goes home," 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 a partnership with Effenal Music]. I will also take all additional elements—the dialog, the videotaped things—and put them in a sensile 5.1 perspective. So the Effenal Music engine 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 decoders and encoders were required at the location.

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 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.

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.
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.

For Rapino, the coup is to have snapped up stadium shows. “In 2002,” he notes, “we did not have one Euro-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-1
Annie Lennox goes Bare. The platinum U.K. modern rock acts: international director, Capitol ing U.K. agenda. Kevin Brown, be a major event for the compa- ond quarter of 2003 will be Music U.K., anticipates new pre- promotion work done.” Yoel Kenan, “ by more than a sin- ny and will be previewed, says release since 1995’s Medusa, will Europe senior VP of marketing ner’s new album, her first solo for BMG in Europe for the sec- tion of the band’s new album, due in 2003, will be Italian sensation Tiziano Ferro, Den- mark’s Saybia, Norway’s Berlire Zeitlitz and Dutch star Anouk. Universal Music International marketing’s senior executives, Kevin Brown, 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 Clannad frontwoman Maire Brennan... Telstar is celebrating the prestigious status of U.K. singer-songwriter mainstay Joan Armatrading, who starts a British tour on April 22 behind her first studio album in five years, Laws Speak. The 15-track set was set for U.K. release March 10, and Arma- trading’s live itinerary includes a Royal Albert Hall show on April 29, in London, and a three-date Irish tour. Her contemporary colleagues Ail- son 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 Ox- fordshire 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, interna- tional marketing and promotion, Julian Wall, says the label is build- ing 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 unlock European markets and take them to higher levels”. At Warner Music U.K., senior inter- national manager Theo Gupta says key second-quarter projects include Us, the second album by acclaimed Scottish act Mull His- torical Society; the return of Chi- cane, the recording identity of dance-pop writer-producer Nick Bracegirdle; and the debut of female singer-songwriter Sam Obernik, London-born of Greek decent. 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 com- pleted a four-album interna- tional deal with Warner Music France, in what Playground claims to be the first-ever interna- tional signing of a female Nor- wegian act. The Oslo-born Lacy’s debut single, “Dancin’ on a Tues- day,” was a top-10 hit last fall in Norway, where she remains with Playground. The deal was com- pleted 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 forthcoming 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 Liver- pool band the Coral, fresh from the band’s Brit Award and Tech- nics Mercury Music Prize-nomi- nated opener last year, plus the debut set by another Danish band, Epic signing Mew...
VIENNA, AUSTRIA ERNST HAPPEL STADION
WEDNESDAY 28th MAY 2003

AMSTERDAM, NETHERLANDS AMSTERDAM ARENA
TUESDAY 3rd JUNE 2003

OSTENDE, BELGIUM HIPPODROME WELLINGTON
SUNDAY 8th JUNE 2003

GLASGOW IBROX STADIUM
SUNDAY 22nd JUNE 2003

WOLVERHAMPTON MOLINEUX STADIUM
TUESDAY 24th JUNE 2003

MANCHESTER UNITED OLD TRAFFORD
THURSDAY 26th JUNE 2003

LONDON HYDE PARK
SATURDAY 28th JUNE 2003
Continued from page EQ-1

The concert 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 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 Flødeh, 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."

In a country once famous for its plethora of clubs but death 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. "For the first time, we expected a 20% to 30% boost in business in 2002 and predicts this year will be equally lucrative."

GETTING HITCHED
Bipsing 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.

In a country once famous for its Alfred Hitchcock movies. The program 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.

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In Denmark, Peter H 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 pull forces? We're stronger together."
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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 11.9% 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 estimates 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 251.6 million units, down 20.1% from 2001, with a value of 398.4 billion yen ($3.3 billion), down 10.9%.

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 13.3% to 333.1 billion yen ($2.7 billion), while international product sales fell 11.8% to 177.9 billion yen ($1.4 billion).

In last year’s market report, SoundScan Japan says that the only good news for the market is that Japan’s thriving indie sector continued to grow in 2002. It says indie sales rose 35.3% to 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. Aves 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 RJIA, “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 Aves 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 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 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.”

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HMV Japan president Paul Dezelny says that while CD-R copying is a problem in Japan, it “has probably obscured the fact that the product itself has become less attractive. The industry has been caught in the headlites, 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.”

\[\text{No Cheer, Though Italian Music Market Bucks Trend}\]

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\textbf{2002 Market Share: Top 10 Japanese Labels}
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\begin{tabular}{|l|c|c|}
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LABEL & 2002 & 2001 \\
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1. Sony & 14.2% & 17.1% \\
2. Universal & 11.3% & 9.7% \\
3. Aves & 11.0% & 11.5% \\
4. Toshiba-EMI & 10.9% & 12.5% \\
5. Victor & 8.6% & 9.1% \\
6. Warner & 6.7% & 6.7% \\
7. BMG Runcote & 6.3% & 4.3% \\
8. Toy’s Factory & 3.3% & 4.4% \\
9. Pony Canyon & 3.3% & 4.4% \\
10. JDISC & 3.4% & 2.9% \\
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Source: SoundScan Japan
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\textbf{Piracy Blamed For ‘Brutal’ Spanish Decline}
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\begin{center}
\textbf{BY HOWELL LLEWELLYN}
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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 13.3% 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 show 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 generated massive CD sales for Barcelona-based independent label Vale Music, whose managing director, Narcís 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 42.9% of shipments in 2002, up from 40.5%, while domestic repertoire’s share fell to 32.5% from 34.7%.

\begin{center}
\textbf{By Mark Worden}
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\textbf{No Cheer, Though Italian Music Market Bucks Trend}
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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 Nari International, adds: “The majors can’t 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?”
### Hits of the World

#### JAPAN

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<td>FOR SIEMPRE</td>
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### New Edition

NEW = New Entry  RE = Re-Entry

**Hits of the World** is compiled at Billboard/London.
**Said and Done:** Egyptian pop star Samira Said is building her profile outside the Arab world after winning the Middle East category of the BBC Radio 3 Awards for World Music (Billboard, Feb. 15). Moroccoborn Said has been a star in the Danish toymaker, Lego, is backing the career of new band Zynnergy. The Legoland show, a new program to help youngsters get started in the arts. Former Aqua and Cartoon 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. “Zynnergy 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 CCM has created a new label, Happy 1, to launch Zynnergy’s debut album, This is Zynnergy. 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**

REAL MELON: It’s safe to say that Melon 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, Melon 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 Em. The band has already shown interest in the Arabic world after winning 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-read 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**

**Howell Llewellyn**

INDIAN WAY: The innovative production and vocal talents of Sukshin Shinda and 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 Bhangra, is a fusion of hip-hop, reggae, 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.”

**Nwai Bhushan**

**COMMON CURRENCY**

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>USA</th>
<th>JPN</th>
<th>UK</th>
<th>GER</th>
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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, has the late Kurt Cobain as an “incorruptible romantic” who “never had a chance.” The long-swinging symphonic-styled synth pads ask you to “think about leaving” and “not to refuse to fly.” The band’s decision to release “Give Music a Break” as a single in Canada and the U.K. was motivated by what its manager, Amanda Newman, calls a “political-aesthetic” decision: “It’s a real blessing it didn’t work out. It’s a real blessing it didn’t work out.”

Instead, fledgling indie Paperbag snapped the band. The label’s only previous release had been the critically acclaimed You Forgot It in Pennsylvania by Counterfeit Social Scene, a Toronto-based collective. Cranley has also been performing with three for years.

Paperbag was co-founded eight years ago, prompted by what its president, Lloyd Nishimura, calls a “change the industry landscape, so we want to hear it and will buy it. The way it is stacked up. Each track is numbered by Cranley and Seligman, while 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 as a band. We couldn’t 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 move on to the next album],” 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.”

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 a pop band or say you play pop music. It’s a real blessing it didn’t work out. We wouldn’t have been able to make this record if it had.”

Heart was produced by the band in its Montreal home studio and is a result of a collaborative approach to songwriting. The music was co-written by Cranley and Millan, with lyrics and vocals are by Campbell and Millan. “Chris and I worked out the instrumental before the vocals were been dropped,” Cranley says. “Campbell and I ended up leaving the label 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 single “Give Music a Break” on the show’s request, and the band parasitically listened to the show’s music and grew. The Comeback EP on the 11th year. Awards are based on sales figures provided by the International Federation of the Phonographic Industry.

The 15th World Music Awards will take place April 24 at the Monte Carlo Sporting Club in Monaco. Producer Marc Mancini 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, to 11% 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 the entertainment company taxes: “Cases where individual retailers or chains allowed a short-term reduction [equivalent to the VAT rate have lived higher expenditure during that period.”

ROSS MAGE

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
France’s Revamped Victoires Ceremony Gets Positive Reaction

BY EMMANUEL LEMGRAND

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.

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 team of artists and a full mobilization of all parties. We managed to get all nominated artists to perform, and the show was very well-televised, 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, resulting artistic and commercial 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 Baghdad,” a duet with Belgian labelmate AxeIle Red), and exposure the Victoires can offer has translated into 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 goal is to give 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 Parade), and Virgin-signed rapper Doc Gyneco (best rap/hip-hop album, for Solitude). Another Quebec artist, Sony Music’s Natasha St. Pier, was named newcomer of the year in a category voted on by the public.

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. The move comes as the company seeks “integration” both vertically and horizontally, says Roedy, who is expanding his role to assume responsibility for all of MTV Networks Asia Pacific. The move Brown says that Brown’s extended 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.

“New MTV Post in Oz, Japan”
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

50 CENT, IN DA CLUB

AAUHYAH, MISS YOU

MARIAN CAREY, BOY II NEED YOU

50 CENT, WANKSTA

FAT JOE, AY I NEED

UT ROMEO, PLAY LIKE US

CHOPPA, CHOPPA STYLE

JAHEIM, PUT THAT WOMAN FIRST

DRU HILL, I SHOULD BE

BRIAN MCKNIGHT, SHOULDA WOULDA COULES

BOB, GIRLFRIEND

NEW ONS

2PAC, THUGZ MANSION

THE ROOTS, THE SEED 12 01

STAG GALLE, ROLL WIT VP

WAYNE WONDER, NO LETTING GO

MARQUES HOUSTON, THAT GIRL

BLACKSTREET, SEE!

BONE THUGS- N- HARMONY, HOME

NELLY, AIRFORCE ONES

SUM 41, THE HELL SONG (ABM

SNOOP DOGG, BEAUTIFUL

SIMPLE PLAN, ADDICTED INEWI

BOBBIE WILMOS, FEEL

JEANETTE, IT'S OVER NOW

AVRIL LAVIGNE, PM WITH YOU

GARETH GATES, ANYONE OF US

KATE RYAN, DÉSECHANDÉE

Irn Media Park 2. 5C670 Koln, Germany

Continuous programming

Billboard

rnuchrmusic usa

KEITH URBAN, RAINING ON SUNDAY

KENNY CHESNEY, BIG STAR

FAITH HILL, WHEN THE NIGHTS GO DOWN

MARK WILLS, IT SOMETHIN

JIMMY WAYNE, STAY GONE

DEANA CARTER, THERE'S NO LIMIT

ALISON KRAUSS & UNION STATION, LET HOLLITICITYOLI FOR AWHILE

JOE NICHOLS, THE IMPOSSIBLE

TORY KEITH, WHO's YOUR DADDY

SHANIA TWAIN, I M GONNA GETCHA GOOD

299 Queen St West Toronto, Onteno M5V725

Continuous programming

NEW ONS

NO DOUBT, RUNNING

GODSMACK, STRAIGHT OUT OF LINE

EMINEM, SING FOR THE MOMENT

JA RULE, MESMERIZE

THEORY OF A DEADMAN, MAKE UP YOUR MIND

JENNIFER LOPEZ, AY I HAVE

SWOLLEN MEMBERS, BREATH

MISSY, MISDEMEANOR CW017, GOSSIP FOLKS

BOY, FRENCH DIPLOMACY INEWI)

20227E 11rh St Oaklend, CA 91E03

Continuous programming

www.billboard.com  BILLBOARD MARCH 8, 2003

For week ending FEBRUARY 23, 2003

ELVIS LIVES ON TV: Elvis Presley's phe-

nominal impact on music is undis-

puted, and the countless biographies

on Presley attest to his lasting influ-

ence. But few documentaries have

explored in depth how Presley's extraor-

dinary legacy was largely shaped by the

visual media of film and TV. Through-

out March, PBS and other public TV

stations will air two documentaries about

how Presley made his mark in 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 1969, 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 Elvis on Las Vegas, Harum Scarnum, and Girl Happy. Along with footage from these films, there is behind-the-scenes commentary from Presley's close associates and mov-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 Eskis special. One of the more memorable parts of the doc-umentary 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 pro-

gram also includes one of Presley's first TV appearances on a local Shreve-

port, La., TV station.

This & That: NBC's top-rated morn-

ing show Today has helped land a

record deal for a singer who appeared on the show's talent contest last year.

Kristy Starling, a 22-year-old Okla-

homa native, earned second place in

Superstar. On Feb. 4, Today aired Super-

star signing a record deal with Warn-

er Bros. Records Christian Division, part of Word Entertainment. Starling

was 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.

The Today's Supercast 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

lawsuit against Liza Minnelli and

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 VH1 made unreasonable demands that hindered the production of the show. VH1 and the couple's representatives had no comment.

VH1 also had no comment on rep-

orts that ex-Sony Music Entertain-

ment 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 (for-

merly known as Destination Diva). VH1's Born to Diva show—which has

a similar concept to Fox's hit Ameri-

can 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 prem-

ium-cable channel Black Stars—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 direc-

tor's rep. He previously held the same role at Persid & Palmer. FM Rocks

has moved, and its new address is 1901 Main St., Santa Monica, Calif. 90406...Refused by also has a new address: 8010 Hollywood Blvd., Los Angeles, Calif. 90046... Partisan in New York has
dnamed Danielle Hinde director's rep.
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 President’s Day snowstorm 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 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 543,000-00 opener that week Billboard 200 champ 50 Cent. 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 reorders, 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. 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.

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 premiere 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” nabbs 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 to 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.

Unlike many other charts, the Adult Contempo- rary 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 Sun- day (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 detection 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.)
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**Notes:**
- Albums with the greatest sales gains this week.
- Recording Industry Assoc. of America (RIAA) certification for net shipment of 100,000 albums (Gold).
- RIAA certification for net shipment of 500,000 albums (Platinum).
## Billboard March 8, 2003

### Top Pop Catalog Albums

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### Heatseekers Albums

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<td>&quot;The Rest Of Our Lives&quot;</td>
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<td>JOSHUA CARRERA</td>
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<td>&quot;I Can't Keep On Smiling&quot;</td>
<td>TONY CURTIS</td>
<td>Mercury</td>
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<td>&quot;I Don't Want To Live Forever&quot;</td>
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<td>&quot;I Have A Dream&quot;</td>
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<td>Sony BMG</td>
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<td>&quot;I'm In Love&quot;</td>
<td>ROBERT SMITH</td>
<td>Epic</td>
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### New & Improved Albums

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<td>SKY</td>
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<td>2</td>
<td>&quot;The Story Of My Life&quot;</td>
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<td>3</td>
<td>&quot;The Great White Way&quot;</td>
<td>JENNIFER LOPEZ</td>
<td>Decca</td>
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<td>&quot;The Last Of Our Kind&quot;</td>
<td>AC/DC</td>
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<td>&quot;A Life For Love&quot;</td>
<td>SMOKIE NORFUL</td>
<td>Warner Bros.</td>
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<td>&quot;How To Start A Fire&quot;</td>
<td>PHILLIPS, DUG &amp; DEAN</td>
<td>Hollywood</td>
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<td>Ultra Records</td>
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### Sales Data

- Sales data compiled by Nielsen SoundScan.
- 5% Weeks At Number 1
- Full Sales/Scan
- Billboard 200
- Heatseekers

### Track Sales

- Sales data compiled by Nielsen SoundScan.
A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it regresses on records charts below the top 20. Hit Parades are removed from the chart after 26 weeks. Airpower awarded to songs appearing to songs appearing to songs appearing in the top 30 on both the Nielsen BDS and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Vibrability awarded. © 2003, WUJ Business Media, Inc. All rights reserved.

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<thead>
<tr>
<th>NUMBER</th>
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<tr>
<td>1</td>
<td>WHEN I'M GONE</td>
<td>Faith Hill</td>
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<tr>
<td>2</td>
<td>ALWAYS</td>
<td>Shania Twain</td>
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<tr>
<td>3</td>
<td>FINE AGAIN</td>
<td>Sheryl Crow</td>
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<td>4</td>
<td>STRAIGHT OUTTA LINE</td>
<td>Nelly Featuring Kelly Rowland</td>
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<td>LIKE A STONE</td>
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<td>REMEMBER RECALLED</td>
<td>Disturbed</td>
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<td>7</td>
<td>HEADSTRONG</td>
<td>Nickelback</td>
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<td>8</td>
<td>DOWN IN A LITTLE WHILE</td>
<td>Faith Hill</td>
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<td>9</td>
<td>ALL MY LIFE</td>
<td>Vanessa Carlton</td>
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<td>10</td>
<td>STRAIGHT OUT OF LINE</td>
<td>Nickelback</td>
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<td>I CAN'T STOP</td>
<td>Red Hot Chili Peppers</td>
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<td>ALL MY LIFE</td>
<td>Vanessa Carlton</td>
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<tr>
<td>3</td>
<td>COACH</td>
<td>Bubba Sparxxx</td>
</tr>
<tr>
<td>4</td>
<td>YOU KNOW YOU'RE RIGHT</td>
<td>Nirvana</td>
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<tr>
<td>5</td>
<td>HANDS OFF THE WHEEL</td>
<td>Slaughter</td>
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<td>6</td>
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<td>7</td>
<td>BURIED MYSELF ALIVE</td>
<td>Stone Sour</td>
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<td>8</td>
<td>CAN'T STOP</td>
<td>Stone Temple Pilots</td>
</tr>
<tr>
<td>9</td>
<td>PRAYER</td>
<td>3 Doors Down</td>
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<td>10</td>
<td>POEM</td>
<td>Faith Hill</td>
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<td>POEM</td>
<td>Faith Hill</td>
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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.

Join Billboard and its unique industry decision makers in more than 100 countries for the quarterly feature getting rave reviews today!

CALL YOUR SALES REPRESENTATIVE TODAY.

ISSUE DATE: APRIL 12
AD CLOSE: MARCH 18
### Greatest Gainer / Airplay

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>TRAVELIN' SOLDIER</td>
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<td>CRY ME A RIVER</td>
<td>Justin Timberlake</td>
<td>MCA</td>
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<td>BUMP, BUMP O</td>
<td>B2K &amp; P. Diddy</td>
<td>Sire</td>
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<td>LANDSLIDE O</td>
<td>Dixie Chicks</td>
<td>Interscope</td>
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<td>GOSSIP POLKS O</td>
<td>Missy &quot;Misdemeanor&quot;</td>
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<td>I WILL WITH YOU</td>
<td>John Legend</td>
<td>Universal</td>
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<td>33 RHYTHM OF YOUR HEART</td>
<td>Christina Aguilera</td>
<td>AEG Live</td>
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<td>PICTURE O</td>
<td>Kid Rock Featuring Sheryl Crow &amp; Allison Moorer</td>
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<tr>
<td>IGNITION O</td>
<td>R. Kelly</td>
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<td>HOW YOU GONNA ACT LIKE THAT</td>
<td>Terrese</td>
<td>Universal</td>
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<td>WANSTAA</td>
<td>J. (Joey, J)</td>
<td>AED</td>
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<td>WHEN WILL I BE MINE</td>
<td>Bushes About diamond</td>
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<td>SUPERMAN</td>
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<td>DON'T MISS WITH MY MAN O</td>
<td>Nivea Featuring Brian &amp; Brandon Casey</td>
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<td>EXCUSE ME MISS O</td>
<td>Jay-Z</td>
<td>HHS</td>
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<td>SICK OF BEING LONELY O</td>
<td>Field Mob</td>
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<td>Jay-Z Featuring Beyonce Knowles</td>
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<td>AIR FORCE ONES O</td>
<td>Nelly Featuring Kyjuan, Ali &amp; Murphy Lee</td>
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<td>YOUR BODY IS A WONDERLAND</td>
<td>John Mayer</td>
<td>Arista</td>
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<td>19 SOMETHIN'</td>
<td>Mark Will</td>
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<td>TRAVELIN' LONELIER O</td>
<td>Dave Chucks</td>
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<td>Lil' Kim Featuring M. Cheeks</td>
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<td>MAN TO MAN</td>
<td>Gary Allan</td>
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<td>I JUST WANNA BE MAD O</td>
<td>Terri Clark</td>
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<td>Amaara Perez</td>
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<td>Snoo Dogg Featuring Phae Dwayne &amp; Incle Charlie Wison</td>
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<td>THE BABY</td>
<td>Blake Shelton</td>
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<td>SHE HATES ME</td>
<td>Puddle Of Mudd</td>
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<td>BLOWIN' ME UP (WITH HER LOVE)</td>
<td>J.C. Chase &amp; The Beatnuts</td>
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<td>DON'T KNOW WHY</td>
<td>Sarah Jones</td>
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<td>UNDERWATER O</td>
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<td>I CAN</td>
<td>Nas</td>
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<td>Erykah Badu Featuring Common</td>
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<td>LOSE YOURSELF O</td>
<td>ophobic featuring Chill &amp; Mad</td>
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<td>WHAT HAPPENED TO THAT BOY</td>
<td>Baby Featuring Clipse</td>
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<td>Sean Paul</td>
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<td>THUGZ MANSION</td>
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<td>NO LETTING GO</td>
<td>Wayne Wonder</td>
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<td>EMMOTIONAL ROLLERCOASTER O</td>
<td>Gwenevere Featuring Baby</td>
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<td>HELL YEAH</td>
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### Greatest Gainer / Sales

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<td>I DROVE ALL NIGHT</td>
<td>Celine Dion</td>
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<td>BIG SALE</td>
<td>Kenny Chesney</td>
<td>Warner Bros Records</td>
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<td>NO ONE KNOWS</td>
<td>Queens Of The Stone Age</td>
<td>EMI America</td>
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<td>CLOCKS</td>
<td>Coldplay</td>
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<td>FABULOUS</td>
<td>Jhene Aiko Featuring The-Dream</td>
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### Hot Shot Debut

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<tr>
<td>I KNOW WHAT YOU WANT</td>
<td>Busta Rhymes &amp; Mariah Carey Featuring The Fugees</td>
<td>Columbia</td>
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<tr>
<td>LAUNDROMATTER</td>
<td>Nivea</td>
<td>Interscope</td>
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<td>CAN'T STOP</td>
<td>Red Hot Chili Peppers</td>
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<td>FALL INTO ME</td>
<td>Family Affair</td>
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<td>I SHOULD BE ...</td>
<td>D.O.</td>
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<td>THE RED</td>
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<td>I WISH YOU'D STAY</td>
<td>Brad Paisley</td>
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<td>Audioslave</td>
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<td>CHROME</td>
<td>Trace Adkins</td>
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<td>TIMES LIKE THESE</td>
<td>Foxy Brown</td>
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<td>Jennifer Hamson</td>
<td>Motown</td>
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<td>CAN'T STOP LOVING YOU</td>
<td>R. Kelly featuring Jamie Foxx</td>
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<td>COME CLOSE TO ME O</td>
<td>Common Featuring Mary J. Blige</td>
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<td>L.L. Cool J Featuring America</td>
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<td>Baby Featuring P. Dupey</td>
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<td>Fearless Featuring Tony!</td>
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<td>B R RIGHT O</td>
<td>Trine Forde</td>
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<td>P. Diddy Featuring Lil Kimmo</td>
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<td>SOMETHING O</td>
<td>Laza</td>
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<td>MA, I DON'T LOVE HER O</td>
<td>Clipse Featuring Faith Evans</td>
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<tr>
<td>IN A LITTLE WHILE</td>
<td>Uncle Kracker</td>
<td>Universal</td>
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</tbody>
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**Notes:**
- All songs are in regular rotation unless otherwise noted.
- Nielsen Broadcast Data Systems is responsible for sales records.
- Nielsen SoundScan is responsible for retail sales.
- The Nielsen SoundScan sales results are based on reporting from retail outlets and do not include internet sales. Nielsen SoundScan data is valid for the week ending on the Friday prior to publication.
- Billboard chart information is available at www.billboard.com.
New York Welcomes Grammys' Return After Five-Year Absence

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)

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. (Kevin Mazur/WireImage)


Bruce Springsteen, left, picked up three Grammys. He then rocked the town with "The Rising," with handmates Patti Scialfa and Little Steven Van Zandt. (Kevin Mazur/WireImage)

Feting Norah Jones' victorious Grammy night are, from left, EMI Recorded Music chairman/CEO Alan Levine, Blue Note Records CEO Bruce Lurie, Jones, EMI vice chairman David Munns, and EMI Music Publishing chairman/CEO Marty Skidler.

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. (Kevin Mazur/WireImage)


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Humility And Happiness Reign Supreme At Awards Show

A Grammy Backstage Pass

Billboard editors Melinda Newman, Chuck Taylor, and Rashunda 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 a lot of late, and I'll tell you, the video isn't all top music and a lot of dance, and I like it all. Top 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," shared the Grammy for best musical show album for Hairspray. (Larry Busacca/WireImage)

"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."

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 as part of her current single "Dreams."

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's due in the fall. "Dreams," the album's lead single, has been 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 says. "I'm very excited and very happy. 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 doubly blessed."

Upcoming projects for Burke include European and U.S. tours, as well as a new album and some movie work.

Enjoying Faith Hill’s Grammy win at the Warner Music Group’s (WMG) after-party for best male pop vocal performance of the song “Your Body Is a Wonderland.” (Larry Busacca/WireImage)

Scott Wittman, left, and Marc Shaiman share the Grammy for best musical show album for Hairspray. (Larry Busacca/WireImage)

John Mayer collects his first Grammy, for best male pop vocal performance of his song “Your Body Is a Wonderland.”
BILLY GOES TO THE GRAMMYS

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. "Don't Know Why," written by Norah Jones (Blue Note Records).

Song of the year: "Don't Know Why," written by Norah Jones, Arif Mardin, Jay Newland. "Don't Know Why," written by Norah Jones, Arif Mardin, Jay Newland.

Record of the year: "Don't Know Why," Norah Jones (Blue Note Records). "Don't Know Why," Norah Jones (Blue Note Records).

Song of the year: "Don't Know Why," written by Norah Jones, Arif Mardin, Jay Newland. "Don't Know Why," written by Norah Jones, Arif Mardin, Jay Newland.

Best new artist: Norah Jones.
Five Grammy Awards Later, Jones Ponders Next Move

Continued from page 1

extravaganza presented by the Nation-
nal Academy of Recording Arts and Sci-
ences is one of the music industry's most presti-
uous awards—for best female pop vocal per-
formance and best pop vocal album—
to tie with Alicia Keys and Laurny Hill for the most Grammy wins by a female artist in a single year.

Overall, Come Away With Me garner-
ed eight awards, including studio legend Arif Mardin's citation as pro-
ducer of the year, non-classical, for the project, and best engineered album, non-classical, for S. Husky Hoksild and Jay Newland.

Facing the press with equal parts startled exuberance and notable poise, Jones said she was already experiencing 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's phenomenal Grammy storm, a flurry of questions arose, 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 Hoch-
keppel, director of marketing at Blue Note, who believes that the "tasteful, light, and perhaps the most difficult to answer. What happens next?

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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 population.

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 RPMG'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 major's decision on the 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 10.9% 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 5.7% 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 a 11.9% 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 listeners 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.

"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

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 costs 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 to spur worldwide music market growth 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."

Nevertheless, rumors have recently circulated that EMI is an attractive takeover target. 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.

Such firms buy what they see as undervalued assets and revamp them, before turning around and selling them for a profit. The Blackstone Group includes the New York-based Equity firm, and 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 bankers say such a deal is unlikely in the near future, as investors await more news on the state of the industry as a whole. The most likely companies 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 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. "Aside from the bad publicity and lack of content that's going to be there in the 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 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 companies have indicated a need to restructure their companies in light of slowing sales, shifting distribution to online distribution, because of the dominance of Amazon.com, 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 to trying to prove [the merger] will not be anti-competitive," and the European Commission will now need to prove it would. "Thus, she believes, the EC could be more lenient this time around."

But markets may be tougher. "With sales climbing and royalty 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 are generally unsuccessful. It will come down to the quality of the management team."
UPDATE

MARCH
March 4-9, 17th Annual Game Developers Conference (GDC), presented by CMP Media, San Jose Convention Center. San Jose, Calif. 310-785-0915.
March 5, Edison Pop Music Awards, Heineken Music Hall, Amsterdam. 31-635-663-4142.
March 6-8, 2003 Million Dollar College Radio Music & Music Conference, Radisson Hotel Atlanta South, Atlanta. 404-766-1275.
March 7-9, International Live Music Conference (ILMC), Royal Garden Hotel, London. 44-138-068-0985.
March 8, 34th Annual NAACP Image Awards, Universal Amphitheatre, Los Angeles, Calif. 323-938-5298.
March 10, Fourth Annual Best Celars Wine Dinner, presented by the TJ. 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 16-19, 2003 NARM and AFIM Annual Convention and Trade Show, Orlando World Center Marriott, Orlando, Fl. 856-596-2221.
March 19, DanceStar USA Awards, Lummus Park, South Beach, Miami. 305-371-2450.
March 22-25, 114th AES Convention, RAI Conference and Exhibition Centre, Amsterdam. 212-661-8528.
March 27, 29th Annual Communication Awards Dinner, presented by the National Assn. of Black-Owned Broadcasters, Marriott Wardman Park Hotel, Washington, D.C. 646-424-9750.
APRIL
April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel, Nashville. 615-242-0303.
April 5-10, National Assn. of Broadcasters (NAB) 2003 Convention and Trade Show, Austin Convention Center. 512-429-5479.
April 7, 2003 CMT Flammenthe 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 11-12, 25th Annual Black College Radio Convention, presented by the National Assn. of Black College Broadcasters, Clark Atlantic University, Atlanta. 212-567-1990.
April 15, Second Annual Arison Greek Music Awards, Fever nightclub, Athens. Ion.stamboulis@lififi.gr.
April 21, Sixth Annual Music & Entertainment Industry Golf Tournament, presented by the City of Hope, El Caballero Country Club, Tarzana. 213-241-7288.
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, Ashley Taylor, to Shekile 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, 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 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 grandchildren.

For more information: Michele Jacangelo at 646-654-4660.

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).

Also signing on are industry veteran Al Cafari, 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 vast array of clients in areas that include mergers and acquisitions, securities, spin-offs, splits, and private equity transactions. David S. Shukan and R. Alexander Palmer 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 www.billboard.com/events.

For further information, contact Michele Jacangelo at 646-654-4660.

PERSONNEL

Keely 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

BIBLIOGRAPHY & MUSIC CONFERENCE & AWARDS
Aug. 6 • Roney Palace • Miami Beach
BIBLIOGRAPHY & HIP-HOP CONFERENCE & AWARDS
May 5 • The Green Rice Resort • Miami Beach
BIBLIOGRAPHY MUSIC & MONEY SYMPOSIUM
March 6 • The St. Regis Hotel • New York
BIBLIOGRAPHY LATIN MUSIC CONFERENCE & AWARDS
May 8 • The Green Rice Resort • Miami Beach

For more information: Michele Jacangelo 646.654.4660 • bbeyevents@billboard.com
As Larry Cohen of Trumbull, Conn., points out, 50 Cent is on track to own the longest-running chart topper of 2003. The top spot. Only 10 weeks into this calendar year, we've seen 50 Cent be in for a long stay at the summit. He'll have to last five more weeks to be a more volatile year when it comes to pole position.

No. 1 hit of 2003. Last year, only seven songs advanced to the summit. This year, the number of top spots is up to 13 to 14, while "In Da Club" (G-Unit/Shady/Aftermath/Interscope) moves up one rung to become the third new hit to reach No. 1 this year, after "How Bout That Love Song" (Kanye West/Def Jam) and "Work It" (Missy Elliott/Interscope) moves up one rung to become the third new hit to reach No. 1 this year, after "How Bout That Love Song" (Kanye West/Def Jam) and "Work It" (Missy Elliott/Interscope).

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 hit to reach No. 1 this year, after "How Bout That Love Song" (Kanye West/Def Jam) and "Work It" (Missy Elliott/Interscope). 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 could be in for a long stay at the summit. He'll have to last five more weeks to be a more volatile year when it comes to pole position.

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In 1998, the Beverage Testing Institute of Chicago conducted a blind taste test of more than 40 vodkas. They awarded points based on smoothness, nose, and most importantly, taste. Of all the vodkas, Grey Goose® Vodka emerged victorious, receiving 96 points out of a possible 100.

Founded in 1981, the Beverage Testing Institute conducts tests in a specially designed lab that minimizes external factors and maximizes panelists' concentration. The Institute selects judges based on their expertise, and its tasting and scoring procedures are widely praised as the best in the industry.

Score Vodka
96 GREY GOOSE® VODKA
94 Canadian Iceberg Vodka
93 Stolichnaya Gold Vodka
92 Staraya Moskva Premium Vodka
91 Van Hoo Vodka
91 Stolichnaya Vodka
90 Tanqueray Sterling Vodka
90 Rain 1995 Harvest Vodka
89 Ketel One Vodka
88 Wyborowa Vodka
87 Kremlyovskaya Vodka
86 Finlandia Vodka of Finland
86 Alps French Vodka
85 Skyy Vodka
82 Original Polish Vodka
82 Glenmore Special
82 Fleischmann's Royal Vodka
81 Mr. Boston Vodka
80 Pole Star Vodka
80 Lukusowa Potato Vodka
80 Absolut Vodka
78 Cardinal Vodka
78 Barton Vodka
76 Barclay's Vodka
76 Amazon Vodka
76 Skol Vodka
74 Smirnoff Vodka
74 Smirnoff Flavored Vodka
74 Belvedere
72 Schenley
69 Mr. Boston's Riva Vodka

Country
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NOTE: THIS REPRESENTS A SAMPLE OF THE 40 VODKAS TESTED.
SOURCE: BEVERAGE TESTING INSTITUTE, INC.