Hard Rock Abounds On Summer Tour Schedule

**BY RAY WADDELL**

NASHVILLE—Once the dark horse of genres, hard music is front and center on the 2003 U.S. touring landscape, with enough high-profile packages and intriguing billing to warrant the upcoming months the Summer of Rock.

Leading the way and likely competing for tickets in many markets are Metallic’s Summer Sanitarium stadium-tour package and the genre’s reigning road king, Ozzfest. Also vying for headliner dollars will be the seminal Lollapalooza fest (with a decided edgier bent), the blockbuster pairing of Kiss and Aerosmith, and the punk-centric but consistently successful Vans Warped tour.

“This is a very busy summer for hard music—no question,” Dave Kirby of the Agency Group in Los Angeles says. “The genre is very healthy now, but there is a possibility of somebody getting hurt because of the volume.”

Metal fans can rejoice. “There are definitely a lot of choices out there this year,” says Jane Holman, director of operations for the touring division of Clear Channel Entertainment (CCE), producer of Ozzfest. “But based on ticket sales for both Ozzfest and the Metalllica tour, it looks like people are happy to see this much activity.”

Dennis Arfa, president of Artists Group International, agency for Metallica, adds, “Everybody will be

(Continued on page 69)

Can Best Buy Find A Suitor For Musicland?

**BY ED CHRISTMAN and MATTHEW BENZ**

NEW YORK—Major-label executives and some Wall Street investors are voicing concern about Best Buy’s prospects for finding a buyer for the Musicland Group, which the consumer electronics chain officially put on the block March 31. While Best Buy insiders indicate they already have potential suitors, industry observers are wondering if the chain has a backup plan should the offering not bear fruit.

Best Buy says it has hired Goldman Sachs to shop the music chain, which it acquired

(Continued on page 69)

New Sony Structure Taking Shape Around The Globe

**A Billboard staff report**

As Sony Music Entertainment (SME) continues its global restructuring, a new streamlined entity is beginning to emerge. The $100 million cost-cutting initiative started March 28, with the still-unfolding layoffs of approximately 1,000 of SME’s 10,000 worldwide staffers. The breakdown, according to sources, is more than 300 employees from SME’s corporate, label, and distribution divisions in the U.S.; an additional 300 from Sony manufacturing in the U.S.; and another 350 staffers outside the U.S.

The cuts were continuing at press time. On April 2, the manufacturing division was hit hard when Sony announced it was closing its plant in Springfield, Ore. The company said in a statement that the shuttering affected 277 employees. The manufacturing activities will be shifted to Sony’s facilities in Pitman, N.J., and Terre Haute, Ind.

The SME cuts have come at all levels, with many veteran departing. Worldwide, the most senior employee to be cut so far has been Paul Burgar, president of Sony Music Europe. He is among several veterans with more than 20 years’ service who were let go. As previously reported,

(Continued on page 70)

EU Entry Beckons, But Pirates Still Prevail

**BY MARK ANDRESS**

PRAGUE—This is a crucial year for the former Eastern Bloc countries shaping up to join the European Union in May 2004—and for the continent’s music industry, which has been fighting a losing battle against piracy in those markets.

In the eight nations scheduled for EU admission next year—the Baltic states of Lithuania, Latvia, and Estonia; the Eastern European quartet of Poland, the Czech Republic, Slovakia, and Hungary; and the Balkan nation of Slovenia—piracy runs as high as 85% and affects both international and domestic repertoire.

Copyright owners in Eastern Europe desperately want the domestic authorities across the region to take intellectual-property infringement more seriously than they have in the past. But they face a general lack of governmental will, severely limited resources, slow legal systems, and—if a case ever gets into court—weak penalties.

Sustaining the problem is the lingering legacy of Stalinist-era thinking. “The [eight states] come out of a Soviet system, where no one owned property, let alone intellectual property,” explains Brussels-based Stefan Krawczyk, regional director of Eastern Europe at the International

(Continued on page 69)
Since it was Henry Droz who invented the way everyone in music distribution does his or her job, it's only fitting that we all stop what we're doing for a moment to acknowledge his passing.

Thank you, Henry, for everything you did and the integrity, grace and, as you would have said, "casual elegance" with which you did it.
Smith Wants Judge To Replace CARP

BY ED CHRISTMAN
NEW YORK—With Tower Records now considered to be finishing its first restructuring plan, major-label execs say they are encouraged by the change in companies made at the company. But they add that now the chain has to start posting some positive financial sales results, something the company had failed to do in its most recent fiscal quarter.

In the second fiscal quarter ended Jan. 31, Tower Records reported a net loss of $24.9 million on sales of $176.8 million. That loss was about double the $12.2 million net loss reported in the preceding period last year, when sales were $194.3 million.

The loss in the most recent quarter included a restructuring and assessment impairment charge of $20.7 million, which left earnings before interest, taxes, depreciation, and amortization of $4.6 million.

For the six-month period ended Jan. 31, Tower posted a net loss of $5.5 million on sales of $306.9 million, compared with a loss of $20.6 million on sales of $334.4 million in the same period of the prior year, when sales were $375.1 million.

The company was able to greatly reduce the loss between the two periods because of the Oct. 11, 2002, sale of its Japanese operation, which enabled the company to record a gain of $37.4 million. Without that sale, Tower would have recorded an operating loss from continued operations of $43.2 million.

On Jan. 31, Tower’s revolving credit facility showed borrowings of $37.5 million, leaving availability at $62.5 million. But at that point in time, shareholder equity showed the company as having a negative net worth of $60 million. Also, for the quarter, Tower reported a decline in comparable-store sales and a decrease of 5.1% in same-store sales for the first half of the fiscal year.

A senior financial executive at one of the majors says he likes the progress Tower has made in its restructuring, but “they have to start putting some numbers up on the boards.”

Apparently, Tower Records chairman Michael Solomon agrees with that assessment. “As we look forward, our priority is to return the company to profitability and to a position of stability. As we continue our turnaround, we will monitor all of our stores with a view to improved performance throughout the domestic market.”

Martin’s No. 1 Debut First For Latin Tracks In 5 Years

BY LEILA COBO
MIAMI—After a five-year hiatus from recording an all-Spanish album, Ricky Martin is poised to return with a bang. His No. 1 debut this issue of his new single, “Tal Vez” (Perhaps), placed at No. 1 on The Billboard Hot Latin Tracks chart marks the first time that list has seen a No. 1 debut since Feb. 7, 1998, when Los Temerarios’ “Porque Te Conocí” (Why Did I Meet You) bowed in the top slot.

“Tal Vez” also debuted at No. 1 on the Latin Pop Airplay chart and at No. 4 on the Tropical Airplay chart. Martin’s album Las Almas del Silencio (The Souls of Silence) is due May 20 on Sony Discos.

“I feel like the first day... excited and thankful to everyone who believed in this project,” Martin said on the phone from Brazil, where he was filming his second video. “And thankful to radio and the audience for their backing. We’ll continue to support our roots,” he added, referring to his return to Spanish-language recording.

“Tal Vez” was penned by Venezuelan singer/songwriter Franco de Vita, who wrote “Vuelve” (Come Back), the title track of Martin’s last Spanish album. Martin’s longtime manager, Angela Medina, says, “We asked Franco for a song because he’s a composer that knows Ricky well; they have a connection.”

Hispanic Broadcasting Corp. VP of programming/special projects David Gleason says, “It is one of those ballads that fits all formats, romantic and pop.”

Beyond that, Gleason adds, “there has been a good buzz for many months on the new production, and we’ve been waiting anxiously for Ricky’s new efforts. The fact that Ricky is one of the artists who led the crossover trend and thus made Hispanics in entertainment more visible is certainly a plus, too.”

Martin came close to debuting at No. 1 in 1999, when “Livin’ la Vida Loca” (Livin’ the Crazy Life) entered at No. 2 on Hot Latin Tracks. (It was No. 1 on the Latin Pop Airplay chart.) It eventually spent nine weeks at No. 1 on Latin Tracks and also spent five weeks at No. 1 on The Billboard Hot 100.
Top of the News
6 Miami will host the Latin Grammys this year.
7 A popular entertainer: Andrew Koenfeld is promoted to executive VP of Universal Motown Records Group.

Arts & Music
9 The Beat: Virgin Records launches its own greatest-hits compilation, Got Hits! Perfect Pop Album.
9 Ginuwine hosts a host of famous friends to guest on his fourth Epic set, The Senior.
10 The Classical Score: Andante relaunches its recording line with new packaging, making it more attractive to consumers and retailers.
12 Soundtracks: The artists behind This Is Spinal Tap return as a '60s folk music group in Christopher Guest's A Mighty Wind.
13 Touring: Security and the economy were hot topics at the International Assoc. of Assembly Managers regional meetings.
14 Boxscore: A Billy Joel & Elton John concert in Raleigh, N.C., nets more than $1.8 million.

BY DEBORAH EVANS PRICE

NASHVILLE—Terry Hemmings has been named president/CEO of Provident Music Group, the Christian arm of Zomba that now operates under the umbrella of RCA Label Group (RLG)-Nashville. Hemmings will report to RLG-Nashville chairman Joe Galante.

"Terry is passionate about the music and the job, and he understands the challenges in an ever-changing business environment," says Galante, who hired Hemmings for the new post. "He will also energize the label with fresh ideas that brings him from his diverse business background."

Hemmings is a seasoned executive with extensive experience in the Christian music and health care industries. He most recently served as president/CEO for health care software company Phype Corp.


Hemmings has known Galante since 1987. The two executives also worked together in the early '90s, when Reunion had a joint venture with BMG.

Provident founder/chairman Jim Van Hook, who has been working in a part-time capacity, is exiting the company. Mike Craft will remain Provident COO/CEO. "He's going to continue to have a very significant amount of responsibility," Hemmings says of Craft. "He's going to be a terrific partner for me. We balance each other well."

Michael W. Smith, Third Day, Jars of Clay, Kathy Troccoli, Newsong, and Joy Williams are among the acts signed to Provident labels. Hemmings says, "My challenge is to keep intact the important foundation that has developed but also to accelerate the A&R and creative side of the business. I'm an artist-centric, music-centric guy. The business will be run very efficiently, but we will be very focused on the music and see more of an emphasis on this as a music company than people have experienced in the past."
DEAREST HENRY,

YOU HAVE LEFT A FOOTPRINT FOR THE AGES,
AND AN IMPENETRABLE SPIRIT IN OUR HEARTS.

HENRY DROZ
1926-2003

WITH EVERLASTING LOVE,
JUNE, KATHY, MARK, NIGEL, GRAHAM AND AYRTON.
U.K. Leads Anti-Piracy Declaration

**BY LEO CENDROWICZ**

BRUSSELS—The European Parliament will try to toughen anti-piracy laws on piracy and counterfeiting of music, movies, and software, British Labour party member Arlene Mc-

Carthy promised March 26 as she led a campaign for a parliamentary dec-

McCarthy is leading a cross-party group of five Members of the European Parliament (MEPs) pushing for the declaration, aimed at raising political awareness on piracy. "We all feel very strongly that something should be done about the spiraling levels of piracy and counterfeiting," she says. "This is not a fringe issue. It affects businesses in MEPs' constituencies, as well as consumers."

While the bid to secure a parlia-

McCarthy asserts that it is impor-

The MEP's aim to gather the 314 signatures needed for the declara-

McCarthy and Morpheus. McCarthy explains that, because downloading music has been remarked, it has been left a very thin thing. The traditional Grammy Awards, in fact, have seven categories, such as "Best New Artist," "Best Pop Vocal Album," "Best Rock Performance," among others. McCarthy says, "We need something that generates enough of a deterrent and sets strong penalties."

The parliament's first draft report on the commission's proposed En-

The commission's proposal to make downloading music illegal in Italy has been unsustainable. The mental health of some young people may be raised or lowered by this action. It is almost impossible to prevent people from downloading music. The problem is something that needs to be tackled by Europe as a whole, not just by individual governments.

Tackling piracy is especially important for Britain, according to McCarthy, where the creative industry is worth £500 million ($494.7 million) and employs 1.4 million people.

Optimum Online Warns Users About P2P Usage

**BY BRIAN GARRITY**

NEW YORK—While the Recording Industry Assn. of America is pressing Internet service providers to provide the names of consumers engaging in egregious copyright infringement, some Internet companies are looking to dissuade their subscribers from using unlicensed peer-to-peer (P2P) networks for a more basic reason—avoiding legal concerns.

Optimum Online, the high-speed Internet division of Bethpage, N.Y.-

The company says it is aware of the problem and is working with its customers to solve it. The company has been sending e-mail notices and inserting in billing statements reminding users that they should configure their P2P service so that other Internet users cannot upload content from their hard drives. Making content available via a P2P network constitutes running a file server over Optimum Online, which the company claims is a violation of its service agreement. It is referring its users to a page on the University of Chicago's Web site that explains how to disable the file-sharing functions on such services as Kazaa, LimeWire, and Morpheus. Optimum Online is also recommending that its customers subscribe to its version of listen.com's Rhapsody service.

The company says in the marketing materials, "We hope you con-

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Optimum Online, the high-speed Internet division of Bethpage, N.Y.-based Cablevision, has started an awareness campaign that is attempt-

The campaign is aimed at encouraging companies to clog their network with music and video files. During the past two months, the company has been sending e-mail notices and inserting in billing statements reminding users that they should configure their P2P service so that other Internet users cannot upload content from their hard drives. Making content available via a P2P network constitutes running a file server over Optimum Online, which the company claims is a violation of its service agreement. It is referring its users to a page on the University of Chicago's Web site that explains how to disable the file-sharing functions on such services as Kazaa, LimeWire, and Morpheus. Optimum Online is also recommending that its customers subscribe to its version of listen.com's Rhapsody service.

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Market Watch

**BY MATTHEW BENZ**

NEW YORK—XM Satellite Radio and Sirius Satellite Radio posted increased revenue for the year, but the two fledging U.S. satellite-radio sys-

Washington, D.C.-based XM had a net loss for the year of $815.9 million, or $5.95 per share, compared with $107.5 million, or $6.13 per share, in 2001. Revenue rose to $202 million from $333,000. XM claims to have 483,075 subscribers for its service (which costs $9.99 per month) as of April 1, having added 145,065 in fourth-quarter 2002 and some 135,000 in first-quarter 2003. Sirius reported a 2002 net loss of $485.5 million, or $6.13 per share. The New York-based operation went nationwide with its service (which costs $12.95 per month) July 1, 2001, 10 months after XM, and ended 2002 with 289,517 subscribers. Its net loss in 2001 was $278 million, or $3.30 per share. Revenue totaled $835,000. It had none in 2001.

Separately, in its 10-K annual report filed March 29 with the Securities and Exchange Commission, Sirius said president/CEO Joseph Clayton re-

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XM, Sirius Grow Subs, Losses

**BY MATTHEW BENZ**

NEW YORK—XM Satellite Radio and Sirius Satellite Radio posted increased revenue for the year, but the two fledging U.S. satellite-radio systems saw their net losses increase because in part of the higher marketing costs they have incurred as they race to attract subscribers.

Washington, D.C.-based XM had a net loss for the year of $815.9 million, or $5.95 per share, compared with $107.5 million, or $6.13 per share, in 2001. Revenue rose to $202 million from $333,000. XM claims to have 483,075 subscribers for its service (which costs $9.99 per month) as of April 1, having added 145,065 in fourth-quarter 2002 and some 135,000 in first-quarter 2003. Sirius reported a 2002 net loss of $485.5 million, or $6.13 per share. The New York-based operation went nationwide with its service (which costs $12.95 per month) July 1, 2001, 10 months after XM, and ended 2002 with 289,517 subscribers. Its net loss in 2001 was $278 million, or $3.30 per share. Revenue totaled $835,000. It had none in 2001.

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BY LARRY LeBLANC
TORONTO—The Canadian Assn. of Broadcasters (CAB) is disappointed by the March 31 ruling by the federally operated Canadian Copyright Board on royalties payable by commercial Canadian radio stations for the reproduction of musical works.

The reproduction right, passed into law with the Copyright Act (Bill C-32) to Canada’s Copyright Act in 1997, addresses for the first time in Canada broadcasters’ practice of making temporary, or “ephemeral,” copies of programs or music for later use—as a station might do when copying songs onto a digital hard-drive storage system for easier access.

Royalties, retroactive to January 1, 2001, are to be collected by the Canadian Musical Reproduction Rights Agency (CMRRA) and the Society for Reproduction Rights of Authors, Composers and Publishers in Canada, which filed the proposed tariffs with the judicial tribunal in April 2001.

“We are disappointed with the decision,” CAB president/CEO Glenn O’Farrell says. “It suggests to an industry that it should not embrace new technologies, seek out new efficiencies, or modernize its practices and activities. There is no new advertising revenue or new audience improvement or enhancement that flows from this practice.”

CMRRA president David Basskin says, “The bottom line is that much of the world of broadcasting turns towards the Internet and operating advantage, and finally they have to pay for that right.”

The CAB states the estimated impact of the new tariff to be approximately $6.5 million Canadian ($4.4 million US) annually. “It’s hard to put exact dollars to the decision,” Basskin counters. “We now have to collect data and do auditing.”

Under the two-tier royalty structure, a low-use station—one that broadcasts music for less than 20% of its total broadcast time (excluding production music) during the reference month—shall pay, on its gross income for the reference month; 0.12% of the station’s first $625,000 Canadian ($424,000) gross income in a year; 0.23% of the station’s next $625,000 Canadian gross income in a year; and 0.35% of any other amount of gross income in a year.

Any other station shall pay, on its gross income for the reference month, 0.27% of the station’s first $625,000 Canadian gross income in a year; 0.53% of the station’s next $625,000 Canadian gross income in a year; and 0.8% of any other amount of gross income in a year.

The CAB had sought an exemption to ephemeral rights under C-32, but Canada’s music publishers vigorously lobbied to keep it out. “We are still very opposed to the legislation,” O’Farrell says. “We find it wrong in concept, in spirit, and in form. We will continue to advocate that this matter be given new consideration, particularly in light of this decision.”

The CAB has not determined if it will appeal the decision.

RIAA Sues Individuals Over Copyright

BY BILL HOLLAND
WASHINGTON, D.C.—In an escalating legal response to the on-campus Internet piracy of copyrighted music, the Recording Industry Association of America (RIAA) has for the first time filed four civil lawsuits against the operators of four Napster-like internal campus networks that illegally distributed “millions” of copyrighted tracks, according to the RIAA.

In the lawsuit complaints, filed April 3 in U.S. District Court, the RIAA alleges that administrators at three schools have engaged in wholesale copyright infringement using software known variously as Flatlan, Phyrad, or Direct Connect. The targeted systems are similar to peer-to-peer network Napster, but instead of being available to anyone on the Internet, they reside on a specific college’s internal campus local area network.

Named in the suit are two students at George Washington University, a student at Princeton, and a student at Michigan Technological University.

RIAA president Cary Sherman says, “This is a particularly flagrant way to infringe copyright. Millions of copyright-protected works over the Internet. The people who run these Napster-like networks know full well what they are doing—operating a sophisticated network designed to enable widespread music theft.”

The RIAA says some of the accused operators have often “publicly bragged” about their alleged infringements.

The recording industry has been working with colleges and universities to identify and deal with the piracy problem. College administrators also are facing problems, because such massive illegal downloading and file sharing slows the universities’ high-speed Internet networks by taking valuable bandwidth.

Leaders from the university community have joined with the content community to form a joint committee to address the problems. “Though these suits were necessitated by the alarming speed and egregiousness of these local area Napster networks, we believe that this joint committee will achieve the important successes that the joint committee is accomplishing,” Sherman adds. “The seriousness of this problem requires us to act quickly and decisively to send a clear and message that this kind of activity is illegal and has consequences.”

Pepsi, Sony Discos Form Ad Campaign

BY LEILA COBO
MIAMI—A series of new singles slated for summer release on Sony Discos will premiere on Spanish-language radio stations across the country as part of a Pepsi ad campaign called Pepsi Musica.

The campaign, which is part of the broad-based, cross-marketing pact inked between Sony Music Entertainment and Pepsi Cola North America last year (Billboard, Nov. 30, 2002), gives Pepsi a two-week exclusive window in which to spotlight a track prior to it being serviced to radio for promotion.

The Pepsi spots, which are planned to run for three weeks per single, will air between May and September on an estimated 63 stations in 24 markets and will feature portions of 12 singles in all Latin genres.

“What this does is expose my new single for three weeks in a very broad radio campaign across the nation,” Sony Discos executive VP Jorge Melendez explains. “So when I release my single, and after the given time period before the station goes to research, I have more chances of that song reaching higher than I would have normally.”

Melendez also says that since spots for specific singles will run across different radio formats—tropical, regional, Mexican, and pop—they will give artists exposure to audiences they would not normally reach. The notion of featuring “tease previews” of songs by key Sony acts prior to the singles’ radio debut were mentioned last year, when the Pepsi/Sony deal was announced. A general-market campaign featuring English-language acts is also planned to launch in the summer, using Columbia and Epic artists, and will reportedly be called Pepsi First Taste.

 WMG, EMI Merger Reports Persist

BY MATTHEW BENZ
NEW YORK—Speculation persists about a combination of all or parts of EMI Group and Warner Music Group (WMG), two of the major labels that industry turmoil has left potentially up for grabs (Billboard, April 1).

A recent published report had EMI Group signing up buyout firm the Blackstone Group as a financial partner, possibly to try to acquire WMG’s recorded music business. EMI and Blackstone declined to comment. WMG referred a call to parent AOL Time Warner (AOL Time), which also declined to comment.

AOL Time has reportedly considered different scenarios involving WMG, including an outright sale of the division. Some in the financial community envision separate sales of WMG’s recorded-music, music-publishing, and disc-manufacturing assets, saying such an approach would likely encounter less regulatory resistance and be more lucrative than a sale of the music company as a whole. At the moment, however, AOL Time is believed to be mainly focused on a possible disposal of the disc-manufacturing unit.

Separately, in its 10-K annual report filed March 28 with the Securities and Exchange Commission (SEC), AOL Time said it will sell up to $400 million worth of advertising sold to Bertelsmann is under review by the SEC and might have to be restated.
LATIN MUSIC 6 PACK #2
This special previews Billboard's Latin Music Conference and serves as the program guide for the Billboard Latin Music Awards. Plus we report on the latest news on breaking new Latin artists and finalists and Billboard top Latin albums lists. Bonus distribution to 1000 leading industry professionals at the conference. Don't miss out!

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Gene Smith 646.654.4616 • gsmith@billboard.com

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Billboard gives a tutorial on DVD-Audio and its unique capabilities. Topics include DVD-A piracy protection, who's working on hybrid discs, and the burgeoning number of titles already on, or headed for the shelves. If you're releasing or creating music and music packaging, or manufacturing hardware, you need to tell your story here. Stay ahead of the game!

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Aki Kaneko 323.525.2299
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ORANGE COUNTY
The ever-evolving Orange County music scene has exploded into a breeding ground for national and local acts. Billboard takes a look at this shakin' California region to find out more about the area's vibrant live music scene, labels, studios, and lifestyle brand drivers. Plus we contrast the demographic differences between L.A. and Orange County consumers. Don't miss out!

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Michelle Wright 323.525.2302
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UPCOMING SPECIALS
ELECTRONIC ENTERTAINMENT - issue date: May 17 • ad close: Apr 22
KIDS! - issue date: May 17 • ad close: Apr 22
ASIA PACIFIC QUARTERLY #2 - issue date: May 24 • ad close: Apr 29
HAWAII - issue date: May 31 • ad close: May 6
JAZZ - issue date: May 31 • ad close: May 6
CONCORD RECORDS 30TH ANNIV. - issue date: May 31 • ad close: May 6
JUST THE HITS: Although it remains a partner in the "Now!" series, Virgin Records has launched a new greatest-hits compilation called Got Hits! Perfect Pop Album. The inaugural edition streets April 8 and includes hits from Kylie Minogue, Justin Timberlake, Dirty Vegas, Aaliyah, the Calling, and O-Town.

"The partnership of "Now!" [which is Virgin, Sony, Universal, and Zomba] determines the listing by chart position, and with the charts leaning so urban, we wanted a pop-leaning compilation that appeals to 9- to 13-year-olds," says Ronn Werre, senior VP of sales and marketing for EMI Music Marketing, which is distributing the series for EMI imprint Virgin.

The brand will be primarily advertised on Nickelodeon. Werre expects two or three volumes per year.

The first edition comes out two weeks after Now! 12, which Werre says was unavoidable. "It's not the ideal timing, but we moved it as far from Now! as we could. A lot of retailers have told us they see room for another brand."

The majority of non-EMI tracks on Got Hits! are BMG titles, but Werre says BMG does not have a stake in the franchise. The 20-track collection carries a suggested list price of $19.98.

DEMOCRACY DAVE: He's turning up everywhere. Dave Grohl is the drummer on the new Killing Joke album. The project, which will be out in June on Sony worldwide, is the band's first since 1996's Democracy. It turns out that Grohl is a huge Killing Joke fan; he met the group's leader, Jaz Coleman, in New Zealand recently and agreed to play on the album. They recorded the drum tracks the last week of March in Los Angeles. The album, tentatively titled Aries of Evil, was produced by Gang of Four's Andy Gill. Grohl has no plans to tour with the band.

OK COMPUTER, INDEED: Capitol has no plans to move up the release date for Radiohead's next album, Hail to the Thief, after the project was leaked on the Internet March 29. According to a source, the album will be released June 10, as planned. The songs on the Internet appear to be versions from the first day of mixing, says a source. Additionally, Capitol parent EMI has issued a cease-and-desist letter to sites offering the downloads, which says it will take legal action if the files were still available after April 3.

LIFE DURING WARTIME: If an artist makes a video and no one ever sees it, can it still cause a stir? Only if you're Madonna. Several weeks ago, unsubstantiated reports started circulating that Madonna was shooting a video for her new single, "American Life," that included graphic war images. Four days before the release of the video was set to premiere on VH1 in the U.S., Madonna put out a statement saying she has decided not to release the video—which she made before the Iraqi war started—because "I do not want to risk offending anyone who might misinterpret the meaning of this video." The woman who gave us the Sex book, as well as the controversial videos for "Justify My Love" and "Frozen," is now worried about offending people? That in and of itself is shocking. No word yet on whether Madonna plans to make another video for the song or if the original will be released on DVD (see related story, page 34).

STUFF: Backstreet Boys have put their recording plans on hold while the five members pursue other interests. In a statement, the band said, "We are not breaking up, but individually we are currently at different places in our lives, and our hearts and minds are focused in other areas... When the timing is right, we will record another Backstreet Boys album."

Diana Ross will release her memoirs, Upside Down: Wrong Turns, Right Turns, and the Road Ahead, this spring via ReganBooks. As part of the Sony restructuring, New York-based Columbia senior director of publicity Maria Malta has left the company. She may be reached at maria@malta@yahoo.com.
Manning’s Modeling, Film Work Helps Launch Her Sibling Duo Boomkat

BY RASHAUN HALL

Sibling acts and pop music have often gone hand in hand. DreamWorks recording act Boomkat looks to put its own spin on that tried-and-true formula with its debut, boomkataylorone. Due April 8, it is a collection of hip-hop-inspired soul-pop, crafted by the brother/sister duo of Kellin and Taryn Manning (see review, page 27).

Entertainment runs in the Mannings’ blood: Their father was also a musician, and Taryn received her first break via acting. She has starred in films like crazy/ beautiful with Kirsten Dunst, Crossroads, with Britney Spears, and 8 Mile with Eminem. The 23-year-old has also appeared on the small screen via two popular TV shows — one with Tweet, the other with Marianne Faithfull — singing the Staple Singers’ “I’ll Take You There.” DreamWorks hopes that Taryn’s exposure will yield dividends for Boomkat:

“Taryn is a multi-talented person,” DreamWorks marketing manager Simon says. “Not only [is she] a state champion kickboxer, dancer, and gymnast, but also a topnotch singer/songwriter.” Our strategy was to leverage Taryn’s notoriety to get people to listen to the music.” Taryn’s recent set in 8 Mile resulted in some bonus exposure for Boomkat when Eminem heard one of the duo’s songs. “The group’s ‘Wastin’ My Time’ ended up in Eminem’s CD player, and he chose it for the soundtrack,” Simon says. “8 Mile was a nice crossover for Taryn, and the soundtrack was a nice way to let both Eminem’s and Taryn’s fans know about Boomkat.”

Boomkat’s music was also featured on an episode of Boston Public in which Taryn starred. Boomkat tracks have also been placed in Atlas, The Hot Chick, and Fastlane. The duo returns to the small screen April 11 to perform on The Tonight Show With Jay Leno.

Morgan’s Modeling, Film Work Helps Launch Her Sibling Duo Boomkat

NEARLY A SHADY RECORDS ACT

While MCA may not have been interested, Eminem was. “Eminem also wanted to sign us [to his Shady Records imprint],” Taryn says, “but when I left for Detroit to film 8 Mile we were already in a verbal agreement with DreamWorks. Besides, we wanted to see if we could do it on our own with a big name like Eminem behind us.”

DreamWorks isn’t purely relying on Taryn’s TV and film career. The label serviced lead single “The Wreckoning,” released commercially March 4 to top 40 radio late last year. The single peaked at No. 9 on the Hot 100 Singles chart.

“The Wreckoning’ has done well for us because our listeners were familiar with Taryn’s profile, and the [song’s] sound was so unique,” says the label. “The video develops, the group gets more exposure, and the more people get to know the project, I think they will continue to grow.”
HENRY DROZ
SEPTEMBER 26, 1926 - MARCH 27, 2003

YOU ENLIGHTENED US WITH YOUR HUMOR,
ENDOWED US WITH YOUR PROFESSIONALISM AND
ENRICHED ALL OF US
WITH YOUR MODESTY AND WARMTH.

FROM DOUG MORRIS AND THE ENTIRE UNIVERSAL MUSIC GROUP FAMILY
Jaci Velasquez Releases New Christian, Latin Sets While Awaiting Film Debut

BY DEBORAH EVANS PRICE

With two new albums and her first starring film role under her belt, it’s obvious few artists have been working harder during the past year than Jaci Velasquez. Her new contemporary Christian album, Unspoken, was released March 25 on Warner Bros. Christian Records, following her latest Latin pop album, Milagro, April 8 on Sony Discs. Her film debut in Chasing Papi will add to Velasquez’s exposure this spring when it hits theaters April 16.

“I’m living the life that I could never dreamed in a million years I’d be living,” says Velasquez, whose accolades include six Gospel Music Awards, a Dove Award, three platinum albums, and a Latin Bill-Board Music Award in 2002 for female pop album.

Since signing her first record deal at 14 with Warner Bros. (now Warner Bros. Christian), Velasquez’s evocative voice and sassy style have conquered both the contemporary Christian and Latin markets. Many speculated her next foray would be into mainstream pop.

“I think everyone was expecting me to make that jump and do the next thing, which is a pop record,” admits Velasquez. “I’ve always been ready to back me up on this, and I was ready to do a pop record. [But] just got in the studio and I couldn’t write any pop songs. All I could write about is things I learned in my walk with God and about life from the mistakes of dating certain people.

“The record just came out to be totally focused on my relationship with God.” Velasquez was singing the demos, I realized that I was born to sing Christian music. My Latin music I love doing because it’s a total-ly different creative outlet, but in English I was really feeling it for God. I think it’s really cool when Christian artists go out there and make a difference in the mainstream market, but I think I would rather do that in the Latin field and movies.”

Having decided to make another Christian record, Velasquez threw herself into writing for the project and made it her most personal offering yet. “When the artist writes the record, you are going to learn so much more about where the artist comes from,” Velasquez says. “For me, that was a real big deal. This is who I am. Every song felt like it was one therapy ses-sion after the other, which is good be-cause I needed that—because I had a lot of hurt in my life and it was really good for me to sit there and go, ‘OK, why do I believe the way I believe?’ Why does my heart still hurt and how can I heal it and put it all together, and write each song?’”

Having weathered her parents’ divorce as well as the stresses of growing up under the glare of the spotlight provided emotional grist for many of the songs on Unspoken, among them “Glass House,” in which Velasquez sings, “It’s my faith that keeps me strong. The light is on in my glass house.”

Velasquez has been working with prominent producers, among them Matthew Gerard, Tommy Sims, and Emilio Estefan Jr., on Unspoken, so she even tried her hand at producing for the first time on the track “Your Friend,” which she recorded with her band.

According to Mark Lusk, senior VP of marketing and artist development at Warner Bros. Records’ Christian division, sales of Unspoken were boosted by a pre-sale campaign that began in mid-January. Velasquez has been busy promoting her music career via a promotional tour that hit 23 key markets, including Dallas; Atlanta; Colorado Springs, Colo.; Seattle; and Los Angeles.

“She’s definitely a multimedia artist,” Lusk says, adding that the label will look to create synergies between Velasquez’s different projects. She will be highly visible as there are purchase materials at retail. She has also signed a deal with Pepsi and will begin appearing in radio and TV ads touting the cola this spring.

Velasquez is also busy for Chasing Papi to hit theaters and says she enjoyed trying her hand at acting. “[I play] a mean, snobby, bratty, rich girl,” says Velasquez, who is booked by William Morris talent manager Mike Atkins. “I’m the one you love to hate in the film, yet you can’t help but feel sorry for me, as she’s the kind of girl who doesn’t know who she is yet. I’m in love with this character I’m playing, but he’s out—he’s cheating on me with two other girls. It’s a comedy of errors from that point.”

Velasquez’s song “Don’t Need a Man” is the title song for the film and is included on Milagro, as well as the film soundtrack.

When Velasquez begins her next tour, plans call for radio in each mar-ket to hold the album competition. Contestants will sing one of Velasquez’s songs. Winners will have the chance to open for Velasquez and join her onstage for a song.

Carter’s Time With Prized Violin Caught On ‘Paganini: After A Dream’

BY STEVEN GRAYBOW

There is a good reason why Regina Carter is pictured inside her late-est release holding a violin, flanked by two somber, uniformed guards. The violin, dubbed “The Cannon,” dates to the 1880s and was once owned by classical violinist Nicolo Paganini. It now resides as a national treasure in the late virtu-o-so’s home of Genoa, Italy. Carter is the first jazz musician, and the first African-American, to be given permission to play the instrument.

“Carter and other politicians, along with the Paganini institute and commission, had to be convinced. A lot of people were against the idea; they felt that playing jazz on the instrumen-t would deface it,” Carter says. “I had to do interviews detailing what I’ve done and who’ve I studied with. I was insulted at first, but I learned they do this with everyone who touches the violin. Their re-spect for the arts is so strong.”

After performing with the violin in Genoa, Carter’s journey took another turn when she decided to branch out to Italy to record with the famous in-stument. The result, Paganini: After a Dream (Verve, April 22), finds Carter interpreting material by such composers as Paganini, Ravel, Piazzolla, and Debussy, integrating jazz improvisation and classical melodies.

“It was told that the music had to match the violin, and my roots are in classical European music,” Carter says. “The compositions were set up so that the main melo-dies segue into solo sections where I could improvise and then return to the familiar melodies.”

Verve senior VP of marketing Nate Herr expects that After a Dream will be stocked in jazz bins under Carter’s name, but he says postcards an-nouncing the project will be placed in both jazz and classical depart-ments, with classical outlets encour-aged to give it in-store play.

Sound Tracks

A MIGHTY SOUNDTRACK: The mocku-men-tary film This Is Spinal Tap is widely considered one of the funniest and best portraits of a rock band com-ing to terms with its place in the music business. In that great tradition comes A Mighty Wind, a documentary-styled comedy about ’60s folk music.

Fans of the band Spinal Tap may al-read-y be familiar with the Folksmen, the group at the center of A Mighty Wind. The members of Spinal Tap and the Folksmen are all played by the same actor’s—Mick Jagger, “David Spinal” (as Jagger, Michael McKean, and Harry Shearer. The Folksmen have also been an opening act for Spinal Tap.

Guest, who co-wrote almost all of the album’s songs, tells Billboard that many of the soundtrack’s cuts were the same song recordings from the movie. Performance scenes in most films usu-ally feature lip-synching to previously recorded tracks. But the concert scenes in A Mighty Wind featured the entertainers’ genuine renditions of their songs. Guest adds, “The only songs we recorded in the studio were the ones that we didn’t have in the movie.”

The film and soundtrack’s relatively short release schedule was mainly driven by “to do justice to exactly how Guest prefers to work. Filming of A Mighty Wind took a quick 25 days, although post-production editing took several months to complete due to the sheer amount of material. This, that, for example, the Folksmen recorded three songs in one day, “We even did that with This Is Spinal Tap. The Folks-men have been playing together for over 30 years, so we were able to go from one film to the next without any rehearsal. We’ve played so much together that we didn’t have much [post-production] to do with the soundtrack. The only things we added after the fact were the songs, which Guest says he had

Reaction to This Is Spinal Tap ranged from people believing that it was a real documentary to cult-like adoration from fans who understood the film’s humor, horror from cer-tain musicians who felt the film’s amusing and sometimes humiliating situations hit a little too close to home. Guest says he feels the same way that musicians will react to A Mighty Wind.

An accomplished musician, Guest says he has fond memories of ’60s folk, which he learned to play as a child. The film includes Spinal Tap, the DMZ with filmmakers Joel and Ethan Coen, was the soundtrack’s executive producer. He tells Billboard that the experience was “nothing but fun. The fact that this troupe can get together and improvise films, make an album of songs, and perform them live in this movie is nothing short of extraordinary. I was interested in doing this project because they’re all great artists exactly how Guest prefers to work.”

Burnett also credits producer/songwriter CJ Vanston with being a driving force in creating the soundtrack (Pro Audio, Billboard, March 22). Burnett adds, “I think the reaction to the film and soundtrack is going to be huge. The film may not make a lot of money, but people to the folk community to have this film is ‘How did they know all that?’”

DMZ president John Grady says that the marketing for the soundtrack will be mainly driven by “taking just the built-in fans of these performers through the media and the Internet. The film will attract people to the mu-sic and vice versa.” The Folksmen will perform April 8 on Late Show With David Letterman and will appear on Mad TV April 26.
BY SUSANNE AULT
AUSTIN—Concluding with the first few days of the war in Iraq, the International Assn. of Assembly Managers (IAAM) regional district meetings here were understandably filled with worry regarding possible retaliation on U.S. soil. Even so, talk about today’s shaky economic climate was just as loud as discussions of ramping up venue security procedures.

Rodriguez thinks attacks within the U.S. in response to the war are a real possibility, so security needs to be a priority, even in a rough financial environment.

“I know threats are now coming in from people in this country. And there is info coming out [from the Middle East],” he says, although he notes that many are probably bogus. But Rodriguez insists, “You had Sept. 11, you have to think, ‘What’s going to be something else down the road.’”

At the request of the U.S. Department of Homeland Security, IAAM executives were scheduled to brief碓new security officers and this month on March on recently published Best Practices (for a formal security guidelines for the association created post-Sept. 11) for live event facilities. IAAM president Larry Flores recently told the U.S. office that hopes the head of the procedures, as many IAAM venues have.

ECONOMIC FACTORS
Shauna Lindgren—director of the Midland Center in Midland, Texas, and VP of District 6—noted that regional meeting attendance was down by 25% from last year. (Approximately 200 people attended this year.) She partly blames state budget shortfalls that have led many universities, including those in Texas, to freeze travel.

Hitting a similar chord was an arena town hall discussion, where the conversation quickly swerved from security to money concerns. John Graham, director of the Frank Erwin Center at the University of Texas in Austin, says, “All of this will represent a huge increase in cost.”

In addition to employing a director of security, other security trends include implementing metal detectors and bomb-sniffing dogs. Graham says many venue executives are also paying staffers more for the extra time it takes to track patrons through security checks.

Bob Jordan, director of operations at Dallas’ American Airlines Center, says, “We stopped short in a couple of areas,” but declines to elaborate further. The venue’s recommendations.

“I think we have to do the security fee. I think that some facilities don’t have the funds to do things. That’s what happens in a bad economy,” Meredith explains. Nonetheless, he continues, “it costs you nothing [if] you just call up your local FBI agent. They will come out and talk to you about your event. That is something that you can go do right now.”

BY RAY WADDELL
NASHVILLE—The Wallflowers are taking what they call “the people this spring on a brief, small-venue tour that is part of a revamped road strategy focusing on barroomers instead of marathons.

The current tour, in support of last November’s Interscope release Red Letter Days (Billboard, Oct. 12, 2002), begins April 12 at Brown University in Providence, R.I. Its 15 dates include such popular rooms as the Bowery Ballroom in New York (14-15), the Recher Theatre in Towson, Md. (17), the Stone Pony in Asbury Park, N.J. (29), The Theater in the Living Arts in Philadelphia (the last two in Atlanta (29), the Exit/In in Nashville (30), and the Vic in Chicago (May 2), before it wraps May 3 at the Barrymore Theatre in Madison, Wis.

Seth Hurwitz, owner of the 930 Club—where the Wallflowers will play April 24—says the band played the venue last December. “What a lot of people don’t realize about this band is they are a great live act. [Wallflowers manager] Pat Magiarello told me he wanted to establish himself as a live act because, as Pat well knows, if you’re established as a live act, you’re here to stay. And when they were here in December, they tore it up. I think it’s smart of them to do this now.”

Likewise, House of Blues (HOB) VP Jim Mallon is bringing the Wallflowers back April 27 to the 2,200 HOB Club in Myrtle Beach, S.C., the largest club on the tour. “Last time we had them we did great, and we expect to do great again,” he says. “We’ve never had a loser with these guys.”

The tour may be somewhat brief, but it is not as if the Wallflowers haven’t been working the road. “This year so far we did a three-week tour of the East Coast, three weeks on the West Coast, and then Europe for a couple of weeks,” Wallflowers bassist Greg Richling says. “We used to be a lot more constant about touring, like four- to six-week tours and not much rest in between.”

The new hit-and-run mentality seems to suit the band. “We found a new way to work [that] we’re comfortable with,” Richling says. “It’s a lot more balanced, and we seem to like that, at least for now.”

BY RICH RICHARDSON
NASHVILLE—The Wallflowers have been touring hard since 1990. “After a certain point, you want to program different tours and get a little protection,” he says, “but it’s not like we’ve been coming home and sitting on our asses. We’ve been demoing new songs all along.”

Richling says the Wallflowers are a pretty consistent draw across the country, and “Europe was fantastic. We hadn’t been there in years, and we didn’t know what to expect, but we had a great time and the fans were enthusiastic. [State-side], we have loyalists wherever we go that pop out. Certain towns are just great rock’n’roll towns, but no markets are really so much better than others in terms of support.”

When it comes to venues, the band enjoys playing theaters and large clubs. “When the fans are right up front, they don’t feel disconnected from the band,” Richling observes. “At certain venues we’ve played over the years, there has been a great sense. When the audience is 75 to 100 feet in front of you, you don’t feel connected.”

The Wallflowers have performed over 100 shows this year, as they have opened stadiums for the Rolling Stones, Madison Square Garden for the Who, and sheds and festivals as headliners. “We’ve played a bunch of different kinds of venues, and at this point it makes sense for both us and our fans to play more intimate rooms.”

The current, eight-year Wallflowers drummer Mario Calle left the band last year “on good terms,” Richling says, and Malcom Cross (Minbar). Spiritualized is filling in on the current tour. Former Wallflowers drummer Matt Chamberlain, who played on the band’s Bringing Down the Horse and Breach albums, will return to the band with a new contract after vacationing around Europe and Australia, but “we’ll see how things are going at that time. We’d rather go when things are more calmer everywhere.”

The Wallflowers are booked by Rick Roskin at Creative Artists Agency.

AAM Meetings Encourage Increasing Venue Security

Staying On The Road Keeps Wallflowers In Bloom

FORMED in 1989, Richling says the Wallflowers have been touring hard since 1990. “After a certain point, you want to program different tours and get a little protection,” he says, “but it’s not like we’ve been coming home and sitting on our asses. We’ve been demoing new songs all along.”

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The Wallflowers are booked by Rick Roskin at Creative Artists Agency.
MAD ABOUT BASEBALL: Nashville-based event promoter/producer Mad Booking has nailed a deal with minor league baseball’s South Atlantic League to produce a series of concerts marking the league’s 100th anniversary. Under the Country Grand Slam banner, the concerts will be held in 12 minor league baseball parks, beginning May 10 at the 7,500-seat War Memorial Stadium in Greensboro, N.C., home of the Greensboro Bats. Performers include Trace Adkins, Andy Griggs, the Charlie Daniels Band, and John Michael Montgomery.

The business came to Mad Booking via HT Ventures, a Nashville-based sports and entertainment investment group that partnered with the South Atlantic League.

"(Mad President) Marcie Allen and I are childhood friends, and when this deal came together, she was the first one I thought of," says Ryan Tyrell, partner in HT Ventures with David Halverton. "We knew what she was doing with Mad Booking and how successful those events are. Tyrell says the concerts, which will include elements like autograph signings from baseball greats, will take place on non-game days, with tickets costing $20, $15, and $5. Great Big Shows president Rick Wetzel will handle production for the concerts, and Mad buys the talent, marketing is helmed by Beth Moore out of Mad’s Atlanta office.

Meanwhile, Mad Booking keeps growing its business. The company produces the weekly concert series Vanilla Coke’s On the Bricks in Atlanta, the bicentennial year of the District in Nashville, Memphis Jam and Memphis in May in Memphis (a co-promote with Beaver Productions), and Coca-Cola’s DC Sessions in Washington, D.C.

Of the four, the Nashville event is the oldest and undergoes a major transformation this year. It is moving from its 30-year home at Riverfront Park as a free event, across the Cumberland River to parking lot of the Coliseum, home of the NFL’s Tennessee Titans. The Thursday-night summer concert series will, like the rest of the Mad-produced series, charge a fee this year, asking $3 for general admission.

“We’re going to bring in bigger talent, a bigger stage, and continue to grow the event,” says Allen, who broke the news that a co-booking featuring Shaggy and Arrested Development will play Dancin’ and Bricks May 29 and 30, respectively. Other confirmed acts include Nickel Creek and George Clinton & Parliament Funkadelic. “We want to see these events keep getting bigger and better, and for that we needed to ask a nominal fee.”

Mad will also produce Sunseeker Bound, an April 18-20 festival in Live Oak, Fla., featuring String Cheese Incident, Gov’t Mule, Carl Denson, North Mississippi Allstars, and others. Tickets for that event are $65 for the three days.

OKE OP‘RY? Gary Stell, president of the not-yet-built Oklahoma Performing Arts Center and Museum (OPACM), wants to build a concert venue reminiscent of Nashville’s revered Ryman Auditorium, originally the home of the Grand Ole Opry. OPACM is a nonprofit group trying to raise money to build a 3,500- to 4,500-seat performance theater in downtown Oklahoma City.

Right now, though, Stell still has to contend with a few minor details, like a budget, design, and a timetable. "We have some loose budget numbers I’d rather not share," says Stell. He did share a newly hired architectural firm, Olsen & Coffee of Tulsa, Okla., noting, "The design is being drawn up as we speak.

The first fundraiser will be July 4 at Oklahoma City’s Bricktown Ballpark, and Stell needs a headliner for that event. He says, ‘This is a dream God has given me for something we can do for the state and city and for aspiring artists.’

CUTTING: At a session during the District 5 meeting of the International Assn. of Assembly Managers in Biloxi, Miss., several members expressed concerns about the operation of the South Mississippi Convention Center. Bob Keck, executive director of the Mississippi Convention Center Authority, said he would be happy to discuss the issue further.

Brenda Landrum, executive director of the Mississippi Convention Center Authority, said she would be happy to discuss the issue further.

The Moody Blues Delta Center, Salt Lake City March 19

AUDIOLACE, BURNING BRIDES, SPECIAL GOODNESS Warfield Theatre, San Francisco March 19-20

For more Boxscore results, go to billboard.com
New Shows In Town: High-concept packages put skaters, studio cats and martial-arts onstage

By SUSANNE AULT

Shaky economic times are leading many businesses to play it safe these days. Yet, even as the concert industry deals with falling per-show attendance figures, some tour organizers are managing to roll the dice on entirely new concepts.

Launched nationally last fall by producer Slam Management, Tony Hawk's Boom Boom Huck Jam is a fresh mix of motorcyclists, BMX bikers and skateboarders pulling stunts to punk music by bands like the Offspring, Imagination and Social Distortion. The Shaolin Monks' Wheel of Life, a martial arts/Chinese orchestra showcase à la the film Crouching Tiger, Hidden Dragon first kicked into action last spring. And, while the Trans-Siberian Orchestra (TSO) has been around since 1999, its distinct rock-opera format continues to flourish—and will be expanding for the first time from two to three different traveling casts the next 2003 holiday season.

Some new tour formulas currently in the works include House of Blues Concerts' and Immortal Entertainment's Sweet Fates, a series of female artist-driven concerts grouped by such genres as bluegrass, soul and country. There's also the Funk Brothers, who are gearing up for their debut headlining tour, which will feature clips from the documentary Standing in the Shadows of Motown (of which they were subjects) and will eventually evolve into a Broadway stage show.

Although each of these are
Continued on page TQ-6

ROAD CONDITIONS:
Coming off a record year, does 2003 have enough power early on to notch another nearly $2 billion?

By RAY WADDELL

While no blockbusters along the lines of 2002's Paul McCartney or Rolling Stones tours have been announced so far, 2003 is shaping up as a solid year, with rock and country acts taking center stage after several years of pop-market dominance. The only flies in the ointment at this point are threats of further international conflict, familiar industry concerns like ticket prices and heavy touring traffic resulting in bloated venue schedules and tricky maneuvering among agents and builders.

The industry is coming off a record year. According to numbers reported to Billboard Boxscore, U.S. gross touring dollars were up 8.6% in 2002 to $1.7 billion. Similarly, total concert attendance increased 6.2% to slightly less than 42 million. Even with less favorable per-show numbers, these were the highest figures ever reported, a testament to the ongoing power of the concert as entertainment. (Figures for the international business reflect similar patterns.)

And, though it's still early in the game, as we head into touring's peak season, 2003 has enough power early on to notch another nearly $2 billion year, international events notwithstanding. Highly bankable classic-rock tours join their harder-edged cousins on the road this summer, while established country veterans and proven up-and-comers work around each other in the country world.

At the same time, rock and pop newcomers like Avril Lavigne and Norah Jones are testing the waters in right-sized venues, and reunions like Fleetwood Mac and Eagles, as well as inspired pairings like Kiss/Aerosmith, all vie for attention. All in all, 2003 looks like a sturdy box-office year, if one without a bevvy of international supershows gracing marquees.

TRAFFIC REPORT

Don Law, co-CEO of Clear Channel Entertainment's Music Division, likes what he sees, in terms of acts working in 2003. "Some of the biggest names in the business are going to be out there," he says. "We'd love to have a lineup like this every year. It's going to be a big summer."
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NEW SHOWS
Continued from page TQ-1

unique, distinct live-event concepts, the one thing they all have in common, says their organizers, is that they face an uphill battle to mold each of them into full-fledged tours. Signing on to untested ideas, they note, takes some convincing. It's a leap of faith in many ways," says Immortal tour producer Kevin Lyman, of landing artists for his Sweet Voices event. "But our touring industry is in shambles. If we want to get through this, people will have to get creative."

DELAYED GRATIFICATION
After building the long-running Vans Warped Tour from scratch, Lyman believes he has the experience to similarly catapult Sweet Voices into a firmly established concert series. The key, he says, is that talent needs to delay gratification in the introductory year of a fresh tour. "Artists have to understand that they have to take a step back financially the first time, in order to move a whole new type of tour forward," Lyman says, pointing out that most acts should expect a 10% to 15% cut from their usual going rate when participating in an inaugural edition of a tour. "With Vans, everyone lost money on the first year. But people were making money off the tour after year two. Now it's going on year nine." At this point, Lyman is optimistic that Sweet Voices will roll out this fall. But, at press time, a lineup was not yet confirmed.

Boom Boom Huck Jam, however, was labeled a gross winner after its 21-show welcome round. The 18 dates reported to Billboard averaged $318,962 in grosses and 8,596 people in attendance per show. That nears the best-case-scenario expectations reported earlier by Jim Guerinot, a Slam partner and owner of sister company Rebel Waltz (Billboard, Sept. 28). Guerinot is already readying the show's second coming for next fall. This next installment, which will also star

Continued on page TQ-8
We Do More
Than Just Promise...
We Deliver.

MORE THAN 200 LOCAL PROMOTERS NETWORKED FOR SUCCESS
44 U.S. AMPHITHEATERS - 135 VENUES - 50 LOCAL OFFICES - 26,000 EVENTS ANNUALLY
OVER 66 MILLION FANS

CLEAR CHANNEL
ENTERTAINMENT

LOCAL • REGIONAL • NATIONAL • INTERNATIONAL
skateboard guru Hawk, is getting expanded by 22 markets to a total of 32 cities.

Guerinot has a success on his hands now but admits that several promoters were hesitant to buy into Boom Boom Huck fans because of the fresh nature of the project. "It was such an unknown quantity ... there was very little support for our tour," says Guerinot. "Just a handful of guys stepped up and promoted our vision. Most weren't big guys in the market. The large ones all passed."

RISK AVERSITY

Paul Tollett, of AEG-owned Goldenvoice which worked several Southern California dates, was one such thumbs-up promoter. To be honest, Guerinot says initial on-sales were soft and most business got done 10 days prior to the shows, which made for a "very alarming sales pattern. But this really turned into a classic family attraction." Still, Guerinot is holding back from saying, "I told you so" to naysayers. While he appreciates adventurous attitudes livening up the concert scene, he understands why people do not like to gamble in the already risky live-entertainment world.

"I think, even if it's a bad idea, I applaud them for trying, if it's new and different. But just being new for the sake of being new is not good," he says, remembering the terror he felt when "you get closer to the first day of the show, you've only sold 900 tickets, and you realize you've just lost all the money you've saved over the last four years... all forms of entertainment are a risk."

While not an overnight success, TSO ultimately attracted fans (the most recent 2002 winter tour filled 86% of its capacity) because it hit upon a real need in the marketplace, explains the act's booking agent, Nick Caris of the Agency Group. "With Christmas shows... it's a little stale. The Waterfront Theatre, that's what your parents used to like. Now you have to appeal to baby boomers and children," says Caris, whose company is also involved with the Funk Brothers, the little-known Detroit studio musicians behind a slew of Motown hits, touring later this year. "You have to deal with something more current. It's time to have something new."

Another financially fit new venture is the Shaolin Monks' Wheel of Life. After several box-selling dates last spring, HOB signed on as the national promoter for the Monks. HOB's 68 shows posted bigger grosses as they progressed—the nine dates reported to Billboard between November and December averaged $28,397 per show; the
MARTIAL-ARTS MARKETING

And, while HOB executives felt they had something special with the Monks (similar to Guerinot's feelings toward Boom Boom Huck), they did have to work extra hard to get everything off the ground. "We had to drill deep down on the marketing: How do you get to the people who want to see it?" says Kevin Morrow, HOB senior VP of entertainment.

Typically, concerts are an easy radio sell, but, since the Monks are more of a visual than an audio experience, Morrow and Giglio had to come up with a different sort of campaign strategy. They ended up targeting a lot of martial-arts and yoga schools with Monk ads. They also placed spots in Chinese medicine and yoga journals. "This would make for an excellent TV commercial—but then that's a commercial," says Giglio, referring to television's pricey advertising terms. "So this has to be grassroots."

However, pushing innovative concepts, even if it is tougher than pushing standard concert, is worthwhile to the HOB team. Similar to the beliefs of many new tour backers, there's value. Morrow and Giglio explain, in going out on a limb for the good of the concert community. "It's not new for House of Blues to look at this type of stuff," says Morrow, in noting such past HOB creations as the Smokin' Grooves Tour (a past series of hip-hop-oriented shows) and Down From the Mountain (built around bluegrass music from the movie O Brother, Where Art Thou?). "Besides making money, we've got to create content. You can't just sit back and wait."
THANK YOU

ELTON BILLY
JOHN JOEL

and Clear Channel Entertainment. Your FACE TO FACE tour broke house records for tickets paid and attendance, and is the top-grossing concert in RBC Center's history.

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MARCH 16, 2003

RBC Center
**R&B/HH-HOP**

**Words & Deeds**

by Kwaku

**IN STEREO:** U.K. crossover hip-hop fusion band Stereo MC's is interrupting preparations for its fifth album to play the Skott Boats Festival April 26th in San Paulo, Brazil, has performed in Singapore and Malaysia. The group recently wrapped a U.K. and European tour on behalf of its 2003 Universal International best-of-package, *Retrospective.*

"Stereo MC's is a band born out of hip-hop, funk, punk, dub, blues, Public Enemy, Kraftwerk, Marvin Gaye, Led Zeppelin, Public Image Limited, Bob Marley, and King Tubby," the group's singer/songwriter/drummer Bob Birch, says. "The band's other mainstays are writer/turntablstile Nick "the Head" Hallum, drummer Owen Ill, and singer Cath Coffey. (Birch and Hallum also operate together as the Ultimatum remix team.)

When it first emerged, Stereo MC's issued three albums in rapid succession: 33-45-78 (1989), *Supernatural* (1990), and *Connected* (1992). The multi-platinum *Connected* won Brit Awards for best album and best act. However, it was nine years before the group delivered its fourth album in 2001, *Deeper Dirty & Dirty.* The EMI Virgin Music-published act survived in the intervening years partially on lucrative synch fees from advertising and TV usage of the "Connected" hit single.

Birch reveals that the *Retrospective* compilation was the result of "recording company pressure [that was on us] for years. So we thought we'd get them off our backs, plus keep some profile and do some touring to promote it." Birch adds that the "Retrospective" part of the title relates to the fact that "all the material has been previously released and remains untouched in its original state.

**RZA'S WORLD:** Wu-Tang Clan linchpin RZA (born Robert Fitzgerald Diggs) has signed with Virgin Germany for his long-awaited international rap collaboration, *The World According to RZA.* The 18-track album, featuring several European hip-hop acts rapping in their native language, is being released April 22 in Europe. "It's more of a labor of love than an issue of cost," Virgin Music/EMI Continental Europe marketing director Steve Lee says of the album, which was originally slated for release in January 2002.

Among the set's featured acts are Petter (Sweden), Saian Supa Crew (France), Blade (U.K.), Xavier Naidoo (Germany), Skinjamma (U.K.), Arob & Secou (Germany), Articolo 31 (Italy), Givantiri (Netherlands), Diaz (Norway), and Passi (France). The single "Saima"—with Saian Supa Crew, Ghostface Killah, and Method Man—is being aimed at the hip-hop market, while the Naidoo-featured, R&B-laced "So Schoen Wie Du," single is priced for crossover success in the Germany/Switzerland/Austria (GSA) region. An English version of the latter song, known as "Souls On Fire," features dance diva Deborah Cox and will appear on the non-GSA album. The *World According to RZA* carries a June 2 Virgin U.K. release date.

On the chart, Virgin U.K. sources issue signed Saian Supa Crew's *X Pasionen:* The International Collection, whose guests include Anglo-rappers Brand Nubian, Ky-Mani Marley, and Roots Manuva.

**UNDER CONTROL:** Dublin-based hip-hop duo Creative Control, which garnered a best dance act nomination at last month's Meteor Ireland Awards, has changed its name to Messiah & the Expert, representing the noms de plume of the MC and producer, respectively. The pair's debut album under the new moniker, *What's Confusing You?*, is set for a summer release on Volta Beats. The act's April Irish tour includes a Public Enemy support slot April 12 in Dublin.

**BRIEFLY:** Because of the climate that has emerged post-Sept. 11, 2001, highly political hip-hop/fusion U.K. band Funky Mental unleashes remixes of its 2001 track, *Shall We Be Love?* album issues, *Destruction of Us,* due April 14 via Naxos, draws inspiration from Palestinian and South African soundscapes with remixes by Pressure Drop and Swami. British artist Sixtoo provides idiosyncratic, left-field rhythms and tight beats topped with harmonicas, acoustic guitars, and unidentifiable sound effects on *Anapalana Survival Kit.* It arrives April 14 on Vertical Format.

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**Billboard® HOT R&B/HIP-HOP AIRPLAY**

**April 12, 2003**

**Last Week**

**Title**

1. Too Short feat. 2004
4. Air Freshener
5. "Confessio" feat. 2004
6. "Dance With Me"
7. "The Way You Are"
8. "Get Busy"
9. "Just Like You"
10. "I Know What You Want"
11. "The Star Stangled Banner"
12. "Beautiful"
13. "Gossip Ficks"
14. "Coming Close (Remix)"
15. "You Don't Know"
16. "Throw Up"
17. "Dance With Me (Remix)"
18. "Got It"
19. "I Know What You Want"
20. "Confession"
21. "Rich Girl"
22. "Drop It Like It's Hot"
23. "We Belong"
24. "Shut Up"
25. "I'm Bad"
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98. "I'm Bad"
99. "I'm Bad"
100. "I'm Bad"

**This week's Top 10 spots are marked with ★.**

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

**April 12, 2003**

**Last Week**

**Title**

1. "Let's Fall in Love Again"
2. "My Life (An Ode to You)"
3. "I Can't Help Myself"
4. "I'll Be There"
5. "I Don't Want to Miss a Thing"
6. "Jump"
7. "I'm Not Gonna Miss You"
8. "I Can Help"
9. "I Will Always Love You"
10. "I'm Not Gonna Miss You"

**This week's Top 10 spots are marked with ★.**

**Note:** Nielsen SoundScan, whose guest includes Jennifer Lopez, is being aimed at the UK and Europe. The *World According to RZA* carries a June 2 Virgin U.K. release date. The act's April Irish tour includes a Public Enemy support slot April 12 in Dublin.

**BRIEFLY:** Because of the climate that has emerged post-Sept. 11, 2001, highly political hip-hop/fusion U.K. band Funky Mental unleashes remixes of its 2001 track, *Shall We Be Love?* album issues, *Destruction of Us,* due April 14 via Naxos, draws inspiration from Palestinian and South African soundscapes with remixes by Pressure Drop and Swami. British artist Sixtoo provides idiosyncratic, left-field rhythms and tight beats topped with harmonicas, acoustic guitars, and unidentifiable sound effects on *Anapalana Survival Kit.* It arrives April 14 on Vertical Format.

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**Billboard**

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BEAT BOX

RIGHT ON TIME: One of the songs from the recently held Winter Music Conference was, without question, "Save a Little Love" (Beat Box, Billboard, April 5). Since mentioning the sensual, unsigned house track in last issue's column, we've learned a bit more about it.

BY LEILA COBO
MIAI—In marketing the film Chasing Papi by pushing three singles at three distinct radio formats, Sony Discos aims to generate the kind of sales that have, for the most part, eluded Latin soundtracks.

Although the number of high-profile Latin films shown in the U.S. has risen noticeably during the past 18 months, most of the accompanying soundtracks—with several of which have received high critical acclaim—have failed to sell strongly. Reasons include a lack of marketing by the U.S. distributors for soundtracks that originate in other forms of radio-friendly singles, and a lack of marketing specifically targeting the Spanish-speaking buyer.

"I think companies expect the movie itself to be the marketing vehicle," says Alberto Uribe, head buyer for retail chain Ritmo Latino. "Everything is focused on 'The movie is in 500 theaters,' rather than 'We're going to do this or that with the album.' There's been a lack of marketing and promotion."

SALES CAN BE OBTAINED

Granted, it would be unrealistic to expect a mostly Latin soundtrack to perform as well as an English-language soundtrack supporting a major film; this is particularly true if you consider that most Latin-themed titles have not been major releases, making the soundtracks a niche within a niche. But the potential for decent sales is highlighted by the success of soap-opera soundtracks, which repeatedly target the Spanish-speaking buyer on TV, with or without the help of a single.

The first in the recent wave of soundtrack的成功es was Amores Perros in 2001. Although it was a foreign-language film, its extraordinarly successful Mexico generated coverage and interest from the U.S. mainstream press. "We can say that most of the artists on the soundtrack were our artists," Universal Music Latino product marketing manager Elena Rodriguez says, noting that the label worked with the film's distributors. But, she adds, "it was my first experience with a soundtrack, and I realized that you're very limited with what you can do [marketing-wise]. In this case, radio played the Celia Cruz song which first appeared on Cruz's 1989 album Mi Vida Es Cantar (My Life Is Singing). In fact, that move revived the song, and we did radio promotion and press.

The next big film project to come out of Mexico was Y Tu Mama Tambien. As with Amores Perros, every single on the soundtrack was featured in the film, and the album was released to a sped-up, pulsating, uplifting musical foundation. While "Save a Little Love" recalls the post-disco sounds of such French acts as Daft Punk (think "One More Time"), Modesto's processed vocals only enhance such flashbacks—it remains incredibly fresh and alive.

"Save a Little Love" is poised to successfully take on the clubs of Ibiza, Spain, this summer. If picked up by the right label, international crossover success could be right around the corner.

Harden, Modesto, and Dabbi are also the masterminds behind another unsigned act, SolTenz. Soulful trance music, get it? Tracks like "Breathe" and "Ugly" (featuring Lisa Flow and Roxanne Price, respectively) are awash in pop-laced trance manerisms, making them perfect for labels like Robbins Entertainment or Positiva U.K. Stay tuned.

NEW IMPRINTS: The Scumfrog's new Ryko-distributed label, Effin, debuts April 25 with Extended En- gagement. The two-disc concept finds the Scumfrog beat-mixing his productions and remixes into a seamless whole. Included is the artist's groove-etched single, "Music Remembered" (featuring Alex Vasquez). The skinny "Come to Me Baby" by Dave From Dallas is the first release from the new Yoshitoshi Recordings' offshoot, Yo. Fans of Danny Tenaglia and Tom Stephan (aka Superchumbo) should not ignore this potent jam.

TIDBITS: "Damaged" by Plumm (aka producer Eric "DJ X" Muniz) was one of the songs of the Winter Music Conference in 2001. Original- ly released on Nebulous, the infectious trance-hued track has now been licensed to several European labels, including Serious U.K., Motivo Italy, Urban Germany, and Valley Spain.

ON THE ROAD: Following last year's popular Dual Play tour DJ, PlayStation 2 and House of Blues recently an- nounced a 2003 edition, which commences March 28 at the Riviera in Atlanta. The tour will take in 12 cities and 24 dates, with Bad Boy Bill and Dieseloxy and DJ Tiesto and Noël Sanger plying their turntableable skills at various stops, hence, the tour's name.

ON THE MEND: Frankie Knuckles was recently released from a Chicago hospital where he underwent treatment for a foot injury. According to DJ Mike P. in the latest issue of Kemistry, who oversees his career, Knuckles' diabetes had prevented the injury from healing properly. We wish Knuckles a speedy recovery.

BABY MAKES THREE: DJ-producer Bobby D'Ambrosio and his wife, Eva, are the proud and happy par- ents of first child Alessia Nicole, who was born March 17. Congratulations on the new arrival!

www.americanradiohistory.com
### Club Play

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Week At Number</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TRY IT ON MY OWN (REMIXES)</td>
<td>Whitney Houston</td>
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<tr>
<td>2</td>
<td>I DROVE ALL NIGHT (REMIXES)</td>
<td>Celine Dion</td>
<td>2</td>
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<td>3</td>
<td>BEAUTIFUL (P. RAUHOFER, BROTHER BROWN, AL B. RICH, VALENTIN MIXED)</td>
<td>Christina Aguilera</td>
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<td>4</td>
<td>HONEY</td>
<td>Nicki Minaj</td>
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<td>5</td>
<td>WHEN THE MONEY'S GONE (BROTHER BROWN, THICK DICK, PASSENGER MIXES)</td>
<td>Manski &amp; Cher</td>
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<td>6</td>
<td>ON A HIGH (DANCE MIXES)</td>
<td>Atlantic Promo</td>
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<td>7</td>
<td>Dinosaur Adventure 3</td>
<td>Jeevok</td>
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<td>8</td>
<td>Gossip Poids (Fatboy Slim Mixes)</td>
<td>The Black Eyed Peas feat. The White Stripes</td>
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<td>9</td>
<td>I BELIEVE</td>
<td>Chris Cox Vs. Happy Cappers</td>
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<td>10</td>
<td>Walking On Thin Ice (REMIXES)</td>
<td>Boney M.</td>
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<td>SHAME IT</td>
<td>Todd Terry</td>
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<td>12</td>
<td>CRY ME A RIVER (REMIXES)</td>
<td>Joe Mascii</td>
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<td>WITHOUT YOU</td>
<td>DMC</td>
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<td>DANCE TO THE RHYTHM</td>
<td>DJ Shadow</td>
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<td>WHERE LOVE LIVES (REMIXES)</td>
<td>C. Michelle</td>
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<td>16</td>
<td>GHETTO (CHARLES WEBSTER &amp; PETE LORIMER MIXES)</td>
<td>Puff Daddy</td>
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<td>17</td>
<td>IN YOUR LIFE</td>
<td>Marianna</td>
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<td>JUST FOR TONIGHT (MARK PICHICCHIOTTI REMIXES)</td>
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<td>FREE YOUR MIND</td>
<td>DJ Soulman</td>
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<td>NO WAY NO HOW</td>
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### Dance Singles Sales

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<tr>
<td>1</td>
<td>IF YOU'RE NOT THE ONE (REMIXES)</td>
<td>DJ Jazzy Jeff &amp; The Fresh Prince</td>
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<td>2</td>
<td>CRY ME A RIVER (DIRTY VEGAS, J. FASCO, &amp; H. HAMEL MIXES)</td>
<td>Jastick &amp; Timberlake</td>
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<td>3</td>
<td>THROUGH THE RAIN (HEDRICK/HAYES neighbouring)</td>
<td>The Heat &amp; The Headlines</td>
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<td>4</td>
<td>DANCE TO THE RHYTHM</td>
<td>DJ Shadow</td>
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<td>WALKING ON THIN ICE (REMIXES)</td>
<td>Boney M.</td>
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<td>EMOTIONAL (REMIXES)</td>
<td>C. Michelle</td>
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<td>WHEN THE MONEY'S GONE</td>
<td>Manski &amp; Cher</td>
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<td>NO ONE CAN CHANGE YOU</td>
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<td>AGAIN</td>
<td>Fatboy Slim</td>
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<td>ALIVE (THUNDERPUNK REMIX)</td>
<td>DJ Scratch</td>
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<td>IN YOUR LIFE</td>
<td>DJ Jazzy Jeff &amp; The Fresh Prince</td>
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<td>FEEL ME</td>
<td>DJ Jazzy Jeff &amp; The Fresh Prince</td>
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<td>MURDER ON THE DANCEFLOOR</td>
<td>The Heat</td>
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<td>HONEY</td>
<td>Nicki Minaj</td>
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<td>SONG FOR THE LONELY</td>
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<td>THANK YOU (DEEP DISH REMIX)</td>
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<td>SOME LOVIN'</td>
<td>Manski &amp; Cher</td>
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<td>BURN FOR YOU</td>
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<td>SOMETHING</td>
<td>Fatboy Slim</td>
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<td>DANGEROUS HIGH VOLTAGE</td>
<td>DJ Jazzy Jeff &amp; The Fresh Prince</td>
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### Billboard Top Electronic Albums

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<td>Mass Attack</td>
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<td>Johny Vicious</td>
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<td>Apex Twin</td>
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<td>The Streets</td>
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<td>The Sultans featuring Angelo Venuto</td>
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<td>Louis Devito</td>
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*Note: The chart includes sales data from various labels and artists, including DJs and producers.*
**SPOTLIGHTS**

**THE WHITE STRIPES**

Elephant

Third Man/V2 63881-27148

**PRODUCERS:** The White Stripes

**RELEASE DATE:** April 1

The tandem of Jack and Meg White is at the top of their game on the followup to 2001’s breakout hit, White Blood Cells. Like its three predecessors, Elephant is steeped in dirty delta blues and ragged Zeppelin-influenced guitar riffs but never has the pair sounded more fresh and self-assured—nor has it been delivered with such a fully realized work before. The devil is in the details here: From the faux baseline of “Seven Nation Army” and the soaring chorus of “There’s No Home For You Here” to the cackling romp of “Black Math,” the album’s success is as much rooted in its uniqueness as in its power. Drummer Meg White even makes a go at lead vocals on “In the Cold, Cold Night.” More accessible than earlier works but no less uncompromising, Elephant is a foxtrot that confirms the White Stripes to be the real deal. —**BR**

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**ALEXANDRE PIRES**

Estrella Galá

PRODUCERS: Estéfano, Pedro Ferreira, Rudy Perez, Emanuel Ruffinengo

**BMG 82876**

**RELEASE DATE:** March 25

With his smooth-as-silk vocals, Brazilian singer Alexandre Pires takes another step toward heartthrob status with this collection of burnished Latin pop, layered arrangements, and soulful vocals. He ventures into smooth-jazz territory on a few tracks (an acoustic “Al Corazon,” ballad “Amarre,” and “Es Mejor Parar,” a musically (if not lyrically) faithful cover of Giro Vannelli’s “Just Wanna Stop”). But the commercial polish is ubiquitous, thanks to careful production by Estéfano and Pedro Ferreira. Arguably, Alexandre Sanz duets (and dominates) on the jazzy standout “Solo Que Me Fat”, which features racy piano riffs as a singer, Pires is pleasant and proficient, but he never cuts loose. Still, fans of his older group So Pzo Contratar will cheer his worldbeat “A Gozar la Vida” and its timely消息 of reliance on love during troubled times. —**RB**

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**Bilbo**

**Lord of the Rings:** The Fellowship of the Ring

**W2P 16618**

**DISTRIBUTED BY BMG**

**RELEASE DATE:** December 17

**PRODUCERS:** Howard Shore

**REVIEW:** Directed by Peter Jackson, with Viggo Mortensen, Ian McKellen, and Elijah Wood. Bilbo, a reluctant hero, is transformed in his journey to rescue the Hobbits from Saruman’s Mordor. A grand epic with all the trimmings. —**MC**

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**JOAN ARMATRADING**

Levers Speak

**PRODUCER:** Joan Armatrading

**DEBUT:** 197185

**RELEASE DATE:** March 25

Joan Armatrading has remained busy since her last widely distributed release. What’s Inside, which arrived in 1995. She earned a doctorate in musicology from the University of Birmingham. She wrote a song for Nelson Mandela’s 70th birthday celebration, and she contributed a benefit CD to PACE’s, a charity for children with cerebral palsy. Last year, she entered the studio to record “Never Spanish” Speakers collection that focuses on love and devotion, the dominant subjects of her thirdyear career. But unlike her sonor meditations of the ’70s, the new songs are often upbeat, even chirpy. The title track ride a tinge of Caribbean percussion, and “Love Bug” has echoes of classic R&B. Blue grass figures prominently in “Waitin’,” and “Prove Yourself” is nearly a flat-out rock-and-roll romp. Armatrading’s command, deep alto unites this eclectic mix, creating an engaging and occasionally superb return. —**MI**

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**ROCKTOPUS**

**PRODUCER:** Spencer Albee, Steven brown

**FFFC 003**

**RELEASE DATE:** April 1

As its name implies, this rock quartet—run by singer/multi-instrumentalist/songwriter Spencer Albee, formerly of Rustic Overtunes—is a many-faceted beast. It revels in the pop-art craft of the British Invasion and early Nilsens while also bowing at the altar of late-70s era power pop. a la Jackson. Cheap Trick. etc. At the same time, it sounds as if it is competing. On its second indie release in as many years, the bands show on the title track, a mon-stroirnrn·t that’s gathering steam for the next. —**PD**

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**LES NUBIANS**

One Step Forward

**PMILOW/Higher Octave/ Virgin 243358 2569**

**REVIEW:** Written by Muriel, the late Lisa, and Germaine, the talented and beautiful trio back with their first album. —**VC**

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**R&B/HIP-HOP**

**Venus Hum**

**Big Beautiful Sky**

**PRODUCER:** Venus Hum

**MCA 088 113 198**

**RELEASE DATE:** April 1

Nashville-based Venus Hum is known for dance and electronic music, but that doesn’t seem to pose a problem for Nashville-based trio Venus Hum. Led by the vocal team of the duo, the pair is the first to feature Annette Stemke (imaginative Bjork repris-

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**CONTRIBUTORS:**

*Susaauff, Ramiro Burr, Keith Cairfield, Gordon Ely, Deborah Evans Price, Brian Garrity, Martin Johnson, Gail Mitchell, Michael Paolletta, Craig Roseberry, Chuck Taylor, Philip van Vleck, Paul Vera, Ray Waalsh, Ashin Ippare.*

**SPOTLIGHTS**

**THE D4**

**W2P 106**

**PRODUCERS:** the D4, Bob Friese

**Hollywood 162 358**

**REVIEW:** April 7

An ode to nightlife and slackerdom, the D4’s major-label U.S. debut is pure, simple rock candy. No new ground is broken with this KISS’s garage punk flavor, but the vibrant guitar riffs and manic drumlines prove a fine addition to the increas-

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**VONRAV**

**PRODUCER:** Marc Tanner

**Electrica 63283**

**RELEASE DATE:** April 8

Easy listening to theNo-metal-crowed aptly describes VonRay's eponymous debut. Yet, the immediately com-

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**STACEE ORRICO**

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**PRODUCERS:** various

**Forefront/Virgin 72433258924**

**RELEASE DATE:** March 25

Stacie Orrico’s Forefront debut, Gentleman, was a hit, earning the gifted 16-year-old the title of starsome songstress. The label, however, has not given her the push that her duet “Bounce Back,” “Tight,” the Diane Warren-penned “Promise,” and the self-penned “Strong Enough.” EMI Christian Music Group is targeting Christian consumers, with Virgin reaching the mainstream market. With this self-titled disc, Orrico has given both parties plenty of ammunition to make cash regis-

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**PLACEBO**

Sleeping With Ghosts

**PRODUCER:** Jim Abbiss

**Hut/ Astraworks 45891036**

**RELEASE DATE:** April 1

Three years after the worldwide suc-

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**LUCINDA WILLIAMS**

**WORLD WIDE RECORDS**

**PRODUCERS:** Mark Howard, Lucinda Williams

**Lost Highway 08817**

**RELEASE DATE:** April 8

Since the Grammy Award-winning Car Wheels on a Gravel Road and the quieter but still powerful Essen, Lucinda Williams has been on a bit of a downswing, but her third album, “Inside, Out,” which also appears on the soundtrack to Smallville, starts things off on the right foot with its sim-

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ing Julie Andrews' role in The Sound of Music), Venus Hum delivers a solid debut that seamlessly bridges the gap between '80s-era synth-pop and today's electronic pop. While other acts have also accomplished this feat, Venus Hum does it with much heart, soul, and emotion, offering something new to the Björk/Julie Andrews reference. Lead single “Hummingbirds” finds Streem's acrobatic vocals twisting and turning atop a moody, computer-generated foundation created by bandmates Tony Miracle and Kip Rubin. Elsewhere, Streem's voice carries the disco-lashed “Montana,” the Erasure-inflected “You, Me & Baseball,” and the ambient “Wordless May,” and the euphoric “The Bells.” This is one band to keep a serious eye on.—MP

★ KASKADE
It's You, It's Me
PRODUCERS: Ryan Raddon, Finn Bjarnson, Yoni Gietadi
OM 120
RELEASE DATE: March 18

In need of a soulful house fix? If so, immediately snap a copy of Kaskade's full-length debut, It's You, It's Me. An underground sensation via his numerous tracks on labels like Om and Naked Music, Kaskade (aka San Francisco-based DLP/producer Ryan Raddon) knows the beauty of keeping his promises. Jams are deep enough for late-night dancefloor action and melodic enough for next week's dinner-date. Handling vocal duties are Johnnys 'Jazz Eye' Kaye and Amy Michelle ‘I Still Do’. The surface line-up of “Words”, “Happy Go Lucky”, “I Don’t Give A Damn”, and “Love For Love” are a testament to the quality of this album. With his second major-label release, the Deraiders stay true to their (admittedly well-rendered) retro package while evolving into more a accessible but nevertheless stylish presentation. These bad boys with double trouble vocals cook up a Bakkenfeld/Every Brothers hybrid on “Way To My Heart”, “Love For Love” is a twangfest with serious Buckaroo ten-dencies; they dish “Scratch My Name”, “I’m Missing You” and “Ain’t No Rest For The Wicked”.

★COUNTRY
THE DERAIDERS
Genuine
PRODUCER: Kyle Lohning
Lucky Dog/Sony 66873
RELEASE DATE: March 25

Their third major-label release, the Deraiders stay true to their (admittedly well-rendered) retro package while evolving into more an accessible but nevertheless stylish presentation. The Deraiders are back with their first major-label release. With four tracks in tow, they've tightened their sound and are ready to hit the dance floor with their new hit single “Happy Go Lucky”.

★ JAZZ
★ DOC POWELL
97th & Columbus
PRODUCERS: Doc Powell, Erik Zobler
Heads Up/International/Telarc/DRP Music Group HUCD 3073
RELEASE DATE: March 25

I'm just going to say it. Doc Powell pays homage to his roots by way of 97th & Columbus, the site of the old Duniway Hall. A revered jazz composer and musician, Powell's music is a testament to his influence on the genre. With this album, he continues to push the boundaries of traditional jazz and bring a fresh, modern sound to the forefront of the genre. Powell's skillful composition and arrangements showcase his mastery of the instrument, making this album a must-listen for fans of jazz and music lovers alike.

★ PAPA SAN
God i
PRODUCERS: various
Gospo Centric 73751-70409
RELEASE DATE: March 18

With Natural, Papa San takes the next step in her career, moving beyond the dancefloor fire of earlier jams like “Candela” or “Ti.” Here, she opts for guitar-fueled adult-contemporary

★ BLUE
★ MARIA MILDARU
A Woman Alone With The Blues
PRODUCER: Randy Labbe
Telsar 83568
RELEASE DATE: March 25

Celebrated jazz and blues singer Peggy Lee passed away in January 2002. With “A Woman Alone With The Blues” is Maria Miladaru's tribute to Lee. Miladaru's soulful interpretation of some of Lee's greatest hits will leave you timeless. Both are joined in the recording of “I Don't Want To Be Loved.” Across the album, Miladaru is joined by fellow female vocalists including Martha Reeves, who contributes vocals to the track “I Don't Want To Be Loved.” The result is a powerful and timeless tribute to Peggy Lee.

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SINGLES

SPOTLIGHTS

ED BY CHUCK TAYLOR

POP

LUCIA SO CLEVER (3:58)
PRODUCER: Ian Stanley
WRITERS: L. Ciletti, D. Bassett
PUBLISHERS: Suki Swivel International, BMI; Royal Swirl/WideDreams, ASCAP
Universal 90293 (CD promo)

It takes chutzpah to launch as a single-name entity in the music biz, and singer songwriter Lucia (lo-oo-chee) has thrown down the gauntlet with “So Clever,” a smart piece of electro-twinged pop rock. Its composition channels classic 80s-era Garbage at its best, thanks to an irresistible beat layered alongside quirky keyboard accents, snapping bass notes, and odd-sounding chimes that lend a dark flavor. Lucia’s breathy vocals are also similar to Garbage’s Shirley Manson, but her higher-pitched voice and restraint keep this from being a copy-cat track. The song’s riffs and hooks (too rare in any choice pop rock band) untouched, it easily fits into its 40. This introduction to Lucia’s debut, From the Land of Volcanos (May 15) has much potential.—LT

SPANISH

ALEXANDRE PIRES Amame (4:05)
PRODUCERS: Emanuel Ruffinengo, Flavio Ballo
WRITERS: C. Nilson, D. Ballo
PUBLISHER: Cap Music Songs, ASCAP
BMG U.S. Latin 82876-50632 (CD promo)

When Brazilian Александр Pires released a handful of singles on Billboard’s Hot Latin Tracks chart with his 2001 solo debut album, many termed him just another ballad bard. It’s a sore understatement of a singer with one of the most distinctive voices to recently emerge in Latin pop. “Amame,” a sweeping ballad from Pires’ upcoming sophomore disc, again has the elements for radio success: a strong hook introduced a few seconds into the song, a soaring chorus, and a key change. Yet this track is no ordinary, because of Pires’ beautiful voice, which has an unmistakable glimmer that will bring you close to tears. The composition of moody synths and larger-than-life choruses add to the compiles that take “Amame” beyond sentimentality. Pires is the kind of artist that stamps his personality on any track. Make that a radio-friendly track, and you can’t lose.—LC

COUNTRY

GEORGE STRAIT Tell Me Something Bad About Tulsa (3:12)
PRODUCERS: Tony Brown, George Strait WRT: R. Lane
PUBLISHERS: Sony/ATV Songs, BMI
MCA 024192 9 (CD promo)

The first track from George Strait’s next AFI record is one of the best singles he’s released in years. It’s elegant, traditional country music at its very best, penned by one of the genre’s most gifted writers, Red Lane. The lyric paints a vivid picture of a relationship gone sour that boils a caustic chorus: “Tell me something bad about Tulsa—I’m coming to live in that hill in the wind/Tell me something bad about Tulsa/So I won’t have to go back believing I belong there again.” It’s just a great country sentiment and, of course, it fits Strait’s seasoned bard tone like a well-worn saddle. The emotion in his voice is underscored by an absolutely perfect production. Great song, great performance, and great production all add up to another hit from one of country’s masters.—DEP

R&B

DJ KAYSLAY FEATURING NAS, FOXY BROWN, BABY, AND AMERIE Too Much for Me (4:06)
PRODUCERS: The Dreamteam
WRITERS: N. Jones, B. Williams, L. Marchand, A. Rogers
PUBLISHERS: Zomba/Will Music/Mi Su, ASCAP; Money Mack/Pork Music, BMI
Columbia 58341 (CD promo)

Having made a name for himself as a mixtape tape KaySlay has done it again with the major-label single “Too Much for Me.” As the lead single to his forthcoming The Streetmovement Vol. 1, if the dance-friendly party track is timed perfectly to blow up this summer, the DJ enlists the help of famous friends Nas, Foxy Brown, Baby, and Amerie, while the three MC’s bring their signature sounds to the old-school track, which samples Sugar Hill Gang’s “Rapper’s Delight.” Meanwhile, Amerie sweetly croons the hook, which provides the song’s R&B flavor. KaySlay deftly knows what works at radio and employs that formula with this single. The self-proclaimed “Dr. King” is fresh out of the gate and already raising eyebrows.—RH

THE BEATLES The Beatles Anthology Apple/Capitol 92975
RELEASE DATE: First seen on a highly rated worldwide broadcast television special and later issued on eight videocassettes (which took home the Grammy for best music video longform in 1997), The Beatles Anthology is the most thorough and moving of the many accounts of rock’s most influential group. So important and vital is this collection that it is now part of the Beatles and Hammerstein Archives of Recorded Sound—which is housed in the New York Public Library for the Performing Arts (located at Lincoln Center in Manhattan)—where it will be preserved for tomorrow’s writers, scholars, and enthusiasts. The five-disc Anthology, released on a feature laden, 81-minute bonus disc, takes the band’s incredible journey into the realm of high-resolution picture and 5.1-channel surround sound. A waterfall of memories (photos, video, music) makes The Beatles Anthology nearly impossible to summarize. The fifth disc is particularly moving; it features previously unseen material, including Paul McCartney, George Harrison, and Ringo Starr sharing recollections of the Beatles’ ascendance. Also included is the video for “Real Love,” a John Lennon demo the surviving Beatles contributed to. Speaking of Lennon, it is difficult to watch the discs without recalling the tragedy of Dec. 8, 1980. Lennon’s murder dashed all hope of a Beatles reunion; Anthology is as close as we’ll ever get.—MP

WILCO I Am Trying to Break Your Heart: A Film About Wilco
Plexifilm 007
RELEASE DATE: April 1

“Music is not limited to what happens in a business quarter,” Rolling Stone’s David Fricke says in this probing documentary, which includes a near epigraph to Sam Jones’ film about the transcendent of Chicago band Wilco. Jones’ black-and-white feature—which shows the tortured making of the band’s 2002 album Yankee Hotel Foxtrot, Wilco’s exit from Reprise Records and signing by Nonesuch Records, and the expulsion of co-founder Jeff Tweedy—is enhanced by DVD bonuses. A making of short, some potent Jeff Tweedy live solo performances, and an hour of outtakes (including unreleased footage from Wilco concerts) comprise a second DVD; a 40-page book includes an essay by Fricke and production notes by Jones. But the main lure here is the poignant feature, one of the best films ever about the inevitable clash between art and commerce.—CM

THE POLICE Every Breath You Take: The DVD A&M 493640
RELEASE DATE: March 18

From the sparse performance video of “ Roxanne” to the modern use of effects in the 1986 version of “Don’t Stand So Close to Me,” the music videos of the Police are memorable both because of the songs they visualize and because they serve as a visual translation of video history. This disc, which was released to coincide with the recent release of the Police album catalog on CD and Super Audio CD, features 14 memorable and classic Police videos: “Walking on the Moon” the group performing in front of a space shuttle; “Every Little Thing She Does Is Magic” a fun, record-studio-based video; and the black-and-white “Every Breath You Take” is pure voyeur. Europeans can also watch several performance videos of such tunes as “Can’t Stand Losing You,” “Next to You,” “Demotion Man,” and “Spirits in the Material World.”—JW

VANS WARPED TOUR LIVE! Pioneer 11943
RELEASE DATE: April 1

The music and mayhem of the 2002 Vans Warped Tour are captured here with a concert program and interviews with many of the tour’s participants. Such bands as Something Corporate, the Used, Mighty Mighty Bosstones, NOFX, and Bad Religion put on notorious performances, as does the particularly energetic Flipping Shelly, New Found Glory explains their childhood day-life on the tour in an interview segment, while No Use for a Name talks about how the tour has helped break such bands as AFI. Viewers will find a lot to love on this disc, and they may also be introduced to some new bands along the way.—JR

CONTRIBUTORS

Lella Coba, Enitra Davis Price, Rashawn Hall, Jill Kiplinger, Chris Morris, Michael Pauletta, Chuck Taylor, Bram Telteman, Christa L. Thibaudeaux, Sergio P. Tong. SPOTLIGHT. Releases deemed by the review editors to deserve special attention in the pages of Musician style and/or Billboard chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS: Exceptional releases predicted to hit the top half of the chart in the corresponding format. CHICOS’ 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, NY 10003) or to the writers in the appropriate bureaus.
McCartney's MPL Picks Up 'Old Friend' Carl Perkins

BY JIM BESSMAN

NEW YORK—"It’s a very exciting time to be in the music publishing business," Paul McCartney says. And he has good reason.

His publishing company, MPL Communications, has just picked up Carl Perkins Music for long-term worldwide administration.

In addition to “Blue Suede Shoes,” the Perkins Music catalog includes such rock ‘n’ roll classics as "Matchbox," "Honey Don’t," and "Everybody’s Trying to Be My Baby"—all of which were covered by the Beatles.

The Beatles tunes in their live shows, McCartney—who first met Perkins with the other Beatles during Perkins’ 1964 tour of England with Chuck Berry—later formed a joint venture, Perkins, with whom he recorded for McCartney’s 1982 Tug of War album. For his part, Perkins wrote a song for McCartney, "My Old Friend."

"We, the families of the late Carl Perkins, are excited and honored to be associated with Paul McCartney and MPL Communications," Stan Perkins, Perkins’ son, says. "The survival of a friendship, and respect both personally and professionally that these two legends had for each other makes it fitting that we are now joined together to further popularize the music of Carl Perkins’ solo compositions."

Carl Perkins died in 1998. The deal with his publishing company—which was previously administered by Warners-Chappell—revitalizes MPL, which has also picked up the Beatles in London in 1997 under the name McCartney Productions Ltd., as an umbrella for his post-Beatles management and business interests, including the publishing of McCartney’s solo compositions.

The North American arm of the company was created in 1976 under the banner of MPL Communications. Through the years, the company has quietly acquired many catalogs, consisting of roughly 25,000 copyrights spanning the early 1900s to the present.

Among the catalogs MPL has amassed is Va-Va-Jak (which includes many of Buddy Holly’s songs), Desilu Music (Desi Arnez and Lucille Ball’s company), Arko Music, Barwin Music, Clanridge Music, Conley Music, Edwin H. Morris & Co. (a deep standards catalog), Harwin Music, Jerrico Music, Meredith Wilson Music (McCartney sang Wilton’s "Till There Was You" from The Music Man on the Beatles’ 1964 album Meet the Beatles), Morley Music, Resmen Music, Winmore Music, Wren Music, and Frank Music (which includes songs by Frank Loesser).

But the Perkins deal marks a new chapter for MPL. "We’re starting to acquire, when in the past we were just maintaining," senior VP of promotion and new product development Bill Porricelli says, adding that MPL has also just signed an exclusive publishing deal with Martin Briley, who may remain best-known for his 1980s hit "The Salt in My Tears" but who has written songs of late for such acts as Celine Dion and ‘N Sync.

Meanwhile, MPL is looking forward to the Atlantic Records album debut in June of Leslie Mills, a songwriter/artist who signed with the publisher two years ago. It will include her song "Good Life," which is featured in the soundtrack to the new movie What a Girl Wants.

"We’re also looking at another writer who’s very contemporary, whom we’ll sign very soon," Porricelli says. But MPL has always been a selective, low-profile company, VP of creative services Allan Tepper adds. "We’re trying not to overload ourselves with more than we can handle. Word gets out that you’re doing things, and more people talk to you. We can’t change from [having a] boutique feel and make promises we can’t keep—and we don’t want to acquire anything just to put it on the shelf. Less is more, has always been our motto—and we’ll continue to operate that way."

Regarding Perkins, the company plans a promotional sampler "geared to the songwriter," Porricelli says; instead of Perkins—recorded cuts, then. It will likely be "revitalized" by the likes of Elvis Presley, Dave Edmunds, and the Beatles, namely the George Harrison-vocalized "Everybody’s Trying to Be My Baby."

"We’ll have some obscure ones, like a duet by Joe Walsh and Steve Earle on ‘Honey Don’t’ that was done for a soundtrack but released only as a promo," Porricelli reports. "We could have other works [by Perkins] that are ’best-ofs’ but those are all over the place."

Meanwhile, MPL is particularly active in promoting the songs of its ever-popular founder. Porricelli says that "upcoming "Songs of Paul McCartney" installment of American Idol will focus on McCartney’s music and emphasize the post-Beatles catalog.

"It’s already proven for young singers and viewers who have heard Paul’s music in their parents’ record collections to hear it on TV," Porricelli says. "But 10-year-old kids sang the words to Paul’s hits on "American Idol: The In-Laws."

"Our company is a particularly special one, and it always thrills me to hear the music that we are lucky enough to publish," McCartney concludes, crediting MPL’s staffers and expressing eager anticipation for the fruits of its representation of Perkins, Mills, and Briley. "It’s a highly competitive industry, but MPL continues to succeed in all doers of the music publishing world."

RINGO WRITES: Ringo Starr had a songwriting hand in all 13 tracks on his new Koch Records album, Ringo Rama.

"It was a lot of fun," says the amiable Starrlight Music (BMI) writer, who collaborated on it both in writing and performing with the likes of producer Mark Hudson, Gary Bury, Dean Grkal, Steve Dudas, Jim Cox, and Gary Nicholson. "You put four guys in the room, and the main battle for me was how to write about the women who left us!"

Meanwhile, in appreciation of the group’s heavy-weight writing talent, Starr boasts, "Anybody says a line [and we can write a song about it]." As proof, he cites the album track "Wings for a Veteran."

"I was in England talking on the phone to my lawyer—who’s also Mark’s—who was with Mark and Gary [Burr] in Florida at one of those songwriting seminars," Starr recounts. "I told him to tell them to write one for me, so they did—but they wrote a song with that as the title! But it was only half-done, so we all got together later and finished it."

Another song, "Imagine Me There," was started by Burr but evolved out of Starr’s line, "You are that to me." Burr, of course, is a Nashville songwriting veteran.

"He said, ‘You can’t say you are that to me in a country song’" recalls Starr, himself a country music veteran going back at least to his cover of Buck Owens’ "Act Naturally" on the Beatles’ 1965 album Help! "I said, ‘Yes, I can say that—and if I sing it, it will be country!’ I love country!"

MAJOR SIGMAN SET: Major Songs, which owns the catalog of Carl Sigman, has issued a limited-edition, three-disc, 74-track boxed set, Carl Sigman Songs; to promote the classic cop show penned by the late charter inductee into the Songwriters Hall of Fame who died aged 91 in 2000.


ASCAP VOTERS SPEAK: ASCAP has tallied the votes in its biennial election for its Board of Directors and declares that 12 writer and 12 publisher members have been elected to serve on the board for a two-year term commencing April 1.

Those writer members who were re-elected in the at-large field are lyricist Marilyn Bergman, composer Cy Coleman, lyricist Hal David, songwriters Wayland Holyfield, songwriter Jerry Leiber, music publisher John Sandlin, songwriter Jimmy Webb, songwriter Paul Williams, and composer Doug Wood.

The newly elected writer directors and publishers5 Emler Bernstein and Bruce Broughton.

Composer Stephen Paulus was re-elected in the symphonic and concert field.


Arnold Broido was re-elected as publisher chairman of ASCAP’s New York headquarters.

NEW SIGNING: BMG Songs, the division of BMG Music Publishing Worldwide, has signed Ben Folds to an exclusive worldwide co-publishing agreement. It will co-publish Folds’ independent releases and his future material.
Signature Fashions Help Acts Enhance Brand Recognition

BY RASHAUN HALL

NEW YORK—An increasing number of pop and hip-hop acts are starting their own signature clothing lines in an attempt to stretch their brand power—and, in turn, money-making opportunities—beyond music. Eminem, Lil’ Kim, Eve, and 50 Cent have all recently announced plans to launch their own fashions in the near future, joining an already crowded field populated by Nelly, Jennifer Lopez, Snoop Dogg, and OutKast, among others.

“Now, more than ever, artists are transcending music as a fashion,” said the leading magazine fashion coordinator/stylist Lee Randolph. “Many of the urban brands are stepping up and thinking outside of the box.”

Although the concept is not new, the success of Ja Rule’s “Puffy” and Rocawear’s “R. P. Diddy” Combs’ Sean John and Jay-Z and the Roc-a-Fella family’s Rocawear have artists and executives taking cues from the fashion industry. Launched in 1999, Rocawear generated more than $80 million in revenue in its first 18 months of business and recently reported revenue of $250 million for 2002. Bowing one year earlier, Sean John reportedly generated $80 million in its first 12 months.

RANDOPEAL APPEAL NEEDED

“A lot of artists didn’t think that they could become a brand and have a successful clothing line, so they never really tried,” Randolph adds. “Now, they see they can.”

And most retail experts agree. Randolph believes Shady Wear by Eminem, Ice Wear by Ice-T, and 50 Cent’s as-yet-untitled brand will raise eyebrows. But whether these franchises will last as long as a Sean John or a Rocawear remains to be seen.

“A lot of people can slap their name on clothes, but you have to package your brand properly in order to have real success,” Randolph observes. “It’s incumbent on artists to start out with a great name. If you don’t have brand appeal, it won’t last.”

Rocawear’s concept sprang from Roc-a-Fella CEO Damon Dash and Jay-Z wanting to design tour jackets and concert apparel for the 1999 Hard Rock Life Tour. Rocawear VP of marketing Dana Hill says, “Damon and Jay wanted to produce clothing inspired by what they wear every day.”

While Rocawear began as a men’s clothing line, the company has since expanded to include women, juniors, children/infants, big and tall, and State Property—a more rugged men’s collection inspired by Roc-a-Fella recording artist Beanie Sigel. Rocawear is also in talks to launch a line of children’s wear.

COMBS, known for his keen sense of style, launched Sean John in 1998. His goal was to fill a void in the marketplace for “well-made, sophisticated fashion-forward clothing” aimed at an urban audience.

“We wanted to do something different from the other sophisticated young men’s lines that were out at the time,” Sean John executive VP Jeffrey Tweedy says. “It sort of evolved from there. Puffy was already a fashion icon, so that laid the foundation. It was a given that we be involved in fashion, but we wanted to create styles as opposed to lines.”

Carried in more than 600 department and specialty stores nationwide, retail seems to be the next frontier for the clothing label. Its first retail outlet will open in New York in July or August.

Although both brands owe some of their success to their affiliation with music, Hill is quick to say that Rocawear’s success is about more than that. “Quality and design are more important than the line being artist-driven. From the very beginning, those were our most important selling tools.”

That said, Hill also admits that the association between the brand and its associated artists does have its advantages. “In being true to the brand, most models can’t wear our clothes the way our artists do,” says Hill, who uses Roc-a-Fella artists in advertisements. “So that was a key tool—as using the synergy between music and fashion.”

NOT A VANTAGE QUEST

As more artists recognize that affiliation and the number of collections entering the marketplace increases, there could be a saturation effect.

“People think it’s an easy opportunity to get into fashion, but you have to understand advertising, production, etc.,” Hill says. “There’s thought behind everything we do.”

Tweeddy agrees. “First, you have to know the business. You have to have the right people in place. Our success is just as much a part of having the right production, design, and marketing teams as it is anything else.”

Randolph also believes that the key to a successful line is a strong creative team. “You have to have someone with a design vision, as well as someone who can coordinate with your vision and facilitate it.” Randolph says. “Puffy has a great vision, and he has put together a strong team that can execute that vision. Dana Hill previously worked at Vogue and Phat Farm. Those are the people who help build your brand.”

Randolph also points to diversification and globalization as key ingredients to a successful artist-inspired line. “Think globally. That’s why a lot of brands only go so far. It’s all about going beyond urban culture. You have to think about reaching other markets.”

Sony Classical’s New Faces Campaign Promotes ‘Adult’ Acts

BY TRUDI M. ROSENBLUM

NEW YORK—In an attempt to duplicate the success of such “adult” artists as Norah Jones and Josh Groban, Sony Classical has launched the New Faces of Music campaign to shine a spotlight on its own crossover artists.

Sony Classical senior VP of sales Marc Offenbach explains, “We saw that our music was really going in a more adult direction, akin to what is happening in the marketplace. Looking over the next two years, we have a lot of ‘crossover classical’ albums coming out—but consumers don’t know what that is. So how do we teach consumers that we have something they want to buy? And how do we teach the retailers?”

The answer Sony Classical developed is the New Faces of Music campaign, which includes in-store events, licensing, brochures, and an upcoming CD sampler. Featured artists include the Operababies, the American Tenors, Mary Fahil, and Mario Frangoulis (whose album Some Time in Paris has spent six months on the Billboard Classical Crossover chart). The ongoing campaign will also be used to launch Dueotto, a collaboration of opera stars Salavatore Licitra and Marcelo Alvarez. Dueotto’s upcoming album, due in June, features the two acclaimed tenors performing popular Italian songs.

MAKING THE DISTINCTION

The New Faces artist appear on Sony Classical’s Odyssey label, launched last fall to distinguish it from the “classical music” moniker. “The problem is, first, I have to sell it to the retailers,” Offenbach says. “They think, ‘Classical music? Can’t sell that.’ So we have to go to retailers and say, ‘It’s not classical music. This is transcending what people think of classical music. We want to take these titles out of the classical section and onto the pop floor.’”

On the flip side, devout classical fans are sometimes known to become annoyed by record label attempts to dilute classical music or to achieve crossover appeal. The move also allows Sony Classical to remain pure in its approach to its classical repertoire, to which Offenbach says the company remains committed.

The year-long New Faces campaign launched in March at Borders Books & Music. For that month, the New Faces display was placed in the No. 1 endcap at Borders stores, featuring CDs by the participating artists along with the accompanying signage, brochures, and listening stations. Sony Classical is supporting the campaign with print ads in Borders’ top 15 markets.

Bordens’ VP of marketing for multimedia Len Cosimano says the campaign’s results at Borders have been dramatic. “It’s been a valuable promotion for us. Our sales of these artists went up 24% after the first week of the campaign, and our market share of those artists has expanded dramatically. It’s been a great campaign from lots of different perspectives. The graphic signage turned out excellent, and the display really showcases the group of artists and the diversity of sounds.”

Offenbach says that some of the artists also get a boost from TV appearances. For instance, the Operababies appeared on Good Morning America in January, when their debut album, Beyond Imagination, came out. They are now doing the rounds at local TV talk shows, and Offenbach says, “Sales have gone up 250% in each market they’ve appeared in.” On March 24, the Operababies began a new round of appearances and performances in Chicago, Detroit, Atlanta, and Miami. The American Tenors currently have a special on PBS, and Dueotto will have a PBS special in June.

Beyond Borders, Offenbach presented the New Faces campaign to cooks at the National Assn. of Recording Merchandisers convention in March and says he expects to roll out the campaign at other music chains. “The response has been great. When we explain it to retailers and buyers, it really makes sense to them—if they can explain [this genre] in-store with signage, it makes it more palatable to the consumers who don’t know what this music is.”

In addition, most of the featured acts are included in Sony Music’s debut-artist pricing program, so the majority of the albums list for $13.99. Offenbach says, “Retailers love that because it gives them a better margin, and consumers like the lower introductory pricing.”

A NEW MARKET

Offenbach says that with general music sales down, adult music represents a new market for the label. And they’re a consumer that’s more likely to buy than to burn. So we have to let them know that we have the music they want.”

www.billboard.com
Ear X-Tacy Keeps Its Passion For Music

In-Store Appearances By Local And National Acts Are The Fuel For Indie's Sales

BY MARISA STARR BARDACH

Ear X-tacy, a Louisville, Ky.-based independent music retailer, is side-stepping price competition from mass merchants and consumer electronics chains like Best Buy by using an active in-store program and an innovative Web site to drive business and create interest in the store.

While the merchant’s sale price for an $13.98 new release ranges from $11.19 to $13.99, president and owner John Timmons says Ear X-tacy does not focus on new releases, because larger rivals sell at or below cost. Instead, it powers sales by using co-op ventures with labels to sponsor live appearances by acts in the store.

The program has drawn national acts ranging from Foo Fighters to Rob Zborne to Kentucky-based Nappy Roots. The Nappy Roots appearance, held earlier this year, marked Ear X-tacy’s first urban in-store, attracting 300 customers who previously assumed it was strictly a rock outlet. Timmons says that live and new releases increased shortly afterward.

Timmons especially caters to local acts. He says that a Feb. 18 album release party that Ear X-tacy held for Outspoken, a Louisville band signed to Atlantic, sold 300 copies within the week. Atlantic Records senior director of sales Adam Abraham says Timmons’ open attitude toward promoting developing acts helps Atlantic get a quick read on new albums.

Mike Salinger, a Universal sales rep in Cincinnati who has worked with Timmons on artist promotion since 1999, agrees. “John understands how important artist development is,” Salinger says. “It’s easy to promote Rob Zborne—anyone can do it. But when I give him a smaller band like Drive By Truckers or Tift Merritt, I know he’ll go over and above. He’ll even hand out flyers at shows.”

Ear X-tacy’s willingness to help bridge relationships between acts and consumers has won it a loyal following, and the strategy also translates online.

The retailer provides a second push for artist promotion through its Web site, ear-x-tacy.com. The site’s home page provides details of upcoming artist in-store appearances. It also lists new releases sorted by genre and provides detailed information like prices, track listings, 30 second song clips, and multiple album reviews from such publications as Rolling Stone and Q. The site additionally lists information for customers, complete with a media player that showcases unreleased album cuts.

Timmons—who has done stints at Karma Discount Records & Tapes, Vineyard Records, and Phoenix Records—describes his business venture as “the typical record-store story.” After selling records out of his apartment, he opened the 500-square-foot store in 1985 with $3,500 in cash advance on his credit card. Timmons says that last year Ear X-tacy’s most profitable, earning $3.5 million. He estimates this year’s sales to be $3.25 million.

Recently nominated by the National Assn. of Recording Merchandisers for its small retailer of the year award, Timmons says he competes with Best Buy and mass-merchandising chains. “Ear X-tacy’s service and selection. ‘Walking into our music store is totally different from an FYE or Music Land. When customers walk in here, they’re blown away.”

Salinger describes Ear X-tacy as “the kind of store you just want to hang out in. It’s warm, friendly environment with knowledgeable employees.”

Timmons describes Ear X-tacy—a member of the Coalition of Independent Music Stores—founded to promote independent music businesses— predominant a rock store. Of its 49,269 titles, 30% are rock and pop. Indie rock, jazz, rap, and technodance make up a consistent 10%. Americana, 5%; used products, 5%; and a couple of indie-used record stores in the area make it a competitive market; and blues, world, classical, and soundtrack music are 5%.

Sales follow a through pattern: 30% Triple A, 30% rock and pop, and 15% indie rock.

Ear X-tacy sells $80 music vs. other product. “We’re always going to be a record store,” says Timmons.

Timmons notes. But DVDs—3,527 titles—are located at the front of the store, along with a DVD-audio listening station. A few years ago, Timmons strategized that since he knows the area and genre trends, he could familiarize customers with the new format. The store also carries turntables, headphones, CD-players, T-shirts, posters, and other impulse items.

Customers can order their merchandise directly from the Web site. Timmons also sends a weekly newsletter via e-mail to customers, updating them in a more personal manner.

“I don’t think the Internet’s ever going to be as good as coming into the record store.”

The distributor offers national distribution through an in-house staff of six and 13 commission salespeople around the country. Synergy also operates INDIEgo Promotions, a marketing and promotion firm; about half a dozen acts represented by INDIEgo are also handled by the distributor. Schulman says, “There are a number of people who come to the marketing company, and they are introduced to the distributor.”

It may appear an odd time to start a Video Distribution company. But Schulman says that he and his partners are optimistic. “Some people think it’s a gamble.” Schulman admits. “Maybe it’s inexact, but we think there’s a lot of good, independent product available.”

COWBOYS AND INDIANS: Continuing its program of acquiring U.K. label lists, Nashville-based Entertainment Media in New Hope, Minn., has signed an exclusive three-year U.S. distribution agreement with U.K. indie label Old Little Indian.

The pact is the first stand-alone U.S. indie deal for the label; some of its product was previously issued via the majors. The company’s best-known artist, Björk, will still issue albums Elektra but selected audio and video titles from the Icelandic vocalist will be released independently.

A deal with Nancy will launch June 10 with the release of a collection of Björk DVDs; CDs by A3 and Black Box Recorder are forthcoming.

One Little Indian’s U.S. office is based in New York and will be operated by Celia Hirschman’s firm Downtown Marketing.

R.I.P. Henry Droz, who died March 26 in Los Angeles (Billboard, April 5), had his roots in indie distribution. He ran his own company, Arc, in Detroit in the ’60s and ’70s before heading WEA and Universal Music & Video Distribution (UMVD).

We had the pleasure of interviewing Droz during his tenure at the majors. In the days after his death, several readers called and spoke of his warmth and generosity of spirit, some who had worked with him emphasized his respect for individualism among his peers and employees—a signal trait among those who began their careers on the indie side.

Upon his exit from UMVD in 2000, Droz was quoted by our colleague Ed Christian as saying: “I don’t think there will ever be another person who can do what he did. Michael Fitts oversees the imprint, of which Schulman says, “That was set up as an altruistic endeavor.”
AOL TO USE DOLBY FOR WEB RADIO:

America Online (AOL) plans to switch from RealNetworks to Dolby for streaming technology in select offerings of its Internet radio service, according to a source.

The switch to Dolby’s AAC format, which will affect narrowband channel Radio@AOL and is not based on financial incentives from Dolby, is largely meant to provide more secure streaming and less buffering, the source says.

Late last year, AOL began using its proprietary UltraVox streaming technology for its broadband Radio@AOL to reduce buffering and speed up downloading.

An AOL spokesperson—who says the company remains associated with RealNetworks in the subscription service MusicNet, Spinner Web service, and other projects—declined further comment. Representatives of Dolby and RealNetworks were not available for comment.

SONICBLUE GOES BANKRUPT:

SonicBlue, maker of the Rio digital audio player and Replay TV video recorder, has signed a non-binding letter of intent to sell its Rio and ReplayTV units for $40 million to Japan’s D&M Holdings, parent of audio-equipment maker Denon and Marantz. The Santa Clara, Calif.-based SonicBlue recently filed for Chapter 11 bankruptcy protection (Billboard, April 5).

SonicBlue has also inked a deal to sell its GoVideo unit, which manufactures DVD/VCRs and home theater systems, to Opta Systems for $12.5 million. Terms of both proposed sales are subject to bankruptcy court approval. SonicBlue will also seek to conduct an auction to allow others to bid on the assets.

SoniceBlue had been working with financial advisor Houlihan Lokey Howard & Zukin to lighten its debt load (Billboard Bulletin, Jan. 25), which as of Dec. 31, 2002, included $148.5 million in convertible debentures and $26.1 million in other long-term liabilities. The company had a net loss in 2002 of $106.7 million, or $1.10 per share, on sales of $221.1 million.

STREAMCAST CEO STEPS DOWN:

Steve Griffin, founder and CEO of StreamCast Networks—operator of the controversial Morpheus peer-to-peer file-sharing network—has left the company to “pursue other opportunities,” according to a spokesperson. StreamCast’s executive team will oversee the Franklin, Tenn.-based company’s operations while a search is conducted to select a successor for Griffin.

StreamCast—which remains embroiled in a copyright-infringement lawsuit brought against it by the Recording Industry Assn. of America together with the National Music Publishers’ Assn. and the Motion Picture Assn. of America (Billboard Bulletin, Oct. 4, 2001)—says it will shortly introduce a new version of Morpheus.
Madonna's 'American Life' Single Available As Download, MP3

BY BRIAN GARRITY
NEW YORK — In the first commercial offer of digital music from Madonna's major-label repertoire, Warner Bros. Records is selling her new single, "American Life," as a digital download through Liquid Audio, RioPort, and subscription services Rhapsody, MusicNet, and Pressplay. The track is also being sold in MP3 format via madonna.com (see related item in The Beat, page 9).

The song — whose online sales are being reflected in data by Nielsen SoundScan — became the second single available only as a paid download to debut on the Hot 100 Singles Sales chart in the April 5 issue, bowing at No. 4, following the No. 11 arrival of Fleetwood Mac's "Peacekeeper" a week earlier.

The single's price ranges from 49 cents to $1.49, based on the merchant. Those buying it directly via Madonna's Web site must use PayPal, the payment system that powers much of the commerce activity on online auction site eBay. Madonna.com was accepting pre-orders for the track for at least a week.

Additional tracks from Madonna's early independent recordings controlled by Sanctuary Records are available on the digital subscription services as well. Also, AOL and other Internet outlets are offering the new song as a free on-demand stream.

In addition to previewing the title track, AOL has made Madonna its featured artist for the month of April. As part of that initiative, AOL will debut the track "Love Profusion" April 18 as part of its First Listen program. The album will be available for free preview in its entirety on a streaming-only basis starting April 21. Other elements of the AOL campaign will include a taping of Sessions@AOL, a Madonna-hosted radio station, a Madonna video channel exclusive to AOL broadband users, an exclusive video premiere, and a special remix of the title track.

CenterSpan May Cease Operations

BY MATTHEW BENZ
NEW YORK — CenterSpan Communications, owner and operator of the Scour network, says it may cease operations.

In its 10-K annual report filed March 31 with the Securities & Exchange Commission, CenterSpan says that without "substantial additional financing," its cash and cash equivalents were not sufficient to last beyond the day of the filing. Chairman/CEO Frank Hausmann did not return calls for comment.

CenterSpan, which claimed $2.4 million in cash and cash equivalents as of Dec. 31, 2002, had a net loss in 2002 of $16.8 million and no revenue. The Hillsboro, Ore.-based firm, which cut 18 of its 35 employees in February, says it "made a concerted effort to reduce operating costs."

CenterSpan owes Sony Music Entertainment a $500,000 content fee and $750,000 in quarterly payments pursuant to a deal it struck to put the major's content on its peer-to-peer network. In the filing, CenterSpan says it is renegotiating the deal.

Executive Turntable

HOME VIDEO: Marylou Bono is promoted to VP of marketing for Warner Strategic Home Video in Los Angeles. She was senior director of marketing for Rhino Home Video.

Robin Horlick is named account executive for Broadway Video/DesignLab in New York. She was executive producer/director of sales for Sony Music Studios.

HBO Video promotes Bob Cowan, previously VP of sales, to senior VP of sales. Sofia Chang, previously director of marketing, to VP of marketing; and Lisa Gutmanis, previously manager of marketing, to director of marketing. They are based in New York.

DIRECT MARKETING: Andrea Kinloch is named VP of strategic marketing for Warner Strategic Marketing in Los Angeles. She was VP of product management and partnership marketing for Rhino Records.

Marcus Logan is named VP of marketing for Star Trak Entertainment in New York. He was senior director of marketing for Virgin Records.
**HOME VIDEO**

### Baby Superstar Makes Its Debut

BY MOIRA McCORMICK

Like many independent children’s entertainment entrepreneurs, Baby Superstar founders Paul and Lisa Berger created their line of development toys for infants because, in their opinion, what they saw on the market did not measure up. Baby Superstar debuts at retail April 15 with three titles — Explorer, Farmer, and Forest Ranger — at the suggested retail price of $12.95 for DVD and $9.95 for VHS.

Their company — the Saddle River, N.J.-based Baby Superstar — is launching the titles (which are distributed by Image Entertainment of Chatsworth, Calif.) with a mother’s Day-targeted Win a Nanny sweepstakes. The winner receives $30,000, which is a year’s salary for a mother’s helper, according to Paul Berger. “Everyone needs child care help,” he says. “Our goal as a company is to be a friend to moms, and we feel that our products want to get involved as well.” The sweepstakes launches on the titles’ street date and runs until May 9, the projected date of the drawing.

One major retailer that is supporting Baby Superstar and Win a Nanny is Ann Arbor, Mich.-based Borders Books & Music, which is featuring in-store displays with ballot boxes nationwide. Other big chains carrying Baby Superstar include Best Buy, Wal-Mart, Circuit City, and “numerous grocery chains,” according to Berger. National cable TV ads will begin airing April 7 on such parent- and kid-friendly networks as Nickelodeon, Lifetime, Oxygen, and Disney Channel.

Berger, who previously worked at the sports end of the entertainment business, says the genesis of the Baby Superstar line — a blend of animation, live action, and classical music, which is viewed as helpful in childhood brain development — occurred while he was “home watching competitive product with my 9-month-old son.” It was inferior, they were using classical music but in its simplest form, with most of the notes stripped out. As a parent, it seemed counterintuitive. If infant development is the goal, why strip out the complexity?

The programs utilize fully orchestrated classical music that is licensed from such entities as the Royal Philharmonic. Each DVD also features a second disc of music, along with a bonus parents’ guide, created by psychologist Dr. Joyce Brothers and pediatrician Dr. David Namerow.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>SUGGESTED RETAIL</th>
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<tbody>
<tr>
<td><strong>NUMBER 1</strong></td>
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<td><strong>ROAD TO PERDITION (WIDESCREEN)</strong></td>
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Canada Considers Anti-War Fallout
Music Execs Wonder If Opposition Will Affect U.S. Relationships

BY LARRY LeBLANC
TORONTO—Music industry executives have been weighing the implications of possible economic retaliation against Canada by the U.S., following warnings by America's ambassador to Canada, Paul Cellucci, that Canada's refusal to participate in the U.S.-led war against Iraq could lead to repercussions.

Cellucci warned during a March 25 speech in Toronto that there could be unspecified repercussions for Canada in U.S. policy, but he refused to elaborate. Yet he did indicate that security would be the top U.S. priority, more important than trade and economic issues.

The ambassador's hint of economic retaliation sent a chill through Canada's music industry, whose recording, booking, and touring interests are so intertwined with the U.S. But leading Canadian music executives are optimistic that Canadian-U.S. relations have not been damaged by the Iraq crisis or Cellucci's public denunciation of Canada's refusal to participate in the war.

"We're in a unique position in that we share all of America's values, but we're not sharing this war," says Toronto-based Bernie Finkelstein, president of True North Records and manager of singer/social activist Bruce Cockburn. "It's a sign that we have a different culture. Some of my American friends are in favor of the war; others are against it. I try to empathize with them both. The U.S. is at war. The fact that we haven't has nothing to do with how we comport ourselves. There's no smugness about [Canada's position]."

NORTH-SOUTH BUSINESS
While downplaying the significance of the rift between the Canadian and U.S. administrations, several industry figures admit to being anxious and concerned about the impact on Canada's act.

"I am absolutely concerned," says entertainment lawyer Chris Taylor, of Sanderson Taylor in Toronto. "I probably don't differ with the Canadian government's decision, but I'm concerned about the effects. Who knows what the long-term implications are for the north-south business we do? We have treaty agreements which now allow us to move pretty freely across the border. Who knows if those will be tightened further?"

Toronto-based booker Vinny Cinquemani, president of S.I. Feldman & Associates, says, "The rhetoric has been terrible. But Cumberland—among American who came to Canada 26 years ago—adds, "Rhetoric is politics. [The failure of Canada to back the U.S.] might affect some trade policies. We're not looking to the right wing at the other end of the phone, normally."

Canadian executives express dismay about the Rose Chicks' major airplay losses in the U.S. in the wake of singer Natalie Maines' anti-war/anti-President Bush comments (Billboard, March 29). "I'm disillusioned with what has happened," says Maines' manager. "People are trying to make an issue out of what is people's free speech. This is so wrong. This is McCarthyism."

在日本音乐产业的关门潮中，由Bruce Cockburn、Shania Twain、Paul McCartney、Costello、Elton John and Bjork组成的Dixie Chicks的巡演也受到了影响。他们表示，将重新考虑其美国巡演计划。

SOME CANADIAN CORPORATE EXECUTIVES ARE EXAMINING potential divestitures or realignments of their domestic operations to reflect changes in the U.S. market. In particular, Japanese executives are concerned about increases in restructuring of the U.S. music industry.

Japanese music industry executives are following with interest the developments in the U.S. music business as they consider their own restructuring of the domestic music industry. Many of them are examining potential divestitures or realignments of their domestic operations to reflect changes in the U.S. market. In particular, Japanese executives are concerned about increases in restructuring of the U.S. music industry.

SMEJ, Toshiba-EMI Announce Reorganizations

BY STEVE McLURE

TOKYO—Two of Japan's biggest labels have announced major reorganizations that they say are designed to strengthen creative functions and increase internal autonomy.

Effective April 1, Sony Music Entertainment Japan (SMEJ) and Toshiba-EMI, both based in Tokyo, established a series of new companies to deal with the growth in the industry; some were restructured and some were created.

The restructuring moves came as the Japanese music industry received yet more bad news. February production data from labels body the Recording Industry Assn. of Japan (RIAJ) reported drops in units and sales. The February RIAJ reported that the number of CDs sold in Japan in February was down 25% from February 2002 in both unit and wholesale value terms.

The restructuring moves were made to strengthen the company's core business and to improve the company's financial performance. The new companies will be responsible for different areas of the business, such as domestic and international sales and marketing.

SONGS FOR PEACE

The plight of Iraq's children is highlighted by the April 15 release of the song compilation "Peace Songs," profits from which will help refugees and orphans in the country's war-affected children.

The album, distributed in Canada only by Sony Music Canada, is a joint venture among Sony BMG Music Canada and the Canadian Red Cross.

Liberal Attitudes

While the war has clearly put a strain on Canada-U.S. relations, several Canadian executives insist that their business relations have not been affected.

"I've been on several recent conference calls, but the [Americans] have paid no mind," says Channel Entertainment Canada senior VP Shane Bourbonnais. "There have been no snide comments. It is business as usual."

Vancouver-based Terry McBride, CEO of Nettwerk Management, which handles Lavigne, Barenaked Ladies, and Sarah McLachlan, says, "I haven't felt a backlash. A lot of people within the music industry share a similar opinion that war is not a good thing. Usually, the music business is pretty liberal-minded."

Shaw Saltzberg, senior VP of S.I. Feldman & Associates, says, "I'm not noticing any change, but you have a mix of people in the U.S. music industry. I have Americans saying to me that they are embarrassed about what's going on. Others [say] the opposite. Many are neutral. We're more a liberal business. You're not looking to the right wing at the other end of the phone, normally."

Canadian executives express dismay about the Rose Chicks' major airplay losses in the U.S. in the wake of singer Natalie Maines' anti-war/anti-President Bush comments (Billboard, March 29). "I'm disillusioned with what has happened," says Maines' manager. "People are trying to make an issue out of what is people's free speech. This is so wrong. This is McCarthyism."

Meanwhile, Sony Music Canada, which has a market share of 19.9% in 2002 (down from 12.2% in 2001), made it the fourth-largest label in Japan—spinning off its Capitol, Virgin, and Epic labels.

TOBY WILSON

SMEJ's mobile phone music division, Sony Mobile, has announced a partnership with U.S. mobile carrier Sprint to offer its music services in the U.S.

The new deal will allow Sony Mobile to offer its music services to Sprint customers, who will be able to download music tracks directly to their mobile phones. This will enable customers to access a wide range of music content, including popular artists and genres, and enjoy a consistent listening experience across different devices.

Sony Mobile's mobile music services are already available in Japan and other countries, and the partnership with Sprint will extend these services to the U.S. market. This move is expected to increase Sony Mobile's global reach and provide a stronger foothold in the American market.

The deal signifies Sony Mobile's commitment to expanding its services and reaching a wider audience. By partnering with Sprint, Sony Mobile can tap into the growing demand for mobile music services and capitalize on the potential of the U.S. market.
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The Great White North Heats Up

Canada exports an array of successful artists, including Shania Twain, Celine Dion, Avril Lavigne and Nickelback. With a plethora of notable releases due this year, Canadian talent should continue to make its presence felt at home and abroad.

BY LARRY LEBLANC

CANADA is one the premier sources of music in the world—a fact that is being reinforced in 2003. Nickelback, Sarah McLachlan, Barenaked Ladies, David Usher, Colin James, Bruce Cockburn, Swollen Members, Gino Vannelli, Delerium, Sloan, Len, Jann Arden, Daniel Lanois, Sarah Harmer, Ashley MacIsaac, Blackie and the Rodeo Kings and Susie Arioli Swing Band are among the leading Canadians with albums due this year. Also on the horizon are highly touted major-label debuts from Sam Roberts, Melanie Durrant, Billy Talent, Hawksley Workman, Micro Maureen and Skye Sweetnam, Jully Black, Kyprios, IRS, In Essence, Saltwater Trio (featuring veteran singers Kim Stockwood, Tara Maclean and Damhnait Doyle) and Matt Dusk.

“It's exciting there's so much new product coming... Continued on page 41

Northern Exposure

Despite concerns over high taxes and rising ticket prices, promoters say the touring business in Canada has rarely been better.

BY RON ROGERS

While the touring industry in the U.S. has been dealing with a struggling economy and ever-increasing security measures in this post-9/11 era, promoters in Canada remain optimistic about the touring business here.

Though any downward turn in the U.S. economy will almost certainly have a negligible impact on the Canadian economy, the cost for international artists to do business in Canada is still a significant issue, with the Canadian dollar, at presstime, valued at 68 cents (U.S.).

Doing business in Canada is further burdened by hefty taxes set by federal and provincial governments on incoming artists. In Ontario, for example, the burden includes a 10% provincial sales tax, a 7% general sales tax (GST) and a 15% withholding tax applied directly to touring artists. This doesn't include taxes to be paid by promoters on profits generated by a show.

If this sounds as though the touring business in Canada may be fighting for survival, think again. Those promoting live events in Canada are ecstatic about their business. Business is thriving, and, judging by the rapid sellouts of some recent big-name shows, the touring business in Canada has rarely been better.

“We had Bon Jovi sell out recently in Toronto and Montreal,” notes Don Simpson, executive VP/MD of House of Blues Concerts Canada. “The recent shows we put up with Elton [John] and Billy [Joel] sold out right away. Goldplay sold out right away, [Red Hot] Chili Peppers sold out right away. Avril [Lavigne] sold out her dates right away, so I think people in this country are still bullish about the economy, maybe more so than the... Continued on page 46
Continued

It's captured what we've had going on stage.

Reid is also delighted over the reception given Matthew Good's first solo album, Avalanche, released by Universal March 4, which debuted at No. 2 on the Nielsen SoundScan album chart. The solo recording followed the split of Good's band of the same name after the release of its Universal album, The Audio of Being in 2001. "I produced a record that gives me [career] options," says Good. "It gives me many different doors to open in the future and prepares the audience for the possibility that I could go through any one of them."

INDIE BREEDING

While there are a high number of Canadian-owned independent labels, the cream of the sector has traditionally been distributed by multinationals. Presently, this includes Nettwerk Productions, Marquis, Aquarius and Popular with EMI; Alert Music, True North, MapleMusic Recordings, Somerset Entertainment and 604 with Universal, and Linus Entertainment, Sonic Records, Stony Plain and the Children's Group with Warner Music Canada.

In the past several years, a significant number of niche-styled indie labels have emerged, including Sonic Unyon, Mint, G7 Welcoming Committee, Smallman, Three Gut, Grenadine, Teenage USA, Stomp, Sound King, Anti/Antenna Recordings, Endearing, Matlock and Shipbuilding.

During the past year, there have been many impressive releases by neophyte Canadian independent acts, including Tangiers, the Constellations, the Dears, Broken Social Scene, Duck 65, Danko Jones, Royal City, the Stars, Doc Walker, John Landry, the Corb Lund Band, Nathan Wiley, Mark Bragg and Lemme Gallant.

"There are some excellent finished masters available, and this is making for an incredibly healthy and competitive domestic market," says Kim Cooke, GM of MapleMusic Recordings.

Canada is a natural breeding ground for developing talent. But there has also been a trend toward the direct signing of Canadian acts by U.S.-based affiliates of multinationals. U.S. A&R interest in Canadian-based talent has made it more difficult for Canadian affiliates to play a pivotal role in launching new acts internationally.

"American A&R people are constantly in this country," says Warners' Newman. "And they don't tell us they are here."

"It is a big problem that we aren't keeping signings here," says Deane Cameron, president of EMI Music Canada. "If you can't sign and develop local talent and have it be successful, you are not creating income to reinvest. Can you imagine the income if I had Nickelback worldwide?"

Privately, many Canadian major-label executives have been stung by their U.S. counterparts for their non-support of Canadian-developed projects while picking up the cream of the talent directly. "My roster is the smallest it has been in 20 years," says Cameron. "I have had to trim it down based on the fact that we are without U.S. support for our acts."

There is a contingent of top Canadian acts already signed directly in the U.S., including Nickelback (Roadrunner), Shania Twain (Mercury Nashville), Sum 41
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trotting partner in Macklan Feldman Management (Norah Jones, Diana Krall, Joni Mitchell), and Network Management CEO Terry McBride, whose fast-growing roster is topped by Sarah McLachlan, Avril Lavigne, Dido, Barenaked Ladies and Coldplay. "There has been such an incredible amount of internal success from such a small circle of managers," exclaims Macklan, "that when you're in the middle of it, you can't help but shake your head and go, 'Wow, how did we get here?'"

Both Macklan and McBride emerged from the city's early '80s alternative scene, and they agree that long years of experience, small victories and lessons learned have bred success. "You've got a group of people here who've stuck with it long enough to be in a position to make a real impact," says McBride. He cites his own squad of managers, among them Pierre Tremblay [RL], Shanna Gold [Lavigne], Dave Holmes [Goldplay] and Jay Clark [Gob, Swollen Members]. "We've built this team from within, and now our hit ratio is getting better and better."

Grammy night was particularly sweet for Feldman, as both management and agency clients made repeated trips to the podium. "We're at the pinnacle for the moment," says the CEO of full-service entertainment agency S.L. Feldman & Associates. "This is a business about relationships, and over 30 years, we've developed enough good ones to make things happen for the amazing talent we represent."

Bruce Allen, now putting his muscle behind Reprise/143 crooner and native Vancouverite Michael Bublé, believes the management pool will continue to grow. He doubts, however, that the city will ever develop a label and publishing infrastructure comparable to Toronto. "We don't need it. We're a significant talent center operating in a world market, and that's good enough."

Beyond the big four managers, the other potential industry heavyweight is 604 Records, a Roadrunner/Island Dej Jammanced label run by Nickelback frontman Chad Kroeger and the band's lawyer Jonathan Simkin. Operating outside a high-pressure A&R environment has given 604 an edge in scooping Western Canadian acts like Theory of a Deadman, Some Blooms and Marianne Trench.

"Some reps keep their fingers on the pulse long-distance, but we're able to establish relationships and act on the spur of the moment," says Simkin. "Personally, I find there's an air of desperation in most industry cities that you don't get here. I do my job more efficiently when I'm not in the thick of it."

The label division of Netwerk Productions remains the city's leading imprint. Mint Records has moved into its second decade with such acts as Neko Case, the New Pornographers and, in a joint venture with 604 Records, moody Vancouver girl group the Organ. The jazz scene is centered on the Maximum Jazz label, original home for Verve Music Group/Blu Thump fusion band Metalwood and now to be distributed nationally under a new pact with Universal Jazz.

The local club scene remains skewed toward dance and DJ venues, though the return of the beloved Commodore Ballroom in 1999 after a three-year closure has again brought A-list touring acts to town.

"It's critical for local musicians to see bands like the Vines to get inspired and fired up," says club buyer Jason Grant. "We definitely missed that excitement when this room was dark."

For now, Vancouver's music powerbrokers are enjoying the fruits of their labors. "Everyone has stuck it out for the fabulous lifestyle, the climate, the fact you can walk your dogs on the beach and raise the kids in a great city," says Janet York, VP of Film Music at S.L. Feldman & Associates. "That we're also able to hold our own with any business center in the world is a bonus."
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BY SKIP DILLARD
Airplay Monitor

For 30 years ago, radio react-
ted to TV's incursion on its turf by reinventing itself to concentrate on music, ceding the longform pro-
gramming elements to its new rival. But now that music programming is no longer exclusively radio's province, is it time for radio to again become more like TV?

In recent months, rumors have had
Infinity's WNEW-FM New York doing just that: taking an "MTV on radio" or "Lifelong on radio" approach that com-
bines music and talk elements. But even if that format never materializes, some programmers who have worked on both the TV and radio sides think there are lessons that radio can learn from TV, especially such recent TV series as American Idol and Joe Millionaire.

In the mid-1980s, adult top 40 WPJ (95.5) PD/morning host Scott Shan-
on was one of the first VH "personali-
ties." Shannon and WPJ programming cohort ABC/VP of FM programming Tom Cuddy say TV's recent realign-
ment is a done a better job than radio of making the audience the star.

Cuddy sees today's TV as a "wake-up call for radio. Many morning shows today are dedicated to feeding the listener in the spotlight. Average people, as we're seeing, can bring a lot to the table. In many markets, I'm missing the real people on the air. . . . Sometimes the only time you'll hear a listen-
er on the air is for a contest or request. I think reality TV reminds us what interacting with listeners can bring to a radio station."

So, it's fun for some. But radio listeners can prove just as entertaining as a high-priced radio personality. I remember KLOS Los Angeles, where Mark & Brian would just "hang out" together on the air, maybe a girlfriend confronting a boy-
friend. They would keep them on the phone until they worked out their differences.

Bet VP of programming Steven Hill, an MTV veteran and the longtime
PD of WILD Boston, says, "America's into real people in amplified realistic conditions. It's everybody's dream to be discovered. American Idol-style. It's like every girl's dream to marry a hand-
some millionaire. Joe-style. The Os-
bournes are just an amplified 'not-so-dysfunctional' family exhibited perfectly by MTV.

Sirius VP of music programming and con-
tent Joel Salkowtiz, who worked for Fox TV before returning to radio sever-
als years ago at WTEM Washington, New
york, says, "Radio has an edge in personal-

Only longform, popular personal-

"What was the memorable part of the first Survivor? Richard Hatch. He was a true character. Here's someone who gets a reaction from viewers. But radio personalities have always done that," Salkowtiz says, cit-
ing such love-em-or-hate-em personal-

ities as Howard Stern, Rush Lim-
baugh, and even Opie & Anthony.

"Sticking with voice-tracks and
reading liners cannot invoke a pas-

sion response from a listener," Salkowtiz continues. "That's when radio turns into a toaster. As long as they like the song that's on, they're there. As soon as they hear a song they don't [like], they're gone."

CASTING AND EDITING

Brian Phillips, senior VP
GM of Country Music Tele-
vision, is a veteran pro-
grammer of country KPLX (the Wolf) Dallas, modern
WNXW (99X) Atlanta, and
top 40 KDWB Minneapolis, among others. Regarding what radio could learn from TV, he says, "Casting and editing are key. For every
30 minutes of foot-
age, you have hours of tape.

 floor. The ge-
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acters that are portrayed."

"That's not happening enough in radio," Phillips continues. "Reality pro-
gramming has worked in real time. It's about the essential characters and how you tell the story, how it's edited, and how it's resolved. Radio pioneered the casting and editing process." In fact, Shannon "puts people confident-
ly in the human storytelling way before any-

one got it on screen. He would find reading liners cannot invoke a passion response from a listener," Salkowtiz continues. "That's when radio turns into a toaster. As long as they like the song that's on, they're there. As soon as they hear a song they don't [like], they're gone."

CASTING AND EDITING

Brian Phillips, senior VP
GM of Country Music Tele-
vision, is a veteran pro-
grammer of country KPLX (the Wolf) Dallas, modern
WNXW (99X) Atlanta, and
top 40 KDWB Minneapolis, among others. Regarding what radio could learn from TV, he says, "Casting and editing are key. For every
30 minutes of foot-
age, you have hours of tape.

 floor. The ge-
nies are those who can sift through it all, find the story, connect it all, and give it a payoff so every human being is recognizable. This about people to see themselves in the lives of the char-
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ly in the human storytelling way before any-

one got it on screen. He would find people himself, along with his great pro-
ducers, who were connected to a story he wanted to tell."

CAN RADIO GO THERE?

Compared with a decade ago, when air personalities often found themselves limited to four breaks per hour, today's jocks generally have more freedom to interrupt the music and put listeners on the
air. But how much fur-
ther can radio go in terms of reintroducing more pro-
duced elements or adding longform programming?

Phillips says radio has some obvious ways for radio to tap into the real-

people-turned-celebrity fan-
tasies that fuel so much of today's TV. "Radio
doesn't have that power
to take listeners and turn them into stars. Now's a perfect time for those 'Who wants to be a DJ?' contests we used to run to identify new talent for a station. Whatever you can do today to get charis-
matic listeners on the radio and make them stars is the right thing to do.

The entertainment package has always been a part of radio—it has just been so very relegated to morning shows. Now's a great time to expand that per-
sonality into other dayparts."

Says Hill, "It's about quick, creative entertain-
ment news briefs throughout the day. What about [using] interviews you've done or someone else has done with
artists over the intro of their records? And radio doesn't have to be afraid to put rock songs on the air to talk about CD sales or so-called 'insider info.'"

But Shannon notes that "the experi-
ments haven't worked well in the past. People have grown accustomed to con-
sidering the morning show, but the rest of the day they'd go to talk radio for if it's what they're looking for. They're expecting music from us."

Philips says radio has always had to take a "leap of faith" when it comes to entertainment. "If you question a listen-
er, they'll tell you to be quiet, play more songs, and don't knock yourself out putting on contests and funny bits, because I don't use radio for that kind of entertainment anymore." But take that leap of faith on a good morning show or great contest and all of a sud-
en, listeners are responding. Look at a station like KROQ—a really creative station, yet listeners weren't able to tell them that's what they wanted from them. But you don't see their listeners punching out when that kind of inno-
vative programming is going on.

Philips, by the way, has his own con-
cerns about today's TV, as well as its ability to translate to radio. For one thing, he says, "the old radio guy in me worries about the license. Where is the liability? Some of these types of programming could lead to spectacular lawsuits.

Philips also believes that "the effort to shock is not going to continue on this trajectory, es-
cially on the contesting side. Reality is looking at human beings in the natu-
ral conflicts of their lives—that's time-
less. It's just, 'It's fun. It's an entertaining'

New NAB Survey Claims Listeners Are Satisfied

BY BILL HOLLAND
WASHINGTON, D.C.—A new survey conducted by the National Association of Broadcasters (NAB) shows that the majority of U.S. radio listeners are satisfied with the quality of pro-
gramming at their local radio sta-
tions, contradicting a poll conducted March 5-

7 by polling firm Zogby International as part of an omnibus poll on a num-
ber of issues. Among the many ques-
tions asked of 1,280 randomly chosen 18-
plus listeners were five questions about local radio, focusing on "their favorite station."

Nineteen percent of respondents said their station "always plays" what they like, 40% said they hear their
favorites "most of the time," 19% said "sometimes," and 15% said that their favorite station "rarely or never plays" the music they like. Responses carried over racial, political, and income lines.

The new survey was released days before the NAB's annual spring con-
vention April 5-10 in Las Vegas and comes as the FCC prepares to vote on June 2 on whether to drop remain-
ning broadcast cross-ownership rules.

The Zogby survey showed that respondents felt the net effect of radio pro-
gramming has not suffered in the past five years. About 40% found about the same variety, about 34% said there is more variety, and about 17% felt there was less variety.

The poll found that more than 80%
of 18- to 29-year-olds are either "satis-
fied" or "very satisfied" with the per-
formance of local radio, contradicting a September 2002 report by the Future of Music Coalition (FMC) that many listeners are dissatisfied with radio diversity and programming.

Having been read the results of the survey, PMC executive director Jenny

Tomney says some of the respondents' answers seem to indicate radio rather than applaud it. "Only 19% say their favorite radio stations consistently play music they like? That's a terrible sta-
tistic," she says, and "19% say only sometimes, and 15% say never? And this is the favorite station? Well, that tells the tale right there."

The survey showed that African-
Americans and Latinos were most sat-
isfied with today's radio.

"I can worry about that and worry that radio cannot continue on this trajectory, es-
cially on the contesting side. Reality is looking at human beings in the natu-
ral conflicts of their lives—that's time-
less. It's just, 'It's fun. It's an entertaining'..."
The 114th AES featured exhibition seminars for the first time, giving manufacturers a better forum to provide a more in-depth explanation of technical background and functionality than a crowded exhibition floor. “We started the idea of the exhibitor seminar,” AES director Roger Furness explained, “because it gave us an opportunity for new exhibitors to honestly talk about their product rather than hide it in a paper session, where they could only talk about the technology behind the product.”

Among those seminars were sessions on Super Audio CD (SACD), on March 23, and DVD-audio (DVD-A), the following day. Each high-resolution, surround-sound consumer format was also represented with a convention-floor exhibit and a separate listening room. In addition, tutorial seminar sessions included “Stereo and Surround Microphone Techniques” and “How to Set Up 5.1 Surround.” “We have stands here on the floor and demo rooms for both (SACD and DVD-A),” Furness commented. “Both of them have quite long exhibitor seminars, two and three hours long. They want to talk to people about what you have to do that’s different to mastering an SAC or DVD-A than to mastering a CD.”

In addition, the SACD format was bolstered by a number of announcements, including the news that Peter Gabriel plans to release his latest album, Up, as a multichannel SACD, along with the stereo SACD release of his entire catalog. Meanwhile, Dutch manufacturer Royal Philips Electronics, co-developer with Sony of the SACD, showed a range of Direct Stream Digital (DSD) interface modules, allowing pro audio equipment manufacturers a "fast track" to DSD development. DSD is the recording process employed to encode the SACD format with a dynamic range of more than 120 decibels.

The 114th AES also corresponded with the U.S. release of Pink Floyd's "The Dark Side of the Moon," remixed in 5.1-channel surround sound, on SACD. Featuring a 5.1 mix by longtime Pink Floyd producer/engineer James Guthrie, "The Dark Side of the Moon" is perhaps the single best advertisement for surround sound yet, given the reverbation with which the 1975 album is treated. The first SACD released under the EMI/Capitol label in the U.S., "The Dark Side of the Moon" is a hybrid SACD, featuring a 2-channel layer for playback in standard CD players as well as the high-resolution, multichannel layer for playback on SACD players equipped with a surround-sound speaker array.

Also at AES, Digital Theatre Systems (DTS) hosted a March 22 presentation addressing all aspects of implementing multichannel sound in the broadcast chain, including production and transmission issues. That presentation was introduced by convention keynote speaker and engineer/producer Stuart Bruce.

Surveying the convention, Furness noted that "it's simply a lot of surround-sound work being done these days, referencing the inroads being made in the broadcast arena.

He added, "The series of [AES] tutorial seminars are really aimed at people who are not cutting-edge technologists or engineers. Even though they may not be specifically about multichannel, things like the microphone techniques seminar do include going from stereo to multichannel. One of the [sessions] I thought was a good idea was 'How to Set Up 5.1 Surround.' There's a lack of knowledge out there. These things have to be got over to people."

Looking forward, the 115th AES Convention will be held Oct. 10-13 at the Jacob Javits Convention Center in New York. Next year, the AES will return to Berlin for the 116th Convention, May 8-11. "There's a lot of excitement about that," Furness says, "because in Europe in 2004 there will be 10 new countries in the EU, and they'll be joining on May 1. So May 8, we have a convention more to the East than we've been in some time. We haven't been in Berlin since 1963, so we thought the time was right."
OZZY

The seventh Ozzfest begins June 28 at the Verizon Wireless Amphitheatre in San Antonio. The 28-date run features perennial headline Ozzy Osbourne, along with Korn, Marilyn Manson, Chevelle, and Disturbed on the main stage. Second-stage acts include Cradle of Filth, Trustcoomy, and Doro. The Ozzfest track record is impressive. According to Holman, the tour has played 157 shows since 1997, grossing $127 million and attracting 3.1 million fans in the U.S. Holman, who performed in every Ozzfest since experimental one-off in 1996, credits headliner Ozzy and his wife-manager/tour organizer, Sharon, for the band's success: they do their homework. Ozzyfest came into being as a niche tour at a time when predecessors like Lollapalooza and H.O.R.D.E. were attempting to broaden their appeal. The niche approach proved to be the right move for the times, as Lollapalooza and H.O.R.D.E. fell by the wayside. "We don't try to reinvent the wheel every year," Holman says. "We stay true to the genre and our core audience. If it isn't broke, don't fix it." Beyond its financial success, Ozzfest has become a prime breeding ground for up-and-coming hard-rock acts by offering exposure to large audiences, first-class venues, and top-notch production values. Disturbed will be playing its third Ozzfest this summer and now clouts in terms of ticket sales. "We bring something to each other," Disturbed frontman David Draiman says of Ozzfest. "I don't want to downplay the value of what Ozzfest does for any band. Ozzy is still the biggest name, and the name recognition is tremendous. Ozzyfest is the tour of choice for metal kids." Before Ozzfest, choices were limited, Draiman says. "Ozzfest was able to tap into a market that wasn't being well-served. That's the same reason Metallica can fill stadiums across the world.

Draiman believes Summer Sanitarium may bring Ozzfest tougher competition. "The Ozzfest crowd shows up to get their asses kicked, and Lollapalooza may not do that for you. As for Warped, I'm not sure our demos cross over with each other as much as they used to. The Ozzfest tour put Metallica is a force to be reckoned with. There is no question that in some metal kids' heads it will be: 'Summer Sanitarium or Ozzfest?' As for the Ozzfest tour, Metallica is in limited Sanitarium run of 18 shows. Still, Draiman says, "Kids will have to make choices in certain cities. The metal audience is not necessarily pockets deep. Ozzyfest came into being as a brand for its core audience. One would have a tough time buttering heads with Metallica any day of the week, but what we have going for us is that Ozzfest has become the standard event that metal kids go to check out the most notable bands in the genre, as well as break-out bands. I don't know if you get that on Summer Sanitarium."

Unquestioned as Osborne's last stint on Ozzfest may provide further juice to the tour. Tickets will average $50, with some $10 seats available at each show.

Still, Ozzyfest's frequency may not necessarily be a plus. "You can't have an event every year," Aras says. "Metallica hasn't toured America in a while. Meanwhile, with a lineup of headliners, Ozzyfest does have that 'event status.' Metallica last toured in 2000, taking in $40.5 million from only 20 shows. About a dozen of them were Summer Sanitarium dates featuring Kid Rock, Korn, and others. The Summer Sanitarium bill includes Limp Bizkit, Linkin Park, Mudvayne, and Deftones, in addition to Metallica.

"Every couple of years to go out and play stadiums is a great thing," Metallica's Lars Ulrich says. "I like the idea of Summer Sanitarium, because it's not about Metallica and four support acts, it's a bunch of headliners and four support acts... Metallica is no longer at the top, but Metallica, Limp Bizkit, Linkin Park, and all are certified headliners." He adds that for such headline acts to play together these days is "a rare thing. In the '90s, Aerosmith, Ted Nugent, Blue Oyster Cult, Pat Travers—these types of shows were the staple of everyone's summer.

GREAT EXPECTATIONS

Jon Stoll of Fantasma Productions in West Palm Beach, Fla., promoters of a July 13 Sanitarium show at the Citrus Bowl in Orlando, believes the Metallica and Ozzfest will do well. Contractually, Stoll is prohibited from citing ticket counts, but he says, "We have a good base and are progressing nicely. I believe the Metallica package will be the strongest of all, generally. The big thing about this package is every one of these artists has new albums coming out.

It doesn't hurt that all the bands on Sanitarium are going to be a lot hotter and more interesting. And each is dedicated to the hard-core cause, Metallica's Kirk Hammett says. "These bands are very, very passionate about what they're doing, and we totally recognize that," he says. "When we sent feelers out to see if we were going to get this tour, these two bands, Limp Bizkit and Linkin Park, just jumped at the opportunity, and that tells me that they have a lot of pull and they want to go on tour together."

As for the newer acts on the bill: "We've always tried to offer support for bands that offered something different than what we do," Ulrich says. "When I look around and see what other band out there I respect, the list is pretty short. I respect bands that do something different, play to their own tune, and have carved something out for themselves.

Limp Bizkit's Fred Durst is equally stoked about the Sanitarium bill. "It seemed like the energy and spirit and tone of just thinking about Deftones, Linkin Park, the box to go to for hard rock, and Metallica kind of gave me little adrenaline rush," he says. "I think every person in the world who hears that bill, buys that ticket, is going to bring that type of energy there."

Kirby believes Sanitarium may well be the biggest tour of the summer. "Given these artists that have new releases, there will be a tremendous promotional push, with a lot of money being spent by these bands' respective labels."

LOLLAPALOOZA RETURNS

The rest of the hard-music field shows plenty of promise. After a five-year hiatus, Lollapalooza will begin a run of 33 North American dates July 3 in Grand Rapids, Mich. This tour will hit headlining spots as well as alternative venues in New York (Randall's Island) and Syracuse, N.Y. (Vernon Downs Raceway, site of the Aug. 30 finale). The lineup includes Jane's Addiction, Q&O, Audioslave, Incubus, Jurassic 5, and the Donnas, plus second-stage acts.

As asked if Lollapalooza is still relevant after a five-year hiatus, Jane's Addiction manager Adam Schneider recently told Billboard that the band has "great value. It has been latent for a while, but once we put this show together, it will be a meaningful brand going forward. Right now we're looking for talented bands, taking this the best tour of the summer.

As for competing with the more metal-minded tours like Ozzfest and Sanitarium, Popp Groschild, world-wide head of William Morris' music division, says: "I'm sure there is some crossover [of fans], but kids go to more than one show. These are definitely different genres, even if the differences may not be as apparent."

Last time out, in 1997, Lollapalooza grossed $7.4 million from 24 shows with Snoop Dogg, Korn, Tool, Tricky, and others. "I think there is a clear difference between [Ozzfest] and what Lollapalooza is trying to do," Kirby says. "If you tried to line it up with radio, Ozzfest is active rock and Lollapalooza is more modern rock. There are bands that exist in both worlds, like Audioslave, but the Donnas are much more modern rock."

The 40-date Kiss/Aerosmith tour, also produced by CCE, plus the Monatalogue, the Sanitarium, and the Warped teams, plus second-stage acts.

So why is there so much hard rock on this road this year? "Hard rock just seems to be something that consistently sells tickets," Holman says. "It has a loyal audience. I think that doesn't switch from one genre to another. They stick with it and even pass from one generation to another."

Additional reporting by Melinda Newman in Los Angeles.
HOME RUN IN ANY PARK: Linkin Park and Celine Dion begin with smaller runs than their first-day sales seemed to promise ($10,500 units and 432,000, respectively), but lest we shrug our shoulders, let's appreciate that this is the first time since Christmas week that each of The Billboard 200's top two albums surpass the 400,000 mark. In fact, this pair outshines the holiday frame's top two by more than 380,000 copies.

Park's Meteor: seems the second-biggest Nielsen SoundScan debut week of this year (after 50 Cent) and the best week by any rock act since Creed's Weathered' started with 887,000 in November 2001, a total that was aided by Thanksgiving week traffic. More than that, Meteor: 's largest Nielsen SoundScan week of any album by any Warner Music Group label, as the Warner Bros. band beats the 803,000 that greeted the first Scoop Dogg: ' first album in 1993, when Death Row and Interscope were part of the WEA family.

With No. 12 (No. 3, 256,000), Brian McKnight (No. 7, 108,500), and rookie act the Diplomats (No. 8, 92,000) joining the party, this is the first time since the Dec. 7, 2002, Billboard that five titles start inside the top 10. This issue marks the second-largest opener in Dion's career and the third McKnight album to start in the 100,000-plus club.

GIANT FOOTPRINTS: Having albums from WEA and Sony Music at the top of this week's Billboard 200 seems like old times to those who have worked in the music trade for more than a decade. Through the '70s, '80s, and most of the '90s, those two vendors—with Sony known as CBS Records for much of that time—were the dominant U.S. market share. Each company's distribution chief fought hard for that lead, so you can imagine my surprise the first time I visited the office of Sony Music Distribution chairman Paul Smith and found a framed photo of then-WEA chairman Henry Druo prominently displayed on a wall near Smith's desk. "I love Henry," the rival said, grinning genuinely.

The admiration was mutual, so it was eerie that less than three months after Smith died, Druo followed his friend and competitor with his own sudden exit (Billboard, April 5). These kindred spirits shaped the channels and marketing mechanisms that made music an incredibly booming industry in the latter decades of the 20th century.

Smith, a burly man, was the jovial, ever-present poker host. Druo was a wiry figure known for his dapper sweater vest and often playful moments. The Sony general's voice could make a veteran newscaster jealous, while Druo—who later helmed Universal Music & Video Distribution—mastered a deadpan delivery that Jack Benny would have admired. From those contrasting voices, the music trade heard wisdom in tough times—even though each man could be stubborn when the spirit so moved.Still, each was flexible enough to innovate: Variable pricing and the sensible reshaping of the industry's once-reckless returns practices are among their significant legacies.

Closer to home, each of these industry leaders were more than supportive of a young guy who had the audacity 17 years ago to move from a comfortable job at a music chain to oversee Billboard's reportage of the retail and distribution landscape. I'll always be thankful to them for that and their willingness to tackle tough issues on the record.

The deaths of Druo and Smith happened not long after that of my former boss, Camelot Music founder Paul David, remembered in this column in the issue dated Nov. 23, 2002. Among the three of them, the music trade lost at least an encyclopedia of knowledge and savvy in just a few years, critical lessons at a juncture when the music industry needs to reinvent itself. Preserving those lessons lies in the hands of those who knew and worked with them.

NEW MOON: For the first time since November 1997, Pink Floyd's 'Dark Side of the Moon' is No. 1 on Top Pop Catalog, but this version is not the one that set records for 47 weeks. The new edition honors the seminal album's 30th anniversary and thus is available only on Super Audio CD; an LP streets April 22. As Universal Music Enterprises did with its recent SACD release of a Police anthology (now No. 44 on Catalog), Capitol opted to track the new Dark Side separately from the original, which topped the chart list for 18 weeks (No. 22 this week). Combined, the two Moon versions move 26,000 units this week, with the SACD accounting for 21,000 of those.

PARALLEL PARK: In addition to its impressive debut on The Billboard 200 with Meteor: 's debut, Linkin Park climbs to No. 1 on Hot Digital and Mainstream Rock Tracks with "Somewhere I Belong," the first track from that album. "Belong" is the band's first No. 1 on Mainstream Rock and its second on Modern Rock following "In the End," which topped the chart in December 2000.

The 3,616 detections of "Belong" on the Modern Rock chart eclipse the all-time record of 3,432 spins set last by Evanesence Featuring Paul McCrory: 's "Bring Me to Life," which gets pushed back to No. 2 despite gaining detections. On Mainstream Rock, "Belong" edges out Audioslave: 's "Like a Stone" by only one detection, keeping the latter track at No. 2 for a second consecutive week.

It's the second time in a year that the top two spots on the Mainstream Rock chart have been separated by such a razor-thin margin. In the Oct. 26, 2002, issue, Puddle of Mudd: 's "She Hates Me" ousted Nickelback: 's "Never Again" from the No. 1 spot, with 1,903 detections, compared with 1,902 for "Again." Since the inception of Nielsen Broadcast Data Systems in 1991, there have been two ties for No. 1 on Mainstream Rock Tracks, the last occurring in the Jan. 13, 2001, issue, when 3 Doors Down: 's "Loser" bested Godsmack: 's "Awake" on a tiebreaker which, for songs both gaining in detections, is total stations that in format playing the track.

BOY TALK: With the infatuation for all things Eastern lately in the R&B/hip-hop world, it is no surprise to see Panjabi MC take Hot R&B/Hip-Hop Songs honors on the Hot R&B/Hip-Hop Singles & Tracks chart at No. 59 with "Beware of the Boys (Mundian To Bach Ke)." Originally released nearly four years ago in Europe, the producer-driven single, with vocals by Labh Janjua, draws from Bhangra, an Indian folk dance and music, and is blended with a sample of the theme from '80s TV show Knight Rider—a sample that was also used in "Turn It Up," a top 10 title for Rasta Rhymes in 1998. Mashing up the dancefloor in the U.K. and elsewhere in Europe since its January 2003 release on Instant Karma, "Beware of the Boys" was recently picked up by Sequence Records for distribution in the U.S. After garnering airplay at rhythmic top 40 WPOW Miami and some other outlets across the States, it came to the attention of Jay-Z, who added some verses to the musical打动. Both versions have been merged and see an increase of 4.5 million in audience impressions, though the Jay-Z-aided rendition is receiving the bulk of the airplay.

Available at retail since March 18, the maxi-CD and 12-inch vinyl do not feature the Jay-Z version, although a reissue with that rendition will be offered April 14 and will also be included on the album Sequence Mixtape Vol. 1, which is slated for a June 17 release. While "Beware of the Boys" is mostly Indian record to chart on Hot R&B/Hip-Hop Singles & Tracks, there have been a slew of records on those charts recently that sample Indian music, including "Adictive" by Truth Hurts Featuring Rakim (No. 2), "Rasta" by Erick Sermon (No. 12), and "Disco" by Slum Village Featuring Ms. Jade and Rejeshwari (No. 93).

EMBEDDED: In its second week atop Hot Country Singles & Tracks, Darryl Worley's pro-war "Have You Forgotten?" sees a new record for the most detections in a single week. Up 277 plays, Worley's single logs 6,366 spins and tops the previous record set in the Feb. 1 issue by Mark Wills: "19 Somethin:' That title collected 6,317 detections in its fourth of six weeks at No. 1.

HEARTFELT: R. Kelly's "Soldier's Heart," which was originally released last spring, debuts on Hot R&B/Hip-Hop Singles & Tracks at No. 95 because of renewed interest resulting from the war in Iraq. A remix prepared by Clear Channel top 40 outlet WQYK Miami, with sound bites of the president and news coverage of the war, has caught on among its sister stations in all formats. Overall, the track posts an audience of 7 million, with R&B radio accounting for 20% of that total. As a result of demand for the original recording is still available, the combined sales and R&B audience are enough to propel the track onto the R&B Singles & Tracks chart.

While never reaching either The Billboard Hot 100 or the R&B Singles & Tracks chart when originally released, "Heart" did make a peak at No. 18 on Hot 100 Singles Sales and No. 33 on Hot R&B/Hip-Hop Singles Sales last May. Proceeds of the retail single are being donated to the Army Emergency Relief Organization, as well as hospitalized veterans in Kelly's hometown of Chicago.
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<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>NUMBER DISTRIBUTING LABEL</th>
<th>PEAK POSITION</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LINKIN PARK</td>
<td>Geffen</td>
<td>1</td>
<td>METEORA</td>
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<td>2</td>
<td>CELINE DION</td>
<td>Sony</td>
<td>2</td>
<td>ONE HEART</td>
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<td>VARIOUS ARTISTS</td>
<td>Sony</td>
<td>3</td>
<td>NOW 12</td>
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<td>4</td>
<td>50 CENT</td>
<td>Def Jam</td>
<td>4</td>
<td>GET Rich Or Die Trying’</td>
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<td>5</td>
<td>NORAH JONES</td>
<td>Blue Note</td>
<td>5</td>
<td>COME AWAY WITH ME</td>
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<td>6</td>
<td>SOUNDTRACK</td>
<td>DreamWorks</td>
<td>6</td>
<td>CHICAGO</td>
</tr>
<tr>
<td>7</td>
<td>BRIAN MCKNIGHT</td>
<td>J Records</td>
<td>7</td>
<td>UN TERN</td>
</tr>
<tr>
<td>8</td>
<td>CAM’RON PRESENTS THE DIPLOMATS</td>
<td>Interscope</td>
<td>8</td>
<td>DIPLOMATIC IMMUNITY</td>
</tr>
<tr>
<td>9</td>
<td>KELLY</td>
<td>Epic</td>
<td>9</td>
<td>CHOCOLATE FACTORY</td>
</tr>
<tr>
<td>10</td>
<td>KID ROCK</td>
<td>Elektra</td>
<td>10</td>
<td>COCKY</td>
</tr>
<tr>
<td>11</td>
<td>SEAN PAUL</td>
<td>Universal</td>
<td>11</td>
<td>DUTTY ROCK</td>
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<td>12</td>
<td>DEAN</td>
<td>Atlantic</td>
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<td>52 K</td>
<td>Interscope</td>
<td>13</td>
<td>PENDENNIAL</td>
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<td>14</td>
<td>HOT BOYS</td>
<td>Sony</td>
<td>14</td>
<td>LET ‘EM BURN</td>
</tr>
<tr>
<td>15</td>
<td>FABOLOUS</td>
<td>Arista</td>
<td>15</td>
<td>STREET DREAMS</td>
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<tr>
<td>16</td>
<td>DIXIE CHICKS</td>
<td>RCA</td>
<td>16</td>
<td>HOME</td>
</tr>
<tr>
<td>17</td>
<td>LIL’ KIM</td>
<td>J Records</td>
<td>17</td>
<td>LA BELLA MAFIA</td>
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<tr>
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**Top 20 Artists**

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**Top 20 Albums**

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**BILLYBOB APRIL 12, 2003**

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Can Best Buy Find A Suitor For Musicland?
Continued from page 1

in February 2001, paying $425 million in cash and assuming $260 million in Musicland debt. It said it would provide an update on Musicland's status in June. When making the announcement that it intended to sell Musicland, Best Buy also revealed that Musicland executive VP Connie Fuhrman had been promoted to president. Additionally, the company reported that the 1,000-plus-unit chain had a net loss of $441 million on sales of $11.7 billion in its fiscal year ended March 1. The loss includes a goodwill impairment charge of $308 million, a non-cash charge of $8 million related to changes in accounting, a $102 million asset impairment charge, and a $23 million after-tax loss from store operations. For its own financial results, Best Buy treated Musicland as a discontinued operation, posting net income of $99 million, or 30 cents per diluted share, on sales of $2.7 billion. While the company noted an 18% increase in sales from the previous fiscal year of $20.9 billion, because of the Musicland results last year, net income was down significantly from the $357 million, or $1.71 per diluted share, that Best Buy achieved in the previous fiscal year. In fourth-quarter 2002, Best Buy revenue rose 11% to $7 billion; comparable-store sales were up 1.2%. Net income fell 11% to $311 million, or 96 cents per diluted share, because of a previously announced impairment charge related to Musicland.

SIGNS OF TROUBLE The troubles at the Musicland chain were apparent in Best Buy's third-quarter results announced in January, when executives at the chain gave Wall Street prior warning that it was reviewing its options for the Musicland chain. At that time, it announced it was shutting down 110 Musicland stores where the leases had expired, while label executives speculated that at least another 200 Sam Goody mall stores orliked to be shuttered but were not because of landlord considerations. While waiting for the announcement that arrived April 1 after Best Buy completed its review, many music suppliers privately worried that Best Buy would place the Musicland chain in Chapter 11, a fear that remained palpable today in off-the-record conversations with senior distribution executives. "The ultimate fear is that if they can't sell it, they tank Musicland and leave us holding the bag," one senior financial executive at a major says. In fact, executives at some of the majors say they have checked with their lawyers, and Best Buy can legally file Musicland in Chapter 11 and not be responsible for Musicland's liabilities, because although wholly owned, it is a completely separate entity. Adding to that Chapter 11 fear are the circumstances surrounding the Cablevision strategy for the Wiz chain. Cablevision announced in February that it would try to sell the Wiz chain and leave Bruce by June. But in March, the parent entered into a stock deal to transfer ownership of the Wiz to a liquidation company. That company filed a Chapter 7 liquidation, and many independent vendors now fear they will never see a cent due from the chain. With that in mind, it's not a surprise to promote the major-label financial executive to say, "I would like to think that Best Buy management would know it would be difficult for us to support their chain going forward if they leave us holding the bag. Whatever the outcome is, if we get stuck somehow by Musicland, we will expect Best Buy to make us whole, whether they are legally obligated to or not.

A Wall Street executive dismisses worries that Best Buy will not be able to sell the Musicland chain—or at least parts of it. Best Buy could strike one or several deals to sell the old On Cue stores (which now do business under the Sam Goody logo, Media Plus, and Suncoast, which he calls "viable businesses."). On the other hand, he is doubtful about the Sam Goody mall-store concept. "Best Buy proved you can't make money in a mall-based music store.

A spokesman dismisses speculation about Musicland's marketability. "Our intent is to find a buyer and complete a sale in the next 12 months. If we don't, we will cross that bridge when we get there. We would explore all available options." Another Wall Street executive with a private equity firm suggests that Best Buy may want out of Musicland so bad that it likely would be willing to unload the chain in a fire sale; he suggests that Trans World Entertainment, lead by chairman/CEO Bob Higgins, would be a likely candidate. "Call him; bottom fisher or call him a value investor, but [Higgins] is shrewd," the executive says. But while label executives believe that Trans World is the only strategic suitor for Musicland, they worry that Higgins is so shrewd that he will reallocate the strategy he used during the National Record Mart (NRM) liquidation, when he cherry-picked seven stores from the 250-unit chain and followed up with landlords to sell new leases on shuttered NRM stores. Higgins declines to comment.

PAST MISTAKES While Best Buy is regarded as one of the strongest merchants in the U.S., its recharacterising of Musicland never seemed to work out. Explaining what went wrong, Best Buy CEO Brad Anderson said in an April 1 conference call, "It is clear that several of the assumptions we made in purchasing Musicland proved incorrect." In an overall assessment of the music market and traffic at malls—where many Musicland Group stores are based—he noted that Best Buy had difficulty selling digital products at the group's stores because of consumers' perceptions that Sam Goody prices were not competitive. He also said that core Musicland customers were lost—he noted that many customers customers were lost—he noted that many customers

Best Buy closed all 225 of its Musicland stores on April 2, 2003, after failing to attract a buyer for best buy musicland chain, a group of 225 stores that had been closed earlier. The move was part of a larger restructuring by Best Buy, a U.S. retail chain that operates best buy and cost plus stores. The chain had been facing financial difficulties, and had announced its intention to sell the musicland chain in February 2001. The sale was completed in March 2003, with Best Buy agreeing to sell the chain to a private equity firm. The sale was part of a larger restructuring by Best Buy, which is focused on improving its financial performance and expanding its presence in the U.S. retail market.
Sony Music Distribution (SMDI) U.S. chairman Dan Yarbrough, senior VP of sales and distribution John Murphy, senior VP of sales and new technologies Craig Applequist, senior VP of urban sales Jimmy Starke, VP of national accounts/Western region Jerry Pitti, and Southwest regional VP Jack Chase are all either retiring or otherwise departing the company. Sources indicate that apart from the restructuring, SME vice chairman Mel Iglberman and Epic Records Group chairman Dave Glew are expected to retire this year. Yarbrough declined to comment.

Yarbrough’s replacement has yet to be named, but Epic senior VP of sales Bill Frohlich is expected to become the No. 2 distribution executive. Columbia senior VP of sales Tom Donnarumma will head a new sales label group with all of Columbia’s U.S. labels reporting to him. At Sony’s RED independent distribution arm, 20 staffers were let go, many of them account service representatives.

Among the cuts at the U.S. labels are Epic’s national director of operations/black music Maurice Warfield, A&R exec Matt Marshall, and longtime publicist Vivian Piazza. At Columbia, the cuts include senior VP pop/adult promotion Lee Leipnner, VP of rhythm/crossover promotion Andrea Foreman, and senior director of publicity Maria Malta. Additionally, Harold Fine, the senior VP/GM of Sony Music Custom Marketing Group, is retiring.

Sony Discos, SME’s Latin music division, cut approximately 20 staffers, according to sources, as did Sony Music Canada. The Canadian cuts include senior VP of A&R Michael Roth, although he is expected to be replaced. Sony Music Nashville laid off seven staffers, including national director of sales Ed Gertler and director of A&R Anthony Martin.

Although the move has not been announced, Columbia Records Group chairman Don Lenner is expected to oversee Sony’s U.S. operations (including the Columbia and Epic labels and SMDI); Columbia Records Group president Will Botwin, Epic Records Group president Polly Anthony, and SME executive VP Michele Anthony are expected to remain in their current roles. Additionally, sources say Sony Music Europe senior VP of marketing Julie Bowden will relocate to the U.S. and take a position on Lenner’s new management team. The labels under Lenner’s purview are expected to operate distinct A&R, marketing, and promotion departments.

In the early 1980s, Starr moved to the U.K., where he tapped into his underground cult status in the northern soul and mod scenes. In 1984 he recorded a tribute album to Marvin Gaye for Streetwave and released a pair of singles on Hippodrome in 1985 and 1986. He recorded briefly for Virgin, where he was produced by Stock/Atikens/Waterman, before recording for Motortricy in the U.K. and WEA in Germany.

His later years saw Starr gigging extensively in the U.K. and the rest of Europe. “He was a very hardworking guy and a lovely man,” says Richard Searling, presenter at U.K. radio station Jazz FM, who worked with Starr through the years. “He will be greatly missed.”

Farrell H. “Rusty” Draper, 80, of pneumonia, March 28. A country and pop singer, Draper was known for such hits as “Gambler’s Guitar,” “Shifting Whispering Sands,” “Night Life,” and “Are You Satisfied?” Filling in for future president Ronald Reagan at a Des Moines, Iowa, radio station as a teenager, Draper went on to host his own radio show in San Francisco and Los Angeles, appearing on Ed Sullivan’s variety show before eventually selling more than 1 million albums as a recording artist in the 50s and 60s.

**OBITUARIES**

**Edwin Starr Dead At 61**

**BY GARETH THOMAS**

Soul singer Edwin Starr has died of a heart attack at the age of 61. Starr, who was responsible for a string of hits during his career including “Twenty-Five Miles,” “War,” and “Contact,” was living in the U.K. and died in Nottingham, England.

Born Charles Hatcher in Nashville on Jan. 21, 1942, Starr signed his first solo deal in 1965 with Ric Tic and had his first top 10 Billboard R&B hit that year with “Agent Double O-Soul,” which was followed up by “Stop Her On Sight” (SOS). After Tamla Motown acquired Ric Tic and Starr’s contract, the singer had a top 10 hit with “Twenty-Five Miles” (Gordy) in 1969. In 1970 Starr reached No. 1 on The Billboard Hot 100 with his pacific track “War,” joining the disco bandwagon in the late 1970s, in 1979 Starr had club hits with “Contact” and “I.A.P.P.Y. Radio” (1920th Century).

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**BURGER EXITS**

Burger, according to sources, called the senior executives reporting to him around Europe March 27 to inform them that in a week he would no longer be the CEO of the company. Burger is believed to have been informed of his fate by Sony Music International (SMI) president Rick Dobbs when he stopped in New York on his way to Los Angeles for a “fly back.” Sources say “it was a surprise” as Sony Music Europe will continue to exist as an entity (unlike BMG’s European operations, which were restructured earlier this year), as will the company’s operations in Asia, under Richard Denekamp in Hong Kong, and Latin America, under Frank Welzer in Miami.

Sources at Sony say the elimination of Burger’s position is part of a process that started almost two years ago. “Our European operations have been going through an ongoing restructuring process during the past 18 months,” one Sony Music Europe source says. Indeed, operations in Benelux, Scandinavia, Germany, and Spain have been streamlined during that period. In most European countries, except France, the stand-alone label structure of Columbia and Epic has given way to a new philosophy, this time distinguishing between local and international repertoire.

Another executive tells Billboard, “The strategy for Sony has been to make the company at least as far smaller than they were just a couple of years ago. But we have to be careful not to downsizing ourselves out of business for the sale of very short-term goals. We want a team of people who can get the work done in a first-class manner.”

Sony Music Germany has set the redundancy ball in motion during the past three weeks, axing several senior posts in a move some insiders are regarding as a pre-emptive strike. It is understood that more than 30 jobs are to be cut. A press release issued March 27 confirmed reports that senior casualties of the restructuring include Pete Graat, GM of the adult/classical division, who will be replaced by Barbara Caetelik.

Also due to go is Columbia/Sony Music Domestic GM Ralf Kotowski, as well the division’s product manager Steen Zimmermann and A&R manager Tom Neumann, whose most recent signings include Norwegian act Delaware and domestic veteran Thomas Hanreich. Kotowski’s responsibilities will be taken over by Columbia managing director Boris Löhe.

Addressing the cuts, Sony Germany/Switzerland/Austria president Balthasar Schramm says: “In order to secure the successful development of the company in an increasingly competitive conditions. Sony is taking the logical step of offering for efficiency, which includes trimming posts at senior management level.”

A release issued on the cuts says that the company is seeking someone to replace outgoing Sony Music Media managing director Uwe Lerch, whose division was among the hardest hit.

Also on the Continent, it appears that Sony Music Italy will not be making cuts beyond the nine staffs it shed in late February. Additionally expected to emerge relatively unscathed is France. A restructuring of the company’s sales operations took place last year, and Sony Music France president Olivier Monfort is now fine-tuning the structure. Sony Music France is believed to be one of the only divisions to have hit budget in the 2002-2003 fiscal year.

Similar stability is expected at Sony Music Spain, where president José María Cárdenas took over last September and restructured the company in January. In a statement, Cárdenas says: “Sony Music Spain has been reorganized and is a solid and viable operation.”

Sony restructured in the Nordic markets in 2002; head count in the region is down to 110. “We have downsized and made the changes that we feel were needed in a falling market,” a company executive says.

At Sony Music Australia, 12 employees were let go. GM of human resources and business affairs Emmanuel Candi says Sony remains that country’s largest record operation, with 440 staffers.
APRIL
April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel, 615-242-0303.
April 5-10, National Assn. of Broadcasters (NAB) 2003 Convention, Las Vegas Convention Center, 202-429-5479.
April 9, American Society of Composers, Authors & Publishers, Inc., 212-401-2400.
April 7, 2003 CMT Flameproof Video Music Awards, Gaylord Entertainment Center, Nashville, 615-235-6400.
April 10, Dove Awards, sponsored by the Gospel Music Assn., Gaylord Entertainment Center, Nashville, 615-242-0303.
April 10, Premios de la Musica Awards, presented by the National Assn. of Black College Broadcasters, Clark Atlanta University, Atlanta, 212-587-1990.
April 15, Second Annual Ariron Greek Music Awards, Fever nightclub, Athena, 1-800-745-8922.
April 21, Sixth Annual Music & Entertainment Industry Golf Tournament, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif., 213-241-7288.
April 25-27, 30th Annual Music City Tennis Invitational, benefiting the Vanderbilt Children’s Hospital’s Child Development Center, Brownlee O. Currey Jr. Tennis Center, Nashville, 615-401-2704.
April 29, 12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-653-7672.
April 29, ASCAP Latin Awards Dinner, Encore at the Fashion Show, Las Vegas. 323-882-1413 (by invitation only).

MAY
May 5, BMI Latin Music Awards, Eden Roc Resort, Miami Beach (by invitation only).
May 7, 2003 SESAC New York Music Awards, the Supper Club, New York (by invitation only).
May 9, International Reggae and World Music Awards, Manhattan Center, New York, 312-427-0266.
May 10-11, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-1982.
May 13, BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

DENNIS
Denney, March 20 in Gallatin, Tenn. Father is a country recording artist.

TWIN
Twin, Abigail Esme and Benjamin Esme, to Jenny and Bruce Robinson, March 24 in Austin, Mother is a country recording artist. Father is a singer/songwriter.

BoY
GIRL
Girl, Mary Kathleen, to Dennis and Michael Harris, March 25 in Ridge- wood, N.J. Father is senior VPCPO for Virgin Records and Jazz & Classics.

Boy, Coror Dennis, to Jessica and John Kilcullen, March 25 in New York. Father is President of VNU Music and Literary Group and Publisher of Billboard. Great-grandfather was singer Dennis Day.

BIRTHS

Boy, Chad Michael, to Angie Hodkins Aldridge and Michael Aldridge, March 17 in Hendersonville, Tenn. Mother is member of gospel group the Hodkins Family.

Girl, Alessia Nicole, to Eva and Bobby D’Ambrosio, March 17 in Plainview, N.Y. Father is an international DJ/remix/producer.

Girl, Emma Rae, to Amber and Kevin

AMERICAN URBAN RADIO NETWORK, BILLBOARD KEEP COUNTING DOWN

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April 21, Sixth Annual Music & Entertainment Industry Golf Tournament, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif., 213-241-7288.
April 25-27, 30th Annual Music City Tennis Invitational, benefiting the Vanderbilt Children’s Hospital’s Child Development Center, Brownlee O. Currey Jr. Tennis Center, Nashville, 615-401-2704.
April 29, 12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-653-7672.
April 29, ASCAP Latin Awards Dinner, Encore at the Fashion Show, Las Vegas. 323-882-1413 (by invitation only).

MAY
May 5, BMI Latin Music Awards, Eden Roc Resort, Miami Beach (by invitation only).
May 7, 2003 SESAC New York Music Awards, the Supper Club, New York (by invitation only).
May 9, International Reggae and World Music Awards, Manhattan Center, New York, 312-427-0266.
May 10-11, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-1982.
May 13, BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).

DENNIS
Denney, March 20 in Gallatin, Tenn. Father is a country recording artist.

TWIN
Twin, Abigail Esme and Benjamin Esme, to Jenny and Bruce Robinson, March 24 in Austin, Mother is a country recording artist. Father is a singer/songwriter.

Girl, Mary Kathleen, to Dennis and Michael Harris, March 25 in Ridge- wood, N.J. Father is senior VPCPO for Virgin Records and Jazz & Classics.

Boy, Coror Dennis, to Jessica and John Kilcullen, March 25 in New York. Father is President of VNU Music and Literary Group and Publisher of Billboard. Great-grandfather was singer Dennis Day.

upcoming events

BILLBOARD LATIN MUSIC CONFERENCE & AWARDS
May 5-6 • The Eden Roc Resort • Miami Beach
BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
Aug. 6-8 • The Roney Palace • Miami Beach

for more information: Michele Jacangelo 646.654.4660 • mbevettes@billboard.com

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BEAUCOUPS OF BEATLES: How long has it been since a former Beatle charted on The Billboard 200? Well, not that long. It's only been two months and one week since George Harrison's Drummer had a berth on the album tally.

A better question would be, How long has it been since Ringo Starr has had an album on The Billboard 200? It has been four years, nine months, and one week since Vertical Man debuted. That means Ringo Rama (Rocch), now this issue at No. 113, is Starr's first appearance on this list in the 21st century. That's not the longest gap between Ringo albums: Vertical Man was his first album to chart since Stop and Smell the Roses went to No. 98 in 1981.

As a solo act, Starr's chart span is 32 years and 11 months, dating back to the debut of Sentimental Journey in May 1979. Ringo Rama is his 11th album to appear on The Billboard 200. Counting his work with the Beatles, Starr's chart span grows to 39 years, two months, and two weeks, working back to the debut of Meet the Beatles! in February 1964. Of the four former Beatles, Paul McCartney has charted 32 albums of his own. John Lennon charted with 20 non-Beatles albums, and Harrison charted with 16.

'BEAUTIFUL' PEOPLE: Snoop Dogg's first two singles to chart on The Billboard Hot 100, "What's My Name?" and "Gin & Juice," both peaked at No. 8 in 1994. He hasn't had another top 10 hit on this chart until now. "Beautiful" (Doggystyle/Positivity) takes a five-place hike to No. 7, giving Snoop and featured artists Pharrell & Charlie Wilson their highest hit to date on the Hot 100.

This is the second "Beautiful" top 10 hit in recent weeks, as Christina Aguilera peaked at No. 2 with the same title but a different song.

CHICO IS THE MAN: Free (Above/Rock) is the first Chico DeBarge title to show up on Top R&B/Hip-Hop Albums since The Game went to No. 6 in 1999. Free is Chico's fifth solo album to chart; that's two more than the three DeBarge albums that charted for his siblings from 1983 to 1985.

Chico was not part of the group that included brothers El, Mark, James, and Randy and sister Bunny. El and Bunny are the other DeBarges who have also had solo albums.

THE B'Z KNZ'S: The Beatles may have owned the entire top five on the Hot 100 in April 1964, but that's nothing compared with the domination of this week's Japanese singles chart by the B'z. The duo, made up of Tak Matsumoto and Koshi Inaba, have locked up 11 of the top 12 positions. "It's Showtime" (Vermillion) debuts at No. 1. Except for a single by Smap at No. 2, the next 10 songs are all by the B'z.

Linkin Park, Room 5 Crash Into U.K. Charts
March 31, 2003 11:00 AM ET

Linkin Park's "Meteora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/EMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham.

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- A Perfect Circle Tapped For Lollapalooza

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BREAKING & ENTERING: A weekly look at the latest acts entering the Billboard charts.

FINE TUNING: A daily preview of must-see televised music programs and appearances.
The new album featuring the first single
“PEACEKEEPER”

SAY YOU WILL features eleven tracks produced by Lindsey Buckingham; five tracks produced by Lindsey Buckingham and Rob Cavallo; one track produced by Lindsey Buckingham and John Shanks and one track produced by Lindsey Buckingham, Rob Cavallo and John Shanks.

Album mixed by Mark Neeldam except “Destiny Rules,” mixed by Chris Lord-Alge

New Year, New Album, New Single, New Tour, New Dreams
In stores Tuesday, April 15th