Can Marketplace Handle Busy Country Tour Lineup?

BY RAY WADDELL
NASHVILLE—A crowded field of superstar tours in 2003 is not only propelling country music toward a record year, but it has in some ways created an embarrassment of riches, with routing conflicts and a possible crowding of the marketplace.

Even with the inevitable cannibalization, many feel that country music touring is in for a huge bonanza. "We need to get some more on-sales in to know for sure, but I think this will wind up as the most dollars grossed in the history of country music," says Greg Osvald, senior VP for the William Morris Agency (WMA) and agent for the Alabama farewell tour, among others. "It looks like there's room for everyone to me. As always, the stronger will do the best."

Outside of Nashville, many may not be aware of country's newfound box-office clout. "People talk about a declining live-entertainment business, but country music is doing record business across the board, largely under the radar," says promoter Louis Messina of the Messina Group, which is involved in tours by Dixie Chicks, Kenny Chesney, Tim McGraw, and George Strait. "Unless you're involved in these artists' camps, people don't know they're slamming it every night."

Labels Give Singles Another Try

Sales Results Still Disappointing; Are Efforts Too Little, Too Late?

BY ED CHRISTIAN
NEW YORK—Nearly one year after retail pleased with the majors at the National Assn. of Recording Merchandisers (NARM) annual convention not to let the single die, some U.S. majors are beginning to experiment with the format again.

Among those releasing singles are Capitol, Warner Bros., Arista, and the Sony and Universal Music Group (UMG) labels, though their executives say that initial results are discouraging. While there are more singles in stores this year, sales for the configuration are down 49% from last year's pace. For the year to date, 1.2 million singles have been sold, according to Nielsen SoundScan. In 2002, the singles market for the full year totaled 12.2 million units, which is believed to be the lowest number since the single was in its infancy in the early 1950s.

Warner Bros. VP of sales Dave Stein says the label has "earmarked 15 acts this year that we will put out singles for." He says the artist choices were based on "where we thought singles were significant to the marketing of the act." Consequently, singles will be issued for Madonna and Sixpence None the Richer. In the case of Madonna, a single may be produced in all current formats: CD, CD-maxi, DVD, and 12-inch vinyl. The label is going with a $3.99 list price for the CD-single.

Capital senior VP of sales Joe McFadden says, "We believe in the single as an artist-development tool. We have released singles and will continue to release singles. The criteria for putting out a single commercially (Continued on page 61)"

DIY Recording Spells Tough Time For Austin's Studios

BY CHRISTOPHER WALSH
The Texas town of Austin has long been a haven for blues- and rock-oriented singer/songwriters who are able to thrive outside the musical mainstream. As the home of the annual South by Southwest Music Conference (March 12-16), Austin has nurtured a do-it-yourself atmosphere and attracted under-the-radar acts and independent-label projects that support its network of respected recording studios.

But that independent spirit is now working against the commercial studios, as inexpensive, high-quality digital recording equipment has increasingly enabled musicians to take production into their own hands.

Eco-Friendly Movement Growing In Music Biz

BY GORDON MASSON
LONDON—Numerous artists and music companies are taking a leading role in an environmental program that aims to combat global warming.

Foo Fighters, Coldplay, Gorillaz, Kylie Minogue, Shaggy, Mis-teeq, Dido, Neneh Cherry, and Sting—to name a few acts—have linked with Future Forests, a London-based, for-profit company, to ensure that their activities do not exacerbate the ecological problems facing the planet.

There are serious problems stovering up for us now," Future Forests founder and chairman Don Morrell says. "But basically, by planting trees, we can make everything we do carbon-neutral, and that's at

'S02 Shipments Down 11% : Page 4 • ACM Awards Noms: Page 30 • Grammy Fave Jones Back On Top With 621K: Page 63

Soraya is back and more inspirational than ever.

After a three-year battle with breast cancer, Soraya celebrates life with CASI, an energetic, uplifting single that will move you, in every sense of the word.

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Best Male Rock Vocal Performance
Best Rock Song
Best Rock Album
Best Male Pop Vocal Performance
**JOHN MAYER**
Best Pop Performance by A Duo Or Group With Vocal
No Doubt
Best Traditional Pop Vocal Album
**TONY BENNETT**
Best Male Rock Vocal Performance
**BRUCE SPRINGSTEEN**

**THE FUNK BROTHERS**
Best Traditional R&B Vocal Performance
Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Media
Best Rock Performance By A Duo Or Group With Vocal
**COLDPLAY (PRS)**
Best Hard Rock Performance
**FOO FIGHTERS**
Best Rock Song
**BRUCE SPRINGSTEEN**
Best Rock Album
**BRUCE SPRINGSTEEN**

**DIXIE CHICKS**
Best Country Performance By A Duo Or Group With Vocal
Best Country Instrumental Performance
Best Country Album
Best Alternative Music Album
**COLDPLAY (PRS)**
Best Female R&B Vocal Performance
**MARY J. BLIGE**
Best Male R&B Vocal Performance
**USHER**
Best R&B Performance By A Duo Or Group With Vocal
**STEVIE WONDER**
Best Traditional R&B Vocal Performance
**CHAKA KHAN & THE FUNK BROTHERS**

**INDIA.ARIE**
Best Urban/Alternative Performance
Best R&B Album
Best Urban/Alternative Performance
**INDIA.ARIE**
Best R&B Song
**BOBBY OZUNA**
**ERYKAH BADU**
**GLENN STANDRIDGE**
**JAMES POYSE**
**RAPHAEL SAADIQ**
Best R&B Album
**INDIA.ARIE**
Best Contemporary R&B Album
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- Best Male Rap Solo Performance
- Best Rap/Sung Collaboration

**Best Female Rap Solo Performance**
- MISSY ELLIOTT

**Best Male Rap Solo Performance**
- NELLY

**Best Rap Performance By A Duo Or Group**
- OUTKAST
- KILLER MIKE

**Best Rap/Sung Collaboration**
- NELLY
- KELLY ROWLAND
- BEST MALE COUNTRY VOCAL PERFORMANCE
- JOHNNY CASH

**Best Country Performance By A Duo Or Group With Vocal**
- DIXIE CHICKS

**Best Spanish Language Performance**
- CELIA CRUZ

**Best Contemporary Folk Album**
- NICKEL CREEK

**Best Native American Music Album**
- MARY YOUNGBLOOD

**Best World Music Album**
- RUBÉN BLADES

**Best Musical Album For Children**
- COLDPLAY (PRS)

**Best Country Song**
- ALAN JACKSON

**Best Country Album**
- DIXIE CHICKS

**Best Rock Performance By A Duo Or Group With Vocal**
- THIRD DAY

**Best Alternative Music Album**
- COLDPLAY (PRS)

**Best Compilation Soundtrack Album For A Motion Picture, Television Or Other Visual Media**
- RANDY NEWMAN

**Best Latin Rock/Alternative Album**
- MANA

**Best Long Form Music Video**
- THE CLASH (PRS)

**Best Country Performance By A Duo Or Group With Vocal**
- NELLY

**Best Country Collaboration With Vocals**
- LEE ANN WOMACK

**Best Country Instrumental Performance**
- DIXIE CHICKS

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Marilyn Bergman | President & Chairman of the Board
RIAA Says 2002 Shipments Off 11.2%

BY ED CHRISTMAN

NEW YORK—The Recording Industry Assn. of America’s (RIAA) year-end numbers for the U.S. confirm last year’s industry downturn, with shipments totaling 859.7 million units, an 11.2% decline from the 968.5 million units the labels shipped in 2001. In dollars (when computed at list price), total revenue dropped last year from $12.9 billion to reported $12.6 billion from the previous year’s total of $13.74 billion. Those totals include shipments to record clubs, mail-order operations, and nontraditional retailers. Total shipments to retail last year were 675.7 million units, down 7.8% from 2001’s total of 733.1 million units, according to the RIAA. In comparison, Nielsen SoundScan’s (www.nielsen.com) estimate that total sales at retail were 693.1 million units for 2002 and 794.1 million units in 2001, a 12.7% drop.

Looking at total album shipments, the RIAA reports 89.5 million units last year, down 10% from 2001’s total of 99.5 million units. When broken down by configuration, CD album shipments in 2002 dropped 8.9% to 803.3 million units from 2001’s total shipments of 881.9 million units, while revenue in those respective years totaled $12.04 billion and $12.9 billion. That means that the average CD list price increased to $14.99 last year from $14.64 in 2001— surprisingly, week in week out, when the majors began devolving deep-catalog titles and relying more heavily on introductory low pricing and even rebates to promote albums by developing artists.

Cassette album shipments dropped 39.9% to 31.1 million units last year from the previous year’s total of 45.6 million units. Vinyl albums—the supposedly dead configuration—shipped more than four times the number of units than the fledging DVD-audio format. The former moved 1.7 million units last year, the latter moved 400,000 units.

On the singles side, the CD-single dropped from 173.2 million units in 2001 to 4.5 million units last year, while cassette singles, which are no longer manufactured, showed a negative shift of half a million units, apparently as a result of returns. Meanwhile, the vinyl single shipped 4.4 million units, down from 2001’s total of 5.5 million units.

In music video, shipments totaled 14.7 million units, down 17.2% from the previous year’s total of 17.7 million units and a whopping decrease of 45.9% from the configuration’s peak year of 1998, when shipments totaled 27.2 million. Last year’s 14.7 million total, 10.7 million units were DVDs. The RIAA said that it had issued 5.3 million counterfeit CD-Rs and nearly 400,000 counterfeit cassette and CD albums and that arrests were up 44.2% to 4,750, with guilty pleas up 30.6% to 3,432.

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**Lofgren Bill Aims To Balance Rights**

WASHINGTON, D.C.—(Rep. Zoe Lofgren (D-Calif.) introduced a new bill last year that he says will ensure consumers’ ability to enjoy purchased digital copies of songs, music, and movies by allowing them to legally use them across platforms.

Lofgren’s bill, the Enhanced Copyright and Online Consumer Protection Act of 2003, has won support from consumer groups. Those groups say the bill will ensure that consumers have the ability to download their music from one device to another.

The Recording Industry Assn. of America (RIAA) and the Business Software Alliance oppose the measure, saying it would weaken international copyrights and make it easier to download software.

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**RIICULLEN**

John J. Kilcullen has been named publisher of Billboard. He also assumes responsibility for the music publishing division at all of the company’s magazines, which in addition to Billboard, includes Airplay Monitor, Music & Media, The Bookshelf, and Kirkus Reviews. He succeeds Howard Laderman in both positions.

Kilcullen is an award-winning corporate entrepreneur and brand architect who has built and managed “category-defining” websites and publishing divisions at International Data Group, where he created the popular For Dummies brand. He has more than two decades of experience in creating and managing large-scale websites, large-scale brands, and managing strategic relationships and is recognized as an innovator in marketing, merchandising, and leading entrepreneurial teams around the world. Under his stewardship, the company expanded to publish more than 1,000 titles, with more than 150 million copies in print, and grew to annual sales exceeding $470 million.

Kilcullen launched IDG Books Worldwide from a book publisher into a branded, continuous content company with tentacles in Internet publishing, fitness, video games, software, and music publishing. A number of titles from the Dummies franchise licensed by Kilcullen have also been turned into successful music and video products, as evidenced by their strong showings on the Billboard charts: Basic Yoga for Dummies (Anchor Bay Entertainment) topped the Billboard Health and Fitness video sales chart in February 2002; Beethoven for Dummies (Angel/EMI Classics) reached No. 2 on the Classical Midline chart in April 1997. "It was as a background launching and branding new products and his leadership abilities that led Mike Marschano and me to seek him out for this key role in our publications group," says Lander. Chief Operating Officer of VNU Business Publications and VNU Business Media, in addition to Billboard and Kirkus Reviews. He succeeds Howard Laderman in both positions.

Kilcullen has been turned into successful music and video products, as evidenced by their strong showings on the Billboard charts: Basic Yoga for Dummies (Anchor Bay Entertainment) topped the Billboard Health and Fitness video sales chart in February 2002; Beethoven for Dummies (Angel/EMI Classics) reached No. 2 on the Classical Midline chart in April 1997. "It was as a background launching and branding new products and his leadership abilities that led Mike Marschano and me to seek him out for this key role in our publications group," says Lander. Chief Operating Officer of VNU Business Publications and VNU Business Media, in addition to Billboard and Kirkus Reviews. He succeeds Howard Laderman in both positions.
Former lead singer of the Grammy winning group Shenandoah returns to his roots. Includes acoustic versions of "Ghost In This House" and "Next To You, Next To Me."

After 10 years Marty Raybon has come **Full Circle** with his first bluegrass release on Doobie Shea Records.

The record you hold in your hands is far more than a return to the fold, however. It is a cause for rejoicing and celebration. For there are few more thrilling vocalists in America than Marty Raybon.

—Robert K. Oermann

See Marty perform songs from Full Circle on March 17th at the annual NARM Convention in Orlando, FL during a special Bluegrass Festival performance at Club NARM.
MARCH 15, 2003

**Top Albums**

- **Missy Elliott**
- **GreenGlass**
- **Alison Krauss & Union Station**
- **Suzanne Vega**
- **Country Music Association**
- **Dixie Chicks**
- **Massive Attack**
- **Various Artists**
- **Go West**
- **Dido**
- **The Black Keys**
- **Sony**
- **NORAH JONES**
- **(RCA)**
- **50 Cent**
- **Latin**
- **Soul Why**
- **SEAN PAUL**
- **Marc Anthony**
- **Christina Aguilera**
- **The Weeknd**
- **Ishmael</ins>

**Top Singles**

- **50 Cent**
- **Foo Fighters**
- **Audie Carr & Contemporary**
- **Dixie Chicks**
- **Avril Lavigne**
- **Gary Allan**
- **Robbie Rivera**
- **Justin Timberlake**
- **India**
- **50 Cent**
- **50 Cent**
- **Rock Stevens**
- **Jennifer Lopez**
- **Spy Kids 2: The Island of Lost Dreams**
- **Peruvals**
- **My Big Fat Greek Wedding**
- **Leslie Sansone: High Calorie Burn**
- **101 Dalmations II: Patch's London Adventure**
- **MusiCares**
- **NORAH JONES: Live in New Orleans**
- **Ultimate X**
- **U.S. Rental**
- **My Big Fat Greek Wedding**
- **My Big Fat Greek Wedding**

**Videos**

- **Spy Kids 2: The Island of Lost Dreams**
- **Peruvals**
- **My Big Fat Greek Wedding**
- **Leslie Sansone: High Calorie Burn**
- **101 Dalmations II: Patch's London Adventure**
- **MusiCares**
- **NORAH JONES: Live in New Orleans**
- **Ultimate X**
- **U.S. Rental**
- **My Big Fat Greek Wedding**
- **My Big Fat Greek Wedding**

**Top Singles**

- **Killer Mike**
- **24**
- **Noelia**
- **20**
- **R&B**
- **Country**
- **Pop**
- **Latin**
- **Rock**
- **Reggae**
- **Dance/Special Sales**
- **Country Music**
- **Indian**
- **Latin**
- **R&B/Pop/Rap**
- **Top Breaktracks**
- **Rock/Modern**
- **Red Hot Chili Peppers**
- **Jennifer Lopez feat. LL Cool J**

**Unpublished**

- **Andrea Boccoli**
- **JOSH GROBAN**
- **DIANA KRALL**
- **NORAH JONES**
- **Various Artists**
- **Yanni**

**BeMusic Bundles CDs With New Artist Club Purchase**

BY BRIAN GARRITY

NEW YORK—BeMusic, Bertelsmann’s direct-to-consumer music retail unit, aims to drive sales of up-and-coming acts through its record club with a new program that offers members free CDs with the purchase of a title by an emerging act.

In the latest example, BMG Music Service has inked a deal with indie label Ready Set Go! to promote the new album from critically acclaimed neo-soul artist Cody ChesnuTT throughout this month via its Music Discovery initiative.

Under the terms of the agreement, BMG Music Service club members who purchase ChesnuTT’s The Headphone Masterpiece for $17.99 will have the opportunity to pick four additional titles for free. BMG Music Service will promote ChesnuTT on the order form of its mailers as well as on its Web site, bmgmusic.com.

In addition, BeMusic is a co-sponsor of ChesnuTT’s tour. The BMG Music Service logo is pictured on the artist’s tour bus, which is being parked in front of venues at which ChesnuTT is performing.

BeMusic executives view the offer as a win-win scenario that both exposes its members to new music and spurs club sales.

The music club is expected to become a powerful retail/distribution outlet for the album. The title is a self-produced effort with limited circulation in physical stores; upstart Ready Set Go! is covering manufacturing and selling the album direct to one-stops.

BeMusic, by expecting to sell in excess of 100,000 units of The Headphone Masterpiece, BeMusic president/CEO Stuart Goldfarb says, “This directly supports an artist who needs support.”

The Music Discovery program is only one initiative that BMG Music Service is looking at to breathe new life into the club business. “Our competition is the same as every other retailer’s competition—people taking music for free on the Internet,” Goldfarb says. “And I’ll tell you what: I’ll meet the competition at their price. In order to introduce people to exciting new music, I’ll give our good customers new music for free, and I’ll eat the cost of that.”

Labels and managers say the arrangement is as much an opportunity to get its message to a music-buying community of more than 3 million members as a way to get the album directly into the hands of consumers. ChesnuTT’s manager, Donny Von, says, “This is a chance for us to reach a very select group of music lovers who might not yet be aware of Cody’s CD.”

The ChesnuTT offer is the second promotion under the BeMusic Music Discovery initiative. Late last year, in a slightly different offer, BMG Music Service bundled new albums from StarTime International Records acts the Walkmen and the French Kicks in a three-for-one package with the Strokes’ Is This It (RCA). According to BeMusic, that offer moved 75,000 units.
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Jesse Harris

Don't Know Why

Sheryl Crow

Best Female Rock Vocal Performance

Faith Hill

Best Female Country Vocal Performance

Willie Nelson

Best Country Collaboration with Vocals

Diana Krall

Best Jazz Vocal Album

Jars of Clay

Best Pop/Contemporary Gospel Album

Dave Grusin

Best Pop Collaboration with Vocals

Santana

Best Instrumental Collaboration

Michelle Branch

Best Pop Collaboration with Vocals

Pat Metheny

Best Contemporary Jazz Album

Riders in the Sky

Best Musical Album for Children

Dave Holland

Big Band

Best Large Jazz Ensemble Album

Lake 6

Best R&B Performance by a Duo or Group with Vocal

Michael Brecker

Best Jazz Instrumental Album, Individual or Group

Roy Hargrove

Best Jazz Instrumental Album, Individual or Group

Norman Brown

Best Pop Instrumental Album

Doc Watson & David Holt

Best Traditional Folk Album

The Funk Brothers

Best Traditional R&B Performance

Best Compilation Soundtrack Album

Eminem

Best Rap Album
Best Short Form Music Video

B.B. King

Best Pop Instrumental Performance
Best Traditional Blues Album

Thomas Newman

Best Instrumental Composition
Best Instrumental Arrangement

Herbie Hancock

Best Jazz Instrumental Solo
Best Jazz Instrumental Album, Individual or Group

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GRAMMY WINNERS 03

NIGHT!!!

Korn
Best Metal Performance

The Flaming Lips
Best Rock Instrumental Performance

Bebo Valdes Trio with Israel "Cachao" Lopez & Carlos "Patato" Valdes
Best Traditional Tropical Latin Album

Ralph Stanley & the Clinch Mountain Boys
Best Bluegrass Album

Jim Lauderdale

Dixie Chicks
Best Country Album, Best Country Performance by a Duo or Group with Vocal, Best Country Instrumental Performance

Anri Mardin
Record of the Year, Album of the Year, Producer of the Year, Non-Classical

The Jordanaires
Best Southern, Country, or Bluegrass Gospel Album

The Light Crust Doughboys
Best Southern, Country, or Bluegrass Gospel Album

Bacilos
Best Latin Pop Album

The Blind Boys of Alabama
Best Traditional Soul Gospel Album

Jimmy Sturr
Best Polka Album

Madukwu Chinwan
Best Reggae Album

Caribbean Jazz Project
Best Latin Jazz Album

Johnny B. Goode
Best R&B Song

Common
Best R&B Song

Etta James

Simon & Garfunkel

Alan Lomax
Legend Award

Bee Gees

Legend Award

Grammy Hall of Fame Awards

Paul Simon "Still Crazy After All These Years" (1975)
Carole King "It's Too Late" (1971)
Elton John "Goodbye Yellow Brick Road" (1973)
Fleetwood Mac "Rumours" (1977)
Eagles "Hotel California" (1977)

Eric Clapton "I Shot the Sheriff" (1971)
Ike & Tina Turner "Proud Mary" (1971)
The Flamingos "I Only Have Eyes for You" (1959)
Labelle "Lady Marmalade" (1975)
Thelonious Monk "The Genius of Modern Music Vols. 1 & 2" (1940)

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First Rhode Island Club Fire Suit Filed

BY RAY WADDELL

Less than two weeks after a deadly Feb. 20 fire killed 98 and injured another 185 at a Rhode Island live music club, little has been determined as to who will ultimately accept blame—but legal action has begun. The Feb. 20 fire at the Station club in West Warwick, R.I., began when fireworks known as cold spark gerbs were used during a performance by Great White, igniting foam being used as scenic material around the stage (Billboard, March 8). State Attorney General Patrick Lynch has said criminal charges are a possibility; a grand jury initially convened Feb. 20 and reconvened March 4. Criminal charges could range from second degree murder to simple violations of state pyrotechnics laws.

Ed McPherson, attorneys for Great White, would not comment specifically on whether hand members had testified before the grand jury, but he did say, “The band has done everything the attorney general’s office has asked them to do and will continue to do that.”

Of more immediate concern to all involved is a wrongful death suit filed March 4 by Massachusetts attorney Sheryl T. Brown in Providence (R.I.) Superior Court on behalf of relatives of fire victims Tina Ayer, 33, of War-wick, R.I., and Donald Roderigues, 46, of Mashpee, Mass. The suit, the first of several expected, names 14 defendants and alleges various counts of negligence, product liability, breach of warranties, and violations of state law.

Specifically named are the city of West Warwick; club owners Michael and Jeffrey Derderian; Great White hand members Jack Russell, Mark Kendall, Dave Hlusek, and Eric Powers; Manic Management and band manager Paul Woulough; tour manager Dan Bicherele; West Warwick Fire Inspector Dennis Larocque; and American Foam Corp., the company from which the band bought the foam used for soundproofing.

No dollar amount was specified, but plaintiffs seek a jury trial, compensatory damages, punitive damages, and costs.

Rhode Island law requires that a certificate of competency from the state Fire Marshall’s office, as well as a local permit, be obtained to use pyrotechnic devices. Officials have said that Great White did not have a certificate, and no permit was obtained for a pyrotechnic show at the Station; the band maintains it had permission from the club, while the club owners insist no such permission was granted.

The club’s use of highly flammable polyurethane foam as a scenic material remains an area of focus, although the presence of the material was omitted from town inspection reports cited as evidence before the grand jury.

FCC Broadcast Ownership Debate Heats Up to Seattle

BY BILL HOLLAND

Was asked to TCI—Less than a week after its first hearing on the biennial review of broadcast ownership, the Federal Communications Commission (FCC) announced the agenda for the second of seven field hearings on media ownership rules.

The hearing was scheduled for 9 a.m. to 12:30 p.m. March 7 at the University of Washington Husky Auditorium in Seattle. Three panels of witnesses, local representatives from the recording industry, journalists, TV and radio broadcasters, and labor representatives will discuss the impact of media consolidation on news, music and entertainment, and local programming.

On Feb. 20, FCC commissioners traveled 90 miles south of Washington, D.C., to Richmond, Va., to hear testimony from 21 panelists and approximately 35 individuals. The FCC is in the midst of a proceeding mandated by law to determine the fate of the remaining cross-ownership rules. Large broadcast companies complain that the rules hinder them from competing in the expanded cable, satellite, and Internet media universe.

Critics of rule changes say the consolidation of radio and TV as a result of the repeal of many ownership restrictions in the 1996 Telecommunication Act has already resulted in a loss of local and diverse music and public-interest programming.

Clear Channel Communications (CCC), which owns 1,200 radio stations, was the main focus of the radio comments in Richmond.

Jenny Toomey, executive director of the pro-indie artist group Future of Music Coalition, was the only panelist representing the music community. Countering Clear Channel COO Mark Massey’s assertion that at CCC, “there is no bad thing as a standardized playlist,” Toomey argued that “consolidation has resulted in regular and substantial overlap between seemingly distinct formats.”

“There was a lot of discussion about radio,” Toomey told Billboard. “I would say that between 60% and 70% of the public comments from the people who attended the hearing but weren’t on the panel were about radio.”

Unless the FCC is justified remaining rules under current market conditions, they will be repealed. FCC chairman Michael Powell said, “What the courts have told us, in no uncertain terms, is that the biennial standard is a rigorous test. Either we produce evidence that a rule is still necessary, or we must eliminate it.”

The FCC is expected to make a decision about the broadcast ownership rules in late May.
VU’s Loss Worst In French History

BY MATTHEW BENZ AND LARS BRANDLE

Vivendi Universal (VU) reported a loss of €22.3 billion ($25.6 billion) in 2002 during its financial review held in Paris last week. It is the worst loss in French corporate history. Financial forecasters had targeted a net loss of approximately €13.1 billion (€14.3 billion). Chairman Jean-René Fourtou said that “2002 has been an extremely difficult year” for VU, adding, “2003 will be a year of radical change and of economic progress.” He expects results to start showing in 2004. The company will push ahead with its 7 billion euro ($7.6 billion) disposal plan for the year. At its music division, full year revenue slipped to approximately 6.3 billion euros ($6.9 billion), down 4% from 2001. Universal Music Group (UMG) says that revenue, on a constant currency basis, was “stabilized” at a reduction of just 1% but warned that sales “would remain steady” or show a slight drop at constant exchange rates for 2003. UMG’s operating income dropped 23% (19% in constant currency). VU’s long-term strategy remains unclear, but with a fiscal crisis over for now, asset sales and debt restructuring, a source close to VU says there is “an intention to try to keep UMG” for now, despite rumors of a sale.

Two Home Video Execs Get President Stripes

BY JILL KIPINS

LOS ANGELES—In a reorganization of its home video division, Paramount Pictures has promoted Megan Burrows to the new position of domestic president of Paramount Home Entertainment (PHE). Meanwhile, at Twenty-First Century Fox Home Entertainment, Mike Dunn is named president. PHE’s three-tiered leadership structure now includes worldwide home entertainment president Thomas Lesinski—who was appointed to the position in January to replace the outgoing EVP Dr. Mark Davis—and international president Phil Jackson. Los Angeles-based Burrows and London-basedjack report directly to Lesinski, who is also based in L.A.

VU’s Loss Worst In French History

BY LEILA COBO

MIAJ—The much-expected merger of the Hispanic Broadcasting Corp. (HBC) into Univision Communications is expected to be finalized on or about March 14, creating the largest Spanish-language media conglomerate in the country. The new company will own TV and cable networks, Internet sites, and a record label, among other interests.

Sources say HBC will change its name to Univision Radio Group, although no management or personnel changes are expected. HBC president/CEO Mac Tichenor will hold the title at the new company; according to reports, he will sit on the board of Univision Communications.

Univision announced Feb. 27 a tentative agreement with the U.S. Department of Justice (DOJ). Stockholders from both companies approved the merger one day later. Only Federal Communications Commission approval is pending.

The HBC/Univision marriage joins the largest Spanish-language radio broadcaster in the country (HBC)’s 63 stations in 15 of the top 20 Hispanic markets) with the largest Spanish-language TV network (Univision). Univision Communications also owns the Teletelux network, cable network Galavisión, and Univision Online, and has strategic alliances with Televisa and Vienesse. Also under its umbrella is Univision Music Group, owner of Univision Records, Fonovisa Records, RRT, and 50% of Mexico’s Disc Records.

In a press conference, the DOJ required that Univision relinquish voting power and reduce its ownership stake in Entremundo Communications during the next six years. The Santa Monica, Calif., based media company owns TV stations and radio networks SuperEstrella and Radio Tropicale.

HBC Set To Become Univision Radio Group

BY CHRISS MORRIS

LOS ANGELES—Jim Dawson, author of the book *The Twist*, says the talents of Hank Ballard—who wrote the song that sparked the Twist dance craze—ran deep. “He was a great soul singer,” Dawson says. “He could rock out. As a songwriter, he was great at taking expressions and turning them into song hooks.”

Ballard, whose age is variously reported as 75 and 96, died of throat cancer last month. The HBC/Univision merger means Dowson will continue to publish the book, although no reissue date is set.

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FOR THE RECORD

A story in last issue’s *Billboard* covering the 2003 Brit Awards ("Revamped Brit Awards Deemed a Success") contained the wrong air date for the awards broadcast. It was telecast Feb. 20.

A story on Grammy sales last issue incorrectly reported "Norah Jones’* best sales week. Prior to this week’s 621,000 units, the peak sales week for *Come Away With Me* was 257,000 units last December.

A story on the R&B Foundation last issue incorrectly listed one of the winners of this year’s songwriter or sideman awards. George Clinton and Maceo Parker were the honorees.

Apple Reaches Music Service

BY BRIAN GARRITY

NEW YORK—Apple Computer is expected to launch a digital music service as early as next month, sources say. Digital music executives with the situation say Apple chief executive Steve Jobs has been meeting with the majors to generate label support for the venture.

Details about how the service will function were not disclosed. But the offering—the first music service tailored for Apple users, a consumer segment representing less than 3% of the overall personal computer market—is expected to tie in to the company’s iTunes digital jukebox and enable the download and transfer of tracks to its increasingly popular portable music player, the iPod. Thus far, the iPod only plays MP3 files, but it can be upgraded to play other, more secure, digital formats.

To date, Apple has avoided embracing digital rights management because of its restrictive nature. As Jobs noted in his interview with *Billboard* last year, “We think consumers need the right and have the right to listen to what they bought.”

Apple has said it would bring a music service to market by this spring. Sources expect the service to launch in May, but could be delayed.

FEAR & LOATHING ON EARTH

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B final sale for all of UMG’s domestic operations was reported Feb. 20 at the stockholders meeting, and the $7.6 billion deal is expected to close this month.

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Ray Waddell gives his overview of the touring business for 2003 in our Touring Quarterly #2 spotlight. We report on the new touring concept shows devised to give ticket buyers something fresh! Plus we provide a family show round-up, including what's new in family shows.

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ad close: mar 18

Lee Ann Photoglo 615.321.4294 • laphotoglo@billboard.com

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INDEPENDENT MUSIC - Issue Date: May 3 • Ad Close: Apr 8
PUTUMAYO 10TH ANNIV. - Issue Date: May 3 • Ad Close: Apr 8
LATIN MUSIC 6-PACK #2 - Issue Date: May 10 • Ad Close: Apr 15
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ad close: apr 1

Michelle Wright 323.525.2302 • mwright@billboard.com
CENTURY AWARD UPDATES: John Mellencamp, 2001’s Billboard Century Award winner, is continuing on with Columbia Records, despite saying last June that he and the label had parted ways (Billboard, June 1, 2002). He’s recording a new album that is tentatively slated for a May 20 release. He tells Billboard of reuniting with Columbia: “Our divorce failed.”

An anti-war song, “From Washington,” will be included on the project; however, Mellencamp is looking at ways to get it out immediately, such as offering it via the Internet.

On June 10, Annie Lennox, the 2002 Century Award winner, will release Bare, her first solo album in eight years, on J Records. Outside of the U.S., the album arrives June 9 via BMG. Lennox will support Bare with a rare tour that starts March 26 in Miami. Lennox’s two previous solo albums were released by Arista in the U.S. The move to J reunites her with Clive Davis, with whom she worked at Arista on her two previous solo albums and some of Eurythmics’ later work. The album is a beautifully reflective work faced with regrets and acceptance, as opposed to the anger that fueled some of her earlier work. As Lennox told Billboard last year, “I discovered with anger that you go [she grows]. You end up hating yourself because you say, ‘I’m not really like that inside.’ I realized I don’t have to be at a place where I can snap at any moment.”

KID SEEING SALES SPIKE: Kid Rock’s Cocky continues to experience a sales rejuvenation based on the success of “Picture,” its duet with Sheryl Crow (or Allison Moorer, depending upon what radio station you’re listening to). And he admits hearing a kick out of hearing the tune on the radio, especially because the song’s stripped-down style is hardly an illusion with most of the tunes topping the pop charts. “It’s great to have a couple of country artists with a great song where there’s no auto-tuning of the vocals, there’s no bullshit,” he says. “It’s very simple—a 12-string guitar, bass, programmed drum beat, Wurlitzer keyboard, and two voices doing harmony. That’s missing from music.” Rock won’t say what their contents are, but he tells Billboard, “I’ve got three albums ready to go.”

SWITCHING GEAR: Following the lead of bandmate Kevin Richardson, who just finished a run starring in Chicago, Backstreet Boy Howie Dorough is looking to break into acting. “Little by little, I’m auditioning for stuff,” he says. “I’m mainly doing the acting classes, trying to get my chops really brushed up to do it properly. Believe it or not, I’m trying to go for a bit more of the darker stuff. That’s what people who know me don’t expect me to do. Sweet D is almost going a little Bad D. I’m stretching out to even do drug dealer stuff. Kingpin is the kind of type of role I’d go for, or something on The Sopranos, NYPD Blue.”

He also expects Backstreet Boys to return to the studio soon, and says that the group’s lawsuit against Jive Records will be settled amicably. “I think eventually it’s all going to work out,” he says. “I’ve done a lot of writing in the past year. I’ve written about 12 songs individually and as a group, and I think we’ll get together again in March, after Kevin gets done with Chicago and Nick (Carter) gets done with his solo tour. I’m hoping to have the new album out at least by September, but I’d like it to be by the summer.”

South By Southwest Turns Sweet 16: 6,000-Plus Expected In Austin

BY MELINDA NEWMAN
At the first South by Southwest Music Conference and Festival (SXSW) in 1987, organizers hoped the event would draw 150 people. Much to their surprise, that number grew to 1,000 after the first year, and the convention has never looked back.

Sixteen years later, more than 6,000 music lovers are expected to converge on the Texas town for the March 12-16 conclave. While SXSW has evolved to the changing times, much has stayed the same with the festival: informative panels, great music, delicious barbecue, and the confabulating softball games.

Managing director Roland Swenson says the key to SXSW’s longevity is its location. “We’re still relatively unpretentious. Being in Austin, people are out of their regular habitats. They can’t hide behind their secretaries. People that come tend to really love music. It’s like a tribal meeting, it’s more intimate.”

This year’s tribe will have a number of “don’t miss” events to attend. Sure to be among the best will be producer/artis/songwriter Daniel Lanois’s keynote address, slated for March 13. Lanois tells Billboard he plans to talk about “music and life. That’s it. I’m going to talk about what I know.”

Given his history, that’s a considerable amount. Lanois has produced some of the most critically and commercially acclaimed albums in rock, including U2’s The Joshua Tree and All That You Can’t Leave Behind, as well as Bob Dylan’s Time Out of Mind and Peter Gabriel’s So.

Attendees can also expect a mini-concert. “I still play the first instrument I ever picked up, a pedal steel; it’s the very thing that grounds me,” Lanois says. “I’ll be playing a handful of songs individually.”

Although he knows the press often writes about SXSW being overrun by acts already signed to major labels, Swenson says only about 10% of the performers are signed to big record companies. Among the established names playing the festival are Willie Nelson, Lucinda Williams, and the Jayhawks, as well as dozens of buzz bands. But Grulke says the real joy at SXSW is walking into a club, stumbling upon an act you’ve never heard of, and coming out a fan. “Do some research beforehand, but then just be prepared to be surprised,” Grulke says. “But most importantly, wear comfortable shoes and bring an appetite for barbecue and Tex-Mex.”

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Saltzburg, Ray & Bergman, LLP
12121 Wilshire Boulevard, Suite 600
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SXSW Chief Swenson Discusses Conference’s Past, Present, Purpose

BY CHRIS MORRIS

South by Southwest Music & Media Conference (SXSW) managing director Roland Swenson has headed the Austin-based event since its inception in 1987.

As a college student at the University of Texas in Austin in the early ’80s, he managed local act the Stand- ing Waves. His later music-business activities included working for Austin indie label Moment, home of seminal punk act the Big Boys, and with Joe “King” Carrasco’s manager, Joe Nick Patoski. He went on to join alternative paper The Austin Chronicle in an editorial and special-events capacity. With Chronicle editor Nick Barbaro and publisher Louis Black, he helped co-found SXSW in March 1987. He took the managing director title when he stopped working for the Chronicle in 1990 to concentrate on the conference full-time.

SXSW started as a conference with a regional thrust and rapidly developed into an international showcase that attracted major-label support. How did this evolution come about?

“Before we started, we spent a lot of time talking about what we wanted the event to be like and what we hoped it would turn into. We tried to give ourselves as much room as possible to grow in whatever direction it started to happen. That’s even reflected in the name we chose. We decided we wouldn’t call it the Texas Music Conference or the Austin Conference. We came up with the South by Southwest name because it was ambiguous—it implied that there was a regional thing going on, but it didn’t tie us down. More than anything else, we came on with the right idea at the right time.”

Few music conferences have witnessed the explosive growth in popularity that SXSW has; attendance has increased 10-fold over the course of its existence. How has the conference adjusted to this growth over the years?

“We had to find enough space for everybody, and to do that meant we needed to add more and more venues every year. We had 12 venues the first year, and we’ll probably have 50 this year. As we found more and more venues to create more capacity for the audience, that also multiplied the number of bands. If somebody told me that we’d get to this size back then, I would have been skeptical.”

Has it become increasingly difficult to accommodate artists and bands who want to play at SXSW?

“Basically, one in six acts that asks for a show gets one. We’re going to have about 6,000 acts approach us and ask us for a show this year. There’ll be 900 to 1,000 acts, but that includes solo artists, rappers, DJs, comics, poets—whatever. The actual number of bands is probably closer to 500. Proportions have stayed pretty steady over the last 10 years. About 10% of the acts that play will have some sort of major-label deal and are headliners. Maybe, maybe not. About half of them will have some sort of indie deal. And 40% of them will be completely unsigned acts. The hard part for us is, we have to go out and find acts that people want to see and then we have to find spaces for the acts that nobody knows about but that we want to book.”

The music industry is in a period of widespread uncertainty, but SXSW appears to be weathering the storm. However, no avenue of the industry is immune from the impact of business conditions. What has SXSW done to address the current climate?

“We’re like everybody else. The greatest year we had was 2000; 2001 was a disappointment, and 2002 was a disaster financially. We had to tighten our belts. We cut jobs, we took pay cuts. That’s how we weathered that storm. We’ve ridden out a number of recessions and downturns in the industry.”

What has been SXSW’s greatest impact on the music business in general?

“We’re a rung on the ladder that people can latch onto as they’re trying to pull themselves up and get noticed. Getting a handle on the music industry, it’s hard, when you’re an outsider. For a lot of people, South by Southwest was one of the first industry events that they were part of and it was a way for them to meet people, a way for them to learn the language and the issues of the industry and begin to find work, begin to find some success for their creativity. At our core, that’s the most important thing we do.”

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“The music business may be reeling, but the musicians are still rocking...South by Southwest...has become the standard by which popular music conventions are judged.”

www.americanradiohistory.com
INSIDE EDITION: The return to circulation of another venerable recording catalog is a genuine cause for celebration. Originally announced last summer but subsequently delayed, this month, First Edition Music will begin reissuing the Louisville Orchestra’s invaluable First Edition series of recordings, newly remastered and attractively repackaged. Exclusively distributed by Los Angeles-based Harmonia Mundi, the initial four releases, devoted to music by John Corigliano, Henry Cowell, George Crumb, and Alan Hovhaness, will street March 11.

Founded in 1937, the Louisville Orchestra poised itself to make an indelible impact on contemporary music when it began commission new works from the world’s most renowned composers, including Britten, Copland, Kodaly, and Lutoslawski, in 1948. Significantly, American composers received as much as 75% of the commissions. In 1953, a grant from the Rockefeller Foundation enabled the orchestra to begin recording many of these works on its First Edition imprint. The orchestra recorded more than 250 new compositions during the next two decades. A number of these recordings made the transition to CD in collaboration with the Albany label.

Another release, a former Smithsonian Folkways label executive who now serves as managing director of the Santa Fe Music Group (Classical Score, Billboard, June 29, 2002), acquired the exclusive rights to the First Edition archives last year. Underwritten in part by the National Endowment for the Arts and Copland Fund grants, Walters began the lengthy process of remastering the original recordings in 24-bit, high-definition compatible digital sound. Each release will feature new liner notes and rare, unpublished photos.

Walters is especially excited that Howard Scott, a legendary Columbia Masterworks producer who supervised many of the original First Edition sessions, has been involved as a consultant in the label’s rebirth. “Howard remembers absolutely everything about these sessions and composers,” Walters says. “It’s great that he will finally get the recognition for this. His name was virtually never on those old LPs, nor were the names of the recording and mixing engineers, who were basically his pals from Columbia Masterworks. It’s important to me that these people are finally receiving proper credit.”

According to Walters, First Edition will release approximately a dozen discs per year. Most releases will be devoted to music by a single composer, which is true of all four initial releases as well as pending issues dedicated to music by Roy Harris, Wallingford Reiger, Karel Husa, and Walter Piston. The label will also offer a handful of thematic compilations, including a disc of orchestral variations composed by Copland, Ives, Carter, and Dallapiccola.

Ironically, this good news arrives just as the Louisville Orchestra is reporting bleaker prospects. On Feb. 21, The Louisville Courier-Journal reported that the orchestra plans to request extensive cuts in musicians’ salaries and benefits to cope with a mounting deficit. In light of the recent demise of the San Jose Symphony, the Colorado Springs Symphony filing for Chapter 11 bankruptcy protection, and widespread fiscal problems at even the most venerable institutions, one can only hope that the reappearance of First Edition will serve as a timely reminder of the orchestra’s unparalleled value to music lovers—and perhaps act as a magnet for much-needed capital.

ANONYMOUS NO MORE? After a 17-year run, popular a capella vocal quartet Anonymous 4 recently announced that the 2003-2004 season will be its last as a full-time, touring ensemble. In statements issued on the quartet’s Web site and by Herbert Barrett Management, the four members—Marsha Genesky, Susan Hellauer, Jacqueline Homér, and Johanna Maria Rose—are disbanding to pursue individual interests but will reunite on occasion for “special projects and appearances.”

According to Anonymous 4’s longtime label, Harmonia Mundi, the group has at least four recording projects already in the pipeline. Next month, the label will issue Darkness Into Light, a collection of newly composed works by Sir John Tavener. A Christmas record, Holcus Yule, is due in September, and American Angels will appear next year. Another collection devoted to the music of Hildegard of Bingen—the medieval German abbess whose music Anonymous 4 has long been closely associated with—is still to be scheduled.
SOULFUL TRACKS: When it came time to assemble the music for View From The Top, it made sense to have a female-driven soundtrack. After all, the Miramax comedy, set in the world of flight attendants, is told from a woman’s point of view and has an underlying message of female empowerment.

View From The Top soundtrack (due March 18 on Curb Records) features songs from Jo Dee Messina (“Was That My Life”), LeAnn Rimes (“Suddenly”), Sixpence None the Richer (“I’ve Been Waiting”), Kaci ("I’m Not Anybody’s Girl"), and Natalie Grant (“No Sign of It”).

In the movie—which opens nationwide March 21—Gwyneth Paltrow plays Donna Jensen, a woman who decides to follow her dream of becoming a flight attendant. The film co-stars Christina Applegate, Mark Bufalo, Candice Bergen, Kelly Preston, Rob Lowe, and Mike Myers.

Curb VP of marketing Jeff Tuerff says the label is marketing Messina’s “Was That My Life” as the album’s lead single. The song is also the first single from Messina’s next Curb set, Delicious Surprise (due in June), but the inclusion of “Was That My Life” on the View From The Top soundtrack makes it the first time the song will be available commercially.

Messina tells Billboard that she’s proud that the song was included in View From The Top and its soundtrack. “We’re living in a time right now when we don’t know what’s going to happen tomorrow. When we recorded this song, I was thinking about how you only get one shot to do what you really want. This song is about following your dream, and I think it fits in with what the movie is about. Music is so important to setting the mood of the movie.”

Miramax president of motion picture music Randy Spedlove agrees. “All of the songs in View From The Top are used in a meaningful way, because they tie in to the concept that Gwyneth Paltrow’s character in the movie wants more out of her life. Natalie Grant’s song, ‘No Sign of It,’ was written for the movie. It’s featured in a scene with Gwyneth’s character starting to realize her dream of becoming a flight attendant. There’s a great shot of Gwyneth coming up an escalator and saluting people. The music just worked so well in that scene. Katie Cook does a remake of Cyndi Lauper’s ‘Time After Time,’ and that’s the unofficial theme of the [Donna] character.”

Although View From The Top may be perceived by some as a “chick flick,” Spedlove says it has a much wider appeal than just a female audience. “We have a terrific ensemble cast. They really work off this idea that it’s a kitchy comedy that doesn’t take itself too seriously.” Tuerff adds that the variety of musical genres in View From The Top should also contribute to attracting a diverse audience.

“Was That My Life” is currently at No. 32 on the Hot Country Singles & Tracks chart. Meanwhile, Tuerff says the label has worked other songs from the soundtrack to various radio formats: “I’m Not Anybody’s Girl” went to top 40, “No Sign of It” went to adult contemporary, Anna Wilson’s “The Bus Ride” went to triple-A, and “Suddenly” went to country. Miramax and Curb are working together on cross-promotions, including giving advance-screening tickets for the movie to top 40 radio stations in several markets.

MORE MOVIE MUSIC: Miramax hit gold with the movie version of Chicago, which has been racking up awards, positive reviews, and megahit box-office revenue. The soundtrack is also a hit on the Billboard charts.

Those involved in Chicago predict that if the film becomes a success, then other movie musicals would follow. (Billboard, Jan. 11). That prediction is apparently coming true: Miramax is in discussions with Chicago executive producers Neil Marcus and Craig Zadan to bring the musical Guys and Dolls to the big screen. A Joel Schumacher-directed version of Andrew Lloyd Webber’s Phantom of the Opera is also being shopped to various studios.

AWARD KUDOS: Congratulations to Philip Glass, whose score for The Hours earned him the Anthony Asquith Award for achievement in film music at the 2003 British Academy Film Awards, which were presented Feb. 23 in London. Congrats also go to everyone whose soundtrack music was nominated this year (Billboard, March 8).

SXSW: It’s All About The Music

BY DEBBIE GALANTE BLOCK

For managers, labels, and fans, new music has always been key to South By Southwest (SXSW). While bands are often looking to be signed, most say that is not the main reason they go the festival.

My Morning Jacket did not sign a record deal on the spot last year, but the band played three venues and met a lot of people involved in the music business in different ways, according to manager Mike Martinovich.

“The band played a full-on concert with their then-record label, Darla, at Buffalo Billiards. They also played a backyard show at the Yard Dog art gallery and a stripped-down set at Urban Outfitters. By playing a variety of venues for different types of audiences, the band was able to stretch their legs musically without stressing out over what label was there. They raised their profile. No better showcase exists than SXSW for that purpose.”

Jim James of My Morning Jacket agrees. “It’s important for bands to go down there, if for nothing else than to get a feel for what’s going on in the music business right now,” he explains. “For people trying to do something unique and special, SXSW presents a good opportunity.”

The president of the Donnas says they had not toured much the first time they played SXSW. The group was already signed to Lookout, but “we met many different people [and] got a lot of press, which raised awareness about the band.”

Drew Parsons played SXSW before he was a member of American Hi-Fi and says it is always a positive experience. For American Hi-Fi, it was part of the signing process. The band had cut a CD on the Outpost label, which folded as they were recording. When they played SXSW, they were looking for a label, and a bidding war began. “People were coming up to the various band managers and sticking cards in their pockets,” Parsons says. “It was bizarre.”

Perhaps the best SXSW Cinderella story belongs to the Burning Brides. Vocalist/guitarist Dimitri Coats says, “I don’t think we went into the festival expecting anything. But when we got there, our pictures were in the paper, and it said A&R people were scrambling to get into our shows.”

The band was scheduled to play at midnight, but a last-minute gig forced them to play earlier, and it had been converted into a club for the occasion. “Our backs were to these cafe windows. They opened those up, and there were only 100 people on the street. It was crazy. There was the feeling in the air that something was going to happen. Next thing we knew, we were in a bidding war with pretty much every major label.”

Bob Boyle, President of Brads manager Ryan Dilworth says, “We had shipped their record for a year, but the day after the show, I took 30 calls from labels and publishers. Ultimately, V2 was the label that signed us.”

Everclear had a similar experience, according to frontman Art Alexakis. “In 1993, we went into a studio in Portland, spent $400 on a demo tape, and sent it to the people at SXSW. They called us immediately, saying, ‘We love your tape, there is a good showcase we’d love to put you on.’ Of course, we had no money and no way to get there, but I said yes. Before we went, I sent the tape to clubs and papers in the area. By the time we got there, we had become a local phenomenon, because three different papers had written about us. [Label exec] Darren Lewis heard about us; he got our demo tape and said, ‘This is an album!’ He became our manager, and that demo tape became our first album, World Of Noise.”

It has actually become less about making deals. Columbia Records senior VP of A&R Mitchell Cohen says, “The focus of SXSW has changed. While it used to be a place where we’d gravitate to find unsigned bands, it is also a place to showcase bands that we want to bring to people’s attention.”

Elektra Records VP of A&R and soundtracks John Kirkpatrick has been to SXSW nine years in a row, but last year was the first time he actually signed a band there. That band was Serafin.

“All of the music conventions,” Kirkpatrick says, “SXSW is the most convenient to see many artists at the same time. It’s a productive spring break for the music industry. Literally, everything is on one street. You see people you haven’t seen in a long time. You build new relationships. You can get more business done there than you can all year.”

VAN GOGH

“I’ll cut off one of my ears... if I don’t get a deal in 2 years” (Begun 5/21/01)

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Coachella Preserves Its Diverse Lineup Of A-List Talent

BY SUSANNE AULT

LOS ANGELES—With annual attendance gains, regular signings of high-profile headliners, and consistent ticket prices, the California desert-based Coachella Valley Music and Arts Festival has become an oasis for organizers, fans, and artists alike.

Beastie Boys and Red Hot Chili Peppers will be making their first Southern California appearances since 1996 and 1999, respectively, at the fourth edition of Coachella, which runs April 26-27 at Indio’s Empire Polo Fields. The coup follows Björk, Oasis, and Foo Fighters starring in 2002 and Jane’s Addiction and Weezer in 2001.

Still, even as the fest’s reliable A-list roster has helped pull to a few a few thousand more visitors to the event each year—indicating its burgeoning appeal—Goldenvoice co-president and Coachella promoter Paul Tollett says, “too many people would pay $75; it cost the same in 2002.

“This is the longest it’s been for those two bands in this area,” Tollett says of his 2003 headliners, who will be joined by such top acts as the Strokes, The White Stripes, and the Donnas, as well as Blur and cult favorite Sonic Youth. Other acts on the lineup include Ben Harper & the Innocent Criminals, Felix Da Housecat, Andrew Bird, the Donnas, Ben Folds, and Deep Dish.

“I’ve been telling people the bill and hear it’s their dream lineup,” Tollett says. “I just try to put a good show together; trying not to do only the hottest bands of the moment but to be timeless as well.”

THE PRICE OF ENTERTAINMENT

Tollett wants to invite more artists to showcase their wares and to prove the festival’s movie tent by adding Q&A sessions with filmmakers, so he is hiking the two-day price to $140 from 2002’s comparable $135.

There is plenty of competition for people’s discretionary income this summer. Metallica/Limp Bizkit/Linkin Park’s Summer Sanitarium tour has an average fee of $75. Ticket for three-day tickets at the Ozfest average $55. Lollapalooza, also featuring Queens of the Stone Age and the Donnas, returns in July (Billboard, March 1). Plus, in selling out in its inaugural year in 2002, jam fest Donnaroo ($100 for three days) is poised to keep rising in stature.

But Tollett notes that Coachella tickets were moving faster in late February than they were tracking at that same time in 2002. And while there is no official capacity at the Polo Fields since it is an open-air location, Tollett says he is not clamping to drastically beef up attendance. His booking of Beastie Boys and Red Hot Chili Peppers may very well have added an incalculable last year’s two-day total attendance of 55,000, but he says “too many people would ruin” Coachella’s reputation for having an open desert atmosphere.

Agents say that while artist fees have remained healthy since the fest’s inception in October 1999, they have not spiked to coincide with Coachella’s increased popularity. Nevertheless, Tollett’s attention to crafting a powerhouse show has been effective in luring blue-ribbon talent.

“Financials vary from act to act. But it’s certainly a coveted thing [to be asked],” explains Marty Diamond, president of Little Big Man, which has booked such acts as Blue Note Group, N*E*R*D, and Badly Drawn Boy for Coachella over the years. “It’s a good location. This is the highlight of the touring season...My clients view it as something important—that’s from people being paid a lot of money for their time and price at $75; it cost the same in 2002.”

“Before the incidents in Chicago or Rhode Island took place, we had a series of meetings with the fire marshal and police department to discuss how to ensure everyone’s safety and trying to come to an agreement on policies dealing with club capacities,” Swenson says. “Fortunately, we already had a mechanism in place and didn’t have to just react to recent events.

Given its high concentration of year-round music venues, “Austin probably has the greatest concentration of these issues,” Swenson adds. “Sure, at times it seems pretty crowded, but I believe the majority of club owners here are pretty conscientious about safety.”

Clubs packed shoulder to shoulder with partying patrons is as much a part of SXSW as industry panels, if not more so. That environment is not likely to change any time soon.

According to Tollett, a “club can be crowded and still be safe, if it has adequate exits that are clearly marked and it’s up to code.”

Steve Wertheimer, owner of the 200-capacity Continental Club, hopes to see his room full every night during SXSW, noting, “We’ll be doing what we normally do: keeping the club at capacity and making sure it doesn’t go over capacity.”

He says the club recently played a permanent role that guided people in the front door, giving patrons a clear path to the double doors.

“We’ve also bought some additional fire extinguishers, taking us above what’s required by law,” Wertheimer says, adding that his club is inspected by fire marshals at least once a year, “I expect to see them at least one more time before SXSW. Those guys are our friends, not our foes.”

Dan Nix, GM of Stubbs’ Bar-B-Q, one of the most popular joints on the SXSW circuit, says inspections are a regular occurrence at his venue. We’ve had [inspectors] every two to five days,” he says. “I don’t known if that was in response to [the tragedies or] if it was just time for them to come by. Being a high-profile place, they come around here on a pretty regular basis.”

Like Wertheimer, Nix says Stubbs will maintain a normal mode of operation during SXSW. “We’ll be careful about how many people come in and make sure the exits are operational and everybody has a way out. We run a lot of people through here all year, so while [recent incidents] brought this to the forefront, it’s something we monitor all the time.” Stubbs’ outdoor stage, for instance, has a capacity of about 3,000; its indoor stage room has room for 300.

Asked whether SXSW, which runs March 12-16, would address club safety concerns at this year’s conference, Swenson says, “Just our actions [relating to the incident] is the main thing we’re going to do. People will see a heightened presence of fire marshals and police, and we plan to stick to the rules. In 17 years we’ve never had a serious injury at one of our venues at SXSW, and we aim to keep it that way.”
HEADED SOUTH: International booking agency the Agency Group (TAG) has been putting out feelers to possibly set up shop in Nashville, either as a stand-alone operation or in a partnership with an established Music City agency. TAG chairman Neil Warnock and senior VP Steve Martin were recently in Nashville scouting out the landscape. With offices in New York, London, Los Angeles, Toronto, Amsterdam, and Copenhagen, Warnock and company feel TAG can offer country and Christian acts international opportunities that are more difficult to wrangle from a Nashville headquarters.

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

PILE IN THE CIVIC: American Honda Motor Co.'s Civic Tour and MTV's Total Request Live will send newcomers New Found Glory and Good Charlotte on tour beginning April 8 at the Alerus Center in Grand Forks. N.D. Billed as Civic Tour andTRL Present New Found Glory and Good Charlotte, the tour will play 48 markets, wrapping June 7 at Universal Amphitheatre in Universal City, Calif. Rounding out the bill will be the Less Than Jake and MxPx taking the backup slot in the opening slot, with an as-yet-to-be-determined fourth band in each city.

CHICKS TOUR HITCHING: The Dixie Chicks March national on-sale number that was geared to take advantage of tremendous media and Grammy Awards exposure (see story, page 1) paid off big time, with the Chicks moving some 867,000 tickets worth about $49 million in box office. Though short of an across-the-board sellout, the weekend appears to be a record on-sale topping Backstreet Boys' $30 million, 750,000-ticket national on-sale for their Millennium tour in August 1999. The Chicks' tour begins May 1 at the Bi-Lo Center in Greenville, S.C., and concludes Aug. 4 in Nashville at the Gaylord Entertainment Center. Joan Osborne supports on the first leg, and Michelle Branch carries those duties the second. The Chicks are booked by Rob Light at Creative Artists Agency and managed by Simon Renshaw at the Firm. The tour will play all arenas because, according to Renshaw, that's the way most Chicks fans want it. "We conducted an e-mail poll that said, 'The Chicks' are going on tour, where would you like to see them?,'" he says. "Sixty-five percent said they wanted to see them indoors.'

The tour works with several different promoters, cutting separate deals in each market. "We were looking for very aggressive back-end deals with zero risk on the front end with promoters," Renshaw says. "It's not about guarantees. We believe in the act." He adds that there is also an upside for promoters, as opposed to a flat rate. "The more money we make, the more money they make.'

RUNNING BARE: Bobby Bare Jr. is currently a large club tour that wraps April 5 at Macrock in Harrisonburg, Va. Bare is booked by Kevin French at Bigshot Touring Artists.

LANGUAGE OF LOVE: French chanteuse Patricia Kaas begins a U.S. tour April 14 at the Masonic Center in San Francisco. Kaas is set to release her first English-language album, Piano Bar, March 25 on Sony Music International. An April 13 show at the Beacon Theatre in New York quickly sold out, and a matinee show was added. The tour is being booked and promoted by Gelfman International.

DYNAMIC DUO: Ben Harper and Jack Johnson will embark on a co-headlining summer tour of about 40 North American dates beginning in June. Sources say they will play venues ranging in size from 5,000 to 25,000, mostly outdoors. Harper and Johnson, both booked by Parisian Arts, are also set to team up on a 13-date trek through Australia and New Zealand, beginning March 29 in Auckland, New Zealand. The duo is also booked at the Coachella Valley Music and Arts Festival (see story, page 18) in Indio, Calif., in late April, the New Orleans Jazz & Heritage Festival in early May, and the second annual Bonnaroo Festival June 13 in Manchester, Tenn. Both artists have new albums due to arrive this spring.
Kill the Mike Unleashes ‘Monster’

The Streets Are The Focus Of OutKast Protégé’s Aquemini/Columbia Debut

BY MOIRA McCOMICK

"Rap is supposed to scare soccer moms," declares Kill the Mike, whose Aquemini/Columbia Records debut, Monster, streets March 11. The Atlanta-based MC, a protégé of fellow Atlantans (and Aquemini proprieters) OutKast, savely blends hardcore, profane, and, yes, soccer-mom-scarifying sensibility with literate, overarching social consciousness.

Kill the Mike says the ground swell of such street artists as himself, 50 Cent, and Lil’ Flip indicate a grassroots shift in hip-hop buyers’ tastes. "The emperor has no clothes," he notes of rap’s fadng bling-bling culture. "The economy’s tucked up—why are [rap]pers talking about Cristal, about your lips, your eyes? What people want now is what’s going on in the streets. Columbia UP [urban marketing] Shanti Das—who is Kill the Mike’s product manager—says the rapper did “pretty well at radio and video” with his first single, “Airshon,” released in late 2002. Das says that the edgy track based on a relentless, intriguingly off-kilter 6/8 xylophone beat was “our set-up single to introduce him to the world.”

Kill the Mike’s current single, “A.I.D.A.S.” featuring OutKast’s Big Boi, dropped just before Christmas. (Kill the Mike was a guest on OutKast’s Grammy Award-winning 2002 hit “The Whole World.”) “A.I.D.A.S.” is No. 20 on Hot Rap Tracks and No. 42 on Hot R&B/Hip-Hop Singles and Tracks. Kill the Mike, born Michael Render 24 years ago in Atlanta’s Adamsville neighborhood, honed his skills as a teen battle rapper in the city’s underground scene. Distinguishing himself now “at peace” with his past—which includes periods of drug dealing and crime as a stilt as a philosopher major at Morehouse College that was cut short by a lack of funds—Kill the Mike says it was the homemade recording with his then-group the Stlumlordz that caught the attention of OutKast’s Antwan “Big Boi” Patton.

“He was selling albums out of his trunk,” Big Boi says, noting that he was drawn to Kill the Mike’s “intellectual street guy,” persona as well as his freestyling ability [being] off the meter. "It’s enlightening and entertaining: he makes you think about the world and what’s going on.”

Das agrees, adding that “Kill the Mike is the best person to sell his own product. From September through November, [un]limited him on a van, doing promotional appearances in local clubs, local media interviews, etc. The OutKast affiliation gave him a base, but you have to prove yourself with your second single.”

The MC considers essential such grassroots marketing efforts as in-store appearances at mom-and-pop retail outlets and at college and community radio stations. He recently concluded a month-long stint on the Dead Prez-headlined Lyricists Lounge tour, an ongoing series that packages up-and-coming hip-hop acts.

“I discovered OutKast, Dead Prez, and Erykah Badu from those radio stations,” Kill the Mike says. “They’re the tastemakers; they tell people what’s cool. Today’s market is all about what you do in the first two years, but I’m gonna build my audience.”

That same philosophy applies to his support team. Kill the Mike is handled by Atlanta-based Own Management, whose founders he met who were “college reps for BMG: I saw ‘em work their ass off. They understand the retail and marketing side of things. I’m just rest of that, I figured we could learn together.”

Kill the Mike recorded Monster during a two-year period between stints on the road as a guest artist with OutKast. It features a bevy of producers, including the Beat Bulles, OutKast’s Andre 3000, Swifman, and Mr. DJ.

“If producers had ProTools in their houses, I’d record in their beds rooms,” Kill the Mike says. “I saw right away that I didn’t want to get in with the record company [for studio fees].” Even when he was ensconced in OutKast’s Atlanta Recording Studios, “I worked in a small room there... I’d go off the road for a week or two, maybe three, and get down to it. That’s why this record sounds so urgent. I had to get comfortable with cutting songs fast.”

Silver Celebration: James Moody, Boney James, the Blind Boys of Alabama, newcomer Lizz Wright, and others will help the Jazz Festival celebrate its 25th anniversary at the Hollywood Bowl (June 14-15). Bill Cosby once again hosts the festival, the first major celebration in a year-long series of events marking Playboy magazine’s 50th birthday.

BACKSTAGE AT SOUL TRAIN: Having earned her first industry award, best R&B/soul or rap new artist Amerie talked up her new gig as host of BET’s The Chair, the week-day afternoon series (airing at 3 p.m., which debuted March 3 and runs through July) offers entertainment news, hip-hop and R&B videos, and interviews. The Ritz/Columbia newcomers also guests with Nas, Foxy Brown, and Baby on DJ KaySays’s new Columbia single, “Too Much For Me.” Despite earlier comments to the contrary, Nine Lives/Epic’s 3LW is once again a trio. Founding members Adrienne Baillie and Kyla Williams introduced Nateri Vaughn to success “Jazz Bond” during the March 1 Soul Train Awards telecast. Discovered during a nationwide search, 15-year-old high-schooler Benson halls from Sevier, Md. Both Baillen and Williams said there is “no lawsuit” in the wake of Vaughn’s exit, as they have not been served with papers. The reconstituted threesome will be rehearsing for a tour and plan to record a new album due later this year or in early 2004. When Soul Train announced its nominations (Billboard, Feb. 15), Dionne Warwick was originally designated to receive the Quincy Jones Award along with LL Cool J, not Mariah Carey. Apparently, a prior international commitment conflicted with the live show date, thus Warwick was unable to attend. According to a statement from show publicist Rogers & Cowan, “Soul Train plans to honor the legendary Dionne Warwick at the first available opportunity that fits conveniently into her schedule.”

Another level: "We want people to pay attention to the music and leave our personal lives alone. That’s not what we’re here for,” declares Blackstar’s Chauncey Hannibal, referring to the group’s well-publicized creative differences and its new album, Level II. Co-member/producer Teddy Riley adds, “We forgive ourselves and each other. We’re ready to move on and build again on Blackstreet.”

That sentiment accounts for “Bygone,” a noteworthy cut on the DreamWorks set that arrives March 11. It features guest vocals by original member Dave Hollister. Besides Hannibal and Riley, the reunited Blackstreet includes Mark Middleton and Ericesor, who co-wrote 1996 hit album Another Level. Riley notes, “Blackstreet is a movement, a brand that comes with many singers.”

In a coincident of Another Level, Level II blends R&B/hip-hop, funk, and gospel on uptempo tunes and the group’s forté, ballads. Currently represented by sensual and rauco second single “Deep” (originally on Riley’s never-issued Virgin solo album), the group is unnaunted by the cool reception to futurist-sounding lead track “Wake Up, Wake Up.”

“It was so different, people just didn’t understand,” Hannibal says. “Either you love it or hate it,” Riley adds. “Mix DJs are so rap-influenced; they're listening to a new R&B group and they’re not what they’re looking for. But the song is doing great overseas.” Which is where the group will begin turning, first in Nigeria, then in London. Future plans include solo sets by Hannibal and Middledon.

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### Top R&B/Hip-Hop Albums

**March 15, 2003**

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<th>Number</th>
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**Year-to-Date Sales**

- **Feb. 26, 2003:** Talib Kweli has sold 52,000 copies of Quality, which debuted at #1 on the Billboard Top 200. The album includes the singles 'Quality,' 'Youngblood,' and 'What It Is.'

**Special Mention**

- **R. Kelly:** The R&B singer has achieved a record-breaking accomplishment with his album 'R.' which has sold over 10 million units worldwide.

- **Lil' Bow Wow:** The rapper has sold over 4 million copies of his debut album 'The Kid on the Block,' making him one of the fastest-selling debut artists in history.

**Notes**

- The Billboard charts are compiled weekly, featuring the top-performing albums in the United States. The rankings are based on sales data from record stores and online sales.

- The data for these charts is compiled by SoundScan, a market research company that records retail sales data.
BY LEILA COBO
MIAMI—After nearly two years of self-imposed “retirement,” Puerto Rican singer Noelia is hoping that her new album, *Natural*, will catapult her back to the heights she reached with her 1999 eponymous debut effort.

Noelia (Fonovisa) sold more than 800,000 copies worldwide, according to her label, garnered a top 10 smash and three other top 40 hits; and spent 44 weeks on the Billboard Top Latin Albums chart. But Noelia’s follow-up effort, *Golpeando Fuerte (Hitting Hard)*, also released with its high profile motion, as it was released in 2000, while Fonovisa was in the midst of management changes and new ownership discussions.

“It was a good album, but I couldn’t take it where I wanted to take it,” Noelia says. “So we decided to take the very delicate risk of retiring without knowing if we’d come back.”

Buoyed by the purchase of Fonovisa by Univision Music Group and the assurance of full backing, Noelia has come back with *Natural*—released Feb. 25—named after a state of being.

“I am very natural,” says the singer, whose album title also reflects a new, bohemian look featuring flowing dresses and tresses and earthy jewelry. “I say what I feel; I’m very expressive. And the album is the way I am.”

*Natural* was produced by Santiago Music Group and includes four tracks co-written by Noelia, as well as the single “Clavame Tu Amor” (Stamp Your Love), which is currently at No. 40 on the Billboard Hot Latin Tracks chart.

Noelia says, “The songs were made for me, with my sound: a very universal sound that has no borders and isn’t your traditional ballad.”

Noelia’s personality, according to Univision Music Group/Fonovisa Records VP of A&R and East Coast operations Carlos Maharbiz, is a key factor in her appeal. “She’s a great interpreter [and] she can truly transmit feeling,” he says. “We believe in her and believe she can absolutely retake the Billboard Hot Latin Tracks chart.

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Noelia’s new single, “Me Falta Valor” (I Lack Courage), was released to radio this week. Its upcoming album, *Yo Te Atrajo Login* (You Have You Again), streets March 25. Pictured at Aguilar’s signing with Univision Music Group (UMG), from left, are Aguilar’s consultant, Mario Ruiz; Aguilar; UMG president/CEO Jose Behar; and UMG Mexico VP/general director Alfonso Larriva.

**Noelia’s New Disc Is ‘A Natural’ Evolution**

Noelia’s new single, “Me Falta Valor” (I Lack Courage), was released to radio this week. Its upcoming album, *Yo Te Atrajo Login* (You Have You Again), streets March 25. Pictured at Aguilar’s signing with Univision Music Group (UMG), from left, are Aguilar’s consultant, Mario Ruiz; Aguilar; UMG president/CEO Jose Behar; and UMG Mexico VP/general director Alfonso Larriva.

**SGAE Label Sets Up As Talent Scout**

BY HOWELL LLEWELLYN
MADRID—One year after its founding, Factoría Autor (FA), the nonprofit label of Spanish authors and publishers society SGAIE, has launched its own national distribution network to help new artists. It has also announced distribution deals with Cuban and Brazilian labels.

Until now, the label’s product was distributed by Gran Via Distribución, the distribution arm of Spain’s Gran Via Musical music conglomerate. FA director Luis Francisco García says the label will concentrate on offering other labels and their artists use of a distribution network “in these times of crisis. We plan to work as a kind of talent scout for SGAIE, which, after all, is the house of authors,” García says. “Our distribution network has selected 17 of SGAIE’s agents to act as salesmen, and any label that wants our help can have it.”

Between March and May, FA—which also has an office in Mexico City—plans to issue 10 CDs; it will have released 16 by the end of 2003. FA has already signed distribution deals with four foreign labels: Silvio Rodríguez’s Unicornio in Cuba, Velas in Brazil, Cuba’s ICAIC (Cuban film soundtracks), and the Netherlands’ Corazon. It is also negotiating a deal with Cuba’s El Gran Disquero.

The label has also signed leading Cuban new trova artist Carlos Valera and will release his seventh album—which features guest spots from Bonnie Raitt and Los Van Van—March 24.

“This is our big leap forward for a year after setting up the label,” García says. “SGAE is offering this distribution service to any independent label that asks for it.”

**Latin Notas.**

SEEING DOUBLE: This issue’s Hot Shot Debut at No. 38 on the Billboard Hot Latin Tracks chart belongs to Tiziano Ferro’s “Alucinado” (Hallucinated). Sounds familiar? Sure it was. The track was also recorded by Mexican newcomer Yahir Oton, an emotional, almost free-form ballad. “Everything is love in the life of everyone,” he says, explaining his choice of song material. “Even if I don’t tell my stories, I tell the stories of people I see.”

MOVING ON: Brazilian indie Abril Music, which closed Feb. 25, has sold the catalog and contracts of its seven major acts (Billboard Bulletin, March 4). Bruno & Marrone, Maurício Manieri. Los Hermanos, Titans. Harmony do Samba, Capital Inicial, and Adriana e a Rapazeta are now all BMG Brazil acts, according to Abril’s former chairman, Marcos Maynard.

Other notable Abril acts, including Tarot, Instinto and Ried Lee, were not picked up because their deals with Abril were on an album-by-album basis, according to Maynard, who has long worked with both. As for Maynard, he is putting together his own production company in Brazil and hopes to work with “four or five major acts at a time.” Referring to the possibility he might return to a major label, he says, “I never say never. But right now, I’m putting together something more artist-oriented.”

LATEST LAUNCH: Central American listeners are the programming focus of La Sabrosa 93.5 FM, the new station launched March 1 in Los Angeles by Spanish Broadcasting System after its purchase of Spanish stations AFCC and KFSG last year. La Sabrosa’s format will target listeners from El Salvador, Guatemala, Honduras, Nicaragua, Costa Rica, and the Caribbean but will also include Mexican tropical music, known as música sonidera.

CRUZ CARES: All proceeds from the Celia Cruz tribute that the Tele- mundo network will produce and air live March 13 will be donated to the newly established Celia Cruz Foundation. Cruz, who is recuperating from cancer surgery, plans to direct funds to people suffering from cancer and from the schooling of underprivileged children with an interest in arts studies. A donation from Telefonomundo will also be made to the foundation.

The tribute—which will take place at the Jackie Gleason Theater in Miami—will be hosted by Marc Anthony and Gloria Estefan and will feature performances by Paulina Rubio and Alicia Villarral. Puerto Rican Cucco Peña is in charge of arrangements and musical production.
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Billboard
LATIN MUSIC
CONFERENCE & AWARDS 2003
IN ASSOCIATION WITH
GARNIER
FRUCTIS
### Top Latin Albums

**MARCH 15, 2003**

<table>
<thead>
<tr>
<th>Artist/Soundtrack</th>
<th>Title</th>
<th>Position</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NUMBER 1/HOT SHOT DEBUT</strong></td>
<td><strong>Week At Number 1</strong></td>
<td><strong>Peak Position</strong></td>
<td></td>
<td></td>
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<tr>
<td><em>A.B. Quintanilla III Presents Kumbia Kings</em></td>
<td>La Historia</td>
<td>1</td>
<td>La Historia</td>
<td></td>
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<tr>
<td><em>Py1 Cooper &amp; Manu Balaban</em></td>
<td>Mambo Simiendo</td>
<td>1</td>
<td>La Historia</td>
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<tr>
<td><em>Shakira</em></td>
<td>Granada Exclusivo</td>
<td>1</td>
<td>La Historia</td>
<td></td>
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<tr>
<td><em>Jose Jose</em></td>
<td>El Principio Con Trios Vol. 1</td>
<td>1</td>
<td>La Historia</td>
<td></td>
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<tr>
<td><em>Los Bukis</em></td>
<td>Todo Inolvidable</td>
<td>1</td>
<td>La Historia</td>
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<tr>
<td><em>Thalía</em></td>
<td>Thalía's Hits Remixed</td>
<td>1</td>
<td>La Historia</td>
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<tr>
<td><strong>GREATEST GAINER</strong></td>
<td><strong>Week At Number 1</strong></td>
<td><strong>Peak Position</strong></td>
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<td><em>Los Huracanes Del Norte</em></td>
<td>La Historia</td>
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<tr>
<td><em>Various Artists</em></td>
<td>30 Grijopas De Coleccion</td>
<td>1</td>
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<td><em>Enrique Iglesias</em></td>
<td>Quizas</td>
<td>1</td>
<td>La Historia</td>
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<tr>
<td><em>Various Artists</em></td>
<td>SDE (Sony Discos) / UG</td>
<td>1</td>
<td>La Historia</td>
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<tr>
<td><em>SELENA</em> (ft. 11)</td>
<td>Las Ketchup</td>
<td>1</td>
<td>La Historia</td>
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<tr>
<td><strong>PACEMAKER</strong></td>
<td><strong>Week At Number 1</strong></td>
<td><strong>Peak Position</strong></td>
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<td><em>Los Sonics</em></td>
<td>Todos Las Historias</td>
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### Latin Pop Albums

<table>
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<th>Position</th>
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<tr>
<td><em>A.B. Quintanilla III Presents Kumbia Kings</em></td>
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<td><em>Py1 Cooper &amp; Manu Balaban</em></td>
<td>Mambo Simiendo</td>
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<td><em>Enrique Iglesias</em></td>
<td>Quizas</td>
<td>1</td>
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<td><em>Señor主管</em></td>
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### Tropical Salsa Albums

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<td><em>Yoquita</em></td>
<td>Contigo En La Oscuridad</td>
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### Regional Mexican Albums

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<tr>
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<td>El Ultimo Adios</td>
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<tr>
<td><em>Vicente Fernandez</em></td>
<td>Duetos De Gigantes Vol. 2</td>
<td>1</td>
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<tr>
<td><em>Chayanne</em></td>
<td>Grandes Exitos</td>
<td>1</td>
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<tr>
<td><em>Ricardo Mont本质</em></td>
<td>Todo Bello</td>
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### Sales Data

Sales data compiled by Nielsen SoundScan.
## Latin Pop Airplay

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<th>Label</th>
<th>IMPRINT / PROMOTION LABEL</th>
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<td>India</td>
<td>India</td>
<td>3 Weeks At Number One</td>
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<tr>
<td>2.00</td>
<td>Que Me Quedes Tu</td>
<td>CHICAGO HAVANA</td>
<td>WARNER LATINA</td>
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<tr>
<td>3.00</td>
<td>Primavera</td>
<td>GRAN COMBO</td>
<td>EMI LATIN</td>
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<tr>
<td>4.00</td>
<td>Papi Papi (U Y Daddy)</td>
<td>Ricardo Arjona</td>
<td>SONY DISCOS</td>
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<tr>
<td>5.00</td>
<td>De uno y de todos los modos</td>
<td>Leo Lagos</td>
<td>SONY DISCOS</td>
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<tr>
<td>6.00</td>
<td>El problema</td>
<td>Ricardo Arjona</td>
<td>SONY DISCOS</td>
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<tr>
<td>7.00</td>
<td>El Señor</td>
<td>Jennifer Lopez</td>
<td>SONY DISCOS</td>
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<tr>
<td>8.00</td>
<td>El Señor</td>
<td>Tito Rojas</td>
<td>SONY DISCOS</td>
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<tr>
<td>9.00</td>
<td>Me Quedes Tu</td>
<td>Jennifer Lopez</td>
<td>SONY DISCOS</td>
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<tr>
<td>10.00</td>
<td>Perdiendo</td>
<td>Alejandro Fernandez</td>
<td>SONY DISCOS</td>
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</table>

### Greatest Gainer

- **Artist**: Alejandro Fernandez
- **Title**: Me Quedes Tu
- **Rank**: 10
- **Weeks at Number One**: 3

## Tropical/Salsa Airplay

<table>
<thead>
<tr>
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<td>Atmospheric</td>
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<td>Quien Le Importa?</td>
<td>Thalia</td>
<td>SONY DISCOS</td>
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<td>6.00</td>
<td>Un Monton De Estrellas</td>
<td>Gilberto Santa Rosa</td>
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<td>7.00</td>
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<td>8.00</td>
<td>Donde Esta Mi Primavera</td>
<td>Marco Antonio Solis</td>
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<td>9.00</td>
<td>Digale</td>
<td>David Bisbal</td>
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<tr>
<td>10.00</td>
<td>Sin Fortuna</td>
<td>Lucero</td>
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## Regional Mexican Airplay

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<th>IMPRINT / PROMOTION LABEL</th>
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<td>Alucinado</td>
<td>Tiziana</td>
<td>SONY DISCOS</td>
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<td>2.00</td>
<td>Tan Bajo</td>
<td>Tammy Wynette</td>
<td>WARNER LATINA</td>
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<td>3.00</td>
<td>Tu No Especial</td>
<td>Jennifer Lopez</td>
<td>SONY DISCOS</td>
<td></td>
</tr>
<tr>
<td>4.00</td>
<td>Serenata Huasteca</td>
<td>Adan Chalino Sanchez</td>
<td>SONY DISCOS</td>
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<tr>
<td>5.00</td>
<td>Dimepli</td>
<td>Alejandro Martinez</td>
<td>SONY DISCOS</td>
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<tr>
<td>6.00</td>
<td>Quiero Que Seamos Novios</td>
<td>Los Tigres Del Norte</td>
<td>SONY DISCOS</td>
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<tr>
<td>7.00</td>
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<td>Los Tigres Del Norte</td>
<td>SONY DISCOS</td>
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<tr>
<td>8.00</td>
<td>A Tu Amor</td>
<td>El Cholo Y Su Banda Tierra Santa</td>
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<tr>
<td>9.00</td>
<td>Comer A Besos</td>
<td>Los Tenerianos</td>
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<td>10.00</td>
<td>No Valgo Nada</td>
<td>Los Tenerianos</td>
<td>SONY DISCOS</td>
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</table>

## Hot Shot Debut

- **Title**: Me Quedes Tu
- **Artist**: Alejandro Fernandez
- **Weeks at Number One**: 3
Narcocorrido Crackdown In Mexico Has Mixed Effect On Sales, Airplay

BY RAMIRO BURR

The Mexican establishment is conducting one of its periodic crackdowns on controversial corridos—particularly Mexican songs that tell stories—including narcocorridos, which talk about drug dealing.

Norteño elder statesmen Los Tigres del Norte have been hit by the backlash face during the last year.

Last August, Mexican radio stations spiked Los Tigres' single “Crónica de un Cambio” (Chronicle of a Change), which accused Mexico's oil monopoly, PEMEX, of corruption. Radio depends on government advertising for a large portion of its revenue, and while no one issued explicit orders to censor the song, stations decided to police themselves.

And in January, Los Tigres stopped promoting their new corrido “La Reina del Sur” (The Queen of the South) in Mexico, after the Baja California Norte state legislature and the state's radio and TV association advised stations there to stop playing it. Mexico Perez Munoz, president of the Sinaloa office of the National Chamber of the Radio and Television Industry, said, “Radio is not for ourselves but for the public that glorifies violence, corruption, and illegal activities. We want to send other messages: of morality, respect for life, of caring for children.”

In a statement, Los Tigres' label Fonovisa said that radio stations in the Mexican states of Sinaloa, Jalisco, Nuevo Leon, Chihuahua, Sonora, and Michoacan were also feeling industry and government pressure to ban narcocorridos.

CONVENIENT SCAPEGOATS?

“La Reina del Sur” is based on the novel of the same title by Spanish author Arturo Perez Reverte, who got the idea for the story from Los Tigres' 1972 hit “La Botella Vacía” (Empty Bottle) (Contraband and Treason). Both tracks fell under the narcocorrido category.

Given that such acts as Los Originales de San Juan and Los Rulos recorded the same material, some wonder if Los Tigres are simply convenient scapegoats because of their visibility and their willingness to criticize the Mexican government.

The controversy has been minimal, according to Armando Luna, radio promoter for Monterrey, Mexico-based artist-management agency Representaciones Apodaca. “The prohibition only affects radio play; it does not prohibit live performance, sales or sale of the music,” Luna says.

Apopada artists that record corridos include Los Capos de Mexico, Chuy Vega, and Lalo Mora Jr.

Those groups are still recording corridos, and Luna doesn’t see how this ban will affect them. Luna adds, “The controversy of the narcocorrido is nothing new—it has come and gone several times through the years.”

This is not the first time that Los Tigres have been hit by an anti-corrido backlash. Some stations refused to play their 1996 song “El Circo” (The Circus), which criticized the disgraced presidency of Carlos Salinas. Later, Tijuana activists started agitating specifically against narcocorridos in 1997. But occasional hassles from the government are simply a cost of doing business for groups like Los Tigres. And business, overall, is still good.

Narcocorridos have always been audience favorites, says Tigres vocalist Jorge Hernandez, who has been singing them for most of his life. “I've always liked to sing corridos, since I was a kid,” he said in a recent interview. “People looked for us on the ranch to sing them stories. I was inspired because I knew I could get attention with the stories, and I could earn a peso for my family.”

Citizens and business groups in Mexico agree that classic corridos are part of Mexican tradition. But they contend that narcocorridos, some of which portray the trafficker as the hero, simply pander to a criminal elite. And politicians have joined in the fight, with Mexican president Vicente Fox, the Mexican senate, and the Chihuahua senate encouraging airplay bans.

Edgardo Arrambide, PD at XEG-AM Monterrey, Mexico, says he has pulled a few narcocorridos from the air, including “La Reina del Sur.” “I understand [that the band] edited the song, but it was [still] obvious what they were referring to and it was banned anyway,” Arrambide says. “Narcocorridos are nothing new. I think the government is pressuring radio now, because the battle against the drug industry is becoming tougher. And with super-popular groups glorifying the drug dealers and their exploits, it is not helping the situation. The authorities would rather not have songs where the bad guys are seen as heroes.”

But record-store owners in Baja California reported that the “forbidden-fruit” factor merely increased sales of corrido albums. No one seriously expects the ban to apply to concerts or bars, either. Another challenge is that the ban doesn't apply to stations in Southern California, where those signals still blast the songs across the border.

QUESTIONABLE INFLUENCE

Los Tigres’ de la Noche hitsologist Mario Quintero says he has never depended on radio to play his corridos. Like many groups, Los Tigres record radio-friendly cambias and ballads for radio consumption but highlight their corridos at live performances.

In a recent interview, Quintero said that narcocorridos simply mirror society. “Corridos don’t influence the people’s mentality. The corridos are a consequence of drug trafficking, not the cause.”

Nevertheless, Quintero says he is opposed to explicit lyrics. He uses double entendres in his songs, so that “the whole family can listen to Los Tigres.”

While no one believes that a ban on narcocorridos would stop the drug trade, the debate continues over whether the songs encourage the drug-dealer lifestyle. On “El Turista Mexicano” (The Mexican Tourist), a recent corrido recorded by Los Parabellum, vocalist Jesus Macias sings: “People ask themselves, how is it that he’s made so much progress? He used to be barefoot, now he has expensive shoes. It’s just a question of taking risks and being very careful.”

Given the widespread poverty in Mexico, critics say songs that extol the wealth and status of drug traffickers could be tempting to many vulnerable ears. But if American battles with hard-core rap and rock lyrics are any guide, the most that activists can expect to accomplish is explicit stickering to help keep children from hearing the drug- and violence-filled tales.

belt—five volumes in the N.Y.C. Underground Party series, Dance Party, and Trance Sessions—DeVito has amassed collective sales of more than 1 million units, according to Nielsen SoundScan.

What makes this noteworthy is simple: bigger-name DJs, like Paul Oakenfold, Sasha, and John Digweed, get all the consumer press—but not all the sales. While Oakenfold is a runner-up to DeVito in the sales department, it’s worth noting that Oakenfold has been releasing mixed CDs for much longer.

DeVito, who has a weekly mix show on WKTU New York, credits the discs’ healthy sales numbers to the CDs’ “perfect mix of mainstream and underground sounds,” he says. “It’s a DJ that plays for the crowd, not for other DJs. That comes through in my music.”

One need look no further than the two-disc N.Y.C. Underground Vol. 5, which spotlights the music of Eddie Amador, Reina, Wide Life, Ibo, Norton, Thrust, Tim Deluxe, and Oscar G + Ralph Falcon, among others. Issued on DeVito’s own Dee Vee imprint (distributed by Musicmara), the disc recently logged 12 consecutive weeks atop the Billboard Top Electronic Albums chart.

On April 15, Dee Vee will issue the DeVito-helmed Dance Dixit, which includes tracks by Tony Braxton, Angie Stone, Gloria Gaynor, Deborah Cox, Amber, and LeAnn Rimes. “It includes the biggest names I could license.” DeVito says. “Once again, I want to reach as many people as possible. I’m not afraid of crossing over or reaching the mainstream.”

DeVito has been nominated for two DanceStar USA awards for best U.S. compilation and best U.S. DJ.

MIAMI HEATWAVE: DanceStar USA’s second annual American dance music awards, taking place March 19 in Miami Beach’s Lummus Park, will be hosted by actresses Juliette Lewis (Natural Born Killers) and Roselyn Sanchez (Rush Hour 2). Confirmed presenters for the event include Paul van Dyk, DJ Tiesto, Danny Tenaglia, Deep Dish, Pete Tong, Kristine W, BT, the Crystal Method, Grammy winner Roger Sanchez, and Louie DeVito. The Grammy Award-winning Dirty Vegas, DJs and DJ Sammy, among others, will provide the evening’s live entertainment. For additional info, call 305-771-2097 or log on to dancestar.com.

Also coinciding with the annual Winter Music Conference in Miami is the Ultra Music Festival (UMF). Now in its fifth year, the UMF has secured British act Underworld to headline. Also taking to the stage of Miami’s Bayfront Park for the March 22 festival are Paul Oakenfold, Sasha, John Digweed, Mauro Picotto, Junkie XL, Bad Boy Bill, and Hybrid, among others. For information, log on to ultramusicfestival.com.

UPDATE: Former Minister of Sound (MoS) creative/marketing director Mark Rodol has been upped to CEO of the financially troubled U.K.-based music brand (DillaRay, London) and the non-hip-hop, beat-tastic compilation and best-seller, Crackdown In Mexico (Rash Hour). Rodol has been with MoS since its 1991 inception, will work with senior managers Andrew Dickson (finance director), Lohan Pres- son (a senior member of the ASR and recording businesses), and C.M. Harper (commercial director).

H2Q Productions—Hex Hector and Mac Quayle—has secured a management deal with Dina Almeida of Studio International in Miami and Stephanie Reid of Synkronize in New York. Victoria Baradi of Famous Artists Agency will continue handling the duo’s domestic remit work. Dan George of Central Entertainment Group and Jenny Bassichis, both in New York, handle all DJ bookings.

Marlene Munoz of Prolific Management (both offices in New York and London) and Rainer Weichhold of Germany’s DJ Propaganda—the dance division of promoters/marketing PYT (Propaganda) has merged with the duo’s domestic remit work. Dan George of Central Entertainment Group and Jenny Bassichis, both in New York, handle all DJ bookings.

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### Billboard Hot Dance Music Chart

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<td>THE HUM MELODY</td>
<td>DJ JAZZY JEFF</td>
<td>1</td>
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<tr>
<td>2.</td>
<td>DANCE TO THE RHYTHM</td>
<td>TOMMY BOY</td>
<td>11</td>
</tr>
<tr>
<td>3.</td>
<td>CRY ME A RIVER (REMIXES)</td>
<td>L.A. RHYTHM &amp; BASS</td>
<td>9</td>
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<tr>
<td>4.</td>
<td>IF YOU LOVE ME</td>
<td>UNIVERSAL PUSHERS</td>
<td>22</td>
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<tr>
<td>5.</td>
<td>I BELIEVE</td>
<td>COREY</td>
<td>9</td>
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<td>6.</td>
<td>RISE UP</td>
<td>COREY</td>
<td>14</td>
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<tr>
<td>7.</td>
<td>WHAT I WANT</td>
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<td>8.</td>
<td>FREE YOUR MIND</td>
<td>SPAGHETTICAP</td>
<td>15</td>
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<td>9.</td>
<td>DINOSAUR ADVENTURE 3D</td>
<td>JOE STARR</td>
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<td>10.</td>
<td>EMOTIONAL ROLLERCOASTER (REMIXES)</td>
<td>COLUMBIA</td>
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<td>WHEN THE MONEY'S GONE (REMIXES)</td>
<td>SONY</td>
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<td>12.</td>
<td>THE WORLD TURNED UP</td>
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<td>13.</td>
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<td>14.</td>
<td>LET IT GO</td>
<td>DAVIN TELIAN</td>
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<td>15.</td>
<td>IN YOUR LIFE</td>
<td>JUDY MCMANUS</td>
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<td>16.</td>
<td>I'D RATHER BE (REMIXES)</td>
<td>DAVE AUDE</td>
<td>14</td>
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<td>17.</td>
<td>TRY IT ON MY OWN (THUNDERPUSS REMIXES)</td>
<td>ANITA SELO</td>
<td>19</td>
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<td>THE WRECKING THUNDERPUSS &amp; DJ MONK MIXES</td>
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<td>19.</td>
<td>EMERGENCE</td>
<td>CAP</td>
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<td>20.</td>
<td>HONEY MOON MIXES</td>
<td>BILLIE RAY MARTIN</td>
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<td>YOUR SONG (REMIXES)</td>
<td>ROCKET BOY</td>
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<td>NO WAY NO HOW</td>
<td>JUICE PROJECT</td>
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<td>23.</td>
<td>ON A HIGH (DANCE MIXES)</td>
<td>DUNCAN SHAW</td>
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<td>24.</td>
<td>ALL AROUND THE WORLD (PUNK DUBINTE)</td>
<td>SPARKLE</td>
<td>31</td>
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</tbody>
</table>

**Power Pick**

- BEAUTIFUL REMIXES
- DJ TIC TOC WIDELIFE, THUNDERPUSS & M. RIZZO MIXES
- BREATHE
- HEAD
- FANTASY REALITY
- TEARS FROM THE MOON
- THROUGH THE RAIN FULL INTENTION M. JOSHUA, H. HECTOR MIXES
- WHERE LOVE LIVES
- DON'T CHANGE MY BOYS REMIXES
- DONT WANT ME
- SHAKE IT
- DON'T WANT YOU
- MUST BE DREAMIN
- I CAN'T STOP

**Hot Shot Debut**

- WALKING ON THIN ICE (REMIXES)
- I WANT YOU (FOR MYSELF)
- JUST FOR TONIGHT (MARK PICCHIOTTO MIXES)
- AT THE END
- WHY'S IT SO MAYA E S (DAVE ADE MIXES)
- DANCE TO THE RHYTHM (MARC JASPER, RICKY CRESPO MIXES)
- IN THIS WORLD
- JANICE MIXED BY SOLID SESSIONS
- HIT THE FREQUENCY (REMIXES)
- S'CREAM 2000
- THE DRIVE
- RISING SUN
- EVERYONE SAYS HI (METRO REMIX)

### Billboard Top Electronic Albums Chart

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks At Number 1</th>
</tr>
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<tbody>
<tr>
<td>MASSIVE ATTACK</td>
<td>MELODY MAKER</td>
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<tr>
<td>JOHNNY Vicious</td>
<td>HARMONY</td>
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<td>LOU LOU DEVITO</td>
<td>A TASTE OF HONEY</td>
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<td>TELEPHONE</td>
<td>GENESIS</td>
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<td>THE STREETS</td>
<td>ORIGINAL PIECE MATERIAL</td>
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<td>DIRTY VEGAS</td>
<td>BUST MY GUTS</td>
<td>1</td>
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<td>PAUL VAN DUYK</td>
<td>WAR</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>AUTOBIOGRAPHY</td>
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<td>ERASURE</td>
<td>A DECADE OF(erasure)</td>
<td>1</td>
</tr>
<tr>
<td>NENET</td>
<td>ALL Mixed Up</td>
<td>Bar</td>
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</tbody>
</table>
Eight Nominations Make Keith
The Big ‘Daddy’ Of The ACM Awards

BY PHYLIS STARK

NASHVILLE—Nominations for the 38th annual Academy of Country Music (ACM) Awards reflect the diversity of sounds and artists that flourish on country radio. They range from icon Willie Nelson to pop stars Kid Rock and Sheryl Crow and from the young, bluegrass-influenced trio Nickel Creek and neo-traditionalist Joe Nichols to crossover superstars Shania Twain and Faith Hill.

Toby Keith tops this year’s nominations with six nominations, and Kenny Chesney and Trick Pony, with five each, Nelson, Brooks & Dunn, and Dixie Chicks score three nominations each. Nelson, a popular duet partner, sings with Faith Hill, Keith, Lee Ann Womack, and Trick Pony. Artists with dual nominations are Rebecca Lynn Howard, Tim McGraw, Rascal Flatts, Lonestar, and Womack.

The ACM Award nominees were announced March 4 in Los Angeles by Dick Clark. LeAnn Rimes, Jennifer Hanson, and Acmetron Nettles, Manager of ACM. Winners in most of the categories will be announced at the ACM Awards show, set for May 21 at Mandalay Bay Resort & Casino in Las Vegas. Winners in the broadcast, venue, and talent buyer/promoter categories will be announced approximately two weeks prior to the show.

The ACM Awards will be televised from 8 p.m. to 11 p.m. ET/PT on CBS in the U.S. Reba McEntire will host. Following is a partial list of nominees:

**Entertainer of the Year:** Brooks & Dunn, Kenny Chesney, Dixie Chicks, Alan Jackson, Toby Keith.

**Female Vocalist:** Terri Clark, Faith Hill, Martina McBride, Shania Twain, Lee Ann Womack.

**Male Vocalist:** Kenny Chesney, Alan Jackson, Toby Keith, Tim McGraw, George Strait.

**Duo or Group:** Brooks & Dunn, Highway 101, Montgomery Gentry, Sons of the Desert, the Bellamy Brothers.

**Male Vocalist:** Diamond Rio, Dixie Chicks, Lonestar, Rascal Flatts, Trick Pony.

**Female Vocalist:** Kellie Coffey, Jennifer Hanson, Rebecca Lynn Howard.

**Top New Male Vocalist:** Joe Nichols, Blake Shelton, Darryl Worley.

**Top New Vocal Duo/Group:** Emerson Drive, Nickel Creek, Pinmonkey.

**Humanitarian Award:** Brooks & Dunn, Lonestar, Wynonna.

**Academy of Country Music Awards**

**Album of the Year:** (awards are presented to artists, producers, and record label): Drive, Alan Jackson, produced by Keith Sellers (Arista Nashville); Home, Dixie Chicks, produced by Dixie Chicks and Lloyd Maines (Monument/Columbia); No Shoes, No Shirt, No Problems, Kenny Chesney, produced by Buddy Cannon, Norro Wilson, and Kenny Chesney (BNA Records): On a Mission, Trick Pony, produced by Chuck Howard (Warner Bros.); Unleashed, Toby Keith, produced by James Stroud and Toby Keith (DreamWorks).

**Single Record of the Year:** (awards are presented to artists, producers, and record label): “19 Somethin’,” Mark Wills, produced by Chris Lindsey (Mercury); “Country of the Red, White and Blue (The Angry American),” Toby Keith, produced by James Stroud and Toby Keith (DreamWorks); “Just What I Do,” Trick Pony, produced by Chuck Howard (Warner Bros.); “Somebody Like You,” Keith Urban, produced by Dann Huff and Keith Urban (Capitol); “The Good Stuff,” Kenny Chesney, produced by Tony Brown, Paul Worley, and Kenny Chesney (BNA).

**Song of the Year:** (awards are presented to artists, composers, and publishers): “A Lot of Things Different,” Kenny Chesney, written by Bill Anderson and Dean Dillon, produced by Mr. Bubba Music, Sony/ATV Acuff Rose Music, Sony/ATV Tree Publishing (BMI); “Country of the Red, White and Blue (The Angry American),” Toby Keith, written by Toby Keith, published by Tokekee Tunes (BMI); “Drive (For Daddy Gene),” Alan Jackson, written by Alan Jackson, published by EMI April Music, Tri Angels Music (ASCAP); “Forgive,” Rebecca Lynn Howard, written by Trey Bruce and Rebecca Lynn Howard, published by Big Red Tractor Music, EMI April Music, Ice creamed by ACM vice president Angela Colon (ASCAP); “I’m Movin’ On,” Rascal Flatts, written by Phillip Brian White and David Vincent Williams, published by Murrah Music (BMI), Las Vegas Songs of Megalex, WB Music (ASCAP).


**ACM Award Nominations**

ON THE ROW: Veteran record executive Ric Pegan joins Nashville-based Compendia Music Group as VP of promotion and marketing for the Compendia Music label, one of four owned by the parent company. His previous experience includes stints as VP/GM of BNA Records, VP/GM of Unison Music (a division of Word Entertainment), and senior VP/GM of Pamplin Music Group.

**Glenn Meadow** assumes in-house mastering duties for all four Compendia labels (Compendia Music, Light Records, Life2, and InterSound Music). Meadow is the former owner of Nashville recording studio Masterfonic.

**SIGNING:** Lyric Street Records has signed the group Rushlow to its roster. The band features lead singer Tim Rushlow, formerly of Little Texas; Doni Harris: Kurt Allison; Tulley Kennedy; Billy Welch; and Rich Redmond. The band is currently recording its first album for the label with producers Rushlow, Chisty DiNapoli, and Jeff Balding.

**REPUBLIC VISITTED:** Universal president Monte Lipman says that contrary to a story in the March 1 issue of Billboard (“Cost of Country Airplay: Stupid Money’s Still Flow”), Republic/Universal has not exited the country scene. “We’re still in business,” says Lipman, who adds that the label will have a new Pat Green album at retail in June. And although acts Gabbie Nolen and the Marie Sisters are no longer on the label, Republic recently signed two other country acts, Waylon Payne and the Lost Trailers.

ON THE AIR: Westwood One has teamed with Gaylord Entertainment to launch syndication of new, two-hour weekly show America’s Grand Ole Opry Weekender in April. The show will feature Opry performances from top stars. Affiliates will also get a daily two-minute feature, “Backstage at the Opry,” featuring behind-the-scenes stories.

**CHARTS:** The Cystic Fibrosis Foundation will present its annual Heart of Country Award to Henry Juszkiewicz, chairman/CEO of the Nashville-based Gibson Guitar Corp. and Baldwin Pianos, during its ninth annual Sizzlin’ Country Concert May 20 at the House of Blues in Las Vegas. The award recognizes contributions to the community and to the Cystic Fibrosis Foundation. The concert, a pre-Academy of Country Music Awards fundraiser for the foundation, will feature Dierks Bentley, Daryle Singletary, and Diamond Rio. Sara Evans will host.

**NEW & NOTEWORTHY:** Billy Gilman’s upcoming Epic Records album, Heartstrings (due April 15), won’t be the usual country music fare. Gilman teamed with teenage poet/author Mattie Stepanek to create an album of songs based on Stepanek’s poems, which are about dealing with his life with muscular dystrophy. David Malloy produced the album.

**NASHVILLE SCENE**

New York-based live-music label Digital Club Network (DCN) will release The Wanda Jackson Show: Live and Still Kickin’ March 25. It will be Jackson’s 71st album and her first live recording in more than 20 years. It was recorded last year in New York. DCN will also release Trent Summar and the New Rue Mob: Live at 12th and Porter March 25. The album was recorded in Nashville last December. It is the group’s first live album. Until recently, the band had been signed to Nashville’s VFR Records.

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### Billboard® Top Country Albums

**Artist** | **Title** | **Peak Position** | **Weeks on Chart** |
---|---|---|---|
**NUMBER 1 / GREATEST GAINER**<br>14 Weeks At Number 1<br>1927<br>BILLBOARD® MARCH 15, 2003 |
**TOBY KEITH** | Pull My Chain | 5 | 38 |
**PHIL VASSAR** | American Child | 4 | 35 |
**TIM MCGRAW** | Set This Circus Down | 3 | 34 |
**GLEN CAMPBELL** | All The Best | 12 | 23 |
**BLAKE SHELTON** | Blake Shelton | 3 | 22 |
**LEANN RIMES** | Twisted Angel | 3 | 21 |
**ANNE MURRAY** | Country Croonin' | 13 | 20 |
**EMERSON DRIVE** | Emerson Drive | 13 | 19 |
**WILLIE NELSON & FRIENDS** | Stars & Guitars | 18 | 18 |
**LONESTAR** | I'm Already There | 1 | 17 |
**DARYL WORLEY** | I Miss My Friend | 1 | 16 |
**DOLLY PARTON** | Halos & Heroes | 4 | 15 |
**ROCKY TOP** | On A Mission | 13 | 14 |
**JENNIFER HANSON** | Jennifer Hanson | 20 | 13 |
**TRAVIS TRITT** | Strong Enough | 4 | 12 |
**VARIOUS ARTISTS** | Totally Country | 2 | 11 |
**BROOKS & DUNN** | Steers & Sirens | 1 | 10 |
**THE NITTY GRITTY DIRT BAND** | Will The Circle Be Unbroken, Volume III | 18 | 9 |
**HAYSEED DIXIE** | Kiss My Grass: A Hillbilly Tribute To Kiss | 52 | 8 |
**DELBERT McCLINTON** | Runos To Romance | 12 | 7 |
**KELLIE COFFEE** | When You Lie Next To Me | 5 | 6 |
**LINDA RONSTADT** | The Very Best Of Linda Ronstadt | 19 | 5 |
**VARIOUS ARTISTS** | The Songs Of Hank Williams Jr. – A Bicentennial Celebration | 37 | 1 |
**WAYLON JENNINGS** | RCA Country Legends: Waylon Jennings | 19 | 1 |
**VARIOUS ARTISTS** | The Time-Life Treasury Of Bluegrass: America's Music | 45 | 1 |
**CLINT BLACK** | Cheap Drink: An Autobiography | 3 | 1 |
**BILL ENGVALL** | Steve Wariner | 29 | 1 |
**REBA MCENTIRE** | Steal Another Day | 31 | 1 |
**STEVE AZAR** | Bill Engvall | 29 | 1 |
**TRICK PONY** | Cheap Drink: An Autobiography | 3 | 1 |
**VARIOUS ARTISTS** | Time-Life’s Treasury Of Bluegrass | 27 | 1 |
**LEE ANN WOMACK** | Something Worth Leaving Behind | 7 | 6 |
**STEVE EARLE** | My Life: From Delirium To Dark Places | 26 | 5 |
**BLACK CROWES** | Forgiven | 5 | 4 |
**JOHNNY CASH** | The Essential Johnny Cash | 29 | 3 |

### Billboard® Top Country Catalog Albums

**Artist** | **Title** | **Peak Position** | **Weeks on Chart** |
---|---|---|---|
**NUMBER 1**<br>1927<br>BILLBOARD® MARCH 15, 2003 |
**ALAN JACKSON** | Greatest Hits Collection | 384 | 5 |
**THE JUDDS** | Greatest Hits Volume One | 132 | 5 |
**TOBY KEITH** | Greatest Hits Volume One | 132 | 5 |
**TIM MCGRAW** | Not At Moment Too Soon | 366 | 4 |
**LEANN RIMES** | Everywhen & Forever | 239 | 3 |
**JENNIFER HANSON** | The Best Of John Denver | 237 | 3 |
**NICKEL CREEK** | GREATEST HITS OF THE 90'S | 236 | 3 |
**GEORGE JONES** | New That I've Found You: A Collection | 114 | 3 |
**ALISON KRAUSS** | Now That I've Found You: A Collection | 106 | 3 |
**WILLIE NELSON** | Super Hits | 356 | 3 |
**ROY ORBISON** | 16 Biggest Hits | 51 | 2 |

**Note:** This data includes sales from Billboard's Hot Shot Debut, Pacesetter, and Shot List charts. **Abbreviations:** CD = compact disc, LP = long-playing record, AC = adult contemporary, CR = country radio, R&B = rhythm and blues, Pop = pop, Urban = urban contemporary, Easy Listening = easy listening. MVP: Multi-Platinum, PP: Platinum & Platinum, 2x: 2x Platinum, 3x: 3x Platinum, 4x: 4x Platinum, 5x: 5x Platinum, 6x: 6x Platinum, 7x: 7x Platinum. **Certifications:** MVP: Multi-Platinum, PP: Platinum & Platinum, 2x: 2x Platinum, 3x: 3x Platinum, 4x: 4x Platinum, 5x: 5x Platinum, 6x: 6x Platinum, 7x: 7x Platinum. **Milestones:** Gold, Platinum, Double Platinum, Triple Platinum, Multi-Platinum. **Additional Information:** Billboard Top Country is a weekly chart compiled by Nielsen SoundScan, which tracks the sales of country music albums. The chart is based on the week ending March 15, 2003. Billboard is a trademark of VNU Business Media, Inc. © 2003 Nielsen SoundScan, Inc. All rights reserved.
MARCH 15, 2003

HOT COUNTRY SINGLES & TRACKS

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<th>WEEK OF 3/15/03</th>
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<td>TITLE</td>
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<td>IMPRINT &amp; NUMBER/PROMOTION LABEL</td>
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<td>THERE'S MORE TO ME THAN YOU</td>
<td>Jessica Andrews</td>
<td>MCA Nashville</td>
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<td>THAT'S HOW YOU KNOW</td>
<td>Jo Dee Messina</td>
<td>Columbia</td>
<td>31</td>
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<tr>
<td>GIANT</td>
<td>Kid Rock Featuring Sheryl Crow &amp; Alison Moorer</td>
<td>Reprise</td>
<td>32</td>
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<tr>
<td>COUNTRY AIN'T COUNTRY</td>
<td>Travis Tritt</td>
<td>Universal South</td>
<td>34</td>
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<tr>
<td>LOVE WON'T LET ME</td>
<td>Tommy Cochran</td>
<td>Epic Audio</td>
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<td>STAY GONE</td>
<td>Jimmy Wayne</td>
<td>Capitol</td>
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<td>I WANT MY MONEY BACK</td>
<td>Sammy Kershaw</td>
<td>A&amp;M Audio</td>
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<td>I DROVE ALL NIGHT</td>
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<td>Aaron Tippin Featuring Thina Tippin</td>
<td>Up!</td>
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<td>HALF A MAN</td>
<td>Tim McGraw</td>
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<td>AFTER ALL</td>
<td>Mark Williams</td>
<td>Universal South</td>
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<td>WHEN YOU THINK OF ME</td>
<td>Brian Munn</td>
<td>Reprise</td>
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<td>BACKSET OF A GREYHOUND BUS</td>
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<td>Curb</td>
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<td>COUNTRY THANG</td>
<td>John Michael Montgomery</td>
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<td>WHATEVER IT TAKES</td>
<td>Kellie Coffey</td>
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TOP BLUEGRASS ALBUMS

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<tr>
<td>NICKEL CREEK</td>
<td>Happy Trails</td>
<td>#6</td>
<td>THE MISSION</td>
<td>Reprise</td>
<td>#11</td>
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<td>DOLLY PARTON</td>
<td>Blue Eye Smokey Hill</td>
<td>#6</td>
<td>THE MIGHTY GRITTY DIRT BAND</td>
<td>Capitol</td>
<td>New Favorite</td>
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<tr>
<td>KISS MY GRASS</td>
<td>MCA Nashville</td>
<td>New Favorite</td>
<td>WHY YOU LEAVE ME</td>
<td>Capitol</td>
<td>New Favorite</td>
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<td>#14 (20 Weeks At Number)</td>
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<td>Warner Bros.</td>
<td>New Favorite</td>
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BILLYBOARD

www.billboard.com
Such

RELEASE DATE:

March 4

Enveloping its 35th year, venerable is a word you might apply to King Crimson. The innovative progressive unit has left its mark across contemporary music, influencing many others from King Crimson Heads to Tool. But the roaring, ferocious assault heard on *The Power to Believe* reveals a band that isn’t ready to become the husky-voiced, introspective rock. Power has the energy that *70s Era King Crimson albums Starless and Bible Thing* and *Red* and a snazzy mix-up of whiplash time changes and blistering improvisation. Adrian Belew and Robert Fripp, the only original members, are among the most-devastating guitar tandems in rock. They echo each other in intricately rocketed, surf-like lines, then lash out in the leads that soak the firmament like an earthmover before shuddering into pyrotechnic flights. A 2001 opening tour for Tool seems to have brought a heavier bass and drum sound to the band, and producer Machine (of White Zombie) sharpens the edges. Even surrounded by a couple of overworked, too-clever-by-half Belew vocal tunes, *The Power to Believe* leaves you breathless.

**ESSENCE**

Mariposa

**PRODUCERS:** Garth May

**Or Music**

**803022**

**RELEASE DATE:** Feb. 25

Mariposa is the first disc to arrive from new independent Or Music (racked by RED). It’s the second disc by San Francisco-based singer/songwriter Essence (the first being the little-heard *Conception*). At 13 songs, Mariposa—the bulk written, or co-written, by the artist herself—is a fetching set, replete with layer upon layer of vocal harmonies (past acoustic, part electronic) just waiting to be discovered and savored. With nods to female contemporaries like India.Arie, Alanis Morissette, Dido, and Sarah McLachlan, Essence remains very much her own artist. Catchy songs like the strumming “Still Crying,” the raucous “Little Innocent,” the buoyant “Drop of Sunshine,” and the sold “Love Is the Price We Pay,” and the anthemic “Anything Is Possible” reveal a singer, who, like Madonna, isn’t afraid to take musical chances.

**HALL & OATES**

**The Lovers**

**PRODUCERS:** various

**U-Match 01002**

**RELEASE DATE:** Feb. 11

There is considerable evidence that some things never change. Countless trends and world events have come and gone since Hall & Oates ruled the pop roost, but there is no shortage of aura evidence of such to be found on the duo’s latest studio effort. From the lively, set-opening “Man on a Mission” to the Oasis-performed, acoustic-anchored closer “Love in a Dangerous Time,” the listener is offered breezy, highly competent pop-soul. The problem is that the material often sounds detached from time and emotionally disconnected. The melodies are fine, the hooks are usually memorable, and the lyrics are mostly innocuous—but none of it hits you in the gut or triggers any kind of real passion. It’s easy to cruise through “Do It for Love,” enjoy it just fine, and then never feel compelled to revisit it—or even remember any of its songs. That’s a shame, given the wealth of material the duo has provided over the years.

**RICHARD ASCROFT**

**Human Book**

**PRODUCER:** Richard Ashcroft, Christopher Marc Potter

**Virgin 23384**

**RELEASE DATE:** Feb. 25

There’s little doubt that ex-Verve frontman Richard Ashcroft is capable of making an album as remarkable as his former band’s 1997 colada, Urban Hyms. He’s got one in him, and he’s getting closer. That’s what you’re left feeling after ingesting the often eccentric and always bewildering, but sadly too middle-of-the-road *Human Conditions*. Ashcroft disappointed many fans with his 2000 solo show, *Alone With Everybody*, and he will do so again here. But with about half of *Human Condition’s* 10 tracks, most importantly the building, tumboline-laced, soul-tugging “Man on a Mission”—perhaps Ashcroft’s first truly transcendent solo recording—we’re reminded to have faith. As he did on *Alone*, Ashcroft delivers performance after performance that despite his always moving vocals—seem just a step away from something jaw-droppingly gorgeous, most notable on the string-laced “Buy It in Bottles” and the hypnotizing, piano-laden “Running Away.” An absolute highlight is closer “Nature Is the Law,” featuring Brian Wilson on backing vocals. *Human Conditions* may not be *Urban Hyms* II, but it shouldn’t go overlooked.

**THE MUSIC**

**The Music**

**PRODUCER:** Jim Abbiss

**Capitol 7233 A 80328**

**RELEASE DATE:** Feb. 25

The self-titled bow from British buzz band of the moment, the Music, is a work of aridened neo-psychodelia that mixes influences ranging from Oasis to the Happy Mondays and Led Zeppelin. At its best, lead single “Take the Long Road and Walk It” and the soaring anthem “The People”—the album is a rush of bombastic guitar squall fused with an undeniable element of danceability. If only there were more such moments. At the same time, the band’s formula also tends to lend itself to monolithic droneimg, which gets to be a bit much—a fact not helped by frontman Robert Harvey’s Geddy Lee-influenced vocal style. Fortunately, lead single “A.D.A.D.S.” extols the beauty of sex. Featuring OutKast’s Big Boi, the sing-song track is infectious as well as informative. The aggressive “Rap Is Dead,” produced by Scott Garvens and Groove Dill, finds Mike attacking hip-hop’s status quo as well as those who criticize the culture. Other guests include D12’s Bizarre, labelmate Slimm Calhoun, and Andre 3000 of OutKast.

**R&B/HIP-HOP**

**JULIE DEXTER**

**Dexterly**

**PRODUCERS:** Julie Dexter, Ken Stone

**Ketch A Pheonix**

**803022**

**RELEASE DATE:** March 11

You may not know it from the hip-hop-oriented music dominating the charts and radio, but there’s a lot of strong R&B floating around on the major and indie fronts. From the latter comes this tasty, soulful entry. Deluded by overseas fans at “the U.K.’s Queen of soul,” the Birmingham, England, native—born of Jamaican parents—paints pictures of love, racism, poverty, self-esteem, perseverance from a palette of R&B, reggae, jazz, hip-hop, blues, and funk. Dexter’s jazzy, soulful vocals immediately hook ears via go-with-the-flow track “Ketch A Vibe.” From there, it’s uphill all the way to the next sphere of music. His upcoming singer/songwriter shows her musical dexterity on the percolating, autobiographical “Faith,” message song “Dream,” the spiritual “Walk With Me,” and “God Bless the Dub,” a creative take on the Billie Holiday classic. Distributed by Select-Of-Hits.

**KILLER MIKE**

**Monster**

**PRODUCERS:** various

**Aquemini/Columbia 80662**

**RELEASE DATE:** March 11

The latest artist to emerge from OutKast’s squad, Killer Mike looks to pen his chapter in Atlanta’s storied hip-hop history with this debut set. Hip-hop fans may remember Mike for his scene-stealing turn on the duo’s Grammy Award-winning “The Whole World.” With *Monster*, the MC proves that he can stand without his hips shaking, tackling issues like prison, sex, and the state of hip-hop—all with an uplifting eye. For example, lead single “Rap Is Dead,” produced by Scott Garvens and Groove Dill, finds Mike attacking hip-hop’s status quo as well as those who criticize the culture. Other guests include D12’s Bizarre, labelmate Slimm Calhoun, and Andre 3000 of OutKast.

**DANCE/ELECTRONIC**

**JODY WATLEY**

**Midnight Lounge**

**PRODUCERS:** various

**Avalon/Shinbone Alley/Sanachan 5748**

**RELEASE DATE:** March 11

Seemingly more than artists of any other genre/format who came into prominence during the ’80s are having a difficult time finding credible footing in the current musical landscape. It’s hard to discern the rehash why, other

(Continued on page 34)
**NEW & NOTEWORTHY**

**KINDRED THE FAMILY SOUL**  
Far Away (3:47)  
PRODUCER: Elise Perry  
WRITERS: F. Dantizer, A. Graydon, E. Perry  
PUBLISHERS: Family Soul Music, ASCAP; Babies Formula Music, BMI  
HIDDEN BEACH/Epic 58550 (CD promo)  

After coming out of Philadelphia and creating a buzz loud enough to be heard around the country, Kindred the Family Soul finally makes its major-label debut with “Far Away,” the lead single from its forthcoming debut, Surrender to Love. Led by husband-and-wife team Patrin Dantizer and Aja Graydon, the 10-piece band—complete with horn section—moves and grooves with the barely heard today in R&B’s, D&B’s gruff vocals in the first verse are perfectly complemented by its laid-back groove and smooth energy. Lyrically, the single touches on the daily annoyances we all face, while making a deeper social statement: “Tired of paying taxes/Sending e-mails and faxes/Tired of crooked cops/Tired of black violin complaining that crime don’t stop.”

**SPANISH**

| FRANKIE NEGRÓN MI MULATA (4:16)  
| PRODUCER: Sergio George  
| WRITERS: D. González, S. George  
| PUBLISHERS: Sr George Music/WB Music, ASCAP  
| WEA 1754 (CD promo)  

After years of wallowing with away, “romantic” driven, salsa music seems to finally be getting its swing—and its groove—back as evidenced by this few early-year releases. “Mula” is a departure for Puerto Rican Frankie Negron in that it has the fast-clipped pace and aggressive sound of Colombian salsa, tempered with a subtle charanga violin. It’s the kind of track that requires letting go, and Negron does it with gusto, helped along by a chorus that prompts him with a continuous “Quo, Quo, Quo.”

“Mula” is way too much fun and way too contagious to watch from the comfort of a fonda. It’s time to move, and Negron has already moved to the top of 2007’s “Power” from one of its most powerful’s—RH.

**THE KILLERS**

Criterion Collection 176  
RELEASE DATE: Feb. 25  

The latest two-DVD set from Criterion is a virtual comp-lit project for film noir buffs. The collection offers five different noir titles, all released previously by the famous newtransfer company. The set includes ‘50s films such as Dillinger’s, a previously released version of the critically acclaimed film and multiple extra features that explore key scenes and events in the project’s context.

**MONSTER’S BALL—SIGNATURE SERIES**

Lion Gate 70805D  
RELEASE DATE: Feb. 11  

Viewers truly go behind-the-scenes on this special-edition disc, which includes a look at an up-coming film. The set features exclusive interviews with the film’s director, actors, and crew. It also includes a special feature that explores how the feature was crafted in great detail. The feature is a perfect addition to the project.”

**THE OXBURGERS—THE FIRST SEASON**

Miramax 30020  
RELEASE date: March 4  

The off-the-wall Osbourne family proved enduring to a multitude of Americans last year, when viewing its in Watch the show and you’ll find yourself mesmerized by the show’s unique blend of humor and pathos. The series’ second season, which is set to premiere this fall, promises to be even more entertaining. Here’s hoping that you’ll enjoy this new season of the show as much as we do.

**SUMMARY**

The Osbourne family has been a mainstay of American TV for the past several years, and their show has been a hit with audiences of all ages. This season, the family is set to tackle even more challenging topics, from marriage to parenting to the pressures of fame. The show’s creators have said that they plan to use the show to explore important issues in a way that is both entertaining and thought-provoking. Despite the show’s successes, there have been some criticisms of the family’s behavior, particularly when it comes to their personal lives. However, the show’s creators have said that they are committed to telling the truth about the Osbournes’ lives, and that they will continue to do so in a way that is honest and respectful.

**CONTRIBUTORS:**

Leila Caba, Raquel Hall, Jill Kipnis, Chris Morris, Chuck Taylor, Bram Tellmann, Ray Waddell, SPOTLIGHT. Re-leases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

**NEW & NOTEWORTHY:** Exceptional releases by new or upcoming artists. PICS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS’ CHOICES (+): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chris Taylor (Billboard, 720 Broadway, 6th Floor, New York, NY 10003) or to the writers in the appropriate bureaus.
Acuff-Rose Opens Treasure Chest
Sony/ATV Aims To Exploit Rich Catalog To Its Fullest Potential

BY JIM BESSMAN

Some seven months after Sony/ATV Music Publishing acquired Nashville's historic Acuff-Rose Music Publishing from Gaylord Entertainment, the Acuff-Rose treasure trove is "open for business"—so says Robert K. Oermann, the acknowledged dean of Nashville's entertainment journalists, who was brought in late last year as a consultant charged with exploiting the Acuff-Rose catalog to the fullest.

"It wasn't really a user-friendly catalog before," Oermann says. "While the previous custodian correctly perceived it as an American treasure, it was guarded and judiciously used to maximize effect.

Oermann points to the 1971 movie classic The Last Picture Show, which sounded so fantastic, because it had such great Hank Williams copyrights that hadn't been heard before in a soundtrack.

But Acuff-Rose's selectivity was also pricey, notes Oermann, who tried to license catalog titles for various TV documentary projects in which he was involved. "They tried to charge you much more than other companies because their copyrights are so valuable," he says, noting that "you can't tell the history of country music without Hank Williams!"

Thus, "if you could get around using Acuff-Rose, you would," Oermann adds. "But Sony's philosophy is completely opposite: They want these copyrights put to work and exploited to the fullest."

Oermann credits Sony/ATV Music Publishing Nashville CEO/president Donna Hilley, who enlisted him as an Acuff-Rose "idea man. She, too, perceives [the catalog] as an American treasure—but one with enormous income potential," he says. "There are things like new media out there now—videogames, toys that sing songs, all kinds of new technologies—that use music."

Then there are the more traditional avenues of film and commercial exploitation, as well as CD re-packagings. To this end, Oermann has visited Los Angeles to facilitate soundtrack placements.

"We also contacted the Starbucks people, because we also have the masters to 4-Star Records and Hickory Records to exploit as well," he says. "And we have the demos that the [Acuff-Rose] songwriters originally sang, so there could be a package of how the standards sounded when they were first sung—and Starbucks is interested in that kind of alternative record marketing.

Oermann cites the success of Off-Broadway musical Hank Williams: Lost Highway, which just completed a successful New York run at the Manhattan Ensemble Theater and is heading to the Little Shubert Theater. "We have an idea for another musical loosely based on [famed Nashville watering hole] Tootsie's Orchid Lounge and the characters who come to hang out there," he says, listing such legendary Acuff-Rose songwriters as Felice and Boudleaux Bryant, the Everly Brothers, Bill Anderson, Hank Cochran, Johnny Paycheck, Harlan Howard, Willie Nelson, Marty Robbins, Mickey Newbury, and Kris Kristofferson, who would provide "colorful personalities and very funny stories" for the proposed show.

Already set, though, is a CD of Acuff-Rose material, sung by the 12 finalists of Nashville Star—USA Network's country version of American Idol. The Search for a Star, which stars Oermann as a judge. "Then there's the idea of jingles."

Oermann continues, rattling off classic catalog titles and prospective product tie-ins. "There's no reason why 'Sweet Dreams' can't be used for ice cream or cookies or candy. 'Blue Bayou' could be a Caribbean tourism jingle. 'Travelin' Man' could be Fed-Ex. Applebee's is currently using 'Bread and Butter'—why not 'Blue Bayou' and 'Honey' for Honey Nut Cheerios?"

These songs suggest—as Hilley stresses—that Acuff-Rose is not limited to country music. "It's an American dream of American music," she says, adding: "We're now doing things that are so out-of-the-box of publishing: Barbara Orbison has a Roy Orbison [her late husband] show running in London, and we hope to bring it here. We have packaging ideas with some of the labels involving duets albums and tributes, and since the day we acquired [Acuff-Rose], Oermann says, "we've been working to make sure we take this music around the world—and I can't tell you how excited we are: From the time Sony bought us in 1989 [Hilley was the prominent Teco], and Cross Keys country publishing companies, which Sony/ATV then purchased, Acuff-Rose was at the top of the list of what I wanted to acquire."

Oermann relates that while going through the Acuff-Rose catalog one recent day, he discovered that there's "literally a standard for every letter of the alphabet: 'A': All I Have to Do Is Dream; 'B': Bye Bye Love; 'C': Cold, Cold Heart,' and so on. It's just astounding catalog that Sony paid a great deal for, but in this day and time, when publishers are getting increasingly creative in exploiting copyrights in nontraditional ways, they can double the annual income Gaylord made from just sitting on it."

Oermann concludes, "it really sells itself anyway."

Words & Music

THE BIG WINNER: As Steve Rosenthal says, songwriter Jesse Harris' surprise song of the year Grammy Award win for Norah Jones' "Don't Know Why" was out of this world.

"When they announced his name, it was one of the most surreal moments I ever sat through," Rosenthal says. "Everyone expected Bruce Springsteen to win. It was unbelievable!"

Rosenthal's dream state was heightened, no doubt, by the propitious inclusion of two Harris cuts—"If He Asks You That" and "I'm All Right"—on last year's The Living Room—Live from NYC Vol. 1 singer/songwriter compilation, which Rosenthal recorded at his Lower East Side Manhattan club at the corner of Stanton and Allen streets and released on his Alliance-distributed Stanton St. Records label.

"Things are going great with the record," Rosenthal reports. "We had sold 10,000 already, and on the morning after the Grammys, [we got] a call from the distributor to make another 5,000."

Rosenthal says he has sold another 4,000 units internationally via Universal—which also hastily reordered. The disc opens with Jones' "I've Got to See You Again," which Harris also wrote for Jones' Grammy Award-winning album, Come Away With Me.

"This couldn't happen to a nicer people," concludes Rosenthal, who is working on his second Live in NYC set, which will include songs by Joseph Arthur, Jennifer Jackson, Dana Kurtz, and Heather Edman. Harris, incidentally, giggled at the Living Room the night after his Grammy Award win to an SRO crowd that included Jones, who partied there until 4 a.m.

South African Songwriting: One of the many enriching discoveries in the anti-apartheid documentary Amandla! A Revolution in Four Parts (B&B, Feb. 22) is the populist nature of the South African popular songwriting process, as related by legendary musican Hugh Masekela.

"Someone starts singing one or two lines, and if the people aren't feeling it immediately, they go, 'Bopha!'- which is Zulu for 'Pack it'—and go on to the next song," Masekela says, amplifying his filmed commentary.

Such songs, he adds, don't take long to learn. "They use harmonies and melodies you grew up with. They evolve into three lines, and before you know it, in less than a minute the whole street is singing. The feelings and themes are already inside the people, so they just need connecting words and then the song flies."

Masekela states the readily apparent: "These songs are incredibly inviting and irresistible. There's something about this music—in structure, pattern, and flow of words. You can't stand on the stoop while a march goes by: You want in. You're drawn in."

Lyrically, Masekela notes that in many songs, the words can change "100 times from community to community, from incident to incident, leader to leader."

Hence, authorship is anonymous.

"You could never be in a room and ask the composer to stand up, because nobody knows who writes, when, and how," he says. "Ask 'Who wrote the song?' and people will say, 'Sing the fucking song, man!' Ask it and you're a suspect, a collaborator, a sell-out. The question doesn't even come into mind."

Besides, Masekela adds, "group singing in South Africa is second nature."

END QUOTE: While discussing the merits of "melding" classical and pop music styles in last issue's column, composer William Bolcom insightfully extended his argument to the world-music realm.

"There's a danger of ending up with a mish-mash that's not melding," he said. "I consider a lot of world music to be not a melding of styles but pouring the same sauce on everything, so that it's not really a marriage."

One must show respect, he added, "for everything in every one of the styles you evoke. Even the most influential Bach showed such respect, he noted, adding: 'Without you, it end up with just one big, tasteless goulash."

But composers "since time immemorial have always used different styles and played them off against each other," he stated. "Mozart in his time was constantly castigated by critics for mixing things, whereas today it all sounds like Mozart to us!"
Trans World Reports Reduced Income For Fiscal 2002

Albany, N.Y.-Based Retailer Will Also Take A Non-Cash Impairment Charge To Reflect Decline In Goodwill Value

BY MATTHEW BENZ
NEW YORK—Trans World Entertainment Corp. has turned in results for fourth-quarter and fiscal year 2002, which ended Feb. 1, that are slightly lower than the previous-year periods. The company also said it will take a non-cash impairment charge to reflect a decline in the value of the goodwill on its balance sheet.

The Albany, N.Y.-based music retailer reported fourth-quarter net income of $27.4 million, or 60 cents per share, down from net income of $34.5 million, or 82 cents per share, in fiscal 2001. Sales totaled $483.7 million, a 5% decrease from the $511 million in the same period the year before. Comparable-store sales fell 3%.

For all of 2002, Trans World had net income of $600,000, or 1 cent per share. That includes the effect of a third-quarter, after-tax write-down of $5.5 million, or 13 cents per share, for Trans World's investment in DataPlay (Billboard, Nov. 16, 2002), the audio-software developer that went out of business last fall. Excluding the charge, net income was $5.8 million, or 14 cents per share. This compares with net income of $16.8 million, or 39 cents per share, in fiscal 2001.

Sales were $1.28 billion vs. $1.39 billion the year before, a decrease of 8%. Comparable-store sales were down 5%.

Trans World chairman/CEO Bob Higgins says, “We had a relatively strong conclusion to an otherwise challenging year.” He adds that quarterly and yearly net income were in line with the company's forecasts.

Yes, Trans World says it expects the pending write-down to hit both the fourth-quarter and full-year profits to losses. The charge, which stems from a new accounting rule on goodwill impairment, will be included in the 10-K annual report the company will file by May 2 with the Securities and Exchange Commission.

As of Feb. 1, Trans World had $41 million in goodwill, and it “believes that after completing its final assessment, it is likely that the entire amount will be written off.” If that is the case, Trans World says its fourth-quarter loss would be $1.7 million, or 4 cents per share, and its full-year loss would be $28.5 million, or 71 cents per share.

Despite the declines in fiscal 2002 and the pending goodwill charge, Higgins and CFO John Sullivan see positive developments in Trans World's results. “The determination that the fair value of our recorded goodwill has declined reflects current economic and industry conditions,” Higgins says, but it “does not reflect our overall view of and optimism for the future.”

Sullivan, for example, noted that Trans World's mall-based FYE stores showed a 3% decline in comparable-store sales, compared with a 6% decline in the first three quarters of the fiscal year. Meanwhile, fourth-quarter music sales showed a five-percentage point improvement in comparable sales for the fourth quarter vs. the previous three quarters.

Among Trans World's main product categories, Sullivan says music accounted for slightly less than 60% of all its fiscal 2002 sales, with video and games accounting for 25% and 6%, respectively. In 2003, Trans World expects music to make up 55% of all sales, video 26%-28%, and games 7%-9%.

For the current quarter, Higgins says Trans World expects to show an increase in comparable-store sales, despite the blizzard that blanketed the East Coast in mid-February and slowed sales at music retail (Billboard, March 1).

Higgins also expects a post-Grammy Awards sales boost resulting from Norah Jones' strong showing at the ceremony. “With Norah Jones winning,” Higgins says, “we'll see a similar lift to what we did with Santana”—an artist with similar widespread popularity whose Grammy Awards win in 2002 drove sales for the chain.

For fiscal 2003, Trans World forecasts earnings per share of 15 cents-20 cents, or 7%-43% higher than the 1 cent per share the company earned before the DataPlay charge and the expected goodwill writedown. Sales should be about equal to fiscal 2002.

Labels Are Advertising New Albums On TV More Often

BY ERICA IACONO

Thanks to a rise in the number of music-related cable channels offering advertising rates that are cheaper than traditional networks, more record labels are using TV advertising spots as a regular part of promotion campaigns for new album releases by their artists.

Such TV stations as MTV and MuchMusic USA offer lower advertising rates than outlets like MTV, making it easier for major labels to use TV hype new releases and for smaller labels to garner national exposure for their acts. A 30-second spot on MTV or BET can cost more than $1,500. By contrast, an ad of the same length on MTV2 or Much-Music USA may cost $300 or less, sources say.

Interscope Records marketing director Chris Clancy says, “As a whole, there's more money being put into TV. That's where I put my money.”

Kristin Armfield, co-founder of Los Angeles-based TV and radio production company Evil Twin Productions, says that she has also noticed a definite increase in TV spots produced for record labels within the past year. “Last year was our biggest year ever.” Founded in 1996 by Armfield and Harri Markis, Evil Twin has produced TV spots for releases by Nirvana, 2Pac, Eminem, Beck, and 50 Cent.

MuchMusic USA senior VP of sales Corey Silverman acknowledges that the music channel has been deliberately positioning itself with labels as a more cost-effective promotional outlet since the second half of 2002.

Silverman says that competitive rates, coupled with the fact that labels can cherry-pick where and when they want to advertise on the network, is helping draw more dollars from music companies.

“We let labels pick their platforms,” Silverman says. “There are opportunities to target lots of different music lovers.”

IMAGE IS EVERYTHING

Reasons for the growing interest in TV advertising vary by artist and label. Executives point out that it is about reaching a certain demographic. Matt Polen, product manager for Roadrunner Records—home of such bands as Nickelback and Slipknot—says TV advertising makes sense when trying to reach music fans that rely on the medium to stay on top of what's new in music, as opposed to fans that turn to radio or the Internet.

“It gives you a chance to give the album imagery,” Polen says. “Image is just as important as it ever was.”

According to Armfield, record companies also use TV spots to capture the attention of a savvy audience that is starving for more entertainment. Some companies are even using their TV ad dollars to plug the bonus content that is packaged with a new album instead of directly promoting the music on the album.

Because 50 Cent’s Get Rich Or Die Tryin’ was leaked to the Internet before its official Feb. 11 release date (Billboard, Feb. 15), Interscope instructed Evil Twin—which was hired to produce commercials promoting the album—to create a spot that focused on a documentary about the rapper’s life that was packaged with the first 500,000 CDs. The only mention of Get Rich Or Die Tryin’ came at the end of the spot.

MORE BANG FOR THE BUCK

“The goal is to put more value on what we’re selling,” Clancy says. “The less it looks like a burned CD you can get for 10 cents, the better.” Armfield notes, “Labels are recognizing the need to offer something else besides the music.”

Polen agrees: “TV advertising allows us to tell the audience that the CDs have bonus material. That’s what keeps people from pirating the music.”

But Clancy is quick to point out that the Internet piracy issue is not the prime motivation for using TV advertising. “If an artist is believable and real, kids are still interested in buying the album.” He notes that part of the reason 50 Cent’s debut was such a success is because he is a compelling artist with a story to tell.

Stil, according to Clancy, many of the kids who flooded record stores to buy Get Rich Or Die Tryin’ were particularly interested in getting the free documentary, perhaps proving the value of the TV spots that focused on it.

Not only are record companies utilizing TV more as an advertising route, they are also investing a lot of creative energy in the advertisements themselves. “They pay as much attention to the advertising as the product itself,” Armfield says. “They want it to be beautiful, and they want it done right.”

Labels are also using commercial production companies to put together bonus-content DVDs, complete with behind-the-scenes footage and documentary-type information. Evil Twin has produced DVD singles for Kelly Osborne, 311, and B2K.

And executives say the trend for building awareness for records through TV and bonus visual programming is ever growing. “TV advertising is now part of every marketing plan we have,” Polen says. “Television allows us to key in on certain markets. You can advertise on TV and know that you’re reaching rock fans.”
BY ERIC AISEE

In an increasingly competitive environment for independent music retailers—one marked by slumping music sales and rising competition from mass merchants—Rolling Stones Records, an institution in metro Chicago for more than 30 years, is keeping its head above water by focusing on deep catalog and creating a unique in-store experience that utilizes rock and pop memorabilia to draw music enthusiasts. Rolling Stones Records co-owner Wayne Rohalla prides himself on running more than a store. The Norridge, Ill.-based shop, which specializes in hard rock and heavy metal, has become a vibrant destination in itself.

“Even if you aren’t a shopper, it’s a cool place to come,” Rohalla says of the store’s distinctive decorations. “It’s really a destination.”

Rolling Stones Records takes its aesthetics seriously, as shown by a bright yellow and blue motif and life-size cutouts of such stars as Ozzy Osbourne and Madonna that welcome customers from the roof.

The store’s collection of memorabilia is another draw. The walls are adorned with gold records, music videos, and posters, with albums and singles signed by Mick Jagger, while RCA’s iconic dog, Nipper, greets visitors at the front door. The interior is also decorated with neon lighting, and thousands of CDs dangle from the ceiling.

Open from 9 a.m. to midnight all week, Rolling Stones serves a wide client base. “Most of our customers are very much into music; many come here every week. But grandmas also come in for Britney Spears CDs.”

GROWING INTO ITS SPACE

Rohalla’s father, Harry, was already a veteran retailer in nearby Skokie when he opened the store in 1971; he is still a principal staffer and co-owner. During three decades, the store grew into its current space, extending for an entire city block in Norridge, just across the street from Chicago city limits. The location boasts about 4,000 square feet of retail space and occupies a second story for storage.

Rohalla notes, “It’s not a giant store, but it takes a lot of work to refill it every day.” He says that to keep the space stocked for 15 business hours per day, the store relies on a team of 36 stockers, who are nine on the floor and four buyers.

While Rolling Stones carries a full range of music, the store has developed a reputation as a heavy-metal specialist. “Our rock is the big section, and metal is something we’ve always been known for,” says Rohalla, who has hosted such rock acts as Rob Zombie, Disturbed, and the Used for recent in-store appearances.

REWARDING THE CUSTOMER

In lieu of a formal membership-rewards program, Rolling Stones has built a database, and takes advantage of promotional coupons. Each year, the store distributes calendars with two coupons listed per month. Rohalla says the calendar represents a commitment to discounts for the customer. “If you’re locked into that calendar. Even if the industry changes pricing or if the coupons don’t make sense, we honor them. It’s a good reason for the customer to come back month after month.”

Most new releases are priced at $12.99, and with the coupons—many of them are specifically for Tuesdays—customers can save another $2. With the prices, Rohalla says, “the store may sell up to 1,200 copies of a new release.”

To further reward customers, Rolling Stones awards prizes ranging from free outdoor gigs to local bands to most time spent buying records. “We have constant contests—three or four at a time—to reward being a customer.”

Although Rohalla finds first-quarter sales have traditionally been weak for the store, she is confident of a successful year. “There’s been enough to keep the customers coming,” she says Rohalla, who projects to do $5.5 million-$6 million in business this year.

In addition to music, which accounts for 75% of the store’s business, DVDs comprise more than 20% and have taken over a side room formerly used for cassettes, which have dwindled to less than 5% of the store’s music sales.

The store carries candles, incense, magnets, rock books, and music accessories, plus the store’s own T-shirts, which are often given away in promotions. Rolling Stones has also become a resource for special orders, via a Muze terminal and a Web form.

“We get a lot of people looking for hard-to-find titles,” Rohalla says. “It’s a healthy piece of the business.” He adds that the store is usually able to help customers, often through raffles it has in stock.

ON THE ROCKS: Word about Midwestern Artists Distribution (MAD) has been circulating through the grapevine for a while. The telephone were cut off at MAD five weeks ago. The company’s Web site is down. Its GM left last December, its head or sales in January. Many of its labels have defected. There has not been a new MAD release book for two months.

But Dave Slania, who runs the Rolling Meadows, Ill.-based regional distributor, tells Declarations of Independents that the company can and will keep its doors open if—and only if—a long-expected infusion of capital finally arrives from a key investor.

Slania—who has operated MAD for nine years and runs it with his wife, Rocio Almeida—admits that his firm has been on the ropes since wholesaler Val- um, which bought MA from Burnside; Severn Records to City Hall; Azica to Big Daddy.

Slania says he has been returning as much product as he can to his label’s network of stores to provide services at an attempt to deal honestly with the situation. He says, “We’ve got a couple that have been threatening lawsuits and actually have gone about it. But that’s really just a few labels. The other labels know that they have no choices, either. There’ve been a couple of labels that have said, ‘You know, until I know what’s going on, I am not going to jump because it’s not going to move so much, anyway.’ So they have been holding out.”

At the moment, Slania is MAD’s only full-time employee (twice, on weekdays, unexpectedly, that frequently no one can be found at the company’s offices). Almeida has been inactive at the company since March, and he has no experience in the music business. Slania was interested in starting a new urban label, New Trend Records. The company’s nine corners and salespeople have had little to do.

So, for now, Slania and MAD remain in limbo—not out of business, but not exactly in business, either—just fresh in the ink checks arrive.

“About three weeks ago,” Slania says, “I thought of being in Chicago, being in the winter, and being in the home of the Chicago Bears and the Chicago Cubs, and realizing that we’re stagnating just like most of our sports teams, which is a sick kind of analogy. But it doesn’t make sense for us right now to continue to be shipping a lot of product to retail, because it’s so uncertain.”
COLORFUL PLACE: When Trans World held its 11th annual Vendor Appreciation Award dinner Feb. 24 at the Rainbow Room in New York, company chairman/CEO Bob Higgins kicked off the event by reminding attendees that at the same event one year earlier, “I mentioned how we were facing the most challenging time that I had seen in my 40 years in the music business. Unfortunately, I was right.”

He pointed out that last year, album sales were down almost 11%—on the heels of an almost 4% decline in the prior year—and he lamented that only 400 new releases sold more than 100,000 copies, while nearly 25,000 new releases sold fewer than 100,000 copies.

“The music industry can’t survive with these kinds of numbers,” Higgins said. “This weakness in music sales helped create many of the retail bankruptcies. Bankruptcies are extremely expensive for both the label and distribution companies.”

But he also pointed out that while Trans World’s profits were “very slim” last year (see story, page 37), the chain hit one of the few positive notes for the industry, with a strong balance sheet that is debt-free. He predicted that 2003 would be a “turnaround year” for Trans World, with improvements in profits: “We will have positive growth this year and plan to continue our growth in 2004.”

While the music industry had a very difficult year in 2002, Higgins spoke of his belief that many existing problems can be solved. “In CDs we need great content, copy-protected product, and added value for the consumer,” he said. “On a new and unproven format recommendation that you test the product in a targeted market with a great value to the consumer. [For example, if you price an album at $4.99 retail price] and tested it in one or two markets, you would know whether an artist is viable for a national rollout or further testing. This approach would be more profitable for both the labels and distribution companies.”

He also urged labels to get back into the practice of issuing singles (see story, page 1) and encouraged them to evaluate catalog product and adjust pricing accordingly to maximize sales.

While Higgins supports the evolution of the digital business, citing his involvement with the Echo consortium of retailers looking to become a player in the digital space, he also said that the distribution channel would not generate much in sales this year and would probably deliver only “some” sales next year.

On the other hand, Higgins noted that the digital, game, and video vendors at the dinner generated strong gains for the chain. Video (which produced $12 billion in sales last year) and games (which accounted for $10 billion in sales), respectively accounted for 27% and 8% of Trans World’s sales volume in fourth-quarter 2002. He reminded video vendors that value is the key to continued growth and urged them to desist deep-catalog movies to drive additional sales. Furthermore, Higgins suggested that the consumer should decide when VHS is no longer needed, not the studios. He said, “There is still a very good demand for this product.”

In his speech, Trans World executive VP Fred Fox noted that the company had rolled out 12,000 listening and viewing stations in 350 stores and that the effort is paying off, with a longer shopping experience for the Trans World shopper and a higher average purchase. He said the company would continue to invest in upgrading stores, and he also noted that Trans World was diversifying its marketing efforts by testing newspaper inserts for 250 mall locations.

FINAL HOUR: Tower Records continues to fine-tune its restructuring, looking for ways to operate more efficiently with less overhead. In the latest changes, the company has shifted from having four territorial directors and 11 product directors to nine regional directors, sources say. As part of that change, territory director Wayne Ennes and product directors Chuck Thomas, Jayne Kleve, and Gayle Boswell are leaving the company, according to a memo issued by senior VP Kevin Cassidy. Video VP John Thrasher is also retiring. Last week, the chain closed its Boston store.

MAKING TRACKS: Kathy Doldall, the senior audio buyer who most recently was handling country, Christian, and folk music for the Musicland chain, is leaving after 20-plus years with the company that began back when it was part of Pickwick.

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HOME VIDEO

**Studios Launch Oscar Tie-Ins**

**BY JILL RIPSIN**

LOS ANGELES—Though none of the best-picture nominees for the 75th Academy Awards—which take place March 23 at the Kodak Theatre in Los Angeles—can yet be found on video-store shelves, many studios are taking advantage of Oscar season by promoting past winners and nominees.

In the weeks leading up to the telecast, Twentieth Century Fox Home Entertainment will market its Fox Studio Classics line, which showcases past Oscar honorees. The series launched Jan. 14 with the release of "All About Eve, Gentlemen’s Agreement," and "How Green Was My Valley.

An Affair to Remember arrived Feb. 4, and "The Day the Earth Stood Still" started March 4. Each title lists for $9.98 on VHS and $19.98 on DVD.

Fox spokesperson Steve Feldstein says, "There is certainly extreme interest in all things Oscar."

Fox, which is releasing Oscar favorites throughout the year, is targeting consumers through print, broadcast, and Internet advertising. Consumers who purchase three Studio Classics titles are eligible to receive a free copy of "1927's" "Sunrise" through a special mail-in offer.

Warner Home Video's (WHV) Oscar-oriented campaign centers on two gift sets that were released March 4. The Epic Dramas Collection will feature recently remastered DVDs of "Ben-Hur, Casablanca," and "Gone With the Wind," and its Classic Musicals Collection includes "An American in Paris," "Gigi," and "My Fair Lady." Each set will retail for $49.98.

WHV senior VP of catalog George Feldstein says, "We are finding that younger people may not know about these older films, and our hope is that what will whet their appetite." Turner Classic Movies, which is airing Oscar-winning or -nominated movies daily throughout this month, will also feature advertising for WHV's Oscar favorites.

After the Oscar telecast, MGM Home Entertainment will debut a special-edition DVD collector's set of West Side Story ($129.99) April. MGM is also launching a print campaign that will tie in with 1-800-Flowers.

Retailers are enthusiastic about consumer interest for these catalog titles. Donna Beadle, spokeswoman for the Eden Prairie, Minn.-based Best Buy chain—which owns Suncoast, Sam Goody, and Media Play stores—says Suncoast ispromoting a sale for Oscar nominees throughout this month.

The first major release of a multiple-Oscar nominee from this year's contenders is "Far From Heaven." (Universal Studios Home Video, $26.98), which will street April 1.
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<thead>
<tr>
<th>TITLE</th>
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<td>POSSESSION</td>
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**TOP DVD RENTALS**

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Berklee Responds To Do-It-Yourself Trend With Online School

BY CHRISTOPHER WALSH

In another demonstration of the profound transformation engendered by the Internet, Berklee Media, a division of Berklee College of Music, has launched berklee.com, its online school and networking site. At berklee.com, individuals can receive instruction in desktop audio production, music business, music theory, and composition. Initial course offerings include "Desktop Music Production," "Marketing Yourself in the Music Industry," "Songwriting Workshop," as well as several classes specific to Digidesign's Pro Tools digital audio workstation (DAW) platform. In an era characterized by an accelerating migration to personal and home-based production environments, berklee.com's online curriculum is a timely development.

"We really see the decentralization of the music industry going on," says David Kusek, Berklee College associate professor of music business and VP of Berklee Media. "A lot more people are making music at home and trying to make it as an indie band on $20,000 or 40,000 copies. That trend is going to continue, and we can certainly provide education, training, and networking opportunities for the independent artist."

Founded in 1945, Berklee College of Music attracts students from around the world. It is this fact, in part, that led to the development of a "virtual college" online. "We have huge international demand for the college," Kusek says. "About 30% of our students come from outside North America. Berklee is all about education, networking, and career development. That's what our alumni tell us is of tremendous value to them as they come through Berklee. We thought that if we could put that experience online and do it in a very professional, practical, real-world way, we could extend the Berklee experience online to hundreds of thousands—potentially millions—of people who would love to come to Berklee but who are just never going to be able to."

Berklee.com courses, all of which emphasize interaction and collaboration, were also developed with Berklee alumni in mind, Kusek says, as well as music teachers looking to sharpen their skills and keep up with their own computer-savvy students.

"What we've got up there now is just the tip of the iceberg," Kusek promises. "We have a huge curriculum development under way. We started with a lot of technology-related courses, because that's where the demand is. We teach the very basics of signal flow, how to wire a studio, what the different components do. But we also have some songwriting courses, which are very popular. Everybody wants to write a hit song."

The maiden voyage of the Effanel/OSR alliance came at the 45th annual Grammy Awards Feb. 23 at Madison Square Garden in New York. There, Effanel Music's flagship rental truck, known as L7, worked in tandem with OSR1 to provide a 5.1-channel mix of live performances and additional audio, such as announcers, audience, and incidental music (Studio Monitor, March 8). The 45th Grammy Awards broadcast was the first to feature a surround-sound mix for the TV audience.

The Effanel Music studio—which is experiencing a seismic transformation in the era of the digital audio workstation and diminishing album sales—the remote recording business is adapting to new realities. Effanel president Randy Ezratty says, in an effort to reinvent itself, he explains, Effanel is moving in two directions. Last year, the company added obu (outside broadcast unit), a Ford Econoline van outfitted with a Neve 5336 console and additional vintage and state-of-the-art equipment that was designed to cater to smaller productions than those large-scale events—such as the Grammys—served by L7.

Meanwhile, Effanel's Manhattan studio is gaining ample post-production work, often for concerts recorded by L7. (12's "Elevation Tour 2001—Live From Boston and Madonna's Drowned World Tour 2001" DVDs were recorded by L7.) Ezratty says that sessions for such projects typically run several weeks.

The addition of OSR1 strengthens Effanel's position in the recording industry, bringing greater diversity to the company at a time when big-budget gigs are less abundant. Ezratty notes, "What it boils down to is [that] the remote-recording business model is essentially over, and it—as with the recording studio model—needs to be revisited. The need for conventional remote recording trucks has waned by virtue of technology putting a good deal of what would have been traditionally 'remote recording specialist' projects in the hands of artists. It's the same as what's happening in the studio. I don't think this is an unhealthy thing, just evolutionary. You've got to stretch out and do something different."

I have the big L7 truck and the little obu truck, which is great for the little rock gigs, but this comes right down the middle," Ezratty adds of OSR1. "More than that, Joel has the ability that somebody who has not been doing this as long as I have brings to the arena. He's shown us how successful he's going to be."

Singer, who will serve as GM of Effanel Music, says, "Randy and I have been friends for a long time. My passion has always been live recording. I went out last summer and mixed a couple of weeks on Cin 22 years and needed something different. I don't want to be on the road full-time, but I love this business. And Randy's company has always epitomized, to me, the most professional version of what a location recording company can be."

True to the current emphasis on leaness and versatility, OSR1 features a Yamaha DM2000 96-channel digital console, Tascam DM-2442 hard-disk multitrack recorders, and 800 MHz Apple G4 computer. "I did wire this up with 5.1 in mind," Singer says. "The DM2000 is great: I believe I made a very solid investment." OSR1 also offers analog 24-track recording, a wealth of monitoring, outboard gear, and microphone choices, and a 22-inch, flat-panel video/computer display.

"We realized that the path for Effanel was to create a new business model," Singer explains. "But Randy has been leading this company for 22 years and needs someone to do this with him and eventually take more of a leadership role in the company, so that he could offer guidance but not have to be hands-on all the time."
ITALY’S MULTILINGUAL STAR SERENADES THE WORLD

BY MARK WORDEN

In 1992, an 18-year-old schoolgirl named Laura Pausini made one of the most stunning debuts in recent Italian musical history when she won the Youngsters section of the prestigious Sanremo Festival with a song called “La Solitudine” (Solitude).

Within months, the song had become a hit in several European markets. And within two years, Pausini had achieved stardom in Spain, singing in Spanish. In turn, she has achieved success in the Latin American market and recorded in Portuguese with Brazilian legend Gilberto Gil.

Ten years after her debut, with an estimated 90 million records sold, Pausini has begun to build a career in the U.S. with her first English-language album, From the Inside, released by Atlantic Records.

“Her energy and determination is unrivaled,” says Pausini’s co-manager, Alfredo Cerruti. “She can work 15 hours a day and not even bat an eyelid.”

Like a remarkably large number of successful Italian singers of the past, from Vasco Rossi to Luciano Pavarotti, Pausini hails from the region of Emilia-Romagna, where she was born on May 16, 1974.

“They tell me I was a bit unusual,” says Pausini, reflecting on her childhood. “I was never interested in things like dolls and playing with other kids. I always preferred the company of older people.”

The Pausini family consists of two parents and two daughters (Silvia is a couple of years younger). But it is the singer’s father, Fabrizio, who dominates his daughter’s anecdotes. He was a professional musician who spent much of his life on the road, playing in piano bars. He played with musicians who later co-founded the hit Italian group Pooh and, as a session musician in Sweden, played with Frida Lyngstad of ABBA. “I think the fact that he came so close to making it on a couple of occasions explains why he has been so keen for me to succeed,” says Pausini.

A turning point came on the singer’s eighth birthday. “My father asked me what I wanted as a present, and, although I knew he had bought me a doll, I said, ‘I want to sing with you,’” she explains. Laura’s wish was granted, and, for the next 10 years, she divided her time between her schoolwork and singing to her father’s piano accompaniment whenever he was playing in the area.

Her father realized that Laura’s talent could take her further and encouraged her to enter talent competitions, but, she says, “I wasn’t interested because, if I enter a contest, I have to win!”

In fact, Pausini first came to the attention of Italy’s record labels following a 1992 TV appearance on Una Voce per Sanremo (A Voice for Sanremo), a regional competition.

Continued on page 69
Congratulations Laura...

...on your first 10 years of great music!
International sensation LAURA PAUSINI celebrates ten beautiful years at the top, twenty million in worldwide sales, and her English-language debut FROM THE INSIDE
Laura started singing with me in public when she was a child, and it was clear from the start that she was talented. But it wasn’t until she was about 13 or 14 that I realized she could become a star. She came to me with a plan to play a trade fair near Cologne in Germany. It was at one of those bars, where people eat, drink and generally ignore the music. Yet when Laura sang, everyone stopped and listened, and they didn’t touch their food or drink until she finished. And, seeing as she was singing in Italian, a language that they couldn’t understand, I saw that she was special, that she had an unbelievable ability to communicate with people.

—Fabrizio Pausini, the singer’s father and occasional pianist

I shall never forget looking for an Angel’, the duet Laura sang with Phil Collins on her 1998 album, La Mia Risposta. That was she was so at ease working with such a legend convinced me that she could be an international star. And, let’s face it, she is one. You can hear her music played in Argentina, Puerto Rico, Switzerland, everywhere.”

—Gero Caccia, executive VP, Warner Music Europe

I didn’t start working with Laura directly until the Best Of Project in 2001, but the relationship was so harmonious and easy-going that it felt like we’d been working together for years. I was also struck by her unbearably charismatic performance in concert at the Milan FiloForum in December of that year. That’s when I realized she could make it in the North American market and be up there with the big names.”

—Massimo Giuliano, chairman, Warner Music Italy

For me, her debut at the Sanremo Festival in 1993 was one of those magical, unforgettable moments. Before the show, she was an unknown 18-year-old ‘girl next door’ from the provinces, but, after, she was transformed into a star who would soon be known in several European territories. It really was a case of a life being changed forever in three minutes.”

—Alfredo Cerruti, co-manager

My favorite Laura moment was last year when it was decided that she and I would attend an English course at the Berlitz School in Beverly Hills for a couple of months. Every morning we’d get up at 7 and march off to school with our backpacks, like a couple of kids. The other students in the class were from France, Spain and Brazil, places where she is a household name. Needless to say, they were in awe of her and would even ask for her autograph, but she just behaved like one of the gang, and she took her homework very seriously! Laura never acts like a superstar. In fact, I know people with the most mundane jobs who put on far more airs than she ever does.”

—Gabriele Parisi, co-manager

I can never forget attending an almost surreal party a couple of years back at David Foster’s house in Malibu, in honor of Barbora Streisand. The guest list included people like Jim Carrey and Pierce Brosnan, and you almost had to pinch yourself to make sure it wasn’t a dream. Laura was asked to sing a song in Italian for Barbora. I’m sure that many artists would have died of stage fright, but not Laura, she just blew them away. Afterwards, Barbora went up to Laura and told her that she had a fabulous voice and that she had what it took to be a major star. It was amazing!”

—Luciano Linzi, GM, CGD East West

the attitude is often, “Well, if you give me that, then I can give you this,” and I don’t have anything to do with those characters.

Then, one day, three men turned up at my house: Marco Marati, who was from Milan; Angelo Versiglio, who was from nearby Forli, and a young guy named Alfredo Cerruti. My family really liked them, but I remember I ran off to the kitchen and told my sister I didn’t want to see them again. Marco was the typical Italian manager who wore hair gel and drove a Mercedes, something that I hated. Yet the next day we had a family conference, and my father said he felt that these people could help and he asked me to give them a chance. So, if it hadn’t been for my father, I wouldn’t be here talking to you now.

I did a tape of “The Greatest Love of All” by Whitney Houston, and I went to a studio in Milan, which was part of Marco’s Glia Hits management company, where we met all the major Italian labels in one day. We started with BMG at around noon, and I sang three songs live, accompanied by the piano, and every time I came out of the room, my manager spoke to the record label executive, and the executive would say no.

This was September 1992, and, by 8 in the evening, I was tired and sad. The last [label] was CGD. There were two people, Fabrizio Giannini and Gianpiero Skussel. I started singing, and after the first song, they both stood up. Fabrizio started screaming, “You’re our discovery!” Gianpiero, on the other hand, got down on his knees and kissed my hand!

I could have died of happiness, because I knew this was my last chance. Marco hadn’t said, “Don’t worry if it doesn’t work out today, we’ll just carry on.” He had said, “If nobody takes you today, then it’s over.” So the people

to whom I will always be grateful are, first and foremost, my father, then Marco Marati, Angelo Versiglio, Alfredo Cerruti, Fabrizio Giannini and Gianpiero Skussel, because they are the ones who discovered me and gave me a chance.

Despite your victory at the 1993 Sanremo Festival and immediate success afterward throughout Europe, you became uncomfortable with your newfound status. Is that correct?

Yes, I think it was in 1995, when I was getting the first invitations to go to South America. I didn’t want to go because I’d had two near-crashes on planes in Europe, both in the same week. I’d developed a fear of flying, so I used to travel around Europe by car. Then, once again, my father intervened, telling me, “Laura, this is another opportunity. You have to go to South America.” So, when I boarded the plane, I took a sleeping pill that knocked me out for the whole flight. I guess I got over that one, but then there was another setback a year or two later when, all of a sudden, I lost my voice for six months! At the time, I thought that it was fate. I believed that, in the same way that I’d been lucky until then, now it was finished.

But I didn’t want to surrender. I traveled all over Europe and the U.S. to see voice specialists who’d been recommended by other singers, but they were unable to do anything for me. I spoke in a whisper, my vocal chords didn’t connect anymore. I was on cortisone for a year, as I had signed up for assorted concert dates. The contracts stipulated that, if I cancelled, even for health reasons, I’d have to pay a high penalty. Then, one day, almost by chance, I went to Ravenna, near my hometown, where a speech therapist and specialist named Dr. Franco Fusci showed me how to get my voice back, simply by teaching me to breathe properly. After a month, it was as good as new. Can you imagine? I didn’t talk for six months! I would just write notes to people on a notebook I carried around my neck. But it was an important period for me, and it helped me understand a lot of things.

Even though you are Italian, you have won numerous awards as a Latin artist. In fact, I remember you telling me that you were in Los Angeles for the Latin Grammys when they were cancelled on account of the attacks of Sept. 11, 2001. Do you consider yourself a Latin artist?

Yes, I’m happy to have been adopted by Latin audiences. I adore Spain and the Latin American countries,

Continued on page 52
what an adventure it has been to accompany you through your amazing career.

sei grande!

Giorgio Armani
competition designed to find candidates for the national Sanremo Festival’s Younster section. But that year, no participant went on to the primary festival. Pausini experienced similar disappointment in the Castoreus contest, despite being “the only artist to receive a standing ovation,” she still recalls. She had had enough of talent competitions.

OVERTIME SENSATION
Then came the 1993 Sanremo Festival. As a new signing to Warner Music Italy’s CGD East West label, she made a stunning debut with “La Solitudine,” a song penned by two young writers with daytime jobs outside the industry. The music was written by IBM employee Piero Gremonese, while the lyrics were penned by advertising copywriter Federico Cavalli. Along with Angelo Versiglio, they wrote most of the songs on her debut album, Laura Pausini, which was released in May of that year.

“La Solitudine” established Pausini as an overnight sensation in Italy. The remarkable thing was that, within months, the song was an airplay and chart phenomenon in Belgium and Holland. In Holland, “La Solitudine” still holds the record for best-selling single by a foreign artist.

Toward the end of 1993, as Pausini was taking off in Europe, she was also preparing her second album for the 1994 Sanremo Festival’s main competition. While she came in third that year, with “Strani Amori” (Strange Loves), the song became a hit single, as did her second album, Laura.

At this point, Carlos “Charlie” Sanchez of the Warner Spain label DRO East West invited Pausini to record a Spanish album featuring the best of her first two Italian releases. The result was spectacular: “She became colossal in Spain,” recalls Luciano Linzi, GM of CGD East West. “With sales of over a million units, ‘La Solitudine’ also holds that country’s foreign-artist record.”

Pausini herself admits, “I guess I was a bit lucky” in that Italian music was “in” in Europe at the time. When I was on the road, I’d bump into other Italian artists, but you don’t meet so many of them now.” Inevitably, massive success in Spain opened the gateway to the Latin American markets.

From 1996 onwards, the year of her third album, Le Cose Che Vivi (The Things That You Live), Pausini’s recordings were simultaneously released in Spanish. The year 1998 saw the release of La Mia Ragazza (My Answer), which, the singer acknowledges, “didn’t do so well in Europe, even if it sold the usual 400,000 units in Italy.” Her 2000 release, Tra Te e Il Mare (Between You and the Sea), on the other hand, marked a comeback, and she consolidated her position with 2001’s Best Of, which sold 650,000 units in Italy and 2.5 million worldwide.

Warner Music Italy president Massimo Giuliano says, “The interesting thing about this album is that it is the first to do well in France, even if the single ‘La Solitudine’ had done well when it was released in Belgium at the start of her career. So far, Best Of has done over half a million units in France.” As a token of her appreciation, perhaps, Pausini has since recorded a song in French, taking her language tally to five (after Italian, Spanish, Portuguese and English).

Although Pausini has recorded some songs in English (such as “One More Time” for the soundtrack to the 1999 film Message in a Bottle and “The Extra Mile” for the Pokémon 2000 soundtrack), her 2002 Atlantic album, From the Inside, was a challenge. “The Americans had been interested in me for a while,” recalls Pausini, “but I waited until I found a project that felt right, in terms of songs and producers.”

Initially, she was courted by David Foster’s Atlantic-distributed 143 label and, she says, “Even if I didn’t sign with him, he was the first person in the States to believe in me, and I am most grateful to him, as I am to Warner Music International senior VP of marketing Jay D’Angelo, who is playing a key role in this phase of my career.” In addition to giving her a start in the U.S., Pausini says that the album’s European release will achieve another personal objective. “Germany is the one European market that has yet to embrace me,” she says. “This is ironic, as the German tourists who came to see me as a teenager in the local seaside resort of Cervia were my first foreign fans. I hope that the European release of From the Inside will help me crack the German market at last.”

As she reflects in this special salute to the first decade of her career, Pausini notes that of her five Italian original albums, her favorite is her fifth, Tra Te e Il Mare, which was released in 2000. The album contains one of her most autobiographical songs, “Viaggio Con Te” (I Travel With You), which she co-wrote. The lyrics describe a childhood in which her father invariably missed events like birthday parties because of his musical engagements and how she would now give anything to win back the time that has been lost. The song also recounts how she learned to sing with her father and how they would travel to concert dates together. She realizes that this journey is metaphorical. With its emotional Italian melody and lyrics, the song is utterly moving.

“Many years have passed since then, and Laura has grown up,” says her father, Fabrizio Pausini. “Pau- professional commitments are such that we don’t get to see each other that often, but, whenever I want to take a trip back in time, all I have to do is listen to that song and it brings tears to my eyes.”

Music Shape
Laura Pausini

10 years of hard work
10 years of great and glorious successes...
...10 unforgettable years!!!

With Love

Alfredo Cerruti & Chiara Covio

Laura Pausini
Tenth Anniversary
Dear Laura,

I am very pleased to send you

my warm congratulations and my very best wishes

for this important celebration.

I carry with me the memory of our performance together

and it still cheers and touches me at the same time.

I wish you the huge success that you highly deserve this year

and in the years to come and again congratulations

for this great achievement.

[Signature]
Laura Pausini
Tenth Anniversary

International Success Story

Warner Music Int’l Promotes Pausini in Europe, Latin America and Beyond

BY PAUL SEXTON

Pausini partners, from left, Alejandro Sosa, Zabala and Warner Music Latin president George Zannos

recorded some songs in Portuguese.

Pausini has been a frequent visitor to the IFPI Platinum Europe winners’ circle, with no fewer than four of her albums now certified by the International Federation of the Phonographic Industry for European shipments of 1 million or more. The 2001 release, The Best of Laura Pausini—E Ritorno Da Voi, became her latest qualifier last February and went on to claim a place inside Music & Media’s top 50 European albums of 2002. It now has worldwide sales of 1.6 million units, according to WMI.

Atlantic Records’ launch of Pausini as an English-language artist in the U.S. presents no conflict with her existing success in the Latino market there, says Zabala. “Warner Music Latina, our U.S.-based label, which is part of WM Latin America, made Atlantic aware of how they promoted Laura’s previous albums in Spanish in the U.S. market,” he explains. “But Laura’s new album is entirely in English, and [that] is a totally different market.” Atlantic and WM Latina combine efforts and coordinate in each of their different markets.

Although From the Inside is Pausini’s full English-language debut, she made a sortie into that territory as far back as the summer of 1995, with “Loneliness,” an English version of her debut European hit, “La Solitudine,” with new lyrics written by Sir Tim Rice.

WMI’s Jay Durgan says that Pausini’s recent work in English-language markets, including dealing with the media hands-on, has had a practical benefit. “[The U.K. market] is a tough nut for anybody,” he notes. “You have a few more things you have to overcome when you’re not from an English-language country. But her English is improving, her capacity’s grown immensely in recent months.”

Acknowledging WMI’s strengths in Latin markets, Durgan also cites Spain as the longstanding backbone of her international success. “She recorded in Spanish and went there and worked hard, and, thankfully, that country returned the success for her investment of time,” he says.

“Spain is a time-tested market for Laura, and one that she’s paid attention to over the years. If you want to talk about success as far as units achieved, at this point, I would have to say France—with about 600,000 units sold of the Italian-language hits package—has put itself right up there next to Italy,” Zabala corroborates that point. “The audiences must see you as a local artist, and they demand some presence in their countries,” he says. “In Laura’s case, this has been easy, because she’s always been willing to support the company with promotion, and she toured on several occasions.”

Sanchez concludes, “There are not too many artists that are able to record in Italian, Spanish, Portuguese and English—and sound great in all of them.”

Pausini’s Atlantic debut, From the Inside, was preceded by Latin Grammy and Movie Soundtracks

BY CHUCK TAYLOR

New York—When Atlantic Records released Laura Pausini’s English-language debut album, From the Inside, in the U.S. on Nov. 5, it was hardly the ambitious singer’s stateside entry point. After reaching superstar status in her native Italy, Pausini was given the opportunity to record in Spanish. Her bow was such a success that she became a familiar fixture on the Billboard Hot Latin Pop and Tropical/Salsa charts and was nominated for four Latin Grammy Awards in the U.S. in 2001.

She also had graced two soundtracks with her first songs sung in English: the melodramatic Richard Marx produced “One More Time” from Message in a Bottle in 1999 and then the soaring “The Extra Mile” for Pokémon 2000.

It was enough to convince Atlantic that Pausini is a world-class performer who deserves the chance to show North Americans what she’s made of. From the Inside capitalizes on the emotive chanteuse’s gift of inflicting joy on the life-affirming debut single “Surrender” (which, ironically, was a fast-minute addition to the album) and dancefloor filler “I Don’t Be,” along with lamenting melancholy “If That’s Love” and “It’s Not Goodbye,” the latter a song she co-wrote.

Pausini teamed up with a who’s-who from the domestic pop arena, iron-coating the album with the polish of the big leagues. Her collaborators on the project included “Surrender” producer John Shanks (Michelle Branch, The Corrs), Guy Roche (Celine Dion, Cher), Patrick Leonard (Madonna, Jewel), K.C. Porter (Santana, Ricky Martin), Evan Rogers and Carl Sturken (’N Sync) and Jimmy Braloger (Cyndi Lauper).

Atlantic backed the efforts with live showcases in New York and Los Angeles, where Pausini exhibited her well-traveled charm and elegance, and a parade of radio/ television visits, press meetings and interviews. A video clip for “Surrender” was filmed in Los Angeles by Mike Woodruff, who has worked with the likes of Dion, Britney Spears and Nelly.

Pausini was profiled on CNN, made rounds to the nighttime talk shows and sang on the A&E broadcast of the Nobel Peace Concert in January. It truly like a new beginning for an artist who has sold more than 20 million albums in Italian, Spanish and Portuguese.

By the end of 2002, “Surrender” had cracked the top 50 on the Hot 100 Single Sales chart, even though, for the most part, top-40 radio turned its back on the song’s charms. Atlantic then serviced a number of club-focused remixes, which sent the song soaring to No. 1 on the Billboard Hot Dance Music/Club Play chart and to No. 4 on Hot Dance Music/Maxi-Single Sales. “Surrender” also reached No. 8 on the Canadian singles chart. The album has moved 33,000 copies, according to Nielsen SoundScan.

Meanwhile, Pausini’s English-language bow continues to gain steam outside of America. At the beginning of the year, Pausini returned to Europe to introduce her established fan base to “Surrender.” And, indeed, they have done just that. In late January, as Pausini began a sold-out tour across the continent, “Surrender” had garnered radio airplay in nations as diverse as Austria, the Czech Republic, Denmark, Finland, Germany, Holland, Hungary, Norway, Portugal, Sweden and Switzerland.
Dear LAURA,

CONGRATULATIONS!

"FROM THE INSIDE"

from your team at

Clear Channel Entertainment
ITALIA

and

All your friends at

Clear Channel Entertainment
EUROPE

Thanks for making
us part of your success!

Clear Channel Entertainment Italia, Via Pietrosanto 14, 20141 Milano Tel. +39 02 53 00 61 Fax +39 02 53 00 6401 - www.clearchannel.it - www.americanradiohistory.com
cult to live in a certain way for 10 years—even if I don’t have a diva lifestyle. I can’t deny that I have certain priv-
ileges that I don’t have. It’s difficult to Sri in
Germany Looks To Reverse Decline

BY WOLFGANG SPAHR
HAMBURG—Buttered by what it terms massive illegal copying of music, the German record industry shed sales and jobs in 2002, with the value of its shipments down 11.3% from 2001. In comparison, the U.K.—now ahead of Germany as Europe’s largest music market—recently reported a 3.7% fall in value (Billboard, Feb. 22). Probably even more galling, though, was that neighboring France delivered a 4.4% rise (Billboard, Feb. 8).

According to Gerd Gebhardt, chairman of labels body BPIV and of the Deutsche Phono Akademie, that music piracy remains the main problem facing record companies here. BPV says that the number of blank CD-R discs sold to private individuals rose last year in Germany to 486 million units and estimates that 55% of that volume was used to record music. “[If] 267.3 million of those CD-R discs were used solely for copying music,” Gebhardt says, “that is roughly 61% higher than the sum total of CDs sold.

The annual BPV statistics show that the value of shipments in Germany fell to 1.97 billion euros ($2.15 billion) in 2002, down from 2.22 billion euros ($2.39 billion) in 2001. Volumes declined in the same period by 7.6%, from 242 million to 223.7 million units. The CD-album sector shrank sharply by 9.2% to 142.1 million units, while the singles market contracted by 22%, with volumes declining from 44.6 million in 2001 to 34.8 million units in 2002.

During his introductory speech at the recent European Trade show in Berlin, see photos, page 58, and Billboard, March 11, Gebhardt called on German legislators to cut the rate of value-added tax (VAT, or sales tax) as a way of reviving the fading domestic market. A reduction in VAT from 16% to 7%, bringing music into line with other “cultural goods,” is the target. The European Commission, the legislative arm of the European Union, is currently conducting a review to determine whether it will recast audio recordings. “A series of countries [in the European Union] have already signaled their approval,” Gebhardt says. “In Germany, it is up to the federal government to decide whether it wants to make use of the possibility of introducing a reduced tax rate.”

If such a move were to happen, Music & Media Retailers Assn. chairman Alexander Westendorf says that music merchants would pass on the savings from the tax cut to our customers, resulting in lower prices.

The problems of the German industry during the past two years have allowed for a real effect in human terms: BPV says that the number of people directly employed by record companies in 2002 fell by around 800 to 11,408 in 2002. It estimates that a further 600 music-related jobs were shed in the retail sector and that in 2001 and 2002, music retailers and labels have together cut roughly 3,000 jobs. Gebhardt insists that “in spite of all efforts in the past, there has been a clear reduction in jobs.” But, he warns, “there is strong pressure on companies to adjust their costs.

The common theme emerging from a string of gloomy music market reports across Europe in recent weeks has been the boom in DVD shipments, as market penetration of the format rises. Germany proved no exception, more than doubling shipments of music DVDs from 1.3 million in 2001 to 3.3 million units. “The music market will also benefit from this in the long term,” Gebhardt insists. “DVDs are increasingly substituting VHS cassettes, which, with 0.4 million music-related units sold, have lost importance.”

Swedish Shipments Slump, Despite Strength Of Local Acts

BY JEFFREY DE HART
STOCKHOLM—The Swedish record industry’s hopes for retail sales revival in fourth quarter 2002 failed to materialize, leading to an annual decline in shipment value of 5.7% in Scandinavia’s leading music market.

The industry here had hoped that strong international releases would provide a boost in the pre-Christmas period, giving the 2002 annual report at least equal to, if not better statistics than, those for 2001. But shipments figures from local International Federation of the Phonographic Industry affiliate GLF reveal an annual decline in value of 5.7% from 2001 to 1.6 billion kronor ($190 million) —despite a fairly flat performance in volume terms, where a 0.6% slide saw the total number of units shipped in 2002 fall to 27.9 million. GLF estimates that its member companies account for some 90% of prerecorded music sales in Sweden, including music DVD and Blu-ray titles.

Despite slightly lower-than-expected shipments in the first half of 2002, music executives had still been anticipating a record-breaking year, based on a strong release schedule of local repertoire, a nationally coordinated CD price-cutting campaign, and substantial catalog album sales backed by hefty TV advertising. But the shipments trend failed to reverse.

Lars Brask, buying manager at nationwide department store Konsum, Sweden’s largest retailer and music-market leader, comments: “Last autumn and during Christmas, consumers didn’t think there were enough albums out. DVD is growing, and that’s a problem for music customers who have chosen DVD over CD. Demand for computer games, like Sony PlayStation, is also increasing.” Brask does suggest, however, that “downloadings and copying is not rocketing as it did. It has levelled off, and it’s not the major concern.”

Music-related DVD shipments certainly give cause for optimism, soaring by 35.5% in volume to 214,133 units, with a 156.3% hike in value to 23.5 million kronor ($2.8 million). In contrast, shipments of CD albums dropped in volume by 2% to 23.2 million units and by 7% in value to 1.45 billion kronor ($171.2 million). CD singles showed a 14.7% loss in volume to 3.4 million units, sinking 16.2% in value to 54.6 million kronor ($6.45 million).

Swedish artists accounted for 33.0% of total shipments, according to GLF, up 9.4% on 2001. Sony Music Nordic managing director Per Sundin says, “The 10 best-selling albums of the year by local artists were all in the Swedish language, it’s a high. Swedish musicians and artists are fantastic and called on to do everything, but the competition is so strong today when you sing in the English language.” On that list of local artists —topped by BMG’s Kent—Sundin’s label had three: Magnus Uggla, Peter Jöback, and Helen Sjöholm.

The GLF figures give EMI Recorded Music Sweden the biggest market share in 2002 at 23.7%, ahead of Universal Music’s 20.2%. Ranking third, Sony Music had 16.7%—its best since 1999—while Warner Music and BMG rounded out the top five with 13.2% and 11.4%, respectively. “It’s a year to remember, and to be proud of, even though the market has been slow,” Sundin says. “But—we—the record industry—have to realize that we can’t rest and continue doing what we’ve been doing for the last 10-15 years. We have to be proactive instead of reactive.”

Brask says his company does not expect 2003 to be much better than 2002. “It has started so poorly,” he says. “It’s worse than last year. We need something because the Kent album was such a huge seller throughout the year. Hopefully, the cardiads [new album] can do the same.”

On the international front, the late Eva Cassidy has finally broken through in the Swedish market through WMW, and her Songbird album has recently gone gold (40,000 units) shipped here. “It’s probably the biggest international hit so far this year,” Brask says. “Her big competition is from [EMI’s] Norah Jones, who did sell through all Christmas and is continuing that way.”

On an upbeat note, Sundin concludes, “Even though we don’t work with Norah Jones, it’s a healthy sign that an act like that is selling albums. It shows everyone that quality sells, and that’s what people want.”

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**EUROCHART**

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

**SWEDEN**

**SINGLES**
1. **DAVID GUETTA feat. NE-YO** - **LOVE LOVE LOVE**
2. **CHEFRO & KUBLAI KUN** - **FUNKY B**
3. **MASSIVE ATTACK** - **COME GET RICH OR DIE IN LEEDS**
4. **SOPHY** - **BEAT THE DOLLS**
5. **ARETHA FRANKLIN** - **RESPECT**
6. **ERIC CLAPTON** - **WITH GOD ON MY SIDE**
7. **SONY DANCE** - **NEVER SAY NEVER**
8. **BREEZE** - **SHINE**
9. **THE ROBERTS BROTHERS** - **ITS A LONG WAY FROM THE STAGE TO THE HALLWAY**
10. **JONAS & JENNY** - **GOODBYE**

**ALBUMS**
1. **BUCK DOVE**
2. **THE VANDAL**
3. **FOURNESS**
4. **JOHNNY DEE**
5. **TINEKE**
6. **THE UNICORN**
7. **JUSTIN TIMBERLAKE & JAY-Z** - **THE DUALITY OF MAN**
8. **JOSIAH&JENNY**
9. **THE ROBERTS BROTHERS** - **IT'S A LONG WAY FROM THE STAGE TO THE HALLWAY**
10. **JONAS & JENNY** - **GOODBYE**

**DENMARK**

**SINGLES**
1. **SUPERSTAR** - **LITFIB**
2. **FUSS** - **LUKAS**
3. **THE LEADING MAN** - **LUCAS**
4. **ALICE** - **LITFIB**
5. **THE LEADING MAN** - **LUCAS**
6. **ALICE** - **LITFIB**
7. **THE LEADING MAN** - **LUCAS**
8. **ALICE** - **LITFIB**
9. **THE LEADING MAN** - **LUCAS**
10. **ALICE** - **LITFIB**

**ALBUMS**
1. **LEADING MAN**
2. **ALICE**
3. **THE LEADING MAN**
4. **ALICE**
5. **THE LEADING MAN**
6. **ALICE**
7. **THE LEADING MAN**
8. **ALICE**
9. **THE LEADING MAN**
10. **ALICE**

**GLOBAL MUSIC PULSE**

**RUSSIAN INVASION**: While Russian act T.a.t.u. continues to dominate the international charts with a track that invaded the female duo's native airspace two years ago, another Universal artist is currently riding high in her homeland. Singer/songwriter Alson, 19, who reached second place in the 2000 Eurovision Song Contest, recently released her third album, about the Russian language features her signature style of soft R&B and pop ballads. "The album shipments are currently at about 500,000 units," Universal Music Russia managing director David Junk says. "We are still getting orders from Ukraine and other Eastern European markets, but we plan a different release for the international market." Alson's manager/producers, Dennis Ingoldsby, says, "We're going to do six new songs in English and then mix them with the existing Russian songs and have the international album ready for an early fall release." The first single from the album, "Chera" ("Yesterday"), has already spent two weeks at No. 1 on MTV Russia, although Alson's label says that because of the overall weakness of the singles market, it will not be released commercially.

ALEKSEY KRUIZIN

**INSTRUMENTS FOR PEACE**: Japanese musician Shoichiki Kina wants the nations of the world to convert their weapons into musical instruments as a "peace monument." Kina, writer of the classic ballad "Hana" (Flower), made the unusual proposal when he performed with his band, Champ- loose, Feb. 17 in Baghdad, Iraq's Al Fadilah Theater during an anti-war concert titled No Wars, but Celebration! Kina sang an Arabic version of "Hana," as well as Korean song "Ariran." Kina said he felt that the Iraqi people were "under oppression and the fear of war" but added that he thought the concert enabled people to briefly forget about their fears. Kina is from Japan's southernmost prefecture of Okinawa, where the majority of U.S. military bases in Japan are located, and has long been active in the peace movement. Iraqi officials reportedly reacted to Kina's proposal with some bemusement and said they would look into the idea.

STEVE McCLURE

**NO RIGHT**: The Belgian entry for this year's Eurovision Song Contest has come under scrutiny; after claims that the act's singer, Soetkin Collier, 25, is a right-wing extremist. Collier's Antwerp-based Universal Music group, Urban Trad, was selected by Belgium's French-language public broadcaster RTBF to represent the country. But Collier had been under surveillance by the state security service and has twice been arrested at right-wing events. RTBF says it will still send Urban Trad to this year's contest, to be held May 24 in the Latvian capital of Riga, but it has told the band to find a new singer. "It has emerged that Soetkin Collier is an extreme right-wing militant and a supporter of Nazi ideology," says Richard Miller, minister of arts and broadcasting for Belgium's French-speaking community. "We can't let a singer with such opinions represent our country." Collier admits to having been a member of the right-wing Flemish Nationalist Student Union, but says, "I have always had a horror for everything to do with fascism, with racism, and with neo-Nazism."

LEO CENDROWICZ

**BRAVE APPROACH**: London-based rock band Hell Is for Heroes has taken on a formidable European touring schedule following the release of its debut album, The Nomad Handshake. Released Feb. 3 via EMI Records, the album debuted at No. 16 on the U.K. chart, showcasing the band's feisty brand of post-hardcore, blistering guitar rock. Hell Is for Heroes—which takes its name from a '60s war movie starring Steve McQueen—is touring Europe until mid-May, taking in Iceland, France, Germany, and Holland. Bassist James Finlay says, "For us, touring constantly is the best way to reach out to our fans and make friends. We're happy to play every night, wherever, whenever. It is tiring, but it doesn't feel like a job."

CHRISTOPHER BARRETT

**GREEK FOLK**: Greek artist Savina Yannatou and her band, Primavera en Salonic, made their ECD debut this month with Terra Nostro. The album finds Yannatou—known for her diverse vocal stylings and a growing reputation in world music—improvising on a selection of songs from Lebanon to Bulgaria and Guadeloupe to Sardinia. The album is distributed locally through Greek indie label Greece, which has been collaborating with ECD since 1989 on a series that spotlights artists with exceptional improvisational skills that dare to go beyond the norm.

MARIA PARAVANTE
Defiance Reigns At Germany’s Echo Awards

Despite—or maybe even because of—the imminent arrival of a gloomy set of annual shipment figures (see story, page 55), the German record industry was in a defiant mood at the 12th annual Echo German Record Awards show Feb. 15, held at Berlin’s International Congress Center. Voting figures for the event, broadcast live by RTL-TV, were certainly encouraging: More than 8 million viewers tuned in at its peak, with an average during the show of 6.5 million (up from 4.1 million in 2002).

Echo Awards were presented in 28 categories, with EMI artist Herbert Grönemeyer and his album Mensch (Person) dominating the evening. The vocalist picked up Echoes for best national rock/pop artist and for best national single, while the best producer award went to Alex Silva for his work on Mensch. The set has shipped more than 2.7 million units in Germany since its fall 2002 release, making it the top-selling album of all time by a German artist in that country, according to Capitol Music Germany, which collected the marketing of the year award for its work on the album. International winners included Avril Lavigne (best international rock/pop newcomer), Shakira (best international rock/pop female), and Red Hot Chili Peppers (best international rock/pop band).

Enjoying the Echoes after-party show, from left, are Fabian Lenz, managing director of Berlin’s annual Love Parade dance event, DJ/producer Mark Spoon of dance act Jam & Spoon; and Island/Zeitgeist senior director Tim Dobrovolny.

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

Singer/songwriter Herbert Grönemeyer was a double Echo winner, collecting awards for best national rock/pop artist and best national single. He won the latter award for the title track from his current album, Mensch (Person).

Celebrating Scooter’s win for best national dance act, from left, are band members DJ Frog, RH Saxter, and Rick with Jens Thele, managing director of Edel-affiliated Hamburg indie label Kontor.
Good Unleashes ‘Avalanche’ In Canada

BY LARRY LEBLANC

TORONTO—Rock out hero Matthew Good is elated about the turnaround in his life leading up to the release of his first solo album, *Avalanche*, March 4 by Universal Music in Canada.

Following the split of the Matthew Good Band (MGB) and the dismal sales of its final album, 31-year-old Good was piloried by Canada's musical establishment, which was fed up with his incendiary behavior and offstage with his well-publicized tirades against such popular Canadian bands as Nickelback, Our Lady Peace, and The Tragically Hip.

"Last year at this time—metaphorically—I was lying on the ground, and everybody was walking by and kicking me in the ribs," Good jokes. "A year later, everybody's now kicking me back, saying, 'We're obviously didn't drop the ball.'"

A meltdown among members during the recording of Universal Album *The Audio of Being* resulted in MGB folding shortly after the album's October 2001 release. Guitarist/keyboards Dave Grenn briefly bailed out while recording the album but rejoined before its release, only to leave for good two weeks later. Then drummer Ian Browne quit.

While Good was both frontman and songwriter, MGB was a fully realized unit, and it was easy to spot the stride on the final album. It sold only 73,000 units in Canada, according to Nielsen SoundScan, and was not issued elsewhere. Good says, "The album was so far away from what I had envisioned." After its release, Good began concentrating on his solo album, continuing to work with MGB bassist Rich Priske and recruiting local drummer Pat Steward. The album, filled with lush string and chord arrangements, was helmed by longtime MGB producer Warren Livesey and was recorded last summer in less than one month.

"While Good has previously been critical of MGB’s recordings, he says that the new album is "the closest to me of anything I have ever produced; it's my favorite."

Canadian radio was quick to embrace Good's solo music ahead of the album’s release. The track "Weapon" peaked at No. 4 on the Nielsen Broadcast Data Systems rock chart. The follow-up, "In a World Called Catastrophe," was No. 8 on the same chart in the week of the album's release.

"We've had an unbelievable response at radio," Universal/Island/Def Jam VP of promotions Paul Jessop says. "What better way to launch an album than with two hit singles?"

Dunner, assistant PD at album rock CFOX Vancouver, says, "There's more to these songs than in what Matthew has recorded in the past. The video for "In a World Called Catastrophe" takes a strong anti-war viewpoint, for which Good has taken some flak. But he politely declines to elaborate on his views on the seemingly imminent U.S.-led war in Iraq. "Don't even get me started," Good says, "because the mail I've had over the video has been unbelievable. I have had hundreds of e-mails from kids saying, 'What right do you have as a Canadian to say this?'"

But Craig Halket, senior music programmer at national video channel MuchMusic and AC network Vertigo One, says, "We hadn't had complaints about the 'Catastrophe' video. The MuchMusic audience is understanding about such a video, but we are also playing it in heavy rotation on MuchMusic with no problems. It's important to play artists who have something to say."

MGB emerged in 1995 with a jangly, lo-fi debut album, *Last of the Chasers*, which sold 200,000 copies and landed in the Top 10 of the MGB label. It was sold 22,000 units in Canada, and A&M picked up the band. MGB's sophomore album, *Underdogs*, released in Canada in 1997 on DarkHorizon/A&M, has sold 290,000 units to date according to Nielsen SoundScan.

The band hit its commercial and creative stride with *Beautiful Midnight* (Universal) in 1998. The album debuted at No. 1 on the Canadian Nielsen SoundScan chart and has sold 270,000 units to date here, according to Nielsen SoundScan.

The tour, was called *Beautiful Midnight*, including three remixed tracks from *Underdogs*, was released in 2001 on Atlantic. The album was intended to launch the band in the U.S., but according to Nielsen SoundScan, it has sold only 30,000 units there to date. While the U.S. label has stepped forward to release *Avalanche*, Daniel predicts that it is "a record that could drop in here." Out of the pub-lishing arm’s noted writers is Susan Sheela Raman, a 2001 Mercury Music Prize nominee.

Alberts’s studio complex in Islington, London, includes a full-channel recording facility with Pro Tools software that delivers release-quality material to labels. "What we’re doing is a classical development of rock," Cassidy says. "Alberts has traditionally done this—AC/DC were afforded that development process. We’ve given it a few years, and it’s paying dividends—you just can’t rush it. Our model is AC/DC, 120 million albums sold in 30 years. The U.K. production roster is completed by rock acts Bred, 77, which released its first album on U.K. indie Ferrol in late 2001, and the as-yet-unsigned HappyLife.

"James has a really good A&R ear," says Fia Riccobono, the Sydney-based CEO of J. Albert & Son. Riccobono explains that a U.K. office for developing local talent was opened because “Europe is very big in the rock field, and our label has been extremely successful in Europe across the years—Rose Tattoo can still sell 20,000 albums there, and they’ve been playing for 25 years. There are now Australasian acts being signed internationally—like the Vines, and, from New Zealand, the Datsuns, the Damned and the D-Beats—so it’s still difficult to take a band out of Australia and over to Europe.”

J. Albert & Son was set up as a publisher in Australia in 1985, although its Albert Productions record arm was not formed until late 1963, by Ted Albert, the great-grandson of the company’s founder. It is the biggest major local player, with two of the country’s biggest acts—the Easybeats, who notched nine top 10 hits in the territory between 1964 and 1967, and Billy Thorpe & the Aztecs, whose series of mid-’60s chart-toppers, like “Poison Ivy,” made them a bigger live draw than the Beatles in Australia—attacking 63,000 to the Myer Music Bowl in Melbourne in the same year that the Fab Four played to 58,000 in the city. Author/analyst Ed Ninnem-voll, who has written five books on the Australian music industry, describes Alberts as “an Australian icon.”

Cassidy says, “We look at everything from demos to finished artwork and give bands the opportunity to develop in the marketplace. We’re trying to get across to the industry that there are rock production companies in this country and to educate the value of not being dropped after the first album. We’re competing against the turnover of reality TV and pop, but it can take a seven-year-cycle for rock to get these sales, and [manufactured acts] can do it in six months.”

Additional reporting by Christie Eliezer in Melbourne.
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Labels Give The Single Another Try
Continued from page 1

is to have top 40 radio or urban crossover airplay.

Similarly, Arista senior VP Jordan Katz says his label will selectively release singles: "When airplay starts building, we will look for support about releasing a commercial single on a case-by-case basis." First up is a CD single carrying a $3.99 list price for "Ma I Don't Love Her" by Ci. This will be the first single from Arista since its participation in a singles test last year. Universal Music & Video Distribution (UMVD) prompted the initiative, but Arista was the only label to take part, outside of UMVD's distributed labels. UMVD executive VP Jim Weatherman says, "The test basically showed that there was not any perceptible degradation of sales of full-length product." But sales results were so slight that some wonder if the test proved anything.

During the summer, the UMVD labels and Arista issued singles in Detroit, Boston, and Dallas for any act receiving radio play there. But sources say that the highest weekly sales that a single generated in any of those markets was approximately 300 units. Weatherman admits, "Singles sales were so small that the question remains if there is a singles market."

By Lerner, an independent researcher in the Jamaica neighborhood of Queens, N.Y., is skeptical about whether the format can be revived. "One of my marketing teams told me they are going to revive singles," he relates. "What? Revive singles? Singles are dead; the labels killed them. After you finish bringing back the single, bring back marvin Gaye. I'll give you the cemetery address."

Retailers have long accused the labels of killing the configurations, first by getting single sales from retail once they became hits, a practice that began in 1990 with the aim of boosting album sales. But the practice also created confusion in the music industry, confusion that the labels later eliminated by not putting out any singles at all. Before they reached that step, label executives accused retailers of killing the singles market by charging exorbitantly high prices—paid in the form of free goods—to participate in singles programs. This resulted in 49-cent singles, which made the configuration very unprofitable for the labels.

At the time, Billboard responded to the changing market by reducing the weekly cutoff. But the cutoff became so popular that record industry officials were forced to lift it. The label executives fall short of blaming Billboard, but some suggest that changes in chart methodology so that singles sales' weighting is boosted could help the format.

Billboard director of charts Geoff Mayfield explains that under current methodology, "sales still have the potential to render great impact on The Billboard Hot 100, as one sold unit has the weight of 1,000 radio listeners. "Billboard will always be open mind-

to sensible suggestions about how the chart might better reflect the relative popularity of songs, but the steep decline in singles volume presents a mathematical dilemma," Mayfield con-
tinues. "Over the past 52 weeks, the average weekly sum for the top-selling single has been a mere 22,000 units. By contrast, radio represents a much larger universe, because in most weeks, the No.1 song on Hot 100 Airplay has an audience of at least 110 million listener impressions."

Whatever happens with the chart, labels say that now is the time to give the format one last chance. Island Def Jam (IDJ) Music Group VP of sales and marketing Robert Belafonte says, "We are putting an effort to see if there truly is a sales base left there..

The label released a single for Mariah Carey's "Through the Rain," which has scanned 44,000 units in four weeks, and is shipping a single for Daniel Bedingfield's "If You're Not the One," which has already garnered about 11.1 million listener impressions. "We feel there is potential at top 40," he says, "but we will put an effort to see if there truly is a sales base left there."

If more singles arrive, things are changing at retail. For example, while Best Buy may not have been the strongest supporter of the single in the past, senior VP of enterprise marketing Joe Pagano says "we will be at the dance — though he adds that the chain is still working out exactly how it will support the singles genre.

Handelman is further along with its plans. Lund says the retailer will dedicate space for singles in all of its raked locations by either mid-May or June. "We will carve out sections in our stores and put up permanent signage and a line in our advertising mentioning singles are available to let the consumer know they are back."

Or, put up a singles chart in our stores for four weeks ago," says Stuart Fleming, GM/director of the chain's U.S. stores. "So far we have the top 15, and it will soon be the top 20. The problem is that 70% of our best sellers are imports, because most of the hits are not released here."

Glen Ward, president of the Virgin Entertainment Group's U.S. chain, says that because imports do well it shows that there is demand, considering the customer is willing to pay a premium for the import single. Virgin has a singles department in all its stores.

Amarillo, Texas-based Hastings Entertainment still carries singles, although only some of its stores have singles departments. But Caroline, director of music purchasing for the chain, says Hastings is reviewing its plans for the single.

Ward supports the industry to move forward on singles. He says that retail should not worry about having every radio hit available commercially; they shun singles sales when "pleased that people are getting into it. The first steps have been taken, and I am encouraged by that. My nervousness is if we do it now, the industry could lose the market for the single.

Additional reporting by Brian Garrity in New York.
Sirius throws Gauntlet: During the past few years, as satellite radio broadcasters XM and Sirius stapled up and prepared to launch satellites, the terrestrial radio world seemed to offer a collective yawn about this promised new competitor. To be fair, traditional broadcasters were busy adapting to their new consolidating world, which didn’t leave much time to address a vajuge competitor lurking somewhere on the horizon. Additionally, the understanding before launch was that there would be some form of peaceful coexistence between satellite and terrestrial radio.

With Sirius’ new campaign, that thought is out the window. The campaign is built in part on the new familiar themes for which radio has been assaulted lately.

The campaign, print, outdoor, and TV—“Eyes of the Beholder” for commercial breaks on the 45th Grammy Awards telecast Feb. 23—was created by Crispin Porter & Bogusky, the company that handles the Mini Cooper and the anti-tobacco Truth campaign. It is positioned as a musical manifesto. One page of the print campaign reads: “Payola OFF… how many palms have been greased?” Another reads, “Commercial OFF… music shouldn’t be bought to you by a double espresso in a can…”

If either of those pages suggest an attack on traditional radio, the “radio OFF” page makes it clear. Starting with addressing radio’s Achilles’ heel—limited broadcast range compared to the coast-to-coast coverage that satellite boasts—the radio OFF page moves on to complain that “A song shouldn’t be repeated over and over and over until you can’t take it anymore.” “Lyrics shouldn’t fall silent because of a few words from some sponsor,” and “Censorship is more profane than a few profanities.”

National Assn. of Broadcasters spokesmen Dennis Wharton confirms that satellite had promised “they were not going to be taking this position,” he says, “but obviously, when things get desperate, people do desperate things, and it’s clear that they’re in a desperate financial situation.”

But Sirius VP of programming and market development Larry Rebibch says his company is not attacking. “It’s not that we’re against radio,” he says, “but [the business model issues in radio that get between artists and their music and people that want that music. We think that we’re very much a part of the solution to the problem of getting new music to its audience these days.”

Rebibch says Sirius is “taking a stand in favor of trying to remove some of those barriers… We’re really not in radio, in the sense that HJO or Showtime are not TV. Sirius, he says, is “a premium entertainment service. We’re not shooting for the same thing our colleagues in radio are shooting for.” The Sirius model, Rebibch says, “allows us to be for the music, the artist—to bring artists and music to their fans.”

WNEW WATCH: While WNEW New York is currently parked in a top 40 orbit, the industry waits and watches to see what the final format will be. Former GM Ken Stevens and former PD Jeremy Coleman, who have parked themselves on the sidelines since the infamous Opie & Anthony sex-in-church escapade of last summer, have officially been let go.

A CHOICE SELECTION: Music Choice, a one of two services offering multiple channels of cable radio programming, has expanded its relationship with Alliance for Music. The licensing deal will allow Music Choice to use Alliance’s All Media Guide music database to display information about the songs played on the Music Choice service. Additionally, DirectTV interactive subscribers to Music Choice will be to view album track listings and purchase the album for the song being played.

BENEFIT FUND SET: Among the nearly 100 people who lost their lives in the fire at Rhode Island club the Station was rock WJHY Providence, R.I., night jock Mike “The Doctor” Gonzales. A fund benefiting the victims’ families and the Gonzales Endowment Fund at Rhode Island College has been established by WHYR parent Clear Channel. Donations can be sent to the Doc Fund, c/o Clear Channel Radio, 75 Oxford St., Suite 302, Providence, R.I. 02905.
HER LATEST WIN: Norah Jones' big night at the Grammy Awards led to a huge week at the cash register, as an eye-opening 477,000-unit gain returns her Come Away With Me to No. 1 on The Billboard 200 (621,000 units). Is this the largest increase to follow the Grammys or any other awards show? Yes, but Jones' spike also stands as the largest Nielsen SoundScan bump ever for an album that charted for more than a couple of weeks. The record-holder prior to this belonged to another album from the EMI family, as Jones surpassed the 435,000-unit gain that yielded a million-plus frame for the Beatles' 1 during Christmas week 2000.

Since the Greatest Gainer award bowed in the June 12, 1993, issue of Billboard, the only titles to exceed Jones' increase did so as a result of odd release schedules or premature chart bows: Eminem's The Eminem Show (up 1 million units, last year). Pearl Jam's Vitalogy (up 867,000, in 1994), the Notorious B.I.G.'s Life After Death (up 683,000, in 1997), and Master P's My Last Last Don (up 484,000, in 1998).

This week's Gainer surpasses the 364,000-unit gain and the 583,000-unit week that Santana rang after the 2000 Grammys. The growth of Come Away With Me and the many Grammy-related bumps that pepper our sales charts reflect the ratings increase that the Feb. 23 telecast realized with its move from Wednesday to Sunday. That calendar shift also meant that this year's Grammys could affect the entire seven-day tracking period, whereas previous ceremonies could only influence four days of a sales week.

GRAMMY'S LONG COATTAILS: Although none of his three Grummys were presented on camera, Bruce Springsteen's two appearances on the show—one with the E Street Band and the other during the Joe Strummer tribute—yield the second-largest percentage increase on The Billboard 200. The 232% blast moves his latest, 109-27, while a 67% gain lifts his Greatest Hits 47-16 on Top Pop Catalog Albums. Similarly, James Taylor's performance of his classic "Sweet Baby James" stirs action on both lists, with his latest re-entering the big chart at No. 123 (up 186%) and his hits set jumping 20-4 on Catalog (up 77%). Grammy Legend winner Be Gees also stir up both charts (181-130 on the former, up 519%) and chart re-entry at No. 27, up 529%. Show-opening Paul Simon and Art Garfunkel place two albums on the catalog list (Nos. 9 and 38); each more than doubles its prior-week sales.

Several of the night's winners also performed on the show, a combination that pumps John Mayer (117-8, up 117%), and Eminem (18-12, up 40%). Dixie Chicks cannot rise this week, but can't be counted out of acts that appeared on the telecast. India.Arie (101-75, up 39%) and Nickel Creek (35-31 on Top Country Albums, up 32%) are among acts that went on to earn gains, even though their trophies were conferred prior to the broadcast.

And, it turns out to be more than an honor for Bowling for Soup just to be nominated, as the band enters the big chart for the first time (No. 173, up 36%).

FAB: The sophomore album by rapper Fabolous will be next issue's Hot Shot Debut, probably in the range of 190,000-200,000, but No. 1 will belong to either Norah Jones or 50 Cent. (The latter is No. 2 this issue with 423,000.) Rapper Lil' Kim and rookie rock band Evanescence will also have key bows, with chart watchers putting each in the vicinity of 150,000-180,000. Two acts that had a shot at ruling this issue's Heatseekers chart instead bypass the chart by reaching the top half of The Billboard 200. Russian country band Bering Strait enters at No. 98 after a 68-Minute profile makes sales to more than 50,000. Christian act Switchfoot enters at No. 85, with 70% of its sales coming from Christian bookstores (No. 2 on Top Contemporary Christian). Although sold to mainstream retail, the title is ineligible for Top Independent Albums because it is sold to the Christian pipeline by EMI-distributed Chordant. The Heatseekers crown goes to Trapt, which jumps 4-1 on a 122% gain (No. 102 on the big chart).

THE MAN SHOW: Gary Allan nabs his first chart-topper on Hot Country Singles & Tracks as "Man to Man" gains 577 detections and No. 1. Allan's single shows remarkable strength by blowing past Dixie Chicks’ "Travelin’ Soldier" during the week that saw the trio sell 867,000 concert tickets valued at $49 million (see story, page 1). Despite the massive attention the brick ticket sales generated, the airplay battle with 5,860 detections, compared with 5,616 for "Soldier," which retains its bullet at No. 2.

Allan debuted on the country chart in the summer of 1997 and has since had five top 10 singles. Previously, his highest chart position was No. 3, which he reached with "The One" in the Aug. 3, 2002, issue.

Elsewhere on Hot Country Singles & Tracks, Darryl Worley’s "Have You Forgotten?" makes the biggest move on the chart, climbing 41-22. The track is also the greatest detection-gainer, with an increase of 1,970 spins. That is the largest spin gain for a non-debuting title on the chart since Garth Brooks posted a 2,350-detection increase in the Nov. 29, 1997, issue with "Longneck Bottle," which climbed 27-6 that week. Brooks also holds the record for the largest one-week gain in chart history: His song "The Fever" debuted in the Nov. 25, 1995, issue at No. 27 with 2,469 detections, with no plays logged the previous week.

On The Billboard Hot 100, "Have You Forgotten?" debuts at No. 50. In the highest profile by an airplay-only country song since Billboard began including non-retail tracks on the chart in December 1998 (when the radio panel was also expanded to include all formats, including country), Faith Hill’s "There You’ll Be" entered at No. 46 in May 2001. A portion of Hill’s audience that week came from pop airplay, but 99.9% of Worley’s play is from country outlets, with only one spin detected outside the format.

TOP TIZZLE FA SHIZZLE: Despite an extensive history of R&B/hip-hop chart appearances, Snoop Dogg tops the top 10 of Hot R&B/Hip-Hop Singles & Tracks for only the third time, as "Beautiful" featuring Pharrell and Uncle Charlie Wilson advances 16-10. Increasing its audience by more than 30%, it gains more than 8 million listeners, earning him Greatest Gainer/Airplay stripes. "Beautiful" also advances 15-11 on the Hot R&B/Hip-Hop Airplay chart. Of Snoop Dogg’s 35 appearances on that chart, this is his peak as a guest on Dr. Dre’s "F*** You," featuring Pharrell and 2 Chainz.

This growth yields Snoop Dogg’s first top 10 on Singles & Tracks since Oct. 31, 1998, when he went to No. 8 as a featured artist on Keith Sweat’s "Come And Get Me." Prior to that, he made his presence felt in the top 10 with "What’s My Name?" peaking at No. 8 in 1993.

WALK IN THE PARK: Linkin Park debuts at No. 2 on Modern Rock Tracks (see Chart Beat, page 78) and No. 5 on Mainstream Rock Tracks with "Somewhere I Belong," the first single from its forthcoming album Meteora. "Belong" enters the chart with 3,114 detections, the largest first-week tally (and greatest one-week gain) since the chart’s switch to Nielsen Broadcast Data Systems information in 1991. The prior record for detections for a debut song on this chart was "Lakini’s Juice" by Live, which debuted at No. 3 with 2,275 detections in the Feb. 1, 1997, issue.

On The Billboard Hot 100, "Belong" is the Hot Shot Debut at No. 47. Similar to Darryl Worley’s aforementioned accomplishment for a debut on the chart, Linkin Park’s entry sets a record for its format, as "Belong" is the highest debuting airplay-only rock track since the 1998 chart expansion. "Belong" bests Creed’s "My Sacrifice," which entered at No. 50 in the Oct. 27, 2001, issue. Even more impressive is the fact that of the track’s airplay comes from the rock format—a much higher percentage than "Sacrifice," which received strong support from adult top 40 and mainstream top 40 stations in its initial weeks at radio.

COMMON THREAD: The artist listing for Common’s "Come Close to Me" has been changed to The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, and Hot Rap Tracks to reflect the release of a remixed version that replaces the vocals of Mary J. Blige with Erykah Badu and adds verses from Pharell and Q-Tip. Airplay of the remix version leads to an increase of 10% in the title’s 17th week on R&B/Hip-Hop Singles & Tracks as it rebounds 32-27. "Close" also climbs 78-74 on the Hot 100 and 22-19 on Hot Rap Tracks.

Additional reporting by Anthony Colombo in New York.
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<td><strong>Title</strong></td>
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## Billboard Top Blues Albums

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<th>Title</th>
<th>Weeks At Number</th>
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| SUSAN TESCHER | *Waiting for You* | 3 | Platinum |}

## Billboard Top Contemporary Christian Albums

<table>
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<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Weeks At Number</th>
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| LISA BROOKS | *The Life Infront Of Me* | 2 | First Week |}

## Billboard Top Gospel Albums

<table>
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<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Weeks At Number</th>
<th>Notes</th>
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| ODYSSEY | *Hymns Of Worship* | 3 | Certified Gold |}

## Billboard Top Reggae Albums

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Weeks At Number</th>
<th>Notes</th>
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</table>
| BOB MARLEY & THE WAILERS | *Legend (Deluxe Edition)* | 50 | Duppy Rock |}

## Billboard Top R&B Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Weeks At Number</th>
<th>Notes</th>
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| PETER G NORTON | *Hymns of Worship* | 10 | Certified Gold |}

## Billboard Top World Albums

<table>
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<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Weeks At Number</th>
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| RYAN COOPER | *Mano A Mano* | 2 | Certified Gold |}

## Billboard Top Reggae Albums

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<th>Artist</th>
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<th>Weeks At Number</th>
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| BOB MARLEY & THE WAILERS | *Legend (Deluxe Edition)* | 50 | Duppy Rock |}

## Billboard Top Gospel Albums

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| ODYSSEY | *Hymns Of Worship* | 3 | Certified Gold |}

## Billboard Top R&B Albums

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| PETER G NORTON | *Hymns of Worship* | 10 | Certified Gold |}

## Billboard Top World Albums

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<th>Title</th>
<th>Weeks At Number</th>
<th>Notes</th>
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</thead>
</table>
| RYAN COOPER | *Mano A Mano* | 2 | Certified Gold |}
## Billboard Top 100 Songs (March 15, 2003)

**Artist** | **Song** | **Peak Position** | **Weeks at Peak**
--- | --- | --- | ---
DIXIE CHICKS | Wide Open Spaces | 1 | 1
DIXIE CHICKS | Fly | 2 | 3
COLDPLAY | Parachutes | 3 | 3
JAMES TAYLOR | Greatest Hits | 4 | 26
EMINEM | The Marshall Mathers LP | 5 | 13
SOUNDTRACK | O Brother, Where Art Thou? | 6 | 6
THE BEATLES | A Hard Days Night | 7 | 5
BOB SEGER & THE SILVER BULLET BAND | Greatest Hits | 8 | 12
SIMON & GARFUNKEL | Greatest Hits | 9 | 10
LINKIN PARK | Hybrid Theory | 10 | 19
PHIL COLLINS | Hits | 11 | 10
KID ROCK | Devil Without a Cause | 12 | 9
SHANIA TWAIN | Come On Over | 13 | 8
METALLICA | ...And Justice For All | 14 | 15
EMINEM | The Slim Shady LP | 15 | 29
BRUCE SPRINGSTEEN | Greatest Hits | 16 | 47
AC/DC | Back In Black | 17 | 6
TIM McGRAW | Greatest Hits | 18 | 17
GOOD CHARLOTTE | Good Charlotte | 19 | 12
BOB MARLEY AND THE WAILERS | Legend | 20 | 18
DISTURBED | The Sickness | 21 | 26
BON JOVI | Slippery When Wet | 22 | 24
KENNY CHESNEY | Greatest Hits | 23 | 14
RASCAL FLATTS | All The Way...A Decade Of Song | 24 | 27
PINK FLOYD | The Wall | 25 | 23
BEE GEES | One Night Only | 26 | 20
AL GREEN | Greatest Hits | 27 | 14
AC/DC | Highway To Hell | 28 | 33
ORIGINAL BROADWAY CAST RECORDING | Mamma Mia | 29 | 31
SOUNDTRACK | Coyote Ugly | 30 | 28
DEF LEPPARD | Vault - Greatest Hits 1980-1995 | 31 | 30
BOB JOVl | Cross Road | 32 | 18
VARIOUS ARTISTS | Songs 4 Worship - Shot To The Lord | 33 | 21
CREED | Human Clay | 34 | 25
JOHNNY CASH | Greatest Hits | 35 | 38
EVA CASSIDY | Songbird | 36 | 40
CAROLE KING | Tapestry | 37 | 42
HANK WILLIAMS JR | Greatest Hits, Vol. 1 | 38 | 39
JOURNEY | Journey's Greatest Hits | 39 | 36
JENNIFER LOPEZ | J.Lo | 40 | 34
FAITH HILL | Breathe | 41 | 30
AC/DC | Big Gun | 42 | 49
ABBA | Gold - Greatest Hits | 43 | 46
MICHAEL JACKSON | Thriller | 44 | 32
2PAC | Greatest Hits | 45 | 41
ENYA | Paint The Sky With Stars - The Best Of Enya | 46 | 47
WILSON NELSON | 16 Biggest Hits | 47 | 38
THE BEATLES | Abbey Road | 48 | 35

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## Billboard Heatseekers (March 15, 2003)

**Artist** | **Title** | **Peak Position** | **Weeks at Peak**
--- | --- | --- | ---
TRAPT | Trapt | 1 | 4
MICHAEL BUBLE | Michael Buble | 2 | 5
SYLEENA JOHNSON | Chapter 2: The Voice | 3 | 23
MIKE & THE MECHANICS | Cowboy | 4 | 17
DAR WILLIAMS | The Beauty Of The Rain | 5 | 6
AMANDA PEREZ | Angel | 6 | 39
JORDAN SPENCER | You Are Free | 7 | 1
LINDA EDER | Broadway My Way | 8 | 18
SMOKIE NORFUL | I Need You Now | 9 | 16
FINCH | What Is It To Burn | 10 | 8
JONI MITCHELL | Let Your Ordinary Fall | 11 | 9
JONI VICKI | Ultra Dance 03 | 12 | 11
PHILLIPS, CRAIG AND DEAN | Let Your Ordinary Fall, Vol. 1 | 13 | 14
RICHARD ASHCROFT | Human Conditions | 14 | 10
THE EXIES | Inertia | 15 | 15
JACK TAKING BACK SUNDAY | Tell All Your Friends | 16 | 13
SOCIALBURN | Where Are You | 17 | 7
JENNIFER HANSON | On Your Own | 18 | 9
JOSE JOSE | El Principe Con Trios | 19 | 24
BON JOVI | Rock'N'Roll Heartache | 20 | 6
JACK TAKING BACK SUNDAY | Tell All Your Friends | 21 | 15
THE MEN OF SHERRY | Waiting For My Rocket To Come | 22 | 42
THALIA | Thalía's Hits Remixed | 23 | 22
LOS HURACANES DEL NORTE | El Juego De Los Campeones | 24 | 30
BYRON CAGE | Byron Cage | 25 | 40
SUPERGRASS | Life On Other Planets | 26 | 24
THE BEATLES | Abbey Road | 27 | 32
POSSE | No More Mr. Nice Guy | 28 | 23

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## Billboard Top Independent Albums (March 15, 2003)

**Artist** | **Title** | **Peak Position** | **Weeks at Peak**
--- | --- | --- | ---
JENNIFER | The Backyard Sessions, Vol. 1 | 1 | 6
NIKITA | Pop | 2 | 12
JENNIFER | The Backyard Sessions, Vol. 1 | 3 | 12
WILLIAM | The Life Of The Party | 4 | 5
RIHANNA | Rated R | 5 | 4
KATHLEEN EDWARDS | Failer | 6 | 26
THE WAILERS | Zion | 7 | 2
THE CLARKE BAND | Mountain Man | 8 | 3
THE CROWD | The Heat Is On | 9 | 6
RICKY MARTIN | Life | 10 | 10
BON JOVI | The Eighties Collection | 11 | 15
WINNIE THE POOH | Winnie the Pooh (Original Soundtrack) | 12 | 15
THE MARGARITAVILLE BAND | Margaritaville Hits | 13 | 10
LEONARD COHEN | I'm Your Man | 14 | 3
THE STAIRCASES | The Staircases | 15 | 8
THE CLARK BAND | The Heat Is On | 16 | 12
WILLIAM | The Life Of The Party | 17 | 5
THE HUMANS | The Humans | 18 | 13
THE CLARK BAND | The Heat Is On | 19 | 8
THE BEATLES | Abbey Road | 20 | 33

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*Note: The Billboard charts are owned and copyrighted by Billboard. This data is intended for research and educational purposes only.*
<table>
<thead>
<tr>
<th>Title</th>
<th>Number</th>
<th>Artist</th>
<th>Label</th>
<th>Street Date</th>
<th>Sales Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cradle 2 The Grave</td>
<td>3,885</td>
<td>Chicago &amp; the Albatross</td>
<td>RCA</td>
<td>2/15/93</td>
<td>90,000</td>
</tr>
<tr>
<td>Smallville (The Taron Mix)</td>
<td>4,000</td>
<td>Smashing Pumpkins</td>
<td>Geffen</td>
<td>1/26/99</td>
<td>110,000</td>
</tr>
<tr>
<td>Sweet Home Alabama</td>
<td>3,500</td>
<td>Counting Crows</td>
<td>Atlantic</td>
<td>1/26/99</td>
<td>70,000</td>
</tr>
<tr>
<td>Lizzie Mcguire</td>
<td>3,100</td>
<td>Lizzie Mcguire</td>
<td>Interscope</td>
<td>1/26/99</td>
<td>50,000</td>
</tr>
<tr>
<td>How To Lose A Guy In 10 Days</td>
<td>2,900</td>
<td>G. Hannelson</td>
<td>Atlantic</td>
<td>1/26/99</td>
<td>70,000</td>
</tr>
<tr>
<td>O Brother, Where Art Thou?</td>
<td>2,200</td>
<td>Jeff Danielson</td>
<td>Sugar Hill</td>
<td>1/26/99</td>
<td>40,000</td>
</tr>
<tr>
<td>A Walk To Remember</td>
<td>2,100</td>
<td>Jack Johnson</td>
<td>Capitol</td>
<td>1/26/99</td>
<td>30,000</td>
</tr>
<tr>
<td>The Lord Of The Rings: The Two Towers</td>
<td>1,900</td>
<td>Lenny Kravitz</td>
<td>Geffen</td>
<td>1/26/99</td>
<td>30,000</td>
</tr>
<tr>
<td>Deliver Us From Eva</td>
<td>1,800</td>
<td>La Cucaracha</td>
<td>EMI</td>
<td>1/26/99</td>
<td>20,000</td>
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<tr>
<td>Bongo Sugar</td>
<td>1,700</td>
<td>Silence Of The Sirens</td>
<td>Interscope</td>
<td>1/26/99</td>
<td>20,000</td>
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<tr>
<td>Spirit: Stallion Of The Cimarron</td>
<td>1,600</td>
<td>John Trudell</td>
<td>Warner Bros</td>
<td>1/26/99</td>
<td>15,000</td>
</tr>
<tr>
<td>Coyote Ugly</td>
<td>1,500</td>
<td>Kip Moore</td>
<td>Geffen</td>
<td>1/26/99</td>
<td>10,000</td>
</tr>
<tr>
<td>Gods And Generals</td>
<td>1,400</td>
<td>Nanci Griffith</td>
<td>RCA</td>
<td>1/26/99</td>
<td>10,000</td>
</tr>
<tr>
<td>The Lord Of The Rings: The Fellowship Of The Ring</td>
<td>1,300</td>
<td>Peter Gabriel</td>
<td>Warner Bros</td>
<td>1/26/99</td>
<td>9,000</td>
</tr>
<tr>
<td>Coyote Ugly: More Music From Coyote Ugly</td>
<td>1,200</td>
<td>Tim Mcgraw</td>
<td>RCA</td>
<td>1/26/99</td>
<td>8,000</td>
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<tr>
<td>Moulin Rouge</td>
<td>1,100</td>
<td>Moulin Rouge</td>
<td>Universal</td>
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<td>8,000</td>
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<tr>
<td>Shrek</td>
<td>1,000</td>
<td>Shrek</td>
<td>Universal</td>
<td>1/26/99</td>
<td>8,000</td>
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<tr>
<td>Full Frontal</td>
<td>900</td>
<td>Full Frontal</td>
<td>Universal</td>
<td>1/26/99</td>
<td>8,000</td>
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<tr>
<td>Drunk Animal</td>
<td>800</td>
<td>Drunk Animal</td>
<td>Universal</td>
<td>1/26/99</td>
<td>8,000</td>
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<tr>
<td>Jungle Book 2</td>
<td>700</td>
<td>Jungle Book 2</td>
<td>Warner Bros</td>
<td>1/26/99</td>
<td>8,000</td>
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Notes: Sales data compiled by Nielsen SoundScan.

Artists included: The Atlanta Symphony Orchestra

**Artists Noted:**

- Various artists
- The Atlanta Symphony Orchestra
- The Atlanta Symphony Orchestra (Live)
- Various artists
- The Atlanta Symphony Orchestra
- The Atlanta Symphony Orchestra (Live)
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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</thead>
<tbody>
<tr>
<td>CAN'T STOP</td>
<td>Airpower feat. John Park</td>
</tr>
<tr>
<td>NO ONE KNOWS</td>
<td>Queens of the Stone Age</td>
</tr>
<tr>
<td>LIKE A STONE</td>
<td>Audioslave</td>
</tr>
<tr>
<td>TIMES LIKE THESE</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>SWING, SWING</td>
<td>The All-American Rejects</td>
</tr>
<tr>
<td>THE ANTHEM</td>
<td>Good Charlotte</td>
</tr>
<tr>
<td>STAY OUT OF LINE</td>
<td>Audioslave</td>
</tr>
<tr>
<td>HEADSTRONG</td>
<td>[Song Title]</td>
</tr>
<tr>
<td>ALL MY LIFE</td>
<td>Foo Fighters</td>
</tr>
<tr>
<td>STILL WAITING</td>
<td>Sum 41</td>
</tr>
</tbody>
</table>
| GIRLS NOT GREY | Airpower feat. |}

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>I'M WITH YOU</td>
<td>Matchbook Romance</td>
</tr>
<tr>
<td>LANDSLIDE</td>
<td>Dixie Chicks</td>
</tr>
<tr>
<td>I DON'T BELIEVE IN LOVE</td>
<td>Santi featuring Michelle Branch</td>
</tr>
<tr>
<td>I CAN'T STOP LOVING YOU</td>
<td>Phil Collins</td>
</tr>
<tr>
<td>A THOUSAND MILES</td>
<td>Vanessa Carlton</td>
</tr>
<tr>
<td>BEAUTIFUL</td>
<td>Christina Aguilera</td>
</tr>
<tr>
<td>SOAK UP THE SUN</td>
<td>Brian McFadden ft. Dido</td>
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<tr>
<td>HARDER TO BREATHE</td>
<td>Maroon 5</td>
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<tr>
<td>MY GODDESS</td>
<td>Gnarls Barkley</td>
</tr>
<tr>
<td>LOST CAUSE</td>
<td>Backstreet Boys</td>
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<tr>
<td>BULLETPROOF</td>
<td>Paramore</td>
</tr>
<tr>
<td>THE HELL SONG</td>
<td>Airpower feat.</td>
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</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>LIKE A STONE</td>
<td>Queens of the Stone Age</td>
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<td>FINE AGAIN</td>
<td>Seether</td>
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<td>STRAIGHT OUT OF LINE</td>
<td>Audioslave</td>
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<tr>
<td>SOMEWHERE DOWN IN TOWN</td>
<td>Lynyrd Skynyrd</td>
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<td>Queens of the Stone Age</td>
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<td>REMEMBER</td>
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<td>THE RED</td>
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<tr>
<td>DOWN</td>
<td>Sublime</td>
</tr>
<tr>
<td>NOT FALLING</td>
<td>[Song Title]</td>
</tr>
<tr>
<td>POEM</td>
<td>[Song Title]</td>
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<td>MAKE YOU THINK</td>
<td>Theory of a Deadman</td>
</tr>
<tr>
<td>PRAYER</td>
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<tr>
<td>CAN'T STOP</td>
<td>Red Hot Chili Peppers</td>
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<tr>
<td>ALL MY LIFE</td>
<td>Foo Fighters</td>
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<tr>
<td>SEND THE PAIN BELOW</td>
<td>Chevelle</td>
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<td>IF YOU CALL MY NAME</td>
<td>Cocteau Twins</td>
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<td>COCHISE</td>
<td>Audioslave</td>
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<tr>
<td>FATHER</td>
<td>[Song Title]</td>
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<tr>
<td>BLACKOUT</td>
<td>[Song Title]</td>
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<tr>
<td>WEATHERED</td>
<td>Creed</td>
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<td>HANDS OFF THE WHISKEY</td>
<td>[Song Title]</td>
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<tr>
<td>BULLETPROOF</td>
<td>[Song Title]</td>
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<td>CAUGHT IN THE RAINFOREST</td>
<td>[Song Title]</td>
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<tr>
<td>REST IN PEACE</td>
<td>[Song Title]</td>
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<td>SLEEPWALKING</td>
<td>[Song Title]</td>
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<tr>
<td>SKIN</td>
<td>Breaking Benjamin</td>
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<tr>
<td>HOLLOW AGAIN</td>
<td>[Song Title]</td>
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<tr>
<td>WHAT IS IT TO BURN</td>
<td>Cost</td>
</tr>
<tr>
<td>STUPID GIRL</td>
<td>[Song Title]</td>
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<tr>
<td>WAITING FOR OUR TIME</td>
<td>[Song Title]</td>
</tr>
<tr>
<td>BRING ME TO LIFE</td>
<td>[Song Title]</td>
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<tr>
<td>GIRLS NOT GREY</td>
<td>Airpower feat.</td>
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</table>
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MARCH 15 2003 Billboard

HOT 100 AIRPLAY

RANK TITLE ARTIST(S) PROMOTION LABEL WEEK DATE
1 In Da Club Busta Rhymes / Dr. Dre / Xzibit Aftermath/Interscope 24 2003
2 All I Have Aaliyah / Guests Epic 26 2003
3 Meant To Be LeAnn Rimes Valory/Curb 26 2003
4 Hello James Blunt Geffen 24 2003
5 Don't Let Her Go Leona Lewis Atlantic 25 2003
6 Goodbye lyrics Leona Lewis Atlantic 25 2003
7 Like A Stone Ben Harper Capitol 18 2003
8 Bump Bump Bump 50 Cent / Murder Inc / Def Jam / Interscope 23 2003
9 Last Kiss Lynyrd Skynyrd MCA 18 2003
10 You've Got A Friend James Taylor Warner Bros. 20 2003

MARCH 15 2003 Billboard

HOT 100 SINGLES SALES

RANK TITLE ARTIST(S) PROMOTION LABEL WEEK DATE
1 Picture Five For Fighting Atlantic 26 2003
2 Cry Me A River Elton John EMI 27 2003
3 You've Got A Friend James Taylor Warner Bros. 28 2003
4 The Jump Off R. Kelly / Missy Elliot / The Go-Go's Interscope 28 2003
5 Blowin' Me Away Jennifer Lopez / The Black Eyed Peas Capitol 28 2003
6 The Star Spangled Banner Chop Suey 28 2003
7 I Don't Wanna Miss A Thing Aerosmith Geffen 28 2003
8 The Jump Off R. Kelly / Missy Elliot / The Go-Go's Interscope 28 2003
9 Goodbye lyrics Leona Lewis Atlantic 25 2003
10 Last Kiss Lynyrd Skynyrd MCA 18 2003

MARCH 15 2003 Billboard

BILLYR續 3

www.billboard.com
www.americanradiohistory.com
Eco-Friendly Movement Growing In Music Biz

Continued from page 1

least a start in fighting those problems."

Future Forests' strategy is simple: By calculating the levels of carbon dioxide created by such activities as manufacturing and distributing a CD or staging a gig or festival, a specific number of trees can be planted to offset those carbon dioxide emissions, thereby making that activity carbon-neutral. Before establishing his company, Morrell was a middle man between the music industry and advertising agencies, securing synchronization deals for new releases. Tired of "selling more sportswear," he wanted to "do something worthwhile." The idea for Future Forests began to take shape.

"It was born as a concept in 1990, when I was on the way to a meeting with Ray Cooper at Virgin," Morrell says. "Now Ray works for us out of Los Angeles as president of U.S. operations for music and entertainment. But then in 1993 I actually started back-stage at the Glastonbury Festival [in 1996 among former Clash member] Joe Strummer's campfire," he recalls. "Joe loved the idea and was the first artist to come on board." (Strummer passed away Dec. 22, 2002.) From that small beginning, word quickly spread through the artist community. Morrell says, "In the early days, Neneh Cherry made a tour carbon-neutral and the Pet Shop Boys made a CD carbon-neutral, and it just snowballed from there.

Morrell then presented the concept to a number of businesses. "Nobody said 'no,'" he says, "but it was the music industry that became the first to embrace the idea."

One of the first corporations to partner with Future Forests was EMI. "We had an environmental program in place at EMI for about 10 years. When I came across Future Forests, it seemed to me that they had a very sensible proposition for ways that people could help reduce their impact on the environment," EMI Group VP of environmental affairs Kate Dunning says. "Hopefully we can deal with something like offsetting carbon emissions in areas of the organization where it's quite hard to make a change—say in the area of transportation—really appealed to us."

EMI, which remains the only music major involved with the program, helped Future Forests establish an industry-standard formula for offsetting CD's carbon-neutral, "We have a relationship with the Edinburgh Center for Carbon Management in Scotland, which does research and reports on global warming," Morrell explains. "The staff at that facility calculate exactly how much carbon dioxide is created in making and selling a CD; that includes manufacturing, packaging, marketing and distribution, and the studio time—every step in the process, from recording a track to getting it to the retailer.

“So the center calculated the industry standard that every CD that is made creates 2.2 pounds, or 1 kilogram, of carbon dioxide. That means that for every 500 CDs that are shipped, one tree has to be planted to make them carbon-neutral. But another way, it costs the record company an extra 1 pencil, or 1.5 cents, to make each CD carbon-neutral.

That research and the growing interest among artists led to 200 million new CDs being made carbon-neutral in 2001; last year, that figure soared to more than 30 million. "The support of the music industry is helping to get other industries on board, for making their products carbon-neutral. But another way, it costs the record company an extra 1 pencil, or 1.5 cents, to make each CD carbon-neutral.

I see a point in the near future when companies will be given pollution targets. If they exceed them, they will be given a pollution credit, which can then be bought by another company [that] failed to meet its targets.

U.K. AHEAD OF THE GAME

Far from being a phenomenon of the future, the U.K. had already embraced an ecological philosophy. Heidi Forbes, environmental products broker for London's Traditional Financial Services (TFS), explains: "The U.K. government started an emissions trading scheme in 2002. From 2005 it will be compulsory across the European Union. If you don't want to be involved, you could buy carbon. London was the first city in the EU to think about carbon trading from 2008."

Forbes explains that companies meeting limits on emissions are awarded allowances. If they sell those allowances, they can then buy credits from companies that are in excess of their limits to offset their emissions. The allowances can be retained to meet their emission targets or, if there is excess, to sell them to companies who cannot meet their targets. "People are now actively buying and selling these allowances."

TFS was responsible for brokering the first recorded trade in the U.K. Emissions Scheme in April 2002. Forbes says that since then the global emissions market will be huge: "The EU scheme alone will involve billions of dollars.

Although aware of the U.K. Emissions Scheme, Dunning says EMI was unable to take advantage of the government incentives. "We did look at it, but we found that we couldn't participate, because we would be double-counting the renewable energy projects we were working with and already doing it."

EMI's work with Future Forests has extended to its U.K. company making its entire transport fleet carbon-neutral. But the music group's environmental activities do not stop there, and the company now has several awards to back up its green policy.

Dunning notes, "Taking the U.K., we used to landfill our redundant product, and now we landfill none—all things get recycled. In about 70% of the markets we serve now, we are able to find recycling solutions for redundant product. We've also focused on reducing the hazardous waste and polycarbonate scrap: We've reduced our use of solvents, for instance, through a project with an ink supplier to introduce an ink that is water-based rather than solvent-based for our CD-label printing."

EMI also has a program of switching, where possible, to renewable energy. "We started that about three years ago, and now in the U.K., we're 100% using green electricity, while in the Netherlands we've just switched our CD-manufacturing plant to 100% renewable energy too," Dunning says. "It's a worldwide program. Our plant in Jacksonville [Fla.] is going through this certification to standard ISO14001, which is an environmental-manage-(Continued on page 12)

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Morrell says, "Planting trees is just the first step to engage people. We're also getting people to switch to renewable energy by investing in wind farms and solar projects. We're working with African hospitals to make them more energy-efficient, allowing them to use a greater proportion of renewable energies. Financial resources in improving health care.

MTV also has included Future Forests as part of its "pro-social" initiatives. "As a network, we support a number of pro-social causes important to our European youth audience," MTV Networks Europe president/CEO Brent Hansen says. "In 2001, we made the MTV Europe Music Awards carbon-neutral. This means that we planted thousands of trees with Future Forests to reabsorb the carbon dioxide that was created in the production, presentation, and broadcast of the show."

"The Brit Awards [of the U.K.] is in its third year of making the ceremony carbon-neutral. "We try to approach the coverage we give Future Forests slightly differently each year," Brit Awards executive producer Lisa Nursey says, "but we certainly make sure that the information is readily available back-stage. Artists certainly seem to like it, but it's one of those things that you have to be a bit careful not to shove down people's throats too much, and I think we have more or less got the balance right. I never come across anybody who thinks it's a bad idea.

MUSICAL FORESTS

Other U.K. events involved with Future Forests include the Glastonbury and Isle of Wight festivals, while Clash co-founder Joe Strummer in the U.K. has made its activities carbon-neutral. In Japan, the Fuji Rock Festival has helped establish the company as a recognizable brand among music fans.

"Music is a way to reach other businesses and the public is starting to reap rewards," Morrell says, adding that the company's chart-topping promises that it only plants indigenous trees that are guaranteed to be in the ground for at least 99 years and that all sites have public access so fans can enjoy visiting the forests.

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"The U.S. is the biggest market for us, so we hope to learn from our lessons in Europe and take Future Forests there," he says. "America is gradually waking up to climate change. That country has just 4% of the world's population but accounts for 27% of the greenhouse gases that are being produced.

One early convert in the U.S. is Virgin Megastores, which this month will make all of its 23 stores carbon-neutral, as well as promoting carbon-neutral product ranges. Tour promoter Little Big Man has also gone carbon-neutral and is adding 25 cents to ticket prices so that all of its events are carbon-neutral. The company plans to create promotional forests near fans. Morrell is also turning to the silver screen to capture the public's attention. "Music, film, and entertainment are the most important ways to influence the U.S.," he says, "and we already have agreements for three blockbuster films to be carbon-neutral this year.

"And we're just starting to talk about using music to reach businesses and the public," Morrell says, "government programs to make the transition from fossil fuels to renewable energy.

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Nashville (Billboard Bulletin, Feb. 20), Chicks handlers wanted to maximize the tour’s potential amid the trio’s recent run of media exposure and the expected Grammy Awards momentum, but they apparently ruffled some feathers in the process.

Simon Renshaw, manager of Dixie Chicks for the Firm, defends the strategy: “Six months ago, I spoke with Ticketmaster about keeping March 1 clear so that we would have no problems with other acts. Throughout the setup and launch of this tour, and as soon as it was routed, we tried to keep all of the promoters informed. We have been very careful in how we tried to do things.

“I thought there was a possibility we could take a fairly large piece of change out of the market,” Renshaw continues. “This wasn’t a situation where we came in and tried to act like a 900-pound gorilla. That’s not what the Dixie Chicks are all about. But I’m fiercely protective of everything about this group, and we do whatever necessary to protect our client’s interest, as any manager would.”

Rob Light, head of CAA’s music division and responsible agent for the Chicks, echoes that sentiment but acknowledges that some people may have been caught by surprise. “We’re trying something that’s never been done before: putting a million tickets up in one day,” Light says. “It’s so rare to get the Super Bowl, a big magazine cover, Saturday Night Live, and the Grammys in a five-week span.”

Indeed, the planets appear to have aligned perfectly for the trio. “This is not about throwing money around,” Light says. “We are trying to inject some excitement and energy back into this business by taking advantage of momentum that comes about so rarely. I would have been derelict in my duties to miss that opportunity.”

Chesney’s manager, Clint Higham, says his artist did not try to go head to head on sales against the Dixie Chicks. “That’s just not good business,” he says, adding that he was well-aware of industry contacts of when the Chicks’ on-sale would go up. “For as play dates, the closest I’m into with anybody is four weeks.”

Renshaw points out that the move makes sense for the Chicks to play a market in the same time frame as several other country acts if it can be avoided. “But should we route around other people, or should they route around us?” he asks. “You try not to upset anyone, but what I care most about is Dixie Chicks fans. That’s my job.”

Some are philosophical about the situation. “The Dixie Chicks are strong enough to do a national on-sale, and we all would love to be able to do that,” says Clarence Spalding, co-manager of Brooks & Dunn, who will be out April-August with their Neon Circus Tour. “This is just one of those years where everybody’s out. Most of us deal with 50-60 dates, and there’s no way there are not going to be some issues.”

“That is not to say that as a manager, Spalding does not try to protect his acts’ turf. “Hey, if somebody comes in on top of me, I move to the head of the bitch line,” he says. “But there is absolutely no way any act touring this year is not going to have some sort of issue with somebody.”

Baird agrees. “You try to have all your ducks lined up in a row as far as advance as possible. It’s truly a jigsaw puzzle, with a lot of conversations between the agents in town. Inevitably, there are conflicts, but we’re the only musical format that even tries not to step all over each other, and that’s something country music should be proud of.”

One conflict between two CAA acts occurs in Nashville—which, oddly, is a notoriously tough sell for country shows. When tickets went up for the Dixie Chicks’ Aug. 1 show March 1, McGraw still had 11 days to sell for his March 11 show, begging the question of why the Chicks would want to compete for sales against an imminent McGraw show when their own concert would not come off for months. Rod Essig, McGraw’s responsible agent, says, “It’s not as if the Chicks’ move was unexpected. We’ve known about the Chicks’ March 1 on-sale since November, and we made all of our [clients’] managers well-aware.” Essig says, “I don’t think anyone [made] a decision on that day whether to go to Tim McGraw or Dixie Chicks.”

It is generally held that when both acts are “bulletproof,” date protection means little. “We thought we might have a problem with a March 21 Kenny Chesney date because the Chicks were going up March 1, but Kenny sold out in one day,” says Ed Rubenstein, director of the BiLo Center. “Likewise, we’ve got McGraw at the end of May, and hopefully the Chicks will be sold out well before that. [McGraw] show goes on sale.”

Toby Keith says he has not seen much impact on his sales from the wake of other high-format, country music, and country tours, announcements and on-sales. “We’re selling out everywhere we go—that’s the only impact I can see,” Keith tells Billboard. “It doesn’t bother me one way or another what [other acts] do. I don’t feel like I’m in competition with most of them. I’m not a crossover act, so the only business I can help is mine.”

Garth Brooks—responsible for country music’s only $100 million tour (at $20 per ticket), which wrapped in 1998—was known for being conscious in each market. “Garth Brooks, the most powerful artist probably in the history of entertainment, in my opinion, never competed against an artist one time in his career, unless somebody simply made a terrible mistake and tried to book a show on top of him,” says Farrell, who worked with Brooks through-out his career. “He always booked his dates a year or more in advance, and when he played a show, there was no competition.”

TRYING TO COOPERATE

Chesney, Strait, and Keith were among the first out of the gate in 2003, and Higham says Chesney’s arena dates have been averaging 12,500 tickets sold. He’s playing sheds this summer. Keith is also putting up very strong numbers, including a 20,000-person sellout at the Tacoma (Wash.) Dome that grossed $779,493.

“Because our demographics are relatively young, we felt getting into the arenas while the college kids were in school was important,” Higham says. He adds that the Brooks & Dunn and Keith camps have “been excellent to work with in trying to keep out of each other’s way.”

You always like to have a window because there’s only so much money in a market, and it’s not good for country music if somebody fails. But we’ve found our audience is so unique—we cross over into some of Dixie Chicks and Tim McGraw’s audiences, but beyond that, we’re competing with a lot of the pop artists.”

Keith says his audience is “not exactly the same, but there’s a lot of people at both, and we’re willing to work together for the best of both.”

With venues, promoters, agents, and managers all maneuvering within the same space, moving a date is not always an option. “Certain acts cannot move sometimes, including Brooks & Dunn,” Spalding says. “When you’re running down the road with 10 to 12 trucks, you don’t make changes. Sometimes you just have to call a guy back and say, ‘I’m sorry.’”

Spalding says the same thing happens if an act crowds him. “You can sit and grousse, but the best thing to do is try and put it aside,” he says. “You try to work things out,” he says. “Sometimes you just have to go to plan B.”

WMAs Oswald agrees. “I don’t like it, but you have to deal with it. It’s reality. There have been times people have moved because I came in on them. If people are cavalier about it, then shame on them. But sometimes that’s the only way you can do business.”

For his part, Strait’s manager, Ev Woolsey, is glad his artist’s 2003 dates are in the books. “Besides Kenny, it wasn’t that crowded when we were out; the hardest thing was finding a building,” Woolsey says. “We tried to be conscious of Kenny and tried to do all the things with him. Nobody really wins in a war, and most of the time you can work it out.”

Despite these issues, country touring is coming off a year in 2002 that saw five acts among the year’s top 25 tours: Chesney grossing $22.7 million, Keith ($21.3 million), Strait ($19.6 million), Brooks & Dunn ($19.5 million), and Jackson ($18.8 million). Particularly gratifying to a format that has had artist-development problems was the emergence of new headline Chesney and Keith.

Baird concludes: “Country record sales are doing tremendously well, and the acts that are out have not toured the road to death, so there’s some freshness. The period has definitely has swung back for country music.”

**COUNTRY SUPERSTARS: 2003 TOUR CALENDAR**

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**UNCONFIRMED**
BIRTHS

Girl, Samantha DellaViviane, to Karen and Bill A. Jones, Feb. 19 in Los Angeles. Father is an announcer for the Westwood One Radio Networks adult standards format.

Boy, Hayden Michael, to Shari and Dave Lacy, Feb. 27 in Nashville. Mother is marketing and public relations director for the Internatinal Bluegrass Music Assn.

DEATHS

Walter Scharf, 92, of heart failure, Feb. 21 in Los Angeles. During a musical career that spanned more than six decades, Scharf worked on approximately 250 films and TV shows as a composer, arranger, or musical director. He composed music for such TV classics as “The Undersea World of Jacques Cousteau” (for which he won two Emmy Awards), “Hawaii Five-O,” and “Mission: Impossible.” He was nominated for an Academy Award for his work on the scores to “Funny Girl,” “Hound Christian Anderson,” and “Willy Wonka and the Chocolate Factory” and worked as an arranger for such artists as Al Jolson, Elvis Presley, Barbra Streisand, and Jerry Lewis. He is survived by his wife and daughter.

Otha Turner, 94, following a bout with pneumonia, Feb. 26 in Gravell Springs, Miss. Turner was one of the last exponents of the blues and kept the tradition alive.

near Cono, Miss., in 1909, he took up the cane fife at age 16. He was a rising Star Fife and Drum Band, and was elected as an instructor and children’s and grandchildren’s, for six decades. While the father of two of Tennessee’s finest fife and drum players, Elbert Turner, his mother, the late Bessie Turner, and two other brothers, lived on the property and worked as an engraver for the Billboard Latin bureau chief, on June 10, 2003. The 2003 Billboard Latin Music Conference & Awards, presented by Heineken and in association with Garnier Fructis, will take place May 5-8 at the Eden Roc Resort in Miami Beach. The awards show, which closes the event on May 8, will be held at its new, larger home, the Miami Arena.

Spanish superstar Alejandro Sanz will be the featured artist on May 7 at the annual Billboard O&A, a one-on-one interview conducted by Leila Cobb, Billboard’s Latin bureau chief, and presented by Heineken. Sanz’s top-selling artist, has sold more than 18 million albums worldwide and garnered three Latin Grammys, including album of the year. His Warner Latina album, MTV Unplugged, spent 10 weeks at No. 1 on Billboard’s Top Latin Albums chart in 2002. The set is a follow-up to 2001’s Billboard Latin Music Awards.

“I’m very interested in participating in this edition of the Billboard Latin Music Conference, particularly because of the professional treatment Billboard has always given music.” Sanz says.

For more information on the Billboard Latin Music Conference & Awards, visit www.billboardevents.com or contact Michele Jacangelo at 646-654-4660. For registration and group discounts, contact Kelly Peppers at 646-654-4643. For sponsorship, contact Cebele Marquez at 646-654-4648. For hotel information, contact the Eden Roc Resort at 305-531-0000.

Paul McCartney: I Saw Him Standing There

The long-awaited paperback edition of the hardcover bestseller Paul McCartney: I Saw Him Standing There by Jon B. Gracen, has been released by Watson-Guptill/Billboard Books.

“I Saw Him Standing There offers more than 200 exclusive photographs of McCartney, on stage and off, from 1976 to 2000. Gracen, who has had exceptional access to McCartney over the course of more than 24 years, included photos of the artist taken during tours, sign parties, private press conferences, backstage moments, soundchecks, award ceremonies, and personal encounters.

Paul McCartney: I Saw Him Standing There (ISBN: 0-8230-3639-1, $19.95) is available wherever books are sold. For more information, visit watson-guptill.com.
The Eyes And Ears Of Donna Dowless

Donna Dowless has an ear for music and an eye for art. By working as executive VP of Ticketmaster's southeast region and as a painter to the stars, Dowless believes she has found the perfect balance in her life. A 37-year live-event veteran, Dowless has always been interested in painting. Like most people with full-time jobs, she never thought she would have the time to really give it a shot. But thanks to her many entertainment-related gigs—clustered in venue management at first and later shifting to Ticketmaster—her dream came to life. During a 1965 Rolling Stones show at D.C. Stadium (now known as Washington, D.C.'s RFK Memorial Stadium) while stationed there as a building executive, Dowless met band guru Andy Warhol. "That was my opportunity to talk to him about his art and what inspired him to be an artist," says Dowless, whose paintings, mainly contemporary depictions of hearts, sell for $500 to $5,000 and hang in the homes of such celebrities as Celine Dion and Arnold Schwarzenegger.

As far as Warhol’s fitting advice: “If art is in your heart, be one.”

Then, without any formal schooling, Dowless started to churn out paintings while remaining committed to her career. After eventually reaching the position of manager at RFK, she held similar positions at Maryland’s Capital Centre and Flori-da’s Lakeland Civic Center. She joined Ticketmaster in 1987 as executive director in Florida, rising to her current post in 1996.

Explaining her fondness for heart-themed pieces, Dowless says, "I've always been about treating people well, and the entertainment industry is so intense. This spreads the message of love and caring for other people."

Nevertheless, she adds, "My primary career is Ticketmaster. And it continues to be my profession. But in order to have balance in your life, you need to do other things. That is my creative release—my art."

With its many connections to the talent world, Ticketmaster has been key to spreading the word about her paintings. (Dowless is also a long-time member of Ticketmaster client Concerts West, recently requested a Dowless original to present to Dion as a gift. AEG Live, Concerts West’s parent company, is promoting Dion’s upcoming three-year Las Vegas run, A New Day. Schwarzenegger was also given a painting as a gift. Several famous personalities have also bought Dowless’ art, which is currently being displayed at such galleries as Raw Style in Santa Monica, Calif., and A Gilded Frame in Orlando, Fla. Owners include Wynonna Judd, Rosie O’Donnell, and Cher, but confidentiality agreements prevent Dowless from giving the transaction details.

In the future, Dowless aims to keep up her dual existence, noting, "I’m very fortunate to have the support of the entertainment industry and a supportive husband, who also supports my passion for the arts. I have great support from Ticketmaster CEO Terry Barnes—who is very supportive of people’s personal, as well as professional, achievements.”

Recently, Dowless was inspired to advance her artistic skills after seeing the film Frida, whose star, Salma Hayek, is nominated for an Oscar for her portrayal of the legendary artist Frida Kahlo. Now beginning to work on a new art form, Dowless is already experimenting making pieces with wire and stone.

SUSANNE AULT

PARK’S PLACE: Linkin Park has the highest-debuting song of its career on three different charts. “Somewhere I Belong” (Warner Bros.) is the highest new entry on Modern Rock Tracks at No. 2. In its first week on this tally, “Somewhere” is already the group’s second-biggest hit of all time, runner-up only to “In the End,” which spent five weeks on top beginning the issue of Dec. 22, 2001. “Somewhere” is Linkin Park’s seventh title to make the Modern chart.

On Mainstream Rock Tracks, “Somewhere” opens at No. 5. It’s the group’s fifth chart entry on Mainstream but only ranks as the group’s fourth-biggest hit at this point. “One Step Closer,” the band’s inaugural hit, peaked, at No. 4 in January 2001. The follow-up, “Crawling,” peaked at No. 3 in July of that year, and “In the End” also peaked at No. 3, in December 2001. The only Linkin Park song to miss the top five on the Mainstream chart is “Runaway,” which stopped at No. 37 in June of 2002.

On The Billboard Hot 100, “Somewhere” earns Hot Shot Debut honors with a No. 47 entry. Of the group’s four songs to appear on this chart, only “In the End” has ranked higher, peaking at No. 2 in March 2002. “One Step Closer” went to No. 75, and “Crawling” faltered at No. 79.

“Somewhere I Belong” misses a chance to tie the highest new entry of 2003 on the Hot 100 by one rung. Two weeks ago, “I Can” (Columbia) by Nas became the highest new entry of the young calendar year opening at No. 46.

The Linkin Park song is one of two debuts inside the top 50 this issue. Darryl Worley’s topical “Have You Forgotten?” (DreamWorks) is new at No. 50. It is only the third title to debut in the upper half of the Hot 100 this year.

This is the first week that two songs have debuted in the top 50 since Sept. 29, 2001, when the events of Sept. 11 propelled Lee Greenwood’s “God Bless the USA” onto the chart at No. 16 and Enrique Iglesias’ “Hero” on at No. 44. To find a week where two songs debuted in the top 50 without current events affecting the outcome, you’d have to go back exactly two years. In the issue of March 17, 2001, Janet Jackson’s “All for You” opened at No. 14, and “Survivor” by Destiny’s Child opened at No. 43.

FATHER AND DAUGHTER: Yes, it’s a Paul Simon song, but it’s also a fitting way to point out that Lisa Marie Presley is the second member of her family to have a song appear on the Adult Top 40 Tracks chart. “Lights Out” (Capitol) rises 38-31. She could soon surpass the peak position of her father’s only song to appear on this survey; “A Little Less Conversation” by Elvis Presley vs. XLI toppled out at No. 26 the issue of Aug. 24, 1977.


The annual Spirit of Music Award fundraiser, held Feb. 11 at the Regent Wall Street Hotel in New York, brought together 170 music execs to honor legendary entertainer Lawrence Kasdan. The event, sponsored by the USA-Federation of New York and Music for Youth Foundation, raised $750,000 to help those in need and to provide music scholarships for young people. Pictured, from left, are Daniel Glass, president of Artemis Records; the honoree’s wife, Lisa Kats; Katz, and Fred Davis, partner with Davis, Shapiro, Lewis, Montone & Hayes.