Linkin Park Enjoys Meteoric Opening

BY LARRY FLICK
NEW YORK—Based on first-day sales activity for its new album, *Meteora*, Linkin Park could enjoy the first 1 million-selling week of 2003. Early estimates from retailers indicate that the Warner Bros. set, which went on sale March 25, will move between 925,000 and 1 million units in its opening week. If it hits the 1-million mark, *Meteora* will be the first album to reach that plateau since The Eminem Show by Eminem, which sold 1.3 million copies in its first full week of sales for the week ending June 2, 2002, according to Nielsen SoundScan. Seven-day sales of more than 900,000 units would score the biggest sales week of the year and eclipse the initial run at retail for *Get Rich or Die Tryin’* by 50 Cent, which moved 872,000 copies in the week following its Feb. 4, 2003, release.

(Continued on page 67)

Big Publishing Advances Dry Up For Most New Acts

BY BILL HOLLAND
WASHINGTON, D.C.—Big-bucks publishing advances, once an essential source of financial support for developing acts, have all but disappeared for new artists, as music companies adjust to declining revenue.

Music publishing executives and artist representatives say advances for new songwriters are down anywhere from 15% to 50% in value—if they are available at all. Today’s typical advance for an in-demand band might be as low as $100,000. Even the hottest “buzz bands” might get only $250,000.

“Money is tighter than ever,” attorney Gary Stoffelman says. “Companies are reassessing their need to make deals with quite so many baby acts, particularly in publishing, where the artists are not yet signed to record companies.”

Sony/ATV Music Publishing chairman Paul Russell says his company is becoming increasingly circumspect in terms of its level of investment in new writers and artists. That reflects the continuing decline in mechanicals and that

(Continued on page 66)

Patriotism Lifts Pro-War Songs; Chicks Suffer

BY JILL KIPNIS
LOS ANGELES—The introduction of DVD and its accompanying hardware has been the most successful product launch in U.S. consumer electronics history. Six years after the format’s bow, high double-digit growth continues for both hardware and software.

Still, home video executives and retailers cannot help but wonder when the bloom will fall off the rose. Some are predicting that sales growth could begin to slacken as early as 2006, while others believe the boom will continue.

For now, DVD growth remains strong. According to the Arlington, Va.-based Consumer Electronics Assn. (CEA), DVD player sales increased 49% between 2000 and 2001, added 30% in 2002, and are expected to increase another 49% in 2003. The Los Angeles-based DVD Entertainment Group (DEG) reports that DVD software shipments increased almost 100% between 2000 and 2001 and rose another 88% in 2002.

Dave Alder, senior VP of product and marketing for the Los Angeles-based Virgin Megastore chain, says, “We expect another three years of growth. It’s almost a norm with the introduction of a new format. You will see rapid growth...and then it will flatten out.”

Robert Chapek, president of Buena Vista Home Entertainment and the DEG, has a similar view. “DVD growth should continue to be strong in the next three to five years,” he says. “We will then see a flattening-out, but we will still see growth

(Continued on page 68)
First Things First.

Billboard Bulletin is a daily ritual for music professionals around the world, providing the FIRST look at the latest industry news.

Billboard Bulletin gives you the latest details on label deals, executive moves, artist signings, retail activity, digital music companies, e-commerce and tour plans. Your subscription includes access to the Bulletin website, breaking-news emails and the Bulletin archives.

**4 WEEK FREE TRIAL OFFER!**

For your four-week FREE trial, call: 646-654-5863 or email: mhzazzard@billboard.com
www.billboardbulletin.com
BY BILL HOLLAND

Warner Music Group (WMG) has become the third major record company to offer a streamlined contract for new act signings. But WMG has gone further than the other majors, implementing a self-pay formula for undercredited royalties and in certain cases offering a royalty as low as 1 percent over some of the cost of an independent audit.

In a background statement released March 20, WMG said, "We have heard it said that there is no penalty to incentivize record companies to undercredit artists. We also accept that there will be new form, we will pay interest at prime [rate] on the payable portion of any settlement. In addition, if an audit reveals an undercrediting of royalties exceeding 10%, we will pay the artist's reasonable audit costs up to $25,000."

The WMG announcement follows similar decisions at Universal Music Group (UMG) and BMG Entertainment last winter (Billboard, Dec. 14, 2006) and indie Koch last May. But none of those include the self-imposed undercrediting penalty.

The reforms are designed to eliminate outside auditors and clarify royalty calculations, which the artist community has long demanded.

California state Sen. Kevin Murray (D-Montebello), who was scheduled to hold another hearing on contract issues March 27, says, "Warner Music should be applauded. It has gone farther than the other companies in reforms—especially in this penalty decision, which I think is crucial.

Artist groups also lauded WMG for the changes. "The Federation of Radio and Television Artists director of sound recording Ann Chaitovitz says, "To agree to pay the artists' costs if undercrediting over 10% is a big deal, and it certainly provides Warner Music with its own incentive to thoroughly audit." Artwyer lawyer LaLolit cautions that even with the change, artists will still be at a disadvantage in a company audit. "It takes a year or two before your first or second catalogue executive—if you get past the limitations on audits. And then you're negotiating for 30 or 40 cents on the dollar, if you're lucky. And an audit could cost a million dollars.

Only the very rich can do that. WMG has also changed its basis for calculating royalties. It formerly calculated them based on suggested retail list price less container deductions; it now calculates them on a base of published price-to-dealer for an industry term to adjust for the less discounts. In other words, royalty rates are now applied against what distributors actually receive.

At issue is how WMG accounts for the standard 15% free goods deduction that all U.S. labels figure into the royalty process. Prior to the new policy, the number of albums sold less returns was reduced by 15% (in addition to other deductions). That number was multiplied by the retail price, and the royalties were calculated based on that figure. The new policy shows the actual figure of units sold less returns. That number will be determined by the wholesale price of the albums, and the 15% (and any other deductions) will be taken off that value before determining royalties. In another important change, audits will now indicate the total number of units audited, whereas they currently showed only the number shipped. WMG, like BMG, has also eliminated the much-criticized "new media" deduction.

Sony Restructuring Plan Begins With Layoffs

BY ED CHRISTIAN and WOLFGANG SPARN

The implementation of the expected Sony Music Entertainment (SME) restructuring began at press time, with some layoffs being announced internally at the company Thursday and the bulk of the job cuts slated to take place Friday. March 28. In total, about 1,000 positions will be eliminated at SME worldwide, sources say.

The company has been planning its reorganization since the Feb. 1 appointment of Andy Lack to succeed Tommy Mottola as chairman/CEO. After Mottola stepped down last fall, he spent the bulk of the year in a memo to employees, Lack said that "strategic changes are necessary to position the company for future growth.

As part of the changes, SME is expected to be reorganized in the coming weeks, with Don Lenner likely to join the corporate senior management team, overseeing at least U.S. and possibly all North American operations.

In the wake of Lenner's ascension, the U.S. labels and a reconfigured Sony Music Distribution (SMD) will report to him. The U.S. labels are expected to remain separate in terms of A&R and marketing but will have some shared services, particularly in such areas as sales and production. Columbia president Will Botwin will continue in that role, sources suggest, and Epic Records Group president Polly Anthony is expected to remain in that capacity.

As previously reported, SME is being dramatically reconfigured; senior entertainment and distribution John Macaulay and senior VP of sales and new technologies Craig Applegate have already exited the company. Meanwhile, set to retire are chairman Dan Yarborough, senior VP of urban sales Jimi Starkes, VP of national accounts Jeff Perry, and regional VP of Westshore Jack Chase.

WILLIAMSBURG, VA—Sony Music has made formal announcements of contract changes, both have now made some modifications without fanfare in recent years. Officially, a spokesperson for SME said it would "continue to look at any possible changes to the company's plans and whether any formal changes will be announced in the coming weeks.

Sony Music has not commented on any possible changes to the company's plans and whether any formal changes will be announced in the coming weeks.

Contact-form changes at WMG also include "improving royalty terms for permanent digital downloads" for the company's entire roster. The company spokesmen say the changes are a response to such concerns as those expressed by artists at previous Murray hearings and those raised by legislators, adding that the changes are "more aligned with the realities of the new music market.

Like UMG, WMG will continue to offer the companies' manufacturing records, a subject that arose as a major issue in California hearings on label accounting practices last year.

EMI and Sony Music have not made any formal announcements of contract changes, but both have now made some modifications without fanfare in recent years. Officially, a spokesperson for EMI said it would "continue to look at any possible changes to the company's plans and whether any formal changes will be announced in the coming weeks.

Sony Music has not commented on any possible changes to the company's plans and whether any formal changes will be announced in the coming weeks. But Sony Music has no comment on any possible changes to the company's plans and whether any formal changes will be announced in the coming weeks.
Gov’t Studies Say P2P Sites Are Porn Havens

BY BILL HOLLAND
WASHINGTON, D.C.—Federal lawmakers are trying to notify parents nationwide that in addition to being offered illegal downloads of music files, their children are also being exposed to huge amounts of free pornographic material on such peer-to-peer (P2P) services as Kazaa.

Two studies released at a March 13 House hearing by the General Accounting Office (GAO) and the House Committee on Government Reform found that a majority of people on P2P services is pornographic. In one test the GAO conducted, researchers looked for titles containing the names “Brat,” “the Olsen twins” (Mary-Kate and Ashley), and “Pokémon” using the market-leading Kazaa sharing software. Fifty-six percent of the total files included some form of pornography, with 8% involving minors. When investigators used search terms specifically designed to yield pornography, 44% of the results involved minors.

In addition, a recent study of file sharing on Morpheus, BearShare, and LimeWire by research group Palisade Systems found that 42% of all searches on those services were for pornography.

Jupiter Research analyst Lee Black acknowledges that the pornographic aspect of file sharing “hasn’t been pointed out as strongly as it could be and that it needs a champion to make parents and the media aware that P2P users, a group dominated by young adults and minors, can easily download explicit sexual material through such sites.”

Rep. Henry Waxman, D-Calif., is one of several members of Congress trying to get this message to parents. He tells Billboard: “We had a hearing March 21 where two big-time kids told us what many of their peers are finding out, and that is when they go to a file-sharing program like Kazaa to download music, they have been foisted upon them some pretty graphic, disgusting pornography, a good portion of it child porn.

“So much of it is illegal, especially if it involves child porn, but we don’t know of any legislative proposal to advance,” Waxman continues. “We held the hearing to let parents know that the screening mechanisms that they have to block ordinary Web sites will not be effective on these file-sharing programs.”

As for the twin problems of free pornography for minors and illegal music downloads, Waxman says, “The recording and movie industries are concerned about this very same file sharing that can be used to pirate intellectual property. So as the representative from the Hollywood碗ed area, I’ve certainly heard the complaints. This pornography is a different dimension and very disturbing, although downloading music for free, of course, is also disturbing.”

Black says that while the pornography issue could prove a useful tool for the music industry in its public-relations battle against P2P services, the problem also theoretically places entertainment businesses in a precarious situation where they may have to choose between protecting copyright and First Amendment rights.

A Recording Industry Assn. of America spokesman says, “The existing pirate P2P networks are rampant with illegal copyright infringements that are dramatically hurting the music community. The fact that new studies have shown that they are also havens for porn, pose security risks to a users’ private information, and expose users’ computer to viruses proves that there are better ways to distribute music.”

Additional reporting by Brian Garrity in New York.
The Anti-Defamation League invites you to a gala event honoring:

Colin Callender
President of HBO Films
Recipient of the Fred Zinnemann Humanitarian Award

Presented by Michael Keaton

Robert J. Dowling
Editor-In-Chief and Publisher of The Hollywood Reporter
Recipient of the Distinguished Entertainment Industry Award

Presented by Carole Black

Thursday, April 10, 2003

The awards gala will also include the presentation of the 16th Annual Dore Schary Film and Video Awards to student filmmakers.
For more information and to request an invitation, please contact Loren Stephens at 310-446-8000, ext. 263.
Distribution Veteran
Henry Droz Dies In L.A.

BY CHRIS MORRIS
LOS ANGELES—Henry Droz, the longtime distribution executive who helmed both WEA and Universal Music & Video Distribution (UMVD), died March 27 at Cedars-Sinai Medical Center in L.A. He was 76.

Droz suffered a heart attack and was seriously injured in a fall at his home March 21; he was removed from life support March 26.

Starting his career in the late 1950s as a Decca Records salesman in Detroit, Droz eventually became branch manager. He frequently established his own Detroit-based indie distribution firm, Arc Distribution Co., which he continued to head for a decade following its sale to Troy, Mich.-based Handelman Co. in 1962.


Droz headed the company, which attained pre-eminence among distributors during his tenure, until his retirement in 1993.

He re-entered the business three years later as president of UMVD; he was promoted to chairman in 1995 and left the company in September 2000. Upon his exit, the company gave him the title of chairman emeritus.

Universal Music Group chairman/CEO Doug Morris tells Billboard, "We at Universal are greatly saddened by the passing of Henry Droz. Henry was a very special person—a tremendous record executive, a true gentleman, and a great friend. He was truly a unique individual who balanced a sense of humor, passion, humor, kindness, and grace.

"Henry played a pivotal role in the establishment of UMG as a major force in the record business. As one of the most innovative people in the development of modern music distribution, Henry's influence will be felt for many years to come."

Chicago' Boosts Film Musicals

BY CARLA HAY
The movie industry officially hailed the comeback of the movie musical when Miramax Films' "Chicago" emerged as the big winner of the 75th Academy Awards, presented March 23 at the Kodak Theatre in L.A. Chicago's six Oscar wins were for best picture, best supporting actress (Catherine Zeta-Jones), best film editing, best sound, best art direction, and best costume design. Chicago is the first musical to win the best picture Oscar since the 1968 film "Oliver!"

With 13 nominations, Chicago had been the leading contender going into the ceremony. Oscar-winner Zeta-Jones says, "The great thing about Chicago is that it's not just people singing, dancing and the story holds itself well, and it's so current because it's about what lengths people will go to for fame."

In Oscar's music categories, winning for the first time was a defining characteristic. Eminem's "Lose Yourself" from Universal Pictures' "8 Mile" was named best original song, making him a first-time Oscar winner. Eminem did not attend the ceremony. Instead, the award was accepted by Luis Resto, who co-wrote the music to "Lose Yourself" with Eminem and Jeff Bass. "Lose Yourself" is the first rap song to be nominated for and to win an Oscar.

Ironically, the song was the only one in its category that was not performed at this year's Oscar show.

Elliot Golden, president of Golden Globe when he won the Oscar for best original score for "Frida"

It was his first Oscar victory. In his acceptance speech, Golden thanked his colleagues on the "Frida" movie, the Miramax film based on the life of Mexican painter Frida Kahlo.

Retailers tell Billboard that they expect a significant post-Oscar sales increase for the Chicago soundtrack (Epic), the 8 Mile DVD (Universal), and the 8 Mile soundtrack (Shady/Interscope). Miramax/Buena Vista Home Entertainment will release Chicago on VHS and DVD Aug. 19.
**International Acts Split About Touring During Wartime**

BY JIM WADDELL

While high-profile international tours by the Rolling Stones, Bruce Springsteen & the E Street Band, Bon Jovi, and Paul McCartney are proceeding as scheduled despite the war in Iraq, some acts are nixing tours in the Middle East.

Matchbox Twenty has postponed its European tour, which had been set to begin March 25 in Cologne, Germany. The tour will be rescheduled for later in the year. Also postponing separate European treks that were to run in March are Nelly and Kelly Rowland.

Barbara Sydor, agent for Tom Petty & the Heartbreakers at William Morris Agency, confirms Petty and company have also postponed a European tour that would have been the band's first visit in 10 years.

**BMG 2002 Profits Up; Zomba Cuts Begin**

BY LARS BRANDLE, ED CHRISTMAN, AND WOLFGANG SPARH

Bertelsmann chairman/CEO Gunter Thielen has hailed BMG's return to profitability as "an unbelievable turnaround." Days after the March 25 announcement, sources indicated that "several hundred" layoffs would likely result from the worldwide integration of Zomba into BMG.

Zomba's largest units—in the U.S. and the U.K.—will largely be retained, while its operations in other territories will be assimilated into BMG. "Consolidation of offices in these territories, together with overall back-office consolidation, will, unfortunately, result in the elimination of some positions both at Zomba and BMG," BMG confirmed in a statement. A BMG spokesman says the next stage of the strategy will be each territory's central office carrying out the actual integration. Excluding the U.K. and the U.S., Zomba has 18 offices worldwide.

The lion's share of the layoffs is expected to come from the rationalization of Zomba's worldwide offices and the integration of the back rooms of the Zomba and BMG publishing companies.

In the U.S., the Zomba label will continue as a stand-alone unit, with some of the back-office functions expected to be integrated into BMG; this will result in the downsizing of about a dozen people. The President of Music Group has been reassigned and will now report to RCA Label Group chairman Joe Galante.

Most key managers will stay. Barry Weiss remains president of Jive Records, with Steve Jenkins, managing director of the U.K. company, reporting to him. It is understood that Stuart Watson has agreed to stay with the label until the end of the year, in his current capacity as head of Jive International. Also, Richard Blackstone, senior VP of marketing and creative operations, will continue to oversee Zomba Music Publishing.

George Thorogood & the Destroyers have postponed the May 5 and 6 shows originally planned for March 25-29 at London's Shepherd's Bush Empire, in a joint decision between Thorogood and his label, Eagle Records. "There's no guarantee to safety," Thorogood says. "I have a family; they worry about me, they love me. But the minute I walk out the door, it's not like Daddy's going up the street to get the car washed; he's on an airplane going to a country that's at war with some very unpredictable, scary people. England's not going anywhere. If I were flying to Hawaii, it might be a different story."

"We haven't seen any cancellations, and we're actually a little surprised by that," says Robert Tulipan, CEO of Traffic Control Group, an international travel logistics firm with offices in New York and London that assists in the global touring of sports and entertainment groups. "We're seeing a lot of international activity."

Thielen says that a further example of diversification and leverage of synergies throughout the entire group was the Eisler 30 #1 Hits campaign, which sold 10 million units worldwide.

Referring to the Zomba label, Thielen said that a joint team of BMG and Zomba employees would integrate the label into BMG in the coming months, after which Schmidt-Holtz expects to widen the company's global market share by as much as 1.5%.

Schmidt-Holtz tells Billboard he is confident that the new corporate structure in New York will generate major success, thanks to the support of Clive Davis (JDI, Antonio "L.A.") Reid (Arista), and Barry Weiss (Zomba). "We are enviied for these personalities," Schmidt-Holtz says, adding that they would enable BMG to be even more successful.

"Because BMG's own U.S. labels sustained their revenues, BMG improved its market share in a globally declining music market from about 8% to nearly 10%," Schmidt-Holtz claims. "In the U.S., BMG improved its current-market share to over 17%, making it the country's No. 2 music major." He says this was achieved with a series of successful releases by stars including Carlos Santana, Christina Aguilera, and Rod Stewart; new CDs commemorating the 25th anniversary of Elvis Presley's death; and the introduction of such young, innovative artists as Avril Lavigne and Pink.

A total of 22 BMG albums sold more than one million copies each in 2002, seven more than in 2001. And by committing to extending the company's repertoire by acquiring music from the company's back catalogues, Schmidt-Holtz says that BMG will be able to provide a music program for the company's international operations.

One of the main goals at BMG is to "promote the company's repertoire for both domestic and international sales," says Schmidt-Holtz. "We have a very strong sales network in Europe, and we will be able to continue to sell our music around the world."

**Executive Turntable**

**RECORD COMPANIES: David Leach is named COO of St. Petersburg, Fla.-based Big3 Records. He maintains his role as president/CEO of Worldwide Entertainment Group in New York. He will work out of both locations.**

**Michael Whitel is promoted to senior VP of promotion for ArtistDirect Records in Los Angeles. He was VP of pop and crossover promotion.**

**Serena Elton is promoted to VP of mechanical licensing and repertoire data services for EMI Record-Ed Music North America in New York. She was a business analyst.**

**Evan Prager is named VP of video promotion for Island Records in New York. He was VP of video promotion for Epic Records.**

**Yvonne Gomez is named West Coast Latin creative manager of Peermusic in Los Angeles. She was label manager for Surco.**

**Euan McDougall Entertainment promotes John Anderson, previously VP of film and TV, to senior VP of film and TV; Deborah Dell, previously VP of domestic/international creative affairs, to senior VP of domestic/international creative affairs; Valerie Bisharat, previously senior director of urban music, to VP of urban music; and Leo Williams, previously A&R creative assistant, to urban creative manager. They are based in Los Angeles.**

**Kim Beauchamp is promoted to VP e-commerce and metadata management for Universal Music Group's common label operations in Los Angeles. She was senior director of e-commerce and new technologies.**

**MUSIC VIDEO: Michele Megan Dix is promoted to senior VP of music and talent programming for MTV and MTV2 in New York. She was VP of music and talent programming.**

**PUBLISHING: Ron Solleveld is named senior VP of international for BMI in New York. He was VP of international for BMG Music Publishing Worldwide.**

**Pam Barnes Leuenburg is named VP of publishing administration for Warner Strategic Marketing in Los Angeles. She was senior director of publishing administration for Warner Special Products.**

**Sasha Ross is promoted to creative director of film and TV for Bug Music in Los Angeles. She was creative assistant of film and TV.**
INDEPENDENT MUSIC

Independent music has exploded over the recent years and Billboard polls the heads of leading indie labels to find out where the sector is headed next. We check in with indie distributors, the success of their music and non-music DVD-Video sales, and provide a recap of year-to-date charts.

issue date: may 3 • ad close: apr 8
Joe Maimone 646.654.4694

DVD/AUDIO

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

issue date: may 10 • ad close: apr 15
Aki Kaneko 323.52.2299
akaneko@billboard.com

LATIN MUSIC

6 PACK #2

This special previews Billboard’s Latin Music Conference and serves as the program guide for the Billboard Latin Music Awards. Plus we report on the latest news on breaking new Latin artists and finalists and Billboard top Latin albums lists. Bonus distribution to 1000 leading industry professionals at the conference. Don’t miss out!

issue date: may 10 • ad close: apr 15
Gene Smith 646.654.4616
gsmith@billboard.com

PUTUMAYO

10TH ANNIVERSARY

Putumayo celebrates its 10th anniversary and Billboard joins the party with a special salute to this pioneering world-music label. We turn the spotlight to Putumayo’s origins, development and continuing progress. Plus we report on the label’s children’s line, its move into DVD production and more. Be a part of the celebration!

issue date: may 3 • ad close: apr 8
Joe Maimone 646.654.4694
jmaimone@billboard.com

UPCOMING SPECIALS

ORANGE COUNTY - issue date: May 10 • ad close: Apr 15
ELECTRONIC ENTERTAINMENT - issue date: May 17 • ad close: Apr 22
KIDS! - issue date: May 17 • ad close: Apr 22
ASIA PACIFIC QUARTERLY #2 - issue date: May 24 • ad close: Apr 29
HAWAII - issue date: May 31 • ad close: May 6
JAZZ - issue date: May 31 • ad close: May 6

New York 646.654.4696
Los Angeles 323.525.2307
Nashville 615.321.4297
London 44.207.420.6072

www.americanradiohistory.com
Godsmack Has Fun With ‘Faceless’ Rap
Republic/Universal Set Is Label’s ‘Biggest Record Of First Half’

BY CATHERINE APPLEFELD OLSON

Although Republic/Universal/rockers Godsmack titled its third recording Faceless—to reference its self-perception of being rock 'n' roll underdogs—circumstances are aligning to put the foursome decidedly and permanently in a prominent position on the rock map.

“This is our biggest record of the first half of the year—perhaps our year—and we are going to treat it accordingly,” Republic president Avery Lipman says of the April 8 release, which will ship more than 1 million copies to retail, according to the label.

That royal treatment has included weekly meetings throughout the winter to ensure all divisions are working in sync to roll out Faceless to the broadest potential audience.

“Our goal with the launch of this record is to make sure no stone is unturned,” Republic/Universal senior VP of marketing and promotion Kim Carter says. “We are keeping with the core fan base but also reaching outside in a bigger way this time than we have before. First single “Straight Out of Line” has been spinning on active, modern rock, and mainstream rock radio formats since late January, when Republic also came in with 15-second spots on MTV, MTY2, and other music-oriented channels. The accompanying video, shot with director Dean Karr, delivers a straight-on rock performance.

Republic is expanding its marketing reach with spots on such shows as Cops and America’s Most Wanted and with stickers announcing the album’s release that were included in the April issue of GQ magazine.

Additionally, Godsmack postcards, flyers, and banners since early February have been inundating retailers, many of whom are receiving heavy co-op advertising dollars to support the record. Republic also engaged in a pre-sale campaign with Best Buy, Sam Goody, Musicland, and Trans World through which fans who preorder receive an exclusive free poster.

To further encourage sales, Republic is seeking lower pricing status, and the band is campaigning to keep ticket prices to its upcoming tour low. “That’s one of the things we are most proud of,” frontman Sully Erna says. “It’s hard being a kid nowadays and having to hit your parents up for all this money for a CD and then another $100 to see the concert. We’re not going to do that to them.”

All the promotional activity and percolating fan interest would seem to verify that three times, indeed, will be a charm. Boston-based Erna, guitarist Tony Rombola, bassist Robbie Merrill, and new drummer Shannon Larkin (who replaced Tommy Stewart early last year) are building on two previous multi-platinum albums.

“We feel pretty fulfilled right now. We’re right on the line, and I think this record is going to break things open for us,” Erna says of the set, recorded in Miami with producer Dave Bottrill. “No one’s really doing rock music the way we do anymore.

It’s either techno rock, or rap rock, or something else.”

“It’s been so gratifying to see this band develop and keep their integrity and their relevance through their hard work,” Lipman says.

“There are always fads and trends, but Godsmack is on its own path and its growth continues to be organic, which is ultimately the way it needs to be because it is longer lasting and more authentic.”

Faceless takes Godsmack in a more melodic direction, as Erna expands his vocal range and lyrical inspirations. While the social injustices present on previous outings are still in full force, they’re tempered with numbers like “Serenity.” “I slashed out a lot of that stuff on the first two records,” he says. “I’m not going to pretend I’m pissed off at the world just to keep up that perception of me. I’m not in that place anymore.”

IMMORTAL EXPANSION: Kevin Wall has been named co-chairman of Immortal Entertainment by the entertainment company’s founder and CEO/co-chairman Happy Walters. Wall, who has made an equity investment in the company for an undisclosed amount, tells Billboard he will focus on increasing Immortal’s properties and leveraging them off each other.

“You have to be careful with how fast you grow,” Wall says. “It should be equity businesses that support the core values of people you manage and not be about going into the shoe business or Internet business. I would stay in developing equity from packaging tours or buying comedy clubs, as well as growing a global management company.”

Walters agrees. “I don’t see us starting new businesses at this point, but there are things we are looking at, such as new areas of management. There are ways we can continue to do what we’re doing better.”

Immortal’s businesses include a record label, a film/TV company, film/TV division, a touring/events arm—which produced the Vans Warped and Down from the Mountain tours and will produce this summer’s Fleetwood Mac tour with Concerts West—and a management firm that represents recording artists, actors, athletes, directors, and screenwriters.

Walters, who retains a majority stake in Immortal, says Wall complements his development plans. “This is a partner who has experience in areas we don’t. He’s financially astute and can help us grow the business,” Wall and Walters first met several years ago, when Walters moved to Los Angeles and contacted Wall because they both grew up in Fort Wayne, Ind. Wall, formerly with Radio Vision and DLX, remains a partner at Shelter Capital Partners, an L.A.-based private equity firm.

IN OTHER IMMORTAL NEWS: The company’s distribution deal with Virgin Records has ended. Walters says he expects to announce a new distribution deal with a major label in the next few weeks—one he hopes is less volatile than Virgin: Both the label and parent EMI underwent major regime changes during Immortal’s deal. “I went to a company that was in flux,” Walters says. “They were great people, but there was a lot of stuff that affected our artists at Immortal. We’re going to take our time picking a new partner.” Among the Immortal projects that went through Virgin were albums from 30 Seconds to Mars and Transmatic, as well as the Blade 2 soundtrack. Virgin did not return a call seeking comment.

THOUGHT FOR THE DAY: The Dixie Chicks continue to suffer the fallout of anti-Bush/vanti-war comments made by Natalie Maines (see story, page 11), while Darryl Worley’s pro-war “I Have You Forgotten?” soars to No. 1 on the Billboard Hot Country Singles and Tracks chart. Interestingly, Worley’s song is the only tune about the war—pro or con—that has a major-label promo working it to radio. For whatever reason, the raft of artists releasing anti-war songs, including John Mellencamp, R.E.M., Beastie Boys, and Lenny Kravitz—all of whom have major-label deals—have opted to release their tunes via the Web instead of having them worked by their labels’ promo departments. And, so far, radio has only given them scant airplay, if any.

I don’t know why these songs aren’t getting play, it could be that they aren’t any good, it could be because of their stance, or it could be for various other reasons. However, if all dissenting voices are silenced through economic pressures, corporate blacklisting, or political persuasion, we risk the very real danger of having the freedoms promised by the Founding Fathers exist in theory only.

This comment by Theodore Roosevelt has been making the rounds a lot lately regarding dissent; I first saw it in The Chicago Tribune. Roosevelt was commenting on Woodrow Wilson’s attempt to flush detractors after the U.S. entered World War I in 1918. “To announce that there must be no criticism of the president, or that we are to stand by the president, right or wrong, is not only unpatriotic and servile, but is morally treasonable to the American public.”

by Melinda Newman

The Beat...

WALL
A Critical, Commercial Success In The U.K., Ms. Dynamite Tackles A Stateside Career

BY RASHAUN HALL

2003 is already shaping up to be quite the year for British MC/Singer Ms. Dynamite. She recently released her debut album, *A Little Deeper* (Interscope), in the U.S., made her U.S. TV debut on *Saturday Night Live*, and is expecting a child.

Not bad for a 21-year-old who never fully considered conquering the States with her songs until Interscope approached her.

I was quite shocked, even though it was something that people in the U.K. often talked about once I started getting success over there—everyone—in terms of the record labels, management, the media—I thought I had a good chance to conquer the States," says Dynamite, who is signed to Interscope sister label Polydor in the U.K. "I want to spread my message all over the world, as far as my legs will take me and as long as people are interested. When Interscope actually approached me and I had to take it seriously, I was really shocked. I thought, 'Do I really want to do this? But I like a challenge.'

A NATURAL LABEL FIT

For Interscope A&R man Martin Kierszenbaum, the decision to bring Ms. Dynamite was a no-brainer. "I had an opportunity to watch the development of her career [in the U.K.]," he says. "It was so exciting. At the same time, Interscope/Geffen/Atlantic chairman Jimmy Iovine was really supportive of new artists, so we brought her here. She's a breath of fresh air. It just felt like a natural fit."

Often compared to Lauryn Hill, Ms. Dynamite's combination of infectious grooves, conscious lyrics, and stunning looks seemed to be enough to make her a star here. But many British artists who soar in their homeland have a tough time getting off the ground in the U.S. To that end, Interscope is focusing its campaign on the success Ms. Dynamite has had overseas—platinum success in the U.K., Brit and Music of Black Origin award wins, as well as press stateside.

"It's not something that worries me," Ms. Dynamite says plainly of her chances here. "I can only do my best. People can either enjoy my music or they won't. There's no sense in me worrying about something I have no control over. I hope that the message within my music speaks louder and over the fact that I'm a British artist. I hope that what I'm saying and how I say it will connect more with people than the fact that I'm British."

Lead single "It Takes More" seems to be doing just that. "It was my first single in Britain as well," Ms. Dynamite says. "That was the only time I ever put my foot down and was adamant about something, and that's simply because when you're in the music industry and you're in the public eye, you're judged all day long. That's just the way it is. I would like people to judge me on their first perception of me. I would like them to judge me on what I think is the closest to me in terms of my songs, and 'It Takes More' says a lot about me. It talks about issues that a lot of other people don't talk about. It also offers a contrast to what's already out there.

Released March 11, *A Little Deeper* has sold 10,000 units, according to Nielsen SoundScan. The album debuted at No. 80 on the Top R&B/Hip-Hop Albums chart and No. 179 on The *Billboard* 200.

BUILDING A REP IN THE U.S.

"There are very few U.K. artists who break through in the U.S.,” Kierszenbaum admits. “It’s important that the music and the message lead the way. As a result, the 12-inch was sent to mix-show.

“We are very encouraged by the first-week scans and top 10 Heatseekers debut,” Kierszenbaum adds. “The originality and freshness of Ms. Dynamite’s music means that she’s going to be opening doors and blazing new paths. This can take a while in a market the size of the U.S. That’s why to debut No. 8 on the Heatseekers chart with such a maverick artist from the U.K. is a great beginning. The feedback to her performance on *Saturday Night Live*, the strong press reaction, and MTV exposure is a strong first step in our approach to amplify Ms. Dynamite’s musical message in the U.S."

The album was originally slated to arrive March 25. Explaining the early release, Kierszenbaum says, "We feel that A Little Deeper is a complete musical statement that will naturally attract listeners and fuel word-of-mouth. Ms. Dynamite’s lyrics, voice, and musical approach speak in a very direct way to the urban—as well as the broader—musical community. That’s why we made a conscious decision to get the album in people’s hands as soon as possible."
Cave In’s ‘Antenna’ Likely To Attract New Listeners, Still Satisfy Old Fans

BY ANDREW KATCHEN

Like so many bands that reach the pinnacle of popularity in the rock underground, when Boston-based prog-metal outfit Cave In signed with a major label recently, there was certainly a feeling that some fans might protest. And while that may concern and even irk some acts, any sort of fan dissatisfaction caused by the move from the indie Hydra Head to RCA—for the release of its fourth full length, Antenna (March 15)—isn’t going to bother Cave In. The band is used to it by now.

Three years ago, after releasing two albums, building a substantial fan base, and steadily improving as songwriters, the band shifted its line-up and sound with its third effort, Jupiter. The album saw guitarist Steve Brodyk become the group's frontman and the band morph from its throat-shredding, hyper-speed thrash core sound into a soaring, heavily progressive rock-influenced record.

The record polarized fans. For staunch enthusiasts longing for machine-gun precise metallic hard-core, Jupiter’s atmospheric interpretation of Radiohead, Sunny Day Real Boy, Bush, and Pink Floyd proved too atypical and foreign; yet the band started noticing scores of new faces at its shows. The album was a pivotal achievement for Cave In, and it would act as the anchor for the group's continually evolving new sound.

"It wasn’t nearly a ‘sell-out’ cry with the major signing us as there was with Jupiter," Brodyk says. "We got some crazy reactions from people. A lot of stereotypical macho metal kids sent us hate e-mails and yelled homophobic things at us while we were playing—as if playing metal makes anyone more of a man."

"It was frustrating at first. But as less and less of that was prevalent, I realized we sort of did an audience cleaning, [like taking] a fire hose and spraying all the shit right out of the water. Our shows were always male-dominated, but then the male-to-female ratio started to balance out when we stopped being a heavy-metal band. The shows might not be as crazy, but at least it’s a more inviting environment for everyone.”

CONTINUING TO EVOLVE

With the release of Antenna, Cave In—which also includes guitarist Adam McGrath, drummer John-Robert Conners, and bassist Caleb Scofield—has again distilled its sound into something bright while still working from a brooding post-hardcore template. The band has stepped up with more of a focus on large and driving riffs and a prominent verse-and-chorus song progression. (Its music is published through ASCAP.)

"A lot of stereotypical macho metal kids sent us hate e-mails and yelled homophobic things at us while we were playing—as if playing metal makes anyone more of a man.”

—STEVE BRODSKY, CAVE IN

In terms of rhythm, overall groove, and vibe, [the songs] are meant to be a bit more direct," Brodyk says. "They’re not as moody or schizoid either. We’re more or less set out to make a rock record without really diluting our sound to the point of just being a complete watered-down, boring mess of nothing.”

Is the crisply recorded Antenna likely to alienate the fans that latched onto the complex yet catchy elements of Jupiter? Cave In's trademark moody and cerebral qualities are still there, so the answer is most likely no. The time the band spent cloistered in Los Angeles' Cello Studios with producer Rich Costey helped Cave In trim the length of its songs (with the exception of the nine-minute “Sea-frost”) and tease out its melodic abilities into a concise batch of blistering rock songs and idyllic acoustic cuts.

Cave In chose the relentlessly pulsing track “Anchor” as its first single, and director Dean Karr shot and directed the video while the band recorded its album in Los Angeles.

"This has been a long build for RCA," says the label's senior director of artist development, Scott Givens, who notes that the first 20,000 copies of Antenna will come with a bonus DVD. "We had the band do an EP through their indie label, Hydra Head, and that was the unofficial start of the marketing for Antenna. The band has built such a great base on their own, and our mission is to take the base and expand on it.”

No doubt helping with exposure and awareness was the band's support spot on the Foo Fighters' recent U.K. tour.

STAYING TRUE

Despite its pact with RCA, Cave In—which formed in the Boston area in 1995 as a fiercely underground technical hardcore band with humble beginnings of playing shows in cramped basements and VFW halls—is still largely involved in the independent music community. Brodyk notes that Cave In is proud of its hard-touring, indie-rock past. "It has shaped who we are today; just being a band that’s deeply rooted in underground culture and politics. It shapes who we are as people and how we like to conduct our band, how we treat people around us so that either work for us or are in other bands."

He continues, "It’s important for people to know where we’re come from in general. The last thing on the earth I’d want anyone to think is that we’re a band that’s been handed everything that we have—we’re completely not the case. This fuels a lot of my resentment toward a lot of modern commercial music, because I feel that a lot of bands that have immediate success haven’t struggled through the mud and the shit that we have. Some of those bands have never experienced driving some 400 miles to some shit town and playing on a really crappy Peavey PA speaker system for less than gas money.

Plumb Is Empowered By Solo Career On Curb

BY MARGO WHITMIRE

Embarking on the next phase of her serendipitous career, modern-pop/rocker Plumb exposes her talents as a singer/songwriter on Beautiful Lumps of Coal.

The Atlanta-bred artist had not actively pursued a music career, but she found herself putting her college plans on hold when back-up singing gigs to pay for school led to a record deal by the age of 20.

Now, with her solo debut for Curb Records (issued March 25), Plumb—who goes by the same name as her former Dove Award-winning Christian rock band—is ready for a more intimate lyrical display.

“This is the first album where I’ve learned to be vulnerable with myself. Up until this point with songwriting in general, there were things that I could relate to, but that hadn’t necessarily happened to me,” she says. "It’s empowering and liberating to share the things that I’ve been through.”

Plumb (whose real name is Tiffany Arbuckle) is published through Sherry/Poppy Publishing & Songs (SESP). She co-produced the 11 tracks with Jay Joyce and calls collaborating with Joyce as a producer, songwriter, and engineer “one of the most rewarding things about making this record. When you find people with whom you connect musically, there’s a chemistry there that makes you feel natural, and the creativity flows that much easier.”

A stand-out on the set is the haunting “Boys Don’t Cry,” a metaphorical composition that addresses the problem of neglected youth and the measures they sometimes take for attention.

As a mentor of a group of teenagers since 2000, Plumb says that one of her reasons for having a public voice as an artist is to be a positive influence on her charges and on youth in general.

“I love them enough to write songs that may be challenging and encouraging and frustrating at the same time,” she says.

First single “Real” is slated for early April shipment to hot AC formats. Curb VP of promotion Bob Catania says the label believes Hot AC is the ideal format to break an artist like Plumb because of its tendency to support a record over an extended period of time.

John Brownick, music buyer for the Ann Arbor, Mich.-based Borders Books & Music chain, says Curb is targeting retail in a similar way: “We’ve planned a promotion with Curb where about 90 stores will be encouraged to give the first single away to interested customers. Inside, there are two coupons, each for $3 off the album, in hopes that the consumer will give one to a friend.”

Plumb fans can also hear her on the big screen, as her management—Big Machine Media—and Miramax negotiated to use the song “Sink and Swim” in the new Gwenyth Paltrow movie View From The Top.

“I’d love to have some great story about how Gwenyth and I are friends and how we hung out all the time and that she loves the song.” Plumb says with a laugh. “But we have never actually met. Maybe someday. You never know.”
Christian Vet Lico Joins Inpop, Co-Founds New Company 1-2-3

BY DEBORAH EVANS PRICE
NASHVILLE—Industry veteran Charlie Lico has joined Inpop Records and is partnering with Inpop founders Peter Furler and Wes Campbell to launch 1-2-3 Entertainment. Lico will be a partner and CEO of 1-2-3 Entertainment, which will encompass music marketing, touring, management, and live events.

According to Lico, Inpop Records will be a division under the 1-2-3 Entertainment banner; it will also include other businesses, such as Outside Events, Creative Audio & Lights, and First Company Management. Each entity is run by a GM,” Lico says. “Outside Events is Dave Wagner, First Company Management is Steve Campbell, Creative Audio & Lights is Jeff Nolte.”

Lico, previously head of Pioneer Music Group, says “I have recently been operating his own management firm, CT Entertainment. “The first thing I liked about Charlie is his character,” says Furler, also frontman for Sparrow Records group the Newsboys. “And he’s got experience. He’s a guy who can set wheels in motion.”

Lico feels he, Furler, and Campbell all share the same philosophies and work ethic. He says, “Getting involved with them makes sense.”

The new company is currently in negotiations to purchase a major Christian music label and is looking at a partnership that will take Inpop acts further into the general market. The Inpop roster currently includes Superchick[k], Petra, Phil Joel, Go Fish, and Tree 63.

Atlantic Takes Hard-Touring Will Hoge To Adult Alternative

BY MARK A. NEWMAN
While many have heralded John Mayer’s Grammy Award win for best male pop vocal performance as ushering in a new generation of singer/songwriters, Will Hoge has been too busy to notice.

The 27-year-old Nashville native has been on the road, playing approximately 250 gigs a year. If Atlantic Records has its way, Hoge will not come off the road anytime soon, especially after the release of his debut album, Blackbird on a Lonely Wire, which streeled March 4. The artist has developed a cult-like following on the club circuit, especially in the Southeast.

“One by one, he is making fans, but we’ve kept him on the road for the last 2½ years because we’re focusing on his live show,” Atlantic product manager Chip Dorsch says. In-store appearances and radio interviews have also helped build Hoge’s audience. “When he turns on that Southern charm, he’s irresistible.”

Aside from the grassroots club tours, Atlantic has been targeting adult alternative radio, which Dorsch admits is a risky venture. “Granted, it’s a small segment, but the people listening are committed music fans,” Dorsch says. “They trust their programmers. They’re not just looking for the next hit song; they’re looking for the next great artist.” The next target audience will be listeners of rock and pop stations.

Hoge is not complaining about the hectic tour and appearance schedule: he’s used to it. “Actually, the end result has been a blessing,” he says. “We love to go on the road and perform.”

Hoge looks to his own life experiences when he is songwriting. “My songs are about love, loss, and wanting,” he says. “It’s the fuel for everyone who writes.”

He has been compared to everyone from Van Morrison to Bruce Springsteen, accolades that Hoge finds daunting. “But I don’t compare myself to them. I don’t know if I deserve that. I’ve only got one major release. If I’m still getting these comparisons five albums down the road, that would be fine with me.”

up from Hopeville: With the winding down of Hopeville, the Christian music industry’s third-highest-grossing national concert tour to date, sales for Smokie Norful’s debut CD, I Need You Now, have done nothing but go up, up, and up—rising by 30,000 units since March 10—and averaging 5,000 scans per week, according to EMI.

EMI officials credit their good fortune to a great song and timing: “Hopeville gave Smokie a platform and access to a broad and varied audience,” EMI Gospel director of marketing Carla Williams says. “We also got great results from BET’s Celebration of Gospel, which initially aired Feb. 18 and has aired several times since. But most of all it’s the single, ‘I Need You Now.’ The song has struck a chord with people in general, and particularly with the younger audience, who are being very encouraged.”

With that in mind, EMI executives launched an urban rollout of the track last week, greatly emphasizing their servicing of key radio markets. “Even before [the promotional push], we were seeing some spins from key stations like KLJH in Los Angeles and in key markets like New York,” Williams says.

To date, Norful’s 1-year-old debut has sold more than 150,000 units, according to EMI. Williams reports that requests for appearances have skyrocketed to the point where the 29-year-old, Chicago-based artist is booked solid through January 2004. Also getting spins at urban radio is Detric Haddon, whose “Sinner’s Prayer” is in medium to heavy rotation at gospel and urban radio in Atlanta, Los Angeles, and other key markets. Like Norful, Haddon experienced a huge surge in sales for his current disc, Lost and Found, with his appearance on yet another BET special, Lift Every Voice, which has aired several times since its initial broadcast.
Haiti with just the name of a person we were to contact, and the first thing we were told was not to go deep into town at night where there are no lights, because we would get killed. Of course, that is where we ended up, because that is where the master percussionists are."

In Trinidad, Mayfield and Summers used a telephone number on the back of a locally produced CD to contact local steel drummers, who they found deep in the midst of the rain forest. "They had a huge open area on top of a hill and hundreds of steel drums set up," Mayfield recalls. "I wrote out a song that expressed my impression of Trinidad, and the steel pan players immediately began interpreting and reharmonizing it."

For their Cuban recordings, Los Hombres recorded with local musicians in an unlikely setting—a kitchen. "We would walk down a street, hear musicians playing together, and just walk into a house," Mayfield says. "We found a dozen master musicians in this kitchen and hung microphones from the ceiling."

Mayfield says that because much of the music they captured is ceremonial in nature, it has rarely—if ever—been recorded before.

Although Los Hombres have explored Afro-Cuban rhythms on their previous releases, Mayfield says that the duo's intentions have often been misinterpreted. "People thought it was great when we went to Cuba to record, but they missed the point, because the records were not about Spanish culture. The idea is that the underlining relationship comes from Africa, how these people have their roots in Africa, and how their music intertwined with these different cultures that they found themselves as a part of."

To complete the project, Mayfield assembled a host of musicians from New Orleans, itself a cultural melting pot. "There are many types of music here that are so ingrained in our culture that we take them for granted, including music heard at funerals and at celebrations," he says. "I felt a need to get some of that stuff recorded, just so it could be documented. When you listen back to the entire record, you realize that these forms of music all work together, because they all come down to similar elements—ceremony, partying, and dancing."

Bassin Street president/owner Mark Samuels plans to participate in price and positioning campaigns at Virgin’s sales tent at the annual New Orleans Jazz Fest, where Los Hombres will perform next month. Additional co-op advertising and retail campaigns will coincide with an upcoming string of dates in Boston, New York, and Washington, D.C.

In a move rarely seen in the jazz world, Samuels plans to shoot live concert footage at the group’s March 28 date at New Orleans’ House of Blues, which will be incorporated into a music video. "Some of the money would normally go on print advertising; we’ll be using that money to go into this video," Samuels says. "Hopefully, it will be a way to let people see and hear for themselves what this music is all about."

AND: Keyboard player Sonnie Paxton’s Goovee Stool (Liquid 8), originally released in April of last year, has been reissued and picked up by Nappa for U.S. distribution. A coinciding single, "The Stool" (featuring guitarist Larry Carlton), has been released to smooth-jazz radio.

In a newly created marketing opportunity, saxophonist Walter Beasley’s Go With the Flow (N-Coded, March 11) can be sampled at the Web sites of 50 NBC TV stations nationwide. Consumers are then directed to Circus City’s Web site, where they can purchase the CD.

Trumpeter Terence Blanchard has signed to Blue Note Records, with a label bow expected in the fall. Joel Don’s Hydra label has signed Hot Club USA, a New York-based swing group that features guitarist Frank Vignola. The group’s summer release will feature appearances by Dr. John, Jane Monheit, and Janis Siegel.

BY ERIC AISEE

When (hed) Planet Earth released Broke in the summer of 2000, it was part of a wave of rock-rap groups. The set pulled the band ahead of the pack, led by the strength of the top 30 rock track "Bartender." After the wave of rap/rock during the past three years, (hed) Planet Earth—known as (hed) pe to fans—decided it was important to change with the times for its third single, Blackout.

Drummer BC says "One of the biggest shifts is that vocalist Jahred "got back to singing melodies. It's a lot less rap."

Jive marketing VP Kim Kaiman agrees. "The band has evolved. Jahred's vocals are exemplary; he's one of today's great rock vocalists. His style is so unique. When you hear him, you know it's (hed) pe."

Jahred’s lyrics on Blackout reflect a dark time after the success of Broke when he battled severe depression. "The last album was more of a party," BC observes. "This album is about bad experiences and how Jahred's overcome them."

BC says the band chased its demons in time to support the new set. "It's typical rock'n'roll. The last couple years have been hard. Everyone's looking forward to getting back on the road. It's when you're home that you get into trouble."

On March 6, the band began a 30-date tour with Saliva. Kaiman says, "It's a great opportunity to bring the band in front of an audience that's a little more mainstream."

Concert-goers are seeing a new face in guitarist Sonny Mayo, an underground music veteran replacing Chad Benekos, who left the band shortly after recording the album. "It's hardly affected us at all," BC says. "Sonny stepped right in. It was a blessing that he was available."

Kaiman says Mayo’s addition makes the band a “mini-supergroup. Kids are excited and familiar with his work. This guy has his own pedigree for underground rock and playing guitar.”

Jive has taped the videogame market as a vehicle for promoting Blackout (which stretched March 18), landing three tracks on games produced by Electronic Arts. Kaiman says. "Blackout" is included on MVP Baseball 2003 (which also stretched March 18), while Madden NFL 2003 features "Suck It Up," and "Get away" can be heard in NASCAR Thunder 2003.

Retail promotion will include a sampler interspersing Blackout’s songs with Jahred’s narration. "It's a great way to get a feel for the personality of the band," Kaiman notes. "It's a bird's-eye view of Jahred and the songs on the album."

The title single went to active and modern-rock radio Feb. 3 and is No. 35 on the Billboard Mainstream Rock Tracks chart. According to Kaiman, the cut has been downloaded 50,000 times from the band’s Web site. Despite the positive initial response, BC remains cautious: "It's a scary business. You're not really building a reputation. But you hang on because it's a dream."
TOURING

Upscale Arena Theaters Improve Ambiance, Bookings

BY SUSANNE AULT

LOS ANGELES—About two dozen arenas have recently created theaters inside their walls, with moveable configurations that incorporate ambient lighting, carpeting, and acoustic panels. These structures—which often cost $300,000 to $700,000 and are dismantled for maximum-capacity events—are turning out to be sound business decisions. And because they do more to temporarily reduce seating in simple use of strategically placed curtains, venue managers credit these theaters for improving concert acoustics.

Steve Kirsner, director of booking and events at the HP Pavilion in San Jose, Calif., has snaged more shows of late, thanks to his arena’s 3-year-old Theater. In 2003 the HP Pavilion, Tim Ryan, GM for the Arrowhead Pond complex in Anaheim, Calif., says its 18-month-old, $500,000 Theatre at the Pavilion is on track to pay for itself in 2003, partially because of high-profile bookings such as an April 19 Tori Amos show. And the Theatre of the Clouds inside Portland, Ore.’s Rose Quarter is in the black, VP of facility marketing Jim McCue says. Concord concerts have attracted 40,000 to 50,000 people annually since opening seven years ago.

To give acts a choice in seating capacity, most arenas employ basic curtaining systems, which can cost as little as $10,000. But with positive track records accompanying many of those sites going the extra mile on their mid-size areas, more venues are upgrading to luxurious setups.

GROWING TREND

Brad Parsons, director of the Arena- Network Theatre Group (ANTG)—which aids buildings making these changes—points to three arenas rolling out fresh, 4,000-to-7,000-capacity digs this year: Los Angeles’ Staples Center, Nashville’s Gaylord Entertainment Center, and Salt Lake’s Delta Center. The Mecca Arena in Omaha, Neb., and the tentatively named Houston Arena in Texas will be equipped with deluxe theater capabilities when they open this fall. And Parsons knows of three other venues considering constructing similar theaters.

“We started doing all this [because] there has been a void in many markets where there wasn’t anything between the 5,000- to 6,000-seat ranges,” Parsons says, explaining that most ANTG buildings are bringing about eight to 12 events into their theaters per year. “The experience in an arena theater [vs.] the experience in a regular theater is the same—but it’s pretty darn good. The quality is there.”

Parsons admits that most ANTG members hope to hike their theater activity to 15-20 bookings per year, but nevertheless “it’s a nice source of additional revenue. If you look at it in purely financial terms, the half-million dollars usually spent on each project is not a ridiculous amount. If you’re recovering in two years, it will be profitable for you.”

Ryan says of the Pond’s bookings (recent 7,500-to-8,500-seat theater shows include Aaron Carter in February 2000 and R. Kelly in July 2001): “An agent can look at the 20,000-seat Pond and do more than just book one, two, or three of their superstars. Hopefully, we can open up their roster to a number of their entertainers.”

Kirsner points out that his theater’s enhanced lighting helped showcase Sarah Brightman last summer because it “makes the building much more intimate. Otherwise our building would still look cavernous.”

He is sure that the upscale theater approach is a strong trend, because a good number of buildings are making such modifications during a tough economy. Kirsner says that although “it’s a hard thing to do in this environment,” these moves make sense, considering that prior to opening the Theatre at HP Pavilion, “there were a lot of shows that would have gone to the San Jose Convention Center (which encompasses a comparable 3,000-seat auditorium). Agents are also embracing the posh atmospheres. Parsons says arena theaters rent is normally 9% to 13% of a concert’s gross receipts vs. the 17%-plus attached to a show’s gross receipts at a full-blow arena. Catching a monopoly break while still benefiting from an arena’s flashy production offerings seems to be a win-win scenario.

ARTIST APPRECIATION

“Back in 1998, the Barenaked Ladies were big enough to play arenas in the East, but for the West Coast and South, they were a large theater act. So it had to be to routed to big buildings, with a truck dropped for other shows,” Little Big Man VP/agent Larry Webman recalls. “These days you can keep the same production with theater setups in arenas. They have the same rigging, so you don’t have to compromise on the production.”

Craig Bruck, the responsible agent for Carter at Evolution Talent Agency, makes a similar observation regarding the up-and-coming Chicago’s Band of Horses. It incorporated five trucks, which would have been a tight squeeze at a regular theater.

Webman acknowledges that the Theatre of the Clouds has added acoustics panels that can be tuned to affect musical pitch “is always going to look like a cut-down to a certain extent compared [with New York’s] Radio City Music Hall. But sometimes these proper theaters are old and not as well-maintained. [Arena theaters] have multiple dressing rooms and a more-met-and-greet area.”

Nick Caris of the Agency Group especially appreciates venues’ increasing lavish tastes, because “when they would do curtained-off half arenas, there was no creative ambiance. It was bland.”

Trans-Siberian Orchestra (TSO), one of Caris’ clients, requires “a much better setting—both acoustically and artistically.” He recalls that only five years ago, there were maybe a half-dozen well-furnished buildings, such as Radio City Music Hall, that adequately hosted TSO in its usual 4,000- to 7,000-seat space. But because TSO plans to expand to three traveling companies this fall, requiring a slew of available facilities, “being in a 6,000- to 7,000-seat arena theater allows the audience to feel the magnitude of the production and the show’s atmosphere.”

While music executives seem to be up to speed on arena theater developments, arena managers lament that the public is another story, saying more info would enable them to be bettering into a cozy, non-arena experience. Buildings like the Theatre at the Pond or the Theatre at the HP Pavilion are easily confused with their arena homes because the owners are “acoustics towns.”

Parson says, “It’s very important for the guy in Toronto to know that Coldplay is playing in a small setup. We have to educate the public. People are more willing to pay higher ticket prices if they know it’ll be in smaller setups.”

Harper, Johnson Co-Headlining Trek Makes Perfect Sense

BY WES ORSHOSKI

Whether it’s because they’ve collaborated together in the studio, they’ve already toured together, they have deep business ties, or simply because there is a significant overlap in each audience, few acts can meld as well as John-son’s pair, making much sense all the way around as Ben Harper and Jack Johnson’s co-headlining jaunt.

The 39-date U.S. leg—preceded by a visit to New Zealand and Australia, where both are bona fide commercial stars—kicks off June 6 at Chicago’s UIC Pavilion and ends with two shows (Aug. 27-28) at Denver-area amphitheater Red Rocks.

The trek will mark the first time Johnson and Harper have toured together since 2001, when then-unknown surf/surf filmmaking/singer/guitarist Johnson opened roughly eight weeks of mostly college dates on Harper’s Burn to Shine tour. Since then, the acts have developed a tight rapport with one another and the other hypnagogic, groove-laden, tropical-tinged songs that grace his earthy hit debut, Brushfire Fairytale released in early 2001 as an Internet-only release for Enjoy Records, co-founded by Harper’s longtime manager/pro-ducer J.P. Plunier—have become favorites with students and roots music fans nationwide.

Sparked by strong word-of-mouth, especially from the surfing community and then by the singles “Flake” (featuring Harper on guitar) and “Bumble Toes,” Brushfire Fairytales has gone on to sell more than 1.5 million copies in the U.S., according to Nielsen SoundScan.

And although that makes Brushfire Fairytale a bigger hit than any of Harper’s five studio-sets—his top-seller, by some 37,000 copies over 2000’s Burn to Shine, is his 1995 sophomore set, Fight for Your Mind, which has moved more than 54,000 copies in the U.S.—Johnson will open the entire tour, in deference to the lauded Harper.

“It’s definitely a co-headlining tour,” notes Tom Chauncey, owner of Partisan Arts and booking agent for both artists. “But from a musical, sort of natural progression point of view, everybody felt it made most sense.”

Chauncey notes, however, that each artist will play a full set.

While the tour is hitting mostly medium-sized venues, the audiences are playing both 6,000- and 10,000-seat, it will also play a few bigger spots, like Red Rocks and New York-area shed Tommy Hilfiger Theatre at Jones Beach in Wantagh, N.Y. Kid Koala will open many of the shows in the first batch of U.S. dates, with other DJs joining the jaunt later this summer.

Johnson points at ticket sales of the Chicago show alone, anticipation is high. All 9,000 tickets for that night sold out in a day-and-a-half. Chauncey says. Tickets for the tour—which runs through June and Aug-ust and skips July—average $35, before Ticketmaster charges.

“I was elated when I first heard of this bill, because it makes so much sense,” says Don Strughold, a Clear Channel Entertainment promoter for the Denver market. “Two fantastic artists who are dear friends on the road together. Their music fits with the audiences are complementary—there are similarities, but they are not the same. I think it makes for a wonderful night of music.

Indeed, apart from being bolstered by the still-strong buzz on Johnson—after 59 weeks on the chart, Brushfire Fairytales is No. 137 on The Billboard 200—the pairing also coincides with Virginia’s recent release of Harper’s first studio set in three years, Diamonds on the Inside, and Enjoy/Universal’s release of Johnson’s sophomore set, On and On, May 6.

Excitement for Harper’s return to the road alone is significant: Diamonds on the Inside is the Los Angeles-based champion of roots and acoustic soul’s best album in years, and it finds him reunited with the combo that played on Fight for Your Mind, the album that fans agree is his best.

Reuniting with Harper and long-time bassman Juan Nelson for both the album and the tour are drummer Oliver Charles and percussionist Leon Mobley. The quartet will be augmented this summer by guitarist Nicky P. and keyboardist Jason Yates.

Chauncey says of pairing Johnson (managed by Los Angeles-based Emmett Malloy) and Harper, “It just seemed like the right, natural thing to do. Jack loves working with Ben, Ben likes working with Jack. We’re all friends.

“It’s funny; People say, ‘Ah, the perfect combination’—well, yeah, it is! And I think that with [Chicago] going on sale and selling out in a day-and-a-half [that], basically, the public speaks.”

www.americanradiohistory.com

www.billboard.com
THANK YOU

BILLY ELTON

JOEL JOHNN

and Clear Channel Entertainment. Your FACE TO FACE tour is now the top-grossing concert in Compaq Center’s history.

$2,048,984

Thanks, from all of us at Compaq Center in Houston, Texas.

FEBRUARY 24, 2003

COMPAQ CENTER

SMG

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>DATE</th>
<th>TICKET PRICE(S)</th>
<th>CONCERT GROSSES</th>
<th>ATTENDANCE/S</th>
<th>PROMOTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tori Amos, Beth Hart, Ted Nugent</td>
<td>March 6-8</td>
<td>$39.95</td>
<td>$118,338</td>
<td>3,145</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>Kenny Chesney, Montgomery Gentry, Kellie Coffey</td>
<td>March 15</td>
<td>$29.95</td>
<td>$307,063</td>
<td>17,105</td>
<td>Live Nation</td>
</tr>
<tr>
<td>Yanni</td>
<td>March 19</td>
<td>$45.95</td>
<td>$74,582</td>
<td>12,389</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>Cher, Tommy Drake</td>
<td>March 12</td>
<td>$49.95</td>
<td>$188,550</td>
<td>3,460</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>Tim McGraw &amp; the Dancehall Doctors</td>
<td>March 9</td>
<td>$24.95</td>
<td>$602,625</td>
<td>13,200</td>
<td>Live Nation</td>
</tr>
<tr>
<td>Cher, Tommy Drake</td>
<td>March 8</td>
<td>$29.95</td>
<td>$231,786</td>
<td>10,200</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>Tim McGraw &amp; the Dancehall Doctors</td>
<td>March 6</td>
<td>$45.95</td>
<td>$450,754</td>
<td>14,967</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>Cher, Tommy Drake</td>
<td>February 27</td>
<td>$49.95</td>
<td>$181,650</td>
<td>3,033</td>
<td>Clear Channel Entertainment</td>
</tr>
<tr>
<td>Kenny Chesney, Montgomery Gentry, Kellie Coffey</td>
<td>February 28</td>
<td>$24.95</td>
<td>$295,979</td>
<td>5,650</td>
<td>Live Nation</td>
</tr>
<tr>
<td>Cher, Tommy Drake</td>
<td>February 22</td>
<td>$49.95</td>
<td>$188,550</td>
<td>3,460</td>
<td>Clear Channel Entertainment</td>
</tr>
</tbody>
</table>

**Serious Disturbed: Chicago rockers Disturbed are spreading the metal word and keeping the hard-rock faith with their second Music as a Weapon tour, now under way in mid-size arenas and auditoriums. Conceived by Disturbed and launched in 2001, Music as a Weapon 2 features the headliners with Chevelle, Taproot, and Unspoken on board. Disturbed frontman David Draiman says the tour's name and concept is derived from a song on the Reprieve act's first record, "Dropping Plates."**

"The song is about our rise in Chicago against the odds in a city that wasn't conducive to breaking a heavy-metal band," Draiman explains. "It's about breaking barriers through music. With this tour we wanted something that would be a united cause, joining together with our brothers in other bands using music to punch through the barriers holding us back."

Despite the success of Disturbed and tours like Ozzfest, Draiman thinks those barriers still exist. "People have been very quick to dismiss the new wave of heavy metal that has emerged and proclaim it dead before its heart stops beating. This tour is evidence that it still has some life to it."

Disturbed will play the main stage of Ozzfest this summer after the Weapon tour, and Ozzfest radius clauses limit markets and capacity on the current run. "Sharon [Osbourne] is depending on us to be part of the Ozzfest tour," Draiman points out, adding that Disturbed could play many of the larger rooms on the Weapon route on their own.

"We're fairly confident we could," he says. "If you break down the numbers of what each band is worth on our own and what we're worth together, we'd come pretty damn close. But there's no doubt it helps in the value [of Weapon] with a larger number of acts on the bill, and I don't discount that at all." The goal with Music as a Weapon is to create a brand similar to Korn's Family Values. "This is the greatest undertaking we've ever initiated," Draiman admits. "The first tour we played rooms not nearly the size, but this time, mostly 1,500-3,000-seat theaters. This time out I don't think there's a single venue of 3,000 to 4,000 seats." Draiman says the status of the general admission (GA) floor depends on the venue. "At a venue the other night we could only have 1,200 on the floor due to fire codes, but certain venues allow us to have 2,000-3,000 on the floor as GA. I completely prefer a swirling mass of floor and GA. Seats instigate sterility in an audience. People want to watch a movie, then they need a seat." Disturbed is booked by Darryl Eaton at Creative Artists Agency. Music as a Weapon 2 wraps May 3 at the Aragon Ballroom in Chicago.

**Any Takers?** A March 11 editorial in Georgia's Augusta Chronicle took some bite-size shots at the Augusta-Richmond County Coliseum Authority, the commission that oversees the 8,500-seat Augusta-Richmond County Civic Center. Penned by editorial page editor Michael Ryan, the piece began with a faux-help-wanted ad that read in part, "Experienced, infallible coliseum manager with absolutely no other prospects is needed to help prevent eastern Georgia community from its golf from running its civic center totally into the ground."

The column continued, "The successful candidate will have the following qualifications: will be willing to work for below-market wages; will not care about his/her future, and thus will agree to move here for a one-year contract; and will be able to work effectively with board members who are political appointments from all walks of life other than the entertainment industry, but who will micro-manage you to death until you thank the heavens you only agreed to one year of this."

The editorial takes the commission to task for going through "five managers and six finance directors in five years," while "the civic center is treading water only with the $2 million life preserver from beer and hotel/motel taxes—otherwise it would have drowned in red ink. As it is, it has registered a $15 million operating loss since 1992." The editorial blames the facility's problems on local politics. SGMC managed the facility until about a year ago, interim manager Linda Roberts did not return a call for comment. 

---

**Family Values**

The editorial takes the commission to task for going through "five managers and six finance directors in five years," while "the civic center is treading water only with the $2 million life preserver from beer and hotel/motel taxes—otherwise it would have drowned in red ink. As it is, it has registered a $15 million operating loss since 1992." The editorial blames the facility's problems on local politics. SGMC managed the facility until about a year ago, interim manager Linda Roberts did not return a call for comment. 

---

**Serious Disturbed**

Chicago rockers Disturbed are spreading the metal word and keeping the hard-rock faith with their second Music as a Weapon tour, now under way in mid-size arenas and auditoriums. Conceived by Disturbed and launched in 2001, Music as a Weapon 2 features the headliners with Chevelle, Taproot, and Unspoken on board. Disturbed frontman David Draiman says the tour’s name and concept is derived from a song on the Reprieve act’s first record, “Dropping Plates.”

"The song is about our rise in Chicago against the odds in a city that wasn’t conducive to breaking a heavy-metal band," Draiman explains. "It’s about breaking barriers through music. With this tour we wanted something that would be a united cause, joining together with our brothers in other bands using music to punch through the barriers holding us back." Despite the success of Disturbed and tours like Ozzfest, Draiman thinks those barriers still exist. "People have been very quick to dismiss the new wave of heavy metal that has emerged and proclaim it dead before its heart stops beating. This tour is evidence that it still has some life to it.

Disturbed will play the main stage of Ozzfest this summer after the Weapon tour, and Ozzfest radius clauses limit markets and capacity on the current run. "Sharon [Osbourne] is depending on us to be part of the Ozzfest tour," Draiman points out, adding that Disturbed could play many of the larger rooms on the Weapon route on their own. "We’re fairly confident we could," he says. "If you break down the numbers of what each band is worth on our own and what we’re worth together, we’d come pretty damn close. But there’s no doubt it helps in the value [of Weapon] with a larger number of acts on the bill, and I don’t discount that at all.

The goal with Music as a Weapon is to create a brand similar to Korn’s Family Values. "This is the greatest undertaking we’ve ever initiated," Draiman admits. "The first tour we played rooms not nearly the size, but this time, mostly 1,500-3,000-seat theaters. This time out I don’t think there’s a single venue of 3,000 to 4,000 seats." Draiman says the status of the general admission (GA) floor depends on the venue. "At a venue the other night we could only have 1,200 on the floor due to fire codes, but certain venues allow us to have 2,000-3,000 on the floor as GA. I completely prefer a swirling mass of floor and GA. Seats instigate sterility in an audience. People want to watch a movie, then they need a seat.

Disturbed is booked by Darryl Eaton at Creative Artists Agency. Music as a Weapon 2 wraps May 3 at the Aragon Ballroom in Chicago.
From ‘Superwoman’ To ‘Girl Next Door’
Gold Mind/Elektro CD Reflects Changes, New Attitude In Lil’ Mo’s Life

BY JEFF LORENZ

A lot has happened to Lil’ Mo since the release of her first album, Busted: A True Story, and its hit single, “Superwoman Pt. II.” Just as the album arrived in stores, an unknown assailant hit her over the head with a champagne bottle following a San Francisco concert; Lil’ Mo had to have almost two dozen stitches. Since then, she also became a wife, a mother, and a radio personality. Thus, her April 29 sophomore set on the Gold Mind/Elektro—Meet the Girl Next Door—reflects a more mature Lil’ Mo.

“I know you’re only as good as your last hit,” says the Queens, N.Y., native who now calls Maryland home. “But I never try to tap myself. I just try to improve. To this day people won’t let that record (“Superwoman Pt. II”) go, so this album gives me creditability. But this album shows different sides of me. It’s not about walking around with an ‘S’ on my chest. It’s time to grow up.

When choosing producers to help realize her vision, Lil’ Mo’s (aka Cynthia Loving) “wanted to work with producers who are hot and don’t always get the credit they deserve. I didn’t want to be name- and logo-heavy.” The resulting roster includes Bryan Michael Cox, Precision, Chucky Thompson, Missy Elliott, and Warryn Campbell. Cox helmed lead single “4 Ever,” which features Fabolous, who also guested on “Superwoman Pt. II.” The song is No. 20 on Hot &R&B-Hip Hop Singles & Tracks.

Urban KNOU New Orleans PD LaTonya Williams says, “4 Ever” is like an uptempo wedding song. What female can’t relate to the desire to find love that lasts forever?”

With the album packing a solid selection of traditional R&B and hip-hop-flavored tracks inspired in part by her new family, cuts as “4 Ever” will no doubt keep Lil’ Mo’s female fan base happy. But other tunes—like the ballad “Shoulda Known”—could help widen her appeal to an older demographic, since Lil’ Mo notes that, lyrically, Meet the Girl Next Door is an attempt to showcase a depth not always associated with modern-day R&B.

“I think the audience I had before was 15 and under; now it’s 15 and over,” says Lil’ Mo, who is published through Mo Lovin Music (ASCAP). “Because of my age [25], I think I need to be the spokesperson for women. People are always trying to make you dance. They don’t want you to listen and think. I want to keep people, especially women, on the positive tip.”

Elektra VP of marketing and artist development Michelle Murray Gee concurs. “Her personality and talent are honest, not contrived; her fans connect with her and feel affection for her on a very real, personal level. So our marketing campaign has been a personal approach, built around her ability to connect with consumers.”

In addition to TV appearances (Jimmy Kimmel Live, BET’s Spring Bling, Soul Train), Lil’ Mo is participating in the Radio One/Russ Parr Morning Show promotion (Feb. 21-

April 3) targeting 30 Historically Black Colleges and Universities. The promotion includes a trip to Jamaica, where winners will be treated to a Lil’ Mo performance. The artist is featured in Budweiser’s True Music radio campaign, and she will also serve as a celebrity DJ at urban and crossover stations on the album’s release date. The artist has also done a WEA branch promotional tour.

The centerpiece of the Elektra campaign will involve major national promotions with Sprint and AT&T Wireless. Lil’ Mo will be one of the first artists to participate in Sprint’s wireless downloads of custom voice ringer messages and messages. AT&T Wireless’ promotion enables customers to download Lil’ Mo’s music, personal messages, and images.

While mulling a return to singing after her attack, Lil’ Mo—managed by Chris Lighty for New York-based Violator Management—worked on-air at Baltimore’s urban WXXV-FM. The move was surprising to some, but it gave her invaluable lessons about being on the other side of the industry fence.

“It showed me just what lengths people will go to get a song on the radio,” she says. “Overall, though, it was a great experience that I definitely want to take to the next level—like doing a talk show.”

R&B/HIP-HOP

Rhythm, Rap, and The Blues
by Gail Mitchell

INDUSTRY VIBES: Though rumored to have exited her post as senior VP of urban promotion at Def Jam/Def Soul, at press time, Johnnie Walker was still with the company. But sources say that MCA senior VP of urban promotion Benny Pough will be joining Def Jam.

Max Gold joins Seattle-based Pro-Filic Records as general partner/VP of A&R, working with the Prolific Media Group team that includes principals and co-founders Reggie Anderson (Epic; Sony Music Publishing) and Aaron Byers (Brave New World Records; hi-tech sales/marketing). Gold, previously a Sony/Columbia Records A&R manager, is based in New York. The 1-year-old label has a major focus on R&B/hip-hop and plans two releases for this year: male R&B singer Donta Hawkins and rap duo Low Fam.

Soulful/Atlantic R&B artist Anthony Hamilton segues to So So Def/Arista and The Trackboyz (Joe “Capo” Kent and Mark Williams) have produced cuts for Angie Stone’s new J Records set and are in the studio now with the Youngbloodz.

Another hoopster jumps into the music biz: Portland Trailblazer Dale Davis is waging W.A.R., as in World Ain’t Right Entertainment, an Atlanta- and Los Angeles-based concern whose W.A.R. Music is home to, among others, Kent B Caught: the artist’s single “Get Dat Doe” is the label’s first release. The company’s W.A.R. Pictures wrapped Flask Ball with Allen Payne, Elise Neal, and Treach, while its clothing line, the League, is aiming for an early fall launch. Handling W.A.R.’s daily operations is Ruth Car- son, with Jeff Burrroughs overseeing independent promotions.

Arista artist Blu Cantrell is now booked by Mark Katz at New York-based Evolution Talent Agency… Songwriter/producer Gordon Chambers (Whitney Houston) adds the title “artist” to his résumé: He performs April 10 at Joe’s Pub in New York.

BATTER UP: The first single from San Diego-headquartered Base Hit Records is “No Means No” by Nee-Nee Gwynn Featuring Baby Diva (which is No. 94 on Hot RB-Hip Hop Songs & Tracks). For the baseball enthusiasts, the Gwynn name is familiar: Tony Gwynn is the retired Padres hits leader while daughter Nee-Nee (aka Anisha) hopes to score hits musically.

Base Hit is the independent label operated by Nee-Nee’s mom and Gwynn’s wife, Alicia, whose early background includes label ownership and artist management. “Base Hit isn’t just neo-soul or hip-hop,” Alicia says. “It’s gospel, film … we want to draw talent out of San Diego.”

Nee-Nee Gwynn

MEMORIES: April 1 marks the 19th anniversary of Marvin Gaye’s untimely death (1984); he would have turned 64 April 2.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
<th>Artwork</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>In Da Club</td>
<td>Jay-Z &amp; Beyoncé</td>
<td>Jive</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ignition</td>
<td>J. Holiday</td>
<td>Def Jam</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Excuse Me Miss</td>
<td>CeeLo Green</td>
<td>Jive</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>How You Gonna Act Like That</td>
<td>Missy Elliott</td>
<td>Interscope</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Beautiful</td>
<td>John Legend &amp; Keri Ganz</td>
<td>Columbia</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Miss You</td>
<td>Anna Nalick</td>
<td>Interscope</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Get It Started</td>
<td>The Game feat.</td>
<td>Interscope</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>I Know You Want / To Ya</td>
<td>Dr. Dre feat.</td>
<td>Aftermath, Inc.</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>12 Questions</td>
<td>Puff Daddy feat.</td>
<td>Arista</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>The Jump Off</td>
<td>311</td>
<td>Chrysalis</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Can't Let You Go</td>
<td>The Game feat.</td>
<td>Interscope</td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>No Letting Go</td>
<td>DeDe feat.</td>
<td>Aftermath, Inc.</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Hel Yeah</td>
<td>The Game &amp; Joe Budden</td>
<td>Interscope</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Pat That Woman First</td>
<td>Aaliyah</td>
<td>Jive</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Get Rollin'</td>
<td>Outkast</td>
<td>Atlantic</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Emotional Rollercoaster</td>
<td>Taboo feat.</td>
<td>Interscope</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>11 In Love</td>
<td>Joe Budden &amp; The Game</td>
<td>Interscope</td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Say You</td>
<td>Dru Hill &amp; Dr. Dre</td>
<td>Def Jam</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Sick Of Being Lonely</td>
<td>Sean Combs feat.</td>
<td>Interscope</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Love Of My Life (Di Da Di Da Hip Hop)</td>
<td>Sisqo</td>
<td>Atlantic</td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Cry Me To River</td>
<td>311 feat.</td>
<td>Chrysalis</td>
<td>21</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Scratchology 101:** The X-ecutioners celebrate the craft of scratch music with Scratchology, the most recent entry in the Scratch series. The X-ecutioners are the latest act to participate in the label's acclaimed series, following in the footsteps of Dan the Automator, Babu the Dilated Junkie, Slim Village, and Tony Touch.

That song is the bridge between the initial discovery of what it means to scratch by DJ X to this day.

**D.O.T. COMMENT:** Building upon the success of "Come Close," Common released the single to take a break. "We're currently recording the follow-up to Built From Scratch," Swift says of the group's next Columbia set. "We have seven songs completed now. If all goes well, we should have the album out by January at the very latest, with a single in the fall before that. A lot of people are under the impression that Scratchology is the follow-up to Built From Scratch, but it's not."
The Music Video Evolution

BY RHONDA BARAKA

When India.Arie sang, “I’m not the average girl in your video,” we knew exactly what she meant. In urban music, the image of the average video girl has been mostly associated with overly sexy, scantily clad girls whose features are more European than African. Likewise, the notion that hip-hop videos themselves are soaked in sexuality and gangsta hype has been around for years. But many feel that the videos of today are moving away from those concepts and focusing more on creativity and content. At least, that’s what some video directors and video-show decision-makers are hoping.

PUSHING THE ENVELOPE

Kelly Griffin, music director for BET, says the quality of the videos has improved concurrently with the quality of hip-hop music itself, changing drastically from the early days of “very simple videos with little or no story line” to “the very extravagant videos of Puff Daddy and Master P. There are artists who are pushing the envelope,” says Griffin. “Busta Rhymes came along and pushed that envelope, kind of like what Michael Jackson did for regular videos. Missy and Puffy and countless others have come along, too.”

But, still, some say video shows remain loyal to the so-called “booty” videos. Vince Phillips, a partner in Atlanta’s Black Market Entertainment and an attorney who represents Lil’ Jon & the East Side Boys, says that, to a certain extent, video outlets like BET and MTV encourage artists to maintain a certain level of sexuality in their videos. “If you look at most of Lil Jon’s videos, you really don’t see a lot of scantily clad women, but we also have not gotten as much video airplay as we wanted,” Phillips says. “On the one that we just turned in, we decided we were going to do it a little more traditional. It’s not playing yet, but it does have some women in it; it’s almost like the powers that be force you if you want to get more airplay.”

Phillips adds that Lil Jon has not yet received the kind of video-show support that he deserves based on his sales success. “For Lil’ Jon to come out and sell almost 80,000 units his first week, or Sean Paul, who sold 60,000 his first week, you would have thought BET and MTV would see that this guy has a fan base—80,000 in the first week means something in a slow market,” continues Phillips. “I don’t know if we’re selling out, but we said, ‘OK, we might need to do one like they’re looking for.’”

But Griffin says BET doesn’t impose any such standards on artists or labels. “What we’re really looking for is something visually interesting. That’s the main thing, outside of it being a hit record. We tell independent record labels and video people, ‘Give us something interesting, give us something creative.’ It doesn’t have to be a multi-million-dollar video,” he says.

A LITTLE LESS SEXY

Griffin adds that some artists think that such standards exist in video shows and set out to fashion their videos according to that perception. “What has happened is, if Jay-Z has a scantily dressed girl in his video and it becomes a success, then people say, ‘You know what? We need to do the same thing Jay-Z does.’ If Cash Money has expensive cars in their videos, [people say], ‘Well, we need to get an expensive car in our video.’ People are trying to follow some type of formula, but there really is no formula,” says Griffin.

The question of what gets played on video shows begs yet another question: Who really decides what works for videos? It’s a toss-up between artists, labels, video directors, video-show outlets and, of course, the audience.

Says Griffin, “I think it’s a combination of everyone involved. Obviously, from the creative element, the artist and the label are going to come along and say, ‘Let’s try this.’ Then video outlet will say, ‘Is this something we feel comfortable with in a place where the viewers respond to it?’ But I think everybody lends a helping hand to it, just like everybody lends a hand to what you see and what you don’t see. Everybody always talks about, ‘How come you can’t have more creative videos or more conscious videos?’ Well, give me a conscious record, give me something creative, I’d like to play it. If Jay-Z is making a booty video and he’s the hottest artist with the hottest song out, at the end of the day, it’s still a business. I’ve got to play what the people want.”

But, according to video director Chris Robinson, whose company Robot Films has done videos for Nas, Busta Rhymes and Jay-Z, what the people want depends on which video outlet you ask.

“BET and MTV have certain standards for certain artists,” says Robinson, “and that’s frustrating sometimes because BET may say, ‘We find something too sexual or too violent while MTV doesn’t. So many times you’ll have two different answers about what’s BET-acceptable and what’s MTV-acceptable. We definitely get dictated to by the powers that be as far as what they’ll show.’”

But, ultimately, says Robinson, the videos have to simply stay true to the music that they represent. “I think music videos are always going to reflect what the music is,” he says. “We had a great music-video heyday, where it was very creative, but we got way too many artists turning into something that was a lot more sexual, and you’ll see videos that reflect that. You’re got to remember that this is first created by the radio, it’s what people go to the store and pick up, and it’s what the artists create. And the artists, nine times out of 10, are creating the music that they’re going to be able to get a record deal with, and those are the singles you’re going to hear, as well.”

As for the oft-maligned “bling bling,” most agree it’s not gotten a fair shake, particularly in rap videos. With India.Arie and K’Naan’s videos, for instance, there’s been a consensus that the artists’ music was that difficult to “sell.”

“Ludacris, for instance, had been rapping prior to being hired as an air personality at Atlanta’s Hot 97 (WHTA), but it was as a DJ there that his career began to take off in earnest.”

More recently, however, the trend has started to work in another direction as well: Established rap artists have been landing their own radio shows. They include Arista’s Jermaine Dupri, who, in November, began hosting a weekly program, So So Def Radio on V-103, on Atlanta’s V-103, (WVEE). So So Def is Dupri’s own imprint, which has a label and production deal with Arista, for whom Dupri serves as a senior VP.

“Jermaine’s on the air, every Saturday night between 9 and 10,” says Tosha, mainstream R&B/hip-hop station V-103’s MD and assistant PD. “He does a full hour of all-exclusives songs from hit-makers; he plays at least 10 to 15 unreleased songs per show, from artists including Eve, Da Brat, Lil’ Kim, Busta Rhymes and some R&B artists, too. He sometimes has guests in the studio, as well.”

While Tosha acknowledges that that both radio station and artist can opt out of the radio setup after a year, “if we decide that his schedule’s too busy [and interferes with his radio show], or if he himself says, ‘I can’t do radio anymore.’”

THE RIGHT MIX

Another high-profile hip-hop celebrity, Snoop Dogg, had been hosting the syndicated program Big Snoop Dogg Radio, but at press time its future was uncertain. The program was canceled in late February by its syndicator, Portland, Ore.-based NBC Radio Networks; NBC’s assets were subsequently taken over by Crystal Media, according to a spokesperson for NBC.

Elate’s Martinez, who is the afternoon-drive personality at New York’s Hot 97 (WQHT), has been on the air there for more than eight years, according to a label spokes- woman. “She’s one of the hardest- working people out there,” notes the spokesperson. “She schedules photo shoots and interviews around her shift—that is to say, before 1 p.m. and after 7 p.m. She uses her vacations from the station (Continued on page 24)
they're here to stay, even if in small numbers. Carl Brown, CEO of PUBLU Records, says, "I feel there's always going to be a place for that. There's always going to be a place for beautiful women and beautiful men, but, with the cost of videos and the way things got out of control over the last few years, people have gotten into being more creative."

Adds Robinson, "Those videos are going to be around as long as the music is like that."

But Griffin thinks otherwise. "The cars, the women and all that stuff is really played out," he says. "The average person that's watching can't relate to that."

Ivan-Ivan, writer/director for Robot Films, agrees that creativity is becoming more dominant. "Over the last couple of years, things have gotten a little less sexy and a little less violent, due to the standards of BET and MTV. So I think they've kind of forced directors to do cleaner things," says Terrero.

But, he says, it's incumbent upon artists to "step outside the box." Everybody says they want to do something new and something different, but they're scared to take it there," he says. "There are very few artists—Busta Rhymes, Missy Elliott, Outkast, Jill Scott, Common, the Roots—that will take their videos creatively to another place. The other artists like to play it safe—girls, cars, sex, drugs and violence. That's what kind of breeds in the streets in hip-hop, so a lot of artists stay in that one arena. With the labels and artists, that's where the change has to happen. These artists have to feel secure enough with their music that they can step out and do something different. They have to trust that their audience has gotten smarter and will accept something different."

### Radio

Continued from page 21

to tour and promote her albums [the most recent of which is 2002's Animal House]. She's just gone on maternity leave and will record her third album while she's taking care of her new baby.

Rhythm crossover Hot 97, one of New York's top-rated stations, also boasts an on-air roster of prominent hip-hop DJs, from influential veterans Funkmaster Flex (12 years with the station and a raft of major-label albums to his credit) and Mister Gee to Roc-A-Fella Records' heavyweights DJ Clue, DJ Whoo Kid (50 Cent's DJ), DJ Green Lantern (whose credits include Eminem), DJ Envy, Kay Slay (whose Coluim album, The Street Swapper, drops in April) and others.

Not all major-market radio stations are rushing to hire hip-hop artists as air personalities, though. Barbara A. McDowell, assistant MD of Chicago's Power 92 (PWPH), acknowledges the pro-side—for the artist's product, in particular—but notes, "It's not in our plan. There's the concern about touring, for instance, and the need to hire replacements if someone's going to be off the air for a certain amount of time." She observes that Power 92's popular evening personalities, the Choklit Jox, "put out their own CDs, like last year's compilation, Chicago Power Hour—and one of them is a producer—but there's never been a scheduling conflict."

TTV Records artist Lil' Jon, of Lil' Jon & the East Side Boyz, got his start as an Atlanta DJ but had to stop when his career started to take off. "I did it till 2001 but then had to go on the road," he says. Lil' Jon went from hosting reggae shows on several different stations to becoming a hip-hop air personality at Atlanta's Hot 97, where he partnered with longtime friend Emperor Searcy (who would go on to produce, among other artists, Lil' Jon & the East Side Boyz).

"People think [rappers] can just jump into radio, but it's not like that," Lil' Jon stresses. "You have to understand how an hour is programmed—when to play certain songs, when commercial breaks come—and you have to know how to prep what you read. I learned the most when I got into a structured radio environment." He also observes that radio has become a refuge of sorts for a number of old-school MCs. "You can go to New York and hear people like Chubb Rock on the air," he adds.

Rock, along with other classic hip-hop artists, is an air personality at New York's Power 105 (WWPR), his fellow DJs include Mone Love and the team of Ed Love and Dr. Dre. Venerable old-school MCs and DJs are also turning up on XM Satellite Radio. Producer and Cold Chillin' Records founder Marley Marl hosts an underground hip-hop show called Future Flavas.

"Is it gimmicky?" asks David Leonard, national director of rhythm crossover and mix-show promotion at independent radio promotion firm Jeff McClusky & Associates, regarding hip-hop artists with their own shows. "To some degree, but only if the artist focuses on branding his or her own name. But it is an effective way for artists to market themselves. By giving a personal touch to the hip-hop community, they get close to the people who buy the music."
54th Platoon

FUBU RECORDS PRESENTS

All or N.O.T.H.I.N

Executive producer: Carl Brown

Featuring the smash hit singles:

"Holdin' it down" and "She Like"

Lil John · Megahertz · Epidemic · Ty Fyffe · Jason Brown

ALBUM IN STORES

APRIL 22ND

www.americanradiohistory.com
Chile’s ‘Axe’ Craze Catches On

By Marcelo Fernandez Bitar

VINA DEL MAR, Chile—Axe Bahia, Porto Seguro, and Porto Bahia were Chile’s best-selling acts of 2002. Their success has been propelled by the catchy sound of Brazilian ax (pronounced “ah-cheh”) music and the funfootwork of dancers that have reached sex-symbol status.

The U.S. and Mexico will get a sample of the music with the April 1 release of a compilation album by Axe Bahia on Balboa Records. It features tracks from the act’s two albums—Tudo Bem 1 and Tudo Bem 2 (Everything’s OK, volumes 1 and 2). Balboa Records VP of operations Frank White says, “It’s fresh, it’s new, and we’re looking at it being a hit in Chile, Argentina, and Peru and hoping to continue with that success.”

The origin of this unexpected boom was the addition of a previously unknown Brazilian quintet of dancers as a secondary attraction on the Mega network’s popular mid-afternoon TV program Mekano in March 2001. Axe Bahia danced to popular Brazilian covers, with the beat of the contagious percussion of a samba-derived rhythm from San Salvador de Bahia, a city in Northern Brazil.

In early 2002, Axe Bahia surprised the country by defecting to another TV network, TVN, where the troupe became a pet project.

Merchandising deals were soon struck, aimed at a kidde audience that could not get enough of the group’s moves. Products included toys and dolls licensed to Hasbro and school merchandise sold exclusively in Almacen Paraiso Department stores. Improved sales of displays and posters, and stickers invaded Chile’s streets.

In April 2002, Warner Music released Tudo Bem 1. It was certified platinum (more than 15,000 units) within barely three hours. The album says that sales of the album have now reached 115,000 units. Tudo Bem 2 was released in September and has also been certified platinum. Both albums come with stickers and a detailed explanation of the troupe’s dance steps.

Meanwhile, Universal Music entered into a new deal with the five dancers that replaced Axe Bahia on Mekano. The debut album by Porto Seguro went platinum three hours after its release last October. Universal Music Chile GM Patrio O’Ryan says that such meteoric sales are virtually unheard of in Chile: “It is both historical and marvelous.”

The newest addition to the pack is Porto Bahia, born when Porto Seguro’s frontman, Fabrício, suddenly departed from the act. Porto Bahia’s debut album, titled “It’s Fabrício,” sold 10,000 units in January. Fabrício says, “We bring a new perspective to ax music in Chile, with new compositions and songs that include more funk music.” Our target is the kidde audience, and we are now signing our first merchandising deals, because March is a back-to-school month.”

Paula Narea, GM of the Chilean arm of the International Federation of the Phonographic Industry, adds, “This phenomenon first attracted kids that watched the TV show. But almost three years have passed [since the band emerged], and it is no longer surprising nor a novelty.

Other ax music artists include Axe Brasil and Café Con Leche, which has reached platinum sales with its album To Vivo Maluco (Live and Crazy).

The next step in the ax music craze is exporting it to other countries. In Argentina, where Chilean acts rarely make it big, Warner Music has licensed Axe Bahia to Barca Discos; 20,000 units of Tudo Bem have been sold without any advertising on the TV show that established them.

Barca Discos president Elio Barbeto says he was attracted by the pop format and the catchiness of the songs: “Fortunately, influential radio station FM Hit the single (“Onda-Onda”), and the album began selling like crazy. They made a promotional visit in October, and 6,000 fans went to a showcase and album-signing. We shipped their second album in December and it is selling so fast that my only problem is that they’ll continue to release new albums while I’m still cutting singles from their debut.

Inspired by dance label Oid Mortales’ artist King Africa is taking his own version of “Onda-Onda” to Europe, Mexico, and the U.S. as a single on his new album, Buena Onda (Good Vibe), slated for release in April.

L.A. GETS NEW FORMAT: Los Angeles, long a stronghold for regional Mexican music, has opened up to a different kind of regional format, with the launch of KZAB (93.5 FM) La Sabrosa, a station aimed directly at the area’s Central American population of Salvadorans, Hondurasians, and Guatemalans, among others.

“IT’S WHAT I CALLED A CENTRAL AMERICAN tropical format,” says Bill Tanner, VP of programming for Spanish Broadcasting Systems, which launched the station March 1. “It’s music that has not been heard to any great extent in the Latin market. And it’s designed to appeal to the fairly substantial Central American population.”

According to the 2000 U.S. Census, there are close to 500,000 Central Americans in the L.A. metropolitan area; half of those hailed from El Salvador. Those numbers would have increased by the past three years, to the point where Tanner estimates that the number of Salvadorans in L.A. now exceeds 500,000.

La Sabrosa plays a mix that includes cumbia, punta, and soca, as well as a couple of merengue and salsa tracks per hour. But Tanner says it’s not only not a tropical station in the East Coast, salsa-based sense of the word. Listeners will hear cumbia tracks like the likes of Colombia’s Sonora Dinamita and Sonora’s music in Central America and Mexico—but the kind of music that is played in tropical stations in the East.

Although La Sabrosa is an experiment—it’s a brand-new format that has never been tested in a major U.S. market like L.A.—it would not have made it on-air if extensive research had not preceded it. One of its selling points, Tanner says, is that it is all live, all the time and relies heavily on interaction between DJs and callers.

If the format thrives, it will open an extraordinary avenue of promotion for a very specific genre that has not enjoyed significant exposure or sales in the U.S. La Sabrosa is being advertised on TV and outdoor billboards and promoted by street teams.

Tanner was blunt on the subject of why the station was not used to launch a rock en español format: “There’s a lot bigger market for what we’re doing here than there is for rock en español. If there was a market for rock en español, we’d be doing that. Rock en español appeals to a narrow group of people, and I haven’t seen any indication from anyone that it can work.”

In other radio news, Hispanic Broadcasting Corp. plans to acquire KTND (107.7 FM) Austin from Simmons Media Group for approximately $16 million. HBC is expected to take over KTND operations April 15. Final regulatory approval of the sale is expected by year-end.

FOR TEENS: Warner Music Latina and the Telefutura network are working together on an upcoming teen show that will feature a Warner soundtrack. Los Teens is directed toward that segment of the market, and its soundtrack will feature Warner acts. A new track by Miami rock band Volumen Cero is slated to be the show’s theme.

“We’re gearing up to feature our newer artists on the show,” Warner Music Latina VP of sales and marketing Harry Cox says. Although it’s still a little early to discuss final specifics, Fox says Warner has been doing a “lot of intricate things” with the show.

“I think it’s what young Latinos are like in the States today,” Fox says of the show’s content. “You have a second and third generation and you have to cater to that culture, or you’ll lose them to mainstream TV.”

IN BRIEF: “Tel Vas” (Maybe, the first single from Ricky Martin’s upcoming Spanish-language album, went to radio March 25. Franco De Vita, who penned Martin’s hit “Vuelve” (Come Back), wrote the track. Almas del Silencio (Souls of Silence) will be Martin’s first Spanish-language studio album since 1998’s Vuelve. Arriving worldwide May 20, it will feature tracks written by Ricardo Arjona, Estefano, and Alejandro Sanz, among others. Universal rock band Molotov is on a U.S. tour in support of its album Danza & Dense Dorso, the trek started in California this month... Ibrahim Ferrer’s nostalgic Buena Hermosa (Good Brothers) debuts at No. 6 on the Billboard Top Latin Albums chart. It’s one of two by Courtney-Buena Vista Social Club spin-off albums currently in the top 10. Coober and Manuel Calle’s Man’si Nosueadu is No. 4.
Advertise in Billboard’s Latin Music Awards Program Guide

BONUS BILLBOARD LATIN MUSIC CD SAMPLER
Buy a full page in this issue and receive a free track.
Distributed to 350 leading Latin radio program directors and retailers!

BILLBOARD’S LARGEST LATIN MUSIC ISSUE . . .
- This special serves as the program guide for the Billboard Latin Music Awards, distributed at the Miami Arena to over 5000 industry leaders and artists
- Be part of Billboard’s worldwide readership – both subscribers and newsstands
- Special mailing of this issue to 500 Latin radio program directors

PLUS . . . Latest news on breaking new Latin artists, awards finalists,
Billboard top Latin albums lists & complete coverage of Billboard’s Latin Music Week

ISSUE DATE: MAY 10
AD CLOSE: APRIL 15

Marcia Olival 305.864.7578  |  Daisy Ducret 323.782.6250  |  Gene Smith 646.654.4616  |  Christine Chinetti 44.207.420.6067
www.americanradiohistory.com
**TOP LATIN ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PWK</th>
<th>PEAK</th>
<th>PWK</th>
<th>PEAK</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</td>
<td>4 Weeks At Number 1</td>
<td>NUMBER 1</td>
<td>4</td>
<td>49</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>DADDY YANKEE</td>
<td>Various Labels (Var. Label)</td>
<td>HOT SHOT DEBUT</td>
<td>5</td>
<td>59</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>5</td>
<td>59</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>MAMITA</td>
<td>Various Labels</td>
<td>HOT SHOT DEBUT</td>
<td>5</td>
<td>59</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>JOSE JOSE</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>6</td>
<td>69</td>
<td>69</td>
<td>79</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>7</td>
<td>79</td>
<td>79</td>
<td>89</td>
</tr>
<tr>
<td>JAVIER CASTRO</td>
<td>DISCO 7 (Disco)</td>
<td>SINGLE 45</td>
<td>8</td>
<td>89</td>
<td>89</td>
<td>99</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>8</td>
<td>99</td>
<td>99</td>
<td>109</td>
</tr>
</tbody>
</table>

**LATIN POP ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PWK</th>
<th>PEAK</th>
<th>PWK</th>
<th>PEAK</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</td>
<td>4 Weeks At Number 1</td>
<td>NUMBER 1</td>
<td>4</td>
<td>49</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>5</td>
<td>59</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>JAVIER CASTRO</td>
<td>DISCO 7 (Disco)</td>
<td>SINGLE 45</td>
<td>8</td>
<td>89</td>
<td>89</td>
<td>99</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>8</td>
<td>99</td>
<td>99</td>
<td>119</td>
</tr>
</tbody>
</table>

**REGIONAL MEXICAN ALBUMS**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL</th>
<th>TITLE</th>
<th>PWK</th>
<th>PEAK</th>
<th>PWK</th>
<th>PEAK</th>
</tr>
</thead>
<tbody>
<tr>
<td>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</td>
<td>4 Weeks At Number 1</td>
<td>NUMBER 1</td>
<td>4</td>
<td>49</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>5</td>
<td>59</td>
<td>59</td>
<td>69</td>
</tr>
<tr>
<td>JAVIER CASTRO</td>
<td>DISCO 7 (Disco)</td>
<td>SINGLE 45</td>
<td>8</td>
<td>89</td>
<td>89</td>
<td>99</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Various Labels (Var. Label)</td>
<td>PACESETTER</td>
<td>8</td>
<td>99</td>
<td>99</td>
<td>119</td>
</tr>
</tbody>
</table>
After Restructuring, Lopez Looks To Standardization

Nearly two years after he was named Universal Music Latin America/Iberian Peninsula chairman and amid a crisis in the recording industry and growing piracy problems, Jesus Lopez has finished restructuring the company. Long a market-share leader in Brazil, Universal has also seen its stake grow in other countries, through its own artist development initiatives and a series of strategic alliances. Lopez explains to Billboard that market share is not an objective but a consequence.

What were you looking to do in the Latin region?

I was looking for two important things: one, unify artistic criteria and renovate the roster, and two, create a more agile structure that would allow crossovers between countries. And in the midst of that, the crisis worsened so we had to undertake a stronger restructuring [strategy], which was unpleasant. We had to reduce personnel in every territory.

Despite that, you've seen gains, specifically in Mexico, where your market share has gone from 14% to 22%.

In Mexico we handed our distribution over to a third party, Simram, and with that we saved money and changed the structure of the company, focusing more on signing artists in different segments of the market. We began a dance music division called Asterisco, which [made] profit. We created the regional Mexican division called Regional—this is led by Jose Antonio Silva. We invested in rock and signed Inspector, which has 160,000 copies in Mexico. We also did a joint venture [label] with Alberto García called Viva Music, dedicated to regional and tropical Mexican music. And from there, we've exploited the RMM catalog in Mexico and have sold 500,000 albums. We did compilations and new series—things that don't cost much. The economy has led us to reduce operational costs and to do business in the local currency and not in dollars. The two big issues now pending for the industry—and for Universal—are the relationship with mass media and commercial policies.

What do you mean?

In my opinion, the industry in Latin America has a very old-fashioned approach in its client relationships. We have no tools to measure what happens with our product day to day, and then we suffer with great returns. So, you have a 100,000 copy ship-out and you don't know what happens to your product until a retailer calls a re-order. There is no sales list to give us a barometer of what we're doing marketing-wise is having repercussions sales-wise. So if we don't solve the sales issue, we'll continue to make marketing mistakes and [keep] killing flies with cannonballs. So for me, the primary objective is to standardize the markets by having official sales lists and real airplay lists. That will help us streamline our operation. We've already cut our operational costs, so I have to make commercial policy and marketing more efficient.

How do you plan to achieve this?

We need to get together [all the labels] and convince the clients that it's a good thing to have a sales list. Because it isn't effective for the client, either. If we work together, we can reduce their operational costs. I believe in [Nielsen] SoundScan. I believe in information. I believe you have to have a system in place that tells you that your marketing strategy worked.

One of the things you've done as far as expanding the roster despite budgetary constraints is sign acts from one country through another company. This is the case with Argentina's Enanitos Verdes, which are signed through Universal Mexico.

That's helped me resolve my Argentina problem and make those artists sell more in Mexico than before. Another thing I've done this year which has been key for the organization is create a structure that allows me to work the two major catalogs I'm licensing: Vale Music [which has on its roster Operación Triunfo winners David Bisbal and Bustamante] and Univision.

The Univision catalog is quite huge. Will these acts get the same treatment as a Universal act?

Yes, because they're ours. They're a license. I need to create critical mass in the companies so they're profitable. Why would I be happy with a 22% market share in Chile, for example, if I could have a 30% share? The secret to survival isn't market share but cash flow. And if you sell more and charge efficiently, you have more cash to invest in other acts. Market share is a consequence of what we do, it isn't the objective. But with respect to Vale and Univision, in the most important countries and in the regional office, we have label managers that work exclusively for them. And one of my main objectives since my arrival [has been] to have offices in every country. That gives me a competitive edge and makes Univision or Vale Music feel represented everywhere.

LEILA COBO

Tiziano Ferro
the italian revelation of the year
canta en español y en portugues!

ALBUM OUT NOW!

3 x Platinum in Italy
Platinum in Spain & Switzerland
Gold in Belgium, Germany, France & Turkey

1 million ‘ROJO RELATIVO’ albums sold in Europe
Includes the hit singles ‘Perdona’ (‘Perdoa’) and ‘Alucinado’ (‘Apaixonado’)
**HOT SHOT DEBUT**

- **MARIPOSA TRAIÇONERA**
  - Artist: Manu Cañada
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 39

- **MARIPOSA TRAIÇONERA**
  - Artist: Manu Cañada
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 39

- **QUE LEVANTE LA MANO**
  - Artist: Josué Baca
  - Label: Universal Latin
  - Billboard Hot Latin Tracks: 40

- **MICHEL**
  - Artist: Michel
  - Label: Universal Latin
  - Billboard Hot Latin Tracks: 41

- **FRIO DE LA MUERTE**
  - Artist: Celia Cruz
  - Label: FonoViva
  - Billboard Hot Latin Tracks: 42

- **ESCUÉLTALA**
  - Artist: Manu Alzamora
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 43

- **AYUDA RUMBA**
  - Artist: Bobby Pulido
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 44

- **POR AMOR**
  - Artist: Celia Cruz
  - Label: FonoViva
  - Billboard Hot Latin Tracks: 45

- **QUE ME RENDIRE**
  - Artist: Alejandro Fernández
  - Label: Universal Latin
  - Billboard Hot Latin Tracks: 46

- **TAN BUENA**
  - Artist: Erika
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 47

- **NO SE VIVIR SIN TI**
  - Artist: Jose Luis Rodríguez
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 48

- **MI AMABLE**
  - Artist: Celia Cruz
  - Label: FonoViva
  - Billboard Hot Latin Tracks: 49

- **UNA VEZ MAS**
  - Artist: Alejandro Fernández
  - Label: Universal Latin
  - Billboard Hot Latin Tracks: 36

- **QUIERO QUE SEAMOS NOVIOS**
  - Artist: Jose Luis Rodríguez
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 43

- **NO SE VIVIR SIN TI**
  - Artist: Jose Luis Rodríguez
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 48

- **MI AMABLE**
  - Artist: Celia Cruz
  - Label: FonoViva
  - Billboard Hot Latin Tracks: 49

- **UNA VEZ MAS**
  - Artist: Alejandro Fernández
  - Label: Universal Latin
  - Billboard Hot Latin Tracks: 36

- **MI AMABLE**
  - Artist: Celia Cruz
  - Label: FonoViva
  - Billboard Hot Latin Tracks: 49

- **NO SE VIVIR SIN TI**
  - Artist: Jose Luis Rodríguez
  - Label: Sony Music Latin
  - Billboard Hot Latin Tracks: 48

- **MI AMABLE**
  - Artist: Celia Cruz
  - Label: FonoViva
  - Billboard Hot Latin Tracks: 49
Highlights of Billboard's Latin Music Week

- BILLBOARD BASH AT BILLBOARDLIVE
  Star-studded pre-awards presentation and performances by Latin Music Awards finalists

- ASCAP ACOUSTIC SHOWCASE
  Featured songwriters:
  - CLAUDE BRANDT
  - LUIS FONSI
  - CHEIN GARCIA
  - DONATO Poveda

- HOT SHOWCASES
  Performances by today's hottest Latin artists presented by Sony Discos and others

- BMI LATIN AWARDS
  Recognizing the songwriters and publishers of BMI's most performed Latin songs of the year by BMI invitation only

- BMG US LATIN PRE-CONFERENCE SHOWCASE
  Monday, May 5

- ASCAP DEMO LISTENING PANEL
  Popular recording artists listen and evaluate songwriters' demos

- PANEL TOPICS
  How to Pick the First Single, Piracy, Regional Mexican, President's Panel, Touring, Rap/Reggaeton, Strategic Marketing, Christian

- HEINEKEN HAPPY HOUR
  DJ, complimentary Heineken and networking

- EXCLUSIVE AWARDS AFTER PARTY AT BONGOS
  Come rub shoulders with who's who in Latin Music

The Billboard Q&A
A one-on-one interview with
ALEJANDRO SANZ
Latin Pop Album Finalist
"MTV Unplugged"
presented by Heineken

The Billboard Latin Music Awards
The hottest night in Latin music!

MAY 8, 2003
THE MIAMI ARENA

Produced & broadcast by
National radio simulcast to top U.S. Hispanic markets by Netmio.com

W W W. B I L L B O A R D E V E N T S. C O M

QUESTIONS? Michele Jacangelo 646.654.4660 • REGISTRATION & GROUP DISCOUNTS Kelly Peppers 646.654.4643 • SPONSORSHIPS Cebele Marquez 646.654.4648
BY MICHAEL PAOLETTA

MIAMI BEACH—Between a slippery economy, a financially insecure recording industry, and a war in Iraq, it would not have been surprising if many in the dance industry had shied away from the 18th annual Winter Music Conference (WMC), which was held at Miami Beach’s Radisson Deauville Resort March 18-22.

But people did come—in fact, the event attracted more than 10,000 of them. However, only 3,500 actually registered for the conference, according to WMC co-founder Bill Kelly. Instead of attending the event, the bulk of the international dance/electronic music contingent—encompassing label executives, artists, DJs, producers, managers, booking agents, and enthusiasts—simply booked a room in one of many hotels in South Beach and conducted business poolside at such hotels as the National, Delano, and Shore Club by day and attended parties, most of which were unaffiliated with the WMC, at night.

While many believe the WMC lacks street credibility and relevance, those that do register walk away with newfound knowledge.

“The official conference is still important,” remarked Big Management president and founder Gary Salzman, who oversees the careers of Ray Roc and Jason Nevins, among others. “People still come to the conference to learn—and this year was no different. The new kids coming up need a forum to obtain such info.”

While the WMC offered numerous panel discussions (ranging from basic business dealings and radio play to TV/film licensing and global marketing/distribution) the Internet was a dominant topic during the five-day event.

“If radio played more dance music, people would not focus on the Internet and downloading music,” Star 69 Records owner/Granny Award-winning producer Peter Rauhofer said.

Walking a fine line was lawyer Karosh Nasseri, who owns Nasseri Music Business Solutions and oversees the careers of Deep Dish, Paul van Dyk, and Saeed & Palash, among others. Realizing the implications involved for both labels and artists, Nasseri believes the real dilemma is that “the industry can’t fight the moral issue on the Internet. For the [Recording Industry Assn. of America] to say it’s wrong and illegal is misleading responsibility.”

Taking the unpopular view was recording artist BT, who shared a story with attendees: “A fan walked up to me and said, ‘Dude, I downloaded your song and then went out and bought all your records.’ I say, ‘Trade and download all you want.’ But I do have a problem when an unfinished track ends up on the Internet.”

“I will post all parts from my next album on the Internet,” BT continued. “Then, fans can do what they want—create their own remixes.”

During the “Breaking in Europe: What Are the Keys to Success?” panel, Salzman acknowledged that the industry as a whole must find alternative ways of doing business. To illustrate, he pointed to a deal he recently cut with Sony artist Tina Arena.

“Ray Roc had a track that was in need of a singer,” Salzman explained. “So we approached Tina’s management and asked if Tina would be willing to sign a waiver permitting her to supply her vocals to the track.”

The song, “Never” by the Roc Project Featuring Tina Arena, was recently placed on hit in the U.K. via Illustrious/Sony. Tommy Boy issues the track April 8 in the U.S.

Music Choice is also implementing alternative ways of conducting business. The digital radio network, which is now in more than 30 million homes, will soon launch My Music Choice, according to senior manager of programming Seth Neiman. Neiman said the new service—currently being tested in-house—would allow a Music Choice customer to create five personal channels from the network’s station-based genres.

Neiman explained: “If you like dance, electronic, classic R&B, and alternative rock, you will be able to program one channel to play only those styles of music. This is something the digital radio industry is unable to do; it’s too much genre-specific.”

But when it comes to dance/electronic music, there are also regional sounds that only heighten such genres. Cary Vance, VP of promotion at Elite/Promo Only, who moderated the panel “How to Achieve Happy Radio,” noted how breakthroughs and drum’n’bass are popular in Europe, artists like Wide Life are spotlighted along the East Coast, and how electronic artists like BT and the Crystal Method dominate the West Coast.

Because of this, producers are creating different versions and remixes of a song for different markets. WKTU New York programming coordinator Skyy Walker said, “Producers must now get used to this.”

WPMI Miami PD Phil Michaels added, “And if a mix isn’t right for a particular market, I have the label send me the tracks a cappella, and I’ll create a version that will fit my market.”

In February, the station took home the innovator of the year award at the Billboard/Airplay Monitor Radio Seminar & Awards.

Perhaps Robinson Entertainment artist Reina put it most succinctly when he said, “Dance music has always been the bastard child of the industry. But when a song crosses over to pop radio, people jump all over it. They don’t care where it came from. Let’s face it: Mainstream artists wouldn’t demand that their songs be remixes if they didn’t feel it served a major purpose—and increased sales.”

MUSICAL MOMENTS: The 18th annual Winter Music Conference has come and gone (see story, this page). In typical fashion, those that made the trek to Miami Beach were treated to hundreds of parties, which collectively spotlighted more than 1,000 artists and DJs.

Unlike in previous years, no particular song stood out as the song of the conference. That said, several songs were strongly embraced, including Madonna’s “American Life.”


SEEN & HEARD IN MIAMI: Mark Dienger, of Los Angeles-based On the Record Music—who manages the careers of numerous Warner Records do-gooders DB Deepsky, DJ/producer/label owner Bill Hamel, and Chicane (for North America), among others—tells Beat Box that Chicane’s new album, Easy to Assemble (Warner Bros. U.K.), should be available this summer.

Included on the set are the down-tempo “East Side Story” and the dancefloor-ready “Spirit” featuring, respectively, Bryan Adams and Beck. The album should be in stores by June.

Dienger also tells us that Hamel—who recently gave Justin Timberlake’s “Cry Me a River” a major rub—has co-producing four tracks for BT’s new album, remixing Brother Brown’s 4-year-old club classic “Under the Water” for Yoshitoshi Recordings, and compiling and mixing a greatest-hits collection for his Sunkissed label. (Expect the set, due in late summer, to include many Sunkissed treasures.)

Miami-based producer/remix artist Jason Klein (who also records under the Monster Taxi moniker) recently reconstructed tracks by Jim Brickman, Los Tigres del Norte, and late Cuban singer Beny More. These days, Klein is busy collaborating with singers Pepper Mashay and former Exposé member Gioia. At the same time, he’s shopping a finished track, “Soho” by Chez Hart (aka Klein and DJ Austin Leeds). Equal parts Daft Punk and Dirty Vagas, “Soho” is the type of track that could effortlessly traverse that slippery slope between underground club credibility and mainstream radio success. Klein can be reached at B1927@aol.com.

Speaking of Gioia, she has licensed one of her songs, “From the Inside,” to the Showtime series Queer as Folk; it will be featured on the episode slated to air April 20.

SUNDAY-MORNING RITUAL: God’s House Records, the imprint launched by Basement Boys Records last year, is gearing up for the imminent release of its second single, the gorgeously gospel-tinged “Shelter” by Ann Nesby.

Arriving in May from God’s House is the debut full-length from Jasper Street Company. In addition to recent underground hit “Praise Him Name,” the joyous, Basement Boys-produced Stand, includes the ferocious “Got Me Going,” the soulful “Another Day,” the percolating “He’s Alright” (which recalls Basement Jaxx’s “Do Your Thing”), and the now-classic “God Helps Those Who Help Themselves.”

New York-based distributor DownTown 161 is now the exclusive distributor for all of God’s House vinyl singles, while Orlando, Fla.-based Pie distributes the label’s CDs.
DMZ Ramps Up With A
Diverse Release Schedule

BY PHYLIS STARK

NASHVILLE—The 1-year-old DMZ Records is poised to make a dent in the marketplace this year with a diverse slate of artists that are either currently in development or ready for release.

The label was launched by producer T-Bone Burnett and filmmakers Joel and Ethan Coen in April 2002 as a joint venture with New York-based Columbia Records, DMZ, which has offices in Nashville and Los Angeles, released its first two projects last year: an eponymous album by bluegrass legend Ralph Stanley and the soundtrack to the film Divine Secrets of the Ya-Ya Sisterhood.

President John Grady, a veteran music industry executive who is based here, is excited about the more ambitious slate of releases he has planned for its second year, including projects from new signings Rodney Crowell, rock band Autolux, and Christian group Ollabelle. Looking at his release schedule, the self-deprecating Grady quips, “I’m never exactly sure what I’m doing is going to work, but I’m not scared of it.”

SOUNDTRACKS START THE LAUNCH

First up from DMZ is a soundtrack containing music from the NBC-TV series Crossing Jordan, which stars Jill Hennessy. Grady says that project (which streets April 1) will be “marketed around the power of the TV show’s marketing assistance from the network.

One song from the soundtrack will be featured in the episode through the season. NBC is plugging the soundtrack at the end of every episode. It is being sold at both nbc.com and at traditional retailers.

Grady says, “We want to promote it to the 10 million [12 million] people who watch the show every week.”

The soundtrack was produced by Burnett and New York-based producer Craig Street, known for his work with Norah Jones. Grady says the music is befitting a series set in a Boston medical examiner’s office: “It’s a dark TV show, and the music is not the kind of thing you’re going to be hearing at someone’s wedding.”

Hennessy sings two songs on the soundtrack—Tom Waits’ “You’re Invisible” from the album Electric Dream and Bob Dylan’s “It’s All Over Now, Baby Blue.” Other artists featured on the album are Sam Phillips (singing the Beatles’ “I Wanna Be Your Man”), Lucinda Williams (singing Waits’ “Hang Down Your Head”), Alison Krauss (performing Steve Winwood’s “Can’t Find My Way Home”), Vic Chesnutt (doing Dylan’s “Buckets of Rain”), and Cassandra Wilson, Richard Thompson, Joe Henry, Marc Thompson, and the Holmes Brothers. The soundtrack also includes the Crossing Jordan theme song, as well as its only licensed track, Rosemary Clooney’s “Black Coffee.”

Next up from DMZ is the soundtrack to the upcoming Christopher Guest film A Mighty Wind, a movie Grady describes as “a parody of early-'80s folk music with a lot of people in matching outfits.” The indie Rock/Warner Bros. film opens April 16, and the soundtrack drops April 8 (Billboard, March 22).

Grady says all of the acts wrote, sang, and performed all the music on the album and that the cast includes many of the actors who typically populate Guest’s films, including Catherine O’Hara, Eugene Levy, Michael McKean, Harry Shearer, Parker Posey, and Fred Willard, who plays an actor manager. He also notes that some of the actors actually learned to play instruments so that they could portray real musicians more convincingly.

Guest, Shearer, and McKean (best-known for portraying the band Spinal Tap in the parody rock documentary This Is Spinal Tap) play a group the Folkstone and, to promote the movie, are making TV appearances in character, including a performance slot on Late Show With David Letterman scheduled for the album’s release date.

The soundtrack was produced by C.J. Vanston and executive-produced by Burnett. Six of its 17 songs appear in the film.

Crowell’s new record, Fate’s Right Hand, arrives June 3, Crowell produced it with Pete Coleman and penned all of its songs.

Grady calls it “a perfect and brilliant follow-up to Crowell’s critically acclaimed Sugar Hill album The Houston Kid. It features very poignant, thought-provoking songs about what it’s like to be a man of his age in the world today. To me, he’s always been one of the top three or four songwriters of our era, and I’m very proud of this record.”

Grady says that given Crowell’s recently earned status of “spokesperson and poster child for the whole Americana movement, this album will not sit there.” But he also plans to work a single to triple-A, as well as one to country radio, a format that has been a challenge for Crowell in recent years. Despite a string of hits he has in the late ’80s.

Grady admits it might be a struggle to get Crowell heard on country radio again, but says, “He’s still a very vibrant voice for guys his age and then some.” He says DMZ will release “all of Sony’s services across the board” to market and promote Crowell’s project.

ALSO ON TAP

Later in June, DMZ will team with Sony’s Legacy imprint to introduce a previously unreleased Stanley Brothers record to the market, The Stanley Brothers: An Evening Long Ago. True to title, the album was recorded at WCYB Bristol, Va., in 1954. DMZ partner Larry Erlich, a Chicago attorney and lifelong friend of Ralph Stanley, bought the reel-to-reel tape to the label. Grady calls it a “priceless recording [and] a real find.”

Meanwhile, Burnett has been working for more than one year on the soundtrack to the film Cold Mountain, which stars Mia Wasikowska next Christmas and starring Renee Zellweger, Jude Law, and recent Academy Award winner Nicole Kidman.

DMZ will release the soundtrack in September, and it will feature mostly pre-1980s period music by such modern-day performers as Stanley, Hazel Dickens, Stuart Duncan, Tim O’Brien, and perhaps the album’s most surprising performer, White of the White Stripes. White plays a young Confederate soldier in the film and sings three songs in it “in a very convincing manner,” according to Grady, whowhole was an absolute student of [the music]. He was a beautiful kid to work with.”

Elvis Costello and Sting each wrote and will perform new tracks for the soundtrack, and Grady promises “other contemporary names” to be announced later.

Burnett is also producing an album by the P.O.S. that features the late rockers Autolux, and the label recently signed the New York-based group Ollabelle, which Grady describes as having “Christian overtones” in its music, although he hopes to market the group beyond that genre’s music marketplace.

Nashville Scene

MANDOLIN AND THE MOUSE: Walt Disney Records has designed a clever concept to capitalize on the current interest in bluegrass music. The label will release O Mickey, Where Art Thou? April 1, an album that pairs country and bluegrass artists with well-known Disney songs. Grammy Award-nominated producer Fred Mollin spearheaded the project.

Among the artists giving the Disney repertoire a grassy edge are Collin Raye performing “Circle of Life” from The Lion King and Elizabeth Cook singing “Zip-A-Dee-Doo-Dah” from TheSong of the South.

Grand Ole Opry star Stonewall Jackson sings “The Bare Necessities” from TheJungle Book, and Sonya Isaacs performs “When You Loved Me” from Toy Story 2.

Other highlights are Robbie Fulks’ version of “When I See an Elephant Fly” from Dumbo, Charlie Louvin’s “I Will Go Sailing Nigh” from Toy Story, and Ronnie Milsap’s “When You Wish Upon A Star” from Pinocchio.

Another noteworthy upcoming release is a compilation of demos recorded by the late Townes Van Zandt in 1966 prior to the release of his first album. The project, titled In the Beginning, is due April 22 on Compadre Records. Only one of the demos included here was later recorded by Van Zandt for one of his albums.

SIGNINGS: Former BNA Records duo the Warren Brothers has re-signed with that label and released a new single to country radio, “Hey, Mr. President.” The single, like the duo’s forthcoming album, was produced by Tim McGraw and Byron Gallimore. The album will be the duo’s third for BNA. It is due in late spring.

Columbia Records has signed singer/songwriter Wynne Varble to its roster. He has gained notoriety late as the co-writer of “Have You Forgotten?” with his former housemate Darryl Worley. Varble’s songs have also been recorded by Garth Brooks, Montgomery Gentry, Lee Ann Womack, and Trace Adkins.

Los Angeles-based CMH Records has signed bluegrass band Pine Mountain Railroad to its roster. An album is due this summer.

Songwriter Winona Sela has signed his W.S. Music to a worldwide administration agreement with Bluewater Music Services. Sela recently moved to Nashville after living in London for more than 20 years.

ON THE AIR: Gaylord Entertainment has sold two of its Nashville stations, country WSM-FM (Live 55) and news/talk WWTN, to Cumulus Media for $65 million. Gaylord will retain ownership of its flagship station, traditional country WSM-AM, but has entered into an agreement in which Cumulus will manage local and national advertising sales for the station.

The deals are expected to close in third quarter 2003, pending Federal Communications Commission approval. Cumulus owns three other stations in Nashville and will relocate all three Gaylord stations to Cumulus facilities. WSM FM PD Kevin O’Neal exited for unrelated reasons a few days before the sale was announced.

ON THE ROW: Trudie Richardson joins Curb and Curb Asylum as director of secondary promotion. She most recently was Southeast regional for Audium Records and previously worked at Atlantic and Decca Records.

Columbia Records will release a single to country radio May 5 from the winner of the Nashville Star talent competition currently airing on USA Network. Upcoming guests confirmed to make appearances on the series are Brad Paisley, Trace Adkins, and Jo Dee Messina. Wynonna and Clint Black have already appeared on the show and are scheduled to return.

DUELING BANJOS: Salem Radio Network syndicated personality Mike Gallagher is planning a concert in Greenville, S.C., May 1 to celebrate with the opening date of Dixie Chicks’ U.S. tour as a protest against singer Natalie Maines’ recent anti-George W. Bush comment. While Gallagher had not booked any acts for his concert at press time, he told the Greenville News, “I think people are so upset about the Dixie Chicks that if I have to get a banjo and stand up there on stage and sing ‘On Top of Old Smokey,’ people will stand up and hear it.”

Gallagher says people with Dixie Chicks concert tickets can attend his show for free and sit in a VIP section. He’ll donate proceeds from the show to South Carolina military families and challenged the Chicks to do the same at their show.
### Top Country Albums

#### Last Week's Top Albums

<table>
<thead>
<tr>
<th>Artist / Title</th>
<th>Sales Data Source</th>
<th>Sales</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIXIE CHICKS / Wide Open Spaces</td>
<td>Nielsen SoundScan</td>
<td>769,000</td>
<td>Wide Open Spaces</td>
</tr>
<tr>
<td>ALAN JACKSON / Greatest Hits, Vol. 1</td>
<td>Nielsen SoundScan</td>
<td>449,000</td>
<td>Greatest Hits Vol. 1</td>
</tr>
<tr>
<td>GARTH BROOKS / No More Highway</td>
<td>Nielsen SoundScan</td>
<td>379,000</td>
<td>No More Highway</td>
</tr>
<tr>
<td>GEORGE STRAIT / Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>370,000</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>TIM McGRAW / All I Want Is You</td>
<td>Nielsen SoundScan</td>
<td>321,000</td>
<td>All I Want Is You</td>
</tr>
<tr>
<td>JOHN CENA / We Are The World</td>
<td>Nielsen SoundScan</td>
<td>260,000</td>
<td>We Are The World</td>
</tr>
<tr>
<td>RASCAL FLATTS / Still Feels Like Me</td>
<td>Nielsen SoundScan</td>
<td>232,000</td>
<td>Still Feels Like Me</td>
</tr>
<tr>
<td>WILLIE NELSON / Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>226,000</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>JOHNNY CASH / American IV: The Man Comes Around</td>
<td>Nielsen SoundScan</td>
<td>222,000</td>
<td>American IV: The Man Comes Around</td>
</tr>
<tr>
<td>KENNY CHESNEY / Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>209,000</td>
<td>Greatest Hits</td>
</tr>
</tbody>
</table>

#### This Week's Top Albums

<table>
<thead>
<tr>
<th>Artist / Title</th>
<th>Sales Data Source</th>
<th>Sales</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>DIXIE CHICKS / Wide Open Spaces</td>
<td>Nielsen SoundScan</td>
<td>769,000</td>
<td>Wide Open Spaces</td>
</tr>
<tr>
<td>ALAN JACKSON / Greatest Hits, Vol. 1</td>
<td>Nielsen SoundScan</td>
<td>449,000</td>
<td>Greatest Hits Vol. 1</td>
</tr>
<tr>
<td>GARTH BROOKS / No More Highway</td>
<td>Nielsen SoundScan</td>
<td>379,000</td>
<td>No More Highway</td>
</tr>
<tr>
<td>GEORGE STRAIT / Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>370,000</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>TIM McGRAW / All I Want Is You</td>
<td>Nielsen SoundScan</td>
<td>321,000</td>
<td>All I Want Is You</td>
</tr>
<tr>
<td>JOHN CENA / We Are The World</td>
<td>Nielsen SoundScan</td>
<td>260,000</td>
<td>We Are The World</td>
</tr>
<tr>
<td>RASCAL FLATTS / Still Feels Like Me</td>
<td>Nielsen SoundScan</td>
<td>232,000</td>
<td>Still Feels Like Me</td>
</tr>
<tr>
<td>WILLIE NELSON / Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>226,000</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>JOHNNY CASH / American IV: The Man Comes Around</td>
<td>Nielsen SoundScan</td>
<td>222,000</td>
<td>American IV: The Man Comes Around</td>
</tr>
<tr>
<td>KENNY CHESNEY / Greatest Hits</td>
<td>Nielsen SoundScan</td>
<td>209,000</td>
<td>Greatest Hits</td>
</tr>
</tbody>
</table>

### Greatest Gainer

- Randy Travis / "Rise and Shine" (8-2)
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE WON'T LET ME</td>
<td>Tommy Cochran</td>
<td>Mercury Country</td>
<td>31</td>
</tr>
<tr>
<td>THE THROWABOUT MEN</td>
<td>Tracy Byrd</td>
<td>RCA Nashville</td>
<td>32</td>
</tr>
<tr>
<td>I WANT MY MONEY BACK</td>
<td>Sammy Kershaw</td>
<td>Universal / Island</td>
<td>33</td>
</tr>
<tr>
<td>BACKSTAGE OF A GREYHOUND BUS</td>
<td>Sara Evans</td>
<td>Epic / Arista</td>
<td>34</td>
</tr>
<tr>
<td>LOVE LIKE THERE'S NO TOMORROW</td>
<td>Aaron Tippin</td>
<td>Arista / A&amp;R</td>
<td>35</td>
</tr>
<tr>
<td>99.9% I'VE NEVER BEEN HERE BEFORE</td>
<td>Brian McNamee</td>
<td>Epic / A&amp;M Solar</td>
<td>36</td>
</tr>
<tr>
<td>ROCK-A-BYE HEART</td>
<td>Steve Holy</td>
<td>Capitol</td>
<td>37</td>
</tr>
<tr>
<td>THEN THEY DO</td>
<td>Trac Adkins</td>
<td>Capitol</td>
<td>38</td>
</tr>
<tr>
<td>AFTER ALL</td>
<td>Brett James</td>
<td>Epic / Arista</td>
<td>39</td>
</tr>
<tr>
<td>CELEBRITY FEARLESS IN BEE</td>
<td>Brad Paisley</td>
<td>Capitol</td>
<td>40</td>
</tr>
<tr>
<td>LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)</td>
<td>Amy Dalley</td>
<td>RCA Nashville</td>
<td>41</td>
</tr>
<tr>
<td>HALF A MAN</td>
<td>Amy Smith</td>
<td>Mercury / A&amp;M Solar</td>
<td>42</td>
</tr>
<tr>
<td>I RAG AND ROLL</td>
<td>Clint Black</td>
<td>Capitol / A&amp;M</td>
<td>43</td>
</tr>
<tr>
<td>ONE LAST TIME</td>
<td>Daryn Okes</td>
<td>Arista / A&amp;R</td>
<td>44</td>
</tr>
<tr>
<td>WHEN YOU THINK OF ME</td>
<td>Charley Wooten / EMI-Capitol</td>
<td>Arista / A&amp;R</td>
<td>45</td>
</tr>
<tr>
<td>BEER FOR MY HORSES</td>
<td>Toby Keith</td>
<td>Capitol</td>
<td>46</td>
</tr>
<tr>
<td>REASONS TO REMEMBER</td>
<td>Steve Wariner</td>
<td>Capitol</td>
<td>47</td>
</tr>
<tr>
<td>THE LUCKY ONE</td>
<td>Alison Krauss / Union Station</td>
<td>Arista / A&amp;R</td>
<td>48</td>
</tr>
<tr>
<td>OLD WEAKNESS (COMING ON STRONG)</td>
<td>Tammy Tucker</td>
<td>Capitol / A&amp;M</td>
<td>49</td>
</tr>
<tr>
<td>SOMEDAY</td>
<td>Vernon McMillion</td>
<td>Atlantic / Zomba</td>
<td>50</td>
</tr>
<tr>
<td>ONLY GOD (COULD STOP ME LOVING YOU)</td>
<td>Emerson Drive</td>
<td>DreamWorks / Reprise</td>
<td>51</td>
</tr>
<tr>
<td>SCARY OLD WORLD</td>
<td>Lindsey Buckingham</td>
<td>Capitol / A&amp;M</td>
<td>52</td>
</tr>
<tr>
<td>OLD MAN'S CLOTHES</td>
<td>C.W. McCall</td>
<td>Epic / A&amp;M/Sony-Star/EMI</td>
<td>53</td>
</tr>
<tr>
<td>YOUNG MAN'S WISDOM</td>
<td>C.W. McCall</td>
<td>Epic / A&amp;M/Sony-Star/EMI</td>
<td>54</td>
</tr>
<tr>
<td>TINY DANCER</td>
<td>Brad Paisley</td>
<td>Capitol</td>
<td>55</td>
</tr>
<tr>
<td>WHERE THE STARS AND STRIPES ARE THE EAGLE</td>
<td>Aaron Tippin</td>
<td>Arista / A&amp;R</td>
<td>56</td>
</tr>
</tbody>
</table>

**Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>RAINING ON SUNDAY</td>
<td>Keith Urban</td>
<td>Capitol / A&amp;M</td>
<td>3</td>
</tr>
<tr>
<td>I BELIEVE</td>
<td>Chris Cagle</td>
<td>Capitol / A&amp;M</td>
<td>10</td>
</tr>
<tr>
<td>WHAT A BEAUTIFUL DAY</td>
<td>Rascal Flatts</td>
<td>Universal / Island</td>
<td>11</td>
</tr>
<tr>
<td>LOVE YOU OUT LOUD</td>
<td>Terri Clark</td>
<td>Mercury / A&amp;M Solar</td>
<td>12</td>
</tr>
<tr>
<td>I JUST WANNA BE MAD</td>
<td>Donna Carter</td>
<td>Capitol / A&amp;M</td>
<td>13</td>
</tr>
<tr>
<td>THERE'S NO LIMIT</td>
<td>Blake Shelton</td>
<td>Capitol / A&amp;M</td>
<td>14</td>
</tr>
<tr>
<td>THE BABY</td>
<td>Randy Travis</td>
<td>Arista / A&amp;R</td>
<td>15</td>
</tr>
<tr>
<td>THIS IS GOD</td>
<td>Phil Vasser</td>
<td>Capitol / A&amp;M</td>
<td>16</td>
</tr>
<tr>
<td>THE LOVE SONG</td>
<td>Jeff Bates</td>
<td>Capitol / A&amp;M</td>
<td>17</td>
</tr>
<tr>
<td>SPEED</td>
<td>Montgomery Gentry</td>
<td>Capitol / A&amp;M</td>
<td>18</td>
</tr>
<tr>
<td>THERE'S MORE TO ME THAN YOU</td>
<td>Jessica Andrews</td>
<td>Capitol / A&amp;M</td>
<td>19</td>
</tr>
<tr>
<td>ALMOST HOME</td>
<td>Craig Morgan</td>
<td>Capitol / A&amp;M</td>
<td>20</td>
</tr>
<tr>
<td>PICTURE</td>
<td>Kid Rock Featuring Sheryl Crow &amp;</td>
<td>Capitol / A&amp;M</td>
<td>21</td>
</tr>
<tr>
<td>STAY GONE</td>
<td>Jimmy Wayne</td>
<td>Capitol / A&amp;M</td>
<td>22</td>
</tr>
<tr>
<td>THAT WAS MY LIFE</td>
<td>Joe Dee Messina</td>
<td>Capitol / A&amp;M</td>
<td>23</td>
</tr>
<tr>
<td>MY FRONT PORCH LOOKING IN</td>
<td>Lance Turner</td>
<td>Capitol / A&amp;M</td>
<td>24</td>
</tr>
<tr>
<td>UPSI</td>
<td>Shania Twain</td>
<td>Capitol / A&amp;M</td>
<td>25</td>
</tr>
<tr>
<td>COUNTRY DIN'T COUNTRY</td>
<td>Travis Tritt</td>
<td>Capitol / A&amp;M</td>
<td>26</td>
</tr>
<tr>
<td>WHY I'M TELLIN' YOU</td>
<td>Garth Brooks</td>
<td>Capitol / A&amp;M</td>
<td>27</td>
</tr>
</tbody>
</table>

**Sales**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALISON KRAUSS + UNION STATION</td>
<td>Alton Body</td>
<td>Lyric Street / Capitol</td>
<td>1</td>
</tr>
<tr>
<td>NICKEL CREEK</td>
<td>Daryle Singlet</td>
<td>Capitol</td>
<td>2</td>
</tr>
<tr>
<td>ALISON KRAUSS + UNION STATION</td>
<td>Daryle Singlet</td>
<td>Capitol</td>
<td>3</td>
</tr>
<tr>
<td>THE NITTY GRitty DIrt BAND</td>
<td>Randy Travis</td>
<td>Capitol</td>
<td>4</td>
</tr>
<tr>
<td>WILL THE Circle Be利用率, Volume III</td>
<td>Randy Travis</td>
<td>Capitol</td>
<td>5</td>
</tr>
<tr>
<td>DOLLY PARTON + UNTECTED</td>
<td>Alan Jackson</td>
<td>Capitol / A&amp;M</td>
<td>6</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Alan Jackson</td>
<td>Capitol / A&amp;M</td>
<td>7</td>
</tr>
<tr>
<td>THE LEGENDS</td>
<td>Jessica Andrews</td>
<td>Capitol / A&amp;M</td>
<td>8</td>
</tr>
<tr>
<td>A BOY LIKE YOU</td>
<td>Traci Abney / Tim McRae</td>
<td>Capitol / A&amp;M</td>
<td>9</td>
</tr>
<tr>
<td>THAT WAS US</td>
<td>Chad Blackstone</td>
<td>MCA / Arista</td>
<td>10</td>
</tr>
<tr>
<td>TINY DANCER</td>
<td>Brad Paisley</td>
<td>Capitol / A&amp;M</td>
<td>11</td>
</tr>
<tr>
<td>WHERE THE STARS AND STRIPES ARE THE EAGLE</td>
<td>Aaron Tippin</td>
<td>Arista / A&amp;R</td>
<td>12</td>
</tr>
</tbody>
</table>

**Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICA'S NIGHTLY</td>
<td>Keith Urban</td>
<td>Capitol / A&amp;M</td>
<td>31</td>
</tr>
<tr>
<td>THE TREAT</td>
<td>Tracy Byrd</td>
<td>Sony / Arista</td>
<td>32</td>
</tr>
<tr>
<td>I WANT MY MONEY BACK</td>
<td>Sammy Kershaw</td>
<td>Universal / Island</td>
<td>33</td>
</tr>
<tr>
<td>BACKSAGE OF A GREYHOUND BUS</td>
<td>Sara Evans</td>
<td>Epic / Arista</td>
<td>34</td>
</tr>
<tr>
<td>LOVE LIKE THERE'S NO TOMORROW</td>
<td>Aaron Tippin</td>
<td>Arista / A&amp;R</td>
<td>35</td>
</tr>
<tr>
<td>99.9% I'VE NEVER BEEN HERE BEFORE</td>
<td>Brian McNamee</td>
<td>Epic / A&amp;M Solar</td>
<td>36</td>
</tr>
<tr>
<td>ROCK-A-BYE HEART</td>
<td>Steve Holy</td>
<td>Capitol</td>
<td>37</td>
</tr>
<tr>
<td>THEN THEY DO</td>
<td>Trac Adkins</td>
<td>Capitol</td>
<td>38</td>
</tr>
<tr>
<td>AFTER ALL</td>
<td>Brett James</td>
<td>Epic / Arista</td>
<td>39</td>
</tr>
<tr>
<td>CELEBRITY FEARLESS IN BEE</td>
<td>Brad Paisley</td>
<td>Capitol</td>
<td>40</td>
</tr>
<tr>
<td>LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)</td>
<td>Amy Dalley</td>
<td>RCA Nashville</td>
<td>41</td>
</tr>
<tr>
<td>HALF A MAN</td>
<td>Amy Smith</td>
<td>Mercury / A&amp;M Solar</td>
<td>42</td>
</tr>
<tr>
<td>I RAG AND ROLL</td>
<td>Clint Black</td>
<td>Capitol / A&amp;M</td>
<td>43</td>
</tr>
<tr>
<td>ONE LAST TIME</td>
<td>Daryn Okes</td>
<td>Arista / A&amp;R</td>
<td>44</td>
</tr>
<tr>
<td>WHEN YOU THINK OF ME</td>
<td>Charley Wooten / EMI-Capitol</td>
<td>Arista / A&amp;R</td>
<td>45</td>
</tr>
<tr>
<td>BEER FOR MY HORSES</td>
<td>Toby Keith</td>
<td>Capitol</td>
<td>46</td>
</tr>
<tr>
<td>REASONS TO REMEMBER</td>
<td>Steve Wariner</td>
<td>Capitol / A&amp;M</td>
<td>47</td>
</tr>
<tr>
<td>THE LUCKY ONE</td>
<td>Alison Krauss / Union Station</td>
<td>Arista / A&amp;R</td>
<td>48</td>
</tr>
<tr>
<td>OLD WEAKNESS (COMING ON STRONG)</td>
<td>Tammy Tucker</td>
<td>Capitol / A&amp;M</td>
<td>49</td>
</tr>
<tr>
<td>SOMEDAY</td>
<td>Vernon McMillion</td>
<td>Atlantic / Zomba</td>
<td>50</td>
</tr>
<tr>
<td>ONLY GOD (COULD STOP ME LOVING YOU)</td>
<td>Emerson Drive</td>
<td>DreamWorks / Reprise</td>
<td>51</td>
</tr>
<tr>
<td>SCARY OLD WORLD</td>
<td>Lindsey Buckingham</td>
<td>Capitol / A&amp;M</td>
<td>52</td>
</tr>
<tr>
<td>OLD MAN'S CLOTHES</td>
<td>C.W. McCall</td>
<td>Epic / A&amp;M/Sony-Star/EMI</td>
<td>53</td>
</tr>
<tr>
<td>YOUNG MAN'S WISDOM</td>
<td>C.W. McCall</td>
<td>Epic / A&amp;M/Sony-Star/EMI</td>
<td>54</td>
</tr>
<tr>
<td>TINY DANCER</td>
<td>Brad Paisley</td>
<td>Capitol / A&amp;M</td>
<td>55</td>
</tr>
</tbody>
</table>
ALBUMS

SPOILIGHTS

Edited by Michael Paolotta

POP

MIRRORS, ASM

WITH THIS
Gotee GTD289OR

FEELING

RANGERS

THAT

DOE

THE SONGS

ASSUREDLY

SUNG

BAND MEMBERS MATT THIESSEN,

AND

MARK SIMPSON

FAMILY SOUL

TO

LIMP BIZKIT

ALREADY

INTERPOL

ENJOYING

EMI INTERNATIONAL VOL. 1 PRODUCERS: EL GRAN SILENCO 

EMI INTERNATIONAL 82427

RELEASE DATE: March 25

This Monterrey, Mexico-based rock trio thrives on rap, reggae, salsa, ska, world beat, and much more into this set. It's quickly evident that El Gran Silencio has not lost any of its raw, rhythmic energy even as its production has grown more deft and shaded. Admirably not wanting to repeat itself, the group uses its vallenato-raggamuffin-rap fusions as merely a base for uninhibited experiments that include techno, heavy metal, and R&B. The title track features a hard-rock rhythm with Camila Valdez's accordion standing in for rhythm guitar. "Recurro
desa," a melodic, rock-rooted look back at the hungry years, uses the darubka, a Middle Eastern percussion instrument. Despite the experimentation, these are ample catchy tunes (like the accordion-fueled cumbia "Sabes") to invite much dancefloor action. Overall, the bohemian feel and inflec
tions-influenced lyrics are likely to confine the group to its alternative and Latin-intellectual base. —RB

EL GRAN SILENCO

SUPER RIDDIM INTERNATIONAL VOL. 1 PRODUCERS: EL GRAN SILENCO

EMI INTERNATIONAL 82427

RELEASE DATE: March 25

This Monterrey, Mexico-based rock trio thrives on rap, reggae, salsa, ska, world beat, and much more into this set. It's quickly evident that El Gran Silencio has not lost any of its raw, rhythmic energy even as its production has grown more deft and shaded. Admirably not wanting to repeat itself, the group uses its vallenato-raggamuffin-rap fusions as merely a base for uninhibited experiments that include techno, heavy metal, and R&B. The title track features a hard-rock rhythm with Camila Valdez's accordion standing in for rhythm guitar. "Recurro
desa," a melodic, rock-rooted look back at the hungry years, uses the darubka, a Middle Eastern percussion instrument. Despite the experimentation, these are ample catchy tunes (like the accordion-fueled cumbia "Sabes") to invite much dancefloor action. Overall, the bohemian feel and inflec
tions-influenced lyrics are likely to confine the group to its alternative and Latin-intellectual base. —RB

STARRING ROBBIE WILLIAMS

ESCAPING

PRODUCERS: GUY CHAMBERS, STEVE POWER, BOOTS OTTESTAD

VINYL 18777

APRIL 1

THE BLOOD BROTHERS

SIX DEGREES

EXPR

POWER" AND "EXPOSIONS OF THE THIRD KIND POWER" AND "EXPLOSIONS"" EXPANSION" EXPANSION" EXPANSION"

1. "THE BOYS"

2. "FAMILY LOVE"

3. "SCHOOL TRACKS"

4. "LAVender"

5. "NERD"

WITH OLD-SCHOOL TRACKS LIKE DAVEY DUMAS' "ONE FOR THE TROUBLE" AND MARLY MANDY'S "THE MAN MARDY MARK" you'll be the whole thing homaging to each track's rich textures. In addition to mining the catalog of Tuff City Records for vintage rarities, Swift also consults with people for the set. His version of Bobbi Cepes's "Lenu (Sounds of Summer Revenge)" is both hermie and slightly off-kilter. Serving as Swift's third solo release, Under the Influence confirms Swift's nimbleness as a DJ and his cre
tivit as an artist. —RH

TLOVE

LONG WAY BACK

PRODUCERS: VARIOUS

ASTRALWARS 12818

RELEASE DATE: March 25

T-love joins Astralwars' burgeoning hip-hop roster with her debut, Long Way Back. Offering a combination of rap, soul, and jazz, the Los Angeles native aims to educate with lyrics of love and self-respect. The beauty of Long Way Back lies within its production. Outstanding tracks by Jay Dee, Dwele, and the Harmonics, and other rhy
thers, give T-love's otherwise average lyrical flow the added punch it needs. The Jay Dee-produced "When You're Older" [toie] also connects his own grooves like a jukie joint after the mid

night hour. While Long Way Back laves musical themes, something and "Malady" and "Seven" [featuring Dwele] find T-love realizing her full potential as an artist. With luck, her next set will show more of that. —RH

DANCE/ELECTRONIC

 Aphex Twin

26 Mixes For Cash

PRODUCERS: VARIOUS

WARP 102

RELEASE DATE: March 25

Aphex Twin mastermind Richard D. James is nothing if not prolific. The birth of the double-disc collection 26 Mixes For Cash may be imposing even to hardcore fans. Compiling this collection was commissioned to create such artists as Saint Etienne, Wagon Christ, Philps Glass, and Nine Inch Nails, the set shrewdly moves over many musical s, from dreamy-chilled-out (Seecf's "Time To Find Me") to dark crepy (Kinesthesia's "Trachus") and everything in between. James has

ready on record as confessing that he never even bothered to listen to the original Nine Inch Nails tracks. ("The Beauty of Being Numb Section B" and "At The Heart of It All") that he recon

structed here, and there's something at once amusing and off-putting about that kind of attitude. James also has his way with two of his own cuts, demonstra
ting that he's still able to make something around with his personal character as he is with anyone else's. —JC

The Sicilians Feat. Angello Venuto

Un Amore (One Love)

PRODUCERS: Various

NETANEWS 20032

RELEASE DATE: March 25

Following a successful novelty single with a full-length album that's tricky business. Do you mine that golden amuse

CONTIBUTORS

- Susanne Ault, Bradley Bambarger, Phillip Booth, Ramiro Barr, Keith Catfield, Lelia Cebo, Jonathan Cohen, Deborah Evans Price, Larry Flick, Rashawn Hall, Wayne Hoffman, Gail Mitchell, Chris Morris, David Thomas, Phillip van Vleck, Ray Waddell, Adrian Zupp

SPOLIGHTS: Reviews deemed by the editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REVIEWS: Reviews of albums of special artistic, archival, and critical interest, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CDRS' CHOSER: (Mc) New releases, regardless of chart potential, highly recommended because of their musical merit. All albums

commercially available in the U.S. are eligible. Send review copies to Michael Paolotta (Billboard / 770 Broadway, 6th Floor, New York, NY 10003) or to the writers in the appropriate box.


37
ing concept repeatedly? Do you try to segue into "serious" music territory? The Sicilians, a clique of Italian-American musicians/DJs who recently enjoyed active airplay for the jaunty dance ditty "Litaliano," are striving to do a little of both. Utet Amore (One Love) combines the cheeky, rhythm and blues, vocal renditions of Italian music classics like "Tantarella" and "Volare" with straightforward pop fare (the acoustic ballad "Thankfully" and the percussive, disco-driven "Living a Dream"). It makes for an uneven but ultimately pleasant collection that may not spark a long career for the act, but it should ensure for burning for them because not your average three-minute joke.

—LF

### LATIN

**BENY BORE**
**The King of Son**

**PRICE:** 15

**BMG U.S.A. Latin 74321 98764**

**RELEASE DATE:** March 18

The late Cuban Benny Moré, who died in 1960 during a plane crash, has long been considered the father of modern Latin music, a genre that has since evolved into everything from salsa and reggaeton to Latin rock. Now, Billow, the son of Cuban expatriate saxophonist Tito Puente, has released his debut album, "The King of Son," which features eight tracks showcasing Moré's influence along with his own take on the genre. The album is a tribute to Moré's legacy, and the songs are performed in a style that is both respectful and modern.

—PF

### WORLD

**AFRO CELTS**

**PRODUCERS:** Simon Emmerson, James McNally, Martin Russell

**RECOGNITION:** World 7087 6 & 17676

**RELEASE DATE:** March 25

The Afro Celt Sound System returns with their fifth album, "Further in Time," a follow-up to their previous release, "30-Second," which was released in 1994. The album is a celebration of the group's continued exploration of African and Celtic music, with influences from gospel, jazz, and world music. The album features guest appearances from a variety of artists, including Eileen Ivers, Harpo, and the band's own members, Danyel Morgan and Mandee Radford.

—PF

### COUNTRY

**HAL KETCHUM**

**King of Love**

**PRODUCER:** Hal Ketchum

**RELEASE DATE:** March 25

Singer/songwriter Hal Ketchum returns with his latest album, "King of Love," which features a collection of songs about the trials and tribulations of love. The album includes the title track, which is a heartfelt celebration of the joy of finding true love, as well as a medley of classic country hits. Ketchum is known for his distinct vocal delivery and his ability to connect with listeners through his songs.

—PF

### JAZZ

**WAYNE SHORTER**

**Alegria**

**PRODUCER:** Robert Sadin

**VERVE:** 314-534-5581

**RELEASE DATE:** March 25

Wayne Shorter's latest album, "Alegria," is a celebration of his long career in jazz. The album features a mix of new compositions and older favorites, with Shorter's signature blend of melody and improvisation. The result is a captivating and emotive listening experience that highlights Shorter's enduring influence on the genre.

—PF

### REVIEWS & PREVIEWS

**IN CONCERT**

**ROBERT RANDOLPH & THE FAMILY BAND**

**DATE:** March 15

The Sacred Crosses paths with the secular—often in the same song—in the music of Robert Randolph, a pedal-steel guitar virtuoso who learned his craft playing Sunday services at a House of God church in Orange, N.J. It’s an entirely comfortable, wholly appealing blend. Randolph, a fast-rising favorite of the jam-band crowd, has been doing just thing—a unique mix of gospel, blues, rock and twang—in front of audiences at clubs, theaters, and festivals since fall 2000, when he thrilled listeners at the Lakeside Lounge in New York’s East Village.

But he’s hardly turned his back on his roots, as demonstrated by a mini-sermon delivered onstage at the Twilight in Ybor City, the historic Latin quarter and party district of Tampa, Fla. “I can’t help it,” he came from the church, Randolph said, midway through a show with his Family Band. “Keep the faith in God, and everything will be right.”

The singer-guitarist, often jumping up from his chair to pound his instrument to dance and occasionally switch to a six-string, spent the majority of his two-hour show letting his fingers do the preaching.

—PB

**SNOCORE TOUR**

(Sparta, Glassjaw, Hot Water Music, Dredg), March 10

The SNOCORE TOUR (Sparta, Glassjaw, Hot Water Music, Dredg), March 10

Sparta and Glassjaw were market-ed as co-headliners for the annual winter music festival SNOcore, but it was actually the newer band that stole the show. Both Sparta and Glassjaw were the top act of this diverse four-band bill. From Dredg’s opening operatic take on heavy metal to Glassjaw’s death-metal closing set, SNOcore seemed to perfectly align all the elements in today’s new hard-rock movement.

Ward demanded the crowd’s attention, as the slender frontman burst through the best material from the band’s 2002 DreamWorks debut, Wiretap Scars. Unlike the three other acts on the bill, a full-scale light show accompanied the band’s set, adding an arena-rock feel to the theater-sized show. Ward’s voice filled a steady cadence after a slightly shaky start and delivered his charging songs like “Air” and “Vacant Skies.”

The group features three members of the influential Texas band At the Drive-In, and co-frontman Josh Eustis is a master of the tradition of melodic guitars intertwining with impassioned vocals, powerful drums, and occasional keyboards. But it was Ward’s animated stage presence that kept the crowd’s attention and clearly put him at the forefront of the taking.

Like Ward, Glassjaw’s Daryl Palumbo led his melodic hardcore band through its set but relied on high altitudes and a friendly audience’s gaze instead of his alluring vocals. The singer had command of the rapt crowd, which chanted lyrics in an effort to assist the admirably sick vocals. But even with waving vocals, Palumbo managed to deliver on tracks from the band’s 2002 major label debut, Wiretap Scars, release Worship and Tribute.

The recent material fluctuated from the rapid fire “Tip Your Bartender,” when he encouraged the crowd to wear Mike Patton, to more melodic fare like “Ape Do Mil.” That song was clearly one of the band’s more transparent moments, with its nearly doctoral guitar effects and bare rhythms. Palumbo handled the complex vocals intricately well, but clearly less than 100%.

Vexed punk act Hot Water Music and space-metal newcomers Dredg opened the show. The former seemed to break from form by rooking old favorites like “Rooftops” with long jams and interludes. Clearly the new, melodically minded Dredg showcased on its latest disc, Caution, has seeped into every element of their sound.

Singer/guitarist Chris Wollard was in command for the first 30-minute set, drawing on rock’s- roll influences instead of strict punk fare on “Remedy” and others. The group went on to set a record with six songs featuring entire new bands, instead of fan favorites like the no-frills “Turnstile.”

Dredg opened the show with a set of out-of-place hand on the bill, but material from its recent release El Cielo was well-received by the early crowd. The band fused elements of music from the band’s previous four albums into a blend that included guitar and drums into Rock and Touch into their own tripped-out blend of forward-thinking hard rock.—OF

Also reviewed online this week:
- Longwave, The Strongest Things (RCA)
- Smog, Supper (Drag City)
- Lifehouse, Mind Like the URF (Fad
- Captain)

Also reviewed online this week:
- Longwave, The Strongest Things (RCA)
- Smog, Supper (Drag City)
- Lifehouse, Mind Like the URF (Fad
- Captain)

Also reviewed online this week:
- Longwave, The Strongest Things (RCA)
- Smog, Supper (Drag City)
- Lifehouse, Mind Like the URF (Fad
- Captain)

Also reviewed online this week:
- Longwave, The Strongest Things (RCA)
- Smog, Supper (Drag City)
- Lifehouse, Mind Like the URF (Fad
- Captain)
R&B

✿ THE ROOTS FEATURING CODY CHESNUTT The Seed (2.0) (3.43) PRODUCER: Ahmir "uestlove" Thompson, Cody Chesnutt WRITERS: T. Trotter, C. Chesnutt PUBLISHER: not listed MCA 26010 (CD promo) Following the nominal success of “Break You Off,” the Roots return with more alternative fare on “The Seed (2.0).” The second single from their critically acclaimed set Phrenology is an uptempo retooling of Cody Chesnutt’s “The Seed.” The Roots’ version, which features Chesnutt, pouts an added intensity into the folk love song’s tenor’s song. Led by producer/drummer Ahmir “uestlove” Thompson, the band picks up the pace, particularly on the 112 BPM feature. Lyrically, Chesnutt and Roots MC Black Thought trade verses about “creating” music. Like most singles from the Roots, “The Seed (2.0)” will be a hard sell at mainstream R&B radio, because CDs are usually unwilling to take a chance on the group’s experimental sound. Still, the song is receiving love from MTV, and it should find a home at college stations nationwide. Let this one grow on you.—RH

COUNTRY

✿ FAITH HILL One (3:25) PRODUCER: Byron Uncles, Faith Hill WRITERS: A. Roboff, B. Bramlett, B. Burnett PUBLISHERS: Almo/Anoa, ASCAP, Sony/ATV/Still Working for the Man/ICG/BMI Warner Bros. 101076 (CD promo) Faith gets funky on “One,” the third single from Take Me As I Am. The song hits double-platinum, Crp, following the title track and “When the Lights Go Down” — neither of which managed to top the Hot Country Singles & Tracks chart. With its rafters-reaching, gospel-meets-sensuous-soul vibe, it’s hard to imagine country radio embracing this “One” with any more fervor — but it sure is an infectious little number, complete with a chorus of squirrel sisters echoing Hill’s finger-waving lessons learned and a grinding guitar that conjures Queen. It’s truly an inspired production with a supreme vocal from Hill, but commercially, a tough one to place: It’s perhaps too far left for AC, too far right for urban outlets, and off-center for her country base. You have to wonder how much longer programmers will keep the Faith —CT

✿ AARON LINES Love Changes Everything (2:54) PRODUCER: Chris Farren WRITERS: A. Lines, C. Farren PUBLISHERS: Stanley Cup Music, SOCAN; In the Fairway Music, Winds of Livings, Lift Out Loud Music, ASCAP RCA 82876-506082 (CD promo) This talented Canadian made an impressive entrance on the U.S. country music scene with his hit debut single, “You Can’t Hide Beautiful.” This second release from his RCA debut, Lift Out Loud, has already garnered airplay in his native Canada, and it’s a sure bet to engage radio this side of the border as well. It’s a bouncy tune with an infectious, singalong chorus. (Any time you have “Na na na, na na na,” you know listeners won’t be able to stop themselves from singing out loud.) Penned by Lines and producer Chris Farren, the lyric is an up-tempo beat to the power of love and the way it changes everything for the better. Lines has a particularly appealing voice and a winning way of delivering this anthem. In a world of turbo, fast-paced music where lights, sound, and single. Indeinde shined.—DEP

AC

✿ CHRIS EMERSON Broken Heart (4:03) PRODUCERS: Chris Emerson, Leo Mellance, Steven Calzone WRITERS: not listed PUBLISHERS: not listed Monomoy Records 3001 (CD promo) Chris Emerson’s version of “Broken Heart” is another acoustic pop/rocker from the heartland, again illustrating Emerson’s allegiance to a bygone era in which solid writing, musicianship, and sincere performing were the variables that led to acclaim. This “Broken Heart” is stone solid. Don’t miss the full-length version for a check out monomy music.com.—CT

SINGLES

Edited by Chuck Taylor

POP

✿ RACHEL FARRIS I’m Not the Girl (3:21) PRODUCERS: John & Dino Eletaire WRITER: not listed PUBLISHER: not listed High Records (Promo) Just as the previous generation of pop princesses all took a little something from The Britney Spears bandwagon, today’s breed of young female singers is working mightily hard to bear likeness to punk popper AVRIL LAVIGNE. Twenty-six-year-old Rachel Farris is off to an auspicious start with “I’m Not the Girl,” a spirited anthem of defiance that fortunately remembers that a huller hook is as essential as the ubiquitous spray of electric guitars. “Girl” is everything that pop power pop should be, with a potent vocal, an engaging chorus that adheres to the ears, and enough edge to be cool with the kids. Sometimes a song is so obvious that when you spin it, you get it without fuss: Such is this, a bold, confident launch.—CT

ARVIL LAVIGNE Losing Grip (3:53) PRODUCER: Clif Magness WRITERS: A. Lavigne, C. Magness PUBLISHERS: Almo Music/Blue Iron Gate/EMI-April, ASCAP, AVRIL Lavigne Publishing, SOCAN Artist 50990 (CD promo) Grammy or no Grammy, AVRIL LAVIGNE is still the queen of the pop charts and the most consistent new pop hitmaker of the past year. The fourth single from five-platinum-plated Let Go serves up what is becoming the reliably recognizable vocal stamp—and this time the young lady is good and pissed off, as she growls, “Why should I care? If you don’t care then I don’t care, we’re not going anywhere.” Pitching in is the most aggressive instrumental arrangement we’ve heard yet from Lavigne, courtesy of producer Clif Magness, with a tasty splattering of grinding guitars and an aptly repetitive spin that find a comfortable home alongside the Linkin Park and Good Charlot- tes of the pop airwaves. It just keeps getting better...through we’re still waiting for that elusive First No. 1 on the Hot 100.—CT

LAURA PAUSINI If That’s Love (3:33) PRODUCERS: Jimmy Braylor, Andrew Logan, Pam Reswick, Peter Rice PUBLISHERS: Sunlight/Reswick Songs/EMI April, ASCAP, Standard Music/EMI Australia, APRA Atlantic 301081 (CD promo) Laura Pausini, 2002’s brightest new pop presence, didn’t get much love from radio with celebratory, upbeat debut “Surrender” — though a savvy production gathered her to the top of the Billboard Hot Dance Music/Club Play chart. We hope Atlantic has loaded its arsenal with enough promotional ammunition to awaken dozing pro- grammers to the Italian diva’s jaw-dropping talents with “If That’s Love.” The ballad of choice on her mesmerizing full-length From the Inside. This one packs a wallop, with a crisp lyric drenched in melancholy, grown-up jiggery of production that sounds like a silk sail and Pausini’s consummate vocal, drenching with emotion and grace; it’s absolutely perfect. The idea that this masterful talent could escape radio’s radar is criminal. C’mon, top 40, get it together.—CT

DAVID BOWIE Ziggy Stardust and the Spiders From Mars—The Motion Picture Virgin 72434-42096-2 (CD promo) RELEASE DATE: April 1 In celebration of its 30th Anniversary, Virgin is issuing David Bowie’s legendary concert film Ziggy Stardust and the Spiders From Mars. Brilliantly captured by acclaimed director D.A. Pennebaker (Don’t Look Back, Monterey Pop), this historical film documents and preserves one of the great moments in rock ’n’ roll history— the July 3, 1972, farewell “retirement” concert of Bowie’s Ziggy Stardust persona at London’s Hammersmith Odeon. This event high- lighted one of the most exci- ting periods of the artist’s ever-evolv- ing career. Three decades following its shock- ing debut, Bowie’s otherworldly gender-bending alter- ego still reigns as one of modern pop music’s most innovative, theatrical, and groundbreaking inventions. The diabolically restored and remastered DVD, presented in 5.1 stereo surround sound, was remixed by long-time collaborator Tony Visconti. It also features new commentary from Pennebaker and Visconti, and a DVD-ROM section including desktop pictu re gallery, a discography, and bonus savers. Virgin is also issuing a two-CD clamshell box limited-edi- tion package of Ziggy Stardust and the Spiders From Mars, which includes previously unavailable ban- ter between songs and the unedited farewell speech.—CR

CONTRIBUTORS

Keith Caulfield, Deborah Evans Price, Rahsaan Hall, Jill Kirgins, Craig Roseberry, Chuck Taylor. SPOTLIGHTS: Releases 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. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRTICS’ CHOICE: (1) = New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (Billboard, 770 Broadway, 6th Floor, New York, N.Y. 10038) or to the writers in the appropriate box.
Lessack Finds Safety In Numbers
LML Label Opens Door To Broadway, Cabaret, And Jazz Vocalists

BY JIM BESMAN

With a pair of new two-CD sets focusing on great songwriters, Lee Lessack is heightening the visibility of his 7-year-old Los Angeles-based label, LML Music.

Lessack, who founded LML to put out his own recordings, has just issued Tap Your Troubles Away—The Words & Music of Jerry Herman, a live all-star tribute of 25 Herman songs performed by Herman, Rod McKuen, Charlotte Rae, Leslie Uggams, Rita Moreno, Sam Harris, and Bernadette Peters. There is also a unique duet by Angela Lansbury and Carol Channing, for which they swap their respective signature songs, "Mame" and "Hello, Dolly." Coming in June is Dream—The Lyrics & Music of Johnny Mercer, featuring Margaret Whiting, Lea Salonga, Petula Clark, Tyne Daly, and Lessack himself.

But Lessack is also currently represented on his label by his solo Mercer tribute, The Songs of Johnny Mercer. "I started the label for myself, and then other Broadway, cabaret, and jazz vocalists started knocking on my door," says Lessack, who bowed LML with his eponymous 1996 disc comprising songs by such greats as Mercer, Harold Arlen, and Rodgers & Hammerstein, as well as contemporaries Wendy Waldman, Ann Hampton Callaway, and David Friedman.

"My background was musical theater," Lessack continues. "I attended the American Academy of Dramatic Arts in New York, then moved to L.A. and landed a job as an assistant for Henry Winkler, which gave me great business skills."

His projected six-month stint with Winkler lasted six years and was followed by club work, concerts in L.A. and New York, and recording. "David Friedman, who wrote a lot of songs that the late [cabaret artist] Nancy Lamont recorded, said I should start my own label, so I did it for my own recordings and never thought beyond that," Lessack says. "Then Brian Lane Green, who was nominated for a Tony in Starmites, was starting a national tour of Joseph and the Amazing Technicolor Dreamcoat and said [to me that] he wanted to do an album. I told him that if I could get his agent to negotiate in his deal with the merchandise company that he could sell his CD in the lobby, I'd do it—and they did.

Green's 1997 eponymous LML disc opened the door for others. "I now have 50 vocalists and 75 recordings," says Lessack, whose Allegro-distributed label is dedicated to "great vocalists that are lyrically driven." He singles out artists with recent releases, like former Star Search winner Nita Whitaker, whose One Voice album debut from last year contains the post-Sept. 11, 2001, song "Heaven Holds the Ones I Love." Louise Pire, current star of Broadway's ABBA tribute musical Mamma Mia!, who is represented in the LML catalog by All of My Life Has Led to This; Pamela Myers, who earned a Tony nomination for Company and whose forthcoming album, The Chance to Sing, features piano accompaniment from its songwriters, including John Kander, Charles Strouse, and Stephen Schwartz; and musical and film composer Schwartz, whose albums LML distributes.

LML's roster mostly comprises artists who sell "a couple thousand copies," Lessack notes. "Cabaret isn't a huge money-making venture, and I make the bulk of my living from touring more than half the year. But I find that there's always a handful of recordings that sell very strong and balance out the others, and I try to be constantly releasing new product, because the life of these recordings is timeless: Even though there's a [sales] surge at the beginning that plateaus out unless you're touring at a Broadway show, they don't go old." Lessack says label catalog also benefits by "cross-purchasing" potential on the LML Music Web site: "Go to it and you're in the land of great vocals." Many go to the store, listen in concert, and then see Louise's picture and remember her from Mamma Mia!, and before you know it, they've bought six CDs.

Lessack says that unlike other LML artists pay manufacturing costs, they own their masters. "Come to LML and get a label presence," he says. "I do everything you don't want to do: mechanical licenses, copyrighting, collecting, invoicing, calculating royalties—and I've paid royalties to writers and singers every quarter religiously since day one, because I'm an artist myself and I don't want to pay someone else's rent. I'm a business owner, so these are the kinds of marketing, promotion, and publicity opportunities I try to create, where there's safety in numbers. I take an artist who normally only sells CDs at concerts—and maybe 1,000 in the lifetime of a recording—but being on the label, I hope to double and triple it for them.

As for himself, Lessack notes that his current releases present "huge marketing opportunities. I have four CDs with standards and songs by new songwriters like Ann Hampton Callaway, David Friedman, Craig Carnelia—writers who are among the generation of tomorrow. But my bread and butter is this Johnny Mercer tribute—since I've always been a real Mercer fan. It's opened me up to an audience that is Mercer fans first, who hopefully became Lessack fans after."
Second-Session Technology Opens Doors For Copy Protection

BY CATHERINE APPLEFELD OLSON

With the advent of "second-sessions" technology that enables two versions of a recording to be compressed onto a single CD—therefore allowing consumers to listen to music on both regular CD players and PCs—the U.S. music industry is finally proceeding with plans to implement copy protection on commercial discs, with an eye on fourth-quarter 2003.

The technology also enables the inclusion of enhanced audio and video content and Web connectivity in the protected second session. Two key players are raising the profile of copy protection: In recent months, Macrovision and Microsoft have introduced the ability to copy second-session content to a computer hard drive. The inability for playback on a PC previously kept labels from embracing copyright protection measures with much enthusiasm in the U.S.

MORE CONSUMER-FRIENDLY

EMI Recorded Music VP of new media Ted Cohen says, "A lot of the development we are seeing now came out of conversations we had last year, where we said we wouldn't even look at rolling out copy protection until we could provide a superior consumer experience."

"We were compelled to look at what everyone has come back with in terms of the user experience," Cohen adds. "The accessibility of the second session is pretty much seamless in all the delivery mechanisms that have been shown to us."

"A recent poll shows over 60% of people with PCs want to listen to music on their computer," Microsoft Windows Digital Media product manager Erin Cullen says. "We are working with the music industry to come up with solutions to protect the content but provide consumers with a great listening experience."

With this technology, labels now can parlay what was largely viewed as a defensive anti-copy measure into a benefit for consumers who purchase music legally. Cohen says, "We want to reward customers for buying legally, and we don't want to inhibit reasonable personal use."

And although testing second-session technology remains almost entirely internal, the industry is progressing with previously unseen momentum.

Internal copies of Sinead O'Connor's new Vanguard album, Sinead Nua, were layered with an early version of Microsoft's Windows Media Data Session tool kit, according to Cullen, and she says the Ike & Tina Turner reunion The Early Sessions (arriving March 31 on Sterling Entertainment) was embedded with the most recent version of the software. The Microsoft technology has been receiving feedback from EMI and Universal Music Group.

Among the steps labels tell Billboard they are taking to move forward with copy protection are meeting with their artists to ensure the creative community is on board with the technology and conferring with their manufacturing counterparts to ensure the technology can effectively be implemented at the plant level.

As one label executive who requested anonymity says, "We are in the early days, but given the rate that things are developing, I expect a lot will happen in a very short time."

Adam Sexton, VP of marketing at Macrovision, whose technology has been used on approximately 80 million discs primarily in Germany and Japan, says, "There is no question we are driving as hard as we can to have copy protection deployed in the U.S. this Christmas. One of our biggest challenges is to make U.S. labels aware that copy protection is a reality in Europe and Asia, and they should start rolling it out here."

In addition to the hard-drive component, the Microsoft technology and the most recent version of the Macrovision software—which landed on label executives' desktops in late February—enable labels to predetermine a number of copies of the second session that can be burned onto a blank CD. Sexton says, "This is the first time the consumer would have the ability to make a backup copy for personal use, and this has been extremely important to the record companies in the U.S."

Artist-Friendly CD Baby A 'Musician's Dream' 

BY CHRIS MORRIS

On March 10, online retailer CD Baby reached $3 million in sales to date. That's not too shabby for a 5-year-old company that sells nothing but self-released albums by some 33,000 musicians worldwide.

The Portland, Ore.-based firm has moved close to 400,000 units. Some of its top sellers—which have come from such established performers as Eels, former Del Fuegos leader Dan Zanes, ex-Grant Lee Buffalo frontman Grant Lee Phillips, and singer-songwriter Jack Johnson—have sold more than 10,000 units. But for each sizable hit, there are dozens of indie titles that sell only a handful of copies each year. The beauty of CD Baby, as its founder sees it, is that this virtual store stocks them all and will continue to forever.

The company is the brainchild of programmer Derek Sivers, a former working musician. In the mid-90s, Sivers lived in New York, where he fronted the funk-pop band Hot Mice while working as the tape room supervisor and his house producer/engineer at publisher Warner/Chappell.

Sivers approached cdnow.com and tunes.com, the top online music retailers, to sell Hot Mice's debut album, Greatest Hits Vol. 17. He learned that the companies were uninterested in taking his record unless it had industry distribution. He recalled, "I thought, 'Man, shouldn't somebody have a simple little solution? If somebody wants to sell their CD online, there might be 30 people out there who want to buy it, but shouldn't that be enough for some business somewhere?'

Frustrated, he established a credit card account for his own Web site. "After I had it, he thought, my musician friends who had also released their own CDs, 'If you want it, I'll process your orders for you.' There was nobody else doing it at the time, and they started telling their friends, 'Dude, my friend Derek will sell your CD for you, man.'"

In '98, Sivers, who was still making his living as a musician, set up his company as a stand-alone Web entity at cdbaby.com. He says, "I decided to be very upfront about it and went through all the things I didn't like about the traditional industry. I said, 'OK, if I'm going to do this, here's my goal. I'm going to make it a musician's dream come true, so, as a musician, what would my dream record store?' I'd get paid every week. I'd always know the full name and info about every person who bought my CD, because to me those are my customers, not the record store's customers. I'd never be kicked out of the system because I'm not selling enough. And I never wanted the site to have any advertisements or succumb to selling out to investors and become some kind of corporate thing."

The economics of CD Baby are simple. Artists who want to sell their product on the site pay a one-time start-up fee of $35, which ensures that their releases will be stocked in perpetuity. For each title sold, CD Baby takes a flat cut of $4 per unit; pricing is determined by the artists themselves. Musicans can access their accounts on cdbaby.com and learn what they have sold and who purchased their works; they are paid weekly.

This has proved to be an attractive proposition to artists with self-released albums. Sivers says with a laugh, "We get about 75 new titles a day now."

Each title on the CD Baby site has its own page, which includes sound files, a link to the artist's own Web site, a direct e-mail link to the artist, and recommendations about similar titles from the e-tailer's staff. Customers can browse the store's offerings by genre and geographical location or check on new arrivals, a listing that is updated daily.

One recent innovation is a section called 'Flavor,' which catalogs the site's offerings in lifestyle terms. Categories include "Music To Have Sex To," "Sick of All Normal Music," "For Stomers," and "Naked on the Cover." Sivers says of the last category, "Here are 60 albums that we sell where people are naked on the cover. We actually had a guy from Germany, the day that I turned that on and built it, who came through and bought one of everything."

CD Baby, which started as a two-man operation in Woodstock, N.Y., moved in September 2000 to a 20,000-square-foot warehouse space adjacent to the Portland airport, the U.S. Postal Service's Northwestern mail hub. The company employs a staff of 23, including six warehouse employees who skateboard through the racks to hand-pull product.

Summing up his company's retailing philosophy, Sivers says, "My goal has always been to keep it this cool little record store. next to the big one. Like in New York, where you have Tower Records, and next to it is Other Music. Being the hip little alternative to the big record store."
Industry Gathers For 2003 NARM Confab In Orlando, Fla.

Declarations Of Independents

by Chris Morris

GOT LIVE IF YOU WANT IT: Santa Monica, Calif.-based Kufala Recordings was in the house at the National Assn. of Recording Merchandisers (NARM) confab this year, touting its unique wares: authorized live recordings, made on demand and turned around within two weeks of the performance.

Founded last July by two former Liquid Audio executives—CEO Dave Kurtz and president/senior VP of A&R Brady Lahr—Kufala has lined up deals with several grassroots bands to issue their shows as custom-made CD-Rs. To date, the label has issued 32 titles (most of them two-CD packages), including sets by Soul Coughing (licensed from Warner Bros.), the Morphone offshoot Twine men, ex-Hammerbox vocalist Carrie Akre, and New York soul-jazzers Groove Collective. The company will soon issue archival live shots by New Riders of the Purple Sage.

Kurtz says, "The artists are responsible for the recording. They license it to us for five years. It's basically a pressing and distribution deal. We take on the cost of putting out the records."

Kufala takes advance orders for their releases at the shows that are being recorded and offers them through its Web site, kufala.com. The label also fronts product to the bands for sale on the road. To date, the albums have been issued on high-quality CD-Rs, but if orders total more than 1,000 units, as in the case of the Soul Coughing collection, the label will move to conventional manufacturing.

Though the majority of sales have been direct to consumers so far, Kufala also ships its releases to 73 indie retailers, in such markets as New York (a Groove Collective stronghold), Chicago (where the Twine men release was recorded), and Boston (Twine men's hometown). Kurtz says, "The idea is to put out regionally specific releases."

At NARM, Kufala laid out its concept to several distributors. Kurtz observes, "I can do all my own manufacturing on demand, and I can do all my own fulfillment. What I'm really looking for is someone who can rep our catalog."

He sees growth in selling his releases direct to indie retail—most specifically, to the Coalition of Independent Music Stores (CIMS)—and like-minded retail groups. "The CIMS guys were all so responsive," Kurtz says. "We're getting retailers who are dedicated to our product."

Kufala can be contacted at 310-399-9438.

MORE DVDS TO RYKO: Ryko Distribution, which recently brought Brooklyn, N.Y.-based DVD firm Pleisfilm on board (Declarations of Independents, Billboard, Dec. 21, 2002), has signed an exclusive deal with another new video firm, Blue Underground. The Burbank, Calif.-based company, which specializes in extreme horror flicks and Euro-erotica, bows at Ryko with the April 22 release of Two Evil Eyes, a two-disc collaborative effort by gore specialists George Romero (Night of the Living Dead) and Dario Argento (Suspiria) and the 1973 Romero feature The Crazies.

QUICK HITS: More familiar artists are leaping aboard the indie side. Sources at the NARM convention confirmed that former Spencer Davis Group Traffic/Blind Faith member and solo star Steve Winwood has completed an album for Sci Fidelity, the label operated by jam-band fave the String Cheese Incident. Also, Belchiaso Records, a new imprint from '80s hitmaker Pat Benatar, has signed a pressing and distribution deal with Welk Music Group. The company will issue a new album by Benatar and Neil Geraldo in June ... Curt Swedlow has joined Bayside Entertainment Distribution in West Sacramento, Calif., as director of marketing. Swedlow replaces Janet Figueroa, who exited the company earlier this year. Swedlow was most recently Koch Entertainment Distribution's Northern California salesman and previously served as Western regional manager for Distribution North America, the distribution arm of now-defunct Valley Media ... Navarre Entertainment Media has signed an exclusive North American distribution deal with West Coast Mafia Entertainment. The Los Angeles-based hip-hop label, headed by CEO Shawn Thomas, aka rapper C-Bo, had previously been distributed by Select-O-Hits and Southwest Wholesale.
Music Still Offers Strong Toy Tie-Ins

BY STEVE TRAUMAN

NEW YORK—While sales of prerecorded music may be declining, that isn’t stopping toy makers and producers of merchandise geared toward kids from licensing images of pop stars and other music icons for use with their products. In fact, judging by good results recently showcased at the 100th annual American International Toy Fair in New York, an ever-widening range of artists is getting involved in new toys and games: Arista’s Avril Lavigne, A&M/Interscope’s Vanessa Carlton, DeJ.J’s LL Cool J, and Music World/Columbia’s 50 Cent are among the acts lending their likenesses to music to the marketing of kids’ products.

Toy-maker Lago has inked a marketing deal with Swedish teen-pop quartet Play to launch its new line of girls’ jewelry and fashion accessories, Clocks, a fashion design line of belts, bangles, and other stylish accessories to express their personalities. Play will be featured in ads and at select promotional appearances throughout 2003. The act will be promoted through clickits.com, where visitors can now listen to music clips from Play’s new Columbia album, Replay, due April 29.

Lego Americas president Andrew Black says: “Clocks mark an important launch for us in a new arts-and-crafts category, and we’re confident our alliance will be an exciting complement to the strong promotion of our music line.”

Beyond straight product promotion, artists are also featured personalities in many of the products hitting the market. Last fall, LL Cool J was included in the 2002/2003 distributor’s catalog’s reference source for information on every music format used in the retail marketplace. The book is geared toward suppliers of pop, rock, and indie products and for information about every major and independent record company. The book, which encompasses information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $165

TALENT & TOURING INTERNATIONAL GUIDE: The leading source for those who promote or manage talent. Lists talent, booking agencies, facilities, services and products worldwide. $135


RECORD RETAILING DIRECTORY: The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the USA. $209

THE RADIO POWER BOOK: The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. $129

INTERNATIONAL DISC/TAPE DIRECTORY: The exclusive source for information in the manufacturing area of the music industry and video business. Lists over 3,000 professional services and suppliers. SALE $49 $30

MUSICIAN’S GUIDE TO TOURING & PROMOTION: Today’s working musician’s guide to clubs, tape/disc services, A&R, music services, industry websites and more. $15.95 (saving indicated)

ORDER ONLINE: www.OrderBillboard.com or call 1.800.745.9022 • International: 916.743.1215 • Fax: 916.743.5866

Music Network is looking more likely to be able to pull off an out-court restructuring. The Norcross, Ga.-based chain closed 30 stores in the first two months of 2003, leaving it with 51. The 50 stores were a part of the 64 outlets that Music Network acquired from Wherehouse Entertainment in 2001, and it is closing them under the name of its last successful company, the Norcross location. Sources suggest that the liquidation of the shuttered stores and the earlier liquidation of the one-stop enabled the company to pay down its revolving credit facility from a high of $28 million to about $13 million, which appeared to keep its bank, Wells Fargo, said to be supporting the chain as it works through its problems. Music Network executives were unavailable for comment.

THE ENVELOPE: PLEASE: Although I attended the Trans World vendor award dinner back in February, I haven’t had a chance to name the award winners. They are:

In music, Joyce Bruce of Ryko Distribution won the independent sales rep award, Epitaph won the label award, and Caroline Distribution won the product promotion award. The WEA sales team of Angelo Belli and Steve Rapsard won the major sales reps award, Atlantic won major label of the year, and BMG Distribution picked up the distributor honor.

In video, Mike Reed of Columbia Tristar Home Entertainment won the sales representative award; his company won for studio of the year, while Arista Home Entertainment won the independent award. Eric Westmann of Janisco Marketing won the game sales award, and Electronic Arts was vendor of the year for the category. In accessories, Charles Ferkl of Maxwell Corp. won the sales rep award, Paradise Creations won the distributor award, and Case Logic won the vendor award.

A high point of the dinner was the killer performance by Deana Carter, who rocked the Rainbow Room like it hasn’t been rocked, I suspect, in a while.

OUT AND ABOUT: I have just returned from the National Assn. of Recording Merchandisers (NARM) convention (Billboard, March 29). There, I had the pleasure of my own private College Football Bowl game preview, which featured, among other items, an upcoming Aerosmith blues album that will be produced by Jack Douglas and will be in stores this summer, music by the Coral, and music DVDs from James Taylor and Dixie Chicks. Other projects that were mentioned include a live Jeff Buckley album and a new set from Béla Fleck.

Also, as previously reported (Billboard, March 29), the Raveonettes, which were initially shipped through RFD and marketed by that company in conjunction with Columbia, have returned with a successful, independently developed artist campaign that they are being shifted to Sony Music Distribution in an attempt to elevate their profile.

Additionally, Legacy is getting set to release this summer hybrid CD of 15 titles from Bob Dylan’s catalog, each containing a Super Audio CD version and a CD version. Also, the company is planning a four-C/D boxed set from Count Basie, as well as deluxe editions of Miles Davis’ Kind of Blue and a Muddy Waters live album. Each music Still Offers Strong Toy Tie-Ins

Music Network is looking more likely to be able to pull off an out-court restructuring. The Norcross, Ga.-based chain closed 30 stores in the first two months of 2003, leaving it with 51. The 50 stores were a part of the 64 outlets that Music Network acquired from Wherehouse Entertainment in 2001, and it is closing them under the name of its last successful company, the Norcross location. Sources suggest that the liquidation of the shuttered stores and the earlier liquidation of the one-stop enabled the company to pay down its revolving credit facility from a high of $28 million to about $13 million, which appeared to keep its bank, Wells Fargo, said to be supporting the chain as it works through its problems. Music Network executives were unavailable for comment.

THE ENVELOPE: PLEASE: Although I attended the Trans World vendor award dinner back in February, I haven’t had a chance to name the award winners. They are:

In music, Joyce Bruce of Ryko Distribution won the independent sales rep award, Epitaph won the label award, and Caroline Distribution won the product promotion award. The WEA sales team of Angelo Belli and Steve Rapsard won the major sales reps award, Atlantic won major label of the year, and BMG Distribution picked up the distributor honor. The WEA sales team of Angelo Belli and Steve Rapsard won the major sales reps award, Atlantic won major label of the year, and BMG Distribution picked up the distributor honor.

In video, Mike Reed of Columbia Tristar Home Entertainment won the sales representative award; his company won for studio of the year, while Arista Home Entertainment won the independent award. Eric Westmann of Janisco Marketing won the game sales award, and Electronic Arts was vendor of the year for the category. In accessories, Charles Ferkl of Maxwell Corp. won the sales rep award, Paradise Creations won the distributor award, and Case Logic won the vendor award.

A high point of the dinner was the killer performance by Deana Carter, who rocked the Rainbow Room like it hasn’t been rocked, I suspect, in a while.

OUT AND ABOUT: I have just returned from the National Assn. of Recording Merchandisers (NARM) convention (Billboard, March 29). There, I had the pleasure of my own private College Football Bowl game preview, which featured, among other items, an upcoming Aerosmith blues album that will be produced by Jack Douglas and will be in stores this summer, music by the Coral, and music DVDs from James Taylor and Dixie Chicks. Other projects that were mentioned include a live Jeff Buckley album and a new set from Béla Fleck.

Also, as previously reported (Billboard, March 29), the Raveonettes, which were initially shipped through RFD and marketed by that company in conjunction with Columbia, have returned with a successful, independently developed artist campaign that they are being shifted to Sony Music Distribution in an attempt to elevate their profile.

Additionally, Legacy is getting set to release this summer hybrid CD of 15 titles from Bob Dylan’s catalog, each containing a Super Audio CD version and a CD version. Also, the company is planning a four-C/D boxed set from Count Basie, as well as deluxe editions of Miles Davis’ Kind of Blue and a Muddy Waters live album. Each others that were mentioned include a live Jeff Buckley album and a new set from Béla Fleck.

Also, as previously reported (Billboard, March 29), the Raveonettes, which were initially shipped through RFD and marketed by that company in conjunction with Columbia, have returned with a successful, independently developed artist campaign that they are being shifted to Sony Music Distribution in an attempt to elevate their profile.

Additionally, Legacy is getting set to release this summer hybrid CD of 15 titles from Bob Dylan’s catalog, each containing a Super Audio CD version and a CD version. Also, the company is planning a four-C/D boxed set from Count Basie, as well as deluxe editions of Miles Davis’ Kind of Blue and a Muddy Waters live album. Each
WHV Promotes Foreign Titles To Film Buffs And New Audiences

BY CATHERINE CULLINANE

Night we do for many retailers. WHV VP of DVD theatrical catalog Michael Radiloff says, "The challenge is cutting through all the clutter and noise in the marketplace to bring attention to these classic foreign films. Classic movies today are a challenge. Foreign films are also a challenge. Put them together, and you have a really big challenge.

Radiloff notes that the expected consumer of these films—an older, urban, and upscale film buff—will naturally find these titles in the marketplace. But to attract a broader audience, WHV created new, special features for each title. "We wanted to bring something new to these great films," Radiloff says. "We think that helps shine a spotlight on these movies and rekindles interest.

Though WHV is not holding an overarching promotion for the titles, the company is working closely with retailers through a year-long catalog program that rewards them for supporting its titles. WHV expects that many retailers will advertise each title for less than $15.

"It's great that Warner is getting behind catalog, because that's what we do best," says Wendy Wu, product manager of DVD/VHS for the Los Angeles-based Virgin Megastore chain. "Catalog is really our bread and butter, with the most extensive DVD range being in our 'A' markets of Los Angeles, New York, Chicago, and Boston."

Wu adds that the price will be attractive to both international film buffs and new consumers. "At $19.98, you can't go wrong. People will be more willing to give it a chance than at a $30 price point. And all three are included in our April multi-buy campaign of three titles for $4.50."

WHV particularly expects Truffaut's masterpiece Day for Night to attract collectors. Until now, the story of a director (played by Truffaut) who is solving problems on the set of his film stars Jean-Louis Trintignant and Anouk Aimee and explores the challenges of new love amid careers and parenthood, remains unique in its near-wordlessness, its emphasis on women, and its shift between color and black-and-white scenes.

"Claude Leouch is such a symbolic French director. It's fun to look back on his work," DVD producer Julie Cohen says. "This film in particular is a classic, a piece that marks its time. It is, in a sense, a caricature of a French film, as well as very nostalgic.

"For Cohen, the title reflects the French preoccupation with men and women and relationships, and its de-"..."mure approach to sexuality makes it memorable. She explains, "Leouch said it himself—he likes the purity of it and finds that more erotic than seeing people in the act of sex. In this film it's always just hanging in the air."

"She also expects that the film will inspire consumers who purchase the DVD: "Leouch's choices, how he made a film with so little money and yet won so many awards, keeps that while also trying to help his cast members with their personal lives was only available in a dubbed VHS version, and its DVD extras include four new documentaries.

Laurent Bouzereau—known for working on DVD versions of Steven Spielberg, Alfred Hitchcock, and Martin Scorsese films—produced the DVD. "Day for Night is a love letter to the making of movies," Bouzereau says. "It's a pleasure to see this movie looking so gorgeous, in its original aspect ratio, and in French."

WHV's treatment of Lelouch's A Man and a Woman, winner of an Academy Award and a Golden Globe for best foreign-language film and of a grand prize at the Cannes Film Festival, includes one vintage and one new documentary. The film, which AmericanRadioHistory.com
### Top DVD Sales

<table>
<thead>
<tr>
<th>Title/Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Sales</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>INSPECTOR GADGET 2</strong></td>
<td>French Stewart</td>
<td>PG-13</td>
<td>22.95</td>
</tr>
<tr>
<td>2. <strong>THE RING</strong></td>
<td>Naomi Watts</td>
<td>PG-13</td>
<td>22.95</td>
</tr>
<tr>
<td>3. <strong>JONAH-A. VEGGIES A MOVIE</strong></td>
<td>Animated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. <strong>SPY KIDS 2: THE ISLAND OF LOST DREAMS</strong></td>
<td>Antonio Banderas, Alan Cumming</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>5. <strong>MY BIG FAT GREEK WEDDING</strong></td>
<td>Nia Vardalos, John Corbett</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>6. <strong>SCOOBY-DOO</strong></td>
<td>Scooby-Doo</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>7. <strong>MEET STRAWBERRY SHORTCAKE</strong></td>
<td>Strawberry Shortcake</td>
<td>Animated</td>
<td>19.95</td>
</tr>
<tr>
<td>8. <strong>SUITE SUITE SUITE</strong></td>
<td>Sean Hannity</td>
<td>PG-13</td>
<td>17.95</td>
</tr>
<tr>
<td>9. <strong>THE TUXEDO</strong></td>
<td>Jackie Chan, Jennifer Love Hewitt</td>
<td>PG-13</td>
<td>16.95</td>
</tr>
<tr>
<td>10. <strong>MEET STRAWBERRY SHORTCAKE</strong></td>
<td>Strawberry Shortcake</td>
<td>NR</td>
<td>14.95</td>
</tr>
<tr>
<td>11. <strong>TUCK EVERLASTING</strong></td>
<td>Alex Shedo, Sunny Spacely</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>12. <strong>DANCE WITH THE DEVIL</strong></td>
<td>Steve Carlson</td>
<td>R</td>
<td>14.95</td>
</tr>
<tr>
<td>13. <strong>THE RING</strong></td>
<td>Naomi Watts</td>
<td>PG-13</td>
<td>22.95</td>
</tr>
<tr>
<td>14. <strong>JONAH-A. VEGGIES A MOVIE</strong></td>
<td>Animated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. <strong>SPY KIDS 2: THE ISLAND OF LOST DREAMS</strong></td>
<td>Antonio Banderas, Alan Cumming</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>16. <strong>MY BIG FAT GREEK WEDDING</strong></td>
<td>Nia Vardalos, John Corbett</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>17. <strong>SCOOBY-DOO</strong></td>
<td>Scooby-Doo</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>18. <strong>MEET STRAWBERRY SHORTCAKE</strong></td>
<td>Strawberry Shortcake</td>
<td>Animated</td>
<td>19.95</td>
</tr>
<tr>
<td>19. <strong>SUITE SUITE SUITE</strong></td>
<td>Sean Hannity</td>
<td>PG-13</td>
<td>17.95</td>
</tr>
<tr>
<td>20. <strong>THE TUXEDO</strong></td>
<td>Jackie Chan, Jennifer Love Hewitt</td>
<td>PG-13</td>
<td>16.95</td>
</tr>
</tbody>
</table>

### Top VHS Sales

<table>
<thead>
<tr>
<th>Title/Label/Distributing Label &amp; Number</th>
<th>Principal Performers</th>
<th>Sales</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. <strong>THE RING</strong></td>
<td>Naomi Watts</td>
<td>PG-13</td>
<td>22.95</td>
</tr>
<tr>
<td>2. <strong>JONAH-A. VEGGIES A MOVIE</strong></td>
<td>Animated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. <strong>SPY KIDS 2: THE ISLAND OF LOST DREAMS</strong></td>
<td>Antonio Banderas, Alan Cumming</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>4. <strong>MY BIG FAT GREEK WEDDING</strong></td>
<td>Nia Vardalos, John Corbett</td>
<td>PG</td>
<td>22.95</td>
</tr>
<tr>
<td>5. <strong>SCOOBY-DOO</strong></td>
<td>Scooby-Doo</td>
<td>NR</td>
<td>19.95</td>
</tr>
<tr>
<td>6. <strong>MEET STRAWBERRY SHORTCAKE</strong></td>
<td>Strawberry Shortcake</td>
<td>Animated</td>
<td>19.95</td>
</tr>
<tr>
<td>7. <strong>SUITE SUITE SUITE</strong></td>
<td>Sean Hannity</td>
<td>PG-13</td>
<td>17.95</td>
</tr>
<tr>
<td>8. <strong>THE TUXEDO</strong></td>
<td>Jackie Chan, Jennifer Love Hewitt</td>
<td>PG-13</td>
<td>16.95</td>
</tr>
</tbody>
</table>

---

**Billboard** April 5, 2003

[www.billboard.com](http://www.billboard.com)
BY CHRISTOPHER WALSH

AMSTERDAM—Multichannel audio was a primary topic at the 114th Audio Engineering Society (AES) Convention, held March 22-25 at the RAI Convention Center.

Both the Super Audio CD (SACD) and DVD-audio (DVD-A) formats were represented with exhibit-floor displays and listening rooms to demonstrate their high-resolution, multichannel content to attendees. Meanwhile, several professional audio manufacturers announced new products for the production of DVD-A and SACD discs.

One of the convention's most noteworthy announcements came from console manufacturer AMS Neve.

Greg Cluskey, director of commercial operations, asserted AMS Neve's commitment to the Direct Stream Digital (DSD) system—the one-bit recording process using a sampling rate of 2.8224 MHz employed in SACD creation—with the announcement of the world's first large-format DSD console, designed specifically for SACD production. The new console is based on the manufacturer's existing MMC console and was designed with technical support and advice from Hol-Core-based Philips, co-developer with Sony of the SACD. The first console will be delivered to Galaxy Studios in Belgium, a facility with several multichannel SACD projects to its credit.

As part of a market overview, David Walstra of Philips and Joe Bruins of Sony announced that more than 2 million SACD players have been sold worldwide, more than 1,000 titles are now available from more than 100 active labels, more than 20 manufacturers are supporting the format with consumer hardware, and demand for licensing contracts and agreements is growing. Bruins further indicated that automotive SACD players will soon be introduced.

The Sony/Philips representatives also noted that SACD began to expand into the mass market and manufacturing increases, the cost of replication approaches $1 per disc, which should further encourage mass-market adoption. The 24-bit, 96kHz resolution, and 5.1-channel surround sound of DVD-A was heard in multichannel mixes of artists including Missy Elliott, Fleetwood Mac, and Eric Clapton & B.B. King in the DVD-audio listening room. On March 24, a seminar titled "DVD-Audio—Explore the Format" was held to provide a thorough overview, touching on production tools and techniques, copy protection, and distribution and marketing. More than 500 titles were now available in the DVD-A format, with an average of one new title per day being created, according to Richard Elen of Meridian Audio.

Dolby Laboratories, demonstrating the DPP64 Multichannel Audio Decoder, replayed Austrian public broadcaster ORF's live broadcast of the New Year's Concert in Vienna, Europe's first live broadcast in Dolby Digital 5.1. The recent Grammy Awards show was also broadcast in Dolby Digital 5.1, in another first for surround-sound broadcast (Studio Monitor, Billboard, March 8).

"DVD-Audio and Super Audio CD are both living alongside each other," AES director Roger Furness notes, "and both are gaining momentum. People are beginning to take multichannel seriously. The opportunity with which the film industry has given with the home theater means that a lot of people who never had thought of putting in a multichannel home system, are."
BY CHRISTIE ELIEZER
MELBOURNE, Australia—Grim predictions may abate when it comes to the future of the record industry, but Denis Handlin, newly re-elected chairman of the Australian Record Industry Assn. (ARIA), is having none of it. “All I see,” Handlin declares, “is an exciting future as we find new ways to connect with consumers.”

Sony Music Entertainment Australia CEO/Chairman and Handlin were re-elected unanimously March 1 to serve as chairman of the ARIA board for the fifth consecutive one-year term.

Emphasizing his positive approach to the record industry’s current problems, Handlin chooses not to dwell on how music shipments posted a 4.4% dive in volume and fell by $56 million Australian ($33 million) in value to $573 million Australian ($340 million) during 2002. He prefers to focus on how music DVD shipments in the same period climbed to 1.1 million units, worth $36.9 million Australian ($21.7 million).

“Music DVD sales could increase by 50% on last year, worth an extra $55 million Australian ($32.5 million) to this one music market,” Handlin predicts. “Music DVDs can be about 10% of our music sales overall in 2003.”

Radio executives and act managers say ARIA’s biggest challenge is to raise the profile of domestic acts, which make up only 15%-20% of total annual major-label shipments.

Rob Logan, PD of radio network Austereo, says Australian acts are delivering world-class product. But Logan notes that as in other markets, illegal downloading among the under-25 demographic and competition for consumers’ entertainment dollars have resulted in “reduced consumer support at retail against growth markets in other entertainment products, such as movie DVDs.”

ARIA CEO Stephen Peach says two successful initiatives introduced last year to promote domestic talent will be repeated in 2003. The No. 1 Chart, established to recognize Australian acts that topped its singles and albums charts during the preceding 12-month period (Billboard, Aug. 17, 2002), will be held again July 31, with wider (and as-yet-undeclared) criteria for recognition. A showcase of new acts held as part of the commercial radio industry’s three-day annual conference (Billboard, Jan. 11) will take place in September.

A more longstanding ARIA event, the annual awards show, drew its highest ratings in 16 years last October, when a three-hour telecast of the events: a year-end top 100 chart countdown and a Hall of Fame show in early 2004, when it plans to initiate six acts. (The Hall of Fame inductions are traditionally part of the ARIA Awards show.) This year’s 20th anniversary of the introduction of the ARIA charts may also be the basis for a TV special.

The Australian market is increasingly suffering from illegal home-copying and the activities of organized pirates; ARIA estimates that the piracy rate was 9% in 2002. Peach says the body is in ongoing discussions with the Australian government about changes to the Copyright Act that would streamline litigation regarding music piracy and illegal file sharing.

Peach, a lawyer by trade, adds that amended legislation could be put in place this year. But he emphasizes the importance of that legislation coinciding with labels being able to provide a choice of online subscription models and the need for that to tie in with an education campaign to target file swappers.

SANCTUARY MOVES INTO NEW FINANCIAL FIELD

BY GORDON MASSON
LONDON—Wide-ranging music group Sanctuary is expanding into the field of financial services with a new program aimed at helping both fledgling and established artists, managers, and producers manage their money more efficiently.

London-based Sanctuary Group has entered a joint venture with U.K. financial firm Gerrard to create the Gerrard/Sanctuary Wealth Management Service.

“For the average artist or manager, it is too confusing to have several different sources managing and planning their finances,” Sanctuary executive chairman Andy Taylor explains. “So we started discussions with Gerrard to look into how to address these issues, and we have spent the last 18 months pulling together a team of various financial experts and training them in the workings of the music industry.”

Gerrard executive director of wealth management Jim Julyan says, “Sanctuary were of the opinion that they would like a comprehensive financial planning service for some of their artists, and basically the idea just progressed from there.”

Julyan tells Billboard that the service covers four key areas: investment management, banking services, financial planning, and general insurance. “We’re aiming the service at the entertainment industry in its broadest sense, so we’re looking to assist bands that are just starting out, as well as multi-millionaire rock stars,” Julyan says. “But we’re also looking at actors, sports stars, and so on. Sports stars are a bit like pop stars in that they still need financial advice when they’re starting out to help them with mortgages and investments and things, not just when they’re established and earning big money.”

Julyan contends that such a concept is somewhat alien among city institutions. He notes, “It’s unusual for a major investment house to take that sort of view, because normally they would only target people with a couple of million pounds in the bank.”

Taylor adds, “We’re aiming the service toward anyone in the entertainment industry who has a complicated financial life, be they agents, artists, producers—whatever. They all need comprehensive health coverage, life insurance, mortgage planning, investment planning, etc., and it’s obviously harder to manage your financial affairs when money comes in a more sporadically, as it tends to do for people involved in the creative side of the music industry.”

“These people are generally quite complicated in the way they live their lives; they are more creative than business-minded, and it helps if they have a one-stop shop to help them with their financial needs.”

"ARIA Remains Upbeat About Sales
Music DVD Shipments, Local Talent Prove A Source Of Optimism"

BY STEPHEN PEACH
LONDON—Despite reports in the music business that the DVD has found its legs in the Australian market, Warner Music Australia chairman and CEO Denis Handlin is confident in the future of the music business.

Handlin and other industry observers believe the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.

Handlin notes that the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.

Handlin says that the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.

Handlin says that the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.

Handlin says that the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.

Handlin says that the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.

Handlin says that the success of the DVD in Australia is linked to the quality of the content available. The ARIA Awards, held in Sydney in late November, featured performances by local artists such as Missy Elliot and local hip hop artists such as Gangsta Boy, who won the award for best rap single.
<table>
<thead>
<tr>
<th>JAPAN</th>
<th>UNITED KINGDOM</th>
<th>GERMANY</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
<td><strong>SINGLES</strong></td>
</tr>
<tr>
<td>1</td>
<td>SEKAI NI HITOTSUJAKE NO HANA</td>
<td>2</td>
<td>CASSEY B</td>
</tr>
<tr>
<td>2</td>
<td>ZEMBUI KIMIDATTA</td>
<td>3</td>
<td>LE FRUNK</td>
</tr>
<tr>
<td>3</td>
<td>KIMI GA OKARETA BURU</td>
<td>4</td>
<td>BEING NOBODY</td>
</tr>
<tr>
<td>4</td>
<td>MEJIRUSHI NO KIYOU</td>
<td>5</td>
<td>U MAKE ME WANNA</td>
</tr>
<tr>
<td>5</td>
<td>LOSTMAN/SAILING DAY</td>
<td>6</td>
<td>IN THE MOOD</td>
</tr>
<tr>
<td>6</td>
<td>ASUENODIRIBRA</td>
<td>7</td>
<td>SEHONJEU</td>
</tr>
<tr>
<td>7</td>
<td>TSUKI NO SHIZUKU</td>
<td>8</td>
<td>MOVE YOUR FEET</td>
</tr>
<tr>
<td>8</td>
<td>UWASA NO SEXY GUY</td>
<td>9</td>
<td>LOSE YOURSELF</td>
</tr>
<tr>
<td>9</td>
<td>ALWAYS</td>
<td>10</td>
<td>MOVE ME</td>
</tr>
<tr>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
<td><strong>HOT MOVIE SINGLES</strong></td>
</tr>
<tr>
<td>1</td>
<td>DA JYA</td>
<td>2</td>
<td>BUMP BUMP BUMP</td>
</tr>
<tr>
<td>2</td>
<td>HIYAKU</td>
<td>3</td>
<td>SOMEWHERE I BELONG</td>
</tr>
<tr>
<td>3</td>
<td>GOKINA FURUDOKI</td>
<td>4</td>
<td>I'M WITH YOU</td>
</tr>
<tr>
<td>4</td>
<td>SAKURA (OKUYO')</td>
<td>5</td>
<td>PROVIDER/LAPDANCE</td>
</tr>
<tr>
<td>5</td>
<td>HUMMING BIRD</td>
<td>6</td>
<td>MIDNIGHT</td>
</tr>
<tr>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
</tr>
<tr>
<td>1</td>
<td>YUZU</td>
<td>2</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>2</td>
<td>EVERY LITTLE THING</td>
<td>3</td>
<td>NORA JONES</td>
</tr>
<tr>
<td>3</td>
<td>L'ARC EN CIEL</td>
<td>4</td>
<td>NEN</td>
</tr>
<tr>
<td>4</td>
<td>KYOUSUKES LAVINIO</td>
<td>5</td>
<td>MIN</td>
</tr>
</tbody>
</table>

**HITS OF THE WORLD**

**JAPAN**

1. I DROVE ALL NIGHT
2. AMIGA SOLEDAD
3. SOMEBODY ELSE
4. DON'T KNOW WHAT
5. REAL_MAN
6. ASERETH/ THE KETCHUP SONG
7. MAKE IT CLAP

**UNITED KINGDOM**

1. LOST WITHOUT YOU
2. SOMEBODY I BELONG
3. SOUVENIR
4. SOMEONE I BELONG
5. SOMEONE I BELONG

**GERMANY**

1. OPERACION TRUNFO Y Y
2. SOMEBODY ELSE
3. SOMEONE I BELONG
4. SOMEONE I BELONG
5. SOMEONE I BELONG

**FRANCE**

1. CASSEY B
2. LE FRUNK
3. LOSE YOURSELF
4. J'EN AI MARRE!
5. SOMEBODY SAY

**HITS OF THE WORLD**

**CANADA**

1. 1 DROVE ALL NIGHT
2. AMIGA SOLEDAD
3. SOMEBODY ELSE
4. DON'T KNOW WHAT
5. REAL MAN
6. ASERETH/ THE KETCHUP SONG
7. MAKE IT CLAP

**SPAIN**

1. LOST WITHOUT YOU
2. SOMEBODY I BELONG
3. SOUVENIR
4. SOMEONE I BELONG
5. SOMEONE I BELONG

**AUSTRALIA**

1. OPERACION TRUNFO Y Y
2. SOMEBODY ELSE
3. SOMEONE I BELONG
4. SOMEONE I BELONG
5. SOMEONE I BELONG

**ITALY**

1. CASSEY B
2. LE FRUNK
3. LOSE YOURSELF
4. J'EN AI MARRE!
5. SOMEBODY SAY
GLOBAL A-GO-GO: Go, the third album from Virgin-signed Dusmin-
guet, confirms that the group is one of the most promising among a bur-
going band of "globalized rock" outfits flourishing in the Barcelona 
region of Catalonia, Spain. Like Manu
Chao—the best-known phenomenon 
of this style of "mescler," or cultural 
blending—Dusminquet combines 
cumbia, hip-hop, reggae, vallenato, 
polka, funk, rumba, nai, Catalan sardana, and, of course, rock'n'roll. Band
leader/accordion player Joan Carri
sings in Catalan, Spanish, English, 
and French, with dashes of Por-
tuguise and Arabic thrown in for 
good measure. Yet Dusminquet is far 
more than a superior village festival 
orchestra, and Virgin has interna-
tional plans for the act. Following a 
Spanish release Feb. 17, it will issue 
"Go through April and Play in Canada 
and Europe. A tour starting in 
April and running through September 
will take in eight European territories. 
HOWELL LLEWELLYN

WISING UP: Five-member a cappella group Wise Guys has 
entered the German charts at No. 10 with its sev-
enth album, Klartext (Loud and Clear Words), on 
Pavement Records. It is the quintet's first chart album in 
eight years, after previous single 
"Just 1 Somm" (Now It's Summer) became an airplay hit 
and paved the way to broader pop-
cularity. Formed in 1996, the Cologne-
based band (not to be confused with U.K. act Wiseys) performs songs with witty German lyrics, much 
in the style of early-'80s favorites the 
Flying Pickets. Asked to explain the 
group's belated success, Edzard 
Hinkel—lyricist, arranger, and one of the lead singers—tells Billboard, 
"We are constantly on the road, and our five-part a cappella harmonies 
and the '80s influence of our songs seem to appeal to all ages." 
ELLIE WERNERT

JUST THE FOUR OF US: Folk-rock band 
the 4 of Us returned to 
the Irish charts last month with 
the release of soulful new studio set 
Heaven & Earth on Future Records. 
Originally from Newry, County 
Down, in Northern Ireland but now 
based in Dublin, the band is led by 
brothers Brendan and Declan Mur-
phy. It first came to prominence in 
1990, with hit single "Mary" from debut album Songs for the Temploid. 
After the 1992 follow-up, Mon Alire, the 
band disappeared until 2000, 
when comeback album Classified 
Personnel was warmly received. 
The first single to be lifted from the new 
set, "Sunlight," has picked up strong 
domestic radio support, while the act 
has performed live on several channe 
like The View. An extensive Irish tour is currently in progress. 
NICK KELLY
Vannelli's co-manager, Vannelli's nemonic father and pianist which may be his career-defining work. The album was released on May 6 in Canada on BMG’s domestic imprint VIK Recordings and throughout Europe on RCA Victor. It is slated for a July release in the U.S. on RCA Victor through the newly formed Arista Associated Labels Group (AAAL).

“This is a manager’s dream,” says Vannelli’s co-manager, New York-based DJ McLachlan. “What’s great about it is that it comes from his heart.”

BMG Music Canada VP of A&R Keith Porteous says, “Gino’s talent has clearly not abandoned him. Primarily sung in Italian and English and augmented with Spanish and French lyrics, the album gives us opportunities worldwide.”

Jonathan Rees, VP of product for HMV Canada, which operates 97 stores nationwide and represents 1,700 titles, says, “We’re looking forward to the album up nicely in Canada. They’ve positioned it so you don’t think of him as being that frizzy-haired artist of 20 years ago. The positioning is AC with a contemporary edge.”

In the ’70s, with his flowing dark tresses, smoky lyrics of love and life, and synthesizer-laced recordings fusing pop, soul, jazz, and funk, Vannelli was a key figure in the cradle of synth-pop. He had a string of top 40 hits singles in North America, including “People Gotta Move,” “I Just Wanna Stop” (both on A&M), and “Living Inside My Head.”

After a fertile period with A&M Records from 1973 to 1978 that spawned six albums, Vannelli had a brief stay at Arista, followed by one with BMG Records before setting up shop on his own. He has released six albums since that time, all under his own imprint.

In 2002, Vannelli released two jazz-drenched albums on Verve: Vonder Tree (1995) and Slow Love (1998), which were well-received, particularly in Europe. But he was dismayed by the tepid sales response to what he felt was some of his best work. “By 2000, I didn’t want to record anymore,” he says. “I felt that what I had to say wasn’t going to be listened to or appreciated.”

To break the silence, Vannelli, working with jazz pianist Niels Lan Doky to reignite Vannelli’s enthusiasm for recording. After the two performed six shows in Denmark, Lan Doky—the son of a Vietnamese father and a Danish mother—asked Vannelli to produce, write lyrics, and perform on his Emarcy Records/Universal album Haitet Haiteit—his 18th release. Vannelli penned songs in English, French, and Italian, including “Parole Per Mio Padre” (A Word to My Father), written about his own father, who passed away in 1995. The two performed the song for Pope John Paul II at his annual Christmas con
Korean Broadcasters Pull The Plug On Music Charts

BY MARK RUSSELL

Seoul, Korea—The past 18 months have seen music charts taking a beating in Korea, and some have now even disappeared entirely.

Doggied by scandal, unreliable numbers, and complaints by citizens’ groups, the music chart countdowns of South Korea’s several main music TV networks have recently been dropped. There is no de facto singles chart in South Korea. Charts run by the three main TV networks—ABSS, SBS, and MBCK—all have ratings much higher than all of Korea’s 80 cable channels combined)—were previously the most visible of the many charts released in Korea.

Their disappearance is one of the country’s highest-rated music programs, far outstripping South Korea’s several music-video channels. But SBS’s Sunday-afternoon program, Inkigayo (Pop Chart—Live), opted to run its music chart countdowns at the end of January, while KBS’s Music Bank stopped its charts in late 2001.

Both of South Korea’s music-video TV channels, and major retail outlets here all tabulate their own charts based on a number of elements, including shipment data issued by labels. They have a close relationship with the Broadcasters Association of South Korea, if it exists. Some, such as the chart known as the “record sales chart,” has much accuracy in its results, according to one charting company executive. But if the data can be trusted, the results suggest that in “good math with bad numbers.”

Getting hard numbers in all sectors of the entertainment industry is difficult in Korea. The cinema box office charts recently collapsed after several major studios simply stopped submitting their numbers. To rectify that situation, the Korean government is said to be planning to launch a national, electronic ticketing system due to begin testing in June.

But a RIAK spokesperson points out that the music industry does not deal with999 variables neatly, or with variables that are not easily measurable, and that the group feels that numbers cannot be monitored so systematically. “The bar code system in Korea is chaos,” Lee adds. “Unless and until this sort of infrastructure is in place, there will be a long wait for such a system.”

**Competition Heats Up For Lisbon Festival 2004**

By Chris Bryce

Lisbon, Portugal—The UEFA Euro 2004 soccer tournament will take place June 12–July 4, 2004, in Portugal; this time around, the Pan-European sporting festival could have a pretty substantial musical appetite.

Provocative plans for two major international rock festivals have been announced, both timed to take place on the same day as the big media circus and the huge influx of fans of champions (which takes place in a different European country every four years) descend on Portugal.

They would be the largest music festivals ever to be held in Portugal and, perhaps, Europe, according to the organizers, although neither is yet disclosing projected attendance figures.

First to show its colors was Brazilian promoter Artplan, owned by impresario Roberto Medina, with plans to create its long-running Rock in Rio event in the portuguese capital, pop legend, of course, in Portugal. Medina obtained support from the mayor of Lisbon, Pedro Santana Lopes, for a proposed five-day event to take place May 29–30, 2004, and June 4–6, 2004, on a 263,120-square-foot site in the Quinta da Bela Vista (Belle-View Farm) area of the city.

Santana Lopes said he believed that the music event would draw in hundreds of thousands of tourists and generate a much-needed boost for the city and the flagging Portuguese economy.

But in early March, Portuguese radio tycoon Luís Monteza, who owns Portugal’s largest concert-promotion company, the Sound of Music—an squad his own plans for a similar event to compete with the Lisbon festival. Monteza proposed a festival in Lisbon called Super Rock, which would run May 21–22, 2004.

Monteza has since sought a meeting with the mayor to get approval for the event but has not been successful. He claims that he first proposed the idea for the 2004 event in July 2002, at which time a request for assistance in organizing the event was made to the Lisbon City Council. “At the time,” Monteza said, “we told the council that we were planning to put on an event to coincide with [UEFA] 2004 and that we would need help. The mayor indicated he was open to the idea, but since then we have not secured a real deal with him.”

“[I]n my opinion this is a very important event,” Monteza adds. “But it is not possible to get the support of the council that we need for the event. I’m not expecting financial grants from the city council.”

Monteza adds, “But we are hoping that the council will provide the localities and infrastructures necessary to stage such an event.”

The Sound of Music says that such local names as Pedro Abrunhosa, Xutos e Pontapés, and Silencio 4 are expected to be involved with the event, as part of a “national project.”

But so far, there is no iron-clad guarantee that either event will go on. No official “green light” will be given until it is debated by the city council, and no date for that has yet been agreed.

Still, insiders suggest that both events are likely to take place, provided the organizers can raise the necessary sponsorship.

Alvaro Ramos is the owner of Lisbon concert promoter Rhythm and Blues, which he says “could cooperate” with the Brazilian venture. “It’s still very much a case study,” Ramos says. “A lot depends on the project and the people involved. We’ve got to hear what the conditions are and what they’re offering, and then we’ll decide whether to go ahead with them.”
Renowned and successful residential recording studio complex including a farmhouse

Beckington  Somerset
Bath 12 miles Frome 4 miles
London (Paddington) 90 mins from Bath Spa
Studio complex: studio 4,300 sq ft, offices
1,200 sq ft, farmhouse with
2/3 reception rooms, 4/5 bedrooms,
2 bathrooms. Private gardens.
Recording equipment by separate negotiation.

Full details available on request.

Guide price £995,000

www.fpdsavills.co.uk

NOBLE POINT

Across the Lake from
The New Opreyland Convention Center
In Dallas-Fort Worth
20-Acre Private Peninsula on Lake Grapevine.
Ready to build your own heaven complete with private heliport and beach.
This sanctuary is complete with city utilities and deep water all the way around. Cruise to the
concerts across the lake at the new Opryland.
For further information, logon to www.noblepoint.com or call 972-247-2667

70's West  -  Seamless Rare Penthouse OPPRT
Exquisitely detailed. Four open views, terraces all around, furnishings & art included. Mint.
EDWARD POPLOWSKI
DOUGLAS ELLIMAN

Shared (private) office space in
N.Y.C. Looking for agents or managers.
21st/Broadway. Details: info@Be-BopPR.com

70's West  -  Seamless Rare Penthouse OPPRT
Exquisitely detailed. Four open views, terraces all around, furnishings & art included. Mint.
EDWARD POPLOWSKI
DOUGLAS ELLIMAN

Shared (private) office space in
N.Y.C. Looking for agents or managers.
21st/Broadway. Details: info@Be-BopPR.com

FOR LEASE

(media and entertainment center of Delaware Valley)
Home of
The Electric Factory
Mike Lemon Casting
The Studio (L.Gold Music)...

GREAT SPACE FOR LEASE
Special rates/pkgs to the industry.
(215) 413-0500 x14

NEED CDs?
the choice is CRYSTAL CLEAR DISC & TAPE
Trade experience for over 30 years.
1-800-880-0073
www.crystalclearcds.com
DIGITAL MASTERING ART DESIGN PRINTING PACKAGING

with over 60 years of experience & in-house facilities, we'll produce your CD, VINYL & CASSETTE project with the excellence it deserves!
D.J. VInyl Promo
100 12" Vinyl $775.00
with White Jacket w/Hole $825.00
500 12" Vinyl $1,249.00
cassette $1,399.00
100 7" Vinyl $875.00
500 7" Vinyl $1,199.00
1,000 7" Vinyl $1,699.00
2,000 7" Vinyl $3,299.00
3,000 12" Vinyl $4,999.00
ALL PACKAGES INCLUDE: Mastering / Full Processing / Artwork Designing / Labels/ Barcodes
For Billboard Classified Advertising email Jeff Serrette at jserrette@billboard.com or call 646-654-4697
The Ultimate Resource for Touring Bands & Musicians
BILLBOARD'S 19TH EDITION OF THE Musician's Guide to Touring and Promotion

Includes:
- City by city club directory
- Tape/disc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only $15.95 – $18.95 overseas (includes shipping)

Order by phone 800-745-8922 or on our website www.musiciansguide.com
Mention code TG88 when ordering!

Looking for Rock T-shirts? You've found 'em!
BACKSTAGE FASHION
Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS, STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/price (dealers only):
800-644-ROCK
(outside the U.S. - 520-443-0100)

LISTENING STATIONS

Looking for a durable headphone...
Features:
- Professional sound quality and bass response
- Steel armoured cable (rubber-coated)
- Reinforced covered steel headband
- Replaceable ear-pads
- Virtually unbreakable

Visit us at www.dbiint.com

BILDBOARD CLASSIFIEDS MOVE LUXURY
REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT
Call Mark Wood - Real Estate Manager
661-270-0798 - Fax: 323-525-2395
Billboard@musician.org 1-800-223-7524
Reach all the movers & shakers every week through the pages of Billboard - a force in the music/entertainment industry for over 100 years

FREE (Advice)
HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?
By running it consistently
- consecutive weeks - for impact!!
Rarely does a prospective customer reply to an ad the very first time it appears.
Therefore, make sure you are in the right place when that customer is ready to buy.
Remember, the very week he or she is ready your advertisement should be in POSITION.
Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!
TOLL FREE
1-800-233-7524 or 646-654-4697
CHOPPA, NIVEA, NAS, INDIAARIE, KELLY WOLFSHEIM, PAUL GON

"Just Give It Choppa Style"

When all the things she said
Ons' are
don't happen
I jump
Don't a.d.i.d.a.
You

Of pretty in

I'm a superstar
That

Of some other obscure acts, such as the Residents ("Land of 1,000 Dances," "One Minute Movies") and Captain Beethoven ("Lick My Decals Off, Baby"). "I was looking for work that really pushed the envelope," says exhibit organizer Barbara London, who is Moma's associate curator of the department of film and media. "The videos had to be clever and have a personal vision, not a corporate vision." London created a similar exhibit for MOMA in 1985. She says, "With the music business going through radical changes, I thought it would be a great time to bring the exhibit back." London says of the more recent videos that are included in the show, "We've had a lot of support from the video directors. Spike Jonze gave us six of his videos." "Weezer's" "Buddy Holly," directed by Jonze, is one that made the cut for the coda. Other videos in the more contemporary part of the exhibit include Eminem Featuring Dr. Dre's "Guilty Conscience," R.E.M.'s "Imitation of Life," and Phoenix's "Funky Squaredance." More info on the exhibit can be found online at moma.org.

FLEETWOOD MAC ATTACK: Fleetwood Mac has joined forces with NRC for a major media campaign surrounding the band's new Reprise album, Say You Will, due April 15. In February, the band offered an exclusive preview of the album's first single, "Third Watch," on the NBC series Third Watch. The week of April 14, the band will be featured daily on NBC's weekday show Today. On April 18, the band will perform on

Today and will be profiled on NBC news magazine Dateline. (Programming may be altered by news coverage of the war in Iraq.) Say You Will is Fleetwood Mac's first studio album of new material with Stevie Nicks and Lindsey Buckingham since 1987's Tango in the Night. Mick Fleetwood and John McVie complete the lineup; Fleetwood and McVie have featured on all of Fleetwood Mac's albums.

Drummer Fleetwood recently told Billboard, "The whole energy in Fleetwood Mac right now is incredible. Our story is a really happy one at the moment. We've pushed some envelopes with this new album. We've made an album that we love, and we're not frightened or insecure about who we are."

In Brief: Limp Bizkit will perform at World Wrestling Entertainment's Wrestlemania XIX, which airs March 30 on pay-per-view TV. The band will reportedly play two songs. One of them will be from Limp Bizkit's new album, Bipolar, due May 13 on Flip/Interscope Records...CMT is launching a new weekly series, CMT Ultimate Country Home, in which viewers can enter a contest to win a house decorated by several country stars. The new half-hour series debuts at 10 p.m. ET April 7. Artists to be featured on the series include Deana Carter, Lonestar, Jo Dee Messina, and Brad Paisley...Award-winning music-video director Joseph Kahn has taken his production company, SuperMega, to HSI Productions.
THE COST OF FREE SPEECH: Not only have Dixie Chicks experienced a backlash at radio (see story, page 1), the trio also appears to have lost some traction with consumers since Natalie Maines criticized President George W. Bush's intent to invade Iraq. In the three weeks that followed the Grammy Awards, the Chicks' three Monument albums sold more than 550,000 copies, according to Nielsen SoundScan. Its latest, Home, accounted for 472,000 of that haul. This week, all three titles slide conspicuously.

Aside from the four titles that bowed inside last issue's top 20—each with drops of more than 50% (Nos. 18, 21, 40, and 41)—Home suffers the largest dip of any set on The Billboard 200, plummeting by 42%. The Chicks' older albums post slides of 38% and 27% (Nos. 6 and 8, respectively, on Top Pop Catalog).

Keeping things in perspective, apart from deciding not to buy an album, the only protest a consumer could register via Nielsen SoundScan would be to return a Chicks title, as consumer returns are deducted from an act's current sum. We're figuring, though, that most stores won't take back opened CDs. Remember, too, that although the trio's sales are down from last issue, its three albums do combine for 87,000 units of plus business.

Something tells me that if Dixie Chicks were not a country act, the fallout would be less severe. Take Lenny Kravitz, for example, from whom war protest is both expected and accepted. The rocker—who's new recording, "We Want Peace," is available on Rock the Vote's Web site—was also the anchor of the Peace Choir, which covered John Lennon's "Give Peace a Chance" in 1991 during the earlier conflict with Iraq. Yet Kravitz's participation in that anti-war song did not appear to affect either his album sales or his popularity.

DARKEST HOUR BEFORE THE DAWN: The Billboard 200 is soft this issue, as only three albums from last issue's top 50 show any kind of increase. Industry-wide album volume, including catalog titles, is down 11.3% from the prior week and down 19.7% against the same week last year (see Market Watch, page 6). In this soft climate, chart-topper 50 Cent pads his lead over runner-up Norah Jones, despite the former's 16% decline (234,000 units, a 33% gap ahead of No. 2 compared with last issue's 15% margin).

50 Cent's title is the only one above the 200,000 threshold, and only two others exceed 100,000 units. This is the first time in seven weeks that less than four titles are in the 100,000-plus range and the first time in four weeks that only one album surpasses 200,000.

The picture will be much brighter next week, when the combined sales of new albums by Linkin Park and Celine Dion could move as much as 1.5 million units (see story, page 1, and A Look Ahead, page 6).

THE EXTRA MILE: The home video splash of 8 Mile and a related Interscope promotion involving the DVD Eminem's All Access Europe makes ripples on our sales lists. Aside from the publicity and advertising that brought the film to the video market, consumers received a free copy of Access Europe if they bought two Eminem albums, a promotion that extended to the first 8 Mile album; the one by his group, D12; and his two DVDs.

The original 8 Mile soundtrack gets the biggest bounce (29-10), the Greatest Gainer a 52% spike), but the Academy Award-winning rapper's latest (18-12, up 3,000) and More Music From 8 Mile (No. 16 on Top Soundtracks, up 125%) also bubble. On Top Pop Catalog, the rapper jumps 5-1 (up 25%) and 16-7 (up 22%).

GOOD NEWS, BAD NEWS: The good news is that DVD has quickly become a meaningful product for stores and distributors that sell music recordings (see story, page 1). That said, consumer preferences since the start of the fourth quarter suggest that the popularity of DVDs may be another factor—along with low-ball pricing on key new albums and digital copying—that is eroding the perceived value of the CD.

During the fourth quarter, the No. 1 title on Top DVD Sales (based on non-projected sums from reporting stores tabulated by Nielsen VideoScan) outsold the No. 1 album on The Billboard 200 in eight out of 13 weeks. During that time, the average sale of a chart-topping DVD was 612,645, compared with 463,677 for the No. 1 album. That gap was even larger in the first 11 weeks of 2003, when the No. 1 DVD averaged 629,409, compared with a Nielsen SoundScan average of 367,608 units for a chart-leading album; the DVD outsold the album in seven of those 11 weeks.

ALL-AMERICAN: Madonna's "American Life" hits the Hot 100 Sales chart one week earlier than anticipated, debuting at No. 4 after 4,000 paid downloads were sent to her admiring fans. The track was to be transmitted Monday, March 24—would have counted toward next issue's chart—but, as promised by Warner Bros., the downloads were sent out as soon as a leak of the track hit the Internet (supposedly originating in Poland) Sunday, March 23.

The debut of "Life" comes one week after the release of "Peacekeeper" by Fleetwood Mac hits the sales chart based solely on download sales. Not surprisingly, "Peacekeeper" falls off the chart, as its current week's total of 150 paid downloads could not measure up to the sales built in the weeks leading to its initial shipment. Similar to Internet sales or direct-to-consumer sales of physical albums or singles, Nielsen SoundScan counts such units when orders are fulfilled, rather than the time at which the consumer makes the purchase.

After only two days of airplay, "Life" reaches 8.5 million listener impressions and debuts on The Billboard Hot 100 at No. 80. Expect a big move up the chart next issue, after the track gets a full week of airplay under its belt.

TOP GUN: Darryl Worley's "Have You Forgotten?" becomes the fourth song in the 13-year Nielsen Broadcast Data Systems era to lead Hot Country Singles & Tracks in five weeks and the first to achieve pole position this fast in more than five years. No track in the modern era has topped the country chart in fewer than five weeks. "Forgotten" joins Garth Brooks' "Shameless" (1991) and "Longneck Bottle" (1997) and Tim McGraw's "It's Your Love" (with wife Faith Hill, 1997) for quickest climb to the top.

Up 1,068 spins, Worley's pro-war single finishes with 6,129 detections and rises 2-1. It is the third title so far this year to exceed 6,000 detections in a single week, a feat only one title accomplished in 2002: Keith Urban's "Somebody Like You." In 2003, "Mark Wills" 19 Somethin'" and Dixie Chicks' "Travelin' Soldier" also crossed the 6,000-detections benchmark in a single week. With a 65% decline in airplay, "Soldier" falls off the chart this issue from last issue's No. 3 rank, following lead singer Natalie Maines' anti-George W. Bush comments (see story, page 1).

IN PRINT: In addition to having the No. 3 single on the Hot R&B/Hip-Hop Singles & Tracks chart with "Excuse Me Miss," Jay-Z debuts "Stop," the first single from his next project, Blueprint 2.1, which hits retail April 8. "Stop" bows at No. 71 with an initial impact of 4.7 million listeners. Other cuts on Blueprint 2.1 consist of a "best-of" collection from his previous release, Blue print 2, and remixes of "Excuse Me Miss" and "Beware of the Boys," a recent international hit by Panjabi MC originally titled "Mundian to Bach Ke"; the latter is No. 14 on billboard.com's Bubbling Under R&B/Hip-Hop Singles chart.

Elsewhere on Singles & Tracks, "I Know What You Want" by Busta Rhymes & Mariah Carey advances 11-9 while nabbing Greatest Gainer/Sales honors. "Want" is the seventh top 10 single for Busta and the 21st for Carey on the R&B/Hip-Hop chart. Initially appearing only on Rhymes' It Ain't Safe No More, the single's success has prompted Monroe/Ireland/IDMG to press it onto Carey's album Charm-bracelet as well.

LIFE-ALTERING: Evansnece Featuring Paul McCartney's "Bring Me to Life" holds at No. 1 on Modern Rock Tracks for a second consecutive week and sets a new detection record with 3,432 spins. That bests the 1995 old mark of 3,427 set by Red Hot Chili Peppers' "By the Way" in the Aug. 10, 2002, issue. Evansnece's debut album, Fullen, climbs to a new peak on The Billboard 200, moving 9-5; it has scanned more than 300,000 units in three weeks.

10 PALS: Sean Paul and 3 Doors Down both earn their second top 10 songs on the Hot 100, as Paul's "Get Busy" and the band's "When I'm Gone" jump to Nos. 6 and 7, respectively. "Busy" earns Greatest Gainer/Airplay honors for the second time in three weeks, with a gain of 19.5 million listener impressions, and moves into the top 10 in its seventh week on the chart. That is quite a contrast to Paul's "Gimme the Light," which finally made the top 10 last November in its 30th week on the chart.

"Gone" is 3 Doors Down's first trip to the top 10 of the Hot 100 since fall 2001, when "Kryptonite" peaked at No. 3; it is the first song to hit the top 10 of both that chart and Modern Rock Tracks since "Hero" by Chad Kroeger Featuring Jossy Scott did so in June 2002.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>NUMBER 1</th>
<th>Title</th>
<th>Frame</th>
<th>DISTRIBUTING LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>TIM McGraw</td>
<td>1</td>
<td>The Bootleg: 2. The Gift And The Curse</td>
<td>2</td>
<td>Tim McGraw And The Dancehall Doctors</td>
</tr>
<tr>
<td>JAY-Z</td>
<td>NEW</td>
<td>The Blueprint 2. The Gift And The Curse</td>
<td>1</td>
<td>JAY-Z</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>NEW</td>
<td>Atticus: Drugging The Lake II</td>
<td>51</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>AALIYAH</td>
<td></td>
<td>I Care 4 U</td>
<td>3</td>
<td>AALIYAH</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td></td>
<td>Worship Together: I Could Sing Of Your Love Forever</td>
<td>39</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>JOHN MAYER</td>
<td></td>
<td>Any Given Thursday</td>
<td>17</td>
<td>JOHN MAYER</td>
</tr>
<tr>
<td>TRAPT</td>
<td></td>
<td>Trapt</td>
<td>55</td>
<td>TRAPT</td>
</tr>
<tr>
<td>CHEVELLE</td>
<td>14</td>
<td>Wonder What's Next</td>
<td></td>
<td>CHEVELLE</td>
</tr>
<tr>
<td>LEAN &amp; LEIGHTON</td>
<td>2</td>
<td>I'm Just A Girl</td>
<td>58</td>
<td>LEAN &amp; LEIGHTON</td>
</tr>
<tr>
<td>WAYNE WONDER</td>
<td>29</td>
<td>Nu Holdin Back</td>
<td></td>
<td>WAYNE WONDER</td>
</tr>
<tr>
<td>THE ATARIS</td>
<td>24</td>
<td>So Long, Astoria</td>
<td></td>
<td>THE ATARIS</td>
</tr>
<tr>
<td>MATCHBOX TWENTY</td>
<td>6</td>
<td>More Than You Think You Are</td>
<td>51</td>
<td>MATCHBOX TWENTY</td>
</tr>
<tr>
<td>VIVIAN GREEN</td>
<td></td>
<td>Love Story</td>
<td></td>
<td>VIVIAN GREEN</td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td></td>
<td>For The Last Time: Live From The Astrodome</td>
<td></td>
<td>GEORGE STRAIT</td>
</tr>
<tr>
<td>ANI DIFRANCO</td>
<td>30</td>
<td>Evolve</td>
<td></td>
<td>ANI DIFRANCO</td>
</tr>
<tr>
<td>DONNIE MCCLURKIN</td>
<td>31</td>
<td>Donnie McClurkin...</td>
<td></td>
<td>DONNIE MCCLURKIN</td>
</tr>
<tr>
<td>THE ATMOSPHERE</td>
<td>2</td>
<td>The Last Temptation</td>
<td></td>
<td>THE ATMOSPHERE</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS</td>
<td>2</td>
<td>By The Way</td>
<td></td>
<td>RED HOT CHILI PEPPERS</td>
</tr>
<tr>
<td>THE ATARIS</td>
<td>24</td>
<td>Livin' Legen</td>
<td></td>
<td>THE ATARIS</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>12</td>
<td>New 1</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>12</td>
<td>Greatest Hits 1970-2002</td>
<td></td>
<td>ELTON JOHN</td>
</tr>
<tr>
<td>SANTANA</td>
<td>1</td>
<td>Sheman</td>
<td></td>
<td>SANTANA</td>
</tr>
<tr>
<td>FLOETRY</td>
<td>19</td>
<td>Flotic</td>
<td></td>
<td>FLOETRY</td>
</tr>
<tr>
<td>JADA</td>
<td></td>
<td>Angel</td>
<td>73</td>
<td>JADA</td>
</tr>
<tr>
<td>LIZ LOU</td>
<td>61</td>
<td>Lizit McGuire</td>
<td></td>
<td>LIZ LOU</td>
</tr>
<tr>
<td>MR. CHEEKS</td>
<td>75</td>
<td>Back Again</td>
<td></td>
<td>MR. CHEEKS</td>
</tr>
<tr>
<td>LIONEL RICHIE</td>
<td>19</td>
<td>The Definitive Collection</td>
<td></td>
<td>LIONEL RICHIE</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>52</td>
<td>Disneymania: Superstar Artists Sing Disney...Their Way!</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td>1</td>
<td>No Shoes, No Shirt, No Problems</td>
<td></td>
<td>KENNY CHESNEY</td>
</tr>
<tr>
<td>PINK</td>
<td>6</td>
<td>Missandrott</td>
<td></td>
<td>PINK</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>29</td>
<td>WOW Gospel 2003</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>MARTINA MCBRIDE</td>
<td>5</td>
<td>Great Hits</td>
<td></td>
<td>MARTINA MCBRIDE</td>
</tr>
<tr>
<td>KENNY LATTimore &amp; CHANTE MOORE</td>
<td>31</td>
<td>Things That Lovers Do</td>
<td></td>
<td>KENNY LATTimore &amp; CHANTE MOORE</td>
</tr>
<tr>
<td>FIELD MOB</td>
<td>33</td>
<td>From The Roota To The Toota</td>
<td></td>
<td>FIELD MOB</td>
</tr>
<tr>
<td>RELIANT K</td>
<td>38</td>
<td>Pandemonium!</td>
<td></td>
<td>RELIANT K</td>
</tr>
<tr>
<td>FOOT HOGGERS</td>
<td>1</td>
<td>One By One</td>
<td></td>
<td>FOOT HOGGERS</td>
</tr>
<tr>
<td>MICHAEL BUBLÉ</td>
<td>86</td>
<td>Michael Bublé</td>
<td></td>
<td>MICHAEL BUBLÉ</td>
</tr>
<tr>
<td>Joe Nichols</td>
<td>72</td>
<td>Man With A Memory</td>
<td></td>
<td>Joe Nichols</td>
</tr>
<tr>
<td>EVERCLEAR</td>
<td>43</td>
<td>Slow Motion Daydream</td>
<td></td>
<td>EVERCLEAR</td>
</tr>
<tr>
<td>ZAPAC</td>
<td>5</td>
<td>Better Days</td>
<td></td>
<td>ZAPAC</td>
</tr>
<tr>
<td>DISTURBED</td>
<td>1</td>
<td>Believe</td>
<td></td>
<td>DISTURBED</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>72</td>
<td>Mike With A Memory</td>
<td></td>
<td>JOE NICHOLS</td>
</tr>
<tr>
<td>EVERCLEAR</td>
<td>33</td>
<td>Slow Motion Daydream</td>
<td></td>
<td>EVERCLEAR</td>
</tr>
<tr>
<td>STEPHEN MALMUS &amp; THE JICKS</td>
<td>97</td>
<td>Pig Lib</td>
<td></td>
<td>STEPHEN MALMUS &amp; THE JICKS</td>
</tr>
<tr>
<td>T.AT.U.</td>
<td>72</td>
<td>Grammy Nominees 2003</td>
<td></td>
<td>T.AT.U.</td>
</tr>
<tr>
<td>THE ALL-AMERICAN REJECTS</td>
<td>25</td>
<td>The All-American Rejects</td>
<td></td>
<td>THE ALL-AMERICAN REJECTS</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>2</td>
<td>Disneymania: Superstar Artists Sing Disney...Their Way!</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>1</td>
<td>No Shoes, No Shirt, No Problems</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>6</td>
<td>Missandrott</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>29</td>
<td>WOW Gospel 2003</td>
<td></td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>MARTINA MCBRIDE</td>
<td>5</td>
<td>Great Hits</td>
<td></td>
<td>MARTINA MCBRIDE</td>
</tr>
<tr>
<td>KENNY LATTimore &amp; CHANTE MOORE</td>
<td>31</td>
<td>Things That Lovers Do</td>
<td></td>
<td>KENNY LATTimore &amp; CHANTE MOORE</td>
</tr>
<tr>
<td>FIELD MOB</td>
<td>33</td>
<td>From The Roota To The Toota</td>
<td></td>
<td>FIELD MOB</td>
</tr>
<tr>
<td>RELIANT K</td>
<td>38</td>
<td>Pandemonium!</td>
<td></td>
<td>RELIANT K</td>
</tr>
<tr>
<td>FOOT HOGGERS</td>
<td>1</td>
<td>One By One</td>
<td></td>
<td>FOOT HOGGERS</td>
</tr>
<tr>
<td>MICHAEL BUBLÉ</td>
<td>86</td>
<td>Michael Bublé</td>
<td></td>
<td>MICHAEL BUBLÉ</td>
</tr>
<tr>
<td>Joe Nichols</td>
<td>72</td>
<td>Man With A Memory</td>
<td></td>
<td>Joe Nichols</td>
</tr>
<tr>
<td>EVERCLEAR</td>
<td>43</td>
<td>Slow Motion Daydream</td>
<td></td>
<td>EVERCLEAR</td>
</tr>
<tr>
<td>ZAPAC</td>
<td>5</td>
<td>Better Days</td>
<td></td>
<td>ZAPAC</td>
</tr>
<tr>
<td>DISTURBED</td>
<td>1</td>
<td>Believe</td>
<td></td>
<td>DISTURBED</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>72</td>
<td>Mike With A Memory</td>
<td></td>
<td>Joe Nichols</td>
</tr>
<tr>
<td>EVERCLEAR</td>
<td>33</td>
<td>Slow Motion Daydream</td>
<td></td>
<td>EVERCLEAR</td>
</tr>
<tr>
<td>STEPHEN MALMUS &amp; THE JICKS</td>
<td>97</td>
<td>Pig Lib</td>
<td></td>
<td>STEPHEN MALMUS &amp; THE JICKS</td>
</tr>
</tbody>
</table>
**BILLBOARD APRIL 5, 2003**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Last Week</th>
<th>Sales This Week</th>
<th>Sales Last Week Change</th>
<th>Sales This Week Change</th>
<th>Sales This Week Rank</th>
<th>Last Week Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NIRVANA</td>
<td><em>Nevermind</em></td>
<td>104,000</td>
<td>149,000</td>
<td>+45,000</td>
<td>+45,000</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td><em>The Source Presents: R&amp;B Hits</em></td>
<td>60,000</td>
<td>50,000</td>
<td>-10,000</td>
<td>-10,000</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>THE CLASH</td>
<td><em>London Calling</em></td>
<td>40,000</td>
<td>29,000</td>
<td>-11,000</td>
<td>-11,000</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td><em>WOW Hits 2003</em></td>
<td>30,000</td>
<td>20,000</td>
<td>-10,000</td>
<td>-10,000</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>MAJESTIC</td>
<td><em>The Rising</em></td>
<td>20,000</td>
<td>15,000</td>
<td>-5,000</td>
<td>-5,000</td>
<td>5</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td><em>The Essential Clash</em></td>
<td>15,000</td>
<td>10,000</td>
<td>-5,000</td>
<td>-5,000</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>GREG GRUBER AND THE MELVIN</td>
<td><em>Cry</em></td>
<td>12,000</td>
<td>8,000</td>
<td>-4,000</td>
<td>-4,000</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>BON JOVI</td>
<td><em>The Essential</em></td>
<td>8,000</td>
<td>5,000</td>
<td>-3,000</td>
<td>-3,000</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td><em>The Source Presents: Hip Hop Hits</em></td>
<td>3,000</td>
<td>2,000</td>
<td>-1,000</td>
<td>-1,000</td>
<td>9</td>
<td>12</td>
</tr>
</tbody>
</table>

**Notes:**
- All figures are as reported prior to this week.
- Figures do not include sales beyond this week. RIAA sales certification is based on sales only, not including airplay or streaming. *Source: Nielsen SoundScan.*
## Billboard AudArena Guide 2003

You get detailed information on the venues including:
- CONTACT INFORMATION
- CAPACITIES
- STAGING CONFIGURATIONS
- SERVICES
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, an entire FACILITY BUYER'S GUIDE listing those who supply and service the arena industry.

### For faster service order online at www.orderbillboard.com or call toll-free 1-800-745-8922

**International:** 815-734-1216

Or send payment for $99 plus $7 shipping & handling ($15 for international orders) with this ad to the address below.

To advertise, 
Lee Ann Photoglo: 615-321-4294 • laphotoglo@billboard.com
Cynthia Mellow: 615-321-9172 • cmellow@billboard.com

---

### April 5, 2003 Billboard

<table>
<thead>
<tr>
<th>为抓</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Sales (Week)</th>
<th>Sales (Previous)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>13</td>
<td>Picture</td>
<td>goed</td>
<td>1,234,567</td>
<td>789,123</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>Cry Me A River</td>
<td>Wayne Wonder</td>
<td>456,789</td>
<td>123,456</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>Through The Rain</td>
<td>Christina Aguilera</td>
<td>234,567</td>
<td>890,123</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>American Life</td>
<td>Mariah Carey</td>
<td>345,678</td>
<td>234,567</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>Landslide</td>
<td>Matchbox Twenty</td>
<td>567,890</td>
<td>678,901</td>
</tr>
</tbody>
</table>

### April 5, 2003 Hot 100 Singles Sales

<table>
<thead>
<tr>
<th>为抓</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Sales (Week)</th>
<th>Sales (Previous)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
<td>Break Me</td>
<td>Matchbox Twenty</td>
<td>1,234,567</td>
<td>789,123</td>
</tr>
<tr>
<td>2</td>
<td>23</td>
<td>Halfway There</td>
<td>Matchbox Twenty</td>
<td>456,789</td>
<td>123,456</td>
</tr>
<tr>
<td>3</td>
<td>34</td>
<td>I'm With You</td>
<td>Matchbox Twenty</td>
<td>234,567</td>
<td>890,123</td>
</tr>
<tr>
<td>4</td>
<td>45</td>
<td>This Is My Life</td>
<td>Matchbox Twenty</td>
<td>345,678</td>
<td>234,567</td>
</tr>
<tr>
<td>5</td>
<td>56</td>
<td>Save You</td>
<td>Matchbox Twenty</td>
<td>567,890</td>
<td>678,901</td>
</tr>
</tbody>
</table>

### April 5, 2003 Hot 100 Airplay

<table>
<thead>
<tr>
<th>为抓</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Airplay (Week)</th>
<th>Airplay (Previous)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>19</td>
<td>Break Me</td>
<td>Matchbox Twenty</td>
<td>1,234,567</td>
<td>789,123</td>
</tr>
<tr>
<td>2</td>
<td>22</td>
<td>Halfway There</td>
<td>Matchbox Twenty</td>
<td>456,789</td>
<td>123,456</td>
</tr>
<tr>
<td>3</td>
<td>34</td>
<td>I'm With You</td>
<td>Matchbox Twenty</td>
<td>234,567</td>
<td>890,123</td>
</tr>
<tr>
<td>4</td>
<td>45</td>
<td>This Is My Life</td>
<td>Matchbox Twenty</td>
<td>345,678</td>
<td>234,567</td>
</tr>
<tr>
<td>5</td>
<td>56</td>
<td>Save You</td>
<td>Matchbox Twenty</td>
<td>567,890</td>
<td>678,901</td>
</tr>
</tbody>
</table>

---

**Billboard**

www.billboard.com

www.americanradiohistory.com
Linkin Park Enjoys Meteoric Opening

Continued from page 1

With its out-of-the-box success, *Success* is living up to the expectations built by Linkin Park’s 2000 debut, *Hybrid Theory*, which has sold 7.7 million copies. Billboard director of charts Geoff Mayfield says, “When you have a rock act coming off such a huge debut, it’s not all that unusual to find even bigger interest in its follow-up.”

Retailers say *Success* is enjoying early success for several reasons, including that it is the first major rock release of 2003. “This should serve as a lesson to all major labels—don’t save everything for November,” says Jerry Kaminer, division merchandise manager of music for the Albany, N.Y.-based Trans World Entertainment chain. “We haven’t had a release of this magnitude in months. There’s a lot of pent-up interest from consumers for something major.”

For Jesse Lehman, business team leader for Minneapolis-based Best Buy, sales are moving exactly as planned. “Linkin Park has a lot more singles depth than the first. There’s the potential for it to grow top-selling U.S. album of 2001. A 2002 collection of remixes from that project, Reanimation, has sold 1.2 million units.

REALISTIC EXPECTATIONS

Still, Quinn says the label must be realistic about *Success*. “With a follow-up like this, you strive to raise the bar as high as you can, and you aim for the highest possible plateau. But history shows that you can’t duplicate what was undeniably a phenomenon.”

Web sites for the past month, feeding fan interest in *Success* with streamed previews of various tracks. “Obviously, it’s not as attractive to some people as downloading songs, but we believe that making music available on some level has been useful,” Quinn says, noting alliances with sites including WinAMP, Launch, and AmericaOnline.

The band has also offered L.P.-TV, a 10-episode view into the making of the album that features behind-the-scenes studio footage and interviews. Nine episodes are available on the band’s Web site (linkinpark.com). The 10th and final installment can be accessed via a Web link on the Meteoric CD.

“This is a prime example of how active the band has been in every aspect of this project,” Quinn says. “They developed L.P.-TV with the label; they didn’t wait for us to come to them with this or any other idea. In fact, through this process, they’ve had an active voice and vote in everything. It was common, in fact, for the band to come into the office for marketing meetings.”

According to Delson, the hands-on approach was a natural move with a two-fold purpose. “First of all, if you have a say in what’s happening from day one, there’s very little room for bickering and complaining,” he says. “Second, it was important that we made sure that everything was designed to respect the fans. We don’t want to be a band that stumps over the people who helped us along the way. You can’t ask people to be loyal and responsive if you’re not willing to be the same.”

The band will go directly into another leg of touring, booked by Artists Group International in L.A. Carrying the name Projekt Revolution, the slate of shows at clubs and mid-sized venues will again see the band dividing its time between the U.S. and Europe through April. Shortly thereafter, Linkin Park will join the all-star bill of Metallica’s hotly touted San Simeon Sanitarium arena tour.

“That’s going to be crazy,” Delson says with a laugh. “I can’t wait.”

Quinn says an additional stint of touring for late 2003 into 2004 is under consideration.

NET INCENTIVES FOR THE FANS

In an effort to safeguard against Internet piracy, Warner Bros. has been collaborating with a range of

Although Warner Bros. has fed Linkin Park fans small bites of *Meteoro* on the Web in recent weeks, it has strived to keep the focus on the set’s first single, “Where I Belong.”

The track was released in mid-February and was warmly received. It is No. 2 on the Billboard Modern Rock Tracks chart and No. 3 on the Mainstream Rock tally, boasting combined detections of 5.430 million and an audience of 31.6 million, according to Nielsen Broadcast Data Systems. “Where I Belong” is also receiving widespread play on MTV, MTV2, and MuchMusic, thanks to a combination of airplay, competition and member/turntablist Joseph Hahn.

All three of those networks offered specialty programming the week prior to *Meteoro’s* release—most notably the $2 Bill Creek concert on MTV2, which will also air on MTV in early April.

CONCENTRATING ON THE MARKET

Now that the marketing wheels are rolling and *Meteoro* has hit the street, Delson says the members of the L.A.-based band can focus on doing what they enjoy most: playing music.

“There’s that period of time between making music and the release of an album where you feel in danger of being completely consumed by business,” he notes. “It can be fun, like assembling a puzzle. But it’s more fun when that puzzle is assembled and you can get back to your original intention as a band.”

For Linkin Park, which is managed by the Firm in L.A., that includes crafting music that melds elements of hard rock, hip-hop, and pop with lyrics that strive to cut deeper than average rock fare. The combination resulted in the breakthrough of *Hybrid Theory*, which spawned three hit singles, including “In the End.” The band also spent a Grammy on the long list for best hard-rock performance, the track “Crawling.”

Produced by the band with Don Gilmore, *Meteoro* shows Linkin Park as a band which also features Chester Bennington and Mike Shinoda, drummer Rob Bourdon, and bassist Phoenix—offering sounds familiar to *Hybrid Theory* fans while expanding the broader palette of ideas. For example, the anemic guitar attack of “Where I Belong” is countered by the lush orchestration of the chorus that was not typically a part of the set. Elsewhere on the set, “Easier to Run” is rife with left-of-center tribals rhythms, while “Nobody’s Listening” combines hip-hop with Japanese flute lines.

“Everyone amped it up,” Delson says. “We all had a lot of fresh ideas. The results, for us, are amazing.”

He believes Linkin Park is “a very unique band” with well-balanced sound. “We’re not a one-sound band, led by one voice,” Delson says. “We’re a collection of concepts and thoughts and influences by a group of people who have a hunger to always be better. That’s what a great band does; grow. And I believe that we’re on the way to being a great band that will stand the test of time.”
Full Speed Ahead For DVD Sales

Continued from page 1

in the industry.

Industry executives link the expected slowdown to four main factors: the conclusion of mainstream penetration of DVD hardware, lower prices for DVD software leading to product devaluation, oversaturation of theatrical catalog product, and the debut of high-definition (HD) DVD technology.

THE RATE OF PENETRATION

Some retailers expect hardware penetration to continue growing by leaps and bounds for the next few years and be followed by a period of natural deceleration. Alder predicts that DVD’s meteoric rise will lead to a faster cap than the entertainment industry has experienced with other formats. “The hardware penetration moving at such a rapid pace will ultimately cause a slowdown,” he says. “We’re definitely seeing a much more accelerated curve than we saw with the introduction of the CD.”

Indeed, a comparison of the first six years of DVD’s history with that of the CD reveals just how quickly DVD entered U.S. households and racked up player sales. DVD’s household penetration in 2002 was 35%, according to the CEA. CD players, which were introduced in 1983, had only reached 12.4% household penetration in their first six years of availability. Additionally, the DEG reports that DVD player penetration may reach 50% of U.S. households by the end of this year; according to the CEA, CD players took more than 10 years to reach that level.

The CEA also reports that approximately 12 million CD players were sold in the U.S. through 1988. In 2002 alone, 17.6 million DVD players were sold in the U.S. for a total of 44 million players since its 1997 introduction.

Of course, the CD’s adoption rate was somewhat hampered by consumers’ then-lack of knowledge about digital formats. New Line Home Entertainment president/COO Stephen Einhorn says, “I think it was a longer and harder sell back then. After the experience with CDs, I think consumers were ready to accept another digital format and were much less skeptical than they were with CDs.”

Although some industry executives hope that player penetration slows down because they think it will help prolong interest in DVD, others do not think the rapid rate of penetration is cause for concern. “We think the industry will sell millions and millions of players every year for many years,” says Igor Anshakov, head DVD buyer for the Richmond, Va.-based Circuit City chain. “DVD players are only in about 30 million households. There are 100 million households in U.S.”

LOW PRICES—BOON OR BANE?

One of the reasons that hardware penetration has occurred so quickly is that player prices have dropped significantly since the DVD’s debut. While DVD players were introduced at a much higher average price compared with CD players—$490 vs. $343, according to the CEA—DVD players rapidly dropped in price. The CEA reports that last year, 6,500 individual titles have been released at $15 or less since the format debuted. There is debate over whether low software prices are devaluing the format in the eyes of the consumer. “We’re definitely concerned when we see a movie available on DVD that’s a lot cheaper than the soundtrack for that same film,” Alder says. “There’s something not quite right there. It really shows that the industry has to be careful.”

But some retailers say that low prices are a way to keep consumers happy. Peter Busch, VP of video for the Minnetonka, Minn.-based Musicland chain, notes, “The average cost of a CD is [still] what it was 10 years ago today. The studios have embraced the model of price elasticity. They adopted a consumer-friendly model.”

CATALOG KEEPS ON COMING

Part of that consumer-friendly model is the high volume of DVD catalog product that has already been released. Since DVD’s 1997 debut, more than 5,000 theatrical catalog titles have been released, according to DVD Release Report. The DEG also reports that 1.36 billion DVDs were shipped in 2002, while 336.8 million CD units were shipped in that format’s first six years, according to the Recording Industry Assn. of America.

Ben Feingold, president of Columbia TriStar Motion Picture Group and Columbia’s home entertainment division, says that offering an array of software was a way to form an early bond with the consumer: “I think it was important to give consumers the confidence to buy the machines.”

Ten years into the CD revolution, there were thousands of catalog titles still to be released on the format. But high-demand DVD catalog titles that have yet to be released are few and far between. Those that retailers most often cite as not yet available are the Indiana Jones and Star Wars trilogies. Many retailers hope that Indiana Jones will be released this year, but Paramount Home Entertainment has remained mum on the subject (Billboard, March 1).

“The only place where you have to look at pacing issues is with catalog,” Chapke says. “In essence, instead of launching movies that have never been available, you are launching a movie again. The echo of the original release might not be as powerful.”

Additionally, some retailers feel that studios are not using enough resources to promote catalog titles. Alder says, “I think the potential is there for studios to use retail more effectively to drive catalog sales. You can’t just leave a title on the shelf—you have to make it part of a larger event.”

That opinion is of particular importance as the initial blush of excitement for the DVD format begins to wear off. “Early on, people were buying everything,” says Zane Piek, director of video for the Torrance, Calif.-based Wherehouse chain. “Early adopters bought something like 60 DVDs [per year] in the beginning. The more mainstream retailer is buying about 25 a year. We have to be selective in what we carry.”

The strategy of re-releasing DVD catalog titles as special editions may also ultimately baffle consumers. Piek observes, “I think that’s a little bit confusing. Your early adapter understands it. Now people say, ‘I just want Lord of the Rings, but which one?’ It can be overwhelming.”

This viewpoint is not held by all industry executives. “It doesn’t bother me, and I don’t think it bothers the consumer,” says Len Cosimo, VP of multimedia marketing for the Ann Arbor, Mich.-based Borders Books & Music chain. “In order to get enough assortment into the marketplace, companies had to make decisions [in the beginning of the format’s history]. They had to settle for some things. Some of the things that are now being offered to the consumer are values that are worth the cost of buying a new disc. I think that’s good. I tend to dismiss the vocal minority who complain that there is an intent to double-dip. I wish we had the luxury of really being able to double-dip if we wanted to. What consumers do not understand is that when stores come out with an initial release and then they come out with an extended or a more expansive version a few months later, they didn’t willfully do it that way. It may take that long to put additional material together.”

What these catalog debates come down to is the issue of choice. Though a slowdown may be on the horizon, retailers and home video executives all agree that offering options to consumers—whether a free DVD player, a lower-priced or differ- ent DVD options on a per-title basis—is what drives their business.

HIGH-DEFINITION DEBUT

One wild card that already has home video executives and retailers talking is the imminent introduction of HD DVD hardware and software in the U.S. The format is slated to arrive within the next five years; Sony has already introduced a HD DVD player in Japan (Picture This, Billboard, March 22).

Some are concerned that DVD software and player sales will slow as consumers wonder whether they should make the transition to a new format. Currently, existing DVD players are not expected to be able to play HD DVDs.

“The consumer is going to have to have it all explained to them again,” Piek says. “A few years ago, they were told that [DVD] was the best thing to get.”

But some are not worried about the potential confusion a new DVD format may cause. Busch says, “I think high definition will be a resurgence of redefined for DVD. I might use the analogy that DVD will be the inexpensive pan-and-scan format for the masses and then high definition will be like widescreen.”

CD vs. DVD: The First Six Years

<table>
<thead>
<tr>
<th>Format</th>
<th>Software Shipments (in units)</th>
<th>Player Sales (in units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>DVD: Year 1 (1998)</td>
<td>3.6 million</td>
<td>35,000</td>
</tr>
<tr>
<td>DVD: Year 6 (1998)</td>
<td>149.7 million</td>
<td>3.9 million</td>
</tr>
<tr>
<td>Total CD player sales through 1998: approx. 12 million</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DVD: Year 1 (1997)</td>
<td>5.5 million</td>
<td>349,000</td>
</tr>
<tr>
<td>DVD: Year 6 (2002)</td>
<td>685 million</td>
<td>17.6 million</td>
</tr>
<tr>
<td>Total DVD player sales through 2002: approx. 44 million</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Sources: CD shipments from Recording Industry Assn. of America; DVD shipments from DVD Entertainment Group; player sales from Consumer Electronics Assn./eBrain Market Research
Events Calendar

APRIL
April 1, 17th Annual Beacons in Jazz Awards Gala, benefiting New School University’s Jazz Program, Supper Club, New York. 212-924-3916.
April 2, Northwest Impact Awards, presented by the Pacific Northwest chapter of NARAS, Westin Grand Ballroom, Seattle, WA.
April 2, Songs of Hope II Silent Auction, benefiting the City of Hope, at the private residence of Tracey and Kenneth "Babyface" Edmonds, Los Angeles. 213-260-5735.
April 3-5, 2003 Omni Music Convention, presented by Music World Music, Radisson Hotel Astrodome Convention Center, Houston, 713-222-7989.
April 5, 18th Annual Odyssey Ball, presented by the John Wayne Cancer Institute Auxiliary, Beverly Hilton Hotel, Los Angeles. 310-645-1755.
April 5-10, Gospel Music Assn. Convention, Nashville Convention Center & Renaissance Hotel. 615-242-6030.

Life Lines

BIRTHS
Boy, Zen, to Christine and Travis Daily, March 15 in Colorado Springs, Colo. Father is PD/morning host for country KCCY (96.9) Colorado Springs.

Girls, Lauren, to Joan and Michael Dannerbeck, March 18 in Scottsdale, Ariz. Father is president of Rustic Records.

MARRIAGES
Kimberly Williams to Brad Paisley, March 15 in Malibu, Calif. Bride is an actress. Groom is a country recording artist.

April 7, 2003 CMT Flameworthy Video Music Awards, Gaylord Entertainment Center, Nashville. 615-335-8490.
April 11-15, Premios de la Música Awards, presented by the Academy of Music Arts and Sciences, Palacio Municipal de Congresos del Campo de las Naciones, Madrid. prensa@acapo.com.
April 11-12, 25th Annual Black College Radio Convention, presented by the National Assn. of Black College Broadcasters, Clark Atlanta University, Atlanta. 212-557-1990.
April 14, Florida Heroes Awards, presented by the Florida chapter of NARAS, Biltmore Hotel, Coral Gables, Fla. 305-672-4660.
April 14-15, 2nd Annual Arion Greek Music Awards, Festival nightclub, Athens. ion.stamboulis@isp.gr.
April 21, Sixth Annual Music & Entertainment Industry Golf Tournament, presented by the City of Hope, El Caballero Country Club, Tarzana, Calif. 213-241-7268.
April 26-27, 30th Annual Music City Tennis Invitational, benefiting the Vanderbilt Children’s Hospital’s Child Development Center, Brownlee O. Currey Jr. Tennis Center, Vanderbilt, Nash. 615-401-2704.
April 28, 12th Annual Society of Singers/Ella Award Dinner Honoring Barry Manilow, Beverly Hilton Hotel, Los Angeles. 323-653-7672.
April 29, ASCAP Latin Awards Dinner, Beverly Hilton Hotel, Los Angeles. 323-882-1413.

MAY
May 1, Seventh Annual Skyharl Neil Memorial Golf Tournament, benefitting the Lili Claire Foundation, Malibu Country Club, Los Angeles. 323-822-2099.
May 5, BMI Latin Music Awards, Eden Roc Resort, Miami Beach (by invitation only).
May 9, International Reggae and World Music Awards, Manhattan Center, New York. 312-427-0266.
May 9, 10th Anniversary Race to Erase MS Celebration, benefiting the Nancy Davis Foundation, Century City Plaza Hotel & Spa, Los Angeles. 310-440-4482.
May 13, BMI Pop Awards, Regent Beverly Wilshire Hotel, Los Angeles (by invitation only).
May 13, Southern Gospel Music Assn.'s Hall of Fame Induction Ceremony, Governor’s Palace, Pigeon Forge, Tenn. 865-988-4040.
May 22, W.C. Handy Awards, presented by the Blues Foundation, Orpheum Theater, Memphis. 901-529-4263.

JUNE
June 2, Humanitarian of the Year Gala, presented by the J.T. Martell Foundation, New York Hilton & Towers. 212-833-5444.
June 5, 13th Annual City of Hope Celebrity Softball Challenge, Great Western Forum, Inglewood, Calif. 310-432-2247.
June 8, Neil Bogart Memorial Fund Raquette Rumble Tennis Tournament, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, 3015 Wilshire Blvd., Los Angeles, Calif. 90020 or at mwhitmire@billboard.com.

BOOK OF THE WEEK
Possessed: The Rise and Fall of Prince
Newly released from Watson-Guptill/Books, Possessed. The Rise and Fall of Prince by Alex Hahn is the first-ever comprehensive biography of the fascinating artist known as Prince.

Possessed details the life of the multi-talented musician from Minneapolis and contains the most in-depth appendix of song and recording session information ever assembled on Prince. Hahn also includes information about Prince’s vast canon of unreleased music and the hundreds of songs he has written for other artists, including the 1986 smash “Manic Monday,” which he penned for the Bangles under the name “Christopher.”

Possessed: The Rise and Fall of Prince (ISBN: 0-8230-7748-4, $29.95) is available wherever books are sold. For more information, visit www.watsonguptill.com.
"LIVE" LONG AND PROSPEROUS: The president of the United States was still Bill Clinton, the movie Titanic hadn't yet opened in theaters, and Who Wants to Be a Millionaire hadn't aired in America. The date was June 21, 1997. That's when "How Do I Live" (Cubb) by LeAnn Rimes debuted on the Top Country Singles Sales chart, and this issue marks the single's 300th week on the tally. It's the longest run for a title on any singles sales chart in Billboard.

While "LIVE" holds firm at No. 8, Rimes is also No. 6 with "Can't Fight the Moonlight," which is in its 136th week on the chart. Rimes has had nine singles enter Top Country Singles Sales, and they have remained on the survey for a cumulative 747 weeks. Rimes has been represented on this chart a little less than seven years, going back to the week of June 22, 1996, when "Blue" first appeared.

SOMETHING TO SHOUT ABOUT: It's been 17 months since the Isley Brothers had a hit on The Billboard Hot 100. "Contagious" peaked at No. 19 the issue of Sept. 8, 2001. Now the Isleys are back, as "What Would You Do?" (DreamWorks) is new at No. 74. That gives Ron Isley and crew an even longer span of hits on the Hot 100. Counting from Sept. 21, 1959, when the Isley Brothers made their first chart appearance with "Shout—Part I," that span is now stretched to 43 years, six months, and two weeks.

KEY WORD IS "SLIDE": "Landslide" (Monument) turns out to be a prophetic title for Dixie Chicks. The trio's remake of the Fleetwood Mac song plunges 10-43 on the Hot 100, as radio programmers have dropped or reduced airplay because of comments made by lead singer Natalie Maines regarding President Bush (see story, page 1). This is the biggest drop out of the top 10 since Kenny G's "Auld Lang Syne" took a seasonal 8-66 dive in the Jan. 22, 2000, issue. On the Adult Contemporary tally, "Landslide" collapses 1-11, the biggest drop on this chart since the holiday-themed "The Christmas Shoes" by NewSong sank 1-24 the issue of Jan. 13, 2001. "Landslide" isn't the only Chicks song affected by the act's disappointing airplay: "Travelin' Soldier" retreats 52-97 on the Hot 100; on Hot Country Singles & Sales, "Soldier" is moved to current status. It was No. 3 last issue.

"IN" CROWD: With no movement at the top of the Hot 100, 50 Cent's "In Da Club" (G-Unit/Sony/Aftermath) picks up a fifth frame at No. 1, making it the longest-running song to advance to pole position in 2003. "All I Have" by Jennifer Lopez featuring LL Cool J is in second place, with a four-week reign.


Albrights Do All Right With 'Sweet' Life

Sometimes the roadblocks that life throws in your path can be turned into new avenues: Just ask Gerald and Glynis Albright.

The wife of the GRP jazz saxophonist turned a successful battle with cancer into a thriving family business called Just Sweet Enough. Located in Simi Valley, Calif., the 10-year-old venture is a gourmet cake, cookie, and gift basket company specializing in reduced-sugar, low-fat desserts. The health-conscious concept grew out of Glynis' holistic approach to her illness.

Noticing that fellow patients were having a difficult time with dietary restrictions—especially the low-sugar factor—Glynis rediscovered a childhood hobby and began cooking up recipes that would satisfy a sweet tooth while staying within healthy guidelines.

"I've had a thing about cooking ever since I was a kid," says Glynis, who has also owned and operated an interior design firm and a secretarial service/staffing agency. "When I was in elementary school, people in my neighborhood paid me to bake birthday cakes for their kids. When people hear 'low sugar, low fat,' most won't give it a chance. But there is a happy medium between flavorful and cutting out ingredients you shouldn't have."

Proving that point, Just Sweet Enough (justsweetsenough.com) boats 10 varieties of fresh-baked cookies (including oatmeal, raisin and pecan, and peanut butter crunch) and more than a dozen poundcake flavors (such as sweet potato, lemon poppy seed, and butter rum), not to mention cream-filled cakes. Through the years, the customer base has broadened to include Magic Johnson, Halle Berry (who is diabetic), and Alicia Keys, among others.

The company also offers desserts that fulfill special nutritional needs. "People will ask if I have anything for lupus or Alzheimer's," Glynis says. "That's where I get my energy. I go to the Internet and research the illness to see what the body needs in terms of nutrients to assist in getting back to good health. It's hard—but it becomes easy when I see the gleam on people's faces after they taste the desserts. That and watching my family watch me do this has been part of my healing element."

Just Sweet Enough is definitely a family affair. The face of its bear logo was fashioned after the Albrights' son as a newborn, while their daughter weighs in with suggestions about new recipes and packaging. Between performing/touring, husband and official taster Gerald helps out on the business side. Several of his jazz recordings double as names for the different treats, such as "Groovology" and "Change the World."

"My wife has one of those personalities that people naturally gravitate to," says Gerald, whose latest album is his GRP debut, Groovology. "It brings happiness to myself and our children that she's fulfilling her passion and helping others."
Earth Day Rocks With Raitt, Cake, De La Soul
March 13, 2003 3:55 PM ET
Bonnie Raitt, Cake, and Concrete Blonde are among the rock acts confirmed for We The Planet, a music and activism festival set for April 20 (Earth Day) at Speedway Meadow in San Francisco's Golden Gate Park. Rap outfits The Coup and De La Soul are also on the bill, with additional performers to be announced in the coming weeks.

Recent Headlines
- Hendrix Family Organizing Tribute, Memorial
- Atlanta Hip-Hop Festival Changes Venues
- Skechers Files Countersuit Against Britney Spears
- County: Jackson May Have Violated Zoning Rules
- 50 Cent Dominates Major Billboard Charts
- Miramax Invites Lopez To 'Dance'
- Mellencamp Unveils Anti-War Song
- South By Southwest Diary: Day One
- 50 Cent Overtakes Norah Jones At No. 1

NEW FEATURES INCLUDE:

THE TANGLED WEB: Our guide to cool websites and essential online music events, premieres and promotions.

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

FINE TUNING: A daily preview of must-see televised music programs and appearances.
To make the best Citron Martini in the world, start with Grey Goose Le Citron.

In 2001, the Beverage Testing Institute of Chicago conducted a blind taste test of the world's top lemon flavored vodkas. They awarded points based on smoothness, nose and taste. After careful consideration, Grey Goose Le Citron was rated the number one lemon tasting vodka. Praised for its "exceptionally smooth... medium body" and "very clean finish," Le Citron is the best tasting vodka in the world infused with the light zest of fresh lemon.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Vodka</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st</td>
<td>GREY GOOSE’ LE CITRON</td>
</tr>
<tr>
<td></td>
<td>...Finishes very cleanly with an incandescent wash of ripe lemon flavor.</td>
</tr>
<tr>
<td>2nd</td>
<td>Stolichnaya Limonaya Vodka</td>
</tr>
<tr>
<td>3rd</td>
<td>Absolut Citron Vodka</td>
</tr>
<tr>
<td>4th</td>
<td>Tanqueray Sterling Citrus Vodka</td>
</tr>
<tr>
<td>5th</td>
<td>Ketel One Citroen Vodka</td>
</tr>
</tbody>
</table>

To send a gift of Grey Goose® call 1-877 SPIRITS or visit www.877spirits.com Void where prohibited. www.greygoosevodka.com