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BMG and Artisan Home Entertainment collaborate on the CD and DVD Ultimate Editions releases of "Dirty Dancing."

SOME TIME ALONE: After five studio sets with the band that carries his name, Dave Matthews turned a writing exercise into his first solo album, "Some Devil."

Dave Matthews Goes Solo

Album Evolves Despite His Devotion To Band

BY WES ORSHOSKI

Dave Matthews seems to be perpetually in motion, but even he is never sure of his course.

That's the only way he can explain his first solo project. It happened by accident earlier this year during a break from his band in what began as a writing exercise.

"Initially, I didn't know what I was going to do with all this," he says of the new material. "And then it all started to fall together and get personality, and it started to sound a little more legitimate."

The end product was "Some Devil" (RCA), which debuts at No. 2 this issue on The Billboard 200.

Working in the studio with Stephen Harris, producer of last year's Dave Matthews Band (DMB) set "Busted Stuff," he developed the new songs alongside a few that he had played during his acoustic tours with longtime collaborator Tim Reynolds — songs that, for one reason or another, didn't jell with the band.

"Going into it, it just seemed like good therapy, you know?" Matthews explains. "And then it started to really take on some personality. After a few months we started thinking, 'We might be making something"

(Continued on page 96)

Napster, Rivals Ready To Roll

Services To Test Demand In PC Market

BY BRIAN GARRITY

NEW YORK—The 99-cent download is about to become widely available to the average computer user.

MusicMatch is now in the market with a download store, while official word on the new Napster is coming in the next week, and sources say that an announcement on a Windows version of iTunes is around the corner.

Also expected to be coming this fall are new offerings for the Windows platform from RealNetworks, AOL and Dell.

The industry drumbeat on downloads is about to get significantly louder in the coming days. Roxio is scheduled to unveil its new Napster digital music service Oct. 9 at an event in New York.

The offering—a blend of subscription and à la carte options—hopes to make the online music businesses a mainstream (Continued on page 95)

Indies Offering Vets Shelter From Storm

BY CHRIS MORRIS

LOS ANGELES—For many independent labels, every day now seems like Veterans Day.

They are increasingly stepping into the breach and signing big-name performers—with decades in the business—who have been shunted aside by major labels.

Seasoned artists (many of whom have founded their own indie labels) say that the indies are the best, and often the only, place for them to be, given the current state of affairs.

"I believe it's the only thing for an artist who's been around, who's been around, who's created his own reputation, his own life and has a name that's of value. It's ludicrous to think about doing anything else," says longtime country star Merle Haggard, who just founded his own independently distributed

(Continued on page 96)

Joan Osborne took her latest album, "How Sweet It Is," back to the indie-label community.
TOMMY HILFIGER
**Billboard**

**OCTOBER 11, 2003 • VOLUME 115, No. 41**

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**QUOTE OF THE WEEK**

“...John Paul, Jimmy and I play again, it has got to be a little more than ‘Black Dog’ every night. I left that big-time epicenter a long time ago.”

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No Easy Way To Resolve P2P, Industry Conflict

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America appears to have weathered what first promised to be a congressional hurricane but has turned out to be an autumn sprinkle.

Observers described the Sept. 30 hearing to probe the subpoena process the RIAA uses to go after alleged copyright infringers as muted.

Despite initial rumblings, it appears that Congress may not revisit the Digital Millennium Copyright Act (DMCA), observers say.

Some Capitol Hill veterans say that Sen. Norm Coleman, R-Minn., who called the hearing, is now part of a growing group of lawmakers that sees no easy way to solve the conflict between the record industry and peer-to-peer services.

"After studying the issue, I think Coleman now recognizes that the Kazaas are inherently conflicted," says lobbyist Manus Cooney, formerly chief of staff of the Senate Judiciary Committee.

"So there’s no real incentive for the recording industry to license them. At the same time, the Kazaas have no real incentive to develop the technology solution to identify illegal downloaders because under the law they’d be liable."

Cooney and other Hill vets say that Mitch Bainwol, the RIAA’s new chairman/CEO, came across as informed and positive at the hearing when he announced that going forward, the RIAA will give prior notice to alleged egregious P2P infringers.

By law, neither Internet service providers nor copyright holders are required to give notice to a user whose personal information has been turned over to a copyright holder.

The RIAA notification will alleviate some of the surprise or confusion the lawsuits have generated, allowing infringers to contact the

(Continued on page 35)

DVDs Head To Music Bins

Hybrid Packages Coming From Top Acts

BY BRIAN GARRITY

NEW YORK—The record industry wants to expand the consumer’s notion of “music.”

To that end, a number of upcoming DVDs by major artists are being designed to be sold in traditional CD bins.

The new DVDs from Jennifer Lopez (Epic), Avril Lavigne (Arista), Primus (Interscope) and A Simple Plan (Lava), among others, also will include bonus CDs to enhance their profile as music product. Many of the titles are being released in jewebox packaging.

The strategy builds on similar offerings in the past 12 months by Josh Groban (Warner Bros.) and 50 Cent (Interscope). Both initiatives yielded sales of more than 500,000 units, according to Nielsen SoundScan; the 50 Cent title, “The New Breed,” debuted at No. 2 on The Billboard 200.

At the same time, the labels are adding DVDs to many of their new CD releases.

Dozens of CDs on the way this fall—including new albums from Pink (Arista) and Mandy Moore (Epic)—will include limited-edition bonus DVDs along with the CD. Interscope’s new Limp Bizkit release also

is packaged with a DVD. Atlantic’s P.O.D. package comes with a videogame (see sidebar, page 97).

The moves reflect a growing sentiment in the industry that music should be marketed and sold as an integrated audio/visual entertainment experience.

The multi-format packaging is also considered a valuable tool in fighting Internet piracy by including content unavailable through a peer-to-peer site.

The majors—hungry for a new physical format that can succeed the CD—are chomping at the bit for a technology that fuses DVDs’ visuals and CD’s audio onto a single disc.

Despite earlier hopes for a fourth-quarter introduction, the technology is not ready yet (see related story, page 97).

In anticipation of the hybrid technology, the industry is trying to advance the concept of music and video integration.

Interscope executives have been championing the notion that CD/DVD combination packages, like “The New Lived,” should be viewed as a new type of art altogether—one

(Continued on page 97)
FPI Reports Worldwide Sales Down

BY GORDON MASSON

LONDON—Global sales of recorded music fell by 10.9% in value and 10.7% in units in the first half of 2003, with every region except Australasia reporting shrinking markets.

Figures compiled by the International Federation of the Phonographic Industry state that midyear sales of all audio and video music formats were worth $12.7 billion, compared with $14.2 billion in the first half of 2002. Within this figure, DVD music video showed substantial growth in both units (up 46%) and value (up 55%). Figures are calculated on shipments less returns.

The report states that North America was hit hard by piracy, with sales down 15.6% in the first half of 2002 to 353.1 million units and down 11.7% in value to $5.1 billion. Australasia fared best of all the global regions, reporting volume of 27.1 million units, up 5.1%, and value up 4.4% to $30.2 million, with the IFPI report stating that recovery was due to “very strong DVD video sales.”

In unit terms (353.1 million), Europe outsold North America. But it lags behind the No. 1 market in terms of value at $4.3 billion, down 8.9%. The European figures do not include Italy, a top 10 market that still needs to report its half-year results.

Jay Berman, IFPI chairman/CEO, says that European market characteristics vary; “but what we have been able to establish is that there is a correlation between access to bandwidth and unauthorized file sharing.”

Piracy Plagues Latin Markets

Of all regional results, Latin America fared the worst. Value plunged 21.1% to $302.3 million, while volume fell 16.9% to 56.6 million units. This means a region with a population of more than 486 million now generates lower revenue than Australasia, whose population numbers only 23.4 million.

“Being practical, the Latin American figures are [dominated] by Brazil and Mexico. [where] we have serious, serious piracy problems,” Berman says. “Three or four years ago, Brazil was the single largest market in the world. Now it’s fallen out of the top 10. It’s a source of repertoire with a glorious history, but the music industry is being killed in Brazil.”

Sony Music International president Rick Dobbis is “hopeful that the [Brazilian] minister of culture [record]ing artist Gilberto Gil], who has good access to the president, can make a difference.”

And Dobbis sees hope in Argentina—a market badly hit by recession. “Things are stabilizing there and good business sense is being exercised there by the industry,” he says. “There is potential for a rebound.”

Similar to Europe, Asian territories enjoyed mixed fortunes, but on the whole the region was down 13% in value to $2.6 billion. Dobbis claims Sony is making progress in China and Taiwan, but he admits, “Business conditions are difficult in Korea and in a few other markets. We have a very active political situation in Indonesia and the Philippines. This is not ideal for business.”

Highlighting growth markets, the IFPI report saw sales increases in Australia.

Tower May Yet Avoid Chapter 11

BY ED CHRISTMAN

NEW YORK—Tower Records may still be able to save itself from a Chapter 11 filing, sources say, even though a waiver that allowed Tower to operate while in default expired Sept. 30.

Tower, which remains tight-lipped about its turnaround efforts, has made no filings with the Securities and Exchange Commission about the status of its waiver.

The three-month waiver was granted in June after Tower withheld a $5 million interest payment on $110 million in debentures. The move was part of an effort to force bondholders to negotiate a debt-equity swap.

The waiver enabled Tower to execute a three-pronged strategy: negotiate with bondholders; put the chain up for sale; and continue an operational restructuring that began in 2001.

In May, Tower hired Jefferies & Co. to negotiate with bondholders and Greif & Co. to shop the chain.

After beating the bushes for interested parties, the Los Angeles-based financial firm implemented a bidding process last summer. The first round of bids closed in mid-September, and a final round is due Oct. 7, sources say.

Tower is also said to have successfully negotiated a debt-equity swap with bondholders, which is contingent on the sale of the chain.

As part of its restructuring, Tower has shuttered about 25 stores in the U.S. and improved operations. It also sold off its Japanese chain and closed down other international operations.

With the improvements, Tower “is a viable chain” if the debt issue is solved, one industry executive says.

The sale of Tower must bring in enough cash to pay off some $50 million to CIT Group/Business Credit.

There’s also a $26 million term loan outstanding from Tower’s old bank, Chase Capital.

Any new Tower owner would likely assume the $102 million in accounts payable notes on its balance sheet in an April 30 SEC filing.

Some potential suitors were put off by Tower’s massive debt load.

Independent label and distribution executives say they fear that whomever buys Tower will expect product payment forgiveness as part of any deal.

Tower did not return a call for comment.

Roberto Livi, SBS Founder Start Label

BY LEILA COBO

MIAMI—Producer/songwriter Roberto Livi, a mainstay in the Latin world who has worked with countless superstars, including Cristian and Julio Iglesias, is launching his own record label.

The new label, Megamusic, will be based in Miami and is expected to release its first two albums—one by singer/songwriter Marco Flores and another by former Fonovisa singer Victoria—Nov. 25.

But unlike other producers who have teamed with majors for joint-venture deals, Livi has partnered with Raúl Alarcón Sr., the founder and chairman emeritus of radio network Spanish Broadcasting System. The pair will jointly hand-pick the repertoire to be recorded by their acts.

“We want to give good product to radio,” Livi says. He contends that his artists will get airplay on all Latin networks based on the quality of their music, not on his partnership with Alarcón.

Record executives say they are not concerned about the ties between Megamusic and SBS, just as they have said they are not concerned about the ties between Megamusic and Universal.

“The move is part of an effort to force bondholders to negotiate a debt-equity swap,” Berman says. “Three or four years ago, Brazil was the single largest market in the world. Now it’s fallen out of the top 10. It’s a source of repertoire with a glorious history, but the music industry is being killed in Brazil.”

Sony Music International president Rick Dobbis is “hopeful that the [Brazilian] minister of culture [record]ing artist Gilberto Gil], who has good access to the president, can make a difference.”

And Dobbis sees hope in Argentina—a market badly hit by recession. “Things are stabilizing there and good business sense is being exercised there by the industry,” he says. “There is potential for a rebound.”

Similar to Europe, Asian territories enjoyed mixed fortunes, but on the whole the region was down 13% in value to $2.6 billion. Dobbis claims Sony is making progress in China and Taiwan, but he admits, “Business conditions are difficult in Korea and in a few other markets. We have a very active political situation in Indonesia and the Philippines. This is not ideal for business.”

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(Continued on page 55)

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Shane Keane
Traditional Country

Shane Keane is one of today's up and coming country artist. His new video and single of "Poor McCoy" has been the talk of the town. His Bus Route tour started off with Willie Nelson in Crawford Nebraska and it's board and determined to succeed in making his mark in the country music field. His new album and video are available now. Radio stations can contact Castle Records Nashville for feedback.

Mary Clark
Traditional Country

Mary Clark feels fortunate to be a cousin to the famous and very talented Roy Clark. Mary's new video and single "Son Of A Gaucho" available October 12, 2003 to radio stations. Watch for it!
Sanctuary Moves Into Urban Music

BY GAIL MITCHELL AND LARS BRANDEL

Following the announcement that the Sanctuary Group is acquiring its Music World Entertainment (MWE) management firm, founder and CEO Mathew Knowles says his chief challenge will be putting together a strong staff. “I’m looking for the right mix of people with experience and desire.”

Earlier this week, U.K. indie Sanctuary Group plc signaled its diversification into urban music with a deal to buy Knowles’ Houston-based firm. The $6.6 million ($10 million) deal, agreed to in principle, will be funded through a mix of cash and stock.

“Our intention is to create a strong creative and business environment for the most important artists and managers in the urban community to prosper,” Sanctuary Group CEO Merck Merced said. “Our expertise and infrastructure can have a significant impact on the urban world.”

Knowles brings with him to Sanctuary MWE’s roster of management clients, including Destiny’s Child, his daughters Beyoncé and Solange, Kelly Rowland, Michelle Williams and Blaque.

Unaffected by the deal is his Sony label venture, Music World Music. The label has released albums by Destiny’s Child and its individual members as well as the soundtrack to “The Fighting Temptations.”

Additionally, Knowles will serve as president of a new Sanctuary urban and gospel division, which will release a label, a music publishing unit and a U.S. urban touring agency. The label will be a joint venture between Sanctuary Records Group and BMG Distribution.

“I’m not looking for acts to sign that require million-dollar budgets,” Knowles says. “I’m looking for acts that require $150,000 recording budgets and $100,000 videos. You don’t have to sell 3 million records to break even. We will make you a profit.”

Knowles has signed an initial five-year employment contract with Sanctuary, with an option for five more years. He’ll remain headquartered in Houston.

Billboard Details Chart Moves

Billboard is changing policies governing two established charts to better reflect the economic climate in today’s struggling music business, the magazine announced this week.

After a two-month absence, the Adult Contemporary chart is returning to Billboard on a weekly basis by popular demand (see page 92).

In addition, Billboard is changing the composition of its country panel based on a new mandate. All monitored stations used for chart tabulation must now consistently maintain a minimum current-music percentage of 60% among their 30 most-played titles. The percentage will be determined by a quarterly analysis of airplay data supplied by Nielsen Broadcast Data Systems. The percentage minimum was 33%. The change will result in the removal of 12% of the monitored country stations from the panel used for chart tabulation.

The AC chart returns to the magazine as Billboard Information Group’s charts department redeploy roles responsibilities throughout its team.

The list, which dates back to 1961, left the magazine as the result of a redesign in the issue dated Aug. 2. The chart continues in sister publication Airplay Monitor and on billboard.com.

Feedback from readers led to the return of the chart to Billboard. It will run 20 titles deep but continues at 30 positions on the Web site and in Airplay Monitor.

The Adult Contemporary list is managed by Patrick McGowan, one of six chart managers who takes on added duties. He now manages all of the magazine’s video charts, and continues to oversee the Adult Top 40 chart and Airplay Monitor’s Modern AC list.

(Continued on page 93)

Robert Palmer Dead At 54

BY CHRIS MORRIS

LOS ANGELES—There was much more to Robert Palmer than a well-tailored suit. The poised and versatile English vocalist of a heart attack Sept. 26 in Paris. He was 54.

Palmer was probably best-known for such mid-‘80s hits as “Addicted to Love” and “Simply Irresistible,” and for their accompanying videos, in which the elegantly tall vocalist performed coolly in front of bat-}

teries of gyrating, jaded models.

But during the course of a solo career that began in 1974, the MTV icon demonstrated his ability to essay a broad variety of music, from R&B and blues to straight-ahead rock and pop to standards.

Born Alan Palmer in Batley, Yorkshire, on Jan. 19, 1949, he cut his musical teeth with such journeyman U.K. acts as the Alan Bown Set and Vinegar Joe.

Palmer made his striking solo debut with the Island album “Sneakin’ Sally Through the Alley,” which mutated his suavely soulful vocals with the backing of the funky American bands Little Feat and the Meters.

In 1978-79, he logged his first American top 20 hits with “Every Kinda People” and the rocker “Bad Case of Loving You” (Doctor, Doctor).

In 1985, Palmer hooked up with Andy Taylor and John Taylor of Duran Duran and Tony Thompson of Chic to found the Power Station. The all-star rock unit produced a self-titled platinum album and two top 10 singles—“Some Like It Hot” and “Get It On” (Bang A Gong!).

…And it wasn’t until 1986 that Palmer topped Billboard’s Hot 100 Singles chart in his own right with “Addicted to Love,” for which Palmer collected the first of his two Grammy Awards. (He received the second in 1988, for “Simply Irresistible.”)

After his mid-80s peak, Palmer’s productivity began to slow, but he delved rewardingly into the standard songbook on his EMI America albums “Don’t Explain” and “Redd’I High.” He returned to his blues roots on his last release “Drive,” issued by Nashville indie Compadra earlier this year.

He is survived by his partner Mary Ambrose, a son and daughter and his parents.

GMG Label Expands Bill Gaither’s Reach

BY JIM BESSMAN

Southern gospel artist/entrepreneur Bill Gaither, who has built a considerable empire with his Alexandria, Ind.-based Spring House Music Group and its multitude of “Homecoming” audio and video concert programs, is banking on his name brand with the launch of the Gaither Music Group (GMI) label.

“We’re thrilled to put our 30 years of experience to work for a group of artists we sincerely believe in,” said Gaither, whose companies have previously reframed from signing younger artists and those outside Southern gospel.

[Our artists] all possess rare, seasoned talent that we’re eager to combine with the tools and resources that can propel them into exciting new markets,” Gaither says.

Gaither’s name, notes his company’s president Barry Jennings, “is a great, well-known brand that we’ve never really used. And up to now, most of our product has been Gaither-related and pretty much Southern gospel. But now we’re making a conscious effort to sign new artists.”

Just out on the new EMI-distributed line is Gaither’s own Gaither (Continued on page 93)
Talent brings rich rewards and with them, great responsibilities. HSBC's Entertainment and Media team of private bankers understands the needs of actors, musicians, producers, and professional athletes, as well as their managers, accountants and lawyers.

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Kazaa's Endgame: A Deal

Ian Morris wants to deal. He says as much everywhere he goes, including during his recent appearance before a Senate subcommittee examining the record industry's campaign against illegal music downloading. Morris is executive director of Sharman Networks, the company that operates Kazaa, the peer-to-peer file-sharing service that serves tens of millions of people worldwide.

"Operator," however, may be the wrong word here. The service has been carefully set up so that no one, technically, controls it. As such, Sharman can't be held liable for the activities of its users.

It's a very convenient arrangement, especially since the service owes its explosive growth and continued existence to illegal file sharing.

Last year, Kazaa boasted of having more than 10 million registered users, and this past May, its file-sharing software had become the world's most downloaded program. More than 278 million copies have been loaded on computers. At any given moment, more than 5 million users are online offering well over 1 billion files for copying through various P2P networks, according to Mitch Bainwol, the RIAA's new chairman-chief executive.

Out of that mix, more than 2.6 billion copyrighted files (mostly recordings) are downloaded every month, he notes.

"We'll see how the game plays out. As always, the marketplace will have the final say, as it should."

No wonder the record industry is hurting, and that's just what Morris seems to be counting on. Judging from his testimony, Sharman's endgame is pretty clear: Let free exchange ravage the industry until it cries "Uncle." Then step in and cut a deal—on its terms, of course. Morris said as much at the hearing.

"There is a clear path out of this dilemma for the entertainment industry," he told lawmakers. "Embracing peer-to-peer technology and creating a fair market for the licensing of its content." Morris revealed that—surprise!—Kazaa actually can be configured to monitor the service and diminish piracy—if the price is right, of course. His price is about $25 per song.

"But sadly," he continued, "the major music labels have rejected every approach we have made to them to license their content and to deliver it to users of the Kazaa Media Desktop."

That would be tantamount to "turning the business over to them," one top record executive says. And, that will never happen on his watch, he adds.

So the game continues—court in Congress and in the marketplace.

The question now is how much longer Sharman can keep up the pressure. As Billboard senior business writer Brian Gar- rity notes in this week's issue, Napster, iTunes and other legitimate download services will hit the Windows PC market this month, offering cheap and easy-to-download music to the masses. Then, we'll see how the game plays out. As always, the marketplace will have the final say, as it should.

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**Opinion**

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**ARTICLES**

Morris says as much as he can, without breaking the law. After all, Sharman is a software program designed to make it easy for people to share music files with one another.

"I think we're going to see a lot more competition in this market," Morris says. "And I think there will be a lot more innovation in this area." Then he chuckles and says, "But I'm not sure how much of that will come from Sharman."
Ian swore he hadn’t had liposuction, but Alicia knew the chances of him reducing so quickly were about the same as him producing a franchisable mega-hit.

Hit. Miss. Miss. Miss. With the stakes so incredibly high, how do entertainment’s best and brightest come out on the right side of the law of averages? Chances are, by embracing the constant change sweeping the industry. And by reading the one publication that gives movers, shakers and mega-hit makers what they need most to improve their chances — fuel for thought. The Hollywood Reporter.
The headline reads: "Springsteen Appears To Be Inciting His Own Revolution. Born To Run—For President?"

The text discusses Springsteen's music and its political implications, mentioning his anti-war sentiments and his anti-establishment views. The article also touches on the impact of his music on politics and culture, including his influence on the Reagan era and the heightening of political tension in the 1980s.

A quote from the article: "Most people want a bedrock, something in their lives that's impervious to changing winds and won't disturb their cherished beliefs. In Hartford, however, Springsteen shocked his fans out of their comfort zone."

The text also mentions the financial success of Springsteen's albums, including the sale of "Born to Run" and the profits from his tours. It notes the challenges Springsteen faced with his music being labeled as too political or controversial.

In the Letters section, the article asks readers to think about the labels used to categorize music and considers the impact of lower VAT rates on CD sales.

The Opinion section discusses the ethical implications of the music industry's business practices, particularly regarding the sale of music downloads and the impact on artists' earnings and fans' experiences.
BY WES ORSHOSKI

Having scored numerous hits, reinvented himself several times and amassed truckloads of credibility, David Bowie was already an icon of rock music and pop culture by the time the ‘80s were half over.

So it’s a bit odd to hear him relay that for the better part of the past 15 years, when he finished a record, he was more or less treated no differently than the latest alt-rock signee or hip-hop newcomer on his label, Virgin. Like them, he would have to get worked into the company’s release schedule. Regardless of clout or status, his records would be released based on Virgin’s time schedule, not his.

Well, not anymore. Thanks to his recent deal with Columbia—through which he created his own label, ISO—Bowie isn’t doing too much waiting these days.

Under the agreement, Columbia is issuing Bowie’s albums soon after they’re finished. And with the new “Reality,” issued Sept. 16, Bowie fans have a reason to be excited. “Reality” arrives only slightly more than one year after “Heathen,” his debut for Columbia.

What’s more, it finds Bowie once again working with Tony Visconti, the producer behind such landmark Bowie sets as “Low” and “Heroes,” both released in 1977.

After years apart, the two reunited last year for “Heathen.” And that union, Bowie says, is something that will continue for the next few years. Essentially, Bowie and Visconti are once again in a groove. “We weren’t even tentative (Continued on page 16).

Atlantic Captures Plant’s Solo Side On Compilation

Hoping to capitalize further on the summer success of *Led Zeppelin’s* “How the West Was Won” CD and the accompanying DVD “Led Zeppelin,” Atlantic Records is releasing “Sixty Six to Timbuktu,” a two-CD solo collection from Zeppelin frontman Robert Plant.

Due Nov. 4, the 35-track set traces Plant’s career, starting with his first solo single in 1966 through a live performance this year in Timbuktu.

The first disc features material from his solo albums, but it’s the second disc that will grab fans’ attention: It is full of rarities, bonus tracks, his work with pre-Zeppelin groups *Listen* and *the Band of Joy* and side projects like “Philadelphia Baby,” recorded under the Crawling Kingsnakes moniker, a one-off that included Dave Edmunds and Phil Collins.

The idea for the compilation was born as Plant was cutting through tapes for the Zeppelin set, he tells *Billboard* in an exclusive interview.

“I was finding all this Led Zeppelin stuff, and I said, ‘Wait a minute, this stuff of mine is really great. It’s lively and springy and would tell people the kind of person that I am,’” Plant says. “This is not just a grab bag of stuff, it’s a comprehensive look at my career.”

Indeed, the set reveals a side that those only familiar with his Zeppelin work wouldn’t know or expect, including a dreamy, crooning Plant on 1967’s “Our Song.”

“Once upon a time when I was a baby, I found this gift of singing, and I did not know which way to take it,” he says. “When I cut my first sides in 1966, I was 17 years old. I was so made up. I just couldn’t believe my luck. I was telling all my friends I was going to be the greatest singer. It was a bit tongue-in-cheek, but perseverance counts for a lot.”

Atlantic will tie the Plant title in with the two Zeppelin collections throughout the holiday season. The label has produced bin cards for retail that will cross-promote the three titles. Additionally, 39-second spots promoting the three projects will run on several networks in the Comcast system the week of Nov. 10 in conjunction with a Plant performance that is airing on Comcast in Concert Nov. 9 and Nov. 15.

The Zeppelin and Plant titles will also be part of a “Music That Changed Our Lives” promotion that FYE is running in 1,100 stores this fall.

Dave Alder, senior VP of product and marketing for Virgin Entertainment Group, says the 22-store chain plans to display the three titles together to maximize the excitement created from the Zeppelin releases.

Although the resurgence of interest in Zeppelin has reignited stories of Plant, Jimmy Page and John Paul Jones being offered millions of dollars to reunite for a Led Zeppelin tour, Plant says, “I haven’t been offered a dime.” But then he adds, “That’s because I’ve told the people who have the opportunity [to talk to me about it] that I don’t want to hear anything about it. I told them ages ago. It’s not an issue.”

However, he doesn’t rule out the three surviving members getting together again, as long as it is for something new. “If John Paul, Jimmy and I play again, it has got to be a little more than ‘Black Dog’ every night. I left that big-time epicenter a long time ago.”

As for the success of “West,” which debuted at No. 1 on *The Billboard* 200, and the DVD, Plant says, “it thrills me,” but that the footage reminds him of the passage of time. “[Led Zeppelin] was a young band,” he says. “It was all over by the time I was 31. When I think about people who are 31 now, they’re just learning to tie their shoelaces.”
Bowie

Continued from page 15

when we went in with "Heathen," "We weren't even tentative then," Bowie explains. "We kind of knew that we would produce something really excellent, although we didn't know quite what it was going to be."

Bowie adds that he and Visconti are "already half-talking about the next album." Bowie's new deal with Columbia and his reunion with Visconti are among a number of factors that have him feeling more energized and "absolutely on track again."

The live unit he has been working with since the late '90s has also provided him with new enthusiasm for the stage and studio, he adds. That group, which includes bassist Gail Ann Dorsey and former Soul Asylum drummer Sterling Campbell, played on "Reality," which features songs penned by George Harrison ("Try Some, Buy Some") and Jonathan Richman ("Pablo Picasso").

Bowie says it was this particular team's tour of New York's five boroughs last year that inspired his first world tour in more than a decade. The jaunt begins Oct. 7 in Copenhagen. In fact, he says the songs were built to play live. Many of the cuts feature the singer on guitar and carry what he calls a "quasi-demy feel."

"It's not the second reading of an idea," he says. "We tend to really work in first-take situations. I kind of learned that from reading what Dylan said in an interview many years ago: if it doesn't work in the first take, he abandons the song. And I also tend to do that."

The album closes with an exception to that rule, "Bring Me the Disco King," a song Bowie has tinkered with for more than a decade. The track finally came together after Bowie stripped it down and let it breathe, he says.

New York—Bowie's home for the past decade—proved a huge influence on "Reality." Beginning with the lines, "Saw the great white scar/Over Battery Park," album opener "New Killer Star" was inspired by the terrorist attacks of Sept. 11, 2001. "She'll Drive the Big Car," meanwhile—arguably the album's best track—is a song about suicide that carries images of a death-bound driver racing along the Hudson River.

On "Never Gonna Get Old," the 56-year-old Bowie sings, "Looking at the future/Soild as a rock."

Does he feel solid as a rock?

"Yeah, I do," he says. "I feel as contented as one can feel in these particular times. I think that's the best way of saying it. My marital life, domestic life, personal life, whatever you want to call it, are just wonderful. And my work has been going so well."

"So I'm a lucky guy in that way. When I was in my 20s, I'd never thought for one second that my life would be this good, in fact. This age didn't exist for me when I was 20. 'Fifty-something? Are you kidding me? I'm never going to make it there.' You know, all these romantic, nihilistic dreams that teenagers have, and you think, 'Oh, I won't survive above 30,' he says with a laugh.

And with an even more robust laugh, he adds, "And of course the horror when you do!"
Martin W. Spector

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Horowtiz Centenary Marked With Spate Of Releases

Round-numbered birthdays tend to receive a lot of special attention, and the 100th anniversary of the birth of Vladimir Horowtiz on Oct. 1 is no exception. This centenary year sees the release of several noteworthy titles dedicated to the Russian-born pianist's intriguing artistry (Billboard Bulletin, July 28).

First up was RCA's "Vladimir Horowtiz Rediscovered," which came out of the gate early in May. This two-CD set of his November 1975 Carnegie Hall concert stands as the first major-label issue of an unedited Horowtiz recital. Following suit just in time for the actual anniversary, Sony Classical and Deutsche Grammophon have their own Horowtiz commemoratives. As with RCA, Sony's two-CD entry, "Live and Unedited" (which includes a brief bonus DVD of outtakes from the film "The Last Romantic"), offers uncorrected performances. Available Sept. 30, the Sony set chronicles Horowtiz's famous 1965 Carnegie Hall recital, which marked the pianist's re-emergence after a 20-year absence. Sony is concurrently releasing a three-CD best-of-compilation, titled "In the Hands of the Master—Vladimir Horowtiz: The Definitive Recordings."

DG's Sept. 9 issue, the two-CD limited-edition "Magic of Horowtiz," spans the years 1985-1989. There are a few previously unissued selections of Mozart, Liszt/Horowtiz and Schubert, coupled with a bonus DVD documenting the recording of Mozart's Piano Concerto No. 23 with the La Scala Orchestra and Carlo Maria Giulini. Taken cumulatively, these titles should be of great interest for Horowtiz fans and detractors alike. The unedited material in particular offers an unyielding snapshot of the pianist in his later years, in sometimes technically compromised and yet astute and heartfelt performances.

FRONT AND CENTER: Detroit's urban renewal program is getting a major boost with the bow of the Detroit Symphony Orchestra's new home. The Max M. Fisher Music Center encompasses the refurbished Orchestra Hall, a new 500-seat space called the Music Box and the Jacob Bernad Pincus Music Education Center, which will host the DSO's youth ensembles. The complex will be complete in 2005, when a magnet high school, the Detroit High School for the Fine, Performing and Communication Arts, joins "the Max."


The Chicago-based, neo-music ensemble eighth blackbird, joined by noted British violinist Daniel Hope and Indian sitarist Gaurav Mazumdar, anoint the Music Box with a performance Oct. 15.

LA GRANDE DAME: Legendary American soprano Leontyne Price has one more prize to add to her already crowded mantlepiece: Gramophone magazine's Lifetime Achievement Award, which the British magazine's editor, James Jolly, presented to her at a Sept. 23 ceremony in New York. In presenting the award to Price, Jolly spoke movingly about the 76-year-old singer's contributions to the art of opera and her championing of American music. He reminisced in particular about her famous RCA recording of Samuel Barber's "Knoxville: Summer of 1915."

The main 2003 Gramophone Awards ceremony will be held Oct. 12 at London's Barbican Centre, more about this year's prizes in the next edition of Classical Score.
Vertical Horizon Ready To Reacquaint Fans With ‘Go’

BY MELINDA NEWMAN

LOS ANGELES—Remember the group that sang “Everything You Want,” one of the most-played songs at radio in 2000? RCA is counting on it.

On Sept. 23, Vertical Horizon returned after a lengthy absence with “Go,” a solid collection of catchy, guitar-driven tunes about transitions. The album of the same name builds on the pop-rock foundation set by “Everything You Want,” which has sold 1.5 million copies in the U.S., according to Nielsen SoundScan. “Go” debuts at No. 61 on The Billboard 200 this issue with sales of 21,000 copies.

The long time between albums—“Everything You Want” was released in June 1999—leaves RCA with the balancing act of reacquainting longtime fans with the platinum-plus band while introducing Vertical Horizon to those hearing the group for the first time.

“There are the guys that brought you “Everything You Want” and that’s our official tag line, but we’ve used it on stickers, and we see how people still react to the song when the band plays it,” says Carol Veazey, RCA senior director of marketing. “But in some ways it is a matter of introducing and treating them as a new band.”

The delay came about because the group needed a break after seven years of non-stop touring. Vertical Horizon had built a considerable following, especially among the Eastern seaboard, through touring and releasing indie albums before forming at Georgetown University in 1991. It also endured major upheaval at the label.

“We started making the record after the break, and when we were done, some big changes had started at RCA,” lead singer/songwriter Matt Scannell says. “And in their credit, both RCA and our team kind of looked at each other and said, ‘Does this make sense for the record to come out now?’”

With the answer a resounding no, Scannell continued writing music, and, as is often the case, he wrote a song that became the first single.

“I’m Still Here” is No. 20 at both modern AC and adult top 40 this issue.

Ultimately, Vertical Horizon found itself in the odd situation of being on the same label in name only—virtually no one who worked on “Everything You Want” was still there.

“It was almost as if we had signed to a whole new label,” Scannell says. “It’s different now. I don’t say that with any sense of nostalgia or anything; I just say it’s a different place. The record business is trying desperately to make some positive changes, and I hope that it works out for RCA. I continue to be incredibly grateful for everything the band is doing with Vertical Horizon,” says Veazey says. “I hope that this makes sense for the record to come out now.”

Starting over—with the label and the public—is fine with Scannell. “To be honest, every single band nowadays has to start over. The memory of the public is quite fickle. So we are starting over on some levels, but we spent so many years [prior to signing with RCA] building a grassroots following. They haven’t gone anywhere, and I’m incredibly grateful for that.”

Touring is an integral part of spreading the word about “Go.” They are such seasoned and professional live bands that obviously we’re going to do as much as possible to launch this campaign,” Veazey says. “Three weeks after the song impacted at radio, we put the guys on the road doing radio shows, then they did some college dates and now we’re getting them back in front of people and playing.”

The current U.S. dates end Oct. 11. The band next goes to Southeast Asia before returning stateside to play holiday radio shows.

In fact, there’s no time for the band even when a member gets hitched. “[Bassist] Sean [Harley] got married, so while he’s on his honeymoon, Matt and [guitarist] Keith [Kane] are doing an acoustic promo tour,” Veazey says. “The band is rounded out by drummer Ed Toth.”

During the week of release, Vertical Horizon appeared on “CBS Weekend,” CNN, Fox News and WGN. The band also taped a performance at Experience Music Project in Seattle that begins airing Oct. 7 on VH1, according to Veazey.

To help pep up the market prior to the album’s release, RCA supplied retail with a two-song sampler that was given away to customers who purchased CDs by like-minded artists.

Veazey believes that the sheer number of releases that came out Sept. 23—in addition to Vertical Horizon, there were new sets from Dave Matthews, Oatmeal and Nickelback, among others—will help the band because of the amount of foot traffic coming into stores.

The campaign for the record extends into November. When patrons purchase a pair of Levi’s at Sears, they will receive a sampler that includes tracks from Vertical Horizon, Molby, Interpol and others.
Beyoncé Tempts Fans With More Movie Songs

Beyoncé is among those entertainers who not only star in movies but who also record songs for their soundtracks.

For her big-screen debut, Beyoncé starred as Foxy Cleopatra in the 2002 film "Austin Powers in Goldmember." She also co-starred in the soundtrack's first single, "Work It Out." Currently co-starring with Cuba Gooding Jr. in Paramount Pictures' "The Fighting Temptations" (which opened Sept. 19 in U.S. theaters)—Beyoncé recorded several songs for the companion soundtrack, released Sept. 9 on Music World/Columbia/Sony Music Soundtrax.

Beyoncé has the most tracks on the album. Several of them are collaborations. These titles include first single "Fighting Temptation" with Missy Elliott, MC Lyte and Free; "Summertime" with P. Diddy; "He Still Loves Me" with Walter Williams of the O'Jays; "Everything I Do" with Bilal; and "Time to Come Home" with Angie Stone and Melba Moore. Beyoncé also has two solo cuts: a cover of Peggy Lee's "Fever"—which she performs in a nightclub scene in the film—and the gospel staple "Swing Low Sweet Chariot."

"Music is so important to my character in this film and the entire plot of the movie. That's why I did this film," Beyoncé tells Billboard.

In the movie, she plays a nightclub singer named Lilly, who is treated by the film's character to be part of a gospel choir preparing for a competition.

The music-intensive film also features performances by Stone, Montell Jordan, Bone, T-Bone as fellow choir members. Acts that make cameos in the movie include Mary Mary, Donnie McClurkin, the Blind Boys of Alabama and Yolanda Adams.

In keeping with the old-meets-new musical tone of the film, the soundtrack features a mix of traditional gospel and contemporary R&B/hip-hop music.

Beyoncé—who co-wrote the soundtrack's "Summertime." "Time to Come Home" and Destiny's Child's "I Know"—says, "A lot of the music was written especially for the film. At first I was concerned about the timing of the soundtrack, [because] my solo album was supposed to come out way before the movie. But then the solo album got delayed."

That solo set, "Dangerously in Love," was released June 24 on Columbia.

So to avoid competing with her album's singles, Beyoncé says, "I wanted the first single from the soundtrack to not just be about me. I wanted to do a female anthem, and that's how 'Fighting Temptation' came about with Missy Elliott, MC Lyte and Free."

"Fighting Temptation" only reached No. 16 on the Billboard Hot R&B/ Hip-Hop Singles chart in the Sept. 6 issue. "Summertime," the soundtrack's second single, has turned into a bigger hit. The song reached No. 35 on the Billboard Hot R&B/ Hip-Hop Singles & Tracks chart in the Sept. 20 issue. Meanwhile, the "He Still Loves Me" single and video are being worked to gospel and Christian outlets.

Matthew Knowles, Beyoncé's manager/father, heads the Music World label and served as executive producer for the soundtrack. Knowles tells Billboard that he negotiated the soundtrack deal with Paramount as conditional to Beyoncé taking a lead role in the film: "Music World/Sony had to have the soundtrack, and Beyoncé had to be the soundtrack's lead artist, that was the deal-breaker."
When Gloria Estefan was immortalized a few years ago with her own wax figure at Madame Tussaud's museum, the honor was yet another vote in favor of the Cuban singer/songwriter's lasting contributions to global pop culture.

Her wax figure is in the company of the museum's gallery of celebrities, but it's safe to say that Estefan is truly one of a kind. During the past 20 years—and through the sale of 70 million albums and singles combined—the enigmatic Estefan has broken the mold with her roster of hits in English and Spanish, conquering the pop, dance, Latin and AC charts.

With the Sept. 23 release of "Unwrapped," her first English-language album in five years, Estefan has returned to the spotlight.

"Gloria Estefan is one of just a handful of signature artists who inhabit their own realm in music and have the ability to transcend language, trends and genres to stir the emotions underlying the songs they sing," says Don Ienner, president of Sony Music U.S. "Gloria really connects with the hearts of listeners, which is why she has consistently grown as an artist and human being. She is a treasure and deserves recognition.

(Continued on page 26)
I've Learned To Live My Life In The Moment
Estefan Reflects On Her 25-Plus-Year Career And Life's Second Chances

BY MICHAEL PAOLETTA

To be quite honest, Gloria Estefan needs no introduction. Whether recording with Miami Sound Machine or as a solo artist, her trademark vocals have graced such top 10 hits as “Conga,” “Words Get in the Way,” “1-2-3,” “Rhythm Is Gonna Get You” and “Music of My Heart,” a collaboration with ‘N Sync. Of course, such signature songs as “Don't Wanna Lose You” and “Coming Out of the Dark” have reached the summit of The Billboard Hot 100. Throughout, Estefan has also scored numerous chart-topping hits on the Billboard Latin and Hot Dance Music/Club Play charts.

Along the way, Estefan has sold a whopping 70 million albums and singles worldwide, according to her record label and management company. This includes the Spanish-language albums “Mi Tierra” and “Abriendo Puertas” and such English-language collections as “Destiny,” “Hold Me, Thrill Me, Kiss Me” and “Into the Light.”

Now, Estefan has returned with her first English-language album in five years, the intimate, acoustic-shaded “Unwrapped,” the bulk of which she wrote herself. Co-produced by Sebastian Krys, Estefan and her husband, Emilio Estefan Jr., “Unwrapped” (released Sept. 23) includes vocal contributions from Chrissie Hynde of the Pretenders and Stevie Wonder. It is only the latest stop on Estefan's incredibly rich musical journey.

What do you see when you look at the musical landscape today?

People's attention spans are extremely short — I see this in my own two kids. They have such a vast array of things to choose from: TV, videogames, satellite radio. It's sensory overload. But it's the nature of life at this time. With music, it's hard for them to follow something beyond one or two singles. That's the nature of the beast, unfortunately.

Fortunately, I came up in the industry when artist development was still important. It's tough for today's artists who want to grow and develop. But music is music, and it is more popular than ever. I love the fact that world music is cropping up in more places, particularly in the States. And artists like John Mayer and Vanessa Carlton are showing that kids are looking for depth in their music, too.

How has the Internet changed the music business?

I see revolutionary changes in the way music is delivered and consumed. The way the consumer wants their music is a major shift for the business side. Pirating is so easy now; [every copy of a recording is] first-generation now. And the legal side must be addressed. It is all cutting into how artists make a living. I don't think kids realize they are stealing when they share their files. They need to be educated.

Payable downloads must be affordable and easy to access. But as an artist, I simply make the best music I can. Hopefully, everything will work itself out. Until then, if I were a multi-national label, I would drop the price of CDs. At the same time, I would put additional value into CDs.

Have you discussed CD pricing with your label?

Yes. In fact, I even asked Sony to drop the price of the actual CD. But there is just so much control that we as artists have. My new CD does include a bonus DVD, though. I've been adamant with Sony that it be included as a gift for my fans. The CD packaging is also unique. I wanted it to be deep and intimate—musically and visually. There are 18 new songs on the album: 14 new English-language cuts and four Spanish versions.

What do you attribute your special relationship with your fans to? They are extremely loyal.

I've nurtured this relationship. I spent a lot of time touring on the road. Hopefully, every time they see me live, there is a deepening of that relationship.

Also, when I went through that tough accident 13 years ago, they were able to connect with me on a very human and personal level. My battles became theirs. They were able to see a human being struggling with difficult times and turning it into something positive.

What did the accident teach you?

There were a lot of things. First, I had so much love sent my way; I used it in my recuperation. I could feel a real physical energy around me. I attribute a lot of my well-being to that. I learned that I have much discipline when I needed it.

I also learned that we have an incredible power to affect reality. Our lives, our bodies and the healing process. These are all beautiful things.

Additionally, I learned to live in the moment, to enjoy what's happening now. Of course, having a big business, I must plan ahead. But you must not take life for granted.

Is there anything you have learned along the journey that you wish you had known from day one?

I was shy. It took me a long time to relax. There were a lot of performances and situations that I couldn't enjoy, if I had just been able to let go. But that is impossible, because it comes with time and experience.

But I try to impart this to artists like Thalía, so that they can get a jump-start on what it took me a long time to figure out: that we're privileged and lucky to be making a living from something that is so much fun. Also, to keep yourself open to the love that everyone is giving you. Tension and fear affect your performance. Because I am a perfectionist, it took me a while to enjoy the process. Since I've learned to enjoy it, it's been fantastic.

You have always embraced the dance community. Why?

The dance community was responsible for putting us on the map way back when we did "Dr. Beat." At the time, we couldn't afford to do anything, but we were able to do a trade with Pablo Flores, a DJ in a gay club in Puerto Rico. We had him create a 12-inch mix of the song. Emilio and I took the mix to all the record pools. There was nobody else to do this for us—we were signed to a Latin label. "Dr. Beat" was one of two English-language songs on our fourth Spanish-language album with CBS. Somehow, the record pools exported the single to Europe. The next thing we knew, we were No. 1 all over Europe and No. 20 with a Latin album on the British album charts.

(Continued on page 38)
UNWRAP THE PARTY WITH GLORIA ESTEFAN

YOUR FRIENDS AT BACARDI SALUTE THE MUSIC THAT BRINGS THE PARTY TO LIFE
An International Tour De Force
After Caesars Palace Dates, Estefan Likely To Launch World Tour In 2004

By Ray WaddeLL

From Miami to Las Vegas and beyond, Gloria Estefan enjoys a reputation as a vital live performer who crosses cultural and musical boundaries while remaining a core artist for her loyal Latin audience.

And though she has been on hiatus in recent years, Estefan will start touring again in earnest shortly, beginning with a run at the Colosseum at Caesars Palace in Las Vegas and following that with a world tour in 2004.

For a decade, beginning in the 1980s, Estefan became one of the world's premier international touring attractions. According to Billboard Boxscore, Estefan generated her top touring earning power as a solo artist in 1996-97, when she grossed almost $15.5 million and drew more than 400,000 fans from 25 dates primarily at arenas and sheds.

The 1996-97 run marked the beginning of a break. "That was her last world tour," notes Frank Amadeo, president of Estefan Productions and co-manager of Estefan with her husband/manager, Emilio Estefan Jr. "We've had a few one-off dates over the last couple of years, but after having toured so hard for so many years, Gloria decided to take a little breather."

Not surprisingly, family was a factor in her decision to break from the road. "Her daughter was born in 1994, and Gloria wanted to give her child some normalcy, waking up in the same bed every morning, going to school," Amadeo says. "So she decided to take a hiatus for a couple of years."

Prior to her solo tours, Estefan was a touring force with Miami Sound Machine, particularly in 1991-92, when she grossed more than $15.1 million and more than 500,000 attended 42 shows at arenas, sheds and Latin American stadiums.

"SENSATIONAL PERFORMER"

Alex Hodges, executive VP of talent for House of Blues Concerts, promoted dates for Estefan during her lucrative mid-90s run. "Gloria Estefan is a sensational performer," Hodges recalls. "I remember her at the New Orleans Jazz Fest many years ago, and I was fortunate enough to work with her on her last tour. She's an incredible performer, with tremendous energy, and charismatic onstage."

Likewise, promoter Louis Messina, now president of the Messina Group, worked extensively with the Estefans in the 1990s as president of PACE Concerts. "Besides selling a lot of tickets, she is fabulous, both as an entertainer and as a person," Messina says. "She and Emilio are the type of people you look forward to working with, year in and year out. They get it; they understand the industry and the importance of being both professional and good people."

Messina says he would welcome the opportunity to promote Estefan again. "She's a superstar," he says.

Rob Light, head of the music division at Creative Artists Agency, is the responsible agent for Estefan. "She is without question one of the premier live entertainers in the world, and she has been throughout her career," Light says. "She is one of the brightest artists I've ever had the opportunity to represent, not just in touring, but in the realm of books, TV and film. She has a great eye and ear for entertainment."

Emmanuel "Manny" Nunez reps Estefan for film and TV projects at CAA. "She gets a number of offers for different projects from the studios, independents, major cable companies and networks," Nunez says. "We're very protective of her fan base and her image, and we choose very carefully."

AT THE PALACE

For 2003, Estefan's live performances are limited to an Oct 10-19 stand at the Colosseum at Caesars Palace, the 4,100-capacity, $95 million showplace built to host a three-year run by Celine Dion. Estefan joins the short-list of performers to play at the venue, including one-offs by Jerry Seinfeld, Tim McGraw and Mariah Carey.

Coinciding with the release of Estefan's first English-language album in five years, "Unwrapped," the artist will perform seven shows under the Gloria Estefan Live & (Continued on page 48)
CREATIVE ARTISTS AGENCY
warmly salutes our friend and client

Gloria Estefan

An inspiration to artists everywhere
**Gloria Estefan**

*Continued from page 21*

for what she has achieved and for what she has accomplished for so many others as well.*

Frank Welzer, chairman/CEO of Latin America for Sony Music International, adds, “With Colia [Cruz] gone, Gloria is the queen of Latin music. Her appeal is truly international.”

Indeed, Gloria is recognized not only for her musical accomplishments but also for her strong family commitment, humanitarian efforts, savvy business instincts and an array of industry and personal accolades.

It was never supposed to be this way. Born Dec. 1, 1957, Gloria Fajardo was a first-generation American whose parents had fled from Fidel Castro’s Cuba. In 1975, she was intent on pursuing a psychology degree at the University of Miami.

But after an invitation to sing at a wedding reception with a local hired band, the Miami Latin Boys, Gloria reluctantly agreed to join the act permanently; the persuasive band leader, Emilio Estefan Jr., insisted that no other local bands boasted female lead singers. A recording contract followed with the indie Miami label Audio Latino, and the newly named Miami Sound Machine recorded its first single, “Renacer.”

Within a year, Gloria and Emilio started dating. They married in 1978. The following year, the group financed its first album, which CBS Records eventually released to the Latin market. Emilio focused on the group full time beginning in 1981.

**ENGLISH-LANGUAGE DEBUT**

During the next few years, Discos CBS International broke the group in Spanish-speaking nations, garnering No. 1 hits in Panama, Peru and Venezuela. Finally, in 1984, after much prod- ing, Emilio convinced the label to allow the group to record and release its first English project, “Eyes of Innocence.”

The album launched with the tropical dance rhythms of “Dr. Beat,” which hit No. 6 on the British charts. The next album, “Primitive Love,” jump-started the group with “Conga,” another joyously uptempo, Latin-colored pop song. With that tune, Miami Sound Machine conquered Anglo-America. “Conga” peaked at No. 10 on the Hot 100 in February 1986, becoming the first of 33 top 10 singles on the various Billboard charts from a long list of more than a dozen successful albums. The song also hit on the Latin, soul and dance charts.

It was just the beginning for the Estefan family. Looking back, Estefan Enterprises president Frank Amadeo reflects, “From the start, Gloria has made the right decisions about her career. She knows her audience very well and can determine what it is they want from her.”

“Conga” gave way on the charts to the playful “Bad Boy,” another top 10 hit, then “Words Get in the Way,” a simple ballad that showcased Gloria’s emotional vocal prowess. That single peaked at No. 1 on the AC chart and No. 5 on the Hot 100.

In 1987, with changes in the lineup of Miami Sound Machine, the group’s name changed to Gloria Estefan & Miami Sound Machine to focus on the growing star power of its lead singer. That year, the group also won its first major accolade, an American Music Award for best pop band.

From there, the hits continued as the Estefans emerged as an enduring force in the pop and Latin music marketplaces. “Anything for You,” from the album “Let it Loose,” became the group’s first No. 1 Hot 100 hit, in May 1988. The ballad, written by Gloria, was Miami Sound Machine’s eighth charting single, and it was released in three versions: English, Spanish and Spanglish. It also topped the AC chart and peaked at No. 10 in the UK.

During this period, the group mounted a year-long tour that, because of the single’s success, took it from 5,000-seat halls to arenas. “Anything for You” also gave Miami Sound Machine its first Grammy Award nomination, for best pop vocal performance by a duo or group.

In September 1989, the first single from the album “Cuts Both Ways” became the Estefans’ second No. 1 on the Hot 100. It also marked the first time that Gloria was credited as a solo artist. She co-hosted the American Music Awards early in 1990 and received a Crystal Globe from Sony Music a couple of months later, signifying sales of more than 5 million albums outside of the U.S. Within weeks, Gloria, Emilio and their then-10-year-old son Nayib met with President George Bush to discuss her stance against drug abuse.

**TEST OF STRENGTH**

Then came March 20, 1990. En route to a concert date in Syracuse, N.Y., Gloria was aboard her tour bus on a snowstorm-stalled Pennsylvania highway. A tractor trailer slammed into the bus, violently throwing the singer from her bunk to the floor. Her injuries required a four-hour surgery in which two eight-inch metal braces were inserted to stabilize a broken vertebrae. She received 400 stitches, resulting in a 14-inch scar. The pain was so intense that she could not sleep for more than 45 minutes at a time.

Her physical therapy was intensive and recovery slow, as she learned again to walk unaided, go to the bathroom, dress herself. By early 1991, she was ready to tell her story, with the song “Coming Out of the Dark,” which she wrote with Emilio and Jon Secada as a thanks for the ongoing support and love of her fans. Its lyrics read: “Starting again is part of the plan/And I’ll be so much stronger holding your hand/Step by step I’ll make it through/I know I can/Coming out of the dark/I finally can see the light now/It’s shining on me.”

The song debuted on the Hot 100 in February 1991 and became Gloria’s third No. 1 on the Hot 100 and her seventh No. 1 on the AC chart. It also hit No. 6 on the R&B chart and catapulted the “Into the Light” album to multi-platinum status. She also recorded a Spanish version of the song, “Desde la Oscuridad,” which was included on the disc.

In March, Gloria triumphed with a return to the stage for a 29-nation world tour. She opened in Miami as a show of appreciation for the support of her hometown throughout the greatest ordeal of her life.

In November 1992, after less than a decade in the spotlight and with five albums behind her, Gloria released a first volume of greatest hits, containing 14 memorable English-language singles. In the liner notes, she wrote, “It’s been my dream since day one to be able to create a Greatest Hits album, not just a compilation but a culmination of years of hard work and successful creative collaborations. By this time, Gloria had also issued four-length videos on Sony Music: “A Homecoming Concert,” “Evolution,” “Into the Light: The Home Video” and “Into the Light World Tour.”

**GENEROUS NATURE**

In 1993, Gloria’s career took a decided turn, with the release of the Spanish-language “Mi Tierra,” which garnered four No. 1 hits on the Latin singles chart and earned her the first of five Grammy Awards, for best tropical Latin album. In 1996, she and Diane Warren wrote “Reach,” which she sang at the Summer Olympics as its official theme song. Her charitable endeavors took a major step forward in 1997 with the formation of the Gloria Estefan Foundation to promote health, education and cultural development among needly groups worldwide.

She also teamed with the Miami Project to Cure Paralysis, the world’s largest spinal-cord injury research center. She pledged the royalties from two of her hit songs, “Always Tomorrow” and “Path of the Right Love,” to the organization. She served as the Capital Campaign Director for the Miami Project’s new building campaign, raising more than $40 million.

Accolades also rolled in throughout the decade, including BMI’s songwriter of the year in 1991 (the first Latin woman ever to receive the award), two Cable Ace Awards for Showtime’s “The Homecoming Concert” and Disney’s “Going Home,” a star on the Hollywood Walk of Fame in 1992, the Hispanic Heritage Award in 1993, Musicares Person of the Year in 1994 and the Alma Lifetime Achievement Award in 1999. Gloria also served as a public member of the United States Delegation to the 47th General Assembly to the United Nations and was awarded an honorary doctoral degree in music from the University of Miami.

Musically, Estefan reinvented herself once again with the 1994 release of “Hold Me, Thrill Me. Kiss Me.” a collection of hits. A “(Continued on page 44)
DEAR GLORIA,

FELICIDADES!
YOU ARE OUR FRIEND, OUR FAMILY.

LOVE ALWAYS,
TOMMY AND THALIA
A Strong Romantic, Business Partnership

BY LEILA COBO

MIAMI—He met her in church.

At the request of a friend, he had gone to check out the group that performed on Sundays. By then, he was a bandleader of local repute; when it came to Latin music, people called him for an opinion.

“So I went,” Emilio Estefan Jr. recalls. “And I loved the band, and I loved the voice. I felt there was something special there. Something that touched my heart.”

The voice belonged to Gloria Fajardo, a young Cuban-American who was studying psychology and French. She sang because she liked to. Back then, she had no aspirations of a singing career, no dreams whatsoever of Stardom.

That day in church, Emilio shook her hand, congratulated her and forgot about her, until several months later, when he played at a wedding in which she was a guest.

“People at the wedding started saying they wanted her to sing a song, and she finally got up and did it,” he says. “And I really liked it.”

He liked it so much, he asked her to join his band. A dream of his back then was to have a female voice in his group.

But she hesitated. She wanted to go study in France.

And so, she mulled it over, he went on a business trip, and when he came back, she said yes.

That yes, uttered more than 25 years ago, changed the Latin musical landscape forever.

Today, Gloria is the world’s best-known Latin pop star.

And her husband, the bandleader, is the world’s best-known Latin music producer.

He also happens to be his wife’s manager, a role he initially assumed out of sheer necessity.

“Jenny’s love and support are never-ending. She’s my biggest cheerleader,” he says.

Gloria and Emilio have been married since 1987.

“In the beginning, no one wanted to even sign us on to a management deal,” Emilio says. “In those days, it was hard to find someone who really believed in anything Latin. And we tried with a couple of different agents, and really, it was a disaster. They wanted to change the kind of music we made and make us take decisions that were based just on money and weren’t what we wanted to do. So, Gloria and I decided I would do it.”

And so it’s been, ever since that first album, when the Miami Latin Boys became Miami Sound Machine, with a girl—Gloria—as their image. Later, it would be Gloria Estefan & Miami Sound Machine, and later still, Gloria Estefan.

But Miami Sound Machine remained largely intact; to this day, its core musicians are the ones who initially made up the band.

And to this day, Emilio continues to handle his wife’s career. However, he says, it’s a shared role.

Estefan Enterprises president Frank Amaeoe has, for the past 14 years, dealt with Gloria’s day-to-day business.

“For Frank is the one who handles all of Gloria’s affairs,” Emilio says. “We personally don’t like to manage anyone. But Gloria has been with me forever, and we know each other without having to say a word.

“But with Frank we’ve found a friend, someone who’s been like a brother. We’re so happy he’s helped us with her affairs.”

That help is essential, as Emilio is pretty busy with his own projects. Still, things have a way of working out.

In early September, a long-distance phone call found Emilio in a department store in Madrid, shopping for shoes for his 8-year-old daughter Emily.

(Continued on page 51)

Gloria,

I know I have said this before, but you really do make me feel extra proud to be a Cuban.

Your achievements in the music industry are outstanding, your philanthropic accomplishments are admirable, and I am grateful that you are just as magnificent of a friend!

Congratulations on your astonishing success. I wish you only more!!

With all my love,

Arturo Sandoval
UNIVERSAL MUSIC PUBLISHING GROUP

CONGRATULATES

Gloria

ESTEFAN

24 ALBUMS AND 70 MILLION

UNITS LATER, IT'S CRYSTAL CLEAR THAT YOUR MUSIC IS UNIVERAL...

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Language Not A Barrier For Estefan’s Albums

BY LEILA COBO

In pop music, few artists come close to the ever-robust international sales of Gloria Estefan. “Having an artist like Gloria is like having the international crown jewel,” says Karen Gonzalez, senior director of international marketing at Epic, referring to Estefan’s widespread appeal in every market Sony covers.

Estefan has sold close to 70 million albums and singles worldwide, according to Epic. At least 25 million of those are album sales outside of the U.S., Gonzalez adds.

Estefan has racked up gold and platinum certifications in virtually every Sony territory, including Japan, Argentina, the Middle East and Australia. And every one of her albums, beginning with “Primitive Love” (recorded with Miami Sound Machine in 1986) through 2000’s “Alma Caribeña,” has sold more than 1 million copies outside of the U.S.

“Every Gloria album is released simultaneously around the world,” Gonzalez says. “It is unusual to do so well in so many places.”

Beyond the hard sales, however, Estefan has become renowned worldwide as a symbol of Latin music. “Her appeal is truly international, and this album is highly anticipated throughout the world,” says Frank Welzer, chairman/CEO of Latin America for Sony Music International.

If past sales are any indication, Estefan’s new album should do particularly well in Spain, her biggest market outside of the U.S., as well as Latin America, England, Germany and Canada.

Estefan’s seminal Spanish-language album, 1993’s “Mi Tierra,” for example, sold more than 4 million copies outside of the U.S.—remarkable figures for a non-English album. “Mi Tierra” also sold more than 1 million copies in Spain and some 800,000 copies in Mexico, according to Sony. “It was a watershed album,” says Kevin Lawrie, president of Sony Music Norte.

Equally successful outside of the U.S. was 1989’s “Cuts Both Ways,” which also topped the 4 million sales mark in other countries.

In fact, language does not appear to be a barrier when it comes to Estefan’s albums. Her first greatest-hits collection, for example, sold 300,000 copies in France alone, a country where neither English nor Spanish is widely spoken. And “Mi Tierra” moved close to 200,000 copies in England, despite being an entirely Spanish-language album.

So strong is Estefan’s standing abroad that several of her albums have sold better overseas than they have in the U.S.—such as “Abriendo Puertas,” which sold 2.3 million copies outside of the U.S.

That international clout means that Estefan must spend considerable time promoting abroad. For her current album, interviews with international press began three months prior to its release. In September, she traveled to England and Spain for TV promotion and performances and then returned to the U.S. for her Las Vegas performances and additional promotion. Mexico is due for a visit later in the year, and she returns to Europe in November. Other territories, like the Far East, are slated for 2004.

“Her music speaks to millions of people around the world,” Gonzalez says.
You reached higher...

and touched the sky.

¡Felicidades!

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www.americanradiohistory.com
Estefan, Miami Sound Machine: The Hits

In a chart career that began nearly 20 years ago, Gloria Estefan has racked up an impressive array of hit singles and albums.

The artist has notched three No. 1 Billboard Hot 100 hits: "Anything for You," "Coming Out of the Dark" and "Don't Wanna Lose You." In addition, she has tallied up an additional 16 top 40 hits. Her most recent top 40 hit was her collaboration with 'N Sync, "Music of My Heart," which went to No. 2 on the Hot 100 in 1999. The song, written by Diane Warren, was also nominated for an Academy Award.

With and without the Miami Sound Machine, Estefan has had considerable success on The Billboard 200. All of her English-language studio albums have charted in the top 40, of those, she has earned four top 10 albums. Her biggest disc on this list is her 1991 set, "Cuts Both Ways," which reached No. 5.

Titles on these charts are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. Any remaining ties were broken by the number of weeks on the chart and then in the top 10 and/or top 40, depending on where the title peaked.

Hot 100 Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Anything for You*</td>
<td>No. 1</td>
<td>May 14, 1988</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>Coming Out of the Dark</td>
<td>No. 1</td>
<td>Jan. 26, 1991</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>Don't Wanna Lose You</td>
<td>No. 1</td>
<td>July 8, 1989</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>Music of My Heart (with 'N Sync)</td>
<td>No. 2</td>
<td>Sept. 4, 1999</td>
<td>Miramax/Epic</td>
</tr>
<tr>
<td>5</td>
<td>1-2-3*</td>
<td>No. 3</td>
<td>June 4, 1988</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>Words Get in the Way*</td>
<td>No. 5</td>
<td>June 14, 1986</td>
<td>Epic</td>
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<tr>
<td>7</td>
<td>Rhythm Is Gonna Get You*</td>
<td>No. 5</td>
<td>May 30, 1987</td>
<td>Epic</td>
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<td>8</td>
<td>Can't Stay Away From You</td>
<td>No. 6</td>
<td>Nov. 21, 1987</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>Here We Are</td>
<td>No. 6</td>
<td>Dec. 16, 1989</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>Bad Boy**</td>
<td>No. 8</td>
<td>March 8, 1986</td>
<td>Epic</td>
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<tr>
<td>11</td>
<td>Conga*</td>
<td>No. 10</td>
<td>Oct. 18, 1985</td>
<td>Epic</td>
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<td>12</td>
<td>Get On Your Feet</td>
<td>No. 11</td>
<td>Sept. 30, 1989</td>
<td>Epic</td>
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<td>13</td>
<td>Turn the Beat Around (from &quot;The Specialist&quot;)</td>
<td>No. 13</td>
<td>Sept. 24, 1994</td>
<td>Crescent Moon/Epic SoundTrax/Epic</td>
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<td>14</td>
<td>Live for Loving You</td>
<td>No. 22</td>
<td>Oct. 12, 1991</td>
<td>Epic</td>
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<td>15</td>
<td>Falling in Love (Uh-Oh)*</td>
<td>No. 25</td>
<td>Nov. 1, 1986</td>
<td>Epic</td>
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<td>16</td>
<td>Heaven's What I Feel</td>
<td>No. 27</td>
<td>May 23, 1998</td>
<td>Epic</td>
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<td>17</td>
<td>Everlasting Love</td>
<td>No. 27</td>
<td>Jan. 28, 1995</td>
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<td>18</td>
<td>Betcha Say That*</td>
<td>No. 36</td>
<td>Sept. 5, 1987</td>
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<td>19</td>
<td>I'm Not Giving You Up</td>
<td>No. 40</td>
<td>Dec. 7, 1996</td>
<td>Epic</td>
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<tr>
<td>20</td>
<td>Reach</td>
<td>No. 42</td>
<td>April 20, 1996</td>
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The Billboard 200 Albums

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<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>Into the Light*</td>
<td>No. 5</td>
<td>Feb. 16, 1991</td>
<td>Epic</td>
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<tr>
<td>2</td>
<td>Let It Loose*</td>
<td>No. 6</td>
<td>June 20, 1987</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>Cuts Both Ways</td>
<td>No. 8</td>
<td>July 29, 1989</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>Hold Me, Thrill Me, Kiss Me</td>
<td>No. 9</td>
<td>Nov. 5, 1994</td>
<td>Epic</td>
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<td>5</td>
<td>Greatest Hits</td>
<td>No. 15</td>
<td>Nov. 21, 1992</td>
<td>Epic</td>
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<tr>
<td>6</td>
<td>Primitive Love*</td>
<td>No. 21</td>
<td>Nov. 23, 1985</td>
<td>Epic</td>
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<td>7</td>
<td>Destiny</td>
<td>No. 23</td>
<td>June 22, 1996</td>
<td>Epic</td>
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<td>8</td>
<td>Gloria!</td>
<td>No. 23</td>
<td>June 20, 1998</td>
<td>Epic</td>
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<td>Mi Tierra</td>
<td>No. 27</td>
<td>July 10, 1993</td>
<td>Epic</td>
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<td>10</td>
<td>Christmas Through Your Eyes</td>
<td>No. 43</td>
<td>Nov. 20, 1993</td>
<td>Epic</td>
</tr>
</tbody>
</table>

* Gloria Estefan & Miami Sound Machine
** Miami Sound Machine

Compiled by Keith Caulfield
Gloria,
Congratulations On 70 Million Albums Sold
(It's OK I Love You Anyway 😊)

From Gucci To “Hoochie,” And Everything In Between
You Always Have Been, And Always Will Be
Like Family To Me

With Deep, Deep Love And Affection For You, Emilio,
Nayib And Emily Marie

-- Q --
Gloria’s Songwriting Has A Global Reach

BY JIM BESSMAN

The secret behind Gloria Estefan’s successful music publishing business is not really so secret, her publishing executives say. Her music simply sells itself.

“As I name the songs to you, you can hear each and every one of them in your head—and I think everybody does that. So it’s not the hardest thing selling Gloria to the world,” says Ivan Alvarez, senior VP of UMPG Latin America, the entity within the Universal Music Publishing Group (UMPG) that administers the publishing interests of Gloria and Emilio Estefan Jr. UMPG Latin America also manages the Estefans’ Foreign Import Productions & Publishing (FIPP) and Estefan Music Publishing Inc. (EMPI) publishing companies for the world outside North America.

A songwriter with few peers, Gloria has composed 15 of her own top 10 hits, including “Anything for You,” “Coming Out of the Dark,” “Reach” (the 1996 Olympic International Games theme song), “Here We Are” and “Con Los Anos.”

The couple’s catalog also includes such major hits by Gloria and Miami Sound Machine as “Don’t Wanna Lose You,” “Words Get in the Way,” “Always Tomorrow,” “Live for Loving You” and “Cuts Both Ways.”

“She’s the first-ever Latin female [artist] to receive the BMI Songwriter of the Year Award,” Alvarez explains, noting that on many of Gloria’s songs she has sole writing credit.

In recent years Gloria’s music publishing activities have become ubiquitous, seemingly popping up everywhere.

Her songs have been placed internationally in TV programs and computer games (most notably Singapore’s “EyeToy” sing-along game, which uses “Whenever, Wherever”), along with print music usages in the U.K., reports Alvarez, who admits he is “pleasantly surprised” by the amount of Gloria’s publishing business. Additionally, her music has been used for ring tones and other adaptations in Brazil as part of an anti-piracy Video CD in Singapore, ring tones in Chile and karaoke in Spain, to name a few examples.

“They’ve had some serious reach,” Alvarez says. “One of the nice things about Latin music is its international reach: Spanish is a universal language, and Spanish culture reaches out and appeals to many people. But in addition to having a Latin flavor to her music, Gloria has the advantage of being very appealing to the mainstream.”

Gloria’s compositions have been successfully covered by Jon Secada, Jaci Velasquez, Jennifer Lopez and Shakira, who co-wrote “Whenever, Wherever.”

Gloria has enjoyed comparable success with her North American copyrights.

Her music can be heard in U.S. movies, TV shows, commercials and Broadway productions, according to Estefan Enterprises president Frank Amadeo. The company includes FIPP and EMPI and handles the administration and collection of the Estefans’ North American publishing interests.

Notable past placements include Miami Sound Machine’s “Hot Summer Nights” in “Top Gun” and “Words Get in the Way” in “Jerry Maguire”; more recently, Gloria’s “Mi Tierra” was used in “Out of Sight,” and her “You Can’t Walk Away From Love” was featured in “Original Sin.”

“We’re a very active publishing organization,” notes Amadeo, counting 35 to 40 writers exclusively signed to the Estefan publishing companies. “The beauty of what we do here is that a lot of our writers are also producers, so when Gloria and Emilio and his group of producers commence a project with any artist, it’s sort of all in one house in terms of writing and producing. So we don’t do one or the other—it’s all in one.”

Estefan Enterprises is also deeply involved in film and TV production projects, “so we’re able to place a lot of our songs in many of those productions,” Amadeo says. “The same thing goes for commercial advertising, as we produce different commercial campaigns. So we’re very active in exploiting the catalog. It’s always a challenge, but luckily we’ve got a very strong catalog that has years of chart-topping hits.”

Estefan Enterprises creative personnel are currently writing and producing 12 albums for such artists as Shakira, Paulina Rubio, Victor Manuelle and David Bustamante. “It’s a publishing and production machine!” Amadeo exclaims.

(Continued on page 50)
Dear Gloria,

Congratulations on your 1st 70 million!

It’s been an honor knowing you, working with you, and being your friend.

Love and Songs,
Diane
‘Anti-Foundation’ Spreads Gloria’s Good Will

BY KARL ROSS

Despite her collection of platinum albums, Gloria Estefan isn’t just concerned about making hits. She also wants to make a difference.

For the past 10 years, the charitable foundation bearing her name has done just that for thousands of deserving and desperate people around the globe.

Whether it is assisting hurricane victims in the Caribbean or impoverished children at home, the Gloria Estefan Foundation, based in Miami Beach, takes a low-key approach to raising money and giving it away.

Those close to the organization say that many of its good works go unpublicized.

Frank Amadeo, president of Estefan Enterprises and the foundation’s VP, likes to call it “the anti-foundation foundation.”

“That’s because we don’t like to beat people over the head about it,” Amadeo says. We don’t like to organize big gala fundraisers. It tends to get burdensome after a time if you go back to the same sources for donations.”

The foundation seeks out causes that fall through the cracks of mainstream charities—such as buying instruments for marching bands for cash-strapped schools or ensuring that Santa Claus visits children living in homeless shelters.

Recently, when Miami’s Mercy Hospital did not have funding for sorely needed equipment in its pediatric wing, the foundation stepped in, Amadeo says.

Amadeo adds that the foundation’s endowment is derived from royalties on record sales, the sale of T-shirts and other merchandise at Estefan’s Bongo’s Cuban Cafe outlets and from benefit concerts. Even her fans get into the act.

“Her fans play a big part in it,” he says. “Every year the Ian club collects money on Gloria’s birthday. Rather than sending her money, they send a check to the foundation.”

The foundation parcels out about $500,000 per year to charitable causes, he says. These include MusicCares, a National Academy of Recording Arts and Sciences-sponsored program for musicians in need of assistance; KidsCare, a support organization for children and adolescents affected by or infected with HIV/AIDS; and the All for Kids Foundation, led by comedian/social activist Rosie O’Donnell.

Estefan also champions music education as a major backer of VH1’s Save the Music Foundation, which provides funding for music classes at low-income schools.

Estefan and her foundation have played an especially large role in supporting the Miami Project to Cure Paralysis. “As our capital campaign director, Gloria has been instrumental in helping raise more than $40 million for our research center,” says Marc Buoniconti, a project spokesman. “Without her, we would not be the largest, most comprehensive spinal-cord injury research center in the world.”

Son of pro football Hall of Famer Nick Buoniconti, Marc was paralyzed during a college football game 15 years ago. Since then, he has been a relentless advocate of spinal-cord research.

Estefan’s prolific fundraising on behalf of the project culminated in the opening of the Lois Pope Life Center at Miami’s Jackson Memorial Hospital.

Estefan became involved with the issue after her tour bus collided with a truck outside of Philadelphia in 1990, leaving her so badly injured doctors told her she would never walk again.

Project’s co-founder, Barth Green, helped Estefan with her “miraculous” recovery, and she embarked on a worldwide tour the following year. She never forgot her good fortune.

The foundation made its largest single donation of $250,000 to the project in 1997, Amadeo says.

In addition, Amadeo says the foundation makes annual contributions through the royalties on two of Estefan’s tracks—“Always Tomorrow” (from “Greatest Hits, Vol. 1”) and “Path of the Right Love” (“Destiny”).

As a tribute to her efforts, Estefan will be honored Sept. 30, when she is slated to receive the Marc Buoniconti Fund’s Humanitarian Award. The event will be held at New York’s Waldorf Astoria Hotel as part of the 18th annual Sports Legends Dinner.

The Miami Project to Cure Paralysis and The Buoniconti Fund to Cure Paralysis

CONGRATULATE

GLORIA ESTEFAN

“A GREAT LADY, FRIEND, WOMAN OF SUBSTANCE AND MAJOR SUPPORTER TO OUR CAUSE.”

WE LOVE YOU!
Dear Gloria,

Your extraordinary talent is matched by your integrity, generosity and humor.

It is an honor to know and love you.

Phil Ramone
"Conga" happened backwards. It was released in Europe first and returned to the States by way of the dance community. It took the song a full year to get into the top 10 here. Radio kept saying, "We can’t play this." But once they played it, the phones would go crazy. People don’t care where music is from; they understood the lyrics and they liked its different sound. The dance community was instrumental in our career; it has always been there for us.

What are your thoughts on radio today?

What concerns me most is how radio tests new music. Playing a 10-second snippet of a song for listeners is not the best way to introduce new music. That is disconcerting. But it is the nature of the beast. Radio is so strange now compared to when we first started out. There used to be a kind of pop-horde mentality at radio stations. Now, it’s so fragmented: dance, hip-hop, AC, salsa.

Your writing is all over the new album, "Unwrapped." You have also penned songs for Jennifer Lopez and Shakira. How important is song publishing for an artist? Is that your pension plan?

Absolutely. For a writer, it’s much more lucrative. As an artist, you sing the song—everything is recoupable from an artist’s perspective. Whatever you spend on the record, you have to recoup it before you make dollar one. Writers make money from dollar one. Plus, as a writer, you can write for several other people.

As a writer, I see myself more as a communicator. For me, writing is the best part of my career. Although I was thrust into the spotlight, it is not necessarily my personality. I could easily not be onstage and be completely happy. That said, I do love performing onstage.

What is this I hear about you, a screenplay and Connie Francis?

I’ve been working with Connie for the past two years on a screenplay of her life based on her 1984 autobiography, "Who’s Sorry Now?" We met for lunch, and the first thing she did was place my CD, "Mi Tierra," on the table. She said, "I want you to play me. I want you to do this movie of my life for me."

Would you star in it?

Absolutely. It would be my first big starring role. It would follow my roles in "Music of the Heart" and Arturo Sandoval’s life story, which I did for HBO. I also just spent a week in Vancouver filming "The Chris Isaak Show." I play the evil Gloria. I wrote myself a devious part. Everyone always says I’m so nice. So, I wanted to play a manipulative character for once. [She laughs.]

Having toured the world, what would you say makes a good concert promoter?

Someone who knows the business and their market. Also, a good concert promoter works with the artist. A concert promoter also needs to be honest and truthful. This is crucial. At the same time, the promoter must make sure the artist is aware of everything that is expected of him or her.

Also, artists need to have different options, particularly when traveling around the world. For example, you may need to downsize your production in certain parts of the world. At the end of the day, people come to see you and hear your music. The theatrical stuff is all a bonus.

You seem to be hands-on in your business.

Totally. Emilio and I have a keen interest in our business. Emilio is a visionary on the creative side. But he hates numbers. He will not deal with that. I, on the other hand, enjoy that side of things. I mean, we have diversified: We run four restaurants, a hotel, a recording studio, a publishing company, and we have our corporate offices and a lot of other real estate.

Even though we have an incredible staff, the buck stops here. Emilio and I make all the decisions. One of us has to sit through all the meetings. We have never diverged on a business decision. We go on gut feelings and intuition a lot. We definitely dot all the i’s and cross all the t’s. It’s been so helpful to me to

(Continued on page 46)
Congratulations Gloria!
70 million units sold and counting!

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Estefan’s Discs Across The Decades

**U.S. Releases**

- “Live Again/Renacer” (Audiofon) 1977*
- “Miami Sound Machine” (Electro/Audiofon) 1978*
- “Imported” (MSM) 1979*
- “MSM” (DIL) 1980*
- “Otra Vez” (CBS International) 1981*
- “Rio” (CBS International) 1982*
- “A Toda Maquina” (CBS International) 1984*
- “Eyes of Innocence” (Epic) 1984*
- “Primitive Love” (Epic) 1985*
- “Let It Loose” (Epic) 1987*
- “Cuts Both Ways” (Epic) 1989
- “Into the Light” (Epic) 1991
- “Christmas Through Your Eyes” (Epic) 1993
- “Mi Tierra” (Epic) 1993
- “Hold Me, Thrill Me, Kiss Me” (Epic) 1994
- “Abriendo Puertas” (Epic) 1995
- “Destiny” (Epic) 1996
- “Gloria!” (Epic) 1996
- “Alma Caribena—Caribbean Soul” (Epic) 2000
- “Unwrapped” (Epic) 2003

**Compilations**

- “Lo Mejor de Miami Sound Machine” (CBS International) 1983*
- “Exitos de Gloria Estefan” (Epic) 1990
- “Greatest Hits” (Epic) 1992
- “Greatest Hits, Vol. II” (Epic) 2001

* with Miami Sound Machine

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**Congratulations!**

*Thanks for your caring.*
*Thanks for your loving.*
*Thanks for being you.*
*I love you.*

*Gabe, Nena, Jenno, Pape, Patto & Micho*
Gloria,
Our Everlasting Love.

You are one of music's leading women, you're a consummate professional, and you're a wonderful friend. You have made us all so proud. We thank you for allowing us to be a part of your life and career.

We live for loving you!

Univision Radio is pleased to be the official radio network of Gloria Estefan Live at The Coliseuam at Caesars Palace in Las Vegas.
‘A Star In Every Sense Of The Word’

Where do I begin when it comes to Gloria Estefan? I’ve known Gloria and Emilio for a long, long time, and I consider their family my extended family.

“We first worked together in 1994 while I was co-producing the ‘Concert of the Americas’ in Miami for PBS, and I was honored to become the godfather of their daughter Emily Marie. [At] 4 days old, Emily Marie and Gloria welcomed our President [Bill Clinton] and Vice President [Al Gore], who were hosting the heads of state from Latin America’s 34 countries and more than 150 performers, including Celia Cruz and Tito Puente—a more than memorable experience.

“As an artist, there are few that can compare to Gloria. She has this wonderful musicality about her, and I love that she always has that Cuban-Salsa-black-African-pop-jazz thing going on. I always wanted to record with Gloria, and I was so glad that she agreed to record the Brothers Johnson classic ‘Is It Love That We’re Missin’ on my 1995 album ‘Q’s Jook Joint.’ I can’t think of another artist that I would’ve had sing that song, and boy, did she kill it.

“As pioneers, Gloria and Emilio are, without question, the godmother and godfather who introduced Latin music to the hearts of the American mainstream.

“My teacher Nadia Boulanger once told me that ‘an artist can never be more than he or she is as a human being.’ That sums up Gloria Estefan to a tee. The only thing that surpasses her artistry is the size of her heart and her compassion for others. God gave both of us a second chance in life, so I know that spiritually, Gloria and I will always be linked. She is truly a blessed child of God, and I love her more than words could ever convey.”

Quincy Jones

“Gloria is a true original. She and Emilio together created what is now known as ‘the Miami Sound.’ That indelible mark and style will last forever and has been and will continue to be mimicked by many throughout the world. She always continues to grow and evolve as an artist and at the same time blaze new trails. I am proud that she is my friend and feel that she and Emilio are my family.”

Tommy Mottola, Casablanca Records chairman/CEO

“The most unforgettable image I have of Gloria was her return to the stage during the Coming out of the Dark tour. This was, of course, the first tour after her near-fatal accident. Her adrenaline, intensity and strength made her performance something that I will never forget.

“I’ve performed several times onstage with Gloria, but two performances stand out. One was at the first Latin Grammy Awards, performing with Gloria and Celia Cruz. These two women are pioneers of Latin music, and here I was onstage performing with them! The electricity on the stage between all of us was intense and fun. I truly enjoyed that moment.

“The second was performing with Gloria and Luciano Pavarotti in Italy at Pavarotti’s annual Pavarotti and Friends concert. It was my first time performing with the legendary Pavarotti, and of course, having Gloria with me helped make that experience something I will always treasure.”

Ricky Martin

“I remember the first time performing with Gloria in 1991 and being blown away by the response of the crowd. It was in Sydney, Australia, at the first of four sold-out shows. We went into ‘Get On Your Feet,’ and the crowd went crazy! I still get chills when I think about that night.”

Tim Mitchell, guitarist

“After Gloria’s bus accident I went to Miami. What greeted me there was a woman who could barely walk and yet...”

(Continued on page 46)

Gloria

From 1988 ‘Let It Loose’ to 2003’s ‘Unwrapped’

Thanks for letting us be part of your musical journey
Gloria's path is blessed by her talent, painted with the commitment of millions of fans that are touched by her music. CONGRATULATIONS GLORIA, on your grand achievement of 70 million units sold. Our best wishes for your incessant inspiration and continued success.
Gloria Estefan

Continued from page 26

remakes that included the disco dancefloor throwdowns “Turn the Beat Around” and “Everlasting Love” (which was named the Billboard music video of the year), making Estefan a lasting favorite among gay audiences.

With the birth of her daughter Emily Marie in December 1994, Gloria’s attention turned more to family. While her output continued with the albums “Abriendo Puertas,” “Destiny,” “Gloria!” and “Alma Caribena,” she began to carefully delegate her time.

In 2000, she made her motion picture debut in “Music of the Heart,” with Meryl Streep. Her duet with ‘N Sync on the title track was nominated for an Oscar, which she and the quintet performed on the Academy Awards broadcast. The song reached No. 2 on the Hot 100 and No. 1 on the AC chart.

In February 2001, Gloria became one of the few artists fortunate enough to release a second greatest-hits collection, almost 10 years after the first, which gathered another 13 favorites.

For her new album, “Unwrapped,” Gloria wrote nearly all the lyrics. (In fact, she composed 15 of her hits that have reached the top 10.)

“This album is a natural,” says Kevin Lawrie, president of Sony Norte. “It stands on its own; it’s good music. All we have to do is let the music stand for itself.”

The new project opens yet another new chapter in a career that has paved the way for many Latin artists since and has tagged the formidable superstar as the Queen of Latin Pop.

It’s a crown that is not likely to tarnish in her lifetime.

Jennar says, “Gloria Estefan has earned the admiration and applause of both audiences and musicians alike for her talents as a singer, songwriter, actress and goodwill ambassador. Go anywhere in the world, and you’ll find that everyone knows who Gloria Estefan is.”

Caribbean Roots, International Star

To Gloria Estefan, a noteworthy woman
who as songwriter, singer, actress and humanitarian
touches so many hearts and souls.

May her great successes continue
Que continúen sus grandes éxitos

The Fanjul Family

Felicidades
Gloria Estefan

Tu “gloria” en ventas ha sido siempre en beneficio de todos los Latino–americanos.

Una vez más, te felicitamos por romper los records en venta de todos tus extraordinarios trabajos discográficos; pero ante todo por ser tan buen ser humano, y a la vez te agradecemos la amistad que siempre nos has dispensado durante todos estos años.

Te deseamos mucha suerte en tu nueva producción “Unwrapped” y en tu próxima gira.

Tus amigos

Enrique y Lily Reyes
are the touchstone of our character.

—HENRY DAVID THOREAU

For anyone with big dreams, Gloria Estefan’s extraordinary talent and remarkable spirit have made her an inspiring role model in South Florida and around the world. Living her life with undeniable dignity and grace, the Queen of Latin Pop continues to thrive as one of music’s true and enduring originals.

Congratulations, Gloria, on reaching yet another milestone in your illustrious career.
Estefan Q&A
Continued from page 38

be on top of the business. You must be hands-on in your business. It’s incredibly important to stay on top of your business.

You created the Gloria Estefan Foundation several years ago. How has it affected your life?

It’s been great. It’s a good opportunity for me to be able to do what I love: to be of service. I’ve been given so many beautiful things in my life, and I love to share that. I was actually going to call the foundation the Anti-Foundation Foundation. I hate bothering people for money. So, I took three songs of mine—“Always Tomorrow,” “Coming Out of the Dark” and “Path of the Right Love”—and the royalties I receive go to the foundation.

Through the foundation, I work a lot with spinal research, community service in the Miami area and with people who might fall through the cracks. I try to find ways to fund it myself. But each year, for my birthday, my fans donate a lump sum to the foundation. I hope my own kids give back in the same way that I do.

We are very lucky—Emilio and I. We’re very fortunate people. We have a great home life, two wonderful kids, a healthy family. The freedom we enjoy here is spectacular. We came to a country that really embraced us, which allowed us to grow and be who we are without any restrictions. We feel the least we can do is to help someone else achieve the same thing.

What has fame given you—and what has it taken away?
It’s given me a lot of free love—and that’s the best thing fame can afford you. What has it taken away? My privacy. Being a private person, there have been difficult moments that I would have preferred to have them remain private—and not in the public eye.

‘A Star’
Continued from page 42

whose sheer determination gave her unbelievable strength and courage. Within months, she recorded ‘Coming Out of the Dark.’ I remember sitting at the Miami Arena with her doctors and nurses and watching. Gloria is one of those rare individuals who combines amazing talent with spirit, faith and humanitarianism.

Phil Ramone

“My favorite memory of Gloria was performing onstage with her for the first time, live, before millions of people at the Super Bowl. We were both excited, making sure that we got it right. It was an honor being onstage with her, and it turned out really great. It was so much, so quick, but it was wonderful.”

Stevie Wonder

“In my career, it’s been a blessing to have an example of a real star. Gloria Estefan is a star in every sense of the word—from her work ethics to her quality as a human being. She defines the meaning of talent, discipline, sacrifice and the combination thereof with a career that is growing stronger than ever.”

Jon Secada

“When you see Emilio and Gloria talking to each other, you can see they are friends. It’s so difficult to find a couple that works so close and so respectfully with each other. Emilio and Gloria are a sign of hope for all couples who work closely together.

While Gloria is very successful as an artist, and while she was one of the first musicians to cross over from Latino music, she is foremost a very generous human being who has been a good friend of the [Latin Academy of Recording Arts and Sciences]. She is eager to be there when she knows that her name and presence helps. She [also] helps the [National Academy of Recording Arts and Sciences] in pursuing educational programs and programs conceived to help musicians. Gloria is a fine human being who is always very close to her people and her music.”

Gabriel Abaroa, Latin Academy of Recording Arts and Sciences president

“Gloria and I have had so many fun and funny experiences together. One of my favorite experiences was when we were writing Christmas Through Your Eyes. We were both sitting outside with guitars in hand, it’s 100 degrees and I’m Jewish, writing a Christmas song. People may think of Gloria as the nice girl next door, but what they don’t know is that she’s always there with a great dirty joke.”

Diane Warren

“We were recording some reference vocals right before we went in the studio to cut the [‘Unwrapped’] album. We had about six vocalists to cut. When she came into the studio I told her that I had an idea for a parody of one of the songs [‘I Will Always Need Your Love’]. I told her to go on the one that we worked on the parody for half the day.

“We recorded the lead vocal, and when I was ready to move on, she said, ‘We can’t leave it like that. We have to double the vocals and sing harmonies.’ That’s Gloria—she doesn’t do anything half way. And she likes to have fun when she’s working.”

Sebastian Krys, producer

“While Gloria might not be the best vocalist, dancer or musician on the planet, there is probably not a better overall package on stage live than Gloria Estefan. And she’s exactly what you look for when you look for someone to be successful in television. She’s sexy, funny and smart. When you put that all together as a package, you have unbelievable success.

Gloria has a great sense for the moment, whether she should be serious, funny or sarcastic, she reads the crowd better than anybody. She can walk into a room of 12 people, or a stadium of 80,000 people and hit it out of the park quickly.

“However, with all the show business intensity she has, nothing lights up her face better than when she is having a conversation with you about her children or her family. You know that she is the real deal and just a great person.”

Jack Sussman, CBS Entertainment senior VP of specials

“One of the best pieces of advice I have ever received from someone in the industry came from Gloria. On several occasions she told me: ‘Shakira, this gets bigger, but it doesn’t get better, so enjoy it.’”

(Continued on page 48)
GLORIA,
CONGRATULATIONS
ON YOUR GREAT SUCCESS!

YOU ARE LIVING THE
AMERICAN DREAM.

BOX ENTERTAINMENT
PROUDLY PRESENTS
GLORIA ESTEFAN
AT CAESARS PALACE
OCTOBER 10 - 19

BEVERLY HILLS ★ LAS VEGAS
**Tour De Force**

*Continued from page 24*

Unwrapped banner. Choreographed by Kenny Ortega ("Dirty Dancing"), the show is billed as a multimedia experience mixing music, dance and elaborate production. Tickets range from $87.50 to $175.

"We wanted to find a venue that has the intimacy and closeness that the Colosseum has," Amadeo says. "Over the past 15 years, Gloria really hasn't played any intimate theaters, but rather stadiums and arenas."

According to Light, "Playing in Las Vegas allows Gloria to play one of the best theaters in the country and not have to move around but, rather, have the fans come to her." The intimate setting of the Colosseum fits the tone of the new album, Amadeo points out. "To launch the new CD, we wanted live shows that would showcase the acoustic and intimate nature of the new music, which is very rare and personal to her, both musically and lyrically," he says. "The idea was to do some sort of a live performance showcasing the new material in a venue that would allow for intimacy and interaction with her fans."

If the Colosseum fits the bill for Estefan, the feeling at Caesar's is mutual.

"She is the type of A-list star we have been looking for to fill in the weeks when Celine is not performing," says Mike Juliano, president of Caesars Palace. "She also reaches a different demographic than Celine and some of the other entertainers who perform here, and she also has strong appeal to the Hispanic community in Southern California."

Estefan fits the unique niche demanded from a top-notch entertainer at a gaming establishment. "She appeals to the upscale theater-goer willing to pay a decent ticket price," Juliano says. He adds that looking

Estefan at the Colosseum is definitely not considered a loss leader to drive gaming traffic but a revenue-producer in its own right.

"From our perspective, we see this as a stand-alone event," Juliano says. "We're thrilled she's here. It's the perfect venue for the perfect artist."

Estefan will perform at the Colosseum with a full 18-piece band, featuring many musicians that date back to her days with Miami Sound Machine. Next year, Estefan will likely embark on a world tour in support of "Unwrapped," playing arenas in North America and several stadiums in Latin America.

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**A Star**

*Continued from page 46*

"This statement clearly revealed what I had noticed in her in many ways: great intelligence and the fruit of knowledge that once had been seeds nourished by determination and experience during her career years."

"Gloria is one of the few artists that has been able to revolutionize the world with her sensitivity, talent and charisma, continuing today to communicate and fulfill the lives of her fans around the world. Gloria has tasted fame in all its forms, but above all, she has never stopped being a person. She has overcome the toughest difficulties bravely, always taking care of her family's well-being besides being an unsurpassable mother and wife."

"I greatly admire her artistic achievements, past and present. I will always be grateful for the incalculable support I received from her at times of uncertainty and the useful encouragement she offered me many times. For example, she encouraged me to venture in recording my first English album. But without a doubt, in reality what makes me love her the most, now and forever, is the quality of her spirit."

Shakira

"Our relationship goes back over 20 years. Gloria is my best friend and a role model. She is the strong one, even though she's 10 years younger than me. When I married Marcos [Juan Marcos Avila], Gloria was best man at my wedding because she was the groom's best friend."

"When my Dad passed away last April, I was destroyed. He was the love of my life. Gloria was there holding my hand day and night. She didn't let go of my hand for three

(Continued on page 50)
The Associates and Management of Caesars Palace are proud and honored that Gloria Estefan has chosen The Colosseum™ for her only concert performance this year.

Congratulations on all of your successes!

CAESARS PALACE
LAS VEGAS
LIVE FAMOUSLY.

caesars.com
Songwriting

Continued from page 34

In addition to Gloria’s solo credits, Alvarez notes that she has a thriving career writing in partnership with other artists. Foremost among her collaborators have been Shakira, Lopez, Tim Mitchell, Gianmarco, Sebastian Kry, Secada, Ricky Martin, Randy Barlow, George Noriega, Kike Santander and her husband, Emilio.

Synch placements and ancillary activities of Estefan copyrights by UMPG have only just begun, Alvarez explains. “Our deal with the Estefans really started at the beginning of the year,” he says. “So the first quarter was taken up with the process of getting their publishing into the system and in circulation. But because of our efficiency this was done relatively quickly, and by the end of the first quarter we were registered in every society around the world.”

Alvarez has used UMPG’s Web site, which is updated frequently, to promote Gloria’s international publishing interests and the upcoming release of her new English-language album, “Unwrapped.”

“She wrote all the lyrics on the new album, and they’re very introspective,” Alvarez says. “To quote Frank Amado, it’s Gloria’s ‘Tapestry’ album: ‘She didn’t make a blatantly Latin or commercial record, but something that reflected who she is and where she is in her life.’”

After finalizing the Estefans’ deal, Alvarez says UMPG sent out a two-CD compilation to all its offices “so they would have her music in hand and could pitch it. We follow up periodically, but the nice thing is that between the press release [announcing the deal], the Web spotlight and the CD compilation, your memory is refreshed about the catalog and how wonderful the songs are.”

‘A Star’

Continued from page 48

days! It didn’t matter how tired or busy she was. She was there for me.

“We went on a family holiday recently. We were driving, and she was previewing her album for me. One of the songs on the record is about a fading photograph. I burst out crying … thinking about my father. I put my head in her lap and through the whole ride, she just stroked my hair. She gave me strength.

“This is the kind of friendship that we have. It’s not about partying. It’s not about going to each other’s events. It’s not about seeing each other every weekend and having cookouts. She’s always busy, and so are we. We’re always traveling in different directions.

“There was a very strong bond between Gloria, Celia Cruz and myself. It’s been a very weird year with Daddy and Celia gone. Gloria is really strong. She’s been through some heavy stuff herself. She is a tower of strength. She looks little, but she is a giant inside.”

Cristina Saralegui

“I knew of Gloria before I actually knew her. When the Miami Sound Machine were first together, they used to play the local weddings in Florida. I was also living in Miami.

“There was one wedding where they were playing, and me … being an aficionado of the drums … jumped up to play. We didn’t know each other, but it was a casual-enough situation where I could invite myself on. They just let me play. We didn’t even talk afterwards. I was just another crazy guy who jumped onstage. I think I actually did that at more than one wedding.

“I didn’t see them again until one night [when] they came to a screening of the movie ‘Hero’ maybe 15 years later in the mid-1990s. After the screening, we went and had a drink and talked about old times. From then on, we started to maintain a close relationship.

“A special memory is when we were doing a benefit for the Cuban refugees. They actually invited me to play in the band … they figured they might as well invite me, ‘he’s going to jump up onstage anyway.’ There was time between the sound check and the performance. Emilio, Gloria and I looked at each other and said, ‘Why don’t he go for a swim?’ We went to the coast on the military base and all swam in the ocean for the first time since we left Cuba.

“Emilio and Gloria are the truest and deepest of friends that you can have. When they recognize something is true and right, they defend and fight for it with their lives. That reflects who she is as an artist and who she is as a wife and mother.

“Gloria, Emilio and I are exiles. We’ve grown up with the example of our parents paving the way in a new society. As young exiles, there is an undercurrent to honor, to live up to the examples that were set before us. I think that drives Gloria in a deep way … honoring her parents. It permeates who she is.

“What motivates her is something really deep within her. It’s not just commerciality. It’s a deeper personal journey that she’s on. I think everybody that comes across her is fortunate to be touched by that spirit. I have great love and respect for her as an artist and as a citizen of the world.”

Andy Garcia

‘Emilio and Gloria are the truest friends you can have.’

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Congratulations Gloria!

We salute you for your dedication to your family and your community, and for your many successes in the music industry.

Jorge L. Hernandez-Toraño
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Gloria Estefan

On reaching 70 MILLION UNITS
Father and daughter were keeping mom company during her European promotional tour. During a break from Grammy\'s marathon of interviews at her Madrid hotel, Emilio and Emily shopped. Earlier, Emilio had gone over the media list, checked the lighting and reviewed the marketing plan. The day before, he had supervised cameras and music for his wife\'s TV appearances.

These are duties Amadeo frequently assumes, but this time, he stayed behind in the U.S. to deal with the details of the imminent release of Gloria\'s new album.

As for Emilio, he sees the opportunity to mesh work and family as a huge perk.

"Thank God, we\'ve been able to share, more than anything, for the children\'s sake," he says, referring to Emily. "The same thing happened with [our older son] Nayib [when he was a child]. It\'s great to have No. 1 and all that, but it\'s also great to be No. 1 with your family."

\'It\'s great to be No. 1 with your family.\'

—EMILIO ESTEFAN JR.

Having your spouse handle your career is certainly not a novel idea. Throughout entertainment history, there are numerous instances where where husbands or wives have taken the reins of their spouse\'s professional direction.

What is unusual about the Estefans is that they are both phenomenally successful in the same field, albeit in different areas.

This could be daunting for many artists.

But Emilio says it is not for this couple, because there is permanent communication and, above all, respect. Moreover, Emilio says, the fact that he and his wife are in the same industry is an advantage.

"I normally don\'t think it\'s a good idea for a couple to work together," he says. "Because if one of them doesn\'t know the business, it leads to problems and to wrong decisions that can affect a career. But Gloria and I have grown together in this industry. We know its principles and priorities. In my case, it\'s been very easy, because Gloria is very intelligent and very principled woman. And I\'ve had the utmost respect for her career, just as she\'s had the utmost respect for mine."

However, Emilio cautions, the difficulty, as a spouse, lies in being able to not take things personally.

"You always protect them as a husband first," he says. "That\'s why we\'re so lucky to have Frank, who\'s a person who\'s pushed so much for us. You have to find someone who has the same principles as you do."

Beyond the management itself, Emilio has also produced the bulk of his wife\'s albums, including her new recording, which he worked on with Sebastian Krys and Gloria.

Here, too, Emilio says, Gloria knows what she wants, even as she is open to suggestions.

So, have there been disagreements along the way?

"Many times," Emilio says. "Once, we had an offer of almost $6 million to play a private party in the Middle East. And she didn\'t want to do it. Well, that was that. And the first time she performed at a Super Bowl, she was so hesitant, and finally she did it, and did so well, that she thanked me for pushing her.

"We discuss things. But in the end, the final decision has to come from her."

The bottom line is that Emilio the talent hunter saw that infallible something when he first set eyes on Gloria all those years ago.

That that something has endured and flourished is a testament to Emilio\'s eye, his wife\'s talent and to the couple's unusually long love affair in a notoriously unstable medium.

"Was it love at first sight? I don\'t believe in love at first sight," Emilio muses. "I think loves at first sight are lost at first sight. There was something that drew me to her—her eyes, her smell. But it all developed little by little. I could see there was a great human being. And look. It\'s been 25 years."

Great performance is what really counts.

Congratulations Gloria

In celebration of a magnificent career that keeps unfolding and revealing the depth of your many talents.

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**Music Touring**

### Sponsorships: Finding The Right F't

**BY SUSANNE AULT**

LOS ANGELES—Tough times for labels have meant declining tour support for artists. Therefore, more acts are looking for corporate underwriting to offset production costs. Concert organizers say that title sponsors will spend upwards of $1 million per tour. On average, companies will contribute $100,000-$500,000 per sponsorship. Still, a number of promoters, managers and label executives tell *Billboard* that despite financial hardships, they remain very choosy.

Companies behind such products as alcohol, condoms and tampons make tricky partners for many artists.

"There have been cutbacks on marketing and funding [at labels], which all drifts down to your artist," says Alan Simakov, VP of sponsorship at House of Blues (HOB). He adds that "there's probably some male and female hygiene products that aren't hip or appropriate enough. I don't think there are a lot of people out there who will work with them."

Trojan Condoms has passed out samples at OzFest dates, but the company has yet to be a title sponsor for the tour. "Many artists are still idealistic and very careful about who they align with," says Susan Nunziata, executive editor of Entertainment Marketing Letter, who says corporations are expected to spend $894 million on entertainment sponsorships (including TV, film and all music-related deals) in 2003, according to the tracking firm IEC. "You're not going to see [vegan] Moby align with Outback Steakhouse."

Granted, several alcohol brands, including Budweiser, Jim Beam and Jägermeister, are active tour sponsors. In August, Enrique Iglesias headlined Budweiser’s One Night Stand club tour. Jim Beam Live, featuring Trapt and Maroon 5, among others, hits a number of HOB clubs this fall. Clear Channel Entertainment is producing and promoting the October/November Jägermeister Music tour with Slayer (*Billboard*, Sept. 13).

Steve Feinberg, manager for Good Charlotte at New York-based A Ein Martini, credits much of the band’s success to sponsorship. When Honda Civic presented the largely sold-out Good Charlotte/New Found Glory tour earlier this year, “it was pretty critical, allowing us to jump from 1,500- to 3,000-seat shows to 10,000- to 12,000-seat shows.”

But because of Good Charlotte’s large number of young fans, Feinberg says, “We would rather not tour [than link with a problematic sponsor]. If Smirnoff was offering $1 million to go on the road, maybe I would personally take it,” he jokes. “But not the band. They would just make the ticket cheaper or take less gear and make it work without it.”

Feinberg says the main reason Honda was acceptable was that high-profile bands, like Blink-182 and Incubus, looked up with the company previously. Similar brands—like Ford Motors—would not have been a great fit for the tour, he says.

"Kids are pigeonholed to seeing a [Honda] tour every year," adds Feinberg, who also dismisses the idea of a partnership with a condom company. “[With sponsorship], you have to walk a fine line between kids being put off by it and making enough money for kids to see you.”

Similarly, Barenaked Ladies steer clear of products that may be construed as “offensive or [possibly] addictive,” says Larry Weinberg, a band's booking agent at Little Big Man.

“They won’t slog alcohol,” he says of the band, which is being sponsored by T-Mobile for an Oct. 16 show with Train at the Palomino in the San Francisco Bay. “T-mobile cell phones, cars—those are usually very safe [products].”

Companies selling such non-controversial products as cars, electronics and non-alcoholic beverages are the most widely attached to shows, touring executives say. But developing artists and non-mainstream acts, who may struggle more than high-profile artists in this rough financial climate, “have a little more flexibility” when choosing corporate sponsors, says Kenetta Bailey, VP of strategic marketing at BMG Music. She notes that BMG finds acts to sponsor “with a product that is not going to put them in the best light. But [under-the-radar acts] have more latitude.”

In scouting for sponsors for Britney Spears’ next tour, which will coincide with the November release of her new album, “In the Zone,” Bailey says, “[BMG] would never associate her with a beer. Her audience is under 21. You just wouldn’t do that. [...] If you are an established artist, you want to be associated with the appropriate type of brand. You have an image to uphold.”

Jägermeister finds acts to sponsor despite being a seller of an adult-targeted drink. It expressly sponsors niche tours like this fall’s Slayer-headlining tour, because major sponsors are put off by the band’s extreme brand of heavy metal.

One major company category currently untouchable by big and small artists alike are cigarette manufacturers. The 1998 passage of the Tobacco Master Settlement Agreement specifically prevents companies like Philip Morris from marketing its product at concerts.

"We don’t want to be perceived as marketing our products to young people," says a spokesperson at Philip Morris, which backed the annual Marboro Country Music tour through much of the 1990s.

### SWAG Creates Events For Venues

**BY RAY WADDLE**

INDIANAPOLIS—In another case of building managers being proactive in creating business, Reed Glick has started the Southwest Arenas Group—officially known as SWAG.

Similar to the ArenaNetwork and Lost Cities building consortiums, SWAG buildings hope to create events and stay in the loop with booking agents and promoters.

Glick, the executive director of bookings for the Glendale (Ariz.) Arena, unveiled his plan to arena managers attending the Arena Management Conference here Sept. 20-23.

The Glendale Arena is a $220 million, 20,000-seat venue set to open around Dec. 29 as home to the NHL’s Phoenix Coyotes. But more than the emphasis of SWAG events will focus on the arena’s cut-down theater configuration, which has a capacity of 4,200.

“All we really are looking to do is create events,” Glick explains. “And you can’t create a date as a one-off, because there’s no way to financial- ly get out on one-offs. We want to let agencies have the possibility of looking six or seven arenas that are willing to promote and partner and be aggressive.”

Among the buildings already on board or considering joining SWAG are the San Diego Sports Arena; the Orleans Arena in Las Vegas; the Pepsi Center in Denver; and the E. Center in Salt Lake City; the UTEN Arena in El Paso, Texas; the Tacoma (Wash.) Dome; and the Bank of America Centre in Boise, Idaho.

“Everybody’s excited about the opportunity,” Glick says. “If we can get 10 events a year, it’s a win/win for all of us.”

Agents have also been receptive. “I think it’s a great idea, perhaps the future of arenas,” says Howie Silverman, president of Paradise Artists in Ojai, Calif. “If these guys just sit out there independently trying to fend for themselves, they become nothing more than a one-trick pony, trying to compete with promoters that encompass many cities.”

Creating events for several dates instead of one makes things feasible, Silverman adds. “There can be money in one date, but it’s a lot more work,” he says. “As agents, we’re all going to give a lot more credence to a buyer who can step with six to 10 dates.”

“Time’s about economies of scale.”

Glick just hopes SWAG puts these buildings more in the loop. “It’s about understanding the deals that are out there so we can be prepared to do what can be done,” he says. “We want to make sure we know what’s out there so we can put our hat in the ring.”

Select On Both Sides

The sponsorship selection process goes both ways for most corporations, marketing executives say. Just as artists and labels have strong opinions about associating with the right firms, companies are similarly discriminating about finding the right musicians to promote their products.

Many sponsors, including GM and Heineken, require artists to sign morality clauses before agreeing to back a tour. Artists would retain the characters that earned them the sponsorship, Feinberg says.

Yet a number of companies say they are lenient with their expectations. "We are still谈 in mining with these artists that sell a minimum amount of tickets in order to avoid paying back the sponsor."

"As far as we’re concerned, if they don’t owe us anything, says Beck Zeller, director of marketing for Jägermeister, regarding Slayer. “We don’t need to see overnight results. We just expect them to go out and perform.”

Yet he is discerning when choosing artists. He admits he “is not a huge fan of [ultra-edgy] Marilyn Manson” and would have some trepidation signing onto one of his tours. He might reconsider if Marilyn Manson was a huge Jäger fan.”

Miller Brewing Co. primarily steers its sponsorship activities toward venues rather than specific tours. Artists’ appeal can ebb and flow, which may hurt its products’ image, says Peter Laatz, manager of entertainment marketing at Miller.

“I think that is based on how the music business has evolved. There are so many hands out there that come and go so quickly,” Laatz says.

Bausch & Lomb is considering sponsoring its first tour. Yet Tor Constan
to, the company’s senior manager of public relations, says Bausch & Lomb is narrowing its focus to “whole- some” performers.

“Stacie Orrico—she has a very polished, very clean image,” says Constantino, regarding an artist he thinks is a good fit for the company but has yet to formally approach with a deal. “We don’t want to insult some of the other larger performers, but when you have a recognizable brand, you have to be really selective as far as who associates with that brand.”

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IEBA In ‘Best Shape Ever’
Varied Membership Roster Increases Assn.’s Value

BY RAY WADDELL

NASHVILLE—What's in a name? Sometimes, a lot.

Originally launched in 1970 as the International Country Music Buyers Assn., a tightly knit group primarily consisting of country music buyers and sellers for the fair industry, the International Entertainment Buyers Assn. (IEBA) adopted its current name in 1991.

The change reflected the broadened scope of the association. It was also made to attract new, more diverse members to the fold. The move has since paid off and then some. IEBA's current membership boasts a wide range of venues, events, agents, producers and promoters that extends well beyond the country music community.

The IEBA will hold its 33rd annual conference, IEBA LIVE! 2003, Oct. 5-8 at the Hilton Suites in downtown Nashville. This year, the association will present its Lifetime Achievement Award to Kenny Rogers, in recognition of his extensive career as a touring artist.

Today, IEBA membership stands at about 500 members.

"We're in probably the best shape we've ever been," says John Juliano, president for the Eastern States Exposition in West Springfield.

Secondary Markets Just As Vital As Major Cities

BY SUSANNE AULT

LOS ANGELES—Normally second fiddle to the major touring spots, secondary markets are generating enough noise this year to rival big-city venues.

2002 was already a banner year for secondary markets, as A-list acts Cher and the Eagles surprisingly hit a number of smaller city venues (Billboard, Oct. 19, 2002).

But that flurry of activity was no fluke. A number of the prime 2003 touring talents—such as Fleetwood Mac, Dixie Chicks and 50 Cent—sprinkled secondary-market arenas into their routes. These venues are generally defined as buildings that do not house a major pro sports team and fall out of the top 50 markets in terms of population base.

Cher continued her march through secondary arenas in 2003, as well.

"A lot of acts are finding that they aren't getting to all their fans by just playing the major markets," says Randy Phillips, CEO of AEG Live. (EAG's Concerts West division is promoting the Fleetwood Mac tour and a number of the Dixie Chicks shows.) "As far as superstar acts going into secondaries, we'll see more of that because it is so viable."

Phillips says there is talk of the Dixie Chicks rolling out another fall leg of their tour in several secondary arenas.

In another sign of increased activity, many of the new buildings that opened within the past 12 months in smaller cities are hosting sold-out shows.

More venues are on the way. Management firm SMG will usher in four secondary arenas this year, including the Save Mart Center in Fresno, Calif., in October and the Southeast Texas Entertainment Center in Beaumont, Texas, in November.

This follows SMG opening seven buildings during the past two years, including the Sovereign Center in Reading, Pa., and the Mid-America Recreation and Convention Complex in Council Bluffs, Iowa.

Management firm Global Spectrum will have rolled out three new arenas in 2003, including the Rio Grande Events Center in Hidalgo, Texas, in October and the Budweiser Events Center in Loveland, Colo., last month. The company opened three in 2002, including the John Labatt Centre in London, Ontario.

"Cher coming to London? People are still talking about that," John Labatt Centre GM Brian Ohl says.
Casino Shows Are Not Just For Comps

BY RAY WADDELL

When it comes to buying talent for casinos, it’s not all about the “drop” anymore.

Once considered purely a loss leader for gaming establishments more concerned with luring in high rollers than being concert promoters, casino entertainment is now often expected to stand on its own legs as a source of revenue.

Hard-ticket dates are more prevalent than ever at casinos, and the range of acts that can sell them is diverse. While it is important for concerts to draw fans who also like to gamble, acts booked into casinos increasingly must be able to generate their own box-office clout.

So, is it the gambling in which concert-goers engage or the tickets that drive bookings?

“It’s really both,” says Steve Gietka, VP of entertainment for Trump Properties in Atlantic City, N.J. “In a perfect scenario, you have an act that fits into both categories.”

For example, he cites Mariah Carey, who was recently booked into Trump’s 5,200-seat Ettess Arena, as an artist who fulfills both objectives.

“She has an appeal to a demo of our customers fall into, but yet she’s still a hard-ticket attraction.” Gietka says. “She was the perfect blend to fill our arena with the right people.”

Many buyers still try not to let the hard-ticket agenda get in the way of the concert.”

“Overall, the drop is what’s most important,” says veteran casino talent buyer Crisper Stanford, now director of entertainment for Gulfport (Miss.) Grand Casino.

“We’re in the gaming business— we’re not promoters.”

Indeed, most casinos care ultimately about the demographic of their revenue base as it pertains to gaming. “I’d say a large percentage of casinos that bring in acts aren’t worried as much about the concert itself but more about attracting the right type of customers to put money in the slot machines or on the tables,” says Brian Jones, VP with the Bobby Roberts Co. in Nashville.

“The three hours after the show is more important than the show itself,” he adds.

Gietka does not argue that point.

“We do some shows where the majority of tickets go to pay for the concert itself, but we’re looking to make money off gaming,” he says. “But other shows may be 75% hard tickets, which allows us to bring folks into the building who may be introduced to our product and who may have some cash in their pockets and spend money on ancillaries.”

SELLING VS. COMPING

For some casinos, selling tickets is nice, but it is not the most important consideration.

“For every casino you come across that looks at concerts as a stand-alone to sell tickets, there’s another one down the road that will attempt to sell half the tickets and give the other half away, at least with our roster,” says Jones, whose agency includes such acts as Merle Haggard, John Anderson and the Gatlin Brothers.

“Stanford adds, “We’re trying to sell more hard tickets, but it’s all about the gaming. If we pay $100,000 for an act, we’re hoping to make $70,000 back in ticket revenue, and the other $30,000 would hopefully come from our comp ticket [holders].”

Other casino buyers take a different view. “We very much want to use our performance venues as hard-ticket dates and not necessarily a loss leader,” says Terry Jenkins, director of entertainment and booking for six Boyd Gaming properties. “Our company does not believe in comping 80%-90% of the house or comping a player in the first 10 rows.”

That’s not to say that Boyd Gaming properties does not comp its high rollers. “Yes, we’ll take care of our players,” Jenkins says. “But we believe you get a better show out of somebody if you put their fans in the first few rows.”

Just because an act stimulates gaming does not ensure the house will make money off that entertainer, so agents should not expect above-market value for an act based on that assumption.

WHAT MUSIC WORKS

In terms of casino talent, there’s a fairly broad appeal. “Most types of music work in casinos, because they all draw a different age demo,” Jay notes.

In general, an act that draws an older, well-heeled demo is a good casino booking. Classic rock and pop, country, R&B and adult standards are good draws; blues, urban and top 40 all less.

“The classic country— such as Haggard and [George] Jones—does well, because they can sell hard tickets and draw an older demographic,” Stanford says. “Last week we did a Weird Al Yankovic show that sold a lot of tickets, but [there was] no gaming.”

What the act can sell is obviously important to most casinos, but the acts’ fan base is also key.

“All of my casinos are hard tickets,” Jay says. “Most of them, if they are booked for the act on ticket sales, they’re [extremely] happy. For some of them, particularly those with a

(Checked on page TQ-12)
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Renfrow Seeks Growth For IEBA Confab

BY RAY WADDELL

The International Entertainment Buyers Assn. (IEBA) has chosen veteran talent buyer Lori Renfrow as the talent buyer of the year.

“We are honored to have Lori as this year’s Talent Buyer of the Year Award winner,” IEBA executive director Patti Burgart says. “It is a testament to how well-respected Lori is by her peers within the entertainment industry.”

Renfrow, who recently announced she would leave the Houston Livestock Show & Rodeo after 25 years (On the Road, Billboard, Aug. 23), will be taking over as president of IEBA. She succeeds John Juliano, talent buyer for the Eastern States Exposition in West Springfield, Mass.

She will receive the honor at the Oct. 7 awards banquet during the 33rd annual IEBA convention, IEBA! Live! 2003.

Renfrow began her career with the Houston Livestock Show as a high-school intern in the GM’s office. She remained through its move from the old Astrodome to Reliant Stadium this year. She has been the talent buyer for more than 15 years and will stay on to consult in talent buying for the 2004 show, set for March 2-21.

A savvy talent buyer, Renfrow has overseen millions of dollars of diverse talent booking for the show, the biggest event of its kind. She has booked Selena, Bon Jovi, Reba McEntire, George Strait, Destiny’s Child, Enrique Iglesias, ZZ Top, Patti LaBelle, Faith Hill, Tim McGraw, Conway Twitty and Hank Williams Jr., among others.

In this Q&A, Billboard talks with Renfrow about her philosophy for buying entertainment and her plans for the future.

What was the first concert you ever attended? I promise not to laughed.

I doubt you’ll keep that promise. Elvis Presley, in the Astrodome, at the [Houston Livestock Show & Rodeo] 1970, with my whole family. Since I was only 10, maybe that makes me not a total geek.

I don’t remember much about the show. But I do remember thinking I might need to get my hearing checked the next day. Total and complete hysteria in the crowd in a place that was so huge I could hardly take it in. I loved it.

How did you initially hook up with the Houston Livestock Show & Rodeo?

Sheer luck. I was in a vocational program in a high school that had an internship program. One of the employers was Houston Livestock Show & Rodeo, and in my senior year, I worked in the GM’s office every afternoon. I guess I must not have screwed up too badly, as [GM] Dan Gattis called me a year later to see if I would return.

What are your objectives as talent buyer for the show?

Obviously, the objectives changed over time in order to meet the demand at the time, whatever that may have been in terms of musical tastes and audience demographic in any given year.

But, in simple terms, my objective was to get an entertainment lineup pulled together that would outperform the previous year. Among my specific objectives was to take advantage of the large Houston market, the show atmosphere and the unique environment to make the rodeo a must-play for all country touring acts, which comprise a very important part of our overall music mix. I think we’ve come close to that.

But you have booked more than just country acts.

Creatively, it’s important to come up with a diverse schedule that appeals to as many tastes and preferences as possible. And overall, the schedule should be as complementary as it is diverse. That is the most interesting and challenging part of creating a schedule in any given year, because the balance to be achieved is constantly changing. At the end, you either cut it or you don’t.

Another aspect is to promote the charitable purpose of the show to the music industry and artist community. It’s really important that no one goes away without realizing that the show is all about scholarships for kids. Getting across that every time has always been a priority.

One of my personal objectives has been to create and sustain strong working relationships that would benefit the show, both present and future.

What were some of your most memorable performances?

That’s tough. There were hundreds. Diana Ross in 2001, now that was a show! It was an electric and stunning performance. George Strait in 1983. We all know we were witnessng history when he filled in for Eddie Rabbitt at the last minute. We just didn’t realize the magnitude of it at the time.

Garth Brooks: That guy kept us on our toes, and working with him always provided challenges and surprises. He loved to suggest and do things to get a rise out of the crowd and the promoters. The last time Selena performed here in 1995, I spent time with her and her father, Abraham, before the show. To this moment, I recall how loving and respectful she was to her dad. She was becoming a huge success as an artist, but she was completely grounded.

Enrique Iglesias—I’ve never seen an audience like that! The girls were screaming, shaking and crying uncontrollably. It was fun and wild and more than a little nerve-wracking for those in charge of security.

Of course, Reba [McEntire], many times between 1984 and 2000. That is a successful woman I admire on so many levels, but she [husband/manager] Narvel Blackstock cook up some of the kookiest production gags. It didn’t help any that it was in the Astrodome, because to them, a bigger playground just called for bigger tricks.

What are your objectives as IEBA president?

As an organization, IEBA’s purpose is to bring people together, through networking, conference programs, planning committees, showcases, award presentations, scholarships to music business students who will be entering the business. Through all of these activities, we bring talent buyers; producers; agents; managers; artists and other associates together. Hap Peebles and Don Romeo, who are credited with developing the original association, had that basic thought in mind. I think they would be pleased that their concept has stood the test of time.

As president, I plan first to continue the task of building the annual convention. I want to work with the board on plans for a significant campaign that would further expand the purpose of IEBA. I want to involve members through existing committees and leadership capacities and communicate with them so that the purpose and direction of the organization meets the needs of its members.

What is your take on the health of the current touring and concert environment?

In general, it’s ailing, and there’s much to be done to improve it. And most of the work involves creative thinking, cooperation among peers and real leadership.

Somewhere in a business that was built on relationships and risk/reward, the risks are too high, the rewards too low. I’m not sure even the strongest of relationships can pull this out of the doldrums. As negative as that sounds, every new day means someone new is out there working to emerge and be developed.

I don’t feel like an expert on the (Continued on page TQ-9)
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Secondary Markets

Continued from page TQ-1

Regarding the singer’s sold-out October 2002 date. “People were astounded when Peter Gabriel came to London the same month.”

Secondary markets generally offer fewer entertainment options than big cities, so elite artists “may not be as big a deal in [nearby primary market] Toronto,” Ohl says. “But that’s one of our selling points—when a show comes here, it is a big deal.”

Similarly boasting first-rate activity in a secondary-market facility, Green Bay, Wis.’s Resch Center has recently staged shows by Elton John, Cher, Brooks & Dunn and James Taylor. On deck for the fall and winter are Alabama, Toby Keith and ZZ Top.

Phillips says, “When a big star goes into a secondary market, that’s an event. It might not be that much of an event if you add your fourth show at Madison Square Garden.”

New York may be the top concert market, “but it’s hard to capture people’s attention in a major media center,” Phillips adds.

The 6,800-seat Rio Grande and the 7,200-seat Budweiser Events Center are catering to that pent-up secondary-market demand.

This will be the first time that these cities will be graced with arenas.

“People here have never had something like this of their own,” notes Paul Davis, GM for the Rio Grande. “Before, people would have had to drive 250 miles to San Antonio to see a show.”

At press time, Davis had not officially confirmed his 2003 schedule, but he is assuming the venue will have brisk ticket sales, since the Rio Grande’s 24 luxury suites, costing $33,000 a year, have already sold out.

The negatives tagged to secondary markets still exist. Venue managers admit that smaller towns, which often house blue-collar industries, rarely support $100-plus tickets. And the capacities of major arena facilities generating high grosses are stacking up. It is then conceivable, managers say, for blue-chip acts to gravitate toward these new buildings popping up in smaller cities.

Rich MacKeigan, GM of the Van Andel Arena in Grand Rapids, Mich., points out that the venue’s June 14 Fleetwood Mac show snapped slightly more than $1 million in grosses, and the Eagles grossed $1.3 million last summer.

“Those are great numbers for what is viewed as a B market…The grosses are as high or higher than what a show might bring into a primary market,” MacKeigan says.

In comparison, according to Billboard Boxscore, Fleetwood Mac drew $711,800 at its June 24 show at the Conseco Fieldhouse in Indianapolis. The Eagles snagged $997,548 at their June 24 show at the Pepsi Center in Denver.

That type of secondary success is leading the Van Andel Arena to be seriously considered for the Kiss/Aerosmith tour, MacKeigan says.

It is a long shot, he admits, considering the bands are only scheduled to play 20-30 dates total, “but they know they will pull great money out of here.”

Top-tier artists typically earn between $600,000 and $1 million in per-show grosses when they play the Mark of the Quad Cities in Moline, Ill., says GM Steve Hyman. Sellouts this year include Cher, Dixie Chicks, Fleetwood Mac and 50 Cent.

“The money is just as green in the secondaries as it is in the (Continued on page TQ-10)
Renfrow
Continued from page TQ-4

subject—more like someone who's disappointed that many fans will never experience what we did, because they can't afford it or have simply lost interest in the product.

Do you have a cardinal rule for buying talent?
"See it, hear it, know it, understand it." Sounds basic, I know, but when I've abandoned this little strategy for fancier ones, it's come back to haunt me. I guess another way of stating it is "do your homework." For any given show, if I haven't personally seen an artist, I've gotten the (electronic press kit) or seen live performance video. And I've backed it up with a long-enough conversation with a trusted source to be completely satisfied.

What are your plans upon leaving the show?
Well, with the help of my new business partner, I'm planning to start an entertainment management business in Austin. My partner is Dan Galtis [the son of former Houston Livestock Show & Rodeo VP/GM Dan Galtis], Dan is an attorney, a former assistant DA and a prosecutor in the Austin area who now has his own law practice. Dan and I have known each other for a long time—his dad was my boss for 24 years.

About five years ago, Dan decided to turn his attention to acting, and that was definitely beginning to develop when another opportunity presented itself. He ran for state representative and is currently serving his first term in the Texas legislature.

As a result of our partnership, Galtis Renfrow Entertainment will open in Austin early next year. Understand that while we're still developing our mission, and given the current state of music and entertainment-related business, we plan to remain flexible.

Our goal is to create a client-focused boutique entertainment company that will provide career development and personal management for artists in music, film and television. The company will also provide consulting on special projects and booking services for talent buyers.

How does it feel to be named IBEA's talent buyer of the year?
It feels overwhelming, and I am humbled by it. I love being part of a dedicated team and know that I haven't done anything significant enough on my own to deserve this. So, I guess I feel lucky and enormously blessed with family, friends and mentors who I can share this with, because it must certainly would not have happened without them.
Secondary Markets

Continued from page TQ-8

majors,” says Clear Channel Entertainment (CCE) promoter Rick Franks, who has worked on shows at the Van Andel Arena and Mark of the Quad Cities. “You can only play the same markets so many times in a row before the sense of the demand is saturated. So it’s a natural move on the part of [artist] management [to go to the smaller cities].”

Building rental fees are generally 20%–30% less on average in secondaries than the majors, touring executives explain. Plus, labor costs in lower-profile regions are typically less as well.

“Our advantage is that we are a much less expensive place to operate, even though we might not have all of those tickets,” Hyman says of the 11,000-seat capacity in the Mark of the Quad Cities vs. such primary-market buildings as the 20,000-seat Los Angeles Staples Center.

Since it is not as restricted by union regulations, Mark of the Quad Cities staffers can work more economically than primary-market staffs, “where one guy takes the box off the truck, the next guy takes it on the dolly and the next guy carts it to the stage,” Hyman quips.

Especially if tickets are priced modestly, “you can get to the point where in a major market, there has to be a lot of tickets sold before you break even,” says Jim Ahearne, a CCE promoter based in Portland, Maine.

Most important to bolstering business is treating a small-city venue just like any other large-city venue.

“We want these markets to act like ‘A’ markets. So we talk about our secondary markets in the same breath as our primary markets,” says Glen Mon, SMG senior VP of stadiums and arenas.

STRENGTH IN NUMBERS

Believing there is strength in numbers, SMG normally markets its secondary buildings—60 total—to agents and promoters as one cohesive group.

That way, it is an efficient one-stop-shop for artist representatives trying to route tours, says Mike Evans, SMG senior VP of entertainment.

“By presenting ourselves as a whole,” he explains, “they’ll know they are getting access to a large volume of buildings with one phone call.”

SMG also tries to keep its secondary venues in the loop with regard to which artists are on the road “so they’ll get the info before competing facilities [in their market] get it.”

For any tour entering the marketplace, Hyman thinks big.

He says he positions the Mark of the Quad Cities “to be in the first leg of what might be labeled a primary-market tour. The agents and acts know they can come here and sell out. We can produce $1 million [on a show]. You might play me on a Wednesday, between Chicago and St. Louis, but that’s $1 million they wouldn’t have made anywhere else.”

Another way to bat in the big leagues is for secondary-market venues to extend their reach as far as possible. Many small-city buildings have jump-started marketing campaigns to attract patrons that live outside of their metro location.

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BILBOARD OCTOBER 11, 2003
IEBA
Continued from page TQ-6

years," Juliano says. "Now more agents are top-dollar sponsors, and they bring in more great acts to showcase.

"It's about buyers and sellers," Juliano continues. "This needs to be a partnership."

IEBALIVE! 2003
This year’s IEBA meeting will address a variety of important issues. "Security seems to be a hot topic on everyone’s mind, and we are focusing on that this year with our keynote speaker Asa Hutchinson, under secretary of boarders and transportation with the Department of Homeland Security," Burgart says. "Another hot topic is the challenges of talent buying. We will be focusing one of our panel presentations around that topic."

Communication is another area of considerable interest, Juliano says. "Getting answers from acts; who's going on the road; the packaging of acts; are all things we deal with on a daily basis," he says. "There are a lot of different topics related to touring, but what it comes down to is buyers want quick answers from acts and more diversity in what will play festivals and fairs."

'The Humanitarian Award will be given to Wayne Newton, the Lifetime Achievement Award will be presented to Rogers, the Pioneer Award will go to Freddy Fender and the Industry Achievement Award will be presented to Dale Morris. The winner of the Founders Award will be announced at the banquet."

The convention will host two artist showcases this year. The main showcase is Oct. 6 at the Rocketown club, beginning at 6 p.m. Hosted by Cletus T. Judd, the lineup is Rodney Atkins, Jeff Bates, Scotty Emerick, Jennifer Hanson, Daniel Lee Martin, Out of Eden and Jennifer Peña.

The After Hours Showcase will be Oct. 5 at the Wildhorse Saloon, beginning at 9 p.m. MC’ed by Williams & Ree, the showcase will feature 4 Sisters & Cousin, Cowboy Crush, Britt Hammond, Colt Prather and the Secret Agent Band.
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Casino Shows

Continued from page TQ-2

small seating capacity, gaming is a big part of it. After every show, they can tell us what the gaming was. Some artists have a following that does not gamble.”

Jones adds, “The Gatlin Brothers may break even on the concert, but the main reason [casinos] book them is they make money on the type of customers the Gatlins draw. With an act like Merle Haggard, some [casinos] may bring him in to make money, but Haggard will have a [50-plus crowd] at a casino. Casinos like that $20 [people pay] to see him perform, but they really want that $150 they'll spend after the show.”

Secondary Markets

Continued from page TQ-10

agreeing to share the risk of concerts, managers explain.

Randy Mathews, event services manager for the Salina Bicentennial Center in Salina, Kan., is pushing for city officials to grant the building the ability to co-promote shows. Presently, the city—which owns the venue—does not allow the practice out of fear that a no-grossing concert will upset residents who help support its operation with their tax dollars.

“When you’re in a secondary or tertiary market, there are a limited number of tours that will go through. It’s extremely competitive,” Mathews says. “We would be in a much more competitive position among our peer facilities if we were to co-promote.”

Several corporations have expressed interest in gaining naming rights to the building, he adds, which would provide the backing to co-promote because “you are not risking people’s tax dollars.”

SMG is embarking on its most extensive co-promotion venture with Jam Productions for the 2003 Vince Gill/Amy Grant Christmas tour (Billboard, Aug. 9).

Overall, venue managers are fond of their secondary status.

“It is a cliche, “but if you build it, they will come,” says Rio Grande’s Davis, regarding the promoters, artists and fans trekking to smaller venues.

Of the 1-year-old, $54 million Ryan Center at the University of Rhode Island in Kingston, R.I., GM Terry Butler says, “People will say, ‘That’s a nice, new gym.’ But I correct them and say, ‘It’s a full-scale arena with suites. This is a first-class facility.’”
Country king George Strait will return to arenas in 2004, marking his third straight arena tour after several successful years of multi-act George Strait Country Music Festival tours. The 21-city run begins Jan. 1 at the MGM Grand Garden Arena in Las Vegas. Tickets, priced at $50, $75 and $90, go on Oct. 4. All dates will be promoted by longtime Strait associates Ben Farrell and Lon Varnell Enterprises and Louis Messina of the Messina Group. Dierks Bentley and Bellie Coffey will open.

No sponsor has been announced, but Strait manager Erov Worthington expects one to be in place by the time the tour starts. "We’re talking to some people, and we are going to be talking with a title sponsor," Worthington says, adding that the current sponsorship environment is particularly difficult. "It’s brutal.

But some longtime Strait endorse- ments will remain. "Wranglers will be involved, and we’re coming out with a collection of George Strait shirts through Wrangler." Worthington says (Billboard Bulletin, Aug. 27). "We’ve been talking about doing this for years. They’re coming out with a line of nine different shirts.

Worthington says the arena trek likely will not end Strait’s 2004 live performance efforts, and he did not rule out a return to stadium shows. "We might throw a surprise or two at you," he says. "We’re looking at a lot of different stuff.

He adds that Strait has enjoyed returning to arenas after a long period in stadiums, as have his fans. "I do know that George loved playing the stadiums," he adds. "One’s no better than the other; they’re just different.

This year, Strait grossed $13.8 million from 19 arena dates. In 2002 he returned to arenas for the first time in five years and grossed more than $19.6 million from 24 shows that drew 377,000 fans.

Jo Dee Messina opened all of those dates. The top-grossing date on the tour was March 8 at the Pyramid Arena in Memphis, at $1.2 million.

WHERE DO WE KNOW FROM? Chris Cornell has been named VP of A&R and touring for Band-Merc, effective immediately. Cornell comes to Band-Merc from Blue Grape Merchandising, where he held a similar position. He will work out of Band-Merc’s Manhattan offices. Cornell’s responsibilities will include signing new bands and overseeing merchandising needs for tours. Band-Merc’s current roster includes Linkin Park, DMX, Hoochastan, Jurassic 5, the White Stripes, Rooney, System of a Down and many others.
Ying Yang Scores Big For TVT

BY RASHAUN HALL

TVT, the first independent distributor to land two titles in the top 20 of The Billboard 200 since November 1995 (Billboard, Aug. 30), has done it again.

The label scores its third top 20 album in two months with the Ying Yang Twins’ Collipark/TVT debut, “Me & My Brother.” The album launched at No. 11 on the chart last week.

“We have followed Ying Yang’s career for a long time,” TVT senior VP of marketing Paul Burgess says. “We marveled at the enormous success of their past singles, especially ‘Say It Yi Yi,’ which was a monster hit. We always had our eyes on the group and were surprised at the number of units the last album sold. We always knew we would love to work with them and really sink our teeth into a group that is able to deliver hits like that.”

The Atlanta-based duo of D Roc and Kaine signed with TVT earlier this year (Billboard, March 8). Their previous releases, “Thug Walkin’” (Collipark) and “Alley: The Return of the Ying Yang Twins” (Collipark/Rocchi), sold 164,000 units and 403,000 units, respectively, according to Nielsen SoundScan.

Released Sept. 16, “Me & My Brother” sold more than 62,000 units in its first week and debuted at No. 4 on the Top R&B/Hip-Hop Albums chart.

The Ying Yang Twins recently garnered mainstream attention through their featured appearance on labelmates Lil Jon & the East Side Boys’ smash single, “Get Low.” The track is No. 3 on The Billboard Hot 100 this issue.

“The history of ‘Get Low’ is an interesting one,” Burgess says. “Ying Yang had come up with a similar groove called ‘Georgia Dome,’ which is on the album. Jon took the song and totally reworked it; he wrote new hooks and new lyrics and really made it his own. That song became ‘Get Low.’”

“We signed Ying Yang, finished the album and planned on releasing the first single, ‘Naggin’,” he adds. “We were also working other Lil Jon singles, but then when ‘Get Low’ started to build, it changed the whole schedule for the Ying Yang album.”

The success of “Get Low” proved to be a “double-edged sword” for TVT, Burgess says.

“Nothing could have been better than the exposure that we’ve had for ‘Get Low,’ especially for Jon and Ying Yang,” Burgess says, “but at the same time, it made the scheduling of the Ying Yang album a challenge. Finally, we found a balance and we’re in a great position with this new Ying Yang album. ‘Get Low’ has really brought Ying Yang back onto the airwaves and TV, and it took them further than they had ever been before.”

Building upon that success, TVT launched Ying Yang’s first single, “Naggin’,” that single is currently No. 45 on the Hot R&B/Hip-Hop Singles & Tracks chart.

“It’s a bit of a departure for Ying Yang,” Burgess admits. “They’re known for coming up with a memorable or recognizable hook and then doing their twist on it. They’ve certainly done that with ‘Naggin’,” but it’s not a strip club track. Because of that, it’s taken some time for that song to develop on the air. We’re finding that with the first few weeks, it has started to take a hold at radio.”

With the recent success of Southern acts like Lil Jon & the East Side Boys, T.I. and YoungBloodZ, the market place should be ripe for the Ying Yang Twins. However, the duo isn’t concerned with album sales.

“I don’t get into what this person sold or that person sold,” D Roc says. “I just put it into God’s hands and ask him to guide us in the way we need to go. I’m not going to predict what we’re going to sell or have our fans will respond. We love doing music. It’s that love that got us where we are now.

“A lot of people don’t know us as D Roc and Kaine,” he continues. “They always say, ‘There goes one of the Ying Yang Twins!’ This is what the South is still fighting for—identity. When we come to New York, they don’t know us (individually); they know our music. So, we’ve got a lot of fans who just want to understand that the Ying Yang Twins are D Roc and Kaine. Say my name, damn it. That’s what we’re coming with, with this album.”

Emerging Acts Get Ampt Up

Heineken, ASCAP Team For Year-End Festival Tour

Emerging artists with multi-genre appeal are in the premise behind this year’s ASCAP Presents... Heineken Ampt Music Festival. The 2003 tour—a joint venture between Heineken and ASCAP—will highlight hits and rock albums—hits off Oct. 7 in New York.

Highlights include a celebration Q&A with Gill Scott-Heron and industry-oriented panels and performances by Columbia acts Kenna and Wyclef Jean & The Roots. The tour stops next in Atlanta (Oct. 11-12) and Detroit (Nov. 5-6); Chicago dates will be announced shortly. For more details, visit ampt.com.

MARIA, MARIA: Denmark may not be the first place you think of when it comes to R&B, but that might soon change with the arrival of Danish import and Soulpower/DreamWorks recording artist Maria and her debut, “My Soul.”

Released Sept. 30, the album was executive-produced by the songwriter and Soulshock, one-half of the production duo Soulshock & Karlin (Brenda Monica).

“The majority of the album was recorded in London at a studio that Soulshock brought specifically to record this album,” Maria says. “He wanted the album to have a European feel. We wanted to make sure we weren’t influenced by other people during the process. We wanted to do what real artists do—find our own path.”

They’ve apparently done just that. Maria’s first single, “I Give, You Take,” is already gaining attention at top 40 radio.

O’NEAL’S SAGA: Calling the chance to work with Prince drummer Bobby Z “an opportunity I couldn’t pass up,” Alexander O’Neal ("Fake") is back stateside with a new album. "Saga of a Married Man" on Eagle Rock Entertainment/Eagle Records was initially released in the UK, before making its U.S. bow Sept. 23.

As the title implies, the set musically portrays the ins and outs of married life. "I'm working on a best-of album so I can get some royalties on it. It will have some new tracks, and she'll definitely be on board," he says.

SCREEN SCENE: Actor Darian Gregory ("Charmed") jumps aboard TV’s "Soul Train" as its new host. He succeeds Shemar Moore. Gregory’s stint begins Oct. 11 and launches the series’ 33rd season.

Additional reporting by Rashaan Hall.

RHYTHM & BLUES

By Gail Mitchell

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BILLOBOARD OCTOBER 11, 2003
Sales data compiled from a national subset panel of core R&B/hip-hop stores by Nielsen SoundScan.
Heineken, Def Jam Head For Dancehall

With the recent success of reggae artists Sean Paul and Wayne Wonder, it's no wonder that the Heineken Music Initiative and Def Jam headed straight for the dancehall for their latest compilation, "Red Star Sounds Presents Def Jamaica."

Due Oct. 14, a portion of the proceeds from the reggae/hip-hop-inspired set will benefit the Grammy Foundation and the Shawn Carter Scholarship Fund.

"I consider this to be my victory lap," Jay-Z said during a recent press conference.

Clear Channel Entertainment is producing the tour. A special itinerary has yet to be announced.

In addition to the tour and "The Black Album," the rapper plans to release an all-black version of his limited-edition Edon S. Carter sneaker from Reebok this fall. Jay-Z is also going to pen his autobiography, "The Black Book," for MTV Books/Pocket Books. It is slated for publication in 2004.

"You can't stop the crunk," Lil Jon & the East Side Boyz aim to add a little more crunk to your trunk with Part II of their CD/DVD combo due Nov. 25.

The project will include two "Get Low" remixes (the hard-to-find Merengue mix and another remix featuring Busta Rhymes and Phat Man), two previously unused cuts ("I Don't Play That," featuring T.I. and 8Ball, and a remix of "Put Yo Hood Up," featuring Roy Jones Jr., Chyna, Wyclef, Jadakiss and Petey Pablo) and new music. The CD contains a video diary chronicling the group's recent success.

And if that's not enough crunk for you, on Dec 9, 10/10/TW will release the "Crunk Christmas" compilation. T.I., Bonecrusher, Ying Yang Twins, 8Ball & MJG, David Banner, Killer Mike and Lil Jon & the East Side Boyz are among the acts who will perform renditions of classic Christmas songs.
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Aprile’s Pelo Music Signs With EMI Latin

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES, Argentina—A rock singer/songwriter Javier Calamaro. Set for release Oct. 13, the small label launched in 2001 by producer Roben “Pelo” Aprile is on its way to bigger and better things. A deal with EMI Latin will ensure the distribution of a wide array of artists throughout the region.

“Most record companies in Argentina let go of valuable acts that suddenly found themselves without contracts or entering the indie label arena,” Aprile says. “The idea behind Pelo Music is to produce new albums for these artists and sign new names, joining the strength of our A&R and marketing team with the powerful distribution of EMI,” he says.

During the past two years, Aprile—who is the former GM of Universal Music Argentina and founder of legendary Argentine rock label Interdisc—has produced only two albums: the solo debut of former Illya Kuryaki frontman Dante and the debut of songwriter Coti Sorokin.

Aprile’s first release under his new deal will be an album by veteran pop singer/songwriter Javier Calamaro. Set for release Oct. 13, the album includes “Soy Gitano,” the theme song to what is currently Argentina’s most popular soap opera.

“Pelo Music will handle all aspects of marketing, and we will distribute and sell the album,” EMI Argentina GM Alejandro Varela says.

In an unexpected move, Aprile signed a worldwide license with Pop Art Discos and Tacka Discos, labels created during the past two years by concert promoter Roberto Costa. Like Aprile, Costa saw an opportunity when he realized many popular acts were unsigned. His label houses Argentine rock stalwarts Babasonicos, Los Auténticos Decadentes, Rata Blanca, La Portuaria and Emmanuel Horvillete.

“We had been working with different companies outside Argentina, but it was not a unified plan,” Costa says. “We chose Pelo Music because Aprile has the necessary know-how of the region.”

Aprile has named Edgardo Larrazabal GM of Pelo Music. New offices will soon open in Puerto Rico, Mexico City and Madrid.

What Went On At The Summit

The remixes of Seal’s “Get It Together” could not have topped the Billboard Hot Dance Music/Club Play chart at a better time. The track reached the pole position in the Sept. 22 issue, which coincided with the 10th annual Billboard Dance Music Summit, held Sept. 22-24 at the Union Square Ballroom in New York.

For attendees, the song’s title perfectly captured the urgency and spirit of the summit. Jurgen Korduletsch said that the biggest problem in the industry isn’t digital downloading but “a lack of diversity and creativity.”

The Radikal president’s blunt and timely observations were made during the Sept. 22 “Hall to the Chief” panel, which also featured Ultra’s Patrick Moxey, Tommy Boy’s Tom Silverman, Robbins Entertainment’s Cory Robbins and Atmosphere’s Daniel Glass.

“Dance music in the U.S. is too defined,” Korduletsch continued. “Anything that people can dance to is dance music.”

While dance and electronic purists may scoff at artists like Britney Spears and Jennifer Lopez—both of whom have experienced success on dancefloors—Nielsen SoundScan figures show that their music sells.

“The dance community is at a loss for real artists, said songwriter/producer Ellis Miah in the “All Mixed Up and Nowhere to Go: The Art of the Remix” session. “People aren’t buying records by Britney and Jennifer because they’re the best artists,” Miah noted. “Their records get bought because people want artists like that in their lives. Middle America buys chartmamla.”

Ken Smith, owner of the Crobar nightclub, voiced a similar opinion during the “9 Degrees of Separation” panel.

“The dance/electronic scene is in big trouble right now—it has a huge black eye,” Smith said. He credited this to a lack of personalities. “This is show business,” he added. “Which is why rock ‘n’ roll is hot again.”

Upon hearing this, Gilles Luka, one-half of French duo Gallean, noted that there is “no real connect” between the artist and the audience in the world of dance music.

Too often, dance music lacks an image, which only amplifies the genre’s facelessness, Luka said. “Because of this, I feel I am more disposable than a pop artist.”

Elsewhere at the summit, hope and optimism prevailed. Billboard Information Group associate publisher of charts and research Michael Ellis announced the launch of a dance airplay chart at the start of the “Hear Me Now” session. The 25-position chart will bow in the Oct. 25 issue of Billboard and the Oct. 17 issue of Airplay Monitor.

On the Internet front, during the Billboard Q&A, Brian Transeau—aka Netwerk America—recording artist BT—touched on the benefits of peer-to-peer file sharing.

“Many people discovered me and my music that way,” he said. “Fortunately, some of these fans will come to a show—and I benefit from that.”

Alternative ways of promoting music were also in the spotlight throughout the “It’s a Lifestyle, Stupid!” panel. Here, attendees cited companies like Mitsubishi, Armani Exchange and Motorola as being dance/electronic-friendly.

“This is a great, new way for fans to interact with the music,” noted David Prince, founder of Miami Master List and co-founder of eairplug.com. He was referring to Motorola’s recent partnerships with DJ/producers Felix da Housecat, Paul van Dyk and DJ Colette (Billboard, Aug. 30).

Artist/producers WideLife and Jason Nevin’s shared their small-screen success stories.

WideLife created the theme song for the Bravo/NBC hit “Queen Eye for the Straight Guy” (Beat Box, Billboard, May 24). According to Rachid Wehbi, one-half of WideLife, the duo is now composing the themes for ABC Family’s “Not First” and Trio’s “24 Ways.”

Nevin’s discussed an upcoming Coors commercial, for which he created the music (Beat Box, Billboard, Sept. 13). “You must write and produce,” he said. “It’s about reality. That’s where the money’s at.”

R&B/hip-hop artist Angie Stone, who participated in the “Hip, Hop, Dance” discussion, went one step further.

“Long after the groove, the song needs substance.” Stone said. “It needs lyrical content and melody—elements that are very tangible. In this way, the artist will have a face.”

Additional reporting by Hashan Hall.
Dance Summit Unites Community

From the artist and DJ to the booking agent and club owner, all bases were covered on the “7 Degrees of Separation” panel. Panelists included, from left, Global Underground U.S. label manager Chris Barbour, Most Wanted managing director Lee Bridle, Crobar nightclub owner Ken Smith and Nasseri Music Business Solutions founder Kourosh Nasseri.

J Records recording artist Angie Stone, right, entertained during the “Hip Hop, Dance” panel. Pictured, from left, are co-panelists Hosh Gureli, VP of A&R at J Records/RCA Music Group, and songwriter Denise Rich of Denise Rich Songs.

For one opening-night party, the summit hooked up with producer/DJ François K.’s weekly party Deep Space, which takes place at the Cielo nightclub. Guest DJ for the evening was Maverick recording artist Meshell Ndegeocello, who was joined by jazz saxophonist Oliver Lake. Pictured, from left, are Lake, Ndegeocello and K.

“The (Internet) Revolution Will Be Televised” panel addressed online issues. Pictured, from left, are West End Records president Kevin Hedge and Twisted Records founder Rob DiStefano.

Sponsored by Act 2 Records, the Billboard DJ Meet & Greet was the place for label executives to connect with Billboard-reporting club DJs. Pictured, from left, are Buzz Publicity president Ellyn Harris and Act 2 president Ron Hirsch.

“Hail to the Chief” panel. Pictured, from left, are label presidents Tom Silverman of Tommy Boy, Patrick Moxey of Ultra, Cory Robbins of Robbins Entertainment, Jurgen Korduletsch of Radikal and Daniel Glass of Artemis.

Headlining the closing-night party at Webster Hall was Dannii Minogue, left. The Australian artist previewed cuts from her Ultra Records album, “Neon Nights.”

The summit got off to a rousing start with the “All Mixed Up and Nowhere to Go: The Art of the Remix” panel. Panelists included Johnny DeMairo, senior director of crossover music at Atlantic Records, and Ellis Miah of production outfit Orange Factory. Pictured, from left, are DeMairo, Orange Factory’s Jeremy Skaller, Desert Storm recording artist Thara Prashad and Miah.

The 10th annual Billboard Dance Music Summit, held Sept. 22-24 at the Union Square Ballroom in New York, brought together members of the international dance/electronic community. Highlights included a Q&A with producer BT and a live performance by Dannii Minogue. (Photos: Haim Bergig and Bernadette Montezy)
EXECUTIVE
TURNTABLE
PEOPLE ON THE MOVE

MUSIC VIDEO: Jessie Ignjatovic is promoted to VP of music and talent development for MTV in Los Angeles. She was director of music and talent development.

RETAIL: Daniel Porter is named VP of business development for BeMusic in New York. He was an independent consultant.

RECORD COMPANIES: Andy Karp is promoted to senior VP of A&R for Lawa Records in New York. He was VP of A&R.

James Riley is named senior manager of national promotions for Word Label Group in Nashville. He was director of radio promotions for Inpop Records.

Telarc Records promotes Elaine Martone, previously VP of production and artist relations, to senior VP of production and artist relations; Rob Saslow, previously marketing director, to VP of marketing; Adrian Mills, previously director of worldwide sales, to VP of A&R; and Kajo Paukert, previously manager of international sales and marketing, to director of international sales and marketing. Telarc Records also names Lynne Hoffman-Engel VP of sales. She was VP of sales and marketing for Platinum Entertainment. They are all based in Cleveland.

Melanie Zessos is promoted to director of international marketing for Nonesuch Records in New York. She was manager of international marketing. Nonesuch Records also names Melissa Cusick director of publicity in New York. She was a senior publicist for the Brooklyn Academy of Music.

PUBLISHING: Dale Bobo is promoted to senior VP of Warner/Chappell Music in Nashville. He was head of A&R.

HOME VIDEO: David McIntosh is named VP of business affairs for Shout Factory in Los Angeles. He was senior corporate counsel for RioPort.

DISTRIBUTION: RED Distribution promotes Russell Fink, previously director of new media, to senior director of new media; Wardell Mahone, previously director of urban marketing, to senior director of urban marketing; and Jaclyn Bertsch, previously national sales assistant, to manager of sales administration. They are based in New York.

Ray’s Fan Club
Ray Charles, center, celebrated his 73rd birthday Sept. 23 with pals Willie Nelson, left, and Quincy Jones at his Los Angeles studio. Ellis Hall was also on hand to perform “Happy Birthday.” Hall is working on a new album on Charles’ label, Crossover.

Free Break
Elektra recording artist/BET personality Free (“106 & Park”) hosted her inaugural Break!: Celebrity Pool Tournament at State in New York. The event benefited her Free4Life Foundation. The tournament aimed to create opportunities that support, encourage and strengthen the development of young people in Boston’s inner-city neighborhoods. Players included 112, Big Tigger, Sylvia Rhone, Ludacris, Chingy and Amerie, among others. Attending the event, from left, were Magic Johnson, Free, Alicia Keys and Sean “P Diddy” Combs. (Photo: Johnny Nunez/NuBuzz Photo)
A Little Help From His Friends

Some 800 people filled New York’s Hudson Theater in Times Square Sept. 16 for J Records’ launch party for Wyclef Jean’s forthcoming J set, “The Preacher’s Son,” due Oct. 28. Guests were treated to a briefJean live set filled with featured performances. After I chief Clive Davis, left, played the remainder of the record, Jean, right, took the stage, performing alone on the new track “City Baby.” Patti LaBelle, center, joined the former Fugees for “Celebrate,” followed by “I Am Your Doctor.” On the last tune, Jean was joined by Wayne Wonder and Elephant Man. Buju Banton closed out the set with Jean on a cover of Bob Marley’s “No Woman, No Cry.”

Hello Austin!

More than 155,000 attended the second annual Austin City Limits Music Festival last month. R.E.M., Al Green, Liz Phair, Ben Harper & the Innocent Criminals, Rosanne Cash, Jack Johnson and Dwight Yoakam were among the dozens of acts to appear at the three-day event. Pictured back-stage at the festival, from left, are Charles Attal, talent buyer for Charles Attal Management; Johnson; Charlie Jones, director of events at Capital Sports & Entertainment; and G Love. A live CD from this year’s event is due in spring 2004.

Stripped On The Road

RCA artist Christina Aguilera launched her debut European tour Sept. 22 at the A&D Arena in Hamburg. Aguilera’s European dates end Nov. 11 in the U.K. at Manchester Arena and include three nights at London’s 12,000-capacity Wembley Arena. She follows the European Stripped tour with dates in Japan and Australia, beginning Dec. 2 in Tokyo and ending Dec. 17 in Melbourne. (Photo: Cyberimage/Sven Hoogerhuis)

Marc Juris: Rolling With It

In the fast-paced world of music videos, it’s always good to be quick on your feet. That’s no problem for Fuse president Marc Juris. An avid rollerblader, Juris regularly skates some 30 blocks from his home, near Central Park, to Fuse’s offices near Madison Square Garden.

Not bad for someone who used to shudder at the thought of skating.

“Many years ago, I was executive-producing a television show, which was like ‘American Gladiators’ on rollerblades, and I had no idea how to skate,” Juris recalls. “I was completely and utterly petrified by just the thought of it.”

“When I got the assignment to do this show, I felt that I really needed to understand it and know how to skate in order to know what I was asking people to do and to do my job well,” he continues. “I summoned up all the courage I could possibly muster and forced myself to learn how to skate. Along the way, I realized that I completely and utterly loved it. It went from something I was completely petrified of to something that literally enhanced my life in a tremendous way.”

The experience not only gave Juris a new hobby, it also taught him something about himself:

“There’s something inherently rewarding about facing a fear and not only overcoming it, but finding that the thing that you feared is actually a great source of pleasure,” Juris says. “So right out of the gate, that was a wonderful part of it.”

“I can’t articulate exactly how petrified I was of the idea of skating. Not only that, but when I first started I could have been a double for Jerry Lewis—that’s how uncoordinated and baul I was at it. But I just stuck to it and made myself learn it, because I had this greater need in my mind.”

Juris—who now owns three pairs of skates—doesn’t leave home without rollerblades. He even brings them on vacation.

“Because I have them. I do what I call ‘skate-seeing,’” Juris says. “You can cover a whole city very quickly. I’ve skated in Hyde Park in London, and you meet people that live there. You’d never do that as a tourist. You’re experiencing the world in a slightly different way, and they become little personal challenges. I’ve put a sticker on my skates for everywhere I’ve skated in the world.”

Having skated in Russia, Spain, Italy and France, rollerblading has also changed the way the native New Yorker sees his hometown.

“You meet all types of people because you share the common bond of skating rather than the business you’re in, where you live or where you go to school—you interact with all sorts of different people,” Juris observes. “You sort of wander everywhere where you are on skates. I’ve seen parts of New York that I have never seen in my life. It very much provides a source of discovery. Every day on skates can become an adventure.”

Juris even equates the sport of skating to the way he does business.

“Skating has provided me a unique perspective in business and has actually taught me some valuable lessons,” he says. “The most important of which is when you panic on skates, you will fall. I think that’s very true in life. If you stay calm, you can remain standing. That’s the most insightful and valuable articulation of what skating has taught me.”

Rashain Hall

Musical Family

Atlantic issued “Different For Girls,” the debut album from Leslie Mills, this week. Mills has inked a worldwide publishing deal with Paul McCartney’s MPLTunes, marking the company’s first signing of a contemporary artist. Leslie, right, is pictured with McCartney and his wife, Heather Mills McCartney (no relation to Leslie) at Madison Square Garden during McCartney’s recent world tour. (Photo: Bill Bernstein)

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Allan Couldn’t ‘Care’ Less About Chart Success

BY MARGO WHITMIRE

Although he’s from Orange County, Gary Allan isn’t your typical blue-eyed surfer from Southern California. This wave rider has a top five single on the country charts, and instead of sunglasses, his eyes are frequently shaded by a well-worn cowboy hat.

Allan’s third album on MCA Nashville, “See If I Care,” hit stores Sept. 30, and, as the title indicates, it evokes the nonchalant attitude of the original pioneers of the Bakersfield, Calif., sound.

“I keep hearing this demographic that everyone’s targeting called the ‘soccer mom,’ and I don’t think any of my heroes [would have given] a shit if the soccer moms bought their albums,” Allan says, speaking of boyhood idols Merle Haggard, Buck Owens and Lefty Frizzell.

With songs like the raucously honky-tonk “Drinking Dark Whiskey” and the defiantly nostalgic “Guys Like Me,” it’s easy to imagine Allan growing up on the smoky bar circuit of Southern California, where he’s been touring since he was 12.

“There used to be a really big cool factor to country music, and I think it’s really trying to be too politically correct right now,” Allan says.

After two albums with Decca Records that garnered lukewarm response, Allan’s career picked up when the label folded and sister label MCA Nashville took over. MCA Nashville released 1999’s “Smoke Rings in the Dark,” which enjoyed platinum success.

“They were trying to package me like everybody else,” Allan says of Decca. “I think no matter who had me, it would have been a long road. You have to go through this period of being odd before everybody realizes that’s your sound.”

KEEPING AN EDGE

With the 2002 follow-up “Alright Guy”—which produced the artist’s first No. 1 single on the Billboard Hot Country Singles & Tracks chart, “Man to Man”—Allan is what Universal Music Group Nashville chairman/CEO Luke Lewis calls “a quiet success.”

“He’s built a very steady fan base, radio programmers have gotten comfortable with his music and I think he’s now made the best record he’s ever made.”

Though Allan has started to enjoy success on a mainstream level, Derek Simon, VP of marketing for MCA Nashville and Mercury Records, says, “Gary hasn’t lost his edge. If anything, he has more of an edge now.”

For marketing the new album to retail, Simon says, “It was important that the materials we created had Gary’s particular attitude toward country, and after concert outreach needed to maintain the edge of the product.”

But Allan takes a departure with the first single, “Tough Little Boys,” which is No. 5 on Hot Country Singles & Tracks. Sung through the eyes of a father, it’s a song Simon expects will build Allan a new fan base.

“It’s such a moving sentiment that most people can relate to,” he says. “Whether you’re a mother or a father, the song draws you in lyrically, and I think it’s going to open people’s eyes to a new side of Gary.”

After performing the song for the first time during February’s Country Radio Seminar in Nashville, Allan “just lit up the room. He got a standing ovation for a song that nobody had heard before,” says Simon, who adds that it became an easy choice for the first radio single.

Although Allan is married with six children, he sings “Songs About Rain”—which is slated to be the second single for “See If I Care”—with the convincing frustration of a jilted lover.

An album standout, Lewis says “Songs About Rain” is the most likely choice for Allan’s first performance on the Country Music Assn. Awards, slated for Nov. 5.

FRIENDLY NETWORK

Allan wrote “You Don’t Know a Thing About Me” with Jamie O’Hara and Odie Blackmon to describe how he felt when he realized how much time he was spending away from his kids while on tour.

“I write with those guys maybe twice a year, but we always do something that makes the album,” he says.

Allan says a network of friends helps him put together his projects. He is constantly writing and gathering songs with those friends until they find their place on the right album.

For this latest effort, Allan once again teamed up with producer/timeless collaborator Mark Wright for a creative project that lasted about three months.

Because Allan only leaves the road when it’s time to record, Simon says the label plans to launch a TV advertising campaign on cable channels CMT and GAC that will focus on the artist’s live performances. Once album exposure starts to increase, the label will move on to advertising on ESPN, Oxygen and Comedy Central.

Extensive online outreach to Allan’s core fans is also important to the marketing approach of “See If I Care.” Simon says, “Those are the people who need to know about any special material available or any special radio performances. So we’re really making an effort to reach out to them through his Web site.

For the non-industry fans of Allan, who has been playing three to five dates per week since he was a teenager and performing material from his album for the past several months, it’s usually hard to tell when a tour for one album stops and a new one begins.

But for an artist who confesses he doesn’t care about his position on the charts, this way of life is perfect.

As Allan puts it, “If the record industry blew up tomorrow, I’d be playing in a bar someplace, and I’d be really, really happy.”

The Del McCoury Band won top honors at the 14th annual International Bluegrass Music Awards Oct. 2 in Louisville, Ky. The group took home the performer of the year award for the eighth time. Band members Mike Bub and Jason Carter won in the instrumentalist categories for bassist and fiddler of the year, respectively.

Ricky Skaggs & Kentucky Thunder notched their fifth win in the instrumental group of the year category. Kentucky Thunder’s Jim Mills was named banjo player of the year.

Rounder Records’ “Alison Krauss & Union Station Live” was named album of the year. Union Station’s Dan Tyminski, who hosted the awards show with Krauss, was named male vocalist of the year for the third year in a row.

Rhonda Vincent won top female vocalist honors for the fourth consecutive year. The Nitty Gritty Dirt Band’s celebration-packed “Will the Circle Be Unbroken, Vol. III” (Capitol Records) was the recorded event of the year.

Aubrey Haynie’s Sugar Hill release “The Bluegrass Fiddle Album” was named instrumental album of the year.

Kenny & Amanda Smith won in the emerging artist category. Bryan Sutton was named guitar player of the year. Mountain Home’s Adam Steffey won in the mandolin category for the second consecutive year, and Blue Highway’s Bob Ickes picked up his sixth trophy in the instrumental category.

As previously announced, banjo player J.D. Crowe was inducted into the IBMA’s Bluegrass Hall of Honor (Nashville Scene, Billboard, Sept. 20).

Wade Jessen, who manages Billboard’s bluegrass, country, Christian and gospel charts, was named production media personality of the year category.

Winners were chosen by the IBMA’s membership. For a complete list of winners, visit billboards.com/awards.

SIGNINGS: DreamWorks Records in Nashville has signed Tracy Lawrence to its artist roster. His first album for the label, produced by DreamWorks head producer James Stroud, is due early next year. The first single, “Paint Me a Birmingham,” has been shipped to radio, which was also recently serviced with another version of the same song by Home Records artist Ken Mellons.

Lawrence released reread albums on Atlantic Records and briefly shifted to Warner Bros. after Atlantic folded. His credits include seven No. 1 singles, four platinum or multi-platinum albums and two gold ones.
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**Notes:**
- The Billboard Top Country Albums chart ranks the top-performing country albums in the United States. It is published by Billboard magazine and compiled by Nielsen SoundScan, a leading market research firm.
- The chart is based on sales data from record stores and digital outlets.
- The chart runs from April 8, 2000, to October 11, 2003.
**Billboard HOT COUNTRY SINGLES & TRACKS**

**October 11, 2003**

**Peak This Week**

**Last Week**

**Weeks On**

**Title (Songwriter)**

**Artist**

**Peak Position**

**IMPRINT & NUMBER/PROMOTION LABEL**

1. **REAL GOOD MAN**
   - 1 Week At Number 1
   - Tim McGraw
   - Curb Album Cut
   - Georgia Records

2. **TENNESSEE RIVER RUN**
   - 32 Weeks At Number 1
   - Darryl Worley
   - DreamWorks, Arista
   - DreamWorks

3. **AND THE CROWD GOES WILD**
   - 32 Weeks At Number 1
   - Elton John, Merle Haggard
   - Capitol
   - Capitol

4. **I CAN'T TAKE YOU ANYWHERE**
   - 32 Weeks At Number 1
   - Scotty Emerick
   - With Toby Keith
   - Arista
   - Arista

5. **LONG BLACK TRAIN**
   - 32 Weeks At Number 1
   - Tim McGraw
   - DreamWorks
   - DreamWorks

6. **I'LL WANNA DO IT ALL**
   - 32 Weeks At Number 1
   - Brad Paisley
   - RCA
   - RCA

7. **EVERY FRIDAY AFTERNOON**
   - 32 Weeks At Number 1
   - Craig Morgan
   - Arista
   - Arista

8. **I'M ONE OF YOU**
   - 32 Weeks At Number 1
   - Hank Williams Jr.
   - Arista
   - Arista

9. **HALF A HEART**
   - 32 Weeks At Number 1
   - Jennifer Hanson
   - Arista
   - Arista

10. **RUN, RUN, RUN**
    - 32 Weeks At Number 1
    - Ryan Tyler
    - Arista
    - Arista

11. **IN MY DREAMS**
    - 32 Weeks At Number 1
    - Trace Atkins
    - Arista
    - Arista

12. **PERFECT**
    - 32 Weeks At Number 1
    - Sara Evans
    - MCA
    - MCA

13. **HEAVEN HELP ME**
    - 32 Weeks At Number 1
    - Wynonna
    - Arista
    - Arista

14. **I THINK YOU'RE BEAUTIFUL**
    - 32 Weeks At Number 1
    - Amy Dailey
    - Arista
    - Arista

15. **RAINBOW MAN**
    - 32 Weeks At Number 1
    - Jeff Bates
    - MCA
    - MCA

16. **PRAY FOR THE FISH**
    - 32 Weeks At Number 1
    - Randy Travis
    - Capitol
    - Capitol

17. **COOL TO BE A FOOL**
    - 32 Weeks At Number 1
    - Joe Nichols
    - Universal South
    - Universal South

18. **DAYS OF OUR LIVES**
    - 32 Weeks At Number 1
    - James Otto
    - Arista
    - Arista

19. **SELL A LOT OF BEER**
    - 32 Weeks At Number 1
    - The Warren Brothers
    - MCA
    - MCA

20. **YOU'Ve GOTTEN UNDER MY SKIN**
    - 32 Weeks At Number 1
    - Brian McComas
    - Arista
    - Arista

**TOP BLUEGRASS ALBUMS**

**T O P B L U E G R A S S A L B U M S**

**Title**

**Artist**

** Nielsen SoundScan**

**Nielsen SoundScan**

1. **ALISON KRAUSS & UNION STATION**
   - 1 Week At Number 1
   - Alison Krauss
   - Union Station
   - Rounder
   - Rounder

2. **JUNE CARTER CASH**
   - 1 Week At Number 1
   - June Carter Cash
   - Acoustic Hot
   - Acoustic Hot

3. **NICKEL CREEK**
   - 1 Week At Number 1
   - Nickel Creek
   - Rounder
   - Rounder

4. **EARL SCRUGGS/DOC WATSON/RICKY SKAGGS**
   - 1 Week At Number 1
   - The Three Pickers
   - Rounder
   - Rounder

5. **RHONDA VINCENT**
   - 1 Week At Number 1
   - Rhonda Vincent & The Tennessee Kids
   - Rounder
   - Rounder

6. **THE MCCOURY BAND**
   - 1 Week At Number 1
   - Del McCoury Band
   - Sugar Hill
   - Sugar Hill

7. **SAM BUSH/David Grisman**
   - 1 Week At Number 1
   - Del McCoury Band
   - Sugar Hill
   - Sugar Hill

8. **VARIOUS ARTISTS**
   - 1 Week At Number 1
   - Various Artists
   - Various Artists
   - Various Artists

9. **RICKY SKAGGS & KENTUCKY THUNDER**
   - 1 Week At Number 1
   - Ricky Skaggs & Kentucky Thunder
   - Sugar Hill
   - Sugar Hill

10. **NATALIE MASTERS**
    - 1 Week At Number 1
    - Natalie Masters
    - Sugar Hill
    - Sugar Hill

11. **TIM O'BRIEN**
    - 1 Week At Number 1
    - Tim O'Brien
    - Sugar Hill
    - Sugar Hill

12. **THE NITTY GRITTY DIRT BAND**
    - 1 Week At Number 1
    - The Nitty Gritty Dirt Band
    - Capitol
    - Capitol

**TOP COUNTRY SINGLES SALES**

**H O T C O U N T R Y S I N G L E S S A L E S**

**Title**

**Artist**

** Nielsen SoundScan**

1. **PICTURE**
   - 1 Week At Number 1
   - Kid Rock Featuring Alison Moorer
   - Arista
   - Arista

2. **BLACK TRAI N**
   - 1 Week At Number 1
   - Merle Haggard
   - Arista
   - Arista

3. **WALK A LITTLE STRAIGHTER**
   - 1 Week At Number 1
   - Merle Haggard
   - Arista
   - Arista

4. **WHAT WAS I THINKIN'**
   - 1 Week At Number 1
   - Merle Haggard
   - Arista
   - Arista

5. **HELP POUR OUT THE RAIN (LACEY'S SONG)**
   - 1 Week At Number 1
   - Warner Bros.
   - Capitol
   - Capitol

6. **CAN YOU HEAR WHEN I TALK TO YOU?**
   - 1 Week At Number 1
   - Warner Bros.
   - Capitol
   - Capitol

7. **HONESTY (WRITE ME A LIST)**
   - 1 Week At Number 1
   - Roger Creager
   - Warner Bros.
   - Warner Bros.

8. **STAY GONE**
   - 1 Week At Number 1
   - Roger Creager
   - Warner Bros.
   - Warner Bros.

9. **BROKENHEARTS GROOVE**
   - 1 Week At Number 1
   - Roger Creager
   - Warner Bros.
   - Warner Bros.

10. **LITTLE GIRL**
    - 1 Week At Number 1
    - Roger Creager
    - Warner Bros.
    - Warner Bros.

**Additional Information**

- Nielsen SoundScan provides sales data for the top country music singles and albums.
- Audience detections are calculated based on Nielsen SoundScan's sales tracking system.
- The chart reflects the popularity of country music songs and albums based on sales data collected by Nielsen SoundScan.\n- The chart is updated weekly to reflect the most recent sales information.

**Notes**

- Nielsen SoundScan is a leading provider of sales tracking services for the music industry.
- The charts are based on sales data from over 50,000 retail locations across the United States.
- The charts are compiled on a weekly basis and reflect sales data from the previous Thursday to the current Thursday.
- The charts include sales data for both physical and digital downloads.
**ALBUMS**

**ESSENTIAL REVIEWS**

Edited by Michael Poietta

**POP**

**FUEL**

Natural Selection

**PRODUCERS:** Michael Beinhorn, Carl Bell

**EPX 60392**

**RELEASE DATE:** Sept. 23

“Natural Selection” finds Pennsylvania outfit FUEL coming into its own with its brand of aggro-fueled modern rock. Lead single “falls on me” is the quartet’s stock in trade—ripping acoustics, a lovesome vocalist and vocalists Brian Scallon’s no-holds-barred belting in the chorus. But much better are the musical chances guitarist/principal composer/co-producer Carl Bell took—like “Quarter” and “Won’t Back Down (Bring You Hell)” revel in darker, Korn-like tones. Overall such fine musical experimentation, one cannot help but wonder how a cookie-cutter pop/rock track like “Most of All” made the cut; it lacks major flavor when served alongside choice slabs of angst like “Getting Thru” and “Down Inside of You.” —CL

**VERTICAL GO**

**PRODUCER:** John Shanks

**RCA 68121**

**RELEASE DATE:** Sept. 23

Following up a double-platinum album like “Everything You Want” is not easy. But alt-rock/vertical horizon plays it safe with new album “Go,” a polished, radio-friendly set. Lead single “I’m Still Here” is a love anthem that works the band’s hard-sold dynamic nicely, while the Creed-meets-Southern-rock number “Love and the Production Line” is the weak track that could cut through a Tiffany’s vault. Also not noteworthy are the melancholy ballad “Goodbye Again” and the production rub “Inside.” What Vertical Horizon lacks in originality, it in part compensates for with passion and musicianship. Whether or not it’s by no means a groundbreaking record, but it will please a lot of people and likely bring new fans on board. —AZ

**RUFUS WAINWRIGHT**

Want One

**PRODUCERS:** Marc Rizzo & Denis DeVilés

**DreamWorks 20000986-12**

**RELEASE DATE:** Sept. 23

Here in the moment of metropoly and “Queen Eye for the Straight Guy” sophistication, Rufus Wainwright is a troubadour for the times. “Want One,” the singer-songwriter’s latest, is an another alluring collection of lush, Broadway-influenced piano pop—Wainwright drolly pondering everything from love to Beckham until you feel people are the real ones reading fashion magazines. Wainwright sticks close to the formula that made his 2001 set, “Poses,” such a charmmer. This time, though, the arrangements are not as stripped-down and modern. Instead, tracks like “Oh What a World” and “Diviner” are a fine more baroque direction, infused with strings, horns and layered vocals. —BG

**ELVIS COSTELLO**

North

**PRODUCERS:** Elvis Costello, Kevin Killen

**Deutsche Grammophon B0000999-02**

**RELEASE DATE:** Sept. 23

Insisting on both ways it goes, Elvis Costello continues to alternate his edge, literate rock with more musically ambitious projects. Comprising a wistful suite of ballads on love lost and then found, “North” shows Costello at his most formal. With titles ranging from “You Left Me in the Dark” to “I’m the Mood Again,” the lyrics grow more upbeat as the cycle progresses, even as the music retains an oddly edgy ledge. Costello sings more subtly here than he did on his Burt Bacharach collaboration, and he is accompanied softly voice by Attractions pianist Steve Nieve and a top jazz rhythm section of Peter Erkine, Michael Formanek and Bill Ware. The album’s most distinctive sonic touch, though, is the singer’s own strings-plus- brass orchestrations. —BB

**STELLA STARR**

Stellastarr

**PRODUCER:** Tim O’Heir

**RCA 82876 543705**

**RELEASE DATE:** Sept. 23

While the likes of the White Stripes and the Strokes are busly mining ’70s rock riffs and proto-punk sounds for a new generation of listeners, a second wave of new buzz bands—led by Hot Hot Heat and Interpol—are taking their cues from ‘80s alt-rock and new wave touchstones. New York’s Stellastarr* is the latest entry into this revivalist category. The band’s self-titled debut for RCA is a sonic goulash, drawing from the Pixies, Talking Heads and The Cure. The result is an album that would have been great in 1983; now, it is more of a nostalgic lark. That said, the album does have its genuinely fun moments, including the giddy “Jenny” and the Big Country-hued “Somewhere Across Forever.” —BG

**MEAT LOAF**

Couldn’t Have Said It Better

**PRODUCER:** Peter Mokran

**Sanchi 84653**

**RELEASE DATE:** Sept. 23

Back in 1977, Meat Haf and songwriter buddy Jimi Steinman dished up “Bat Out of Hell,” one of rock’s most beautifully bombastic, teen-dream albums of all time. Sadly, however, nothing Lou has done since has come close to that cinematic classic, including the commercially successful sequel. “Couldn’t Have Said It Better” is a fine piece of mimicry of those glory days. Lacking the unforced passion, the cinematic imagery, the elaborate song structures and, not coincidentally, songsmith Steinman. A mix of clichéd rockers and flat ballads, most of the tracks never get off the ground. The whole thing feels like Lou is trying too hard rather than sitting comfortably with what he’s doing. “Couldn’t Have Said It Better” would have been better left unused. —AZ

**R&B/HIP-HOP**

**ANTHONY HAMILTON**

Comin’ From Where I’m From

**PRODUCERS:** various

**So So Def/Arista 82876 52107**

**RELEASE DATE:** Sept. 23

Having paid his dues for more than a decade, Anthony Hamilton is now ready for his close-up. The Charlotte, N.C., native’s debut set serves as the perfect platform to introduce R&B music’s newest star. The lead single, the title track, is an autobiographical, neo-soul jam. Apro, a dark, melodic piano riff, Hamilton (and his throaty vocals) tells of his life in the South. The artist addresses domestic violence on the folk/blues hybrid “Lucille.” On tracks like “My First Love” and “Float,” Hamilton mines vintage soul. The former (featuring LaToya Williams) is the rare duet where one singer does not dominate the other. Hamilton is not afraid to show off his devices in duets. Witness “I’m A Mess” and “Charlene.” The latter, Hamilton’s shining moment, is a heartbreaking tale of a man who loses his woman because of his other passion, music. This passion is heard loud and clear throughout “Comin’ From Where I’m From.” —AH

**DANCE/ELECTRONIC**

**PEACHES**

 Fatherfucker

**PRODUCER:** Peaches

**Kim Yo XL Recordings/Beggars Group 01711**

**RELEASE DATE:** Sept. 23

Peaches’ debut album, “The Teaches of Peaches,” spawned an underground electronic anthem it the right mallets—“Fuck the Pain Away.” In the process, Peaches became a much-sought-after live act with a fervent fan following. So, what does the Canadian gal do for a follow-up? She makes an album that is more consistent and enjoyable than its predecessor. The new album tracks on the self-produced set, is without question, the garage rock strutter “Kitt.” Peaches and her band’s infectious track could win over modern rock radio. Alternative-leaning club kids will dig the contemplative dance rock of “Before You” and the call-and-response antics of “Shake Yer Dick.” —KC

**IMA ROBOT**

Ima Robot

**PRODUCER:** Josh Abraham

**Virgin 43798**

**RELEASE DATE:** Sept. 16

Ever imagine what it might sound like if the Jetsons threw a house party? Apparently, Ima Robot has. Its debut album is an imaginative mix of retro and futuristic elements. Facets of new wave, dance/electronic and punk—all punctuated by the animated, sing-song style of frontman Alex Ebert—are prominently featured. Still, the disc is refreshingly difficult to pin down. Lead song “Dysonic” is a zany tour de force of synth-pop beats and dancing guitars. The loving, melancholic “Scream” rolls out like a ballad. And punk pandemonium ensues on the hook-intensive “Let’s Talk Turkey” and “Philosopher.” Hidden track “Black Jettas” hyperbolically points out the scary association between girls and a certain German automobile. Overall, however, the lyrics are mostly nonsensical. Of course, this only adds to the wonderful eccentricity of Ima Robot’s sound. —SA

**LATIN**

**ROSELYN SÁNCHEZ**

Bicho Magnético

**PRODUCERS:** Roy Tavera, Dennis Nieves

**Tres/BBM U.S. Latin 3361-2RDL**

**RELEASE DATE:** Sept. 23

Roselyn Sanchez’s second recording is not what one might expect from an actress-turned-singer. Rather than channeling the character—his standard pop song melodies and hooks—Sánchez has opted for a more (Continued on page 70)
SINGLES

Edited by Chuck Taylor

POP

的那种自残，在音乐的纪录片中，它完美的发挥了魅力。在那一刻，他真正地成为了编织音乐的编织者，为那些梦想着飞翔的人们编写了他们的飞行计划。

DVD

Jimi Hendrix

Experience Hendrix/MCA B000117-02

RELEASE Date: Sept. 16

随着接收的权利到他的 dön-convolution和1995年，surviv-ogging relatives of guitarist/composer Jimi Hendrix have issued and released an abundance of titles. Fortunately, and in contrast to the years following his death in 1970, said releases do not merely exploit the enduring curiosity in Hendrix's work. "Jimi Plays Berkeley" continues this tradition and offers original material issued in mono on VHS but long out of print, the two May 30, 1970, performance images depicted here demonstrate Hendrix's limitless improvisational skill. From a psychedelic, well-over-the-speed-limit take on "Johny Boogie" to the relentless power-trio assault of "Iductory Baby (New Rising Sun)," he remains the most influential guitarist of the rock era. Scenes of street unrest interspersed with concert footage lend a dated feel to "Jimi Plays Berkeley," yet they complement the frenetic, sometimes chaotic music and light show. Bonus material on the disc includes the entire sec-ond set in audio-only and stereo and 5.1-channel mixes. — CW

R&B

* M.V. featuring Stagga Lee Ree Yaa Ha / Check It (2x) (3:24)

PRODUCERS: Robert Civiles, Max Perez
WRITERS: R. Civiles, E. Newman, V. Matos, M. Perez
PUBLISHERS: Robert Civiles/Dontana/MIght One Music Caseblanca 21070 (CD promo)

The production duo M.V., best-known for its work with ArtistDirect recording artist Stagga Lee, makes its artist font with "Ree Ya Boy/Mic Check," 2x. By Robert Perez and Robert Civiles (formerly of C+C Music Factory), M.V. blends equal parts Latin rhythm and party-themed hip-hop lyric into a combo that should have dancers moving past midnight. Lee, who made his mark on the earlier chart this year with the like-minded "Roll Wit M.V.," returns the favor, serving up solid verses. Together, this is the perfect liga with which to conclude our podcast on the first offer of from Tommy Motola's new Casablanca label. — BM

COUNTRY

* James Otto Days of Our Lives (3:47)

PRODUCER: Mark Wright
WRITERS: James Otto PUBLISHERS: Songs of Universal/You Speak Music/Ottomatic Hit Songs, BMG, ASCAP Mercury 024426 (CD promo)

With some may be finding itself life lessons from a country singer hard to take. James Otto's surging piano-based ballads works fine, pro-pelled by a rolling keyboard and taste-ful guitar and mandolin. It's about near misses, the frailty of human life and the importance of living well: "Life is right here and now/We only go around just one time/So embrace life, don't waste 'em/For these are the days of our lives," Some Gus Dudge-on styled strings turn this track into a powerhouse by the second chorus, and one can deny the message.

Wright's "event" production and a passionate voice, along with an accessible lyric, are a recipe for a monster hit... — RW

NEW & NOTEWORTHY

* Aja Sunshine (3:31)

PRODUCER: Desmond Child
WRITERS: Desmon Child
PUBLISHER: Big 3 Records (CD promo)

Harmonies! Melody! Skillful singing! Pop? Why, it's almost a throwback to a day when music was about a feeling. This is a real deal. — PVV

MUDIY WATERS

Muddy "Mississippi" Waters Live: Legacy Edition

ORIGINAL PRODUCER: Johnny Winter
REISSUE PRODUCERS: Bob Margolin, Al Quattrocchi, Stereophonics
Blue Sky/Epic/Legacy EZK 86559

RELEASE Date: Sept. 2

With retail bins overflowing with releas-es directly and indirectly associated with the Martin Scorsese-produced "The Blues" series of films and albums, attention should be reserved for this fall's other attendant blues discs. This deluxe double-disc set—another in Sony's new Legacy Edition series of reissues, along with titles by Jeff Buckley and the Byrds—is special. It showcases Muddy Waters' Delta blues sensibilities around the world. The other seven tracks from the LP have been expanded to 18 for the reissue, and the notes, kiting and sound are exemplary. — BB
Bow To The Boss
Tribute Raises Funds For Charities

BY SHARON LEVINE

Music retail is lining up to support a new Bruce Springsteen tribute album and will donate profits from its sale to charity. Merchants including FYE, Tower Records and Borders Books & Music are donating floor and advertising space to help promote "Light of Day: A Tribute to Bruce Springsteen."

Proceeds from sales of the two-disc compilation—released Sept. 9 on Schoolhouse Records—go to a pair of medical research funds: the Kristen Ann Carr Fund and the Parkinson's Disease Foundation.

Acts performing on the album include Elvis Costello, Dion, Pete Yorn, Graham Parker, Rosie Flores, Willie Nile, Patty Griffin, Jesse Malin, Joe Ely, Cowboy Mouth, Elliot Murphy, Nils Lofgren, Cindy Bullens, Billy Bragg & the Blokes, Steve Wynn and Garland Jeffreys.

The project is an outgrowth of a series of charity concerts championed by Schoolhouse owner Bob Benjamin, which has been held under the "Light of Day" banner. Benjamin—who put the album together with Salvador Trepal, publisher of Spanish Springsteen fanzine Point Blank—was diagnosed with Parkinson's disease in the mid-90s.

Three "Light of Day" charity shows have raised more than $1 million for the two charities in recent years. The benefits have included appearances by Springsteen; he has performed for up to 90 minutes on a whim in support of the cause.

The Kristen Ann Carr Fund was founded as a memorial to the daughter of Barbara Carr, who, along with Jon Landau, manages Springsteen. The charity is a cancer research fund that seeks to improve all aspects of a cancer patient's life, with an emphasis on adolescents and young adults.

Now Benjamin has exploded the "Light of Day" franchise with the new CD.

(Continued on page 72)

Execs: Copy-Protection Could Spur Consumer Wrath

BY BRIAN GARRITY

NEW YORK—New copy-protection technology won't save the industry from falling sales and may encounter resistance in the marketplace, music executives recently warned.

"CD copy protection will create a maelstrom of consumer anguish," said Talal Shamoon, CEO of InterTrust Technologies, a digital-rights-management technology company.

Shamoon recently spoke at a forum on copyright-protection technology in New York, sponsored by Safety & Associates.

The challenge that the growth of digital distribution presents arises from the fact that it separates music from the media on which it is played back, said Paul Vidich, Warner Music Group executive VP for planning and business development.

Consumers expect the same flexibility they enjoy in the past, but the division of bits and media was unforeseen.

That is why the industry needs to create more defined rules concerning what consumers can and cannot do with copyrighted material, Vidich said.

"Defining the personal domain is something we must do," Vidich told attendees.

The goal, he said, is to prevent consumers from using personal computers and portable devices as gateways to piracy.

The question is, Just how much control should the labels exert over personal use? Dick Wingate—president of BPOD Network, a provider of digital distribution services to cell phones, and former senior VP at Liquid Audio—said the ideal scenario is to create an environment where even the consumer does not know there are constraints on personal use unless they are doing something egregious.

Early experimentation with copy-protection technology has been more conservative.

In recently announced label trials by BMG and a handful of independents featuring copy-management technology from SunComm Technologies, owners of albums can transfer music to a secure portable device and burn three copies to a CD-R.

In addition, the discs feature technology enabling owners of the album to e-mail links to the music to friends. Recipients of the links can download the tracks and listen to them for 10 days.

Whether that proves to be a transparent-enough experience for consumers remains to be seen. Carl Hampe, a partner in the Washington, D.C., law firm Baker & McKenzie, noted that if there is consumer backlash, it may not necessarily be a negative in the long run.

"At a policy-making level, creating a certain amount of consumer anguish isn't necessarily a bad thing," he said.

Hampe said that either way, the technology is likely to spur important conversations about copyright rules and fair-use concepts in Washington and across the country.

But Shamoon cautioned that if consumers are talking about digital-rights management, "you're already doing something wrong."

Wingate questioned whether consumers will purchase CDs that are labeled as having digital-rights management technology.

He said labeling strategies will have problems, because consumers have spent 50 years buying CDs doing anything they want with them. Wingate expects they will balk when they are suddenly told that is no longer the case.

But Vidich warned that CD security will remain an issue for the foreseeable future because the format is not going away.

"The CD is going to be here for a long time to come, because there is no alternative," he said.

Vidich pointed out that the market has yet to accept a replacement format that is more secure, like DVD-A or Super Audio CD.

New formats generally take at least six years to achieve meaningful traction in the marketplace, he added.

However, copy protection is not a cure-all for the industry, even if it is accepted by consumers, Vidich said.

"Yes, security is important as we move to a new world. But if we don't offer consumers a product they want to buy, then the conversation about security is irrelevant," Vidich said.
New-Age Label Wins Copyright Suit Against Allegro

After a two-year wrangle, a federal jury in Oregon has ruled that Allegro Corp. must pay nearly $1 million for copyright infringement. A small, Los Angeles new-age label sued the Portland-based distributor for allegedly creating unauthorized versions of its albums. The label, Only New Age Music (ONAM), entered four licensing and distribution agreements with Allegro in 1997-98. The agreements were for a series of albums, created by label owner Suzanne Doucet and co-producer Chuck Plaisance, which combined music and nature sounds. Doucet says she discovered in 2001 that Allegro had issued its own series of albums that re-edited and retitled the music on ONAM's releases. Both versions were sold to the same retail accounts. Allegro maintained that it was entitled to produce the records under its contracts. In May 2001, Doucet contacted manufacturer CINRAM and informed that ONAM's license agreements had been terminated. Allegro then sued the label, claiming it had interfered with its contracts with CINRAM. In July 2001, ONAM filed a countersuit against Allegro, claiming the distributor had infringed on its copyrights. "derivative works" had to be decided at trial.

ONAM's attorney, Douglas Johnson, says, "I told the jury, '[Allegro's] action is like taking the roof off the Mona Lisa' ... [Allegro's] actions are [derivative] with all these inferior products. They just threw [the product] out the door."

On Sept. 22, the jury found that Allegro had in fact wrongfully created derivative works. ONAM was awarded $962,000 in damages plus attorney's fees. It is unknown if Allegro will appeal the award. Allegro's attorney, John Neupert, was not available for comment.

And the story isn't over: In May, producer Plaisance sued Allegro in L.A. Superior Court for unfair business practices. Also named as defendants were Allegro principals Joe, Vince and Rico Micallef; CINRAM; and 15 major retailers and distributors, including Alliance Entertainment and Baker & Taylor.

MOVING UP AT COMPENDIA:
Michael Olsen has been named CEO of Nashville-based Compendia Music Group.
Olsen, who previously served as president, replaces Marty Tudor, the founding CEO of Compendia, who left to explore other opportunities.
Compendia was formed in late 2001 from the ashes of bankrupt Platinum Entertainment.
Olsen joined Compendia in 2001 as COO after stints at Platinum and its predecessor company, Intersound. He was promoted to president in late 2002.

STUDIO TO LABEL: Avatar Recording Studios, the New York facility formerly known as the Power Station, has inaugurated a label arm, 441 Records Corp.
The new imprint, which will be exclusively distributed in North America by Navarre Corp., is being headed by president Harvey Rosen, who remains director of sales and marketing for Avatar.
Rosen's name should be familiar to readers of The Indies. At various times he served as head of the short-lived firm Wildcat Distributing and took key sales roles at Valley Entertainment, Distribution North America and M.S. Distributing. Rosen will be joined at 441 by Janet Figueroa, former marketing director at Bayside Entertainment Distribution. Figueroa, who previously worked with Rosen at Wildcat and M.S., will serve as director of sales and marketing for the label.
First releases from the jazz-oriented company include titles by drummer Joe Chambers, pianist Don Friedman, drummer Grady Tate and vocalist Marlena Shaw.

A Bow To The Boss
Continued from page 71

Big Daddy Distribution is distributing the album. National director of sales Larry Germack says: "We are proud to support a great cause. Bob Benjamin, great artists and a great package heralding Bruce Springsteen."
Germack points out that "Light of Day" not only features artists covering Springsteen but also peers whom Springsteen himself reveres, such as Dion and Murphy.
Germack reports that Big Daddy shipped 25,000 units, including 10,000 limited editions in a Digipak. The album carries a $12.99 boot cost. It scanned 1,900 units in its first week, according to Nielsen SoundScan.
Trans World Entertainment, which purchased the largest shipment of any retailer, is offering a reduced rate on listening programs and free positioning for the album. Germack reports. Borders Group also came to the table with a reduced rate for its listening stations and free positioning for a week.
The Musicland chain is donating free positioning, as is Jack's Music Shop in Red Bank, N.J. Tower Records provided free counterpositioning and will hold a display contest in New York and Philadelphia. In addition, New England retailers Newbury Comics and Bull Moose are contributing free listening stations.
In the one-stop community, Alliance Entertainment, Springsteen Road, Norwalk & Baker & Taylor all offered full-page ads in their mailers to retail customers.
Trans World Trumps Sun Capital In Its Bid For Wherehouse

Trans World Entertainment held off a last-minute challenge from Sun Capital Partners to complete its acquisition of Wherehouse Entertainment. The Delaware bankruptcy court approved it Sept. 29, and the acquisition closed Oct. 1.

According to sources, Sun Capital Partners was offering less in cash, about $21 million. But with the Wherehouse liabilities it would have assumed, its offer could have been valued at about $44 million, which is more than the $41.1 million that Trans World offered.

But of the $21 million, only $6 million was equity from Sun Capital, and $15 million was debt-supplied by a Sun Capital fund. Although the $6 million in equity was double the $3 million Sun Capital offered in its original losing bid, it apparently didn’t meet the equity requirements the majors sought. Sun Capital executives were unavailable to comment.

NAME YOUR PRICE: Between its rapid-fire acquisitions of Wherehouse and CD World—the latter deal is expected to close Oct. 6—some label and distribution executives have opined that Trans World is looking like it could buy up the rest of the music retail world.

Who knows if that is true, but if Trans World does, I would point out that it is doing so at its own price.

In the case of Wherehouse Entertainment, you might remember that once upon a time, Cerberus Partners—Wherehouse’s former owner—appeared to be sending love letters to Trans World chairman/CEO Bob Higgins when it acquired 11.8% of Trans World’s stock in 1999.

That move was interpreted as an effort by Cerberus to get Higgins to consider a merger between Wherehouse and Trans World. At the time, Wherehouse was not in such bad shape, although the more savvy industry observers could already see the writing on the wall. Cerberus apparently believed that with Higgins running the show, it could salvage its investment in Wherehouse.

But Higgins resisted Cerberus’ overtures, because it was obvious that Wherehouse had too many stores that needed to be shuttered—which would have been expensive without the benefit of Chapter 11 protection. It also would have been more costly to buy the chain at that time. Instead, he bided his time, as he has done time and again, and still got what he wanted—and at a cheaper price, too.

FAREWELL: With the Sept. 24 passing of Martin “Mike” Spector, the industry loses another valuable link to its past. Spector founded the Spec’s chain in 1945. It was sold to Camelot in 1998. Trans World took it over in 1999.

When Spector died, he was surrounded by the great love of his life—his family—and he was talking about one of the other great loves of his life: music retail. It was while discussing whether Trans World or Sun Capital would acquire Wherehouse that he indicated that he didn’t feel so well, and a few minutes later he suffered a fatal heart attack, according to Ann Lieff, his daughter and former president of the Spec’s chain.

He was 98, and mentally still active—and physically, too: He talked his family into taking a road trip this summer that wound up being 500 miles long. Lieff’s daughter had landed a job in Montana, and Spector offered to help drive her car there. But the family felt that was too long a drive and instead agreed to do a shorter one together to St. Louis. Along the way, Spector visited Spec’s outlets in Northern Florida, as well as visiting Nashville and Graceland in Memphis.

It had been five years since the Spec’s chain was sold, but he still liked to visit its stores occasionally and greet customers.

“Trans World allowed us to feel a part” of the Spec’s stores, Lieff says.

In turn I would offer that Spector—although no longer the owner—was still a part of the Spec’s stores. In a Billboard story in 1985, Spector told me that the chain’s “customer-oriented” philosophy was unchanged since its founding: “We put a lot of everything on display, there’s great selection and customers get treated like a guest in our home.”
**Movie Ties In CD/DVD**

**BY CATHERINE APPLEFORD OLSON**

In a sales and marketing dance that could signal a new trend, BMC and Artisan Home Entertainment are collaborating on the release of their respective new November Editions of the "Dirty Dancing" CD and DVD. Time to stir interest in the upcoming Artisan/Miramax feature film "Dirty Dancing: Havana Nights" — due in theaters in February 2004 — the Dec. 9 releases will have identical cover art, cross-promotional inserts and mail-in rebates. The $18.98 CD and $19.98 double-disc DVD also will share a direct-response campaign slated to begin airing one week prior to street date.

Jeff Fink, Artisan president of sales and marketing, says the collaboration is geared to "generating more awareness, gauging larger visibility at retail, a bigger bang for the buck," Fink says. "You're seeing more of these opportunities where the CD and DVD are being sold separately, yet promoted and merchandised together, and also situations where the CD is packaged with the DVD."

Several retailers are choreographing placement of end caps, circles and signage for the CD/DVD in dual store sections. Tower, for example, is sponsoring an in-store contest around the CD/DVD and will fly the winner to the premiere of "Havana Nights." Blockbuster plans to carry the DVD alongside the DVD, Fink says. The Ultimate "Dirty Dancing" CD, remastered and for the first time including all 26 songs from the 1987 film, is enhanced with a trailer for "Havana Nights," the soundtrack for which will be released by sister label J Records.

BMC's original "Dirty Dancing" soundtrack is approaching worldwide sales of 9 million; 3.5 million of those in the States, according to Joe DiMuro, executive VP of BMC Strategic Marketing Group.

The DVD packs two hours of additional content, including an introduction by actress Jennifer Grey, who screened the "Havana Nights" sneak peak. It is Artisan's third "Dirty Dancing" DVD treatment, following the original DVD release, which the studio says sells about 150,000 units per month, and the 2001 Special Edition, which Artisan retired last spring.
<table>
<thead>
<tr>
<th>WEEK 12</th>
<th>TITLE</th>
<th>LABEL/DISTRIBUTING LABEL &amp; NUMBER</th>
<th>Principal Performers</th>
<th>Weekly Sales</th>
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<td>1</td>
<td>ANGER MANAGEMENT (PAN &amp; SCAN)</td>
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<td>Adam Sandler, Jack Nicholson</td>
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<td>BIONICLE: MIRROR OF LIGHT</td>
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**Notes:**
- Weekly Sales are based on 10,000 units sold, as reported to Nielsen VideoScan.
- Nielsen VideoScan is the research service used to compile this list.
- Data is rounded to the nearest whole number.
Disc 'Reinvents' Bacharach/David

As a huge fan, Burt Bacharach would understandably be excited about "Here I Am—Ronald Isley Sings Burt Bacharach," which DreamWorks releases Nov. 11. But the disc, which Bacharach produced, arranged and conducted, also gave him the opportunity to "reinvent" such classic Bacharach-Hal David songs as "Alfie," "Raindrops Keep Falling on My Head" and "This Guy's in Love With You," as well as a pair of more recent co-writes with Tony K. in "Count On Me" and "Love's (Still) The Answer.

"I'd play piano and listen to Ron- nie [Isley] sing 'This Guy's in Love With You' and think, 'Look where this could go,'" Bacharach says. "Just see where the singer leads you," he adds, "because the guy's a great singer. So I'd listen to a work tape on a boom box and hear a lick he sang and make a notation and just write it into the arrangement. You've got to give Ronnie room. You don't want him to get too busy. That's why we couldn't have done [the Bacharach-Elvis Costello tune] "God Give Me Strength"—too restrictive—too many words. I wanted him to have a reason to move away from the melody."

Bacharach consequently "can't get out of my head" Isley's version of "Raindrops Keep Falling on My Head," "You don't know where it's going," he says, also citing Isley's rendition of "The Look of Love," which differs from the song's "original concept orchestrally, [with] a sexual energy that's right in your face."

Bacharach is also represented on Chris Botti's new album, "A Thousand Kisses Deep," with "The Look of Love" and a new collaboration with Dr. Dre, "The Last Minute." And last week, he delighted the subject of A&K's "Live by Request Starring Elvis Costello" when he called in, not to request "God Give Me Strength" but Costello's "All This Useless Beauty."

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Bacharach was also involved with a current involvement with another great vocalist, having written, with father/son team Jerry and Jed Leiber, "Falling Out of Love" for Aretha Franklin's new "So Damn Happy" album.

"She's different [from Isley]," he says of Franklin. "We tried to get her to sing more melody. And it's a new song with Aretha, whereas most of the songs with Ronnie are known: You're privileged if you're good enough to depart from the [original versions], and he's more than good enough—and you want him to!"

Converse manufacturer Solid State Logic will unveil a new pro- duction line, XLogic, at the 115th Audio Engineering Society Convention, set for Oct. 10-13 at New York's Jacob Javits Convention Center.

XLogic consists of four rack-mounted outboard signal proces- sors that carry the Oxford, England-based company's SuperAnalogue designation.

Developed from SSL's XL 9000 K Series console, the line includes the XLogic Channel, the K Series' signal path featuring preamplifier, compressor, high- and low-pass filters, EQ and more; the XLogic 5.1 compressor, a six-channel compressor; the XLogic SuperAnalogue Mic Amp, four K Series micro-phone preamplifiers; and the XLogic G Series stereo compressor.

SSL consoles have long been popular among audio professionals. The XL K Series is the most recent in a line of successful con-soles including its immediate predecessors, the J Series, and, before that, the G and E Series.

These rack-mounted compo- nents, however, reflect changing audio production methods. While SSLs remain the preferred mixing console, digital audio workstation (DAW)-based recording has exploded in recent years, as producers, engineers and artists increasingly craft their own projects.

In DAW-based, hard-disk recording, engineers and studio owners emphasize the front end of the sig- nal path—good microphones and preamplifiers, often tube-based—to compensate for the perceived "coldness" of digital recording vs. the "warmth" of analog tape.

"We heard from a lot of engi- neers, producers and artists who loved the sound of the SSL consoles that they wanted us to look at that area," says Colin Pringle, managing director. "Obviously there's a ubiquity of hard-disk recording nowadays, which means that there's more work prepared outside of a studio environment."

Pringle says there is still work going on in traditional studios, but "the difference is that because the recording quality on digital devices is higher than it was using lower-cost analog equipment, there's more of that material which can be used on a completed project."

"There's a wide range of input devices," Pringle adds. "But for people working on larger-scale or larger-budget projects, they're looking for SSL-quality input stage and processing before it goes into the digital domain."

The XLogic 5.1 compressor, Pringle says, is a product whose time has come. "The world of music, film and broadcast has all gone 5.1 & surround sound. A box that fits so well in your world, seamlessly integrated with your SSLs, makes it straightforward to upgrade your world without the need for an SSL console."

www.billboard.com

www.americanradiohistory.com
Malaysian Industry Attacks Gov’t Price Fixing

BY CHRISTIE LEO

KUALA LUMPUR—The Malaysian recording industry has criticized a move by the government to fix the retail pricing structure of locally manufactured video CDs (VCDs) and CDs.

The new pricing will cripple our industry and trigger a chain of disastrous effects,” says Darren Choy, chairman of the Recording Industry Assn. of Malaysia (RIM) and managing director of EMI Malaysia.

The government made the announcement Sept. 17.

The new retail price scheme—$3.50 for VCDs and $5.50 and $7.60 for CDs by local and international artists, respectively—will take effect Jan. 1.

The fixed prices will not apply to imports.

The initiative, enacted under the Price Control Act of 1946, does not cover wholesale pricing. Any of Malaysia’s 4,000 VCD or CD retailers caught flouting the act will face a maximum fine of almost $4,000.

Choy says Malaysia’s existing CD prices, which range at retail from $5.20 to $10.50 for locally manufactured discs, are on a par with prices in neighboring territories.

“Despite increases in distribution costs and overheads, we have maintained our price structure with only a marginal price adjustment in the past six years,” Choy says.

STORMY WEATHER

But market participants expect the new price scheme to hurt business.

“When the new pricing takes effect, we will probably have to renegotiate royalty payments to artists and composers, downsize marketing expenditure, re-strategize investments on domestic signings and trim down our inventory,” Choy says.

At a Sept. 18 meeting, Domestic Trade and Consumer Affairs Ministry enforcement chief Abdullah Nawawi Mohamed told members of RIM and the Malaysian Producers Assn.—which represents VCD manufacturers and distributors—that the government will not consider any immediate industry appeal against the scheme.

The ministry will not review it until the end of 2004.

“We will have an indication of how well the new pricing is working out after three months—and we should review it at that time,” RIM GM T.S. Lam says.

Last year, the music industry registered retail sales of $91.5 million,” Lam says. “It will need 30% additional sales just to stay flat.”

TIGHTER MARGINS

The government says it is introducing price fixing to control piracy and make legitimate products more affordable.

The International Federation of the Phonographic Industry estimates Malaysia’s music piracy rate to be more than 50%.

The only way to stamp out piracy is by strengthening enforcement and imposing heavier penalties,” Choy says.

Lam adds: “We believe there is currently more than $20 million worth of stock in the market. Why should consumers buy at existing prices when they know the new prices will take effect Jan. 1? And can retailers afford to absorb the price difference when the new pricing takes effect?”

Jeremy Ong, senior manager of 70-store video and music retailer chain Speedy Video, says: “The new pricing for VCDs gives a margin of 10%, which is insufficient to meet our operating costs.”

“We have continually invested in upgrading our operations, but with such a meager margin, we may have to cut back on our inventory and staffing.”
### Hits of the World

#### JAPAN

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<tr>
<th>New</th>
<th>Song 1</th>
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<th>3</th>
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<td>AI NO SON</td>
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#### UNITED KINGDOM

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#### GERMANY

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### New Entry (RE = Re-Entry)

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Hits of the World is compiled at Billboard/London.
### EUROCHART

**THE NETHERLANDS**

**SINGLES**

1. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
2. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
3. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
4. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
5. WHERE IS THE LOVE? (Eminem feat. Dido) WEA

**SWEDEN**

**SINGLES**

1. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
2. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
3. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
4. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
5. WHERE IS THE LOVE? (Eminem feat. Dido) WEA

**NEW ZEALAND**

**SINGLES**

1. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
2. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
3. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
4. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
5. WHERE IS THE LOVE? (Eminem feat. Dido) WEA

**DENMARK**

**SINGLES**

1. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
2. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
3. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
4. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
5. WHERE IS THE LOVE? (Eminem feat. Dido) WEA

**PORTUGAL**

**SINGLES**

1. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
2. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
3. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
4. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
5. WHERE IS THE LOVE? (Eminem feat. Dido) WEA

**ARGENTINA**

**ALBUMS**

1. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
2. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
3. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
4. WHERE IS THE LOVE? (Eminem feat. Dido) WEA
5. WHERE IS THE LOVE? (Eminem feat. Dido) WEA

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### Billboard Pulse

**Belle & Sebastian: A New ‘Catastrophe’**

Indie-pop sextet Belle & Sebastian is set for an active fall, in support of their fifth album, "Dear Catastrophe Waitress" (Oct. 6). The first single from the band signed to Rough Trade, the album is produced by Trevor Horn. A DVD titled "Fans Only" will follow Nov. 3 on the act’s former label, Jeep ster. Of his distinctive songwriting, frontman

Stuart Murdoch comments: ‘If [a] track doesn’t bring me to tears with a combination of relief and pleasure, it doesn’t i get on the record ... but I’ve got a pretty low tear threshold’ The band commences a North American tour Oct. 26 at Atlanta’s Tabernacle before touring the U.K. in December.

**GLOBAL**

**Global Pulse**

**Billboard Pulse**

**Belle & Sebastian - Bringing Them To Tears**

**FRENCH MYSTERY:** The only clue to the identity of French artist K.I.M. are three initials and a Japanese mask on the cover of the musician’s album. There is no tracklist and merely the promise of “unblinded minds rewarded with information soon.” The contents of the K.I.M. album are equally bizarre—a mix of ambient tracks and samples from acts as diverse as Edith Piaf and Psychic TV. The album was released on Redding’s Parisian label Tigrushka. According to Tigrushka A&R director Joakim Bouaziz, “We received the CD with no information apart from a set of strange slogans saying ‘Meat is murder’ and ‘Silence is God.’ We thought it came from a sect—we’re still not sure—but we loved the record. It fits perfectly with our ambitions as a label to produce records which transcend genres.”

**STATE OF GRACE:** Harris Alexiou dubbed the Edith Piaf of Greece, has been known for her mesmerizing stage presence and gruff, sensual voice. Her latest album, “Ox Tin Neri Sou” is on her own Estia label in collaboration with Minos-EMI. Lovingly called Haroula (“lit- tle grace”) by fans, Alexiou announced the album Sept. 17 at a special event at Athens Interna tional Airport. She took the opportunity to reveal a 25% price cut for this CD in comparison to standard pricing. “It’s about time other artists followed our example,” Alexiou said. The album was released internationally through EMI allies in late September.

**MARIA PARAVANTES**

**STAND UP FOR YOUR RIGHTS:** Having established herself after two albums as one of West Africa’s most precocious new talents, Mali’s Rokia Traore has gone international on her third album, “Bouba.” Due to be released Oct. 6 on the French label Indigo across Europe, most of the album was recorded in the Malian capital of Bamako. The album also features two tracks recorded in San Francisco with the Kronos Quar tet. “It was a complete meeting of minds. They’re very sensitive to African music,” Traore says. In addition, several songs deal with women’s rights. “African women have to fight for their rights,” she says. “A lot of my songs are about celebrating feminine strength.”

**NIGEL WILLIAMSON**

**TRUE GRIT:** Even though he barely plays a note on it, few releases in 2003 will be more personal than Martyn Bennett’s “Grit,” due Oct. 13 on Ideal World. Recorded while the Canadian-born Scot underwent extensive treatment for cancer, the album blends traditional Gaelic voices with modern electronic beats to tell a story of triumph over adversity. “Despite Bennett’s improving health, he says the album could be his last. ‘I smashed every single instrument I owned,’ Bennett says. ‘It was cathartic, the destruction of everything I was. As for playing again, I really don’t know if I have anything to say anymore.’

**STEVE ADAMS**
**Festivalbar Interest Rises**

**Italy’s Other Fest Picks Up Where Sanremo Left Off**

**BY MARK WORDEN**

MILAN—The 2003 Festivalbar thrived as the Italian music industry celebrated the event’s 40th anniversary.

In the words of Sony ATV Publishing Italy director Chuck Rolan, “Festivalbar is doing what Sanremo used to do: showcasing acts and selling records.”

Industry interest in this year’s Festivalbar rose following the decision in June by local labels body FIMI to disengage itself from the annual Sanremo Festival of the Italian Song (Billboard, July 19).

The move followed wrangling over expenses between labels and the Sanremo organizers.

Held each March, Sanremo has been the highlight of the Italian industry’s calendar since the 1950s. Lately, however, its sales influence has been waning.

“[Festivalbar’s] TV audience share over the summer was 17%, well above the 11% average for Italia Uno [broadcasters of the show],” event director Andrea Salvetti says. “The [two-part] broadcast of the final on Sept. 23-24 reached 4 million viewers.”

That figure falls well behind Sanremo’s claimed 12 million viewers, but EMI Virgin Italy head of A&R Fabrizio Giannini says, “Three or 4 million kids who buy records are preferable to 12 million adults who don’t.”

Giannini’s counterpart at Sony Music Italy, Rudy Zeni, says: “This is a live event that enables acts to reach viewers several times over the season. Foreign artists are invariably impressed by the quality of the production.” Overseas guest performers at this year’s final included 50 Cent, Ricky Martin and Mary J. Blige.

Whereas the competition element of Sanremo concentrates on new songs, Festivalbar focuses on proven hits.

Artists are judged on four criteria: performance on the official FIMI singles chart, performance on the official FIMI album chart, monitored airplay and total clicks from visitors to a dedicated Web site featuring 30-second streams of tracks.

Eros Ramazzotti (BMI Ricordi) was named overall winner. Universal Italy act Neffet took the airplay prize for its single “Prima di Andare Via.”

BMI Ricordi’s Le Vibrazioni was named best new act, and Brazilian trio Tribalistas won best foreign act. The latter made it its world TV premiere during the event.

Le Vibrazioni’s keyboard player/guitarist, Stefano Verderi, noted that after the hand played its first single, “Una Notte D’Estate,” during the preliminary Festivalbar dates, airplay began to pick up.

“The first single [‘Dedica to a Te’] was powered by the video on MTV,” Verderi says. “But we risked becoming a one-hit wonder.”

BMI Ricordi head of promotion Paolo Muzarone adds, “The radio stations were initially lukewarm about ‘Una Notte D’Estate’, but that changed once they saw Festivalbar.”

Salveti says combined sales of two Festivalbar-themed double CD compilations released in 2002 totalled 430,000 by the end of the year.

“This year,” Salvetti adds, “the combined figure for the Sony-released ‘Blue’ and Universal-released ‘Red’ is already 500,000. At a time when record sales are declining, that’s remarkable.”

---

**Initial Inductees Picked For Canadian Song Hall**

**BY LARRY LeBLANC**

TORONTO—The five first inductees into the Canadian Songwriters Hall of Fame (CSHF) have been announced.

They are singer/songwriter Felix Leclerc; country trailblazer Hank Snow; Madame Bolduc and Alfred Bryan, pioneering songwriters from the first half of the 20th century; and folk-rock veteran Gordon Lightfoot—the only contemporary artist on the list.

The inductees were named Sept. 24 at a CSHF-hosted industry gathering in Toronto. They will be honored along with two as-yet-unnamed Legacy Award recipients at a gala Dec. 3 in Toronto.

“Music industry is based on songs,” CSHF president/songwriter Sylvia Tyson says. “Songwriters are not well represented.”

CSHF founder and chairman Frank Davies agrees.

“Existing [Canadian] awards don’t represent songwriters. They don’t, for example, honor the lifetime achievements of a songwriter.”

The CSHF gala, hosted by CBC Radio personality Shelaugh Rogers, will feature performances by Blue Rodeo, Quebec singer/songwriter Jean-François Breaux and the original Toronto cast of 1960s musical “Hair.” Recordings of the show will be broadcast Dec. 7 on national stations CBC Radio and CBC Radio Two.

---

**SPOTLIGHT SONGWRITING**

In addition to the named writers, 12 songs will be inducted Dec. 3. The writers and songs represent three eras: pioneers (pre-1921), radio era (1921-1955) and modern (1956 to present).

Songs to be inducted range from the hymn “What a Friend We Have in Jesus” (Joseph M. Scriven/Charles Converse) to the rock standard “Born To Be Wild” (Mars Bonfre). The CSHF was founded in 1998 by music publisher Davies, who negotiated a partnership to provide initial financing with the Canadian Music Publishers Assn. and the Songwriters Assn. of Canada the following year.

In 2002, Canadian affiliates of the five major record companies agreed to be founding patrons for a three-year period.

Davies was inspired to create the nonprofit CSHF two decades ago while on the board of the Canadian Academy of Recording Arts and Sciences, which oversees the annual Juno Awards.

The heirs of Toronto songwriter Ruth Lowe had sought to have her inducted in the Juno Hall of Fame. But such honors are restricted to recording artists. "I kept her press package, knowing that one day I’d get this off the ground," Davies says.

---

**BRANCING OUT**

Davies says CSHF research has uncovered a longstanding tradition of popular songwriting in Canada. “The first hit song we have identified as Canadian is ‘When You and I Were Young Maggie,’ written in 1866 by George W. Johnson.”

The CSHF plans to build a museum in Toronto to showcase archives and memorabilia and launch a “virtual museum” online.

It will also launch an educational outreach program for schools. “People will begin to understand the impact and the importance of Canadian songwriters,” CSHF executive director Jody Scotchmer says.
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USE BILLBOARD MAGAZINE TO GET NATIONAL EXPOSURE
BY PHYLLIS STARK

NASHVILLE — For attendees at the fourth annual Americas Music Asso. (AMA) conference, the focus was on educating the public about this niche genre, as well as increasing record sales and radio exposure.

The conference, held here Sept. 18-20, particularly emphasized how radio and retail can help build the format without compromising the musical integrity upon which it hangs its hat.

Among other things, the independent label attendees were much better at selling the hard-to-categorize format than a major would be, Grady said, “Our financial model does not support that much marketing.”

During the “Americana State of the Union” panel, Sony Music Nashville president John Grady said the reason most major labels are not in the Americana music business is because “it’s too much damned work.” Noting that the independent label attendees were much better at selling the hard-to-categorize format than a major would be, Grady said, “Our financial model does not support that much marketing.”

And Grady cautioned attendees, “You have a lot of work to do on the brand.

At a retail summit, attendees agreed on several initiatives to help grow the format, including an Americana Music Month, expected to be tied in with National Americana Day.

Another plan calls for teamsing with the National Assn. of Recording Merchandisers to make and sell samplers of Americana music as inexpenisively priced impulse items displayed near registers. Holly Rosum, the National Assn. of Recording Merchandisers director of membership and public affairs, said the association fully done similar campaigns with classical, jazz and blues samplers.

Among the other ideas is stickerging product with the AMA logo, a concept the conference discussed at this convention for several years. If such a sticker had been on the multi-platinum “O Brother, Where Art Thou?” soundtrack, one retail attendee noted, they would have gotten a store to stick the sticker “right on the shelf.”

Ryko Distribution president Jim Cuomo said, “The AMA needs to get together and make a presentation to labels. There’s no reason we wouldn’t put this sticker on Kelly Willis’ record.”

But one retailer, John Timmons, owner of Ear Xty in Louisville, Ky., said he would prefer not to put any more stickers on his merchandising, joking that between his own price sticker and Universal’s, there is little room left on the jewel case.

ON THE AIR

Several panels focused on American radio’s presence, including one titled “Ratings Mean Listeners — Not Evil,” illustrating the difference between America and mainstream radio. Rita Houston of noncommercial WPUV New York said normal rotation for her hottest records is just once per day. In country, heavy rotation records can spin anywhere from 30 to 60 times per week.

KPGI Monterey, Calif., PD Laura Hopper said that even with a once-a-day rotation, listeners sometimes call to complain, “You played that yesterday.”

Responding to an audience member’s comment that such low rotations go against conventional radio wisdom, Hopper said, “Radio has underestimated the intelligence of the listener. The audience is trained not to want to hear anything new now...it’s interesting to have to retrain people to listen to the radio again.”

 Americana Confab Aims To Boost Genre

Panels at several sessions debated the pros and cons of making the format more singles-based.

Jim Frank, head of programming and label relations at Launch/Yahoo and an advocate of singles or “focus tracks,” said playing one track 10 times rather than 10 tracks one time is more likely to convince someone to buy an album, which helps the format overall.

But Jim Manion, PD/music director of WFHB Bloomington, Ind., noted, “The more you can get good radio than hammering songs repetitively.”

Panels agreed, however, that building the format is more about how many stations are playing the records. Many of the format’s key stations are a ragtag bunch of noncommercial and college stations, small-market signals and commercial outlets that air Americana music only part time.

“Trying to go into the Americana format, we need more stations playing it more than an hour a week,” said Manion, who manages PD, KNBT New Braunfels, Texas.

The AMA conference drew 700 people, many of them artists. The group claims an increase in paid registrations of 22% over last year.

Rugby Cup

Continued from page 77

Reflecting the international sensi-
tivities involved, a version of “Jeru-
salem” by English soprano Lesley Garre-
tell was omitted from the program.

“True Colours” will be TV-advertised internationally through EMI’s TV mar-
neting arm.

UNIQUE PROMO STAGE

The marketing campaign launched Sept. 6 in the U.K., when UB40 performed “Swing Low” at 103 with the whole team in rugby uni-
form before a game between England and France.

The melody is the English team’s official theme song for the tournament and will be released Oct. 13 by EMI as a U.K. single.

UB40 singer Ali Campbell says that the increasingly snug relationship between music and sporting events can illustrate the increasingly snug relationship between music and sporting events.

“If you’re on TV at an occasion like that, you’re going to millions of people,” Campbell says.

At Twickenham, UB40 shared the stage with multi-reccord group United Colours of Sound, which has released a new version of the tournament’s theme song, “World in Union,” for the EMI album.

Written and produced by Blackeye.

BY PHILIP SHAPIRO

New Zealand opera singer Dame Kiri Te Kanawa.

Commercial rights to the Rugby World Cup are held by U.K., sports management company IMG, with which the Music & Media Partnership has worked on the project since 1995.

“We work with all the broadcasters and all the sponsors,” Blackeye says.

In Australia, with 40,000 overseas fans arriving through October for the tournament, the great deal of merchandising activity is focusing on domestic market leader Sanity Music’s six retail outlets at airports for newly arrived tourists.

HMV Australia’s 33 stores are also running a campaign on 50 Australian artists during the tournament and will feature the EMI set in-store.

“A lot of great music doesn’t get released overseas, so this is a good chance to introduce it to tourists,” HMV Australia managing director Stuart Fraser says.

Other retailers remain cautious, pointing out that the last international sporting event held Down Under—the 2000 Sydney Olympics—did not have any sales spike to its business.

“The Rugby World Cup is bringing people into the country,” says Gavin Ward, managing director of the 200 -outlet Leading Edge chain. But he says that for those visitors, the cost of tickets and merchandising will be “swallowing up a lot of disposable income.”

Sydney independent Petrol Records is also targeting international tourists but in a more low-key fashion, with an album highlighting the city’s urbanized electronic acts.

Additional reporting by Paul Sexton in London.

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One Fifth In U.S. Stream On 'Net

Twenty percent of Americans age 12 and older are using Internet audio or video.

That is one of the findings of the 11th survey of Internet and multimedia use conducted by Arbitron and Edison Media Research.

Since 1998, these two companies have regularly tracked Internet usage by those who fill out Arbitron radio diaries.

The latest results show that the number of residential broadband subscribers has tripled since January 2001, to 21% of Americans.

Fueled by increasing broadband penetration, Internet broadcasting is rapidly approaching mainstream status among Americans," Arbitron Internet Broadcast Services VP/GM Bill Rose said in a statement.

Of those that consume online programming, 61% prefer free programming that is supported by advertising.

The study was based on 2,065 telephone interviews with a randomly selected national sample of Arbitron's spring 2003 radio diary keepers.

WGCI SEMINAR WRAP: Unusually candid advice for aspiring local artists was dispensed during celebrity-studded panels Sept. 21 at the 12th annual WGCI Music Seminar held in Chicago.

Neptunes songwriter/producer/artist Pharrell Williams argued that patience and persistence were keys to eventual success, but producer Kanye West said that hiring an attractive female assistant to approach a record exec with a demo was also effective.

Over some disparaging buzz from the audience, Williams backed up West by noting, "That might have sounded harsh, but... this industry is not a beautiful world. That [executive] is more likely to listen if there's an attractive woman involved."

Williams continued, "You know what a really smart way to get your music heard? If you see Jay-Z in a coffee shop, pay the manager $100 to play your CD in the restaurant. It might catch his attention.

But I'd Elroy Smith noted that WGCI also makes it easy. WGCI is "one of the few stations that allows local talent to personally come to the station on music day. We've heard his show, and we started this about a year ago. Some days, 50 people show up. Occasionally, a local hopeful will make it into station rotation. Smith says Maurice Jefferson and "Sippin' 'Bout Dat" was "eventually played. I admired [Maurice Jefferson's] persistence."

Emphasizing that fame can be fleeting, Williams noted, "Even if you really love this, you gotta know it might last five whole minutes. Do not believe the videos—these people are broke... You gotta do three or four albums just to release one to make real money."

Williams also bemoaned the sameness of today's wannabes: "Listen to the flow. They're talking about coke, guns—there's so much more under the sun.

Addressing criticism that Clear Channel stations, including WGCI, are not locally programmed, Smith said, "Today we start programming WGCI as a cookie-cutter station, I gotta go."

While noting that WGCI received Clear Channel programming guidance from Clear Channel VP of urban programming Doc Wynter, Smith said he ultimately relies on his own ears.

He also taps listener input, which sometimes runs counter to his own instincts. "When I first heard Lil Jon & the East Side Boyz 'Get Low,' I thought, 'Is this a sound for this particular market?' Smith recalled. "But the listeners spoke, and you can't argue with them."

Smith pointed to the station's successful Chicago Idol promotion—a local talent contest that will continue annually—as an example of the station's community-driven set. The seminar drew more than 1,000 attendees. Other featured panelists included Kid Capri, Tyrese, the Gap Band's Charlie Wilson and Destiny's Child's Michelle Williams.

Additional reporting by Maria McCormick and Jeanne Warmack in Chicago.
CUTTING-EDGE PANEL DISCUSSIONS

ANATOMY OF A FILM - "THE MATRIX RELOADED"  
We get the back story on music use from the creative team behind this major film project.

THE COMPOSER/DIRECTOR RELATIONSHIP  
Hollywood superstars discuss how they make beautiful music (and film) together.

THE INDIE PERSPECTIVE  
How Hollywood's most innovative filmmakers overcome tight budgets, or no budgets, to achieve their musical aims.

PITCHING MUSIC FOR FILM  
Insiders unlock the secrets of getting music placed in hot Hollywood projects.

RETURN OF THE MUSICAL  
A plethora of post-"Chicago" projects are in the works. How will these extravaganzas change the sound of film?

TV & MUSIC: THE NEW MARKETING MIX  
How music companies and TV networks collaborate to sell records and boost ratings.

PRESENTED BY ASCAP

A LIFETIME OF BACK-END ROYALTIES  
An examination of the lucrative back-end royalty opportunities that occur after the initial run of a film or TV property.

THE RHYTHM & SOUL OF FILM & TV MUSIC  
A how-to on the unique opportunities in Film and TV music for urban artists and composers.

PLUS, A NEW BONUS TRACK . . .

PRESENTED BY SHOOT

MUSIC FOR COMMERCIALS  
Ad agencies and commercial music production companies explore key issues, including the use of original vs. licensed music and the potential opportunities and pitfalls of exposing songs through commercials.

TOP OF THE SPOT CHARTS  
The talents behind the spots topping SHOOT's Top 10 Spot Tracks Chart discuss creating successful music and sound design in advertising.

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TODD BRABEC  
ASCAP

MARC FERRARI  
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JAMES NEWTON HOWARD  
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RANDY JACKSON  
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BOB KNIGHT  
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MICHAEL MCKEAN  
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Evolution Talent

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ADAM TAYLOR  
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STEVEN WINogradsky  
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www.americanradiohistory.com
Full House Beats King

A record-setting seven debuts inside The Billboard 200's top 10—led by the second half-million-plus week of OutKast's career—heats up a 16.3% gain over album sales from the same week of 2002. It is the third frame in a row that album units have been ahead of those from the comparable week of last year, but the competition this time was considerable because the tracking period that ended Sept. 28 stands against the 2002 frame when Elvis Presley's "Elvis 30 #1 Hits" arrived with first-week sales of 500,000 copies.

This time, OutKast's ambitious double-length album, "Speakerboxx/The Love Below," runs through 510,000 copies—a total the rap duo has exceeded only once, when "Stankonia" opened with 526,000 in 2000. But OutKast is not the only cylinder in the chart's motor, as each of the top six albums have two things in common: All are new to the chart, and all half-dozen arrivals start with at least 200,000 copies sold.

Trailing by an 8.6% margin with his own handsome start is Dave Matthews' solo album, which rode multiple market drivers to a first-week take of 469,000, larger than the total of any album on The Billboard 200 in the past 14 weeks.

What's New? 7 Out Of 10

There are so many debuts in the top 10 of The Billboard 200 this issue that the record books are rewritten. For the first time in the history of the chart, the top six titles are new entries, and there are seven debuts in the top 10. On five previous occasions, the top four positions on the albums chart have been new entries, but that was the record until now. The record was first set the week of April 18, 1992, when Def Leppard's "Adrenalize," Bruce Springsteen's double-dose of "The River" and "Lucky Town" and Wynnonna's self-titled solo debut were all new entries.

More than six years passed before the top four slots were once again filled with albums making their first appearance on The Billboard 200. The week of Dec. 5, 1998, Garth Brooks' "Double Live," Method Man's "Tical 2000: Judgement Day," Jewel's "Spirit" and Mariah Carey's "#1's" debuted in the top four.

Another 3 1/2 years went by before there was another all-new top four. The week of June 1, 2000, P. Diddy's multi-artist "We Invented the Remix," Cam'Ron's "Come Home With Me," Wyclef's "Maelstrom" and Moby's "18" debuted in the top four spots.

Almost one year later, during the week of May 3, the top four were all new entries again: Kelly Clarkson's "Thankful," 50 Cent's "The New Breed," Fleetwood Mac's "Say You Will" and Darryl Worley's "I Have You Forgotten?"

There has never been a week when the top five were all debuts. This issue, OutKast, Dave Matthews, Limp Bizkit, R. Kelly, Obie Trice and Nickelback make history by opening in positions 1-6, respectively.

Limp Bizkit owns the third spot with 325,000 copies. That's a far cry from the million-plus week that launched its last full-length, "Chocolate Starfish and the Hot Dog Flavored Water," in 2000, and less than the 635,000-unit opener that "Significant Other" had in 1999. But it's a new day, and with original guitarist Wes Borland out of the lineup, you could even argue that Fred Durst's crew is a different band. Besides, Geoff never heats sympathy parties for acts who blast past 200,000 in a single week.

A hits compilation by R. Kelly (No. 4) becomes the sixth album of his career—and his second year—to start with a 200,000-plus week. His "Chocolate Factory" began at 532,000 copies in the March 8 issue, a Nielsen SoundScan week that Kelly only exceeded once, in 2000, when "TP-2.com" began at 543,000.

Rap rookie Obie Trice and Canada's rocking Nickelback begin at Nos. 5 and 6, respectively; the latter's 200,000-unit start is 22,000 larger than the opener that sophomore album "Silver Side Up" saw in 2001.

Another rapper's debut, by Murphy Lee, checks in at No. 7; he starts at 155,000, next to Trice's 225,000, but both are advised to hold on tight. Another rap newcomer, Shrek Louch, who began last week at No. 9, slips all the way to No. 35 on a 51% decline.

Meanwhile, OutKast's big total follows a busy release-week (Continued on page 88)

With Murphy Lee's debut at No. 8, there are seven new entries in the top 10. The previous record was six, first set the week of Oct. 17, 1998, with debuting sets from Jay-Z, OutKast, A Tribe Called Quest, Sheryl Crow, Kirk Franklin and a various-artists collection, "Mean Green—Major Players Compilation."

One difference between that passel of debuts and the current crop: OutKast leads the way this time. The double-CD "Speakerboxx/The Love Below" (Arista) is the duo's first album to achieve pole position. "Atilien" (1996), "Aquemini" (1998) and "Stankonia" (2000) all peaked at No. 2.

AIN'T NO FOUNTAINS HIGH ENOUGH: The highest new entry on The Billboard Hot 100 is "Stacy's Mom" (S-Curve), the first entry for Fountains of Wayne on this chart.

While the group has been a critical favorite, it has never managed to find a berth on either the Hot 100 or The Billboard 200 until this year. "Stacy's Mom" balls from the band's first album to chart, "Welcome Interstrate Managers," which is No. 138 in its 14th week on the survey. The CD's peak position to date is No. 130, but a hit song should help it rise to new heights.

HARRIS SONGS: The 28th Emmylou Harris album to appear on Top Country Albums in 28 years enters the chart at No. 6. "Stumble Into Grace" (Nonesuch) is Harris' highest-charting set since "Red Dirt Girl" peaked at No. 5 in 2000.
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**Notes:**
- Chart data compiled weekly by the trade publication *Billboard*.
- "#" denotes the peak position the title reached.
- "*" denotes a release that was significant or notable at the time.
- "(singles)" denotes a single release.
- "(compilations)" denotes a compilation album.
- "(soundtracks)" denotes a soundtrack release.
**Over The Counter**

Continued from page 85

A schedule that had the pair visit "Late Show With David Letterman," "Live With Regis and Kelly" and MTV’s "Total Request Live." The Billboard 200’s first ever No. 1 on the big chart and its second on Top R&B/Hip-Hop Albums. The 500,000-unit start is the largest week for a double album since Jay-Z’s "The Blueprint 2" opened with 545,000 last November.

**Top Heavy:** Thanks in large part to the stacked Sept. 23 album slate that accounts for the top six rungs, each of the top 10 albums sold 100,000 copies, while the new Rob Zombie CD/DVD combo comes close (No. 11, 94,500).

The Billboard 200 has not seen this many of the 100,000 club since the May 3 issue, when Easter-week traffic saw each of the top 13 exceed that mark. It has been more than one year—since the issue dated Aug. 24, 2002—that each of the top 10 sold that many in a non-holiday frame.

Three consecutive weeks of album gains over the same week of the prior year might not quite merit a bottle of champagne when year-to-date volume still trails 2002 by 7.4%, but perhaps we could pop open a cold duck?

Traditional music stores reaped most of the rewards this week, with record chains, moving 6.4 million copies in the frame, up 20% over the comparative 2002 week. Department stores’ album sales (4.1 milion) are 16.6% ahead of their prior-year volume.

The industry has not seen three straight gains over prior-year album sales since third-quarter 2001, when there were eight consecutive spikes from the week ended July 29 through the one that ended Sept. 9. The terrorist attacks of Sept. 11, 2001, put a damper on sales the following week. File swapping and CD burners have chilled the numbers even more since that fateful week.

**Wired:** The Dave Matthews Band’s Sept. 24 concert at Central Park in New York, a huge promotion of their new album, was jotted into lower chart ranks. Alan Jackson, for example, gets pushed down five places to No. 13, despite a 12% increase.

Other bulleted albums that got displaced belong to Chingy, Evanescence, Linkin Park, John Mayer, Kelly Clarkson, Cher and Michelle Branch, among others (Nos. 16, 18, 25, 31, 67, 71, 73, 77, 79 and 81).

Note that Top Internet Album Sales only reflects physical albums sold on the Web. Albums sold via downloads have counted toward most of the Billboard album charts since halfway through 2003, but those numbers are not factored on the Top Internet list.

**SWIMMING UPSTREAM:** With 20 new titles entering inside The Billboard 200’s top 11—half in the first nine places—most of the albums that charted in the top 10 were jostled into lower chart ranks.

Alan Jackson, for example, gets pushed down five places to No. 13, despite a 12% increase.

Other bulleted albums that got displaced belong to Chingy, Evanescence, Linkin Park, John Mayer, Kelly Clarkson, Cher and Michelle Branch, among others (Nos. 16, 18, 25, 31, 67, 71, 73, 77, 79 and 81).

ZooMusic CD/DVD combo comes close (No. 11, 94,500).

The Billboard 200 has not seen this many of the 100,000 club since the May 3 issue, when Easter-week traffic saw each of the top 13 exceed that mark. It has been more than one year—since the issue dated Aug. 24, 2002—that each of the top 10 sold that many in a non-holiday frame.

Three consecutive weeks of album gains over the same week of the prior year might not quite merit a bottle of champagne when year-to-date volume still trails 2002 by 7.4%, but perhaps we could pop open a cold duck?

Traditional music stores reaped most of the rewards this week, with record chains, moving 6.4 million copies in the frame, up 20% over the comparative 2002 week. Department stores’ album sales (4.1 million) are 16.6% ahead of their prior-year volume.
**Greatest Gainer**

- **Back In Black**
  - **Artist:** AC/DC
  - **Label:** Capitol
  - **Release Date:** October 11, 2003

**Top Heatseekers**

1. **FOUNTAINS OF WAYNE**
   - **Artist:** Fountains Of Wayne
   - **Label:** Warner Bros.
   - **Features:** Welcome Interstates Managers

2. **JUANES**
   - **Artist:** Juanes
   - **Label:** Universal
   - **Features:** On Dia Normal

3. **THE STRING CHEESE INCIDENT**
   - **Artist:** The String Cheese Incident
   - **Label:** Page Avenue
   - **Features:** Untying The Knot

4. **DWELE**
   - **Artist:** Dwele
   - **Label:** MCA
   - **Features:** Subject

5. **GREATFUL DEAD**
   - **Artist:** Greatful Dead
   - **Label:** Epic
   - **Features:** Greatest Hits Collection

**Top Independent Albums**

1. **LIL JON & THE EAST SIDE BOYZ**
   - **Artist:** Lil Jon & The East Side Boyz
   - **Label:** Universal
   - **Features:** King Of Crunk

2. **YING YANG TWINS**
   - **Artist:** Ying Yang Twins
   - **Label:** Interscope
   - **Features:** Me & My Brother

3. **DASHAID CONFESIONAL**
   - **Artist:** Dashaid Confesional
   - **Label:** Warner Bros.
   - **Features:** A Mer, A Miser, A Brand, A Star

**Singles**

- **JOHNNY CASH**
  - **Title:** Johnny Cash
  - **Label:** Capitol

- **TVMICRAW**
  - **Title:** TVMcRai
  - **Label:** Polydor

- **COLDPLAY**
  - **Title:** Coldplay
  - **Label:** EMI

- **BOB MARLEY AND THE WAILERS**
  - **Title:** Legend
  - **Label:** Island

- **THE BEATLES**
  - **Title:** The Beatles
  - **Label:** Apple

- **BOB SEGER & THE SILVER BULLET BAND**
  - **Title:** Greatest Hits
  - **Label:** Capitol

- **PINK FLOYD**
  - **Title:** Another Brick In The Wall
  - **Label:** Warner Bros.

- **MARCIA GRIFFITHS**
  - **Title:** Greatest Hits
  - **Label:** RCA

- **METALLICA**
  - **Title:** Metallica
  - **Label:** Warner Bros.

- **LINKIN PARK**
  - **Title:** Hybrid Theory
  - **Label:** Warner Bros.

- **BRUCE SPRINGSTEEN**
  - **Title:** Greatest Hits
  - **Label:** Columbia

- **CELINE DION**
  - **Title:** All The Way...A Decade Of Song
  - **Label:** Columbia

- **BARRY WHITE**
  - **Title:** All Time Greatest Hits
  - **Label:** Motown

- **KENNY G**
  - **Title:** Greatest Hits
  - **Label:** Columbia

- **AC/DC**
  - **Title:** Back In Black
  - **Label:** Capitol

- **RASCAL FLATTS**
  - **Title:** Rascal Flatts
  - **Label:** Universal

- **SHANIA TWAIN**
  - **Title:** Come On Over
  - **Label:** Mercury

- **FRANK SINATRA**
  - **Title:** Classic Sinatra: His Great Performances 1953-1966
  - **Label:** Capitol

- **QUEEN**
  - **Title:** Greatest Hits
  - **Label:** EMI

- **JOURNEY**
  - **Title:** Journey's Greatest Hits
  - **Label:** Warner Bros.

- **JOHNNY CASH**
  - **Title:** Super Hits
  - **Label:** Capitol

- **ABBA**
  - **Title:** Gold - Greatest Hits
  - **Label:** Epic

- **SIMON & GARFUNKEL**
  - **Title:** The Best Of Simon & Garfunkel
  - **Label:** Columbia

- **THE MARSHALL MATHERS LP**
  - **Title:** The Marshall Matthers LP
  - **Label:** Eminem

- **ORIGINAL BROADWAY CAST RECORDING**
  - **Title:** Mamma Mia!
  - **Label:** J Passport

- **JACK JOHNSON**
  - **Title:** Brushfire Fairytales
  - **Label:** Capitol

- **PHIL COLLINS**
  - **Title:** ...Hits
  - **Label:** J Records

- **RADIOHEAD**
  - **Title:** OK Computer
  - **Label:** Parlophone

- **GOOD CHARLOTTE**
  - **Title:** Good Charlotte
  - **Label:** Virgin

- **PATSY CLINE**
  - **Title:** 12 Gold Songs
  - **Label:** Atco

- **GUNS N' ROSES**
  - **Title:** Appetite For Destruction
  - **Label:** Geffen

- **MADONNA**
  - **Title:** The Immaculate Collection
  - **Label:** Warner Bros.

- **TOM PETTY AND THE HEARTBREAKERS**
  - **Title:** Greatest Hits 1976-1986
  - **Label:** Warner Bros.

- **SADE**
  - **Title:** The Best Of Sade
  - **Label:** Epic

- **DEVO**
  - **Title:** The Best Of Devo
  - **Label:** Warner Bros.

- **BROOKS & DUNN**
  - **Title:** The Greatest Hits Collection
  - **Label:** Arista

- **DIXIE CHICKS**
  - **Title:** Wide Open Spaces
  - **Label:** Epic

- **METALLICA**
  - **Title:** Master Of Puppets
  - **Label:** Warner Bros.

**NEW**

1. **EARTH, WIND & FIRE**
   - **Title:** Greatest Hits
   - **Label:** Sony

2. **JAMES BROWN**
   - **Title:** Greatest Hits
   - **Label:** Motown

3. **CRAIG MORGAN**
   - **Title:** Give It All You Got
   - **Label:** Epic

4. **LOS LOBOS**
   - **Title:** Los Lobos
   - **Label:** Geffen

5. **DARRELL ROBERTS**
   - **Title:** Give It Back To You
   - **Label:** Telarc

6. **THE BEATLES**
   - **Title:** The Beatles
   - **Label:** Apple

7. **THE BEACH BOYS**
   - **Title:** Greatest Hits
   - **Label:** Capitol

8. **RICK SPRINGFIELD**
   - **Title:** Greatest Hits
   - **Label:** Warner Bros.

9. **THE TEMPTATIONS**
   - **Title:** Ultimate Collection
   - **Label:** Motown

10. **THE PRINCES OF SOUL**
    - **Title:** Ultimate Collection
    - **Label:** Warner Bros.

11. **THE ROLLING STONES**
    - **Title:** Greatest Hits
    - **Label:** Polydor

12. **THE Who**
    - **Title:** Greatest Hits
    - **Label:** Warner Bros.

13. **JIMMY PAGE & ROBERT PLANT**
    - **Title:** Greatest Hits
    - **Label:** Warner Bros.

14. **THE STONES ROLO**
    - **Title:** Greatest Hits
    - **Label:** Sony

15. **THE BEATLES**
    - **Title:** The Beatles
    - **Label:** Apple

16. **THE BEACH BOYS**
    - **Title:** Greatest Hits
    - **Label:** Capitol

17. **THE TEMPTATIONS**
    - **Title:** Ultimate Collection
    - **Label:** Motown

18. **THE ROLLING STONES**
    - **Title:** Greatest Hits
    - **Label:** Polydor

19. **JIMMY PAGE & ROBERT PLANT**
    - **Title:** Greatest Hits
    - **Label:** Warner Bros.

20. **THE BEATLES**
    - **Title:** The Beatles
    - **Label:** Apple

21. **THE BEACH BOYS**
    - **Title:** Greatest Hits
    - **Label:** Capitol

22. **THE TEMPTATIONS**
    - **Title:** Ultimate Collection
    - **Label:** Motown

23. **THE ROLLING STONES**
    - **Title:** Greatest Hits
    - **Label:** Polydor

24. **JIMMY PAGE & ROBERT PLANT**
    - **Title:** Greatest Hits
    - **Label:** Warner Bros.

25. **THE BEATLES**
    - **Title:** The Beatles
    - **Label:** Apple

26. **THE BEACH BOYS**
    - **Title:** Greatest Hits
    - **Label:** Capitol

27. **THE TEMPTATIONS**
    - **Title:** Ultimate Collection
    - **Label:** Motown

28. **THE ROLLING STONES**
    - **Title:** Greatest Hits
    - **Label:** Polydor

29. **JIMMY PAGE & ROBERT PLANT**
    - **Title:** Greatest Hits
    - **Label:** Warner Bros.
McGraw Title 18th To Spin To No. 1

Tim McGraw snipes his 18th No. 1 on Hot Country Singles & Tracks as "Real Good Man" posts the only detection gain (up 299 spins) within the chart’s top four.

The other three songs decline by triple-digit spins, led by Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere." The song drops 753 detections and falls to No. 3 after spending its record-tying eighth week at No. 1 Singles Minded. Billboard, Oct. 4.

"Man" is McGraw's first No. 1 since "Unbroken" reached the pinnacle for a week in the Sept. 14, 2002 issue. The 13-month gap is short by most artists' standards. Yet, for McGraw, it is the longest span between No. 1 since he first toppled the chart in May 1994 with "Don't Take The Girl.

Elsewhere on the country chart, "I Love This Bar" becomes Toby Keith's second-fastest-climbing single as it steps into the top 10 (11.9 in its seventh week on the list. Keith's prior 22 top 10s, only "Country of the Red, White and Blue (The Angry American)" made a quicker ascent, needing only six weeks to reach that region of the chart in June 2002.

Prior to 1999, the years with the fewest fast-rising singles were 1997 and 1985, both with eight. Every other year of the Nielsen Broadcast Data Systems era (1960 to the present) has no less than 10 such titles.

SECOND LIFE: "Runnin'" by Tucap featuring the Notorious B.I.G. debuts on Hot R&B/Hip-Hop Singles & Tracks at No. 32 almost seven years after it peaked at No. 57 on the chart in another form. The track is being treated as a new entry since it has been considerably revamped from the original, which was produced by Easy Mo Bee. Featured vocals by Radio, Draymaclady and Stretch have been removed by new producer Eminem, and a sample of "Dying To Live," an obscure 1971 B-side from the Edgar Winter Group, has been added.

"Runnin'" is the first single from the soundtrack to "Resurrection," a movie about the life of Tupac, which is narrated by the late artist. The soundtrack hits retail Nov. 4, the movie debuts 10 days later.

CLOSING THE GAP: Sarah McLachlan debuts at No. 1 and No. 4 on Hot Digital Tracks with two versions (album and radio mix) of "Fallen," her first solo release in more than four years. The album mix comes in with 2,598 paid downloads, which is the most one-week transactions in the chart's short history.

Combined, both versions account for slightly more than 4,000 paid downloads, well within shooting distance of the top seller on the traditional Hot 100 Singles chart. This issue, Elvis Presley's "Rubberneckin'" declares the No. 1 slot on that chart with 45,500 units sold, a mere 38% lead over the combined "Fallen" sums.

HAVE MERCY: MercyMe lands its first Billboard Hot 100 entry as at No. 76 while splashing onto Hot 100 singles at No. 4 with 6,000 units scanned. "Imagine" also moves back into the top 10 at No. 101 on the Adult Contemporary chart, which returns in print format this issue (see story, page 10). MercyMe also rides high on billboard.com's Hot Christian Singles & Tracks and Hot Christian Adult Contemporary charts with "Word of God Speaks," which holds at No. 1 for a ninth week on each list.
proposition for PC users.

San Diego-based MusicMatch has similar designs. It became the latest entrant into the market with the Sept. 29 launch of its à la carte download service.

All the services are expected to offer roughly the same number of tracks—more than 200,000 songs from the major labels plus significantly more than 100,000 songs from independent labels—at the price of 99 cents each. They do not require a subscription.

The primary challenges for new services, digital music executives say, are marketing and creating a consumer experience on the PC side that rivals what Apple offers through the iTunes Music Store to Mac users. However, usage rights have generally been dictated by the labels. "It's a challenge to be able to find licenses that can be turned into a compelling product for consumers and at the same time protect against piracy," MusicMatch CEO Dennis Mudd says.

Usage rules for MusicMatch's new service—the first Windows-based, pay-per-download store to offer consistent rights—likely hint at where the market is going.

MusicMatch downloads can be stored on up to three PCs at once and transferred to compatible portable devices that support Windows Media files. Tracks can be burned to CDs; playlists can be burned up to five times. By contrast, buymusic.com, another pay-per-download service that launched earlier this year, thus far does not offer any consistency in what consumers can do with the music they purchase. BuyMusic lets the individual label dictate usage terms. But with content readily available and usage rules becoming more restrictive, the number of companies looking to get into the business of selling digital music is growing.

Company maker Dell is following competitors like Apple, Sony and Gateway into the music space. The company recently announced that it plans to launch a new digital music service of its own as a portable music player later this year.

Additionally, the company says it will launch a new media management software application that will enable users to turn their digital music files into software to photo slideshows, watch DVDs and view videogame clips. Mudd maintains that the best opportunities in selling music online will be for companies with attractive software that allows for music and media management that can integrate commerce opportunities.

"We do expect that the big winners in this space are going to be the major labels, MusicMatch, Microsoft, Real, Winamp and Apple," he says. "People aren't going to a store; they're buying music from their normal play-back environment."

MusicMatch isn't alone in that thinking. The RealNetworks download offering from Rhapsody is expected to feature integration with the RealOne Player. Buymusic has also said that it plans to launch a jukebox for its services.

In a point of differentiation from more storefront-oriented services, MusicMatch—which claims more than 8 million active users of its software in the U.S. and 150,000-plus subscribers to its premium radio service Artist-On-Demand—plans to drive much of its download sales through radio offerings.

Consumers will be able to purchase tracks as they are listening to a song.

Mudd says the company hopes to convert 20% of its users into customers largely through e-mail marketing to users who have installed the software.

P2P Conflict

Continued from page 7

RIA to settle out of court and enabling those who feel they are innocent of wrong-doing to make their case.

"We are trying to be reasonable and fair and allow these cases the opportunity to be resolved without litigation," Bainwol told the panel. He also said that lawsuits could be avoided if P2P network operators instituted meaningful disclosure notices stating that unauthorized uploading and downloading is illegal, used as a deterrent to file, and block such activity and changed default settings for users so that they do not unknowingly upload material.

Bird veterans say that lawmakers have too much on their plate to reconstruct the DMCA.

There's another emerging factor in the lawmakers' response to the issue: They view the activities and business practices of Kazaa with growing suspicion.

The hardball questions at the Coleman hearing were aimed at Alan Morris, executive president of Sharman Networks, the parent company of Kazaa.

Kazaa is the most popular program used to trade songs on the Internet. According to Nielsen/NetRatings reports that home file sharing through Kazaa has dropped since June, when the RIAA announced its plans to sue Kazaa.

The decline continued through last month, when the suits were filed, down from 6.7 million per week to 3.9 million. Morris attributed the drop to a common "seasonal downturn."

But there is conflicting information that shows the RIAA still went after Kazaa in a more aggressive way to go after its anti-piracy protection efforts. A Gallup poll released the same day as the hearing indicates that 83% of teenagers feel it is morally acceptable to download music from the Internet for free.

Retailers appear split on the law-suit issue. While Mike Negra, whose store is in State College, Pa., says that part of the hearing that has lost 70% of his business and supports the RIAA program, another retailer, Steve Wiley of Hoflund's New and Used Music, submitted written testimony opposing "prosecuting kids."

Wiley, whose store is in the Student Union Building of Arizona State University, says he believes that part of the industry downturn is because of high CD prices and lack of viable legal online music shopping. He says the labels will face a consumer backlash if they continue the lawsuits.

NO NEW LAWS

Coleman says he wants to continue modifying the subpoenas process authorized by the DMCA to include "some sort of judicial review" that would ensure that innocent citizens aren't dragged into the RIAA's net.

But he added that he is not planning to introduce legislation this time.

Sen. Sam Brownback, R Kan., introduced legislation last month to remove or modify the subpoena process of the DMCA, but sources say he's unclear whether he could gain the necessary support for such a bill to pass.

Although Congress may not act to amend the DMCA, the RIAA has said it will continue to look for new legal appeals. Many copyright law professors believe that one of the cases could end up before the Supreme Court.

There is an appeal by Verizon that the RIAA does not have the authority to use the subpoenas and the other is an appeal by the RIAA that a lower court was wrong in ruling Grokster as not as liable as a secondary copyright infringer (Billboard, Sept. 20).

On Sept. 29, the American Civil Liberties Union and several legal groups sued one of the RIAA's subpoenas, citing privacy issues. The subpoena would have forced Boston College to hand over the name of a "Jane Doe" female senior whom the RIAA suspects of pirating songs.

The court has not yet responded.

Latifah

Continued from page 7

Jimmy Fallon. A former recording artist for Tommy Boy and Motown, her most recent music project was a 2002 Motown release, "She's A Queen: A Collection of Hits."

"For this album, I will choose songs that have shaped me artistically and affected me emotionally," the Grammy-winning singer/songwriter/sapepr said in a prepared statement. She is managed by Shakem Compeau.

Also working on the album project will be Monica Lynch, former president of Tommy Boy Records, and Joe McEwen, former senior VP and director of A&R for Warner Bros. Records. Both Creative Battery and Vector will record and market the new album.

All parties will gauge possible future projects together based on the success of this one.

Sanders founded New York-based Creative Battery in 2002 in partnership with Los Angeles-based AEG and the HEAT Group. The latter is an entertainment and sports company that owns Miami Heat basketball team and the American Airlines Arena in Miami. Upcoming Creative Battery projects include two Broadway musical productions, "The Color Purple" at the Apollo Theater and "Dreamgirls." Also established in 2002, Vector Recordings is headed by co-founders Jack Rowner and Ken Levin. The label has offices in New York, Nashville and Boston. This year, Vector released Damien Rice's "O" through WEA. Also on its roster is former Black Crowes frontman Chris Robinson.

"There are only a few artists out there with whom you can really create a true event," says Rowner, the former president of RCA Records. "It's a new world, and the music business is looking for new models.

This project could be deemed as one of those new models." Los Angeles-based AEG/LIVE, comprises various companies that specialize in live entertainment. Among its divisions are Concerts West and Creative Battery. Concerts West produces Celine Dion's Caesars Palace Las Vegas show "Celine Dion: A New Day...Presented by Chrysler." AEG/LIVE has also promoted national concert tours by Justin Timberlake and the Eagles.

"We were just looking for ways to expand our universe," AEG/LIVE president/CEO Randy Phillips says. "With Queen LATIFAH/SUZANNE VICTOR photograph

"But the service is still in beta and it allows users to remove or alter content to make it appear legal."

"We are on the live entertainment side and have been reliant on the music industry. But as the business continues to morph, we've been trying to find new business models. We have to get out there and take the initiative."
Continued from page 3

Indeed, Matthews slowly slides up and down the neck of an electric gui-

tar; with no additional instrumentation,

he sings in the heart-tugging chorum. "You said, "Always and forev-

er/And I believe you, baby." The somber tune, which Matthews is

say is about "vast emptiness," is the

barest of all the album's songs; it's arguable its

most definitive solo statement, one that

reveals a side of Matthews the masses have previously only glimpsed.

The track spilled out of Matthews in a few hours.

"We spent a lot of time after we recorded it, sitting and talking to

it, "What are we going to do with it?" he says. "It came so quickly. We
didn't know if we should put some beats on it, or what we were going
to add to it. If we should put some more guitars on. But the more we
listened to it, it was more like, 'What? Why else could we do with it?'"

The track is featured on the record, as are drummer Brady Blade and bassist

Tony Hall—the rhythm section in Emmylou Harris' live band. Matthews

begins a few weeks of shows with that unit in early December. The tour

will break for the holidays and pick up again after the first of the year.

The title cut aside, how much of a change is "Some Devil" from Matthews

work with the bands? Hard-core fans will recognize the difference right away in

the soulful, bluesy "Deep" and the string-laden "Stay or Leave." But these

are not drastic departures; each track has Matthews' voice at the core.

While creating his previous albums, he was working a letter with four other people

in "the band," as he puts it. "It's every day," he says. "Every day,"

composed by Matthews and producer/songwriter Glen Ballard—this

album was created somewhat in soli-

tude by Matthews himself.

"I didn't have a chance on this one, as often, to ask someone that was looking

over my shoulder or to look over some-

one's shoulder as much as it was sort of me looking at the page.

After meeting with retailers and get-

ting a positive reaction from prevailed

tracks, RCA shipped an initial 1.3 mil-

lion units of "Some Devil." That num-

ber eclipsed the label's initial shipment

of "Busted Stuff."”

NOT JUST AN ACOUSTIC ALBUM

RCA hopes to drive early sales of the album by adding a five-song bonus disc to

most of the initially shipped CDs. The material is culled from Matthews and

Reynolds' acoustic tour this year.

RCA also is trying to drive home that

the album is a full-band record and not

an acoustic album akin to the 1999

Matthews/Reynolds RCA set "Live at Luther College," according to Hugh

Surratt, senior VP of artist development/creative.

"Grave digger" (featuring electric gui-
tar swirls courtesy of Phil X's Treas-

ure, who guests on "Some Devil" tracks) helps make the point that this

is a rock album. As does next single

"Save Me," which will be worked up

at triple-A, modern AC and adult top 40.

Other tracks being considered as

future singles will be harder to work at

multiple formats. While the acoustic,"al-

most playful "Oh" appears to be a no-

brainer for triple-A, the sparse "Some

Devil" will prove more complicated.

That song gives me goosebumps,"

Surratt says. "Some of us crazy guys, like myself, we feel that if that song
could ever get on the radio—it's so unique and so soulful and emotional

it could work. The trick is getting it on the radio.

Matthews' manager, Conan Capshaw, says firm possibilities may be pursued for that track.

Either way, RCA is ready for a bat-
tle on the radio front. It's something

Surratt says the album is supposed to be more than a decade of working DMB

released.

"We've had to fight tooth and nail from the very beginning of [the

track]," he says. "We took "Crash Into Me" to top 40 radio four times before it stuck."

Matthews will help push the album himself around the start of the "Some

Devil" tour, when he hits the TV circuit for the second time. He has already

appeared on an MTV special and a one-
hour edition of "The Charlie Rose Show."

Aside from educating the public on the project, RCA and Matthews are stressing that the

release of "Some Devil" in no way jeopardizes the future of DMB. The

band is likely to return to the studio in January 2004.

In addition, early next year RCA will release a three-DVD, six-CD boxed set from the band's three-night

stand at the Gorge in George, Wash., last year. Two-

disc DVD and DVE versions of the album's recent show for 85,000 fans in

New York's Central Park are also due Noc. 11.

Recording "Some Devil" without his longtime musical partners has made

Matthews excited about the next DMB recording: "This band is like my family.

You can go out to dinner with friends, but you always come back to your family.

There is no way I will find another group of people to play with [with the

way I play with this band. It's not possible. And it grew again, that

appreciation inside me, doing this solo project... As long as I'm playing music

to push forward, it's got to be tough."

"It's just terrifying for me to think of the band not being there. Just terrifying. I

can't imagine what would happen to cause it to not be there."

Continued from page 3

label, Hag Records (Billboard, Oct. 4).

Adds R&B veteran Jeffrey Osborne, who owns his Jay Oz Records imprint moves through Koch Entertainment Distribution: "It's at the point where no label wants to sign veteran artists, you can name five right now who can't get a deal."

The influx of marquee names with dedicated fan bases to the indie side is translating to sales.

Andy Allen, president of New York-based Alternative Distribution Alliance, says that there are "artist opportunities that may be available to them than they may have been in the past, because of the

thinning of the herd, let's call it, at the major-label level."

"As a result, the distributors of these labels are willing to give the added

volume that goes along with that," he adds. Indeed, veteran fills the Top Inde-

pendent Albums chart in this issue of

Billboard. Such tried-and-true acts as Michael Bolton, Simply Red, Dwight

Yoakam, Daryl Hall, the Bangles, Steve Earle and the late Warren Zevon all have albums there.

The majors-to-indies route has been used frequently. For instance: Earlier this

year the band Boston sued A&M Records for more than $1 million in damages.

At issue were disappointing sales of its Artemis-released 2002 album, "Cor-

porate America" (Billboard, July 5).

But on the whole, artists polled by

Billboard express satisfaction with both

the freedom afforded by working with the indies and with the bigger cut they

enjoy from the sales pie.

"It allows me to just think about the

music. Hey, what a concept! It's got

me up to go in and think about music

and not worry about the marketplace," says singer/songwriter John Hiatt, who

licensed his last three albums to indie

labels after 25 years at the majors.

Hiatt adds with a laugh: "I've made

more money as an independent than I
ever did on a major label."

Michael Olsen, the new CEO of

Napalm Records' Front Porch Music

Group—which distributes albums by

Haggard, Joan Osborne and Terence

Reynolds' says.

"It seems like something Dwight

wanted to give a try," his manager, Mark

Hardy, says, of the licensing deal. "He

gets the master back in four years.

That's appealing to a lot of artists."

Singer/songwriter Joan Osborne ran her own indie label, Rare Bird Records, before her 1995 Mercury debut.

"Relish," sold 2 million copies. She took her label back to the indie sector last year with the Compandia-distributed

"How Sweet It Is," she says.

In Osborne's case, Compandia fun-

dzed the project and maintains ownership

of the masters. Still, she was able to

steer her own artistic course.

"As you're going around to various

label people, you want to be the creative

force, just because the few experiences I've had with that in the past have not been positive," she says.

"One of the good things about going the more independent route is that

you don't have anybody to blame but yourself if something goes wrong. In
taking that control back, you're also taking

that responsibility on yourself, which

for me is very comfortable," she says.

KEEPING IT REAL

Independent labels and distributors appear willing to cede creative control

to the artists in return for the type of sales they see from these highly recog-

nizable names.

"It's a niche for us," says Erik

Grotte, COO of Bayside Distribution

in Reisterstown, Calif. "Frampton,

[Sammy] Hagar, En Vogue: they can

sell 40,000 to 100,000 units,

which for an indie is a good sell, but

that's way below what the majors even

want to see it.

The arrival of a major-label act at an

indie necessarily entails real-world discus-

sions regarding an act's expectations

about sales and the distributing com-

pany's outlay of dollars for their project.

Mike Carden, president of RED-

distributed Eagle Records—which has

released albums from such acts as Joe

Gocker, Simple Minds, Testament and

George Thorogood—says artists under-

stand that indies cannot invest the same

type of marketing and promotion

money in an album that a major can.

Carden says, "Going in, we discuss

the expectations at some great length.

'Listen, guys, you've been down these roads. Do you really want to spend all

this money on that?' And the answer is

usually, You're right. What did we really see for that million-dollar radio pro-

motion that we did? They get it at this point, their careers."

Manager Hartley notes, "You have
to go into this knowing that the rules are
going to be different. You're dealing out

there on the street level, and you're try-

ning to navigate some of the independent
costs associated with pro-

moting a single are enormous."

Compandia's Olsen says, "Our

marketing, even if we were going to spend it, isn't quite as good as some of the

majors' million dollars, because they're out there spending it every week.

"So we try to be very, very honest [with our artists], even to the point of

rudeness, about what we think we can do with the project. But we also feel

there will be no disappointments in the end.

"Many artists with long-term careers believe there is no way the majors

will now seek their services, a

younger performer like Osborne, who

began her recording career in the 90s,

will have the time is right to be with a

big firm."

"Most likely. I want to stay inde-

pendent, at least for a little while," says

Osborne. "The majors label just
didn't work for us. Even to this day. I'm

not that sold on the idea that they can

completely crumble, and they don't seem to be able to find some other way that's going to

work for them, at least in the near future. So it's kind of a great time to not be on a major label."

Additional reporting by Gail Mitchell in Los Angeles.
where there is no distinction between the audio and video components.

What’s more, Interscope has been pushing its acts to capture as much video footage as possible when they enter the studio to work on a new CD, in hopes of creating a dual package.

As you look at the transition that our business is going through, and as you look to new formats, there are certain cases where art may be a little ahead of the business,” says Steve Berman, head of marketing and promotion at Interscope. “There is a generation of artists growing up with and turned on by the idea of marrying visual art and music into the same package—that is the dual disc, which is coming, or just in the same package.”

The concept is catching on industry-wide.

The Lopez title “The Real Me” is targeted for a late October/early November release; A Simple Plan’s “A Big Package for You!” and Lavigne’s “My World” both are due to hit stores Nov. 4.

“Artistic experience with music has become more and more prominent. Tying them together is just a natural,” says Jordan Katz, Arista Records senior VP of sales.

But the strategy is not cheap.

“When [hybrid] technology is available, that makes this a much more cost-effective proposition,” says Lee Trink, VP of marketing at Latino.

“Having a hybrid order, cost, point, cost is a big factor. When you want to include an additional product in your packaging, you’re talking about a considerable amount of money to get that done. There’s money of the producing the extra disc, plus there’s the package to house two discs.”

**MAKING ROOM FOR MUSIC VIDEO**

For now, labels are looking past the expanse of combo packages and keeping their eyes on the surfing popularity of music video. It is one of the fastest-growing segments of the recorded-music market. According to the Recording Industry Assn. of America, shipments of music video grew by 23.9% in value in 2002 over the previous year.

In an effort to capitalize on that growth, many labels are using hybrid packages.

They are of the belief that consumers are accustomed to looking in the music bins for music-related titles.

“I’m a believer in putting music DVD products into studio packaging because I think the audio consumer is used to buying music in the audio format,” says Kevin Gore, executive VP of marketing and sales for Epic Records/Strategic Marketing. “If the consumer has access to it, and it’s alongside their albums, there’s a darn better chance that they’re going to buy it there than if they are wandering into the music DVD section of the store.”

But Epic and Lava are hedging their bets. Each is releasing their titles in two packaging configurations—a CD case and a DVD case. Unlike the 50 Cent initiative—where music was exclusively positioned in the music bins—the new titles will sit in both sections of the store.

One of the challenges we face in racking than the challenges we face in explaining to the consumer,” Gore explains.

Getting Comfortable

Alder is concerned about confusion among the many new music and video titles coming to market. “The industry needs to establish which way is head in terms of packaging and sticker such titles and how to communicate the added piece through advertising,” Alder says.

Still, some retailers are becoming increasingly comfortable with the migration of DVD into the music marketplace.

“We are really汁ting the distinction,” says Lee Garrett, executive VP at Wharehouse Entertainment.

Similarly, VEG is moving its music DVDs from the video section and into the music realm.

“It will be interesting to see what that does to sales,” Alder says. “We are seeing huge growth in music DVD. It accounts for about 10% of our DVD sales.”

As far as packaging is concerned, Alder says, “There is a lot of test ing in this area and the quicker the is a common approach, the better. We are still dis cussing what packaging works best internally. It seems to be more of a move to CD packaging.”

Tower Records stocks music DVDs in the overin its music sections, next to the relevant artists’ albums.

Some labels are even pushing DVDs packaged in jewelboxes with no bonus CD in them. Such is the case with upcoming DVD releases from Arista acts OutKast and TLC.

Tom Donnaramma, executive VP of sales at Sony Music label group, sees the hybrid packages as a way to excite retail. “Whether it is a bigger space in a circular, or signage on an end cap, any of those things we can do that gives us a bigger presence at retail and gives the consumer a bigger reason to buy I think we have to do.”

In some cases, the labels view the hybrid packages as an opportunity to offer a higher-value product at a higher price.

The hybrid packages also are used to push catalog. In those cases, a greatest-hits CD music and a video compilation are often bundled together with equal weighting.

EMI, for instance, has a number of releases on the way featuring audio and video retrospectives from N.W.A., Pearl and the Single. It has both World House, Poison and Turner. Likewise Rhino/Warner Strategic Marketing, which is coming out with joint CD/DVD sets from the Eagles, the Eagles' Band, Paul and Thriller.

The rise of music releases with original video and audio components is also resulting in chart curiosities.

Combo releases that have audio and video content unique to that package—as is the case with the upcoming Lopez, Lavigne and A Simple Plan releases—are the titles eligible for both the Billboard album charts and the music video sales chart.

Additional reporting by Ed Christ man in New York.

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**P.O.D. CD Contains PS2 Game**

NEW YORK—The first 1 million copies of P.O.D.’s next studio album, “Payable on Death”—due Nov. 4 from Atlantic—will come packaged with a bonus video game disc.

Atlantic and Sony Computer Entertainment America claim the combined release will be industry first.

The disc will contain a version of the PlayStation 2 game “Amplitude,” which allows users to remix the newly recorded, non-album P.O.D. song “Space” using its individual tracks.

The controller, players can freestyle and scratch on top of the music and mix the song in a number of ways.

The “Payable on Death” music DVD will also include enhanced elements—excerpts from the documentary “Inside P.O.D. Culture” and a key to a Web site that will allow fans to download a version of “Space.”

The full version of “Amplitude,” available at video game retailers, features 25 songs by acts that include Blink-182, David Bowie, Garbage, Weezer, Quasari and Logan 7.

TROY CARPER

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Additional reporting by Ed Christ man in New York.

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**CD/DVD Hybrid Still Facing Technical Hurdles**

BY CHRISTOPHER WALSH

NEW YORK—While labels increasingly add value to the embattled CD, a deeper look into the development of various hybrid discs has produced mixed results.

Given the success of music video releases on the DVD-Video format, a hybrid DVD-VCD disc could stimulate falling CD sales, possibly arousing interest in the DVD-Audio format in the process.

Previously, several major labels hinted that they might issue hybrid packages by the fourth quarter. But tests of a multi-format, single-sided disc by the DVD Forum, an association of hardware manufacturers and software companies, have been disappointing, with many DVD players unable to read and play back the proper layer.

Unlike the Sony/Philips-developed Super Audio CD (SACD), the specification of which allowed for a single-sided hybrid playable in both SACD players and standard CD players, DVD has no such provision.

“Unfortunately, the DVD Forum didn’t think of the hybrid when they were developing the standards,” says Andrew DaPuzzo of Bertelsmann-related replicon Sonopress, the first to manufacture hybrid SACDs.

“Because they didn’t, the equipment out there doesn’t necessarily default to one layer or the other, and because of that, they can’t create a single medium to SACDs.”

For hope a DVD/CD hybrid either DVD-V or DVD-A—would appear to rest on a dual-sided disc. But here as well, technical limitations are a factor.

A dual-sided hybrid would have to be created by pressing two discs back to back. With both the CD and DVD specification of 1.1 millimeters, 1.5 millimeters thick, such a disc would be “out of spec,” jeopardizing not only a player’s ability to read it, but creating the potential for the disc to jam in existing hardware.

DVD/CDC hybrid is not necessarily out of the question. “We can and in fact have created hybrid discs,” says DaPuzzo, referring, in part, to RCA act the Calling’s 2002 DVD-C/DVCD hybrid.

That disc, a on one side with music videos, plus additional video content on the other. As is standard with the format, the DVD side includes a surround sound mix and main menu.

To the naked eye, the disc is noticeably thicker than a CD, and the packaging carries the warning: “Not recommended for in-dash car audio systems.”

“We mold the CD a little thinner, mold the DVD a little thinner, and glue them together,” DaPuzzo explains. “It’s about 1.5. 1.56 [millimeters thick]. Some old players will have a problem with it, especially those that are front-loading, but we have had very few problems [otherwise]. People ask, ‘Does it play?’ Our practical experience says yes.”

The development offers hope for a hybrid VCD.

A prominent independent label is expected to announce a fourth-quarter release on a newer version of the hybrid measuring less than 1.5 millimeters thick. To date, however, the concept of a hybrid VCD-to rival SACD’s versatility—remains in limbo.
'Studios Are Working Hard To Bring People Back, And It's Working'

BY CHRISTOPHER WALSH

Just 10 days before the 111th Audio Engineering Society (AES) Convention was to commence in New York, terrorists attacked the Twin Towers.

Amid the shock, fear and confusion of the horrific events of Sept. 11, 2001, the city and its residents were determined to recover and once again prosper. AES executive director Roger Furness exemplified that spirit.

 Barely 24 hours after the attack, Furness announced not the convention’s cancellation but a 10-week postponement. Despite extensive exhibitor cancellations and reduced attendance, the AES Convention, the professional audio industry’s foremost event, drew high marks for its significance to the community and, particularly, the host city.

In the midst of continued economic doldrums, the London native and seasoned audio engineer has steadfastly guided the society.

“Roger has found a way to put the society back on its feet and keep it from being one of the victims of 9/11,” says Dr. Roy Pritts, former president of the AES and founder of the Music Engineering program at the University of Colorado at Denver. “It’s one of the survivors of 9/11.”

This year’s 115th AES Convention will take place Oct. 10-13 at New York’s Jacob K. Javits Convention Center.

Q: The music and pro audio industries are changing at an unprecedented pace. How has it affected AES and its convention?

A: There have been a couple of factors working at the same time. There’s technology change, word economic problems, a shift in the way people listen to and buy music and other factors. All these are really in the mix.

We saw a big shakeup after Sept. 11, and there was no question it hit the convention at that time very badly—and also membership, but to a lesser extent.

Last year we saw an improvement at the convention, both in the number of exhibitors and attendees, but the membership was still rather sluggish. This year, the number of exhibitors is really the same as last year, and we expect the attendance to be good, because it’s New York, and New York is always very good for the AES. But what is interesting is the membership has increased for the first time in a few years and is going well. It’s increasing much faster than we’ve ever seen before.

Q: Might AES membership be rising because of so many individuals seeking information and a greater degree of professionalism?

A: It’s difficult to say exactly the reason, but there are a lot of decisions to be made and a lot of knowledge to be gained. The AES is primarily a source of audio information and always has been.

This year, we introduced the concept of the online member, which means they get everything a normal member gets but receive the [AES] Journal—the technical magazine of the society—online rather than in a printed form. This allows us to charge a lower dues fee. This, I think, has helped bring in younger people and make them more aware.

Also, one of the dangers of home recording or working by yourself is that you don’t have a feeling of community, which you do in a recording studio. By joining the AES, for example, [members] get in contact with other people and feel part of something.

Q: The Society of Professional Audio Recording Services is redefining itself in reaction to fundamental changes in the industry. Have you felt the same need for the AES?

A: The AES is an evolving society. It has a base, but it evolves and changes as required. One of the things we started this year at the conventions was to make information on audio more accessible to those attending.

We started with our European convention in Amsterdam [in March] and are continuing it in New York. In addition to the workshops program—which tends to be peers talking to each other about common problems but is basically a knowledgeable audience listening to a knowledgeable panel—we decided that we should have more tutorial seminars where the basics of subjects were either presented by a person or discussed by a panel.

Another thing we started was exhibitor seminars, given by exhibitors on a product or technology of their own. Whereas with a workshop you discuss a broad concept, this allows you to discuss the details of something and be quite open about it.

Q: How do you think New York has rebounded from Sept. 11, specifically the recording, post-production and sound reinforcement industries?

A: The city and its people have rebounded well, and there is a very positive feel to life and business in New York. One of the things we’re featuring at the convention is a special event called Rebuilding New York Broadcasting. A lot of the infrastructure for the broadcasting of radio and television was based on top of the [North Tower of the] World Trade Center. It’s probably the only time a complete city’s broadcasting structure has had to be changed.

I think also that studios are working hard to bring people back, and it’s working. The big studios are seeing a rebound in business, and people are coming back, because people love to come to New York. It’s the center of the world, in a way. Yes, there was a time afterward where people were reluctant, but that’s all gone now. You only have to check in the hotels and restaurants; they’re absolutely packed. That, I think, shows that life is back to normal and people are moving on and looking forward to a good future.

Q: We have witnessed the rise of “prosumer” recording and sound reinforcement equipment, best exemplified by the digital audio workstation. What does this mean for large-format hardware?

A: Because equipment is changing very quickly, it’s enabling things which were impossible even a couple of years ago to be done more cheaply. The benefit of this is that those people who were always making recordings with cheap and poor equipment are now making them with better equipment. So the overall quality expectation is higher—assuming that the source is OK. From that point of view, at a source level, it’s coming up from the bottom.

I think what the high-end manufacturers are pitching is that there still is a high-end pro audio market—in the high-end recording studios, in film dubbing suites, in broadcasting. That is going to continue. Most of the big hits finally get mixed in recording studios, it’s important to remember. I think what the “prosumer” equipment has allowed is for people to try out and produce better-quality recordings at home. That’s very valuable.

Q: Given the high costs of professional equipment, inexpensive digital audio workstations in home studios and shrinking recording budgets, commercial recording studios are under a lot of pressure. What do you think is the importance of quality these days?

A: The importance of an acoustically treated recording space, a well-equipped control room and properly trained engineering staff cannot be overemphasized. If a recording is intended for CD, video or even MP3, these media are very revealing of background noise, acoustic problems and poorly maintained equipment. But if the final product is likely to be a high-resolution format like DVD-Audio or Super Audio CD now or in the future, every care must be taken in the recording process. It is much more difficult to engineer out problems later on than getting it right at the start. And who knows—the recording that was planned just for the Web may just end up as a platinum hit.

Roger Furness: Career Highlights

1995-Present: Executive director, AES
1994: AES Fellowship Award
1992: President, AES Board of Governors
1988: AES Board of Governors Award
1987: Chairman of AES British Section
1979: Founded Minim Electronic; Chairman of AES British Section
1977: Elected member of the Institution of Electronic and Radio Engineers
1976-1979: Technical and marketing manager for Technics Hi-Fi Products, a division of Panasonic
1969-1975: Research and development engineer, EMI Central Research Laboratories

A Q&A With Roger Furness
On October 6th, Britney Spears' "Me Against the Music" featuring Madonna becomes the 100th First Listen on AOL Music. First Listen is the world premiere of a brand new song heard exclusively on AOL before any other media outlet. First Listen has featured Bruce Springsteen, Coldplay, 50 Cent, Christina Aguilera, Dixie Chicks, Nelly, Fleetwood Mac and now Britney Spears. AOL Music has proven to be the first choice for labels, artists and above all — the fans. For more information go to AOL Keyword: Music or aolmusic.com

New Britney Spears album IN THE ZONE in stores 11/18/03

How did you ever find the time to sell 70 million albums?

gloria ESTEFAN

Everything you do makes the world a better place. With love and respect, your Sony Music Family

Sony Music Entertainment  Sony Music International

Unwrapped
Featuring the single Wrapped. Available now. Produced by Gloria Estefan, Emilio Estefan & Sebastian Krys