Latin Acts Expand Presence At Arenas
As Tour Popularity Grows, Sponsorship Dollars Follow

BY LEILA COBO
MIAMI—As the fall touring season gets under way, Latin artists—previously rare birds on the mainstream arena circuit—are showing up in unprecedented numbers, often sharing the same markets within days of each other.

Among the Latin headliners on major U.S. tours this fall are Shakira, Marc Anthony, Enrique Iglesias, Mana, Carlos Vives, Juan Gabriel, and Vicente & Alejandro Fernández. Their presence underscores the growing importance and economic viability of Latin tours, even as it raises concerns about oversaturation.

Some of the big Latin acts have hit select arenas in the past but never to the extent—or with the attention—seen this year. Allison Winkler, an agent for the Creative Artists Agency—whose

(Continued on page 81)

House OKs Webcast Royalty Bill; Foes Take Case To Senate

BY BILL HOLLAND
WASHINGTON, D.C.—After being passed unanimously by the House of Representatives Oct. 6, legislation that offers significant discounts in digital-performance royalty fees to smaller-company Webcasters with annual gross revenue of less than $1 million is finding a rocky road in the U.S. Senate.

Small Webcasters had complained to Congress that the rate set by the Librarian of Congress June 20 was exorbitant and would drive them out of business. The rate amounted to 70 cents per song per 1,000 listeners. In many cases, it would have been hundreds of times higher than the songwriter royalty rates already paid by both traditional broadcasters and Webcasters. If the bill becomes law, small-company Webcasters believe they stand a chance to survive.

By law, Webcasters—unlike traditional broadcasters—must also pay royalties to record companies and recording artists. The new bill gives smaller Webcasters a break on record-company and artist rates between 1998 and 2004. The fees will be based on a percentage of gross revenue and will be due in three installments.

Since the House passage, several

(Continued on page 7)

Web Premieres Log On As Key Marketing Tool

BY BRIAN GARRITY
NEW YORK—Paced with frequent leaks of new music on peer-to-peer networks, the major labels are stepping up their own use of the Internet to preview new releases in carefully orchestrated campaigns that build a buzz ahead of street date.

No longer only the place to generate consumer interest in developing acts, the Internet has emerged as an outlet to unveil blockbuster fare that typically bowed at radio or MTV—the new Pearl Jam single, for example, or the latest video from Foo Fighters—at the same time, or even before, traditional promotional channels.

The leader in premiering music on the Internet is AOL Music, with its programs for audio singles (First View) and videos (First View). These efforts generate traffic that can climb into the millions daily. AOL Music GM Bill Wilson says, “In a time of radio consolidation, where playlists are getting tighter and in a time where MTV is playing a lot less videos, the music industry is looking for additional outlets that are going to be impactful.”

In addition to AOL, which claims 33 million registered users, other online services aggressively premiering music are Yahoo, Microsoft’s MSN, MTV Networks’ Web properties, Vivendi Universal’s rollingstone.com and MP3.com, and digital-music subscription service Pressplay.

“IT’s becoming more of a competitive space,” Epic VP of new media Cory Llewellyn says. “It started that we would just do these

(Continued on page 68)

High Court Considers Copyright Extension: Page 3 • UMG Dominates 9-Mo. Market Share: Page 59 • Stones Vs. Elvis For No. 1: Page 69

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Rawls • Tower of
Power • Jon
Secada • Gary
Allan • Gladys
Knight • Phoebe
Snow • Neil
Sedaka • Three
Dog Night • Suzy
Bogguss • Little
Anthony & the
Imperials • The
Grass Roots •
Arturo Sandoval •
Tony Orlando •
Blackstreet &
 Tears

Clayton Thomas • John Cafferty
& The Beaver Brown Band •
Orleans • Isaac Hayes • Eddie
Money • M. Klugh • Peabo Bryson • Tanya
Tucker • Bobby Charles • Bebo Solar • The
Spinners • The Go-Go’s • John Anderson • Patti
Austin • Alabama • All Supply • Jimmy Sherr
H & H • Spy • Tracy Lawrence • and the
Coworkers • Troll • Spyro Gyra •
Cuban Fire • The Miracles • Collin Ray • Lisa
Lisa • Jimmy Kershaw & Lorrie Morgan •
Rascall Graves • The Max Weinberg 7 • Chris
Bott • Mesiah • James Ingram • Dennis
DeYoung • Chuck Correa • Ronnie Mills • KC
& The Sunshine Band • Betty Buckley • Robert
Klein • Lee • Koz • David Brenner • Ben Vereen
Richard • Toto • Gabe Kaplan • Martha McRae •
Kristin Chenoweth • Shirley Jones • Phyllis Diller •
Bob Seger • Jack Jones • Henry Wilson • Tony
Monsour • Nell Carter • Hal Linden • Barbara Cook •
Mary Travers of the Supremes • Bond • Rash • Lyle Lovett
• The Robertsons • Tony Dorza • Linda • The Tenors •
Anne Murray • Cyndi Lauper • National Women’s Dance League •
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High Court Hears First Constitutional Challenge To U.S. Copyright Act

BY BILL HOLLAND

WASHINGTON, D.C.—Oral arguments Oct. 9 marked the first time that the U.S. Supreme Court had a case challenging the constitutional-ty of any aspect of the U.S. Copyright Act. The oral arguments concerned whether Congress has the authority to extend the term of federal copyright protection an extra 20 years, to life of the author plus 70 years, in the 1998 Copyright Extension Term Act (CTEA).

An advisory opinion had been published by Eldred et al. vs. Ashcroft could have had a major impact on the financial security of record companies and other content providers, songwriters, music publishers, and recording artists and their heirs.

Copyright professor Lawrence Lessig argued for the case that Congress did not intend the Copyright extension "for a limited time," as Lessig said. That prompted Justice Ruth Bader Ginsburg to quip, "Should we then rule against perpetuity?"

"I can find a lot of fault with what Congress did," Justice Sandra Day O'Connor said, "it flies directly in the face of what the framers of this constitution had in mind, but the question is, Does it violate the Constitution?"

The justices also said the issue surrounds whether Congress, in essence, has the constitutional authority to write, as O'Connor added, "a new extension term."

Justice Stephen Breyer suggested that if the current law was ruled unconstitutional and the term turned back to life of the author plus 50 years or perhaps even a shorter term, "the clause that would ensue would be horrendous."

Chief Justice William Rehnquist wanted to know why the authority of Congress to extend the term had not been challenged in court in the past. The justices also asked whether it was constitutional for Congress to offer already-existing works the extra 20 years of protection. In the months preceding the oral argument, nearly 80 amicus curiae (friend-of-the-court) briefs were filed on behalf of respondents and plaintiffs. Among those supporting the copyright law are the Recording Industry Assn., of America, the American Federation of Television and Radio Artists, the Recording Artists Coalition, ASCAP, BMI, NMPA, the Nashville Songwriters Assn., American, International, Amongs, the Motion Picture Assn., of America, and A/W, Time Warner.

Two prominent lawsuits were weighed in, Sen. Orrin Hatch, R-Utah, ranking member and former chairman of the Senate Judiciary Committee, and Rep. F. James Sensenbrenner Jr., R-Wis., chairman of the House Judiciary Committee, filed briefs supporting the extended copyright term.

Among the amicus briefs siding with the plaintiffs were those from 53 copyright law professors, the National Writers Union, the Internet Archive, Intel, and the groups of library and archive associations.

The CETA was passed by Congress Oct. 7, 1998, after being held up in committee for more than two years. In addition to the new life-plus-70 term, the bill for older works created and renewed before the 1976 Copyright Law revision—which had been granted a 75-year term—was extended to 95 years.

Observers here say that an adverse ruling could also affect music industry international-trade relations, because the EU and copyright laws of many European countries also now have copyright terms of life of the author plus 70 years. If the U.S. is not in compliance, they argue, other countries could "dictate not to offer ‘home-country’ equal protection to U.S. recordings and compositions in Eldred et al. vs. Ashcroft, plaintiff Eric Eldred—a book publisher of public-domain works—filed suit against the federal government following the passage of the CETA. He and other plaintiffs argued that Congress does not have the constitutional authority to extend protection to such an extent, citing the words of the Constitution that restrict copyright protection—in essence, a monopoly—to "limited times" before works enter the public domain for the benefit and enrichment of the general society.

The subtext of the lawsuit is that the plaintiffs believe that the framers of the Constitution did not intend copyright works from the early part of the 20th century, such as the late Walt Disney’s cartoon creation Mickey Mouse, to remain in the hands of corporations for more than 100 years for their benefit. The slogan of those who side with the plaintiffs is “Free the Mouse.”

Lessig, who teaches at Stanford Law School, told Billboard last summer: “The essence of our view is that copyright law is a bargain—nothing we do, we could do otherwise. Robert Frost or George Gershwin are not going to produce anything more for us. So a copyright law that’s attempting to extend the term of copyrights that were granted in 1923 (creative works prior to 1923 went into the public domain before the passage of the CETA) has no relation to the underlying purpose of granting Congress the power to issue monopolies over speeches” (Billboard June 29).

Congress has extended the copyright term 11 times in 40 years from its original term of 14 years plus 34 years or more if renewed. Subsequent updates gave authors renewal terms. Since Jan. 1, 1978, authors have only been allowed one renewal term.

The District Court and the Court of Appeals have ruled against Eldred and the other plaintiffs, saying Congress does have the authority, and that the extended term does not violate the First Amendment. The Supreme Court is expected to rule in the case next spring.

Worldwide Recorded-Music Shipments Down By 9.2% In Value, IFPI Midterm Tally Reveals

BY HAMISH CHAMP

LONDON—For the world’s third-largest music market, Germany has slipped to fifth in rank, according to an Oct. 1 International Federation of the Phonographic Industry (IFPI) report on worldwide recorded-music shipments for the first half of 2002.

The IFPI does not disclose precise figures in the interim report but says global shipments fell by 9.2% in value and by 11.2% in units in the first half of the year. Shipments of CD albums alone fell by 17%. Cassette sales continued a long-term decline, falling by 31%. Arguably the worst affected was Germany, where shipments plummeted 14.2% in value, and by 7.4% in units. France maintained its positive sales trend with a rise of 5.2% in value and 3.6% in units, leapfrogging Germany in the process and bringing France close to third-ranked U.S. market figures.

Compared with the same period in 2001, the U.S. and Japan—representing more than 50% of the world’s music sales—enjoyed decreases: the U.S. down 6.8% in value and Japan down 14.2% in value. Excluding Japan, Asia’s performance was poor, with drops of 22.4% in value and 29.8% in units. Australia/New Zealand lost 6.4% in value through a 4.7% decrease in units shipped. And Africa was the only region to gain ground—up 16.9% in value and 3.9% in units.

Latin America’s second-largest market, Brazil, saw a recovery from last year’s sharp declines, with a 7.1% increase in value and 18.7% in units. But Mexico, the region’s largest market, declined 15% in value. There was also a massive 75.9% fall in Argentina as a result of the ongoing political and economic crisis.

Noting that the first half of 2002 was not as bad as had been feared, IFPI Chairman/CEO Jay Berman says: “The second half of the year will be a better test of the inherent strength of our business.”

Responding to the charge that the industry’s stance on such issues as piracy is falling on deaf ears, Berman admits “We need to aggressively get the message across, we need to offer the consumer choice and alternatives, and we need to figure out the appropriate business models.”

Additional reporting by Gordon Masson in London.
Top of the News
6 Atlantic Records ink deal with indie.reggae label VP Records.

Artists & Music
7 Executive Turtable: David Conrad is named executive VP of A&R for Mercury Records and MCA Nashville.
9 Toni Braxton prepares for a new baby and a new Arista set, More Than A Woman.

10 Fresh from side projects and so, Foo Fighters regroup for their latest RCA CD, One by One.

11 The Beat: Artists pay tribute to late Billboard editor in chief Timothy White with two benefit concerts.

12 Continental Drift: The Chesterfields offer their take on soul music with Henry Street Soul.

13 The Classical Score: Avant-garde composer Gloria Coates makes her American-label debut on New World Records.

16 In The Spirit: The 19-year-old Georgia Mass Choir offers I Give You the Praise on Savoy Records.

17 Touring: Los Angeles concert venues receive face lifts.

18 Boxscore: Three Paul McCartney dates gross more than $6.1 million.

18a Reviews & Previews: Tom Petty, Sinead O'Connor, and Xzibit take the spotlight.

37 R&B: Ms. Jade makes her bow with Girl Interrupted on 215/Beat Club/Interscope.

39 Words & Deeds: Ladies on the Mic provides a place for women to explore options in the entertainment business.

41 Beat Box: This issue highlights the ninth annual Billboard Dance Music Summit.

45 Country: Anne Murray brings Country Groovin' to fans via Sparrow Label Group.

48 Latin Notas: Young Spanish singer Jordi has a veteran's presence on his Sony Discos debut, Tu No Socechas.

50 Jazz Notes: Fieldwork crafts its Pi Recordings debut, Your Life Flashed, around improvisation.

Programming
66 Radio stations consider airing unedited versions of songs.


Features
6 Market Watch
58 Update/Good Works: Rock acts unite for Rock to Rescue.

65 Classifieds
69 Between the Bullets: After 37 years, both Elvis Presley and the Rolling Stones are once again in the top five of The Billboard 200.

83 Billboard.com: What's on this week.

84 The Billboard BackBeat

At a Glance
75 Chart Artist Index
80 Chart Song Index

Chart Beat
by Fred Bronson

THE '60s NEVER DIED: Elvis Presley and the Rolling Stones have been close before—but never this close. On The Billboard 200, they occupy the top two slots, with Presley remaining in pole position for a second week with Elvis 30 #1 Hits (RCA) and the Stones entering at No. 2 with Forty Licks (ABKCO/Virgin). The last time these artists almost touched each other in this upper echelon of the Billboard album chart was the week of Jan. 2, 1965, when Presley was No. 1 with the soundtrack to Room at the Top and the Stones were No. 3 with their second U.S. album, Jagger 5.

By retaining the album chart crown for a second week, Elvis 30 #1 Hits is the longest-running No. 1 Presley album since Blue Hawaii in 1961. It's unlikely that Elvis 30 #1 Hits will top Hawaii, as the soundtrack spent 20 weeks in pole position.

As for the Stones, the debut at No. 2 is the quintet's highest mark on The Billboard 200 since Voodoo Lounge spent a week at No. 2 in 1994. Forty and Voodoo Lounge are the Stones' highest-performing sets since 1981, when Tattoo You marked time at the top for nine weeks.

LIVE AND LET 'DIE': The highest-debuting song of 2002 on the Hot 100 is a James Bond theme. Madonna joins the elite list of artists who have performed Bond songs with "Die Another Day" (Warner Bros.), which blasts onto the chart at No. 41. That means "Die" has already performed better than such Bond tunes as "Diamonds Are Forever" by Shirley Bassey, "The Man With the Golden Gun" by Lulu, and "The Living Daylights" by A-ha.

"Die" is the eighth song to debut in the top half of the Hot 100 this calendar year. Until this issue, the highest new entry of 2002 was Brandy's "What About Us" which opened at No. 42 in the issue of Jan. 26. Two songs debuted at No. 43: "Uh Huh" by BKZ in the issue of Jan. 5 and "Lose Yourself" by Eminem in the issue of Oct. 5. Eminem's "Without Me" started at No. 44 in the May 11 issue, Nelly's "Hot in Herre" began at No. 49 in the May 4 issue, Elvis Presley vs. JXL's opened at No. 50 in the issue of July 13, and Cameron's "Hey Ma" also started at No. 50 in the Aug. 31 issue.

"Die Another Day" is the highest new entry on the Hot 100 since the Sept. 28, 2001, issue, when Lee Greenwood's "God Bless the USA" rode a wave of patriotism to debut at No. 16.

"Die" represents Madonna's highest new entry on the Hot 100 since the week of Aug. 12, 2000, when "Music" also opened at No. 41. Will Madonna's theme become the most successful Bond song of all time? To do so, it would have to reach No. 1 and remain there for three weeks. That would dethrone Duran Duran's "A View to a Kill," which remained in pole position for two weeks in July 1985. "View" is the only Bond song to top the chart; Wings' "Live and Let Die" and Carly Simon's "Nobody Does It Better" both went to No. 2.

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Producers/Engineers Warned Of Internet Piracy Impact

BY CHRISTOPHER WALSH

LOS ANGELES—Continued piracy and diminishing sales are starting to affect the front end of the production chain, as evidenced by discussions at the 113th Audio Engineering Society (AES) Convention, held Oct. 5-8 at the Los Angeles Convention Center.

As panelsists on “Producer, Engineer, Studio Technician—Blurring of Roles,” A&M Records senior A&R/staff producer Rob Cavallo urged attendees to recognize the effect that file sharing and CD burning are having on every segment of the production chain and the looming catastrophe they represent.

Recalling the days when artists like Jimi Hendrix and the Beatles were releasing new music, Fair explained that the purchase of an album signified a “lifetime contract” between artist and consumer. Today’s culture, he said, is different.

Consumers of music have become accustomed to obtaining it for free, attaching as much significance to it as they might to a briefly fashionable article of clothing. Worse, Fair noted, while sales have declined, the cost of production and promotion have steadily increased. “It costs one-and-a-half million dollars just to say hello,” he said, referring to a recording budget, video production, a national tour, and radio promotion. “We’re in a serious crisis,” he warned. “There are less jobs, less everything,” as releases selling 5 million or 6 million units this year would have needed perhaps 14 million or 15 million only a few years ago.

On a positive note, the Super Audio CD (SACD) is gaining momentum as a next-generation format that offers superior fidelity and copy protection. The August release of 22 Bolling Stones titles on hybrid SACD—discs that play on standard CD players as well as SACD players—has proved a catalyst for and hybrid disc production infrastructure, Sony Super Audio project director David Kawakami said.

Kawakami said, “We offer a disc that is compatible with the billions of CD players that are in the market and can support production.” This SSD (Direct Stream Digital, the encoding process employed in SACD production) cannot be rippd. It cannot be file shared on the Net.

For additional coverage of the 113th AES Convention, see page 51.

In The News

• Ellie Hirschhorn has joined MusicNet—the digital-music subscription service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks—as GM/executive VP. She is responsible for overseeing distribution and business development, as well as supervising everything from content acquisition and programming to public relations/marketing and product management. Prior to joining MusicNet, Hirschhorn was GM/senior VP of mtv.com. She reports to CEO Alan McGlade.

• Bob Dylan, Billy Joel, and James Taylor have filed a copyright-infringement lawsuit against mp3.com. The suit, filed Oct. 8 in U.S. District Court for the Southern District of New York, claims that mp3.com willfully infringed upon the plaintiffs’ copyrighted material by using it in the MyMP3 streaming locker service without permission. Mp3.com parent Vivendi did not have any comment on the new suit.

• The Recording Industry Assn. of America and other members of the creative content industries wrote to more than 2,300 U.S. colleges and universities Oct. 8 to make them aware of the rampant peer-to-peer piracy on college campuses and to ask for their help in stopping it. In related news, the leading higher education associations sent a separate letter to colleges and universities reinforcing the importance of this issue and urging them to establish additional technical measures to combat online piracy.

Indie Reggae Label VP Pacts With Atlantic

BY RASHAUN HALL

NEW YORK—Atlantic Records has signed a long-term strategic partnership with Queens, N.Y.-based independent reggae label VP Records (VPR). Under the terms of their agreement, Atlantic will offer marketing, promotion, and worldwide distribution for the label.

The first release under the new deal will be Sean Paul’s sophomore set, Dutty Rock, due Nov. 12. Paul’s current single, “Gimme the Light,” is already No. 18 on The Billboard Hot 100 and No. 5 on the Hot Rap/Hip-Hop Singles & Tracks chart.

“It’s going to be an all-encompassing partnership to bring reggae to the mainstream in a way that we haven’t seen since Chris Blackwell and Island Records,” Atlantic Records co-president Craig Kallman says of the deal. “Our idea is to co-opt our strengths and commitment to urban music and make this a core, integral part of our urban music division, as well as crossing over to pop and the mainstream.

“We believe that we’ve signed the most important reggae artist in the world in Sean Paul,” Kallman adds. “He’s going to be the springboard and catalyst for a tremendous new resurgence for a music that has been so culturally, musically, and spiritually important for decades upon decades. In addition to Paul’s album, Kallman notes that Atlantic will distribute the

Tommy Boy Branches Out With Film/TV Division

BY JILL KIPINS

LOS ANGELES—Tommy Boy Records has announced the formation of Tommy Boy Films, a new TV and film division that will develop and distribute films, original series, and DVD-Videos. The division’s goal is to create visual representations of today’s urban pop culture through film and music.

“Most of what Tommy Boy Films will be doing will be remixing existing footage and in some cases, shooting direct to digital,” says Tommy Boy CEO and founder Tom Silverman, who has named Michael “Mic” Neumann—owner of the marketing company PopDetail and audiovisual repurposing company Dubtitled Entertainment—director of the division.

“We’ve always been best when we’ve been innovative.”

The division will officially kick off in January with the first two-episode volume of its Kung Fu sweats series, a group of half-hour adaptations of Kung Fu moves with new music and voiceover dialogue from a variety of hip-hop acts, including De La Soul, Queen Latifah, Masta Ace, and Guru.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

<table>
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<th>Total</th>
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YEAR-TO-DATE SALES BY ALBUM FORMAT

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OVERALL UNIT SALES

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ALBUM SALES

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YEAR-TO-DATE ALBUM SALES BY STORE TYPE

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YEAR-TO-DATE ALBUM SALES BY STORE LOCATE

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BY CARLA HAY  
NEW YORK—Imagine being able to choose the music videos and concerts you want to see on TV 24 hours a day. That is the concept for a new digital TV service being developed by music licensing/merchandise firm Signatures Network and Liberal Technologies. The service—which has the working title Ultimate Music Network—is due for a test-market roll out in early 2003.

A demonstration of the new service was unveiled Oct. 8 at a Liberater-hosted media event in New York. TV viewers will be able to choose programming for specific artists, including music videos, concert performances, behind-the-scenes footage, interviews, and merchandising offers. Interactive menus will appear on screen to help guide viewers through their choices. According to Liberater and Signatures, the service can be deployed by subscription or on a pay-per-view basis.

Signatures CEO Dave Furano says what will set apart Ultimate Music Network from other music channels is that the artists will maintain content control. “They can choose what they want to be made available through the service,” he explains. “If the artists want to make their entire catalogs available or provide footage that has never been seen before on TV, they can do it with this service.”

Furano adds that the business model for Ultimate Music Network will be similar to Signatures’ business model. “We make deals directly with the artists. We’re going to get the programming content by acquiring the licensing rights and developing new content with the artists.”

Ultimate Music Network aims to offer a wide variety of music. Furano tells Billboard. Signatures represents more than 125 entertainment clients, including Bruce Springsteen, Madonna, Alicia Keys, Ozy Osbourne, Britney Spears, and The Rolling Stones. Signatures’ clients are expected to be part of Ultimate Music Network, although artists need not be Signatures clients to be part of the service.

Regarding any competitors that may want to start a similar service, Furano observes: “There’s nothing that would stop MTV Networks from doing this. But we’re letting the artists control their own programming.”

Furano says that Signatures’ existing relationships with hit acts are one of the company’s main advantages. He remarks that Ultimate Music Network: “It goes beyond the current pay-per-view concept. We’re giving people more choices than just seeing concerts. People can see this programming without being limited by network time schedules.”

Liberate chairman/CEO Mitchell Kertzman says attracting name-brand talent and offering unique viewing are essential to the new venture’s success. “We’ve seen that content and programming drive consumer interest, not necessarily technology.”

Furano adds, “Artists have three main concerns: revenue, control, and building a fan base. Many of them have not been employing the business model of the artists as the service represenent new revenue for the artists.”

Although Furano declined to discuss any financial deals offered to artists for this new venture, he says the deals would “depend on the artist, and the artists will be well-compensated.”

Web Royalties

Continued from page 1

groups ranging from the powerful National Assn. of Broadcasters (NAB) lobby to small, noncommercial university broadcasters—have contacted Senate lawmakers with reservations about the legislation.

A spokesman says, “NAB has expressed concerns about this bill regarding the precedent it could set and has suggested a substitute be included in the bill.”

Hundreds of radio stations terminated their Internet simulcasts in the past two years due to concerns regarding large royalty and union payments. “The bill under consideration does not address these matters for larger broadcasters, only for small companies.”

NAB is involved in a pending court case regarding digital royalties. The group seeks to extend the broadcasters’ exemption from record-companny and artist royalties to the digital realm. If NAB loses that case, the Webcaster bill would set a precedent for Webcasters to pay record-company and artist royalties.

According to a source, NAB has not asked legislators to place a “hold” on the bill, which would prevent it from being presented for a quick vote. Senate Judiciary Committee Chairman Sen. Patrick Leahy, D-Vt., is reviewing the legislation. If no changes are needed or if House leaders agree to any small changes, the bill is expected to go to the Senate floor for a vote before Congress adjourns, which could be by Wednesday (16).

Representatives from the record industry, small-company Webcasters, and recording artists’ groups hailed the bill, the fruit of a negotiated agreement from those parties. The Recording Industry Assn. of America (RIAA), in a joint statement with the Voice of the Webcasters coalition, said they were pleased with the House vote, adding, “We both want fans to have the best musical experience possible, and this legislation helps us move forward toward that goal.”

Ann Chaitovitz, director of sound recordings for the American Federation of Television and Radio Artists (AFTRA), called the bill “a win-win-win solution from which the public benefits as well. The RIAA and the Webcasters believe in a strong public policy framework and a creative approach towards these discussions.” AFTRA worked on artists’ issues along with the American Federation of Musicians, the Music Managers Forum, the Recording Artists’ Coalition, the National Academy of Recording Arts and Sciences, and the AFL-CIO.

The House voice vote came hours after the industry and artists’ groups cleared up two remaining sticking points: legislative language for direct payment of the royalties to artists and deductible expenses. The House deal allows for a provision allowing for direct payment of the artists’ share of royalties, and the artists’ groups agreed on language to allow such nonprofit royalty collection and distribution of royalties. “SoundExchange to deduct a small percentage of the fees pay back start-up costs, including the expenses involved in the lengthy and expensive Copyright Arbitration Royalty Panel proceeding on rates, and the additional year, which were rejected by the librarian.

The legislation, was offered by Rep. F James Sensenbrenner Jr., R-Wis., as a substitute for a bill withdrawn last week that called for a six-month suspension on Webcaster royalties that were due Oct. 20, to allow challenges to be ruled on by the courts.

Facing opposition from Democrats, Sensenbrenner, the chairman of the House Judiciary Committee, withdrew his bill and gave the parties time to come to an agreement (Billboard, Oct. 12), which was reached Oct. 7.

The substitute bill presents a complicated series of adjusted rates for small Webcasters. The highlights are 7% of gross revenue or 5% of operating expenses—the greater— between the years 1998-2002. Those installments are due Nov. 30, 2002; May 1, 2003; and Oct. 1, 2003.

There will also be an escalator provision, from a base rate of $500 for 1998 to $5,000 for the years 2003-2004. Those fees are due every six months. Nonprofit Webcasters will pay a reduced rate of 20 cents per song per 1,000 listeners.

On Ultimate Music Network, Viewers Program Their Own Content

BY JIM BESSMAN  
NEW YORK—The high-profile sign-ings of Alanis Morissette, Pete Townshend, Ringo Starr, Robert Plant, Nettunes writer/producer Chad Hugo, and the writer/producer trio collectively known as the Matrix—Lauren Christy, Graham Edwards, and Scott Spock—are among a number of new music publishing agreements marking the 15th anniversary this month of BMG Music Publishing.

The unprecedented activity for the company further includes a sub-publishing deal with Mosaic Music Publishing (whose catalog includes key hits from ZZ Top), which covers the world outside of North America and Australasia.

BMG Music Publishing has acquired approximately 50% of the first Avenue song catalog, whose biggest hits include Toni Braxton’s “He Wasn’t Man Enough,” B’Kays’ “Gotta Be,” and Darue’s “Out of Control,” MN8’s “I’ve Got a Little Something for You,” and Nightcrawlers’ “Let’s Push It,” as well as cuts on forthcoming product from Craig David. BMG previously sub-published First Avenue worldwide excluding the U.K.

BMG Music Publishing Worldwide chairman Nicholas Firth includes current chart placements by BMG artists in assessing its exceptional position coinciding with its milestone month.

“During the last 15 years, BMG Music Publishing has grown from scratch to become one of the world’s leaders in music publishing,” Firth says. “Our significant chart presence this week with Beck, Coldplay, Nelly and American Idol’s Kelly Clarkson—along with the sign-ings of Alanis Morissette, Chad Hugo, Pete Townshend, the Matrix, and Ringo Starr—prove that we are really hitting our stride.”

BMG Pub Scores Top Names

New Deals Mark 15th Anniversary

BY JIM BESSMAN

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Tammy Cochran Stays True To 'Life' On Her Second Epic Album

BY DEBORAH EVANS PRICE
NASHVILLE—Tammy Cochran believes in making country music that reflects real life. That philosophy served her well on her Epic debut album, which spawned the hit single "Angels in Waiting," a song she penned about her two brothers, who died from cystic fibrosis.

Cochran continues to explore life’s tragedies and rewards on the appropriately titled Life Happened, due Tuesday (15). "All the songs on this album are very, very real, true to life, and relational," Cochran says. "And as much as love and hope are a part of life, there is tragedy."

An Ohio native who moved to Nashville in 1993, Cochran penned her breakthrough song with Jim McBride and Stewart Harris "more as therapy for ourselves than anything else" and was surprised when the personal anthem became a hit.

"It’s one of those songs that comes along once in a lifetime," she says. "I just wanted to honor my brothers’ memory and I think I did that with this song. [In recording the new album] I didn’t try to look for another ‘Angels in Waiting.’ But she did look for songs that people could relate to, and the title cut/first single fits the bill. "When I heard the demo, I closed my eyes and I could see the people in the song," says Cochran, who is managed by Al Schiltz and booked by Buddy Lee Attractions. "A lot of people can relate to this song. Growing up, how many girls wanted to be ballerinas? Boys wanted to be super agents like 007. It’s all about life turning the tables on you and you making the most of it."

"Life Happened" rises to No. 21 on the Billboard Hot Country Singles & Tracks chart this issue. Sony Music Nashville executive VP/GM Mike Kasis calls the song "an anthem for everyone who is an adult. How many of us have actually realized our lifelong dream and not had to let some of that go for various reasons?"

It’s certainly a song that is striking a chord. Cochran looks for songs she can relate to because "I can feel the song as I am singing it, and I think that makes a world of difference. If you look back on the great country music I recorded by Vern Gosdin and Loretta Lynn, they were always singing about personal experiences, and you can just hear their heartbreak in their songs."

Life Happened also showcases the young traditionalist’s songwriting abilities. Cochran, who has a co-publishing deal with Warner-Chappell, wrote two songs and co-wrote two others. Cochran was inspired to write "I Used to Lie That Woman" when she overheard a woman at a club comment about a man, then point out his wife and girlfriend, who were both there. "I thought, ‘I probably have been in that situation at one time or another. I used to be her, that woman right there,’” says Cochran, a divorcee who could identify with the betrayed wife.

Kraski praises the label plans to support the release with key positioning at retail, consumer advertising, Internet marketing, and a media push. "We certainly established a base with Tammy because of ‘Angels in Waiting,’” Kraski says of the tune, which peaked at No. 9 on Hot Country Singles & Tracks and two of the previous singles that failed to crack the top 40 of the chart.

"The first album started out slow but built as time went on and exposure increased," says Brian Smith, VP of store operations for Murieta, GA.-based Value Music Concepts. "The new record exceeds her remarkable vocal abilities even more. It is a powerful record."

Kraski compares Cochran to the late Tammy Wynette. "She’s not an 18-year-old girl singing about painting her toenails," he says. "She’s lived life, and when she sings it, it’s real for her. She’s felt pain. She’s felt loss. She understands that... She has that heartbreak in her voice. It makes it awfully believable."

Braxton Is Back With 'More' Grammy-Winning Vocalist Prep's For New Baby & Arista CD

BY CHUCK TAYLOR
Toni Braxton is pretty much surviving on crack- ers and soda water these days. Bad case of nerves prevents her fifth album release? Hardly. It’s called the “first trimester.”

"I should be fine in a few weeks, but right now, this is kicking my behind,” Braxton admits of her second pregnancy, following the birth of her son, Denim Cole, last December. "I’m eating like a parrot."

By all indications, however, delivery of her other baby—More Than a Woman on Arista Nov. 19—should be much less of an ordeal. The contemporary 14-track set ably matches the singer/songwriter’s robust, can-do vocal prowess with a heel of R&B hitmakers du jour, including the Neptunes, U Gotti, and Rodney Jerkins.

"Hip-hop is bringing R&B to life again,” Braxton observes. "It’s allowing a style of singing to have its say. On this project, I think I’ve been able to remain true to myself, while adding some new beats matched with great R&B melodies. I’m ready to show other sides of what I can do musically."

Thematically, Braxton—who co-wrote a num- ber of songs with her husband, Kenneth Lewis, and sister Tamia (her debut album, published by Braxton/Music, BMI)—says the set centers on giving men a little talk—talking about relationships. With the simmering slow jam "Rock Me,” for example, she says, "Guys are always saying things like, ‘She’s so beautiful, but she’s so insecure, and I’m saying, You need to spend more time with us, take time to rock us more.’ She adds with a laugh, “I’m still the national spokesperson on women."

The first single—the saucy, up-tempo Neptunes–fueled jam “Hit the Freeway,” in which Braxton serves a flame his walking papers—is already mak- ing inroads at top 40 and R&B radio.

"We’ve had immediate positive reaction,” WBLA New York music director Deneen Womack says. "It’s difficult when you’ve been in the game for a while, but Toni is one of the few artists who can update her style and remain relevant without sounding like she’s trying too hard."

Arista president/CEO Antonio “L.A.” Reid adds, “Toni refuses to become the old lady in the gown singing big ballads. Over the last 10 years, she has absolutely mastered the art of black pop. This album is young and fresh, and it stands as a bridge between kids and her more mature audience.

Since her eponymous 1993 debut album, Braxton has truly entertained troops across the board, with pop standards like “Oh Break My Heart” and "Breathe Again," along with such R&B signatures as "Seven Whole Days" and 2000’s "If We Don’t Man Enough," which earned Braxton her sixth Grammy Award, for best female R&B vocal performance. In all, she has sold more than 25 million albums worldwide.

This time around, Arista intends to work on furthering her reach with lifestyle marketing in locales as diverse as urban beauty salons and gay clubs. "Traditionally, you do a bunch of TV advertising and get her on the radio, and there’s your Toni campaign,” Arista VP of publicity Pade Dowens says. "With this record, we’re finding ourselves able to open her to a whole new audience."

In addition to a $750,000 TV blitz, Braxton, who is managed and booked by Barry Hankerson of Blackground, will take part in numerous online promotions with AOL, BET, VH1, launch.com, MSN, Oxygen, and the like, as well as as an onslaught of TV appearances and consumer press.

Because of her pregnancy, international publicity will primarily consist of a two-day junket in Los Angeles later this month.

For her part, Braxton says she is pumped that her music remains relevant to such a wide spec- trum: "It’s great to know that 17-year-olds are listen- ing to my music with the people that have known me for 10 years. Music has no age limits—and I’m not ready for the infomercials yet."
Time Off Re-Energizes Foo Fighters

After Solo Forays, Band Finally Finds The Right Vibe For New RCA Set

BY ANDREW KATCHEN

For Dave Grohl, everything is more fun when it’s “with the band.”

The group he’s discussing isn’t Queen or Stone Age (the toughrocking trio with which he frequently drums, records, and tours in his spare time); rather, it’s Foo Fighters. These guys are my family and my best friends. Sons In Eyes is my baby. Everything is more fun with [bassist] Nate [Mendel], [drummer] Taylor [Hawkins], and [guitarist] Chris [Shiflett],” Grohl says of the grieving five-week European press trip recently taken to promote their fourth set, One by One (Oct. 22, Roswell/RCA).

Aside from touring and performing alongside Mendel, Shiflett, and Hawkins, Grohl enjoys gushing over the new record and all things Foo Fighters (who are managed by John Silva for Gas Entertainment in Los Angeles; the band is booked by Don Muller for the Creative Artists Agency in L.A.).

“I love the new record, and I love to brag about it,” he says.

“Right now, we’re just gearing up to hit the road for the next year. We like to play as many shows as in as many places as possible. We’ll release a record and hit the road for a year or a year-and-a-half, and then come home, collapse, and swear that we’ll never do that again. Then after a week, we’re back doing it again. We want to get to that 1970s, Paul McCartney kind of thing.”

IT’S ALL ABOUT FEELING

While Grohl’s unbridled enthusiasm and love for the straightforward and relentless One by One is certainly refreshing, he also freely admits that recording the album wasn’t initially marked by spontaneity or a unified creative vision within the band.

“At the time, we were making an album that wasn’t working,” Grohl says. “We started in October of 2001. After about three-and-a-half months, I realized it didn’t sound familiar. It didn’t sound like the band does live; it didn’t feel right. With our band, the most important thing is that we feel good about it, and the recordings feel good. It’s more about the feel than anything. We were so focused on production because our intent was to make this big rock record that your energy tends to wane after three months. Spontaneity and energy have a lot to do with rock, and rock records shouldn’t take long to make.”

To remedy the stasis clogging the Foo’s songwriting creativity, each member ventured off on individual, temporary musical sojourns. Grohl hit the road to drum with Queens of the Stone Age. Mendel spent time recording with Seattle indie-rockers Juno and the Fire Thief (a band featuring former members of Sunny Day Real Estate and former Foo Fighters drummer William Goldsmith). Hawkins tinkered around his home studio with Jane’s Addiction bassist Eric Avery, and Shiflett dropped in to play guitar with his pre-Foo Fighters’ band, the San Francisco-based Me First & the Gimme Gimmies.

“I had some ideas, so I invited Taylor to my house and in those two weeks we recorded the whole record. We did all the basic tracks in about 10 days. Then we called up Chris and Nate and said, ‘I think we just made the record.’”

—DAVE GROHL, FOO FIGHTERS

FOO FIGHTERS

The Final Farewell: Music lovers who attended the star-studded Oct. 8 New York tribute to former Billboard editor in chief Timothy White may have come to Madison Square Garden to hear great music, but they left knowing more about the man whom many of us here at the magazine called boss for 11 years.

Through a 10-minute taped intro-narrated by James Taylor and written by White’s best friend Mitch Glazer—and taped comments from the show’s artists, the almost 14,000 attendees got a quick history lesson in all things White, including his love of music and his family, and, above all, his passion for pursuing the truth.

“Timothy never asked for anything. I think that’s why the artists rallied around him,” said White’s boss, Howard Lander, COO of VNU Business Media and president of Billboard Music Group, prior to the show, which included a special event on Oct. 7 at Boston’s FleetCenter. “Everyone has an agenda, but he didn’t when it came to the artists.” The FleetCenter show, which included Billy Joel, drew approximately 14,000.

The Garden lineup read like a who’s who of some of the top names in music: Brian Wilson, Jimmy Buffett, Roger Waters, Sheryl Crow, Don Henley, Sting, and John Mellencamp. Some, like Mellencamp, White counted among his best friends. Others, like Waters, simply showed up a week before the show. He wanted to make a statement about his relationship with White built out of mutual respect and love for music.

Wilson opened the show with a parade of upbeat tunes, including “California Girls,” “Surfin’ U.S.A.,” and “Help Me Rhonda” because “I wanted to celebrate for Timothy,” Wilson told Billboard. “‘Rock On’ were some of Tim’s last words, and I wanted to do just that for him.”

Those words, uttered to Glazer’s daughter just minutes before White died of a heart attack June 27, were emphasized on the back of a black T-shirt worn by many members of White’s family at the concert. The front featured a white, polka-dotted bow tie, White’s trademark.

Like Wilson, a number of the artists played the right and around songs they knew White loved or tunes they felt represented him. Henley, who with Mellencamp, Glazer, and Creative Artists Agency’s Rob Light specialized the ’60s and ’70s, threw in a jaunty version of “Get Up, Stand Up,” because “I knew Tim liked Bob Marley and Tim’s was a rebellious spirit.”

Henley, aided by fellow Eagle Timothy B. Schmit and Taylor, performed a beautiful a cappella rendition of Scottish hymn “How Can I Stop From Singing,” which he said reminded him of White “because he was always breaking into a brogue with me.”

Such collaborations were among the evening’s highlights. Top among them was a dreamy, goosebump-inducing version of Pink Floyd’s “Comfortably Numb,” rendered flawlessly by Waters and Henley. Waters also introduced a new song, “Flickering Flame,” that he wrote “about a friend who died. It’s about love and freedom; two things Tim felt strongly about,” the singer told Billboard.

Sting joined Taylor for the latter’s gorgeous lullaby, “You Can Close Your Eyes,” that included the bitter-sweet reminder, “You can sing this song when I’m gone.”

Taylor told Billboard that White loved the song. “I also threw in ‘I’ve Got to Stop Thinkin’ About That’ because ‘Tim particularly went to bat for that song.’”

The poignant moments were many, but the focal point was the music that White devoted his professional life to writing about. “We don’t want people to feel sad. It’s not a maudlin occasion, it’s a celebration,” said Crow, who added that she had not intended to play “Soak Up the Sun,” but added it because “Timothy absolutely loved it. He told me it reminded him of Brian Wilson. That meant a lot to me.”

It’s been a little more than three months since White died and, in a way, the concert marked the end of the official grieving period—we no longer have to wear black, figurative-ly speaking, or expect people to offer their condolences in conversations.

For me, it was also the final realization that he’s not coming back, because as much as I’ve always wanted to have him around, I think I would have missed if he were still here. It was the connecting of the dots between knowing in my head that he’s dead, which happened instantly, and finally acknowledging it in my heart, which was a much slower process.
Former Model Glover Makes Debut On DreamWorks

BY JILL KIPINS

Singer/songwriter Dana Glover literally poured her heart and soul into her DreamWorks debut, Testament, due Tuesday (15).

Evident throughout the 11-track project is a raw lyrical honesty, as well as vivid remnants of Glover's Southern upbringing and musical exposure. Her vocal expression and use of gospel choral backdrops and rousing piano riffs are based on Glover's Rocky Mount, N.C., roots and exposure to gospel acts the Winans and the Imperials, and singers Aretha Franklin, Stevie Wonder, and Whitney Houston.

Though Glover spent some of her teenage years as a model living in New York, she always felt that music based on gospel and soul was her true calling. "I knew that I wanted to make music my career way before the modeling," she says. "I didn't know what that meant as an artist with a record deal. I played the piano and I was singing and I tried to write songs, and whatever that meant is what it meant. I didn't think past what I liked to do and put a title on it."

A stint as an accompanist in Nashville eventually convinced Glover to pursue her dreams in Los Angeles. It was during the long car ride to Southern California that she penned the album's opening track "Rain," a powerhouse song that features a strong choral/musical mix and Glover's inspiring, expressive vocals about a woman searching for meaning in her life.

"I was with my two brothers and everything about [the move] was just odd and crazy and we couldn't believe we were actually coming," Glover explains. "I don't know what state we were in, but we were on the west side of the country and it was desert and there was rain in the distance. I had one hand on the wheel and I was writing the lyrics with the other. I had butterflies knowing that this was the cornerstone of whatever I was going to be doing."

Glover considers this track and the album's first single, "Thinking Over," the two pivotal songs of the project. "Thinking Over," a personal piano ballad debating a relationship's future, "was really special because it is so transparent," says Glover, who is managed by Alan Mintz of L.A.-based AMPM. "I was so scared in my heart and yet I couldn't show it to the world. I was in my room one day and thought, 'One day, it won't just be me playing for me.' That was kind of an odd moment because that isn't something you tell everybody because you need to figure it out yourself."

She also delves into personal issues on "Almost Had It All," a track about getting over a failed relationship. The song, which is also piano-based, was somewhat frightening to write, Glover says, because it dwelled on an emotion she shies away from -anger. It helped form the musical and lyrical basis for the project as one of the album's first recorded songs.

"Thinking Over" has already been well-received at top 40 radio. Lynn Kelly, music director for Akron, Ohio's WRDD, says that in a time where female artists such as Avril Lavigne and Vanessa Carlton are the current commodity, Glover appeals to a wider demographic.

"Here is a gal who has obvious maturity with her music and lyrics. I thought that was kind of refreshing for all of the girls," Kelly says. "[The record is] still building. I've had some calls from women my age [about 40] that are asking, 'Who is that?'

Likewise, Neil Sharp, the PD for WLNK Charlotte, N.C., says that while the song has only been spun about 100 times, it is already one of its top 10 requested songs. "We had curiosity calls right out of the gate, a lot like what Norah Jones did for us," he says. "I have a lot of faith in this artist."

The song is also featured in TV spots for Disney's film Tuck Everlasting, which stars Alexis Bledel and Jonathan Jackson and was released Oct. 11. DreamWorks product manager Darin Soler says that it will additionally be included on upcoming samplers from the Landmark Theatre chain and from the clothing/home decorating retailer Anthropologie.

DreamWorks is working closely with national record retailers on in-store programs. While a tour has not been slated yet, Soler expects Glover to do radio shows surrounding the album's release, and she is likely to do a club tour or he featured as an opening act for another artist. She will be booked by Carol Kinzel of the L.A.-based Creative Artists Agency.

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Tori Amos Surveys Reaction To Sept. 11 On Epic Debut, 'Scarlet's Walk'

BY CHRISTA ITTUS

The concept of Tori Amos’ last album, 2001’s Strange Little Girls, was straightforward: She reinterpreted a collection of songs written and performed by men to give them a female perspective. However, Scarlet’s Walk, her Epic debut (Oct. 29), is a multi-layered tale. It’s about searching for the true roots of America alongside a journey of self-discovery. It’s about the nation’s reaction to Sept. 11, 2001. But perhaps most intriguingly, it’s about a “soul map,” as the singer/songwriter calls it, that is imprinted on each one of us and shows the route of the most defining moments of our lives.

Amos’ maternal grandfather, who was killed by a woman who escaped the Trail of Tears, often told her stories about Native Americans during her childhood. “He would always talk to me about how people had a map, an invisible map that was etched in, that was part of who they were,” Amos remembers. Years later, she “began to understand that certain places in people and events etch themselves into each of us differently, and that becomes in a sense, who we are, what we look like.”

A college tour Amos did after Sept. 11 last year played a prominent role in the creation of Scarlet. “I went on the road last year with different eyes and when the masks were down. That means people were telling me things in letters, at the stage door, things that you don’t say when tomorrow’s coming,” she recalls. “Secrets that people were holding were coming out.”

“People were asking some questions for the first time and seeing America for the first time as a living being,” Amos continues. “The Native Americans always thought that and some people do feel that, but for some people it’s an object. I watched people start to have this relationship with this woman called America.”

A child prodigy who began playing music at age 2, Amos gained national attention 10 years ago with “Silent All These Years.” The lead track from Little Earthquakes introduced her ethereal voice, confessional lyrics, and intense compositions driven by her piano—an instrument she is immediately identified with, thanks to her hypnotizing live performances where she sits anywhere but still upon the piano bench. Her artistry has yielded a total of eight Grammy Award nominations for her past seven albums, but Scarlet’s Walk—with the deep emotional pull of such songs as “Your Cloud,” “I Can’t See New York,” the title track, and “Gold Dust”—is her most cohesive and emotionally moving since Little Earthquakes.

Epic president Polly Anthony says of Amos, “Her stellar body of work, her willingness to take chances, and her ability to continually grow as an artist have already earned her both critical acclaim and legions of loyal fans all over the world. I have every confidence that this album will thrill her long-time followers and reach a larger audience than ever before.”

Although Amos has a cult-like following among her fans, strong mainstream radio has eluded her, a challenge Epic thinks this album and lead single “A Sota Fairytaile” will change. “There’s been a precious approach to her in the past because she is such a talented writer and producer and has so much artistic integrity,” remarks Ceci Kurzman, Epic VP of worldwide marketing and Amos’ product manager.

Senior VP of promotion Joel Klainman calls the marketing campaign “a massive priority for Epic Records; there’ll be a complete rollout” that includes print ads and TV appearances.

A limited edition of Scarlet’s Walk will contain a DVD of exclusive material, and the album is the key to Scarlet’s Web, an online alternative world that will be brimming with interactive elements and updates from Amos when she returns to the road Nov. 7.
BY CHARLES DAUGHERTY

When Slipknot’s Corey Taylor decided that he needed an alternate musical outlet, he didn’t initially plan on relaunching his former band, Stone Sour—but that’s ultimately what happened.

“I found myself needing to express myself in a way that I couldn’t with Slipknot,” he explains. “I wanted to go back to writing in a more personal, intimate way. Although we didn’t plan on going back to what we were before, we started writing and realized that we were now where Stone Sour was headed before.”

The rest of the original Stone Sour, including fellow Slipknot member James Root, reunited soon after. It wasn’t long before the band completed its first Roadrunner release, which streeted Aug. 27.

“Our music has more of a melodic hard-rock sound than what you’ll hear in Slipknot,” Taylor adds. “We’ve never written for a prescribed genre. We just write what makes us feel good. A good song should make you hum along. It should stick in your head. With Stone Sour, I want to show that there’s more to me, more to us than just what you see in Slipknot. When I joined Slipknot, I always knew I’d want to come back to this kind of writing.”

NOT JUST A SIDE PROJECT

Roadrunner president Jonas Nachsin is quick to point out the legitimacy of Stone Sour and how it fits into the label’s priorities.

“While Corey Taylor and James Root are still actively involved in Slipknot, Stone Sour has never been considered a side project. We’ve always been impressed and intrigued by the artistry of Corey. He has a real vision. He approaches songwriting and performing as a real artist. When he approached us with his desire to do this project with Stone Sour, we were supportive. It’s been an adjustment in the transition. We are confident in the future success in both Stone Sour and Slipknot.”

Considering that the image of Slipknot is that of nine masked performers, the “unmasking” of Taylor and Root, along with fellow member Joey Jordison in his other band, Murderdolls, Roadrunner has taken a graduated approach in revealing the Slipknot members. “Over time, it will be a good thing for Slipknot,” Nachsin assures. “Their other projects will serve to expose the humanity and personalities behind the members of Slipknot. They’ll go back to the personas that they established in Slipknot. Their mystique will always remain.”

DOUBLE THREAT

In the meantime, Stone Sour is being promoted with two simultaneous singles. “Get Inside” has been steadily gaining ground on metal stations while “Bother,” a track culled from the Spider-Man soundtrack, has gotten major airplay on mainstream and modern rock.

“What happened with ‘Bother’ was interesting,” Nachsin notes. “We didn’t have any current plans to release ‘Bother’ when we realized that radio stations had discovered the song from the Spider-Man soundtrack and started to play it.

We certainly changed our focus accordingly. What we have now is a double threat to radio with both singles playing. They are vastly different songs, coming from totally different ends of the Stone Sour spectrum. It’s a great way to show listeners that Stone Sour offers a wide variety.”

The band is also headlining its own tour, which began in late September, with Chevelle and Sincch opening. Taylor describes the group’s performing mission by saying, “We are a heavy but melodic rock band. We want to bring back the idea of songwriting, presenting old-school rock without the laser beams and exploding gadgets.”

Stone Sour is managed by Larry Mazar at Entertainment Services. It is booked by Ken Pernaglich at the Agency Group. Both are based in Los Angeles.

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BILLY IDOL, which Sarah Whatmore is currently promoting the single “When I Lost You” in the U.K. The singer first came into prominence on the TV show Pop Idol, which she says “was an amazing learning experience. It’s been brilliant.”

Sarah Smiles. BMG International artist Sarah Whatmore is currently promoting the single “When I Lost You” in the U.K. The singer first came into prominence on the TV show Pop Idol, which she says “was an amazing learning experience. It’s been brilliant.”

Metallic Crimson. Swedish hard-rock band Hammerfall is preparing for a late-fall tour in support of its new Nuclear Blast set Crimson Thunder. The project was produced by Charlie Bauerfeind (Blind Guardian), and it shows the band at its most mature. “We’re proud to be a band that is always growing and trying out new ideas,” vocalist Joacim Cans says, “It’s easy to get stuck in a rut. We won’t let that happen.” Pictured, from left, are group members Anders Johansson, Magnus Rosen, Cans, Oscar Drunjak, and Stefan Elmgreen.

TASTY CHOCOLATE: We tend to steer clear of songs that seem to be a knee-jerk reaction to world events—particularly those that cash in on the horrors of Sept. 11. But the Los Angeles-based Chocolate Covered World has come forward with a pretty powerful single that deserves consideration.

With its taut pop melody and its rootsy rock instrumentation, the impetus behind “My America” is undeniable last year’s terrorist attacks, but it’s wisely devoid of simplistic chest-pounding. Rather, the band opts to paint a vivid lyrical picture of a country it loves—as it sees it. In taking this approach, it has crafted a song that sits comfortably next to anything that’s been written by John Mellencamp or Bruce Springsteen.

Written by band members Johny D. Chevelous and Byron Richmond, “My America” is the completed track from Chocolate Covered World’s forthcoming EP, which is due out next year. For more details, call Michelle Broome at 310/318-9096 or e-mail michelle@vullumentertainment.com.
**Scorn**

by Steve Smith

BORN IN THE U.S.A.: Though it’s not necessarily a show-in for the top of the charts, a new disc of orchestral works by the American avant-garde composer Gloria Coates marks a significant breakthrough—and a hard-won victory as well. Though her works are known by new-music cognoscenti, the composer, based in Germany since 1969, has yet to enjoy recognition commensurate with her artistic achievement in this country. Coates’ compositions employ numerous aspects of postwar European composition, but there’s no doubting that she is an American maverick in spirit. Perhaps not surprisingly, a new disc of her music issued Oct. 8 by New World Records (distributed by Albany) is her first release on an American label—“New World had wanted to do something with me for years,” Coates says, “but it hadn’t happened because I’m neither here nor there. I was in Germany not getting any [American] endowments, but I don’t qualify for German grants, either.”

The label, one of the most respected nonprofit purveyors of music by American composers, persevered, finally acquiring grants from the Francis Gable Charitable Lead Trust and the New York State Council on the Arts. Those grants allowed New World to assemble one of the most extensive projects devoted to Coates’ music so far, featuring her Symphonies Nos. 1, 4, and 7 (Billboard, May 31, 1997), followed two years later with a disc that included Symphony No. 2 and other orchestral works. More recently, earlier this year Naxos issued a disc of her String Quartets Nos. 1, 5, and 6, performed by the Kronos Quartet.

That Naxos disc attracted outstanding reviews; more surprisingly, it has sold a more-than-respectable 8,500 copies worldwide, no small feat for a disc of dark, uncompromising music. As reported in last week’s column, Naxos responded by bringing Coates to the U.S. for its cross-country 15th anniversary celebrations at the end of September (Classical Score, Billboard, Oct. 12).

Despite geographical challenges, the recordings have generated further interest: In 2003, Naxos will issue a second volume of Coates’ quartets, including her Quartet No. 8, a work commissioned by the Pas- sau Festival in Germany to commemorate the events of Sept. 11, 2001; meanwhile, flutist Sharon Baezely has recorded Coates’ Breaking Through II for an upcoming release on the Bis label. Coates is currently at work on several commissions, and she plans to extend her work to the Internet. Perhaps more importantly, she is also finally able to appreciate the admiration that her music has engendered: “I get fan letters, I guess you’d call them,” she says. “They find me on the Internet.”

Melanie Returns After 17 Years With Pyramid Set

BY CHARLES DAUGHERTY

After spending the last 20 years raising children, folk pioneer Melanie had a “creative reawakening,” which has led to her first set in 17 years, Crazy Love, on Pyramid Records. The album debuted Sept. 24.

Melanie first gained prominence after her appearance at the 1969 Woodstock festival. She has issued 30 albums in 30-plus years and has continued to tour. “I’ve always been around,” she says. “I’ve just had a different focus in life, raising my children.”

Melanie attributes her newfound focus on making music to the events of Sept. 11, 2001, as well as the adulthood of her youngest child, Beau Jarred Schekeryk, who shares his birthday with the tragedy. “I did a lot of soul searching,” she says. “One day, it hit me. I had this creative explosion, and I have been going full-steam ever since.”

Melanie’s return to the studio was originally designed to yield an album of remade versions of her classic songs. The idea was scrapped in favor of the new music she was writing with her son. “My family is grown now, and we are now a music business family,” she notes, referring to her longtime husband/manager Peter Schekeryk’s work on producing the 16-track record with her son Beau Jarred. Daughters Leilah and Jeordie Schekeryk provide background vocals, and the entire family contributes to live performances.

“I was surprised that I started liking how my voice sounded,” Melanie says. “This album is nothing like anything I have ever done before. Those who remember me from way back will be surprised.”

Alan Jacobi, president of Pyramid, concurs: “You can’t compare it to anything else out there.”

The artist promises that Crazy Love is just the first serving from the creative crop of inspiration she’s harvested in the past year. “I’m a giver,” she assures. “I like to fill up your plate.”

Melanie is planning an extensive tour to promote the album that will begin later this fall. Her husband will book the jaunt.
CONTEMPORARY CHRISTIAN/GOSPEL

by Deborah Evans Price

MercyMe Has ‘Spoken’ On Its 2nd INO Album

BY DEBORAH EVANS PRICE

NASHVILLE—MercyMe frontman Bart Millard will always have fond memories of 2002. His first son, Sam, was born during the same time that the group’s breakthrough hit, “I Can Only Imagine,” was saturating Christian radio. The momentum continued as the anthem was named both song and pop record of the year by the Gospel Music Assn.’s Dove Awards, which also awarded Millard the songwriter of the year accolade for penning the hit. MercyMe’s INO Records debut, Almost There, has been certified gold, and the group is growing crowds this fall on the Festival Con Dios tour.

Now looking to repeat the success of its previous outing, MercyMe releases the album Spoken For, which debuts at No. 2 on the Top Contemporary Christian Album chart this issue. “It was a little nerve-racking,” Millard admits. “We were on the verge of recording a follow-up. We wrote the album in the last six months, and it’s really where we are now. It’s the feelings we are going through now.”

MercyMe released several independent albums before signing with INO. “It’s been a rock band for eight years and kind of [became] the adult contemporary poster child with ‘Imagine,’ ” Millard says. “This album is a little edgier. We had a lot of input on our album, and we are really excited about it.”

INO Records president Jeff Mosely says, “This is one of the most anticipated albums I have ever been involved with. I don’t feel there is a sense of MercyMe being ‘one-hit wonders’ but of anticipation and excitement over what is next. There is definitely a knowledge that these guys are the real deal, and Spoken For delivers.”

The first 75,000 copies of Spoken For sold through Wal-Mart will contain a special unpressed version of “I Can Only Imagine.” Booked by Third Coast, MercyMe continues on the Festival Con Dios tour and then plans to tour with Audio Adrenaline in the spring on an outing called the Go Show.

“The whole album has kind of resonated with the concept of God’s glory, of how amazing it is that we could be saved by such a God,” Millard says. “Hopefully when people hear the album or the [title] song, they’ll walk away grateful for the fact that God is calling them his own. If that happens, we’ve accomplished what we are trying to do.”

Biggah—who is also executive director of New York-based Savoy Records—is set to capitalize on the album’s staying power with its Oct. 22 release, I Choose You the Prayer. “There is on this album what I call a perfect blend of the old and the new,” he says. “We’re more contemporary than we’ve ever been, but we did not lose our churchy flavor. This is the best record this choir has ever done. It’s the life-giving and life-changing power of the gospel in song.”

The CD features the guest vocals of Harvey Watkins on the cut “Prayer Changes Things” and the narration of popular evangelist Elder Liston Page on “Bring It All To Him.”

Biggah says he and Savoy Records will pull out all the stops in rolling out the project, which is already getting premium hits at gospel radio. According to him, a taping of BET’s Bobby Jones Gospel and a guest spot on Chirstian TV special are planned, and the choir has also been tapped by the New York-based UnWorld Group for a forthcoming 15-city promotional tour.

“our goal is to bring the album to the attention of the gospel-buying public,” Biggah says. “The rest will happen naturally.”

ON THE BATTLEFIELD: Axiom Entertainment, the newly launched label upset that the Gospel Music Assn. and the Gospel Music Association, has set out to see that Freda Battle and George Russell Jr.—who had a heart to produce their music and gain national exposure, Andrews says, Russell, whose specialty is gospel jazz, is also signed to the label, as is Clarence Baylor, a lead vocalist with the Gospel Opry. Andrews observes parallels that Battle has with Kirk Franklin: “Like [Franklin], she’s an incredible song writer/producer who showcases the talent of others, but while Kirk is more youth-oriented, Freda’s more adult-contemporary church.”

A former gospel announcer, Battle has written more than 200 songs, many of which have been recorded by gospel artists, including As One and Daryl Coley’s Here I Praise.

JAZZING UP GOSPEL: Kirk Whalum returns with the follow-up to a series of albums that will explore his take on gospel from a jazz perspective with the Oct. 29 release of The Gospel According to Jazz, Chapter II (Word Entertainment/Varner Jazz). Wilham’s son, Kyle, and brother, Kevin, make the project a family affair, while it also features George Duke, Tata Vega, Jonathan Butler, Paul Jackson Jr., the West Angles COGIC Choir, and Kim Burrell.

What this gospel series—which is four records deep so far—does is push Whalum’s worshiping the God he serves and performing the music he loves best with renowned artists who happen to be his closest friends and family and all in a live context.

Indeed, the Grammy nominee’s commitment to the genre goes well beyond recording. His “The Gospel According to Jazz” workshops bring Whalum and other leading instrumentalists and vocalists together with young musicians to encourage and raise the standard of musical expression and performance in the church.

BRIEFLY: Baltimore-based Music One, home of harpist/composer Jeff Majors, recently signed a distribution deal with Sony Music Entertainment.
BY SUSANNE AULT

Los Angeles—Construction sounds are rivaling music these days within the Los Angeles concert scene. Three theaters have undergone renovations in the past year, one amphitheater will begin improvements next month, and a whole new facility will join the venue marketplace by the end of 2003.

Venue managers are largely keeping up with the Joneses with this flurry of activity. One of the world’s premiere touring locations, Los Angeles is an obvious stop for acts. But there are a lot of choices for talent looking to play 2,000- to 8,000-seat facilities, so to stand out, venues are having to be noisier themselves.

The Clear Channel Entertainment (CCE)-operated Wiltern Theater has ripped out 1,200 of its seats to install a general-admission (GA) floor, allowing standing-room-only space for the first time since it opened in 1931. The Greek Theater, operated by House of Blues and Nederland and also open since the 1930s, will introduce 24 box seats during its construction, which is set to begin by the end of November.

The Greek’s renovations, occurring during two consecutive winter off-seasons, should cost about $8.5 million. Industry sources estimate the Wiltern was spunc up for between $1.5 million and $2 million.

The privately owned Orpheum and Nederland’s Panathes Theater are aiming to bring in more concerts, now that $3 million and $10 million upgrades, respectively, were unveiled in 2001. Both the 2,056-capacity Orpheum and 2,720-capacity Panathes are playing to all-new seats and electrical systems.

Summing up this aggressive mood, Nederland senior VP David Green explains, “The Wiltern spent a lot of money, the Orpheum spent a lot of money—hopefully we can beat them to the punch with the improvements that we’ve made.”

MOUSE HALL

Topping it all off, the Walt Disney Concert Hall (one piece of a new $274 million suite that will also include 300- and 240-seat amphitheaters) will debut in fall 2003 inside L.A.’s already existing Performing Arts Center complex. This 2,260-seat concert space will host the L.A. Philharmonic, as well as touring talent.

“We saw the landscape changing. There were going to be at least five venues competing for the same artists,” explains Brian Murphy, president-talent buyer of CCE’s booking division and Wiltern project supervisor. “We needed to reinvent ourselves as a venue.”

Murphy says the Panathes will likely be angling for concert business after its 2003 The Producers theater run wraps. And not only is a new Disney building on deck, but the Wiltern has to contend with Anschutz Entertainment Group’s (AEG) Kodak Theatre (opened in November 2001) and AEG’s proposed L.A. Live, a 7,900-seat theater that would sit adjacent to its downtown Staples Center arena. Even Staples is gunning for more concerts with a curtain system it bowed Oct. 3, which can break the venue into either a 9,000- or 11,000-seat setup.

And because that entire facility grouping—including the Greek—resides within a 10- to 20-mile radius in L.A.’s Hollywood downtown region, an artist or agent might just tip in to decide his or her routing. So extreme differentiation has become a key venue-management strategy.

GREEK STRATEGY

Already one of the few outdoor amphitheaters in L.A., the Greek hopes to up that uniqueness by tearing off of its stage’s present A-shaped roof to resemble the original 1930s columbarium architecture. The roof’s weight capacity will be bolstered as well, so acts like the Who won’t have to scale down their productions, like that band did for its Sept. 25 show there. Additionally, the concrete area leading into the venue will be gutted to make way for a grassy plaza, where patrons will enjoy significantly more food and drink options.

“You always have competitive concerns,” admits Greek GM Mike Garcia, saying he expects that after the Greek finishes its improvements—including the debut of the duo’s box seats—“if everything was equal and an artist could play at our place or that artist could play someplace else, I’m pretty comfortable saying in that talent would come to the Greek.”

Distinguishing itself, the Wiltern can now book GA-friendly artists. Bob Dylan will kick off the theater’s grand reopening Oct. 17-15, a first-time play of the venue for Dylan; according to Murphy, he played GA at the 1,250-seat Hollywood Palladium when he last came to L.A. It will also be the first time in recent memory that Latin band juggernauts (Nov. 1) alt-rockers Ani DiFranco (Oct. 24) have played the venue.

“Her audiences have always liked to stand. So [GA] was definitely one of the attractions that led her to decide to play [the Wiltern],” says Jim Fleming, DiFranco’s booking agent and partner in Fleming, Tanurelo & Associates. “I think this will make it a viable venue for too few acts to go around, it’s never been a more important time for buildings to roll out the red carpet.”

“The Palladium [which just upgraded its sound and lighting system] is hardly doing any shows now; the Forum is not doing many shows,” Marc Geiger, ArtistDirect vice chair and Jaguare booking agent, admits out of some of the city’s other venues. “But if a building is set up to win, it will have its place.”

Other agents mentioned a slow-down at L.A.’s Universal Amphitheater and Anaheim’s Arrowhead Pond. Frank Riley, High Road Touring principal and booking agent for Ryan Adams, who’s headlining the Wiltern Oct. 23, believes the construction rush “is to increase their revenue. That’s what they are doing. The Wiltern is making it more attractive for bands to play there. That means more shows. The Greek is adding amenities for its audience to go there. All this helps the bottom line.”

Los Angeles’ central downtown region has been depresssed for years, with few thriving restaurants or major shopping areas to attract crowds. That has hurt venues in the heart of the area, like the Orpheum, and given the leg up to rivals residing in more upscale neighborhoods, like the Greek (Hollywood’s Griffith Park) and the Wiltern (Miracle Mile business district). The coming Disney Concert Hall and L.A. Live should also freshen things up.

“All this could be a turnkey for people to come,” says Steve Neidellman, owner of the Orpheum and nearby 7,382-seat Grand Olympic Auditorium, both of which he says struggle to book concerts. “There could be rejuvenation in being from downtown.”

El Rey Face Lift Not Cosmetic

In contrast to L.A.’s cosmetic venue refits, the 800-capacity El Rey is reinforcing its roof with steel after its collapse during a TV shoot in mid-September.

“The El Rey faces much as an NBC crew strung up more lights for its production (a Faith Hill special set to air Thanksgiving night, Nov. 28) than the venue’s wooden ceiling structure could support,” none of the El Rey footage would be used in the Hill program. Instead, NBC will use film shot inside the nearby 1,250-capacity Palace, where the crew quickly relocated to complete its filming following the accident.

Along with retrofitting the roof, the El Rey will refresh its carpeting during the renovations, estimated to cost about $250,000. Now that the El Rey is out of commission—its marque has read “Gone Fishing”—acts like Boy Toy and Clinic canceled recent Sept. 27 and Oct. 3 shows. Sparta and Brad shifted to the Roxy for respective Oct. 13 and 14 appearances. In all, more than 20 shows will have to either switch buildings or cancel with mid-November, when the El Rey construction will wrap.

“One has been very real cool. No one has called with anything other than sympathy. [We have had] no flack from any of the agents,” Nardi says. He released all affected acts from current booking contracts and acknowledges that “we’re going to have to redo seat sales, taking a hit financially” when moving to new locations.

Clinic, for example, will shrink from 800-capacity El Rey shows to one 1,250-seat date at Hollywood’s Palace. By press time, another artist, Amon Tobin, hadn’t yet rescheduled his Oct. 30 El Rey date. “But it’s OK. It’s something beyond our control. We’re going to have to live with it,” says Clinic’s and Tobin’s booking agent, Billionaire Corp.’s Tom Windish. It’s foolish for people to turn away from the 1936-built El Rey, he adds, because one of the few club-sized venues that’s also a registered city landmark, “there’s no alternative to it.”

Thanks to its historical status, L.A. City officials are cutting a lot of red tape to speed along the El Rey renovation process, Nardi says. Also—like a lot of other places in the area—the El Rey should “be better than ever,” he contends. “We’ll be able to hang an SUV from the roof when we’re done.”

VENUES ATTEMPT TO STAND OUT FROM THE CROWD

Reniowens And Improvements Aim To Diversify Options In Competitive Los Angeles Concert Marketplace

There’s been a trend for quite some time now where artists want this.” Murphy also points out that the theater offers a more diverse array of seating arrangements. One scenario puts a GA pit in front, cabaret-styled tables and chairs in the middle, GA seating toward the back, and reserved seating in the balcony; another sets

In the Arena. Shown at the Arena Management Conference in Phoenix (produced by the International Assn. of Assembly Managers) are, from left, Billboard associate publisher/will worldwide Irvin Korfield; John Scheek, booking manager for the Pepsi Center in Denver; John Van De Veen, VP at the Continental Airlines Arena in East Rutherford, N.J.; and Billboard senior account manager Cynthia Mellow.

Classic Lines. An artist’s impression of how the Greek Theater will look once its renovations—costing about $8.5 million—are complete.

GA seating for the entire theater, including the seat-filled balcony.

“I want Mike Ness of [Social Distortion], and I want Beck,” says Murphy, underscoring his hope that the Wiltern can handle diverse crowds. “If I can compete with reserved-seat venues like the Kodak and GA venues like the House of Blues [a 1,000-seater in West Hollywood], I’m way ahead of the game.”

Jaguars frontman Saul Hernandez says that “the Wiltern is changing with the times. Music that is happening now is more active. People who want to sit down can, and then people who want to stand can too. It’s good.”

RECONSTRUCTIVE SURGERY

These scores of Hollywood face lifts make sense. With signs that there could be too many Los Angeles venues for their place.

In the Arena. Shown at the Arena Management Conference in Phoenix (produced by the International Assn. of Assembly Managers) are, from left, Billboard associate publisher worldwide Irvin Korfield; John Scheek, booking manager for the Pepsi Center in Denver; John Van De Veen, VP at the Continental Airlines Arena in East Rutherford, N.J.; and Billboard senior account manager Cynthia Mellow.
WILLIE NELSON, JOHN MELLENCAMP, DAVE MATTHEWS, NEIL YOUNG, & OTHERS

GEORGE STRAIT, JOEY DE MESSINA

NEIL DIAMOND

ENRIQUE IGLESIAS, PAULA RUBIO

NEIL DIAMOND

NEIL DIAMOND

NEIL DIAMOND

LONG WAY TO THE TOP: COL. JOEY, RAY COLUMBUS, BILL THOMPSON, LITTLE PATIE, LONNIE LEE, LOBBY LOYD, & OTHERS

AEROSMITH, CHEAP TRICK, LP D.M.C.

LUKE VANDERROSS, GERARD LEVERT, ANGEL STONE, MICHELLE WILLIAMS

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RUSH

CREED, SEVENSTUD

INCUBUS, 20 SECONDS TO MARS

WHAT CONCERTS? All topical for just about any concert-industry panel going this year but eventually lead to Clear Channel Entertainment (CCE), “Where Have All the Concerts Gone?”. During the Oct. 7 International Entertainment Buyers Assn. (IEBA) annual conference in Nashville was no exception. What is refreshing, however, was that arena managers, agents, and promoters—both on the panel and in the audience—discussed possible solutions rather than just groaning about the current state of affairs. With it, there’s not so much “Where have the concerts gone?” as “Where have all the promoters gone?” said Carey Harvey, director of the 7,000 capacity Sasbee Civic Center, Virginia. “We just completed our best year ever in modern times with 19 concerts, and for a facility of our size, that’s a huge number. But there used to be seven or eight promoters playing our market, calling for avails, and now it’s down to three. I believe we had 19 concerts because we’re very lucky in a lot of respects.” Creative Artists Agency agent John Hulse didn’t buy Harvey’s explanation. “He says you have to work hard and be lucky,” Huse said. “I don’t think you’re just lucky. You are aggressive in how you promote your product: that’s why you had 19 concerts.” Harvey admitted that while Salem being a tertiary market, he has to make concessions to promoters and agents. “There are only 52 Saturday nights a year, so Saturday-night concerts tend to go to Greensboro [N.C.], Norfolk [Va.], or Hampton [Va.] instead of Salem,” he said. “We pick up the Tuesdays, Wednesdays, and Thursdays and figure out how to make them work.” He said his building is also aggressive in cutting deals. “If somebody comes in and makes good money, we want our fair share,” he says. “If they come in and lose money, we cut every- where we can, including rent. When people leave, win or lose, we want them pleased [that] we’ve done the best we can to make each show successful.” Panelist Phil Potter—manager of the MGM-run Pechu’s, located in Lincoln, Neb., and former talent buyer for the Romeo Agency (now TABA) —said his facility, 50 miles outside Omaha, has gone from a “vital concert site” to two or three shows a year. “I was supposed to save the world because of my concert-buying experience,” Potter said. “I found out it was tougher than I thought it would be. But we made a commitment to get back into the concert market again and took a lack of being very aggressive in calling promoters.” Potter said two sellouts from Brad Garrett’s Police Productions helped get his “Success breeds success, and now we have eight or nine promoters coming into the building,” he said. “We tried to create an environment both promoter-friendly and artist-friendly. We work hard to make sure the shows that come in have no problems.” David Ross of the Show Me Center in Cape Girardeau, Mo., said his secondary market routes well. “If we could sell 3,000 tickets, we’re not getting any. When this building opened 15 years ago, we’d get 20 shows a year. We had promoters, which we no longer have.” Jim Evans, former manager of Virginia’s Roanoke Civic Center, said his building entered into a deal with joint venture between CCE and the National Basketball Assn. (NBA) whereby the CCE/NBA partnership would provide minor-league basketball and 28 dates of entertainment annually. “They did not do what they committed to do, and we ended up with a total of 13 dates, five of which were canceled,” Evans said. “The arrangement backfired in other ways. We had to work to convince some promoters that we were still an open building and not exclusive with [CCE].” Evans said Mike Smardak’s Outreach Concerts, a Nashville-based independent concert promoter, ended up bringing in more dates than CCE did. Smardak, who was also a panelist, said, “We’re an independent rogue and a void-filler, going into under-served markets and under-showed buildings. The agents in [Nashville] are great to work with, and they want to put in some shows.” Smardak added. “Every agency in this town has a success story. You know about the Tilby Nichols, but you might not know about the business Ricky Slack or Don McCourt is doing.” From the floor, Jam Productions co-owner Jerry Nickelson added, “Make deals. Be aggressive and compete in the summer pattern rather than watch the shows go down the road to the amphitheater.”
Secondary Markets Attract First-Rate Artists

Big Names Add Small Towns To Their Tours Due To New Venues And Eager Audiences

By SUSANNE AULT

Secondary markets, by definition, are not the first stops on tours, typically rendering them unglamorous. Yet Cher is sashaying her way through a number of small cities this year, leaving some shine in her wake.

Thanks to summer visits by such top-tier acts as Cher and the Eagles to places like Grand Rapids, Mich., and Moline, Ill., secondary markets are increasingly winning spots on major tours’ routing.

For years, tour organizers didn’t feel confident that venues in smaller cities had the white-collar populations to support high-end ticket prices. Lawyers and investment bankers live in New York or Los Angeles—not Knoxville, Tenn., for instance. Keeping with their lesser size, these regions also housed smaller facilities that might have a tough time squeezing in multi-truck concert productions.

Yet, this summer, Grand Rapids’ Van Andel Arena sold out its $100-plus June 20 Eagles show, Moline’s Mark of the Quad Cities cleaned out its $75-range Cher show Sept. 13, and Knoxville’s Thompson-Boling Arena tore through its $90 Eagles night.

That sort of business is turning heads among the live-event community.

ON THE MAP

“People have never heard of Grand Rapids; why should they?” asks Van Andel GM Rich MacKeigan, proudly acknowledging his secondary status. "But people are seeing dollars coming out of here. They are thinking.

Continued on page TQ-4

BETTING ON CASINOS

Touring Acts Win Big As These Venues Do Booming Business

By RAY WADDELL

As buyers of talent, casinos have become highly viable alternatives for many touring acts, upping the ante when other avenues are cashing in their chips.

Venues in Las Vegas and Atlantic City have been purchasing headlining entertainment for decades, but now new casinos in smaller markets from coast to coast are buying in. It’s a phenomenon that booking agents are happy to see.

“Casinos are everywhere, and they’re all little gift shops from heaven,” states Greg Oswald, VP at the William Morris Agency. “We never could have seen it coming, but it came along at the right time. The reality is, there are dozens of new venues buying anywhere from four to 30 shows a year. You do the math.”

For country music, in particular, the timing for the rise of casino talent-buying couldn’t be better in an environment of a shrinking country club market and when fairs and festivals are looking for diverse talent. “Casino talent-buying has been a very, very positive development for the industry in general,” says Ron Baird of Creative Artists Agency. “There aren’t as many active clubs as there were a few years ago, and that situation is not getting any better. But every new casino that is built is a potential talent buyer out there. It has helped keep both young artists and mature artists working.”

Randy Wright, president of Integrity Events and buyer for several casinos, takes that premise a step further: “I think the casino market has enabled a lot of acts to stay on the road and continue touring that might not be able to if they were dependent on hard ticket dates and the fairs and festivals,” says Wright. “And it’s still growing, as evidenced by the ongoing openings of new casinos, especially out West. Every week, it seems like we see a new property open.”

GAME OF CHOICE

In terms of casino talent, the genre menu is fairly broad. “Almost all types of music work in casinos, because they all draw a different age demo,” notes Jimmy Jay, president of Jayson Promotions, buyer for several casinos.

What casinos are looking to buy varies widely, according to Terry Jenkins, director of entertainment for Boyd Gaming Corp., owners of casinos from coast to coast, in markets large and small, including the Stardust in Las Vegas. “What

Continued on page TQ-7
NEW YORK—Security concerns since Sept. 11, 2001, have prompted a more stringent review of visitor visas by the U.S. immigration service and consulates, including those needed by non-American artists entering the U.S. for tours. “They’re doing it by the book, so there’s more time required,” says Bob Tulipan, co-founder of the Traffic Control Group. The company, from its offices in New York and London, specializes in international touring logistics. TCG includes each of the multinational record companies among its clients. Awareness of the time factor is crucial for record companies, booking agencies and artist managers representing artists from outside the U.S. who want to make promotional or concert-tour visits here.

Awareness of the time factor is crucial for record companies, booking agencies and artist managers representing artists from outside the U.S. who want to make promotional or concert-tour visits here. “The government is still visitor-friendly, because that’s the nature of the country,” says Tulipan. “But what’s happened is that they are now implementing existing statutes. They are reviewing cases more thoroughly.” For example, U.S. immigration officials now automatically require further investigation of visa applicants from any of several countries on a terrorism watch list. The standard visa application review by the U.S. Immigration and Naturalization Service (INS), which previously would take one to three months, now requires three to six months, says Tulipan. For some tours, such as those by classical or cultural artists that are sold by subscription many months in advance, delays are less of a problem. But the pop-music touring industry regularly works on a much tighter timetable. Expedited “premium processing” of visas is possible under a procedure that took effect June 1, 2001, and remains in effect post-9/11. For a $1,000 fee, a visa application that can cover several individuals or one group will be given a quicker review by a dedicated unit, with status updates and communication available via email.

The INS, under the Department of Justice, reviews the professional status of a visa applicant, as well as the status of the company requiring their services in the U.S. “So, if you operate a pizza joint, it wouldn’t make sense for you to have the Rolling Stones here,” guips Tulipan.

Then U.S. embassies and consulates abroad, under the Department of State, issue the actual visas, after confirming that applicants have sufficient ties to their homelands and will not remain in the U.S. illegally. That concern exists particularly with artists from some third-world nations who have used U.S. tours as an opportunity to abandon their homeland. Despite the new security concerns, says Tulipan, “the reality is that bands coming to the U.S. from the Western nations, from nations that are not on the terrorist lists, are getting their visas issued and coming in just like they did before, every single day.”

“The real key is that people need to understand that the government isn’t their enemy,” he continues. “They need to proceed as much as possible. No one is saying ‘We’re not going to let in artists anymore’ or ‘We don’t want music, we don’t want theater.’ They do want it. But they have to take into account that there is an emergency that they have to deal with. And things can take a little more time.”

NASHVILLE—This has been an important and encouraging year for country-music touring, but the more optimistic in the industry believe next year could blow away ‘02 in record-setting fashion. And, after several years of downturn in country touring, optimism is welcome, if not desperately needed. “We were on a fairly consistent negative run for years, and I think we’ve turned a corner,” says Ron Baird, an agent at Creative Artists Agency’s Nashville office. Others agree, including Brian O’Connell, who heads up country-music touring for Clear Channel Entertainment. “This has absolutely been a positive year for country-music touring,” says O’Connell. “Brooks & Dunn’s Neon Circus tour did better than the year before, and Toby Keith and Kenny Chesney both had great years. I would imagine that this year would blow last year out of the water.”

Greg Oswald, VP at the William Morris Agency’s Nashville office, echoes that sentiment. “Everything on our roster held its own or did surprisingly well,” he says. “We’ve had years where it wasn’t that way. Even so, with at least 10 super-star acts plotting tours for 2003, including Dixie Chicks, Shania Twain, Tim McGraw and Faith Hill, some think next year could be much bigger.” Next year looks massive, our best year in 20 years—or maybe ever,” says Oswald. “We may have more country-music concert tickets bought next year than maybe any year ever.”

RISING STARS

By establishing new touring headliners in the absence of proven winners, the country touring industry made great strides in 2001. The two big winners this year have been Kenny Chesney and Toby Keith, both of whom successfully embarked on their most important headlining tours ever. “These are two artists that have clearly moved up a notch, who 18 months ago weren’t anywhere near where they are right now,” says Baird, adding that there were still some soft spots in the country touring market.

“And by large, this was a year in which the high-end stuff did great, the hot, hip stuff did very well, and the mid-level stuff struggled at times,” continues Baird. “Across the board, for rock and country, there were a number of country-music tours.”

More Than A Little Bit Country

The Touring Business Grows With Successful Shows By Both Newcomers And Veterans

By RAY WADDELL

Brooks & Dunn’s Neon Circus tour is building a franchise that shows improvement because they’ve paid attention to the details, and focused on offering value. “We’ve been aggressive about getting out and getting talent and giving the consumers more value for their buck,” says Clarence Spalding, co-manager of Brooks & Dunn for TBA Entertainment. “Our average ticket price was $33, and we’re sitting there with Brooks & Dunn, Dwight Yoakam, Gary Allan, Trick Pony, Chris Cagle, Cledus T. Judd and Dusty Drake on the side stage. When you throw in the Neon Circus portion of the show, with 15 street performers, mechanical bulls, the honky-tonk museum... that’s pretty aggressive.”

Spalding says he and his act know they have to continue to up the ante. “We realize that this act is 10 years old touring, and we’ve been to these markets and people have seen us,” he says. “People keep coming back for the music and because they know they’ll never see the same show twice.”

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SECONDARY MARKETS
(Continued from page TQ-3)

‘Let’s take a chance now, we can walk out of here with very good money. ’

Selling out a $200-a-pop Crosby, Stills & Nash show Feb. 12 inspired Clear Channel Entertainment to later bring Cher (July 12) and the Who (Aug. 27) to the six-year-old Van Andel, believes MacKeigan, noting, “Three or four years ago, no one would have looked at Grand Rapids.”

In other examples, Thompson-Boling’s Eagles show and Mark of the Quad City’s Cher night churned out $1 million in grosses, equaling what an outstanding date takes in at a primary-market building. Cher’s Aug 17 show at North Little Rock, Ark.’s Alltel Arena pulled in a similarly healthy $800,000 in grosses.

“A secondary building manager has a lot more pressure to come to terms with an artist,” explains Rick Franks, CCE’s president of North Central music. “A lot of artists play 20, maybe 30, dates at a time, so you have to be pretty creative in stealing one of those dates. You need a great building, a history of doing shows in the marketplace, and you need to be able to make them some cash.”

Franks says that Moline, Grand Rapids and other small cities are proving their facilities are up to speed with the primary-market folks and that their residents will flock over the hicks to see big concerts. So he is looking more seriously at using secondary markets as future tour stops.

“We have landed shows because it’s a new building,” says Michael Marion, GM of the three-year-old 10,000-seat Alltel. “What we had before [the 50-year-old 10,000-seat Barton Coliseum] was very old, not up-to-date. Ours now has four loading docks, nice dressing rooms, good rigging and setup. That makes it a lot easier for them to put you in the routing.”

As far as attracting ticket buyers, Marion adds, “We were concerned. Cher was $79, $59 and $49 a ticket. But people didn’t blink. Eagles went to $96, and no one batted an eye. The right act putting their toe in the water of some of the small markets, charging high prices and still coming out OK financially will be comfortable in coming back.”

NEW IMPROVED VENUES
Fresh buildings are cropping up in smaller cities across the U.S., filling a void in areas where people seem primed for different entertainment options.

Bossier City, La.’s 18-month-old CenturyTel Center sold out both its Eagles (July 1) and Britney Spears (July 18) dates in just one day because of “how hungry this...
market is for top entertainment," says facilities GM Steve Tadlock.

People are flocking to the acts, and the artists seem to be flocking to the people, continues Tadlock, who says his 14,000-seat building "has all the amenities to accommodate every show that's come through."

Tadlock has snagged shows with Aerosmith (Oct. 22) and Cher (Nov. 17). "The big names are starting to come out," he says. "It makes it that much easier to get additional shows. We're riding that wave now."

Holding 10,000 seats and constructed in the 1940s, Hirsch Memorial Building—Bossier City's prior concert venue—did not meet the tech requirements for Cher's 14-truck experience.

Venues opening this fall in secondary markets include London, Ontario's 10,000-seat John Labatt Centre, servicing a previously untapped concert market, two hours between Detroit and Toronto. Then Columbia. S.C.'s 18,000-seat Carolina Center will be ushered in this winter, a hefty step up from the 13,000-seat Carolina Coliseum currently in the area. Also, the University of Rhode Island welcomes the 7,400-seat Ryan Center, an expansion from its current 3,400-seat Keany Center.

"Secondary markets are looking for venues to get entertainment into their local areas," says John Page, regional VP for Global Spectrum (management company for the London, Columbia and Rhode Island venues) and GM of Comcast Spectator (which houses Philadelphia's First Union Center). "It can get energy back to some of their downtowns."

Some of these smaller-market venues, including Trenton, N.J.'s three-year-old Sovereign Bank Arena, case transitions from an industrial to more modernized, service-oriented economy.

Page explains, "The excitement generated from a mainstream artist going to a secondary market that doesn't normally get this kind of act is huge. It makes headlines. What it does for the marketplace goes well beyond the dollar value of the ticket."

BOOKING IT

Besides Global Spectrum getting active in secondary operations, management company SMG (which operates North Little Rock's Alltel and Grand Rapid's Van Andel, among others) has kick-started an initiative to corral more business for its smaller-market facilities.

Headed by SMG's executive bookings director, Bob Belber, the company has started an E-mailing/conference-call program, regularly notifying secondary GMs of what hot tours are becoming

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we're interested in, in terms of talent, depends on what market you're talking about," says Jenkins. "In Tunica, Miss., we just had Musiq and did very well. We booked him because of the demographic we attract there, but we've also done well there with Hank Williams, Jr., Brooks & Dunn, and George Jones."

Boyd will open the new Borgata casino in Atlantic City next summer, which will bring in such talent as Jackie Mason and Steve Lawrence and Eydie Gorme. And while some casinos may look at talent as a loss leader perk for highrollers, "that's not true in my business," says Jenkins. "Some [casinos] are comping 50% to 80% of their house, but that's not the way we look at entertainment. We're looking at something that will bring in bodies and cover our costs."

What the act can sell is obviously very important to most casinos, but the act's fan base is also key. "All of my casinos are hard tickets," says Jay. "For some of them, particularly those with a small seating capacity, gaming is a big part of it. Some artists have a following that does not gamble. Classic rock and classic country is by far the best draw."

That's where artists like Howie Silverman come in. His Paradise Artists Agency books such acts as Chubby Checker, John Kay & Steppenwolf, Foghat, the Turtles, Paul Revere And The Raiders and Don McLean. "Casinos are one of our most lucrative and growing markets," says Silverman. "They're looking for anything that's drawing the gambling demo, and that demo right now is baby boomers."

Baird agrees that classic country is strong in casinos but adds, "We have Olivia Newton-John playing several casinos and doing very well, and I also get asked about LeAnn Rimes all the time." Silverman says casinos pay well, his acts love to play them, and their fans like to see them there. "As America comes of age, instead of wanting to go to a club with rickety wooden chairs and saw dust on the floor, people want to go to a fancy, flashy, new, modern, comfortable casino showroom and be treated in the custom their maturity and age dictates," says Silverman.

Most importantly to the overall touring business, casinos are a growth area. "They're buying talent, becoming more sophisticated, and experiencing growth at a time when most areas of the touring industry are not," says Baird.

Adds William Morris Agency's Oswald, "We love 'em to death. None of them are going away, and it seems there are a few new ones every month. As consumers of music, they've got budgets that are significant, and they've found a way to make it work, and that's wonderful."

LITTLE BIT COUNTRY

Alan Jackson and George Strait

Jackson enjoyed a triple-platinum album and a $10 million-plus year on the road. For his part, Strait packed his mega Strait-fest stadium tours and returned to arenas with Jo Dee Messina in a fall tour greeted with enthusiasm by promoters, arenas and Strait fans alike: "Strait in arenas is always a good thing, and taking Jo Dee with him is a good thing, too," says Oswald. "It's good exposure for her and changes his show up a bit."

TRAFFIC JAM

With such a heavy roster of major touring artists working in 2003, agents and managers have to be cognizant of who is working when and where. Expected to tour next year are Alan Jackson, George Strait, Tim McGraw, Faith Hill, Dixie Chicks, Shania Twain, Alabama (on a high-profile farewell tour) and Brooks & Dunn, along with Chesney and Keith. Perhaps another 20 headlining acts and packages are capable of doing consistent business, if they're given sufficient space and prudent promotion.

"I think we have to be very careful of over-saturation next year," says CAA's O'Connell. "We're certainly at the point in the rock world where two acts can come in a couple of days apart, and we need to move country to that level."

Saturation is a situation country has dealt with before, particularly in the boom years of the early 1990s. "There could be a bit of a traffic jam in '03, we just need to coordinate the acts so they're not on top of each other," says CAA's Baird. "But when you've got this much activity, there are more opportunities for support positions, so this is a nice problem to have."

Still, there is only so much money for country-music concerts in a given marketplace. "The reality is we'll have 10 to 12 legitimate arena shows going out next year, along with a handful of B-level artists that can do good business," says O'Connell. "We're working on this right now, to make it as palatable as it can be. The good news is all of these artists are strong enough that they can do well. In other words, if you give people what they want, they will pay to see it."

So, while Oswald believes a glut of country touring can result in some cannibalization of ticket sales, most tours should rise above the situation. "Will they cut into each other a little bit? Yes," he says. "But they're good enough to handle it."

Besides, country music and Nashville professionals have something going for them many genres don't— a spirit of cooperation. "The good thing about this town is we all communicate and share routing. Nobody wants to hurt the other guy," says Spalding, who adds that, in addition to routing, acts must be cognizant of each other's tour announcement, on-sales and media buys.

As long as the music holds up, touring numbers should follow. "We're still having big of hits and selling lots of records," says Spalding.

The fact that country quality is strong appears to be a consensus in a touring industry in many ways at the mercy of recorded product. "I'm seeing many artists take more time to record and not sticking to that 12-month cycle," says O'Connell. "And, when the records are getting better, everything else falls into line."

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Sean-Nos Nua

PRODUCERS: Sœur O’Connor, Donal Lunny, Adrian Sherwood

Vanguard 79724

With her Pop-pe-picking days but a memory, Sœur O’Connor now delivers one of her finest albums to date—she’s done it by going back to her cultural roots. This collection of traditional Irish songs, which are arranged to be “sexy” (the album title translates to “old style but new”), is simply soul-touching. From the plaintively beautiful opener “Peggy Gordon” to the aggri

R&B/HIP-HOP

Dave Hollister

Things in the Game Done Changed

PRODUCERS: Various

Goodiecop Entertainment/Motown

440 018 747

On Dave Hollister’s third album—and first for Motown—the soulful street laureate of love and relationships has lost none of the urgency, yet sensual vocal prowess that has helped him cement a niche in contemporary R&B. He definitely knows what works. As with the 2001 hit single “One Woman Man,” Hollister effectively pushes the emotional buttons on such tunes as “Tell Me Why,” “What a Man to Do,” and “Tonight.” But it’s when he re-ups the wins, the moment-and-19-second teaser of a title track that a new side of the Hollister equation comes into play—whetting the appetite for more. Too long at 16 tracks, the album has the tendency to drift into midtempo/ballad sameness. But he shouldn’t deter you from punching up other standouts like “It’s Okay,” “One Addiction,” and the church-flavored interlude “Nothing Love”—another mouth-watering snippet that leaves you wanting more—GM

DANCE/ELECTRONIC

RÖYSÖLLP

Melanie A. M.

PRODUCER: Röysöllp

Wall of Sound/Astralwerks 23481

Many stateside trapheads have been enjoying this sublime subgenre since its international release

(Continued on next page)
Melody

The annual Avalanches, Melody is melodies and pastoral bination "created five- FIVE," "Alien -edge and visionary Byrne, annoying array (recalling more."

On "You Who Dreams" with English lyrics and attractive Schäfer, this is a surprising adventureome; this has gained renown for its compelling, earthy sound. The French press has dubbed i ne reality. For U.S. world music fans, the most rec gnizable group in the neo-romantic movement is probably Lo-jo, and, in its late '60s style, it has been released on "Bésame Buena"

Zappa -spacegroove and Cesinha, and giving it a "ditch" tag. This is an incredibly appealing album with an intimate, very hip, 21st-century feel. Ear-catching tracks include "Ji" and "Ji." This is an all-together extraordinary live performance. The music erformances to the punch "One More Tom," a straight-ahead track penned by Rivera and David Samuels. At other times, Brazilian Dreams stays very well-known, the "Bésame Buena" story. With English lyrics and interpretation that don't add much as covers of such standards. Far more convincing is the lunging, and lesser known, "Retrato Em Branco E Prato," with Kim, Nazarian singing in Portugues. -LC

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<td>Multi-talented Aussie and former Ranch-hand Keith Urban has what it takes to be a country star, and on his latest Capitol release he's reaching for them. It's accessible stuff with all the right touches, like the neat banjo lick that underlies the exuberant &quot;Somebody Like You,&quot; and the unfinishingly &quot;You're Not My God.&quot; Uran's impresssive guitar work often drives the train, with riprop in notes &quot;Who Wouldn't Wanna Be Me&quot; and &quot;You Look Good In My Shirt.&quot; &quot;You'll Think of Me&quot; and &quot;Raining on Sunday&quot; are all smoldering sonority. &quot;You're Not Alone Tonight&quot; is an effective confessional ballad, and &quot;Jeans On&quot; is a welcome lighthearted dose of personality. Production is punchy and enthused; even the most pop-oriented cuts like &quot;What About You&quot; and &quot;You Won't&quot; are blessed with stylish acoustic instrumental touches, and the heartfelt, well-written &quot;Song for Bad&quot; is conveyed with passion and effective strings. Without question, Goldston road could very well be the one for the incredibly talented Mr. Urban. -RW</td>
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| LATIN |
| JORDI |
| Tu No Suspechas |
| PRODUCERS: Rudy Perez, Alejandro Jain |
| Soberano |
| In his first album with Sony Discos—after recording for Fonovisa—Spaniard Jordi comes across as a seasoned poper, reverberating romantic ballads and upbeat dance numbers with equal ease. Although the more playful Jordi (the dance-infectd "Yo Tengo Una Amiga," "Paraiso") is more fun than the more mature romantic one ("Tu No Suspechas"), he has the voice to carry all of his styles with aplomb and conclude with a subtile, but alluringly frowsome; this is sold, radio-friendly pop, ranging from the Spanish guitars and palmas in "Bésame" to the sweeping "Ya No Te Conozco." But it's well-exec- cuted, culling from a fine repertoire of song and imparting a certain light-heartedness to the tracks that manages to strike a good balance with the more serious lyric content ("Algo Para Recordar," with its upbeat rhythm and ending gospel cho- rus). Good balladaries are always in demand, and Jordi has the voice and the style to reach an audience. -LC |

| WORLD |
| CAETANO VELOSO |
| Live In Bahia |
| PRODUCERS: Jaques Moreinbam, Caetano Veolso |
| Nova K7 79651 |
| This live double-disc release hits the racks just as Caetano Veloso's Alfred A. Knopf memoir Tropical Truth: A Story of Music and Revolution in Brazil is hitting bookstores. It's a timely confluence of words and music, all inspired by the tropicalis movement instigated by Veloso, Gilberto Gil, and Gal Costa in the late '60s. Live in Bahia, recorded in São Paulo and Salvador de Bahia, is an enchanting journey through Veloso's storied discography. Backed by a band of virtual supers, inc luding lanning to the "Quarteto," Davi Moraes, Pedro Sá, and Cesinha, Veloso takes us through 32 songs. The music is a thril: tropicalismo, samba, bossa nova, as well as the dazzling samba-rap number "Ling- gua." This is an all-together extraor dinarily live performance. The musici anship is top-notch, the recording is excellent, and Veloso is a creative force to be reckoned with, both as a vocalist and tunesmith. Prepare yourself to be whisked away. -PPV |

| ORCHESTRA BOABOB |
| Specialist in all Styles |
| PRODUCERS: Youssou N'Dour, Nick Gold |
| World Circuit | Nonesuch 79605 |
| This release is a very special occasion. Orchestra Boabob was an absolute sensation in Dakar, Senegal, in the 1970s. The group was populated by superb musici ans and its Afro-Cuban groove was so compelling that the group's primary venue, Booba Club (in Dakar), was a constantly sold-out deal. After a 15-year interval, Orchestra Boabob has been reformed, with several original members returning, including vocalists Balla Südide and Rudy Gornis, saxophonist Issa Cissoko, and guitarist Barthelemy Atis. -LC |

| VARIOUS ARTISTS |
| Cuisine Non-Stop: Introduction to the French Nouvelle Generation |
| PRODUCERS: various |
| Lusha Bop 72431-21213 |
| This compilation project, from David Byrne's Lusha Bop imprint, brings together a collection of French musicians who are working a rootsy style the French press has dubbed neo reality. For U.S. world music fans, the most rec gnizable group in the neo-romantic movement is probably Lo-jo, and, in its late '60s style, it has been released on "Bésame Buena"

| DVD-VIDEO |
| CHRISTINE SCHÄFER: Dichterliebe/ Pierrot Lunaire |
| Natascha Osterkorn, piano; Ensemble Intercontemporain/Pierre Boulez |
| Arthaus Musik 100 331 |
| Not only is it one of the most engaging entries yet in the compilation business, but also this box, released on the Verve label, is a true masterpiece. It features nine performances by German soprano Christine Schäfer sings and plays the clavichord in a pair of edgy performance films, one of Schumann's poems, the other his "Pierrot Lunaire." In addition, there is an informal, yet acute 44-minute interview with the singer, filmed in a cafe. Schäfer sings the songs of Dichterliebe in a virtual Berlin night-club setting, with a sexy, arty narro- waven between the songs; the songs can also be viewed sans the inter- stilishes. The stylist, attractive Schäfer has gained renown for her performances in the title role of Berg's opera Lulu; in Pierrot Lunaire, she is a surrealist vision of New York, she takes center stage in what should become one of her signature pieces. Schäfer sings and acts with an intense sort of charm, and her accompa- nies are ideal to complement her persona. From the looks of her performance featuring Marion Piaischek (starring in the same Pierre Boulez-led recording as the DG CD). The cre- ators of this DVD deserve laurels for allying freshness and accessibility with a real, cutting-edge creativity; despite the very European character of these films, they hold appeal far beyond the usual classical audience. Distributed by HNH/Maxx -BBD |

| GOSPEL |
| DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC |
| Total Live Experience |
| PRODUCER: Mark Taylor |
| Albithe 63012 |
| After his and his choir's surprising suc cess with their debut album in 2000, Montgomery—the musically gifted pas- tor of Houston's Abundant Life Cathe dral—has journeyed. The group's current sound is a mix of soul, gospel, and orchestration. Taylor makes all the moves of a master. Songs include the title track, "Lay a Hold On Me," and a medley called the "Zan Man ethical doesn't do him justice. Here's the guy who let the fuse in fusion. -AZ |

| NOTeworthy |
| FRANK ZAPPA |
| Zappa Plays - By Larry LeLande of Primus |
| PRODUCERS: Frank Zappa, Larry LeLande |
| RykoDisc 10565 |
| rockcloud has compiled some of today's rock stars to pick their Zappa faves for a new series of compilation albums. With a discography as long as Shankar's, O'Neal's arm is strong enough to pull any artist he chooses to cull the album. But it's a far cry from the Zappa signature of wit, nihilism, and manipulated sonic chaos either. "Dumb All Over" gives God a bad run. "Camullero Brillo" is a quirky singal, "Evelyn, A Modified Dog" is, well, it work it for yourself. Zappa's ever-elusive music or his caustic comedic lyrics—but revisit- ing his work's legacy against a backdrop of "hard times" is a genuine album today and just em barking upon his music career, he'd still be ahead of his time. -AZ |

| FRANK ZAPPA |
| Zappa Plays - By Jon Fishman of Primus |
| PRODUCERS: Frank Zappa, Jon Fishman |
| RykoDisc 10564 |
| In putting together his Zappa faves, Phish's skins flogger Jon Fishman sticks almost exclusively to '70s Frank with the exception of the Grand Wazo's 1966 debut album, Freak Out. Dig again (or for the first time) the TV silver bullet. "I'm the Slime," the marvelous mayhem of the creepy-jazzy "For Calvin (And His Next Two Hitch-Hikers)," or the dirty-ditty "Magdalena." The cast of musicians is amazing, the live tracks killer, and the sincere disregard for social mores completely charming. With his cross-pollinations into jazz, rock, pop, doo-wop, and artistic absurdity, Zappa transcends by hum and swing in an orbit that was his alone. The beauty of Frank Zappa, as captured here, is that you never quite know whether to belly laugh or gurgle in horror. But the mere fact of calling the Zap Man eccentric doesn't do him justice. Here's the guy who let the fuse in fusion. -AZ |
**SINGLES**

**ROCK**

**RED HOT CHILI PEPPERS**
The Zephyr Song (3:52) 
PRODUCERS: Rick Rubin 
WRITERS: A. Kiedis, Flea, J. Fruscione, C. Smith 
PUBLISHERS: Moebiusland Music, BMG 
Warner Bros. 100968 (CD promo) 

After topping the modern and mainstream rock charts with the title cut from their latest album, By The Way, the Red Hot Chili Peppers charm again with this second single, perhaps their most pop-accessible cut in years. Like “By The Way” earlier this summer, “The Zephyr Song” is a great showcase for the act’s surprisingly gorgeous harmonies. Even for an established rock act with a history of diversity, it can be tough to put out a happy pop cut without accusations of selling out, but Kiedis’ vocals and the familiar Pepper sound are sufficiently present for purists, while the group doesn’t sacrifice any integrity in the process. The kaleidoscopic video fits the carefree message (“Fly away on my Zephyr”) well, and the 90s-style vocal arrangement goes hand-in-hand with the psychedelic swirls. All in all, an uplifting, sweet-sounding cut that will get airplay that summer will ever end. —EA

**WALLFLOWERS**
When You’re on Top (3:55) 
PRODUCER: not listed 
WRITER: not listed 
PUBLISHER: not listed 
Interscope 10128 (CD promo) 

It’s been two years since Jakob Dylan and friends last tipped their hat with “Sheer Heart Attack,” a track that grazed the charts in late 2000. The guys return with a new album, Red Letter Days, due Nov. 5, and launch single “When You’re on Top,” a bright acoustic rocker about shooting for the top. The song has quite a catchy chorus, and brings out the best among the trademarks that the band established with its two earliest hits, “6th Avenue Heartache” and “One Headlight,” perhaps making this the Wallflowers’ best output in some five years. The guys indeed sound fresh and ready to take on a new chapter. Adult top 40 radio should be there to turn the first page. —CT

**SPOTLIGHTS**

**TLC** 
Girl Talk (3:37) 
PRODUCER: Eddie Husle 
PUBLISHER: not listed 

Aim the hours of fluffy self-poturizing at the recent MTV Video Music Awards, the teary appearance of TLC members Tionne “T-Boz” Watkins and Rozawnda “Chilli” Thomas and their acknowledgement of the low in Como Lida “Left Eye” Lopes—was a truly heartbreaking, lump-in-the throat moment. So of course it’s bit tersweet to hear “Girl Talk,” the

**SHANIA TWAIN** 
Getcha (4:04) 
PRODUCER: Robert John “Mutt” Lange 
WRITERS: Twain, Lange 
PUBLISHERS: Universal-Songs of Poly Gram International/Loon Echo/Out of Pocket, BMG 

Shania’s latest song is a poppy and contemporary dance track that has added to its collection of records, its biggest hit to date and highest chart debut in the charts. The song is a simple, melodic pop song that is easy to recognize and enjoy.

**NEW & NOTEWORTHY**

**CHRIS EMERSON** All Because of You (3:29) 
PRODUCERS: Chris Emerson, Leon Mella, Charles Christopher 
WRITERS: C. Emerson, L. Mella, C. Christopher 
PUBLISHERS: Montasisu Music/Mulmen Music, ASCAP, Smokin’ Vocals Music, BMG 
Mercury 100960 (CD promo) 

It’s all started when singer-songwriter Chris Emerson’s song, “All Because of You” was chosen as a featured track on Thur. A/Thunder’s AC/pop-in-flight channel. It’s a start for a struggling indie artist, right? But the song was nabbed for U.S. exposure on Davidson’s Cowork.

and, well, just let’s say it got a bit more exposure. “All Because of You” is one of those simmering tracks that burns its way into your consciousness bit by bit—which is just the way it’s working its charms on AC stations, and it’s now on the verge of reaching critical mass. This is a timeless song and a beautifully expressed, gentle reminiscence of a love lost, and it’s perfectly cast with a minimum of production, allowing Emerson’s talent to take center stage. It’s a rich, jazzy cut that fits perfectly with the lead. Congratulations to this tenacious artist and to this little label that could. This is a secret-weapon song that, thankfully, is becoming less of a secret every week. Check out chrisemersonmusic.com. —CT

**CONTRIBUTORS:** Eric Ales, Lea Cobah, Deborah Evans Price, Rasham Hall, Chuck Taylor

**SPOTLIGHTS** 
-released by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. **NEW & NOTEWORTHY:** Exceptional releases by new or upcoming artists. **PIOS:** New releases predicted to hit the top half of the chart in the corresponding format. **CRITIC’S CHOICE:** (•) New releases, regardless of chart potential, highly recommended because of their musical merit. **Send review copies to** Chuck Taylor (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate business. **BILLBOARD OCTOBER 19, 2002**
Southern City Looks To The Future

Despite the defection of LaFace Records, Atlanta's music community says it's still a thriving, musically fertile place to be.

By Rhonda Baraka

Sometimes a leader, sometimes a follower and sometimes even a detractor, Atlanta has been a part of many of music's dominant trends. Some movements have been unique to Atlanta and its Southern surroundings, while others have reflected larger trends in the music industry as a whole.

Two years after LaFace Records pulled up stakes, many contend that no Atlanta label has stepped up to fill the void left by the company. But, despite the conspicuous absence of an apparent leader in the city's industry, Atlanta still has a thriving, very active music scene. Opinions about the state of the city's landscape seem to run the gamut. But one notion is consistent: People here are working hard to make sure Atlanta maintains or exceeds the level of success it has enjoyed in the past decade.

Continued on page 34
WELCOME

SO SO DEF
HOME IDOL

10 YEARS AND
THE HISTORY WAS THEN...
"HIT, AFTER HIT, AFTER HIT."
TO ATLANTA

RECORDINGS
OF THE MAKER

STILL GOING STRONG ★★★★★

THE FUTURE IS NOW!!!

MORE HITS, AFTER HIT, AFTER HIT....

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B STREET LIVE

Discovering talent is nothing new for Bryant Reid. The former LaFace Records A&R executive who discovered and developed Usher, Donell Jones and Toni Braxton has always been the man behind the scenes, looking and listening for the next big star. That hasn’t changed. As the creator and producer of B Street Live, a new Atlanta-based television show, Reid is still finding and exposing the hottest talent in and around Atlanta. The half-hour weekly show, slated to premiere this fall on Turner South, will feature unsigned, previously signed and established acts performing before a live audience.

Reid says the show is an extension of what he did as a record label A&R executive. “The Atlanta music community is well aware of my reputation and what I’ve done in the past. When they heard about B Street Live, people started coming to me like they did before when I was doing A&R. So this is like an A&R gig again, but it’s on a bigger platform.” A platform that, he says, holds about 8 million people, the estimated viewership of Turner South.

And, just as he handicapped artists like Jones and Usher, unearthed producers Jermaine Dupri, Teddy Bishop and Soul Shock and Carlin and personally oversaw material for Toni Braxton’s debut album, Reid says he is very careful about the artists he selects for the show. “I ask them to submit packages have performed for the show. B Street Live, which Reid says will feature a broad range of musical genres, has already created excitement in Atlanta, even prior to airing. “It’s a great concept,” he says, “and every taping is getting more packed. We’re getting more celebrities there, and I think the reason is because it’s a very good concept. It’s not only a TV taping, it’s a party, and not only is it a party, it’s an event.”

GENE GRIFFIN

As the founder and producer of Teddy Riley’s R&B group Guy and a producer for everyone from Bobby Brown to Stephanie Mills, Gene Griffin is regarded as one of the music industry’s sharpest business minds and a gifted artist with an ear for talent.

It was the late ‘80s when Guy ruled the R&B charts. Since that time, Griffin may have shied away from the spotlight a bit, but he has never totally left the game. The Columbus, Ga., native says he still tries to keep the door open for any hungry young artist who might happen by, especially those who, like himself, have a street edge and a host of unsigned acts in the Atlanta area are among the artists who

load the songs from the CDs and create compilations comprised of your favorite songs. You can even put a picture on the CD.

As for what he’s looking for in an artist these days, Griffin says, “I’m looking for good R&B acts.” R&B, he says, is an enduring genre that nurtures all types of music. “It’ll outlast them all,” he adds.

ENLIGHT ENTERTAINMENT

It’s been said that behind every good man, there is a good woman. Perhaps, but it is true that behind many good Atlanta producers is a good woman by the name of Tashia Stafford. Stafford’s Enlight Entertainment manages some of the city’s hottest producers, among them Dent, who produced the Destiny’s Child hit “Survivor,” 3LW producer Sean “Sepp” Hall, Japanese producer Taka and Kevin “Shekspere” Briggs, the man behind hits by TLC, Destiny’s Child and Pink.

Stafford says Enlight strives to help clients be more business-minded. “One of the things I try to focus on with the clients when they come under my umbrella is creating their own entities and not just being a producer. I advise them to maintain their production status, in terms of staying in the studio and doing their work, but to broaden their horizons and go outside the box a little bit and try to build their own wealth.”

City of Atlanta’s Behind-The-Scenes Players

By Rhonda Baraka

In addition to the big-name artists who keep Atlanta on the musical map, there are others who, working behind the scenes, help the city maintain its reputation as a thriving musical metropolis. We talk with a few of those key players.

Bryant Reid (with mic) and the B Street Live dancers

Tashia Stafford and Toni Kempker
Creating multiplatinum hits

Destiny’s Child
Jay Z
P. Diddy
Faith
Carl Thomas
Mya
112
Kelly Price

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If you intend to do business in the Atlanta area, here are some select musical destinations that make up its eclectic scene.

Compiled By Jeff Clark

Book Nook (3073 North Druid Hills Rd.): As the name suggests, the focus here is on used books, but the store also has a wonderfully selected of pre-owned CDs and vinyl, plus a generous assortment of music books and magazines.

Corner CD (1018 North Highland Ave.): This small shop in the trendy Virginia-Highland neighborhood sells a ton of alternative, independent records. Recent releases have included punk rock and indie bands.

Criminal Records (460 Moreland Ave.): Specializing in alternative, cutting-edge indie rock and/or trendy rock, this popular destination in Atlanta's semi-bourgeois Little Five Points district also offers lots of underground comics, magazines and DVDs. Occasional in-stores and parking lot concerts, both from locals and national touring acts, help make it a thriving, active part of the scene.

Discover Music (1 West Court Square, Suite 110, Decatur): For a store that specializes in the tried and true of garage rock and punk, Discover Music remains a great option for fans of this genre.

Earwax (1062 Peachtree St.): Hot spot for hip-hop, soul, rap and other modes of modern urban music, Earwax is always hosting in-store events and sponsoring listening parties.

Eat More Records (1210 Rockbridge Rd.): If you're a music geek searching for that elusive new rock 'n' roll import CD, this small store in Norcross, a northeastern suburb of Atlanta, should be on your list.

Ella Guru (2993 North Druid Hills Rd.): Above-average selection of quality used CDs, plus selected new titles and cassettes.

Full Moon Records (1653 McLendon Ave.): This tiny shop in the Candler Park neighborhood, near Little Five Points, is jam-packed with used albums and CDs. The owner is knowledgeable and discerning.

Rewind (1121 Euclid Ave.): Along with Satellite, Atlanta's top record store for dance and techno DJs looking for the latest Wax.

Satellite Records (421 Moreland Ave.): Just around the corner from Rewind, this Little Five Points shop offers plenty of turntables for DJs to sample the sounds before they buy. Also a handy spot to pick up flyers advertising upcoming raves and dance parties.

Tower (3292 Peachtree Rd.): Recently relocated to a larger space, the Atlanta outlet of the Sacramento-based Tower chain features local and touring acts on its indoor stage a dozen or more times a month. The store boasts the usual extensive selection the chain is known for, along with pre-owned vinyl records and collectibles.

Wax N Facts (432 Moreland Ave.): In addition to row after row of used vinyl in card-bound boxes, this Little Five Points mainstay stocks a decent selection of new/used CDs and imports. Most of the crummy stroller geeks have been there since the 1980s, it only seems like they've been there since the 1880s.

Waxtry (2096 N. Decatur Rd.): Another longstanding independent record store, it mainly caters to a younger set into indie/alternative music, including all the hip sub-genres.

Atlantic Journal Constitution: The daily paper has added a couple of new music writers in the past year, with a somewhat noticeable increase in music-related stories, although the focus is generally on mainstream acts. Atlanta's urban-music hotshots still nab the bulk of the coverage, along with periodic gossip about the adventure's of Sir Eton John, the newspaper's favorite part-time Atlanta Friday's edition offers previews of the weekend's hot tickets, while Sunday's includes record reviews and occasionally a sizeable music-related feature story.

Creative Loafing: Free alternative weekly is well-established and widely read, offering diverse coverage of local tunemakers, DJs and touring acts hitting town. Its large music section is a good place to find out who's playing when and where.

D.A.R.P.: Acclaimed R&B producer Dallas Austin and team work their magic in this facility.

Doppler: Many pop and urban music acts work in this full-service facility, including of recent vintage, George Clinton and Beyoncé Knowles. Of the seven studio rooms, two are music rooms with Pro Tools; Doppler handles advertising, corporate, broadcasting and related jobs in other rooms.

Patchwork: Named "Best New Room" in the June issue of Mix magazine, this facility is popular with the R&B/hip-hop crowd, including Cash Money Recordings' Baby and J Records' Monica.

Silent Sound: Comfy, festive atmosphere and extensive facilities help bring the biggest names back, including R&B stars like recent covers Whitney Houston and India.Arie and rockers like Train.

Snack 'N Shack: Local musician Rob Gal (of Daedelus Records pop-punk band 6X) runs this low-key facility, popular with local and regional acts on a budget.

Southern Tracks: Long-established, full-sized live room and the favorite Atlanta facility of respected rock producer Brendan O'Brien, who recorded Bruce Springsteen and the E Street Band's The Rising album here over the spring.

Southside Studios: Producer/musician Jermaine Dupri's private rumpus room, he uses it for projects for his So So Def Records, as well as production work for other labels and artists. Monica, Tyeese and Mariah Carey have pipped up the place lately.

Stambona: Big Boi and Dre from Atlanta hip-hop act OutKast are behind this funky-ass operation. Used primarily for OutKast's projects, along with the loose Dungeon Family Collective of Atlanta's hip-hop stylists.

Tree Sound: This longtime favorite with many rock and R&B acts is based in the northwestern suburb of Norcross. Recent clients have included Travis Tritt, Indigo Girls, Keith Sweat and Bone Thugs-N-Harmony.

Zero Return: Rob del Bueno operates this facility, popular with indie-rockin' local and regional bands. Good assortment of analog equipment.

Zumpano Audio Complex: This cluster of independently operated recording rooms attracts a diverse cross-section of musicians and producers, including recent visitors SK7, Relab and Joe South.

Daedelus: Any Ray of the Indigo Girls runs this artist-focused indie, which primarily sticks to Georgia-based acts. Recent releases have included spunky all-female Atlanta quartet the Moto-Lauts, pop-punk band Let Your Hair Down and New York-based Latin-rock revue Antes. Ray's 2001 solo ciebut, Stag, featuring collaborations with the Butches, Joan Jett and the Rock-A-Leers, remains one of the company's most popular titles, but Ray tends to be hands-off with the other acts on the roster, allowing them to build on their own vision.

So So Def: Producer/artist/ mogul and all-around party animal Jermaine Dupri heads this successful urban-music label, boasting releases by Da Brat, Bow Wow, R.O.C., Jagged Edge and, of course, Dupri himself, whose recent hit, "Welcome to Atlanta," exemplifies his hometown pride.

Terminus: Focusing on roots, blues and jam-oriented rock, this four-year-old company has made a name for itself with new material by Donavon Frankenreiter (Bad Livers), Jerry Joseph & The Jacek Dancers, Wayne Horowitz and Precious Bryant, along with reissues of Atlanta wacko Col. Bruce Hampton's early independent releases.

Velocette: The remnants of Phil Walden's Capricorn label have significantly downsized, both in staff and roster. Distractions through RED, Athens-based label that San Francisco-based college-radio posters Beulah are among the indie company's acts. Look for the label debut from Pappy of Helicopters, from Kent, Ohio, early next year.

Apache Cafe (94 Third St.): Downtown space allows creative hip-hop, jazz, R&B and spoken-word artists to get it on in a comfortable, welcoming environment.

Blind Willie's (828 N. Highland Ave.): Glassy blues venue brings in touring favorites like Sleepy Lideal,
Anson Funderburgh and Mose Allison, as well as local mainstays such as House Rocker Johnson.

Brandyhouse (4365 Roswell Rd.): Popular with college-aged jam-rock fans, this aging suburban pub presents local noodlers along with occasional touring acts like Robbie Krieger.

Chastain Park Amphitheatre (4401 Sibley Dr.): Longstanding outdoor venue smack in the middle of an upperclass neighborhood on Atlanta's northside. They put mostly old-timers there—the Moody Blues, Blondie, Rod Stewart have entertained recently. Unfortunately, the stage sound is usually too low to rise above the dinner chatter of the crowd.

Cotton Club (152 Lucke St.): The basement of the Tabernacle serves as its own unique venue. Bookings lean toward local rock bands and touring headliners like Doves, Sloan and Starsailor.

Cowboys (1750 N. Roberts Rd., Kentucky): If you don't mind a little drive, this huge, deluxe honky-tonk on the northeastern, outer suburb end of Atlanta brings in popular country acts like Dwight Yoakam and David Alan Coe. You can even go all urban cowboy on us and try your luck on the mechanical bull.

Dekalb Atlanta Centre (4166 Buford Hwy.): Converted cheap-o movie theater at a Mexican-American discount mall in Atlanta's inner suburbs has played host recently to the Cult, Moby and Dashboard Confessional. If that sounds strange, well, you're quite correct.

The EARL (488 Flat Shoals Ave.): Binding East Atlanta cove always boasts an exciting lineup—generally a mix of independent-minded locals and established, yet edgy touring acts like US Maple, My Morning Jacket and Milemarker. A Rooming little rock 'n' roll hangout, whether you're interested in the bands or not.

Earthlink Live (1374 W. Peachtree St.): What this functional mid-sized theater lacks in ambiance, it makes up for with its setup—the high-sloping rows of seats guarantee a great view from anywhere. Dolly Parton and Queens of the Stone Age (not on the same bill, incidentally) have been among the varied recent headliners.

Echo Lounge (551 Flat Shoals Ave.): This warehouse-like club is popular with bands and fans alike, with bookings leaning toward the edgier, alternative-rock end of things. Pere Ubu, Wire and Bright Eyes have played recently, not to mention hordes of Atlanta groups.

Eddie's Attic (515-B McDonough St., Decatur): An intimate venue for acoustic singer-songwriters, this is where folks like John Mayer got their starts. Locals, including the ever-popular Michelle Malone and Jennifer Nettles, and a regular influx of touring troubadours like David Wilcox and John Wesley Harding fill the schedule.

Eleven50 (1150 Peachtree St.): Formerly an old opera house, this fancy midtown room has recently been converted into a swanky dance-music nightspot, but House of Blues Concerts has started booking live acts there, including Chuck Loera, Supreme Reign of Leisure, Tiptop and Vanessa Carlton.

Eyedrum (200 Martin Luther King, Jr. Dr.): Low-voiced urban digs add to the gritty, anything-can-happen atmosphere at this downtown co-opt art-and-music space. In addition to avant-garde, free-form and experimental musical acts, Eyedrum regularly includes films, spoken-word readings and visual arts in its lineup.


Jake's Roadhouse (2272 Lawrenceville Hwy.): Blues, bluegrass and groovy jam acts rule the night at this drinking hole. Sunday's local hippie bands benefit from a live broadcast on Atlanta classic-rock station WZGC-FM.

Kaya (1008 Peachtree St.): Hip-hop/dance DJs and urban-music acts are to be expected at this large, popular midtown club.

Masquerade (695 North Ave.): This large, dark and somewhat imposing facility offers a barrage of punk and metal acts on its top floor, while themed DJ nights rule the rest downstairs. In warmer months, the club's spacious backyard can hold several thousand revelers for all-day outdoor concerts.

Continued on page 32
Arista Records has a new expansion team...

SHEKSPERE: Coach / Hitmaker
Team: Spere Records / Arista
Origin: Long Beach, CA

BUßAPHYL: QB Singer / Songwriter
Team: Spere Records / Arista
Origin: Carson, CA

TINA NOVAK: Cheerleader / Singer
Team: Spere Records / Arista
Origin: Tampa, FL

MR. PERKINS: Linetacker / Lyricist
Team: Spere Records
Origin: Chicago, IL

http://www.spererecords.com
HOT PROPERTIES
Continued from page 29

Mjq Concourse (736 Ponce de Leon Ave.): Most nights at this trendy midtown hangout revolve around dance, hip-hop and Britpop DJs, but they book a handful of live acts, both local and touring, every month.

9 Lives Saloon (1174 Euclid Ave.): The kats, Motorhead and AC/DC posters covering every inch of black wall space tell you everything you need to know. Well, almost. While this headbanger's ballroom caters primarily to the old-school denim 'n' spandex crowd, many goth, industrial and rootsier acts also make the cut.

Northside Tavern (1058 Howell Mill Rd.): Blues shock in the middle of a rundown urban warehouse/industrial district attracts college kids and old-timers alike, drawn its underground atmosphere and non-flashy players.

Philips Arena (One Philips Dr.): When not hosting basketball, hockey and other sporting events, this modern arena brings in arena rock.

Red Light Café (553 Amsterdam Ave.): This cozy, den-like room offers a mix of acoustic folk, bluegrass, country and adult-leaning rock 'n' roll acts. Juliana Hatfield and Tift Merritt were recent performers here.

The Roxy (3110 Roswell Rd.): This mid-sized concert hall brings in the likes of Cowboy Mouth, Los Lobos and Billy Bragg. Simple but sufficient surroundings, generally good sound.

Smith's Ode Bar (1578 Piedmont Ave.): College-rock and adult-leaning singer-songwriters and alt-country acts are the primary draw at this dinner-theater-esque (no appearance-only club). Good mix of locals and national acts.

Star Community Bar (437 Moreland Ave.): While mostly known for its all-country, roots-rock and rockabilly bookings, this colorful club in the heart of Atlanta's Little Five Points neighborhood has been leaning more toward tattooed trailer-park punk acts lately. Many out-of-towners visit it just to light a candle and make a wish at the appropriately tacky shrine to Elvis, the centerpiece of which is a golden toilet.

The Tabernacle (152 Luckie St.): This truly beautiful venue is actually housed in a renovated, old tabernacle church in the heart of downtown Atlanta. The mid-sized, multi-tiered theater has played host to everyone from Wilco to Nick Cave.

10 High (816 N. Highland Ave.): The haunt of busy drinking hole Dark Horse Tavern books local and regional acts. Aria artist and energetic Atlanta pop-rocker Butch Walker, ex-member of the Marvelous 3, has been known to play a surprise late-night set on the tiny corner stage.

Variety Playhouse (1099 Euclid Ave.): Wonderful, 1,000-capacity theater in Little Five Points brings in everyone from Sonic Youth and Sleater-Kinney to Jimmy Smith and Jerry Jeff Walker. In recent years, jam-rock acts have been periodically packing the place with dope college kids. Dynamite sound and friendly surroundings.

Dogwood Festival: This family-oriented music and arts festival occurs in April at Atlanta's centrally located oasis of rolling hills and greenery, Piedmont Park. Mostly Georgia-based musical acts, from the folk and rock world, play the multi-day event.

Downtown Rocks: A summer-long series of free concerts in a downtown Atlanta parking lot, in direct competition with On the Bricks right around the corner. Modern-rock radio powerhouse WNNX (99X) is the sponsor, and the acts definitely veer toward their young demos—Nickelback, Papa Roach and Hoobastank were among the noisemakers playing the Friday event this year. Its site has been earmarked as part of a new aquarium project set to begin construction soon, so the future of the concert series is currently up in the air.

Music Midtown: The first weekend in May, Atlanta's largest music festival takes over the streets and parks surrounding the Atlanta Civic Center (sell a large theater venue). Up to 200,000 people attend the annual three-day, multi-stage event, which brings in several hundred performers from a myriad of popular genres, including rock 'n' roll, blues, jazz, R&B and, as always, those ubiquitous '80s had done well as that seem to crop up at every summer festival.

On the Bricks: A summertime series of free Friday-evening shows at Centennial Olympic Park, in the heart of the downtown business district. With sponsorship by CHR radio station WRAS (Star 94), headliners this year included: Alanis Morissette, Indigo Girl, Concrete Blonde and They Might Be Giants.

WRAS 88.5 FM (Album 88): This 100,000-watt college station (courtesy Georgia State University) pumps the indie rock over hill and dale, along with an assortment of genre-specific specialty shows.

WSTR 94.1 FM (Star 94): Chirpy contemporary hits served with a smile.

WNNX 99.7 FM (99X): The modern-rock monster is a master of self-promotion, tying in with all the right events and concerts.

WVEE 103.3 FM (V103): This urban-music mainstay has long been at or near the top of Atlanta's ratings books.

WHFA 107.9 (Hot 107.9): A steady stream of hip-hop hits guarantees this station a place close to the hearts of Atlanta's young African-Americans. ■
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When it comes to movements and trends, Atlanta still manages to carve its own path. In a post-9/11 economy, the artists, labels, producers and support companies who call Atlanta home are feeling the pinch. Consequently, some of the city’s musical leaders find themselves in the same boat as their counterparts in other regions. The dismantling of black-music divisions at major labels and the discontinuation of joint-venture deals—once enjoyed by Atlanta’s So So Def, LaFace, Organized Noize and Dallas Austin’s Rowdy and FreeWorld—have forced Atlanta to look from within for that next big thing and for its own sustenance and salvation.

PEAKS & VALLEYS

Entertainment attorney Vernon Slaughter, who has been part of the Atlanta music scene for more than a decade (he was LaFace’s first VP/GM), says that, in some ways, Atlanta labels fell victim to their own success—especially those producer-run imprints that helped create the city’s identity. “I think what we found and what the individual labels found is that it wasn’t as easy as we thought it would be, regardless of the creative talent involved,” explains Slaughter. “They found that it takes more than just talent to build a thriving business, and I think the initial thought was that, because of the creative talent, these labels would prosper. However, in a lot of cases, instead of focusing on the label, these [new executives] still focused on their production skills. Instead of putting emphasis on the talent that would sign for the label, they would still produce for a lot of different people. The major labels started describing these joint ventures as vanity labels, and, unfortunately, we’re now in a state where it’s extremely difficult to get these types of deals. Companies are very reluctant, no matter how talented the person is.”

But, says Slaughter, out of the reality has come a new independence and a new breed of young entrepreneurs who don’t want to fall prey to the whims and/or disapproval of the majors. “I think that has created is tremendous opportunity for independents to come along,” he says. “Traditionally, it was the independents who usually started everything, that Atlanta has a new trend of independent, and I think that has not changed. During the past, whether it was disco, grunge music, R&B or soul, it was first started independently, and then...
The finest new venue in the south rises just to the north of Atlanta.

One of the most dynamic and fast-growing areas in the country is now home to one of its most exciting new performance venues, the Arena at Gwinnett Civic and Cultural Center. Just minutes from downtown Atlanta, this beautiful, state-of-the-art facility is architecturally impressive, acoustically advanced, and incredibly versatile. Whether it's a concert set-up for 13,000 or a more intimate setting for a theatre audience of 3,500 your options are virtually unlimited. **Opens February 2003.**

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GROUND CONTROL MUSIC, INC.  (BMI)

KANDI
ASCAP'S RHYTHM & SOUL SONGWRITER OF THE YEAR, 2000 (ASCAP)

BRANDON & BRIAN CASEY
USHER, TONI BRAXTON, JAGGED EDGE, BLONDE, IDEAL, BBD (ASCAP)

KATRINA WILLIS
THE TEMPTATIONS, LUTHER VANDROSS, CHANTE MOORE, CHARLIE WILSON (ASCAP)

TYRICE JONES
JERZEE MONEY, 1998 (BMI)

KB & SPEC
WHITEY HOUSTON (BMI)

LATOCHA SCOTT
TRICK DADDY (ASCAP)

TERRY HARRIS/JEREL ALLEN
RUFF ENDZ (BMI)

LAMARQUIS JEFFERSON
JAGGED EDGE, ERIC BONET, BOW WOW (ASCAP)

DANIEL ROY
R&B CHAMPION OF THE YEAR, 2000 (ASCAP)

KANDI'S "Scream Tour"
Bow Wow

"TP-2"
R.KELLY TOUR

"COOL BLUE TOUR"
Earth Wind & Fire
Co-Starring Rufus & Chaka Khan

"RHYTHM OF LOVE TOUR"
JONATHAN BUTLER & CHANTE MOORE

"Scream Tour II"
Bow Wow/B2K/IMX

DORSEY LEVENS
RUNNING BACK - PHILADELPHIA EAGLES

PHILLIP DANIELS
DEFENSIVE END - CHICAGO BEARS

LETHON FLOWERS
DEFENSIVE BACK - PITTSBURGH STEELERS

RYAN SIMS
DEFENSIVE TACKLE - KANSAS CITY CHIEFS

JACQUEZ GREEN
WIDE RECEIVER - WASHINGTON REDSKINS

TYRONE POOLE
CORNERBACK - DENVER BRONCOS

ROOSEVELT WILLIAMS
CORNERBACK - CHICAGO BEARS

JOE HAMILTON
QUARTERBACK, TAMPA BAY BUCCANEERS

ALLEN ROSSUM
DEFENSIVE BACK/RETURNER - ATLANTA FALCONS

WILL WITHERSPOON
LINEBACKER - CAROLINA PANTHERS

KENYATTA JONES
DEFENSIVE TACKLE - NEW ENGLAND PATRIOTS

JASON PERRY
DEFENSIVE BACK - SAN DIEGO CHARGERS

DONTÉ CURRY
LINEBACKER - DETROIT LIONS

LLOYD HARRISON
CORNERBACK - MIAMI DOLPHINS

DEE BROWN
RUNNING BACK - CAROLINA PANTHERS

KENDALL NEWSON
WIDE RECEIVER - TENNESSEE TITANS

RIDDICK PARKER
DEFENSIVE TACKLE - NEW ENGLAND PATRIOTS

RODNEY WILLIAMS
PUNTER, NEW YORK GIANTS

HILTON ALEXANDER
WIDE RECEIVER - NEW ORLEANS SAINTS

PAUL MIRANDA
CORNERBACK - SEATTLE SEAHAWKS/MIAMI DOLPHINS

CHRIS ANDERSEN
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"On The Come Up"

"ALSO LOOK OUT FOR 3 NEW TV & FILM PROJECTS IN PRODUCTION FOR 2003"
Rhythm, Rap, and The Blues

BLACKGROUND SPARKLES: Blackground Records has signed R&B chanteuse Sparkle. "Sparkle had a previous [business] relationship with my father," Blackground president Jomo Hankerson says, "and he wanted to give her another shot.

A one-time protégé of R. Kelly, Sparkle was earlier signed to Interscope and Motown. In 1998, she released her eponymous debut (featuring the No. 1 hit with Kelly, "Be Careful") and followed with 2000's Tell You So.

According to Hankerson, Timbaland will also be returning to the studio shortly to work on his third set. "We're really excited about that, because we left Virgin in the middle of us working his second album," Hankerson says. "We want to get back in there with a fresh start and put the might of a Universal Records behind him. We want to get his record sales up to a level where his production is.

G MARKS THE SPOT: "If it feels good, I'm in. That's my motto," says Gerald Levert with a laugh while gearing up for the Los Angeles stop on the nationwide Vibe Live Tour. Among the items on the veteran Elektra artist's feel-good checklist is the Tuesday (15) release of his new album, The G Spot, his rave-drawing turn in the forthcoming Artisan Entertainment documentary Staying in the Shadows of Motown, and performing and recording again with his dad, O'Jays icon Eddie.

Paced by current radio-friendly ballads "Funny," The G Spot was recorded at the O'Jays' old stamping grounds of Philadelphia, which Levert says added "something different. You had this vibe there; Musiq was in one room, Floetry in another. Everybody would be in the halls or in the lounge listening to music. I also used different fasettos, singing a little softer and not so harsh.

The session also found Levert doing "something I always swore off of": sampling. One song, "All That Matters," samples 1978 O'Jays single "Family Reunion."

"I thought what Angie Stone did on 'Wish I Didn't Miss You' [using the O'Jays hit "Back Stabbers"] was clever. So I decided to do it. I don't like giving up half of my publishing, but that's the price you pay for stealing," he says with a laugh.

Deciding a narrow-minded climate that he says seems to stipulate "because you're not in the top 10 on 106 & Park, you can't get on the radio," Levert says that for him it's about not believing the hype, being consistent with what he does, and staying in front of people. "I make sure [my act is good [onstage])," he says. "I don't care if there are only two people out there."

While still hankering to work with Stevie Wonder and Michael Jackson, Levert isn't ruling out a reunion with original LSG reunion. "It's on the board, but I don't know what's happening yet," he says. "I just want to make music."


The Oct. 22 rerelease of these albums is the first in a series of Tabu reissues via EMI Catalog Marketing. Established in 1975 and formerly distributed by CBS Records, Tabu was also home to Anastacia and General Caine, among others.

Also from the EMI Catalog camp: the Georgia-bred ging rap quintet N.W.A.'s seminal albums Straight Outta Compton and Efil4zaggin, featuring pivotal members Ice Cube, Eazy-E, Dr. Dre, and the late Eazy-E. Eazy-E's solo album, Eazy-Duz-It, will also be rereleased.

Additional reporting by Rashawn Hall in New York.

BY RASHAUN HALL

NEW YORK—Ms. Jade has been preparing a long time for her 215Beat Club/Interscope debut, Girl Interrupted (Nov. 5).

"I wrote my first rap when I was either 8 or 9," Jade says. "After that, I started rapping. I was always into music, but I didn't know what I wanted to do exactly. I just knew I wanted to be an entertainer. I went through high school doing talent shows. After I graduated, I still didn't know what I wanted to do, so I went to cosmetology school. While I was there, writing became a hobby. Whatever came into my mind. I wrote down. When I was supposed to be washing hair, I was writing raps and getting into trouble."

As Jade's love of writing grew, she did Philadelphia's hip-hop scene. "This was right around the time when [then-Ruff Nation act] Major Figgas and [Roc-a-Fella Def Jam artist] Beanie Sigel were coming out, so I decided in Philly was starting to come up," she says. "I would go anywhere so someone could hear my rhymes. I just wanted to perfect [my style], and that happened by battling people. I was just trying to grind."

"Back when I first started, I rapped a lot, a lot of people told me no. They were either only looking for guys or I didn't have the right look. It was really hard—I cried. When you want something so bad, and people keep telling you no, that's crazy."

Things changed when Jade met her manager, Terrence Glasgow of Philadelphia-based 215 Management. "They had connections and set things up for me to come to New York, and I rapped for everyone. One night, we just happened to be in the studio, and I met Jay Brown from Elektra. He asked me upstairs to another room to meet Missy "Misdemeanor" Elliott. I rapped for her and she dug me, so she called Tim, and after that was on the way. The week after I rapped for him, I was in the studio recording with them on Indecent Proposal," Jade says of her work on Timbaland & Magoo's sophomore set for Blackground Records.

Following work on Indecent Proposal and Elliott's Missy E... So Addictive, Jade focused on her own material. "I started when I was in the studio with Tim and Missy," she says. "He actually taught me how to rhyme over his beats, because they're so tricky. So I spent that summer in L.A., and when I came back I started working on the album. We finished it in four months."

To launch Jade's project, Interscope took a different approach to marketing her. "We wanted to solidify her from the bottom up," Interscope Records product manager Roberto Caiuffa says. "That's the approach we took with O'Jays and Feel the Girl's strong buzz record, and that definitely stirred up a lot of feathers. That helped introduce her to a market where female rap artists aren't selling as well as they did three or four years ago. It is essential to have a foundation. Nowadays, consumers are much more savvy."

According to Caiuffa, Interscope has teamed with the Hummer car compa—

Jade Lets Nothing 'Interrupt' Her

In addition to the Hummer featured in the "Ching Ching" video, Hummer will run promo spots in conjunction with the clip and will take part in Jade's in-store appearance at a yet-to-be-determined Philadelphia location.

For her part, Jade has already earned a name for herself via singles "Feel the Girl" and "Big Head." The former peaked at No. 22 on the Billboard Hot Rap Singles chart. Current single "Ching Ching," which features Timbaland and Nelly Furtado, is No. 54 on the Hot R&B/Hip-Hop Singles & Tracks chart. In addition to party tracks like "Feel the Girl" and "Ching Ching," Jade shows a more mature side via songs like "Why You Tell Me," featuring Lil' Mo, and "Keep Ya Head Up."

"As an artist, I'm just not music," Jade says. "Most music has a message, and as an artist I wanted to throw that out there. I'm a real person, and I know what it's like going through stuff like relationships and working hard. It's cool to dance, but you also have to let people know that you work hard for what you've got."

From beauty shops to Beat Club, Jade's journey has almost been cinematic. So it seems fitting that the title of her album comes from a movie. "I saw the movie and just took the title and ran with it," Jade says of the film Girl, Interrupted, in which she played Winona Ryder and Angelina Jolie. "I'm a young girl, and I was interrupted by so many things—[guys with money, the streets, (inclination, and non-believers. But I still did what I had to do."

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37
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ON AN UP: In the days following the ninth annual Billboard Dance Music Summit (Sept. 30-Oct. 2 in New York; see story, this page)—and after months and months of planning, organizing, and coordinating—we find ourselves decompressing. At the same time, we reflect on some of the event’s more vibrant and livelier evening activities.

Morel's performance during the summit’s opening-night party at Club Shelter proved to be the perfect way to get the party started. In the course of an incredibly tight and smart 45-minute set, singer/guitarist Richard Morel and his bandmates—Pat Flood (bass/backing vocals), Rob Black (drums), John Allen (guitar), and Dwayne Tyree (percussion/backing vocals)— spotlighted many winning moments from the sterling Queen of the Highway, issued earlier this year on Yoshitoshi Recordings.

Intertwining elements of alternative rock, British synth-pop, and progressive house, Morel’s live presentation, like its album, brought a breath of fresh air to a rather stagnant dance/electronic landscape. Album tracks like “Funny Car,” the sublime “Queen of the Highway,” and the single-worthy “All of the Sweet Ones” were injected with major blasts of excitement, which often occurs in such a live setting. For its closing number, Morel previewed a new song, “I’ll Do What I Can (Not to Touch You),” which we can only hope will be on the next album.

When the band played its last note, a smiling Morel walked offstage. Moments later, he said, “I’m really psyched and happy about this show. The crowd was there to see us, and we felt that. We were definitely feeding off the audience’s energy, and it seemed like they were feeding off ours.”

After witnessing such a show, one can’t help but wonder why Morel hasn’t received more attention. Could it be that, in addition to club DJs, Yoshitoshi needs to promote the act to college and alternative radio? It may be more important, however, that labels need to get the band on the road so that Morel could have the opportunity to connect with potential fans. Once that happens, Morel’s much-deserved ascension will begin.

On the following evening, nu-electro acts Avenue D, W.I.T., and Mount Sims took to the main stage of the Centro-Club for an incredibly fun night that featured two intriguing new acts: Band of the Cars “Just What I Needed,” the three-camera-posed women of W.I.T. made it very clear that they are pop divas in waiting.

In the course of spotlighting gems like “Good Service” and “Black Sun glasses” from its debut album, Ultran Sex (Emporer Norton), Mount Sims happily incorporated corn dogs, fabricating lotion, and giving performers into the funk-enthusiastic musical mix.

While technical difficulties extended the running time of the closing-night party at the Discotheque night club, the act continued to impress. In addition to the music, the band also noted how the music industry’s need to offer more variety of music to the consumer. “We have to be careful that we don’t lose sight of the quality that we put out there,” said Morel.

The Upside: Those in attendance agreed, on one level or another, that piracy hurts all aspects of the dance/electronic industry. That said, Full Audio senior VP of content and label relations James Glicker remains optimistic for the future of digital music and the role that dance music plays in it.

“The good news,” Glicker offered, “is that the subscription services see dance music as the perfect format because of its timeliness.”

At the “Diva Worship” panel, Cyndi Lauper shared a story with summit attendees. During live performances last year, she said she noticed that fans were singing along with me to brand-new songs. “‘This is great,”’ she will never forget.” Lauper went on to sing “I’m coming for you” via the Internet. Months later, she released the songs on her Shine EP herself.

In a similar buoyant spirit, optimistic radio programmers discussed the future of dance music at radio—in all its formats—during the “Heard It All Before” panel.

“We have people who believe in the format,” said WPYO Orlando, Fla., VP Steve Bartel, referring to dance music’s recent rise at radio. “There is a lot of good talent out there. You just have to stay in touch with your market and always stay in touch with the club scene.”

WXRP Long Island, N.Y., music director DJ Theo concurs but believes there should be a musical balance at all formats. “I don’t think a 100% dance station works all the time,” he noted. “I think [top 40 WHTZ New York] Z100 should add a dance song every week, all the time, and not just because it’s hot now.”

For syndicated, digital, Internet, and satellite radio, programming from the masses of shows some challenges. “Customer satisfaction is most important to us,” XM Satellite Radio PD Blake Lawrence said. “The challenge is to program for an entire country. New York is different from Los Angeles and Seattle.”

Ministry of Sound Radio syndication producer/DJ Arun Sethi encountered a new song. “For us, the main selling point isn’t so much the music but the DJ who’s playing the music.”

The three-day conference wrapped with the informative and educational “Pioneers of Dance/Electronic Music—The Remix” panel. Moderated by Billboard associate editor of dance Michael Paolletta, the panel featured label executives Kenneth Gamble and Leon Huff (Philadelphia International Records), Vincent Montana Jr. (Philly Sound Works), Eddie O’Loughlin (Next Plateau Entertainment), Warren Schatz (Tommy Boy), and Cory Robbino (Robbins Entertainment); remix pioneer Tom Moulton; producer James Mtume; singer Candi Staton; and DJs Grandmaster Flash and Danny Krivit.

Dance Summit Scans Digital And Radio Landscapes

BY RASHAUN HALL

NEW YORK—Throughout the ninth annual Billboard Dance Music Summit, held Sept. 30-Oct. 2 at New York’s Marriott Marquis Hotel, it proved difficult to escape the two overriding themes: the realities of doing business in an increasingly digital world and radio’s renewed interest in dance/electronic music.

Conference attendees and panelists—which together totaled more than 500 people—offered a variety of opinions and thoughts on the role that digital music and illegal downloading play in the community.

EMI Recorded Music VP of new media Ted Cohen cined such file-sharing services as Napster having a direct impact on the way major labels do business. “Napster’s changed the way things happen,” Cohen remarked. “In the very near future, the labels may begin to offer digital tracks online for a cost as soon as they are made available to radio.”

Cohen also noted that the music industry’s need to offer more for the consumer’s dollar. “We have to prove the worth of music now,” he said. “The film industry makes $100 million movies and sells them for $18 on DVD, while we’re offering 30-cent plastic discs for the same price.”

THE UPSIDE

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WARM MEMORIES

When asked to give advice to the next generation of music makers, Grandmaster Flash stressed the importance of dedication to your craft, noting that he spent four years as a “bedroom DJ” before he created the turntable technique known as “cutting” or “scratching.”

In addition to offering wisdom about the industry, many of the panelists shared stories from their colorful careers. Schatz recalled his days at RCA, working with Vicki Sue Robinson. “We had just finished working on ‘Turn the Beat Around,’ and RCA thought it was crap,” he recalled. “Weeks later it was a hit, and I was seen as a genius.”

Huff also regaled the standing-room-only crowd with his story of how he befriended Gamble. “I went to Loretta’s High Hat, a local club in Camden, N.J., to see a band called Kenny Gamble & the Romantics. Said, ‘That was the beginning of the MFSB orchestra. The first time we sat down to write together, we wrote 10 songs. After that, every time we sat down, we’d write another 10 or 20 songs, many of which were based on real-life experiences.”

He pointed to Billy Paul’s “Me & Mrs. Jones” to illustrate his point. “The song was based on a couple we would see in the same restaurant every week,” Huff noted. “A lot of our songs happened that way.”

Gamble and Huff also talked about the inspiration behind MFSB’s classic R&B/dance recording “Love Is the Message.” “We always said, ‘The message was in the music,’ and the answer to that was ‘Love Is the Message,’” Gamble said. “The groove on that record was incredible. The song was funky yet symphonic—I had to make it sound more spiritual than anything else. It was one of the best songs MFSB ever recorded.”

TO OUR READERS

The Beat Box Hot Plate will return next week.
The ninth annual Billboard Dance Music Summit, held Sept. 30-Oct. 2 in New York, attracted more than 500 movers and shakers from around the world, encompassing label executives, artists, producers, remixers, DJs, radio programmers, lawyers, managers, booking agents, independent promoters/publicists, and Internet specialists. The three-day event offered daily panels and nightly showcases/parties. (All photos by Chuck Pulin.)

Capping off the summit was the “Pioneers of Dance/Electronic Music—The Remix” panel. Moderated by Billboard associate editor of dance Michael Paoletta, it featured a who’s who of groundbreaking producers, remixers, songwriters, musicians, DJs, and label executives. Standing, from left, are panelists Cory Robbins, Eddie O’Loughlin, Grandmaster Flash, Tom Moulton, Candi Staton, Kenneth Gamble, Vincent Montana Jr., James Mtume, Danny Krivit, Warren Schatz, and Leon Huff.

The summit’s closing-night party at the Discotheque club featured eight acts and five DJs. Sweden’s Alcazar delivered the evening’s most spectacular and professional show. The trio’s tight set spotlighted a few tracks, including “Crying at the Discotheque” and a cover of the Human League’s “Don’t You Want Me,” from its E-Magine Entertainment full-length, Casino. Pictured, from left, are Alcazar’s Tess Merkel, Andreas Lundstedt, and Annikafiore Johansson.

International DJ/producer Danny Tenaglia couldn’t hide his smile during the festive “Diva Worship” panel. Here, from left, Tenaglia is accompanied by divas Yoko Ono, Cyndi Lauper, and Vanessa Daou.

Straight out of Brooklyn, N.Y., the women of W.I.T. struck a major pose while performing at the Centro-Fly club for the summit’s nü-electro showcase. Performing their feisty cover of the Cars’ “Just What I Needed,” from left, are Mandy Coon, Melissa Burns, and Christine Doza.

It was all grins and smiles as some of dance’s most powerful DJs, producers, and remixers gathered at the summit. Standing, from left, are Victor Calderone; Richie Santana; Third Millennium Entertainment’s Jimmy Folise, who oversees Santana’s career; Mac Quayle; Danny Tenaglia; and John “Jellybean” Benitez.

Currently promoting its new Moonshine Music album, Attention, Barcelona-residing Icelandic act Gusgus dazzled clubgoers with a mixed bag of musical treats. Shown in the Tapioca room of the Centro-Fly club, from left, are Gusgus vocalist Earth, programmer Biggi Veiran, DJ Theo; WPO Orlando, Fl. PD Steve Bartel; and Sirius Satellite Radio dance manager Swedish Egil.
The participants on the “Nu-Electro – Hype or Reality?” panel ably proved that music needs to be fun and sexy. (A dash of attitude doesn’t hurt, either.) Standing, from left, are Ministry of Sound Radio syndication producer Andrew Erskine, Ghostly International Recordings owner and president Sam Valenti IV, W.U.F. member Melissa Burns, T.I.F.M. member Justin Nylander, the Kork Agency owner and president Christian Bernhardt, and Mogul Electro founder Larry Tee. Seated, from left, are Mount Sims, frontman Matt Sims, Turbo Recordings co-owner Tiga, and Xylophone Jones Recordings founder Tommie Sunshine.

The headline act for the opening-night party at Club Shelter was Yoshitoshi Recordings’ Morel, which treated attendees to numerous winning moments from its debut album, Queens of the Highway. Shown backstage immediately following its rousing performance, from left, are Morel percussionist Dwayne Tyree, guitarist John Allen, singer/guitarist Richard Morel, drummer Rob Black, and bassist Pat Flood.

Taking a break between the summit’s many international panels, from left, are Next Plateau Entertainment founder Eddie O’Loughlin, Nervous Recordings president Michael Weiss, Neo Records U.K. chairman Eddie Gordon, Tommy Boy Records founder Tom Silverman, and Radikal Records president Jurgen Korduletsch.

This year’s summit hosted two closed-door record-label meetings to provide a forum for label executives to discuss the current realities of doing business in an increasingly digital world. Pictured, from left, are Hi-Bias Records co-founder Nick Fioretti, Astralwerks Records GM Errol Holistine, Maversic Records A&R director Jason Bentely, Kinetic Recordings founder Steve Lau, and J Records VP of A&R Hosti Gureli.

The “Divas Worship” panel, moderated by Billboard associate editor of dance Michael Paoletta, center, was a colorful journey into the lives of seven living legends, comprising, from left, Nona Hendryx, Cyndi Lauper, Yoko Ono, Gloria Gaynor, Claudja Barry, and Candi Staton. (Not pictured is panelist Vanessa Vaugn.)

The summit’s kick-off party at Club Shelter celebrated the 10th anniversary of lawyer Kourosh Nasseri’s involvement in dance/electronic music. Some of his clients include DJs/producers Deep Dish, Sued & Pakish, Max Graham, and Carl Craig. Standing, from left, are Nasseri, Deep Dish’s Sharam Tayebi, Jon Sutton and Barry Jamieson of U.K. production outfit Evolution, Deep Dish’s Ali "Dubfire" Shaheen, and Prolific British dance DJ/producers Tayebi, Jon Sutton and Barry Jamieson.

The summit’s A&R room offered artists, producers, and songwriters the opportunity to have their demos heard by numerous labels, including Ministry of Sound, Nervous, Neo U.K., Subliminal, Robbins Entertainment, Tommy Boy, V2, and West End. A steady stream of attendees kept the A&R executives listening to new, unsigned music all day. Shown here is Jack Lee of Avex Asia.

The exchange of thoughts and ideas continued well beyond the running time of the summit’s numerous panels. Shown here at the end of day one, from left, are Journeys by DJ CEO Wilson Fong, Rasa Music founder Donna DeCruz, Positiva U.K. director Jason Ellis, and Proactive Management managing director Marlene Muñoz.
Murray Enjoys Croonin’
Country On Sparrow Collection

BY LARRY LEBLANC
TORONTO—Calling the work “the highlight of my recording career,” Canadian singer Anne Murray says recording her new album, Country Croonin’, was “more fun than I’ve ever had in the studio. I knew all of the words to these songs when I came to sing them.”

The double-album set, which includes 30 previously recorded country standards, was first released in Canada Aug. 27. After a two-month direct-response TV campaign with Time-Life, the album is being released in the U.S. by the Sparrow Label Group Dec. 22.

Co-produced by Murray and Tommy West, Country Croonin’ spans five decades of country standards and includes “Aways on My Mind,” “I Fall to Pieces,” “Anything,” “Tennessee Waltz,” “A Fool Such as I,” “Make the World Go Away,” “Oh Lonesome Me,” and “For the Good Times.” Murray also covers the Everly Brothers’ “Bye Bye Love,” “All I Have to Give” and “Till I Kissed You” and duets with Vince Gill on “Let It Be Me.”

“I loved the Everly Brothers better than anybody,” Murray says. “I remember presenting some of these songs in my early stage show. I can see myself in the Monterey Lounge in Halifax in 1968 singing ‘Oh Lonesome Me.’”

CMA Board members have high hopes for the project. “We are anticipating that this album will be a huge success,” says Bill Hearn, president/CEO of EMI Christian Music Group. “(Country Croonin’ Group is under the EMI CMG umbrella.) This is pure classic country with Anne’s amazing voice. How can you go wrong? The mass merchants—including Target, Warn-Mart, Kmart, and Best Buy—are being very supportive.”

In Canada, Country Croonin’ has scanned 20,000 units, according to Nielsen SoundScan, as of Oct. 6. “The album is doing better than we expected,” EMI Music Canada president Deane Cameron says. “We’re surprised it’s happening this quickly.”

“Anne Murray sells, and to a demographic that [music retailers] need,” says Tim Baker, Toronto-based buyer for Sunrise Records, which has 32 stores in Canada. “You get those people in in the beginning and they are tempted to buy something else.”

“The album is starting to do quite well,” says Toronto-based Stewart Duncan, director of music and DVD at the Label Group’s Music channel, which operates 89 stores in Canada.

No STRANGER TO COUNTRY
With 32 albums, four Grammy Awards, three Country Music Assn. Awards, and 31 Juno Awards to her credit, Murray is no stranger to country fans. In her three-decade career she has scored country hits with “Snowbird,” “Danny’s Song,” “He Thinks I Still Care,” “You Need Me,” “Shadows in the Moonlight,” “Broken Hearted Me,” and “I Have This Dance.” She was recently inducted into the Canadian Country Music Hall of Fame.

We feel this new album has more mass appeal.”

Murray’s Vancouver-based manager Bruce Allen says, “People think we sold all those records in the U.S. through Time-Life, but it was 60% standard retail.”

Jeff Jorgenson, director of demand fulfillment at the Handleman Co. in Trox, Mich., says, “We did very well with What a Wonderful World. We did even better with What a Wonderful Christmas. [Sparrow] has done well to build up the audience for this new record.”

RETIREMENT ON HOLD
Prior to a year-long sabbatical in 2000, Murray had thought about retiring, but the success of What a Wonderful World had reconsidered. In 2001 she released What a Wonderful Christmas, which sold 250,000 units in the U.S. and 25,800 units in Canada, which pushed her retirement plans back further.

“I keep thinking, ‘I’ll do it more year. If I do, I’m not making a big announcement because I might not then be able to do it,” Murray says. “Last year, I did close to 90 dates. I want to continue touring to support this album.”

Booked in the U.S. by International Creative Management and by S.L. Feldman & Associates in Canada, Murray’s tour included concerts in Nashville (Nov. 1-2), Houston (Nov. 9-10), Dallas (Nov. 5), Tulsa, Okla. (Nov. 6), and a week at the MGM Grand in Las Vegas (Nov. 22-24). It’s also a stop on the way for a 13-date Christmas concert tour scheduled to begin Dec. 3 in Cleveland.

The idea for Country Croonin’ was initially considered when Murray and West first teamed in 1993 to record Croonin’, an album of pop standards for EMI Music Canada. During sessions for What a Wonderful World, Murray told West to start collecting country songs for the project. According to Murray, it was an enormous job whittling the song list down from 100 to 30 songs for the two-month sessions that began in April at Phase I Studio in Toronto.

West cites Ray Charles’ groundbreaking 1962 albums, Modern Sounds in Country and Western Music (volumes one and two), as guiding lights for production. “What Ray Charles did was very different, and it was in the back of my mind for the songs as well as this album,” says Murray. “Rather than doing country music, we did music for the country.”

BY Phyllis Stark

ON THE ROW: Bobby Rymer has been appointed VP of Almo Irving/Rondor Music in Nashville, replacing David Conrad, who recently joined Mercury Records and MCA Nashville as executive VP of A&R (Billboard, Oct. 12). Rymer has been with the company since 1990 and was creative director for the past six years.

John Rolfe Jr. has been named VP of business and legal affairs at Compendia Music Group in Nashville. He previously was director of international and business affairs at Acuff-Rose Music Publishing.

Spark Entertainment, parent company of VFR Records, has broadened the focus of the label to provide services for non-VFR artists. The first non-roster project VFR will work for is Pacific Records/E-92 act the Great Divide. VFR’s promotion team will begin working on the group’s single “Lost in the Night” to radio Oct. 21.

April Taylor has been promoted to manager of artist development and marketing at Arista Nashville. She previously was administrator in the department.

Southeast regional promoter Jody Van-Alin exits DreamWorks Records and starts JVA Promotions, an independent promotion company.

Duane Hobson has been promoted to coordinator of A&R at RCA Label Group. He previously was A&R sound tech/engineer.

SIGNINGS: Sony Music Nashville has signed former MCA Nashville artist Marty Stuart to its roster. He’s currently in the studio working on his first project for the label, due next year. Stuart previously recorded for Columbia before switching to MCA Nashville, where he recorded from 1989-99.

New Lyric Street artist Derick Rutan signs with Maye Entertainment for management.

CMA WINNERS: Winners in the Country Music Assn.’s (CMA) station of the year and broadcast personality of the year categories were notified by a surprise-on-air phone call from Kenny Chesney Oct. 7. Winners for station of the year are KRLY (the Wolf) Dallas (major market), WQTR Winston-Salem, N.C. (large), KUZZ Bakersfield, Calif. (medium), and WIXY Champaign, Ill. (small).

Broadcast personality winners are Kelly Ford, Jonathan Wilde, and Mudflap McGrew at KYGO Denver (major), Eddie Stubbins at WSM-AM Nashville (large), Andy Ritchie and Alison Randall at WVTW Knoxville, Tenn. (medium), and Bill Barrett and Tim Fox at KNUU Eugene, Ore. (small). The winner of the national broadcast personality award. All winners will be recognized during the CMA Awards airing live from Nashville Nov. 6.

In other news, the CMA presented Brad Paisley with its Connie B. Gay Award Oct. 2 at a luncheon in Los Angeles. The award, established by the CMA board of directors in 1963 and named for the group’s founding president, recognizes a board member who has rendered outstanding service to the CMA in the past year.

UPCOMING RELEASES: Sugar Hill Records has begun work on a collection featuring artists performing the songs of Dolly Parton. Parton has agreed to participate in the song selection and may perform with some of the guest artists. Among those who have expressed interest in participating are Alison Krauss, Sinéad O’Connor, Norah Jones, Aimee Mann, and Dixie Chicks.

Former Shenandoah frontman Marty Raybon will release his first bluegrass album, Full Circle, on Double Shear Records March 11, 2003.

Terri Clark’s next Mercury album, Pay to Kill, will feature the guest vocals of Vince Gill and Leslie Satchel. It is due Jan. 7, 2003. Clark has been nominated for a Gemini Award, the Canadian equivalent of an Emmy Award, for her performance of “No Fear” on last year’s Canadian Country Music Assn. Awards. The awards will be handed out over three nights, Nov. 2-4, in Toronto.

ARTIST NEWS: Martina McBride will embark on a 17-city holiday tour, dubbed Martina McBride’s the Joy of Christmas, Nov. 26 in Philadelphia. The show is described as a “multimedia theatrical event” with 10 actors in tow. The tour runs through Dec. 22. Numerous artists have been lined up to participate in the Academy of Country Music’s annual Bill Boyd Celebrity Golf Classic Oct. 14 in Burbank, Calif. Participating acts will include Trish Pony, Diamond Rio’s Marty Roe, Lonetara’s Dean Sams, the Bellamy Brothers, Chris Cagle, Daryl Worley, and Mark Wills. The event, hosted by Montgomery Gentry, benefits various charities (see Good Works, page 58).
### Albums with the greatest sales

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### Greatest Gainer

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### Other Albums

- **Cheap Drunk: An Autobiography** by Blake Shelton
- **The Road Not Taken** by George Strait
- **This Circus Down** by Toby Keith
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<th>Week</th>
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<td>&quot;Stay&quot;</td>
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<td>23</td>
<td>Trace Adkins</td>
<td>&quot;Who Says You Can't Have It All&quot;</td>
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<td>22</td>
<td>Shania Twain</td>
<td>&quot;I'm Gonna Getcha Good!&quot;</td>
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<td>1</td>
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<td>&quot;I'm Gonna Getcha Good!&quot;</td>
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**HOT SPOT**

- **57** - Kid Rock Feat. Sheryl Crow
- **58** - Rascal Flatts
- **59** - Tim McGraw
- **60** - Brooks & Dunn
- **61** - Brooks & Dunn
- **62** - Brooks & Dunn
- **63** - Brooks & Dunn
- **64** - Brooks & Dunn
- **65** - Brooks & Dunn
- **66** - Brooks & Dunn
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- **96** - Brooks & Dunn
- **97** - Brooks & Dunn
- **98** - Brooks & Dunn
- **99** - Brooks & Dunn
- **100** - Brooks & Dunn

**Peak**

- **1** - Shania Twain
- **2** - Shania Twain
- **3** - Shania Twain
- **4** - Shania Twain
- **5** - Shania Twain
- **6** - Shania Twain
- **7** - Shania Twain
- **8** - Shania Twain
- **9** - Shania Twain
- **10** - Shania Twain

**Note:** The chart is in Billboard magazine, a weekly music industry publication. The chart ranks the top Country music singles in the United States, based on sales data. The chart is published weekly and is a key indicator of the popularity of country music artists and songs.
BY RANDY LUNA
SAN JUAN, Puerto Rico—Rock en español will suffer a major setback Oct. 31, when Latin rock station WCOM (Cosmos 94) becomes a Spanish-language top 40 station. The station will go through a facelift, premiering new DJs and a new name—most likely Onda 94—and targeting female listeners age 18 to 34.

The decision to change the format has been attributed to research showing the station was still being associated with rap music, its format prior to switching to Latin rock in 2001. But a well-placed source, speaking off the record, says the change is due to economic reasons and poor management.

“The administration didn’t support the [then-] new format,” the source says. “They didn’t know what could be achieved, since there was no precedent for a rock en español station here. They preferred to offer advertising space on the other stations,” the source added, referring to other tendencies at SBS Puerto Rico, owner of Cosmos and four other stations on the island: Z-93 (salsa), Cima (English-language music of the ’80s and ’90s), La Mega Estacion (English-language top 40), and Estereotempo (Latin ballads). Calls to SBS for comment were not returned.

During the past decade, Cosmos 94 has been through several format changes and experimented with top 40 and rap. It changed to rock en español in March 2001 and was well-received by a new generation of listeners.

Cosmos has been credited with inspiring more local rock bands to release albums. The station was crucial in helping a number of them—including Niño Planeta, Icaro Azul, La Uva, Los Goyos and Taba Co.—achieve a considerable level of success. The station was also the only avenue for major labels to introduce their international Latin rock roster to the island, to the benefit of such acts as Bersuit, Volumen Cero, Zoe, Santos Inocentes, and Zurdo.

Eduardo E. Correa, owner of ON Stage Performances—a company that produces Latin rock tours around the island and manages Taba Co., and industrial quintet Vialtarna—says, “Cosmos helped a lot by introducing many people to local band back to the old days of people who didn’t know there were many good bands with albums available. More people gradually started to go to shows and support the genre.”

According to Arbitron ratings, Cosmos’ share dropped 1.6 to 1.2 in the most recent spring ratings, tying for 23rd place in the market of 55 stations.

Cosmos was successful in its niche. Its two-day Cocco Loco Fest took place in late July and featured 10 bands that drew 10,000 people, according to Correa for the amount for a station that had been operating with a new format for slightly more than a year.

There have been rumors about this what-change malarkey, but it finally became obvious when the station’s music director, Omar Rodriguez—a key figure in launching and promoting the Latin rock format—was let go in August.

Without radio support, many Latin rock bands will have to go back to the traditional promotion-al system used for the genre: street marketing and live performances.

But many managers are not worried about Cosmos’ demise, arguing that bands did well before the station lent its support to Latin rock. “Of course, it’s a fact, but it isn’t like it’s over,” Correa says. “Cosmos was helping us, but if we don’t have this mainstream support, we will go to what’s left and continue.”

Cosmos 94 was one of only two commercial radio stations in Spain’s broadcast rock en español chart for 24 consecutive months, and the only one reporting to Billboard charts. The other one is XMOR (More FM 98.9) in Madrid, which is not monitored by Nielsen Broadcast Data Systems and thus not a chart reporter.

TO OUR READERS
America Latina will return next week.

---

JORDI’S UNSUSPECTING PUBLIC: When Spanish singer Jordi debuted material from his upcoming album at a Sony Discos showcase last spring during the Billboard Latin Music Conference in Miami Beach, he projected the aura of a seasoned veteran — the kind who can get inside a song and make it his.

At 23 years old, Jordi is indeed a veteran—by lineage (he’s the son of renowned singer Dyango) and by experience, with two albums under his belt. Desesperadamente Enamorado (Desperately in Love), his 1997 debut for Fonovisa, placed Jordi on Latin pop’s up-and-coming list, and the title track peaked at No. 2 on the Billboard Hot Latin Tracks chart. But after his eponymous sophomore effort in 1999, Jordi fell out of sight. Three years later, he has re-emerged with a new company (Sony Discos), new producers (Rudy Pérez and Alejandro Jael), and a new album, Tu No Suspechas (You Don’t Suspect) released Oct. 2. The first single and title track currently stands at No. 30 on the Billboard Latin Pop Airplay chart.

Although Jordi does not view his disc as a comeback, he prepared for it as if it were. Time out of the spotlight was spent taking lessons in singing, dancing, acting, and English. One year ago, he began work on his new album and parted ways with Fonovisa on friendly terms, according to his manager.

With the produced disc in hand, Jordi sought a new label, and after meetings with several interested parties, he settled on Sony.

Although the first single from Tu No Suspechas is produced and co-written by Jael, the bulk of the album is produced and co-written by Pérez. “I recorded my first album with my father,” he says. “The second with Marro Flores, and the third with Rudy. He had the vision to produce a more pop album for me. I love the way he views music.” Jordi says he wanted something more youth-oriented but also more elaborate: “Something that was full of musical details, like Maxwell, for example.”

While Tu No Suspechas boasts signature Jordi songs—romantic, full, sweeping tracks—it’s decidedly more light-hearted and playful than its predecessors.

According to Sony—which is interested in future generations of acts—it made sense to sign a balseer with a tried-and-proven track record, in addition to a very defined style and persona, at only 23 years old. Jordi has never been promoted outside of his home country of Spain, but he is also a natural for promotion in that market, and he has deliberately included both Latin and Spanish-language tracks.

When all is said and done, he says, the true measure of his success lies in his dad’s discerning eye, “My father is a very charming man, but when it comes to my music, he does it more by tearing down what we do than praising us,” Jordi says with a laugh. “And that’s really helped me, because it’s helped me overcome the defects. This is the first time I’ve seen him truly delighted with one of my albums. He’s really loved it.”

ESTEFAN HONORED: Producer Emilio Estefan was honored Oct. 8 by Secretary of State Colin Powell in front of the U.S. Congress and a group of Latin ambassadors to the U.S. In a special ceremony celebrating Hispanic Heritage Month, Estefan was recognized for his contributions to Latin communities in the U.S. It is the first time Congress has bestowed such an honor.

“Estefan’s success is an emotional example of the hard work and dedication that has helped her achieve a large measure of success,” Estefan says. “We can only hope that her success will continue to inspire others.”

In other Ponce news, the singer/actor has been tapped to host Protagonistes de la Música, the reality music talent-scout TV show that will begin airing on the Telemundo network in late October.

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BY HOWELL LLEWELLYN
MADRID—Not all regional Mexican music is squeaky-clean family fare. There is also the stupendous offshoot known vulgarly as narco-corto for its alleged ties to drug culture. The masters of the style are Los Tigres del Norte, winners of a 1988 Grammy Award and a group of classic good guys with the faces of assassins.

After 30 years building their image and a cult following (helped by the decision of radio programmers in some Mexican states to ban some of their corridos), the California-based Los Tigres finally made it to Spain in September. Their tour coincided with their first album release in Spain, the double-CD 30 Grandes Exitos on the Frequency-Gran Via Musical label. The album reached No. 31 on the Spanish albums chart two weeks after its release.

The six-gig tour was presented by indie promoter La Fábrica de Ideas after a lack of interest from major promoters, which worried about Los Tigres’ prior lack of commercially available music in the market. It was bolstered by the cooperation of record outlets FNAC and Madrid Rock. The retailers organized a mariachi procession along the capital’s Gran Via main drag, followed by a tequila-sodden party at Madrid Rock and an appearance by Spain’s top-selling novelist, Arturo Perez-Reverte. His latest work, La Reina del Sur, was inspired by the Los Tigres song “Contrabando Y Traición” (Contraband and Treachery).

“We focused great importance on the summer release of 30 Grandes Exitos, because Los Tigres had never been released in Spain before,” FNAC music sales manager Javier Lopez says. “After their Madrid concert [on Sept. 11], sales shot up, and we were happy to organize the mariachi procession between here, where the band met the public, and Madrid Rock.”

The visit of Los Tigres was a delight for Latino music fans in Spain, being a break from more overly romantic Latin music. A second tour in July 2003 is expected.
Straining against form and radio formats, a genre grows up, and the slow but steady sound of change rings the air.

By Leila Cobo

Miami—If there is a constant and generalized complaint among record executives in regard to the development and growth of Latin music, it would have to be the difficulty of getting new acts and new music on Spanish-language radio.

Aside from being constant, the conflict is certainly not unique to Latin music; the goals of radio stations and record labels are always conflicting. But Spanish-language radio is notoriously conservative and unwilling to go outside its format, presenting a formidable barrier toward the development of new artists.

And yet, a very slow but steady sound of change has been heard lately over the airwaves, as several more-established artists have charted with tracks that are distinctly different from the long-standing, homogenized pop that has dominated pop radio for so many years. This, in turn, has paved the road for newer, younger acts, such as Sin Bandera, La Oreja de Van Gogh, Vivaldi and Juanes, to make it onto the charts. The fact is, Latin pop is changing, and Latin pop radio is changing—albeit slowly—with it.

“Latin music is in a state of change,” says Jorge Villamizar, lead singer and songwriter of pop trio Los Bados, which plays a fine fusion of pop, rock and Caribbean rhythms with intelligent lyrics and recently released its sophomore album on Warner Music Latina. “And, for some reason, it seems like a brake was applied. Someone said, ‘You [Latin music] stay in the 80s.’ But time doesn’t forgive, and things are changing, thank God. Which is good for young acts—those of us who do things that are completely Latin but can’t be boxed into the old standards of music.”

But, aside from newer acts, pop mainstays like Thalia and Cristian Castro are opting for a different sound: one that still relies on catchy hooks and often romantic lyrics but branches out on instrumentation and incorporation of different styles.

“I’ve dared take a little of a risk,” says balladeer Castro, talking about “Cuando me Miras Así,” the new single off his greatest-hits album. “It’s a different concept, different from what I’ve done before. This song is more Spanish, more European-sounding. It has an African rhythm that’s very seductive, very ethnic.” “Fresh and different” have been adjectives often forgotten in Latin pop because they tend to be shunned in radio, even though there are notable exceptions to that rule, including Shakira and Carlos Vives.

Radical Rubio

But the possibilities of freshness in unaltered pop music (Shakira, after all, is rock-based, while Vives is tropical-based) were showcased on Paulina Rubio’s Paulina album, which spawned The important factor contributing to the healthy touring of local artists is the division of the island into municipalities. Even though it’s a small country, Puerto Rico encompasses 78 cities, with a vast number of private and public events during the entire year.

Tony Tan Tum, Jerry Rivera and Victoria Zanabria. Limite 21 is a good example. This past summer alone, the 12-year-old band, which is about to release its 11th studio album with EMI Latin, played 97 gigs between May 12 and July 29. “When it is an established artist like Limite 21, there is a demand for them: an average of 200 dates a year. May and June of 2003 are booked almost completely,” adds Covas, referring to the senior prom season.

Continued on page LM-3...
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nearly half a dozen radio singles, none of which traditional in sound, at the time of the album’s release two years ago. This year, songwriter/producer Estafano, who worked on several Thalia tracks, was tapped to produce and write several tracks on Thalia’s new, eponymously titled disc. “I thought she had far more of a rock streak and was more aggressive. I wanted to show her the way she was,” Thalia’s revamped sound is part of a generalized trend toward the search for hipper sound in Latin pop, especially since many of Latin music’s biggest acts—including Rubio himself—are recording in English. That kind of sound can be found in the Juanes-penned single “A Dios le Pido,” which has hovered at the top of the charts for weeks, and also in the music of Mexican pop duo Sin Bandera, which blends traditional Latin pop influences—like José José—with R&B and hip-hop.

“Sin Bandera is a blend of both our tastes and feelings,” says Noel Scharjis, half of the duo. “We like things like bossa nova, R&B, Brian McKnight. In the end, there’s a duet we love, K-Gi & Jo-Jo. With Sin Bandera, it’s satirical, very broad. That’s also why we took the name Sin Bandera [No Flags].”

Aside from playing music that defies categorization, Scharjis and partner Lena García are also instrumentalists who play on their own albums, another tendency cropping up in pop music.

“One day I said, ‘There’s so many solo artists, but I don’t see a group that can do the love songs and actually play the instruments. I think the market needs that,’” says producer Rudy Pérez, who signed the band to his fledgling label, RFE, a joint venture with the Univision Music Group.

**DIFFICULT DEFINITIONS**

Pérez, who has already innovated by inserting R&B strains into the music of acts like Luis Fonsi and Don Omar, in America’s Spanish tracks, admits that he tailored Area 305’s sound to make it more accessible to radio—adding drums, for example, and emphasizing repertoire with hooks and memorable lyrics—but the final result is still acoustic-driven and less slick than more traditional fare.

And, like Sin Bandera, Area 305 has a hard time defining its sound, with singer/bassist Tony Choy calling it a “hors pop band.” Cañas, a Colombian newcomer who fuses traditional folk rhythms from his country with pop, rock and tropical fare, labels his music “pornop: really dirty pop, sensual and sweaty and with no rules.”

In fact, Area 305’s music is far more thought out than that. Cañas has taken the traditional folk rhythms of Colombia and built

### Miami

With the recording industry in distress and Latin music showing its first truly major dip in sales in recent memory, labels and publishers are more than ever delving into their repertoire to find creative ways to exploit their catalog. Just how hard are they trying?

In the Aug. 31 edition of Billboard’s Top Latin Album charts, an astounding 24 albums out of the 75 listed were compilations or greatest-hits discs. This number didn’t even include MTV Unplugged or

### Exploiting Catalog

“It’s the way to survive now.”

Publishers and labels are seeking—and finding—attractive ways to put vintage material in front of new audiences.

**BY LEILA COBO**

Amidst the recording industry’s distress and with Latin music showing its first truly major dip in sales in recent memory, labels and publishers are more than ever delving into their repertoire to find creative ways to exploit their catalog.

Just how hard are they trying? In the Aug. 31 edition of Billboard’s Top Latin Album charts, an astounding 24 albums out of the 75 listed were compilations or greatest-hits discs. This number didn’t even include MTV Unplugged or

### MIAMI

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### Latin Music 6-Pack

American Operations for Arc Music Group, which administers the catalog for Discos Fuentes and Edimonia in the U.S., among others. “It’s especially helpful for publishers with older catalog. When labels decide to release compilations it helps us, and, with the Latin catalog, we’ve had very good results, as there are many independent labels—Lideres, Madary—as well as majors who are contacting us to license masters.”

### JOINT VENTURES

Reissuing old catalog allows new audiences to hear old tracks—often leading to new artists opting to record forgotten material. At the same time, publishers are also benefiting from label’s increasing openness to put out albums and compilations as joint ventures with other labels.

Among the most successful are Radio Hits, a joint venture set up between Universal, BMG and EMI for distribution in the U.S. and Latin America, and Números Uno

Salsa Exitos (Number One Hits Only), a NOW type compilation joint venture between Sony and Warner.

“It’s easier to get the caliber of repertoire when you have a joint-venture partner,” says Carlos Tabakoff, senior director, strategic marketing, for Warner Music Latin America.

*Salsa Exitos Vol. 3* is slated for release in November, following sales in excess of 500,000 units region wide (including the U.S.) of its preceding volumes. But internally, labels are also working more closely with their own publishing arms to produce compilations and special projects. “Strategic marketing” was pretty much an informal area within the company,” says Guillermo Pages, who last year was appointed director of the newly created strategic division of EMI Latin (he now supervises the Latin region and the U.S.). Exploiting the catalog, he says, was, of course, done before, “but not with a structured release schedule or with a concept in mind or establishing who you’re going to strategically work your catalog with.”

### SELENA REISSUED

Success stories include *Esto es lo Nuestro* (This Is Ours), a 20-titie series developed for the regional Mexican market that includes EMI’s major acts in the genre. Aside from its strong regional Mexican catalog, EMI also has the rights to the Hispanic catalog from Spain, which includes the work of acts such as Raphael, Palo- ma San Basilio and Jose Luis Perales. Currently, EMI is in the process of reissuing the entire Selena catalog, with Pages as reissue producer.

Working in tandem with its sister labels has always been a priority at Sony/ATV Discos Music Publishing, says Carmen Almario, senior director, publishing.

“We always work so that our songs are in the releases put out by

(Continued on page LM-4)
Year-To-Date Charts

The chart recaps in this Latin Music 6-Pack offer a year-to-date preview of how those categories are shaping up for Billboard’s Year In Music issue. The rankings reflect the chart period beginning with the Dec. 1, 2001, issue—the start of the 2002 chart year—through the Sept. 21 issue. Radio recaps are based on airplay monitored by Nielsen Broadcast Data Systems. Sales recaps are based on point-of-sale data compiled by Nielsen SoundScan. Ranks reflect accumulated gross audience impressions on the radio charts, or accumulated units sold on the retail charts, for each week titles appeared on the pertinent chart. The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Top Latin Albums

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<th>Artist/Imprint/Label</th>
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<tr>
<td>1</td>
<td>Libre</td>
<td>Marc Anthony—Columbia/Sony Discos</td>
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<tr>
<td>2</td>
<td>Mis Romances</td>
<td>Luis Miguel—Warner Latina</td>
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<tr>
<td>3</td>
<td>MTV Unplugged</td>
<td>Alejandro Sanz—Warner Latina</td>
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<td>4</td>
<td>Grandes Exitos</td>
<td>Chayanne—Sony Discos</td>
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<td>5</td>
<td>Dejame Entrar</td>
<td>Carlos Vives—EMI Latin</td>
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<td>Alexandre Pires</td>
<td>Alexandre Pires—RCA/BMG Latin</td>
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<tr>
<td>7</td>
<td>Shh!</td>
<td>A.B. Quintanilla Y Los Kumbia Kings—EMI Latin</td>
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<td>8</td>
<td>Las 30 Cumbias Mas Pegadas</td>
<td>Various Artists—Dia/UG</td>
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<td>9</td>
<td>En Vivo: Desde La Plaza El Progreso De Guadalajara</td>
<td>Joan Sebastian—Murart/Balboa</td>
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<td>10</td>
<td>Sufriendo A Solas</td>
<td>Lupillo Rivera—Sony Discos</td>
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Hot Latin Tracks

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<td>1</td>
<td>Quitame Ese Hombre</td>
<td>Pilar Montenegro—Univision</td>
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<tr>
<td>2</td>
<td>Y Tu Te Vas</td>
<td>Chayanne—Sony Discos</td>
</tr>
<tr>
<td>3</td>
<td>Suerte</td>
<td>Shokra—Epic/Sony Discos</td>
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<td>4</td>
<td>Used Se Me Llevo La Vida</td>
<td>Alejandro Pires—RCA/BMG Latin</td>
</tr>
<tr>
<td>5</td>
<td>Tantita Pena</td>
<td>Alejandro Fernandez—Sony Discos</td>
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<tr>
<td>6</td>
<td>Yo Queria</td>
<td>Cristian—Ariola/BMG Latin</td>
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<tr>
<td>7</td>
<td>Entra En Mi Vida</td>
<td>Sin Bandera—Sony Discos</td>
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<tr>
<td>8</td>
<td>Yo Puedo Hacer</td>
<td>Ricardo Montaner—Warner Latina</td>
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Lanfranco Music

En el decimo aniversario de su primera entrega de PREMIOS LANFRANCO, efectuada en la DISCOTECA ISADORA en SAN JUAN, PUERTO RICO, LANFRANCO MUSIC felicita a los siguientes GRANDES AUTORES, ganadores de DISCOS DE PLATINO por canciones incluidas en discos con ventas de mas de 100,000 unidades y DISCOS DE ORO por mas de 50,000 unidades, ambos con creditos de radiodifusion.

Gil Francisco

(Disco de Platino)
SE ME ROMPE EL Alma
AL IGUAL QUE AYER
AL IGUAL QUE YO
(VICTOR MANUELLE)

Ricardo Quijano

(Disco de Platino)
EL PALOMINO
(LOS PALOMINOS)
(Disco de Oro)
CUANDO TU ME BESAS
(LA MAFIA)
CONTIGO
(LA MAFIA)

Alejandro Vezzani

(Disco de Oro)
QUE LOCURA ENAMORARME DE TI
(HUEY DUNBAR & EDDIE SANTIAGO)
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LO MEJOR DE MI • DESPUÉS DE TI...QUÉ? DUETO CON RAUL DI BLASIO

* TEMAS INÉDITOS

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our Sony family,” says Altamuro. “What we are doing differently to exploit old catalog is to work it more with synchronizations—with movies, commercials and TV. Even in American TV, where they use Latin music. When sales aren’t as strong, we have to look for other ways to generate income.”

A focused strategy on catalog exploitation is providing results at Univision Music Group, whose newly created Universal Music Publishing division—run by Lynnette Brehm (previously in Sesac Latina)—now owns Fonovisa’s publishing and half of Disa’s publishing. Multiple compilations and hits albums belonging to those two labels, and to Univision Music Group, are currently on the Top Latin Albums chart.

“Once we made the decision to be in the publishing business, we’re going to be in it wholeheartedly, and we’re going to be very competitive and we already have a pretty impressive library of properties,” says Univision Music group chairman Jose Belhar.

Similarly, for labels such as BMG and Warner, the recent acquisition of catalog from Mexico (RCA for BMG and Peerless for Warner) has allowed them to release a flood of material into the U.S. Latin market. BMG has been steadily releasing collections from its catalog, including two collections of Mexican icon José Alfredo Jiménez (Las 100 Clásicas, Vols. 1 and 2) currently on the charts.

“The fact that we hold all the masters and all that music that is part of Latin music history makes it a very strong part of the BMG product,” says Anthony González, catalog exploitation manager for BMG U.S. Latin. At the same time, he adds, BMG U.S. Latin is being aggressive with its frontline catalog as well, as evidenced by the recent release of a Cristian Castro greatest hits album.

“What it boils down to, however, is not simply churning out catalog but developing a strategy for making the most of it in the long term. “If you don’t do anything important or new with it, it’s difficult to run, and that’s not a strategic marketing concept,” says Luca Pagani, senior VP, international marketing, Sony Music International—Latin America. “Our function is to find an intelligent and attractive way to exploit the catalog again.”

PUERTO RICO

“Puerto Rico has the capacity to make an artist live well,” confirms Edwin Medina of Skándalo Music, a company that manages rock band Skapulario, Malas Manías, Fuga Alternas and PVC.

“Skapulario last year alone had a net income of over $1,000,000—without taking into account merchandise, sponsorships or album sales,” states Medina, referring to the 10-year-old rock band that is in pre-production for its fourth album.

Among the acts that stay busy year-round are Giselle, Grupo Maná and Victor Manuel in the tropical field, La Secta and Cultura Profética in the rock and esplanade genre; Sal Pa Fuerza, Algarete and Bartolo & The Breakers in the cover-band area; and Lito y Polo, Wisin y Yandel, and Master Joc y OG Black in the rap area.

DIVIDE AND PROSPER

The important factor contributing to the healthy touring of local artists is the division of the island into municipalities. Even though it’s a small country, it encompasses 78 cities, with a vast number of private and public events during the entire year.

The economy and mentality of the islanders. While many Puerto Ricans don’t have the resources to attend major concert events—many of which only take place in San Juan, the capitol city—others simply don’t attend because most towns are located over an hour’s drive from San Juan, too long in the mindset of the population. This makes audiences support the artist and activities get in their own towns. “This creates a great touring business,” says Medina. “You can play more than 200 gigs a year and might end up not visiting some cities. It’s a cultural thing. When artists tour the U.S., because it’s so big, it’s normal for people to travel great distances to see someone. But here, they know they’ll eventually play in their own town.”

We might play a festival, then [have] a birthday, then a club,” says Peter Cruz, owner of Peter Promotions, a 24-year-old booking agency that handles the careers of Algarete, Millo Torres and Sonya Cortes, among others.

“Housing good relationships with event producers is very important. That the artist is on time makes a difference. But what’s the biggest is that the artist shines on stage,” says Cruz.

Sponsors are increasingly playing an important role in providing venues for artists to play. This past summer, well-rounded promotional campaigns by beer and liquor brands promoted bar programs and festivals where the main feature was live acts. While attending a private event entertainment, sponsors use music as the medium to promote their products. “Sponsors are crucial to any artist,” says Medina. “Out of the 15 dates that Skapulario played last year alone, probably 100 were sponsored events, which gives us presence everywhere and helps the pocket of the club buyers. Sponsors have realized the easiest way to reach their clients is by having the right artist.”

But even those artists who could keep busy all year playing in Puerto Rico find that playing other countries is sometimes a priority to develop new markets. “We block dates out of the calendar year to go to Central and South America but without forgetting Puerto Rico,” says Covas, referring to Latin 21’s secondary markets like Orlando, Colombia, Panama and Costa Rica, which the orchestra visits at least once a year. “This country is privileged because we are rich in talent, and we like to party the whole year,” explains Cruz.
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**Best Brazilian Roots/Regional Album**
- **Gilberto Gil**

**Best Norteno Album**
- **Ramon Ayala y Sus Bravos del Norte**
- **Edu Loro**

**Best Traditional Tropical Album**
- **Juanes**
- **Israel "Cachao" Lopez**
- **Rebo Valdes**
- **Carlos "Patato" Valdes**

**Video of the Year**
- **Shakira**

**Producer of the Year**
- **Kike Santander**

**Best Regional Mexican Song**
- **Freddie Martinez, Sr.**

**Record of the Year**
- **Humberto Gatica**

**Record of the Year**
- **Kenny O'Brien**

**Person of the Year**
- **Laras**

And we salute **Vicente Fernandez**

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### Top Latin Pop Album Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist (No. of Charted Titles)</th>
<th>Label/Imprint</th>
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<tbody>
<tr>
<td>1</td>
<td>LUIS MIGUEL</td>
<td>Warner Latina</td>
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<td>2</td>
<td>ALEJANDRO SANZ</td>
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<tr>
<td>3</td>
<td>CHAYANNE</td>
<td>Sony Discos</td>
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<tr>
<td>4</td>
<td>A.B. QUINTANILLA Y LOS KUMBIA KINGS</td>
<td>EMI Latin</td>
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<tr>
<td>5</td>
<td>ALEXANDRE PIRES</td>
<td>RCA/BMG Latin</td>
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<td>6</td>
<td>MANA</td>
<td>Warner Latina</td>
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<td>7</td>
<td>CHARLIE ZAA (Yandel)</td>
<td>Sony Discos</td>
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<tr>
<td>8</td>
<td>PILAR MONTENEGRO</td>
<td>BMG Latin</td>
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<td>9</td>
<td>JUANES</td>
<td>Sony Discos</td>
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<tr>
<td>10</td>
<td>SUERTE (Tejanos)</td>
<td>Universal Latino</td>
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### Top Latin Pop Album Imprints

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<td>2</td>
<td>SONY DISCOS (17)</td>
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<td>3</td>
<td>EMI LATIN (6)</td>
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<td>RCA (3)</td>
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### Latin Pop Airplay Titles

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<td>YO QUERIA</td>
<td>Cristian/Ariola/BMG Latin</td>
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<td>3</td>
<td>ENTRADA A MI VIDA</td>
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CHAYANNE  
CRISTIAN  
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DAVID BISBAL  
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BANDA PACHUCO  
MANNY MANUEL

MARC ANTHONY  
NOELIA  
NATALIA OREIRO  
JENNIFER PEÑA  
KABAH  
CARLOS PONCE  
INDIA  
EDNITA NAZARIO  
CHEO FELICIANO  
TONY VEGA

SANTANA  
TITO NIEVES  
OSCAR D'LEON  
GUARDIANES DEL AMOR  
BRENDA K. STARR  
LUCERO  
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GISELLE  
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EL GRAN COMBO...

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marta sánchez soy yo
The Voice

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Includes her smash hit "Soy yo"

Available in all Latin America
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<tr>
<th>Artist</th>
<th>Latin Pop Albums</th>
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<th>Regional Mexican Albums</th>
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South America Loves Its ‘Popstars’

Girl Group Paints Brazil ‘Rouge’

BY TOM GOMES
SÃO PAULO, BRAZIL—Brazilian music’s latest big thing is pop group Rouge, comprising five female teenage singers: Karin, Patrícia, Luciana, Aline, and Paními. Its eponymous debut album, released in September by Sony Music Brazil, features three hit singles and has sold more than 400,000 copies.

“These numbers should have increased to 600,000 in October,” Sony Music Brazil chairman José Éboli says. “And we expect to sell over 1 million copies before the end of the year.”

Rouge is a product of TV talent show Popstars, produced in partnership by Argentina’s R&B Productions, Brazil’s SBT Network, and Sony Music Brazil. More than 30,000 girls aged 18 to 25 joined the first phase of the show, which functioned as a talent contest. By the end of the program’s 20 episodes, the five winners had won a contract with the record company to release their first album. “Sony Music always believed in this project from the very start. The TV show ratings were about 14 points, which is a 40% increase in the rating that SBT Network used to have in that same hour,” Sony Music Brazil VP of marketing Alexandre Schiavo says. “Even so, we knew that the real success of the project would come after releasing the album, with Rouge’s songs being heard on the radio.”

Besides the undeniable talent and charisma of the five teens, one of the keys to the album’s success is the repertoire, carefully selected by record producer Richard Ronadão and Sony VP of A&R Lilia Mora. “There are no pop songs from Brazil who specialize in pop music in its most pure conception,” Bonadio says. “We had to get the songs from the best songwriters in the world.”

Lima says that the repertoire-selection process started after discussions with such Sony Music execs as A&R manager Brad Aarons, executive VP of A&R David Massey, and director of A&R Europe Nick Feldman.

The list of songwriters on Rouge’s album includes Stephanie Bentley, who has written such hits as Fatal and Breathe. The Rouge single currently topping Brazilian radio charts is “Ragatanga,” a Portuguese version of mega-hit “Tasure” written by Bonadio. Spanish trio Las Ketchup, which originally recorded the track in Spanish, is featured on “Ragatanga” with Rouge.

Rouge’s Luciana says, “It’s very funny music. The chorus is a very challenging trick of words. The music also has a unique choreography.”

Schiavo says, “Ragatanga’ has quickly crossed over into all radio formats. It originally aimed for radios with a youthful profile, but it also started to hit radio stations with a more pop profile in a very brief space of time.”

After a sold-out concert in September, Rouge is preparing for its first tour, which will probably begin in November. But before that, the group is going to take a promotional tour of Argentina, the first Latin American country to launch Popstars. Luciana says, “We are enjoying our time right now, but we want this to be just the beginning.”

Argentina Enters Season Two

BY MARCELO FERNANDEZ BITAR
BUENOS AIRES—Argentina’s second edition of Popstars launched June 15, but with a twist: Instead of looking for females, the search is on for five members to create a boy band.

The format included airing the first casting and a TV show on Channel 9, with ratings reaching 19 points (2 million viewers). A daily program was also added to the pack, airing on premium cable outlet the Disney Channel.

In late-August, a double-CD was released featuring the 28 finalists singing one song each. Tracks included covers of songs by Queen and even Bandana, Argentina’s first Popstars group. No sales figures are available yet, but a boom was expected; the collection is merely a bonus for die-hard fans. The finalists will be announced in November, when the new group’s album will be released.

The original Latin American Popstars format was licensed in Argentina by R&B Productions, an entertainment group that also produces popular soap operas (notably Proveda) [Proveke], with Chayanee) and reality shows (such as SBT’s Popstars first aired on Argentina’s Channel 9 Sept. 24, 2001, with scenes from a talent search at a soccer stadium. During a two-month period, the members of what was to become girl group Bandana were chosen. The group’s debut album was shipped 50,000 copies (it was certified platinum at 40,000) and before the end of year sold 140,000 units—an astounding number for a country in the midst of a recession.

During this time, the group was No. 1 song, “December Night” (which, was released in July, and has already sold 120,000 units. Bandana is currently promoting its album internationally, with Chile and Spain among its stops. The hit single from its debut album, “Guapos” (Pretty Ones), is already No. 1 on Chile’s radio chart.

Back in Argentina, Sony Music Brazil and Canal 13’s rival TV show is Sorpresa 2002 (Surprise 2002). A tie-in CD, La Oportunidad de Tu Vida (The Opportunity of Your Life), was released Sept. 18.

The album included the show’s theme tune, 16 songs (each contestant sings one), and a cover of Diego Torres’ hit “Color Esperanza” (Color of Hope) featuring all the show’s contestants. This is the first step that will contain the group of individual contestants’ EPs, making the formula more similar to Spain’s Operación Triunfo (Operation Triumph)—where an EP was released every week—than to Popstars, where one album was released at the end of the series.

Tracks on the double-CD featuring the 28 finalists included covers of songs by Queen and even Bandana, Argentina’s first Popstars group. In November.

Jazz Notes

by Steven Grayson

INTO THE ABYS: If one was to propose that improvisation, exploration, and the process of discovery form the backbone of jazz, then New York-based trio Fieldwork is doing an excellent job of immersing itself in the music’s most primal and essential elements. Consisting of pianist Vijay Iyer, saxophonist Aaron Stewart, and drummer Eliott Humberto Kavee, the band’s recorded debut, Your Life Flashes, bows Oct. 15 on the Pi Recordings label.

The members of the 2-year-old Fieldwork have worked together in various aggregations since the early ’90s, when they resided in and around the San Francisco Bay area. “That is where we started working full-time in an intensely cooperative way that continues to this day,” Iyer says. “It is rare to find people who are willing to rehearse and push themselves into domains they had not worked in before, or to go further into domains they thought they were familiar with. The trio was a good fit for the three of us, because of our seriousness toward growth through experimentation.”

Not surprisingly, considering the free-jazz leanings of their music, all three band members have worked closely with some of the more experimental members of the jazz cognoscenti. Iyer is a member of Roscoe Mitchell’s Note Factory and has released three albums as a leader, the most recent being Panoptic Modes on the Red Giant label. Stewart is a member of the Collective Identity saxophone quartet and performs in ensembles led by Muhul Richard Abrams. Kavee has worked with Joseph Gordon, Henry Threadgill, and is a founding member of the Omar Sosa Sextet.

If there is a defining element to Fieldwork’s music, it is the exploitation of rhythm in an intimate and intensely purposeful dialogue. Iyer often centers his playing around the more percussive possibilities inherent in the piano, adding charging polyrhythms to the intricate harmonies of the group’s compositions. Those rhythmic underpinnings, along with Kavee’s drums, propel the music through a host of polyrhythmic devices, with Stewart’s tenor adding rich harmonic flavor to the head brew.

Iyer says that the project’s opening track, “In Medias Res,” exemplifies Fieldwork’s collaborative approach to composition and improvisation, which often finds its genesis in world-music-derived rhythms. “The composition grew out of something I wrote based on ideas found in Western African music,” Iyer says. “There is an idea of cyclic polyrhythms layered on top of each other in the tradition of West African drumming, but done in a structure that does not exist in that tradition. We try to draw from a culture without representing it in a single gesture, so conceptually it is analogous to the original idea but done in a totally different setting.”

Often, Iyer says, the band’s material developed through sketches of ideas that were too difficult for the musicians to initially play. “By challenging ourselves, we would stumble upon aspects of ourselves that were enlightening and productive. We would then jump into other materials on a cassette tape recorder, and when we listened back, it sounded alien. It brought an awareness that the music is larger than any one of us. The entire sound of the music was shocking, because there were things going on that we were not even aware of. That’s why we call ourselves Fieldwork—we are exploring and taking a look inside ourselves, peering into the abyss and then jumping in. We are finding things inside ourselves we didn’t know we had.”

SWEET STUFF: Sweet Rhythm, the new club located in the former downtown New York location that was home to Sweet Basil, has opened for business after delays stemming from the events of Sept. 11, 2001. Although the new club will present a diverse array of musical styles, including world beat and spoken word, managers/pair James Brown is not the room’s jazz roots, judging from upcoming bookings of Jimmy McGriff and Marc Cary & Indigenous People.

AND: It’s a good fourth quarter for fans of classic jazz guitar. Legacy’s recently released Charlie Christian compilation, The Genius of the Electric Guitar, hit Billboard Top 24 (debuting on Billboard’s Top Jazz Album chart at No. 12), and now the second pillar of jazz guitar, Grant Green, finds four CDs dedicated to him, and his new band, The Grant Green Retrospective (Blue Note, Oct. 22). The set features material dating from 1961 to 1966 drawn from Green’s dates as both a leader and sideman for Blue Note.
Elite and yet,” Grosse adds. “They’re companies are asking for pressing master to done one, to B surround,”

Grosse notes, surround sound continues to grow in visibility, through DVD-Audio and Super Audio CD, DVD Video, broadcast, and the game industry, albeit far slower in the music industry than initially expected. While surround features are becoming commonplace among new equipment, the continued proliferation of small, inexpensive hard-disk recording gear, and especially software-based workstation technology, was most noteworthy at the 113th AES. Drawing the largest crowds on the exhibition floor were manufacturers of recording/editing/mixing equipment at all price and performance levels, including Digidesign, Steinberg, Roland, and Syntrillium Software. Digidesign, manufacturers of the Pro Tools family of products, showed the Digil 002, featuring Pro Tools LE software with an eight-fader control surface that employs technology from the manufacturer’s larger Control 24 interface. The Digil 002 is Digidesign’s first FireWire product in the LE line and includes built-in effects such as reverb and delay, 24-bit/96kHz fidelity, and $2,200 worth of plug-in effects. The Digil 002, now shipping, carries a $2,495 list price. Digidesign also previewed Pro Tools 6.0 for Macintosh OS X, featuring streamlined mix, edit, and transport windows, Pro Tools 6.0 for OS X will ship by the end of 2002, while 6.0 for Windows XP will launch next year. At another level, Syntrillium Software’s Cool Edit Pro 2.0 includes new features, offering an integrated production environment that handles real-time effects and track EQ, CD-burning, and MIDI and video support. Syntrillium also launched the Red Rover USB controller, a remote-control device that features standard multitrack transport controls, for less than $100. Keeping with the DIY ethic and the ever-expanding reach of 24-bit/96kHz recording equipment, the 113th AES Convention included exhibits such as the Vienna Symphonic Library, which will release in November the first edition of its orchestral sample library featuring the complete range of an orchestra recorded at 24/96 resolution, totaling more than 61 gigabytes of samples. Ultimately, the library will comprise up to 1.5 million tones and tone sequences, all on DVDs. Synonics also demonstrated its sample library at the convention and introduced SonoMix Software for sound library management, while Steinberg offers a loop library on a series of CDs. More examples of the “virtual” abound at the 113th AES, such as the PODx2 from Line 6, a guitar modeling product that features 32 amplifier models, stombox effects, speaker cabinet and microphone modeling, and USB input/output for direct-to-computer recording.

And for the new breed of recording studio entrepreneur appearing on a massive scale—individuals who may wear many hats, including studio owner, producer, engineer, musician, and studio manager—Altermedia, another exhibitor, demonstrated its StudioSuite studio management software. As a new model of production facility emerges, a simple organization of the administrative and technical aspects of one’s business can be critically important.

AUDIOPRODUCERS

Hardware manufacturers are responding to the sizable migration to workstation-based recording. Eu-phonix, manufacturers of the System 5 and CS Series of consoles, as well as the R-1 hard-disk multitrack recorder, announced a strategic partnership with Steinberg Media Technologies, manufac- turer of the wildly acclaimed Nuen-do digital audio workstation (DAW) platform. The two companies will develop integrated audio products. The relationship, the manufacturers feel, will better position both for success in the extremely challenging and rapidly and profoundly changing recording and post-production industries. Despite the notable emphasis on workstation-based recording and “virtual” music, it is a Viennese orchestra

staged on DVD or a Fender Twin Reverb amplifier modeled by the PODx2, most of the traditional players made their presence felt. Sony Electronics announced three products that expand the capabilities of its DMR-R100 small-format digital console: the SIU-100 System Interface Unit, the SIU-RM101 remote control, and the DMRK-501 8-channel microphone preamplifier.

Yamaha, which revolutionized the pro audio industry when it introduced the 02R small-format digital console at the then-unheard-of price point of $12,000 in the mid-90s, debuted the 01V digital console, which delivers 48 channels of 24/96 audio, effects and processing on every channel, surround-sound production features, and integrated control for DAWs.

The 113th AES, despite a small decline in both exhibitors and attendees, illustrates a vibrant community marked by innovation and passion for ever-more-fantastic conceptual and play-back of sound. The multichannel music emerging on new formats, as well as in film and broadcast, the demand for content certainly hasn’t waned. But in the midst of an often confusing and awkward transition from the established model of the music business, there is sure to be continued consolidation as individuals and companies search, or await, for a secure means to distribute content while protecting intellectual property.

A related story from AES appears on page 6.
Arc Conquers Latin Learning Curve
Music Publisher Overcomes Classic Blues/R&B Boundaries

BY JIM BESSMAN

NEW YORK—As Arc Music Group VP of copyright and licensing Kenneth Higney notes, the legendary music-publishing company—founded in 1953 by Chess Records founders Leonard and Phil Chess and a second set of brothers, Gene and Harry Goodman—has long been “living off what’s it’s known for”: the classic blues and R&B material that was the foundation of Chicago’s Chess and sister Checker labels.

But in recent times, the “sleeping giant” — to again use Higney’s words — has awoken. Where Arc had basically administered its own copyrights rather than going after others, has once taken a more aggressive stance, not only in getting its classic material covered but in acquiring new material. To this end, the New York company allied itself in 2000 with Edimusica USA, the North American division of the Medellin, Columbia-based Edimusica — the publishing arm of Discos Fuentes and Miami Records — to administer its all-inclusive Latin music catalog, encompassing such genres as salsa, cumbia, tropical, merengue, and marachin in the U.S. and Canada.

In May, Arc inked a publishing administration deal with Cayman Islands-based Orun Music to exploit Orun’s contemporary Cuban music catalog worldwide. In August, it linked with George V Records — parent company to the Buddha Bar, Barly, and Barrio Latino series of world-music mixes — to facilitate master and synch licensing. Additionally, Arc has taken on representation of French romantic pianist Richard Clayderman for synch licensing.

RECORD TACTICS

The newly intensive activity is a marked difference from 11 years ago, when Marshall Chess, Leonard’s son and former record producer and founder of Rolling Stones Records, took over the company following Gene Goodman’s retirement.

“Arc’s copyrights were still viable, but I came to the table with a record-business background—not as a music publisher,” Chess says. “So I thought we should promote our catalog to the users in the same way as record companies used to promote records to radio DJs.”

Arc developed a series of themed sampler compilations to target music supervisors and other music users—but with a somewhat different approach.

“Other music publishers would often offer just 30-second snippets of songs, but we decided to make CDs that could be played at home and in the car,” Chess continues, noting that his first job at Chess Records was sequencing blues albums. “So we spent a tremendous amount of time sequencing our compilations, using full versions of the songs. Since I came from the era of the full LP as an entertainment [format], I wanted our courthouse, formerly headed the company’s business affairs and now oversees its West Coast operations in Tucson, Arizona.

“We all know 90% of the catalog,” adds director of catalog exploitation Jim Leavitt, who joins other key staffers in looking for suitable catalog material when users submit synopses of film, TV, or commercial scenes needing Arc music.

SUCCESS LEADS TO LATIN

Arc’s success at exploiting its catalog led to its recent deal, according to Higney. “George V came to us because they thought we were the most aggressive company in getting synchs,” he says. “They’re very successful but wanted a more aggressive profile in the advertising and film worlds.”

Higney notes that Arc has had to overcome its “stand-by” stereotype as a strictly blues catalog company, even though the Chess catalog contained plenty of jazz, gospel, doo-wop, R&B, and rock ‘n’ roll. “To secure the Edimusica USA deal, Chess and Arc VP of finance and Latin music operations Juan Carlos Barguil, who grew up close to Fuentes Studios—headed to Colombia.

“We had to go show respect to the catalog,” Barguil says, noting that the venerable company was comparable to Chess Records in regard to Columbian music. “I’m trying to apply the same concept of the Chess catalog to Fuentes: It all comes out of the song and the song’s message.”

Arc’s relationship with Edimusica quickly scored with “La Noche,” Elvis Crespo’s merengue hit last year. Barguil and Chess are now looking ahead to a trip to Cuba in December. Meanwhile, Arc is heightening its visibility by attending such industry gatherings as South by Southwest and the Sundance Festival at the Billboard Latin Conference in Miami. With Discos Fuentes/Tropical Punch as a goody-bag insert.

Last year, Arc made a licensing deal with GuitarPort, which offers copyrighted music to play along with. In another application of new technology, Arc staffers are armed with Apple iPods containing 500 of the firm’s top-selling songs. “We’re expanding a classic company and making it more contemporary,” Chess concludes. “We’re doing everything we can to expose our copyrights to the next generation.”

Heyman’s Heyday: Acclaimed New York singer/songwriter Richard X. Heyman, whose previous album, Cornestone (1998), was on now-defunct label Permanent Press, suddenly has a new album out (Basic Glee, on his own Turn-up Records label); a companion disc on the way, thanks to novel self-promotion and an autobiography, Boom Horangue—Life in Mid-Century Through the Eyes of a Rock’n Roll Survivor (Writers Club Press). The book, a baby boomer Heyman notes, comprises “short stories dealing with my brushes with the English and the funny things that happened growing up as a musician in the ’60s.”

Heyman says.

“I did a presale on Basic Glee involving two different [fan] clubs,” Heyman explains. “For $25, the Basic Glee booster received an autographed copy. For $50, the ‘Basic Glee’ choir member got the autographed copy, their name in the liner notes, and the exclusive Rightovers.”

But Heyman notes that Rightovers may appear in general release as well. Ironically, people who have heard it already say it may be the best thing I’ve ever done,” he says, “since the songs are more adventurous and daring—what we would normally include on my albums.”

Meanwhile, the Arrex Alter Music (BMI) writer has been promoting Rootz’ Glee on his richly honed BMI Web site and at “house concerts” in fans’ living rooms. “They invite all their friends, and it’s so intimate that sometimes we don’t even use a PA,” says Heyman, whose recent heart transplant kept him in Louisville, Ky, for a segment on an upcoming episode of the PBS series Right on the Money about artists who promote their work in atypical ways.

BMI’s OWR: BMI has launched Online Works Registration (OWR), a new online registration system for musical works. Developed in conjunction with FastTrack alliance partners, the user-friendly system is the first step in rolling out FastTrack-compliant digital tools for the use of songwriters, composers, and publishers worldwide.

FastTrack is an alliance among nine copyright organizations in eight countries and involves a decentralized network for sharing data and streamlining internal operations in benefiting the member societies’ rights owners.

Songs by writers who use the new OWR system will be automatically added to FastTrack’s global database, permitting instant and accurate identification of the works by FastTrack alliance partners around the world.

OWR also facilitates the registration process for BMI affiliates via a simplified user interface, expanded “work” functionality, and the means of editing information. New works registered via the system will be rapidly added to the FastTrack Global Documentation and Distribution Network.
Williams Sings, EMI Wins

BY GORDON MASSON

LONDON—Amid a blaze of publicity, vocalist Robbie Williams re-signed to EMI Recorded Music Oct. 2 (Billboard, Oct. 12), in what the major describes as a “truly groundbreaking” deal whereby it buys into Williams as much as a brand as a recording artist.

While British media stories reported an £80 million ($125 million), four-album deal and Williams told a press conference, “I’m rich, beyond my wildest dreams!,” details of the agreement reveal an altogether more complex structure than simply a massive advance.

Commenting that most media estimates of the financial side of the deal are “vastly exaggerated,” EMI Recorded Music U.K. & Ireland chairman/CEO Tony Wadsworth says the contract should strengthen his company’s relationship with Williams.

Wadsworth says, “We have an artist who has worked with us for the last six years and has sold 20 million albums; we have an album [the forthcoming Escapology] that is already made and which we’ve been listening to for the last few weeks, and it’s fantastic.”

EMI has also invested in a start-up company with Williams whereby the major will take a share of other revenue the 28-year-old earns. Wadsworth explains: “The deal allows us to benefit from income streams outside of purely recorded music sales.”

Those other streams, he adds, include “touring, merchandising, and sponsorship” and songwriting. Williams has a publishing deal with BMG, but Wadsworth says EMI “will also share in that income.”

Wadsworth declines to comment further on that deal, but sources speculate that revenue from Williams’ activities outside of record sales will be collected in a pooled fund and split on a 75%/25% basis in Williams’ favor.

“Taking part in those other sources of income puts you more on the same agenda as the artist. There are less potential conflicts, because [artist, management, and label] are all on the same page.”

—TONY WADSWORTH, EMI RECORDED MUSIC U.K. & IRELAND

The new set has a global Nov. 18 release date on the EMI-Chrysalis imprint, except for the U.S., where it will follow in 2003 on Capitol. Wadsworth says there was “a lot of discussion between Rob, his management, and David Munns.” With a single due out at the beginning of December, EMI will be hoping that Williams can again achieve last year’s feat of having the U.K. No. 1 Christmas album and single. Wadsworth adds that “a TV special is being put together for broadcast by the BBC. That will air around the release of the album.”

Retailers, Renters, Record Labels Seek Common Voice in Tokyo

BY STEVE McLURE

TOKYO—Setting aside past differences, representatives of Japanese record companies, CD rental stores, and local and international retailers agreed at Japan’s third Home Entertainment Software Dealers’ Symposium and Expo (HESSE) that they need to work together if the country’s music industry is to survive its current crisis.

HESSE, which took place Oct. 2-4 at Tokyo’s International Exhibition Center, is an annual trade fair/conference/exhibition sponsored by the Compact Disc & Video Rental Commerce Trade Assn. of Japan (CDVA) and the Japan Record Trade Assn. (JRTA). The exhibition part of the event attracted more than 11,000 people during its two days (Oct. 3-4). A common theme emerging from the industry professionals attending the conference part of the event was that with the Japanese music industry facing challenging times, it was vital that different sectors get together and exchange views in such a forum. There are relatively few industry-wide gatherings of this type in Japan.

“It’s important that we speak with one voice,” affirms Tower Records K.K. managing director Keith Cahoorn, who was a panelist at a conference session organized by the Global Entertainment Retailers Assn. (GERA). A Japanese chapter of GERA—comprising CDV Japan, retailers body the Japan Record Trade Assn., and the local Tower, Virgin, and HMV operations—recently had its first meeting.

Cahoorn tells Billboard that “the formal structure of GERA [in Japan] remains somewhat nebulous, but [it is] fair to say that the foreign companies have been and are planning to continue to be involved.” The group’s initial meeting, he adds, “was very informative, especially in regard to digital downloading.”

At the Oct. 2 GERA session attended by 210 delegates, Cahoorn returned to the latter topic, saying that “more and more, the government is involved in our business—for example, with regard to topics such as downloads and copyright—and it’s important to have a dialogue with government officials so that they understand our business.”

Earlier, Recording Industry Assn. of Japan chairman Isamu Tomitsuka set the tone for the symposium in a keynote speech emphasizing the vital need to protect copyright in the digital age.

“A content business can be a viable business only when the reproduction right or copyright is protected,” he said. “Unless unauthorized reproduction of content is legally and technologically rendered impossible, calls for a new business model will end up just as lip service.”

Striking a slightly more optimistic note was London-based Virgin Entertainment Group CEO Simon Wright, who is also chairman of the British Assn. of Record Dealers. Wright says he sees the possibility of new technology complementing existing business models.

“I believe that if we can develop the retailing environment in the future, there’s no reason to think downloading can’t happen in the stores themselves,” Wright said at the conference.

But he noted that specialist music stores need to be on their guard in terms of the threat posed by general retailers that use music as a loss leader.

Masanori Miyazaki, president of Japan’s biggest music retail chain, Shinseido, said CD stores have become more “exciting” if they want to attract customers in the midst of Japan’s current recession.

Some delegates called for all Japanese music retailers’ computer systems to be linked to those of record companies in order to more accurately and quickly assess demand. Others—notably Cahoorn and HMV Japan president Paul Dezelsky—urged Japanese labels to introduce source-tagging.

Dezelsky also criticized Japanese record companies for placing too much emphasis on initial orders. They should take a more measured approach,” Dezelsky said, “rather than trying to get as much product as possible into the market on the first day.”

He also blasted the relatively high price of DVDs in Japan. “DVDs should be priced at the same level as CDs,” Dezelsky said.

“Prices of 3,800 to 4,000 yen ($31-$32.47) are too much for a DVD.”

The presence of so many industry heavyweights at a CDV Japan-sponsored event amply demonstrated how Japan’s rental business has shaken off its negative image to become an accepted player in the local music industry.

One speaker, Kazuhiro Kashara, senior executive VP/COO of major nationwide chain Culture Convenience Club (which rents and sells entertainment software), emphasized to delegates that rental can play a positive role in the Japanese record business.

“Customers who rent also can buy,” he said, claiming that an ongoing ban, dating back to 1992, on rental of international product for the first year following its release date led directly to a decline in sales of non-Japanese music throughout the 90s.
### Billboard HITS OF THE WORLD

#### JAPAN

**SINGLES**

1. **Voyage**
2. **Ookinanurudokeru**
3. **17.**
4. **14.15.**
5. **Birthday Eve**
6. **Hewajima**

**ALBUMS**

1. **Midori**
2. **Kibuku Kumanai**

#### UNITED KINGDOM

**SINGLES**

1. **The Long and Winding Road**
2. **Complicated**
3. **Down 4 U**
4. **Just Like a Pill**
5. **My Vision**

**ALBUMS**

1. **Herbert Grönemeyer**
2. **The Rolling Stones**

#### GERMANY

**SINGLES**

1. **Asere/Je**
2. **Second Reaction**
3. **Dreamer**
4. **Dirty Vegas**
5. **Addictive**

**ALBUMS**

1. **Sabine Kuss**
2. **Sorry**
3. **Dance United**

#### FRANCE

**SINGLES**

1. **Asere/Je**
2. **Musique**
3. **Complicated**
4. **Dreamer**
5. **Addictive**

**ALBUMS**

1. **Sabine Kuss**
2. **Sorry**
3. **Dance United**

### Additional Information

- **Hits of the World** is compiled by Billboard/London.
- The table includes singles and albums from various countries, showcasing the top songs and artists globally.
### Billboard Global Music Pulse

**OTTER WATER:** Lucrècia spent two years as the lead singer/keyboardist for legendary Cuban female band Anacana. Then, while touring with the group in the early 1990s, she decided to stay in Spain. Since then, she has released five albums with indie labels and appeared with several Cuban exiles as Celia Cruz. Her first album for DRO EastWest, Aqua (Water), will be released in the U.K., Ireland, and Japan. In July, the first single, "Mi Gente" (People), spent six weeks on the singles chart in the Netherlands. DRO EastWest international exploitation director Covadonga Racionero says, "Lucrècia has moved away from traditional Cuban rhythms and is making a dance album. EastWest is really confident she'll do well in clubs with "Mi Gente," despite the language problem in non-Spanish-speaking territories.

- **Howell Llewellyn**

**PUNK PIONEERS HONORED:** Coloured Balls, early-'70s pioneers of Austrian metal and punk, were inducted Oct. 4 by the Australian Blues Foundation into its Hall of Fame. The band, at the Mercury Lounge in Melbourne, marked the 30th anniversary of its Australian debut with a reunion of original members, including lead singer Peter Loyde. The group's intense rock music peaked on EMI albums Ball Power and Heavy Metal Kid. The band sported a skinhead look to emphasize its affinity with working-class audiences. But violent scenes at shows saw a disillusioned Loyde dissolve the band in 1974. At the induction, its members were presented with a master copy of their live album Summer-Jams, recorded at the 1973 Sumbury music festival. Loyde says, "It was an impromptu session. Our bass player wasn't featured until midway through, because he was in the crowd and didn't realize we were on."  

- **Christie Eliezer**

**GEORGIA FAME:** Three schoolgirls from Tbilisi in the former Soviet republic of Georgia are preparing for the big time after being voted among the "best unsigned acts in the world." Embryon - Nino, Mako, and Sophie — quaintly describes its sound as "hard rock by young ladies" and won over a panel of U.K. judges at Manchester's annual Festival of the City music industry event last month. The group was chosen to play the best of its city showcase Sept. 25 in London. The trio recorded a video diary for a Georgian TV channel during its visit to the U.K. and has since landed tour-support slots with The Firm and Puissance, as well as a potential sponsorship deal with Yamaha. Sophie tells Billboard, "We just love playing. London was great, but we want more."  

- **Christopher Barrett**

**ITALIAN JOB:** When a young Roman singer named Paola Turci made her debut in the junior section of Italy's Sanremo Festival in 1988, she was nicknamed "the girl with the guitar." She has spent most of her career trying to shake off that label. With her latest album, Questa Parte di Mondo (This Part of the World), released Sept. 26 on NuEntertainment, Turci believes that she has finally achieved it.

- **Jonathan Mander**

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**COMMON CURRENCY**

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

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>USA</th>
<th>JPN</th>
<th>UK</th>
<th>DE</th>
<th>CND</th>
<th>AUS</th>
<th>ITA</th>
<th>NTH</th>
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<tbody>
<tr>
<td><strong>BON JOVI</strong> (Blonde DJ)</td>
<td>5</td>
<td>7</td>
<td>10</td>
<td>2</td>
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<tr>
<td>Eminem (The Eminem Show)</td>
<td>9</td>
<td>9</td>
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<td>Peter Gabriel (Up)</td>
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<td>8</td>
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<td>Mark Knopfler (Travelling Man)</td>
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<td>2</td>
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<tr>
<td>Avril Lavigne (Let Go)</td>
<td>6</td>
<td>8</td>
<td>8</td>
<td>2</td>
<td></td>
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<td></td>
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<tr>
<td>Nelly (Nellyville)</td>
<td>8</td>
<td>5</td>
<td>10</td>
<td>6</td>
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<td></td>
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<tr>
<td>Elton John (The Rolling Stones Forty 100 Years In The 90s)</td>
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<td>10</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>6</td>
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</tbody>
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**EUROCHART**

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

**SWEDEN**

<table>
<thead>
<tr>
<th>SINGLES</th>
<th>ARTISTS</th>
<th>RECORD LABELS/AGENTS</th>
<th>TRACKS</th>
<th>DATE</th>
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<tr>
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<td>ASREJE/THE KETCHUP SONG (KETCHUP)</td>
<td>COLUMBIA</td>
<td>45</td>
<td>1966</td>
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<tr>
<td>2</td>
<td>COMPPLICATED SINGLES</td>
<td>ADELAIDE</td>
<td>45</td>
<td>1966</td>
</tr>
<tr>
<td>3</td>
<td>CLEANIN' OUT MY CLOSEST</td>
<td>ARENA</td>
<td>45</td>
<td>1966</td>
</tr>
<tr>
<td>4</td>
<td>ALL THE THINGS SHE SAID</td>
<td>TAYPO</td>
<td>45</td>
<td>1966</td>
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<tr>
<td>5</td>
<td>ADDICTIVE</td>
<td>EMI</td>
<td>45</td>
<td>1966</td>
</tr>
<tr>
<td>7</td>
<td>MARK KNOPFLER (THE CHEMICALS MEN)</td>
<td>45</td>
<td>1966</td>
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*Edited by Nigel Williamson*
Debison Aims To Hit High Notes

Sony Canada's New Child Soprano In A Five-Album Co-Venture

BY LARRY LEBlANC
TOBARO—A Grade Seven student in Glace Bay, Nova Scotia, Aelin Debison not only wants to be a singer but also has hopes of winning a college basketball scholarship. "I didn't make the team this year," the 12-year-old Canadian speaks. "A lot of tall players made it. I'm only 5'5. I'll be going out to try again next year."

But with a five-album co-venture deal with New York-based Sony Classical International and Sony Music Canada, the bell-clear soprano who performed for Britain's Queen Elizabeth Oct. 10 in Toronto seems to have a hectic schedule without worrying about basketball.

Debison's debut album, Sweet Is the Melody, hit U.S. stores on Sony Classical's Odyssey imprint Oct. 8, following its release Sept. 24 in Canada. Sony Classical Japan and France will follow suit later in the fall. The project is about to embark on a six-city tour of Northeast U.S. to promote her TV special, titled Sweet Is the Melody. That first airs Oct. 26 on Boston's PBS-affiliated WHGB and will be broadcast on stations across the country during December. The PBS, the nonprofit network owned and operated by some 350 U.S. public TV stations that is available to 99% of U.S. TV households. A version of the program will be shown nationally Nov. 6 in Canada on CBC TV.

Produced by Nick Fitchman and directed by Barbara Willis Scott of Rhomedia Media in Toronto, the program features Debison performing to a crowd of 1,000 on an open stage overlooking the harbor of Glace Bay, Cape Breton Island, with fish factories and a lighthouse in the background. Sony Music Canada president Denise Donlon says, "It's a delightful picture of Aelin and her roots."

Sony Classical International president John Pulleyn says, "This represents the next phase of our marketing campaign for the album in the U.S. in the PBS show."

Sony Music Canada began laying the groundwork for the album in June. Classical manager Tari Hebdon says, "We're building the story on the East Coast with TV ads and letting word-of-mouth spread from there."

Stewart Duncanson, director of music and DVD video at the Indigo Books & Music chain, which operates 89 stores nationally, says, "We're jumping on the bandwagon for sure. The kid has star power."

Tim Baker, buyer for Sunrise Records, which has 32 stores in Ontario, says, "We can certainly sell this product."

Co-produced by Peter Asher and George Hamilton and recorded at Lakeview Studios in North Sydney, Nova Scotia, Debison's album is a mix of pop, country, and Cape Breton Celtic styles. It features such ceiling singers as Warner Music Canada-signed fiddler Natalie MacMaster, multi-instrumentalist Gordie Sampson, and family group the Barra MacNeils (both independent-label acts).

"When I was asked to record a 12-year-old soprano, my reaction was 'no,' because it had been done with Charlotte Church," admits Asher, co-president of New York-based Sanctuary Artist Management U.S. and consultant VP at Sony Music U.S. "When I heard and met Aelin, my opinion changed. I love Celtic music, and she's a part of that tradition."

Masenburg—who is married to singer Cookie Rankin of the now-dishaboned group Rankins, Cape Breton, with the loss of coal mining and steel production—has seen a serious decline in recent years. In its heyday, the town had a population of 28,000 and 12 collieries. Today it has no collieries, and its population has decreased to slightly more than 19,000. In 1999, Debison came into the national spotlight when she performed "The Island," composed by Cape Breton songwriter Kenzie MacNeil, at a protest rally of striking local coal miners in nearby Sydney. During her performance, which was captured on national TV news, thousands of miners joined hands and sang along.

After the performance, the Debisons were flooded with requests for their daughter to sing. To help fill their offers, they contacted veteran Halifax-based manager Brookes Diamond. Diamond recalls, "Their phone was ringing off the hook, and they didn't know what to do."

One caller, following Debison's strong opening performance at the East Coast Music Awards in Sydney earlier this year, was former Warner Music Canada senior VP Dave Tolington. He and U.K.-based Niall O'Rourke, then-director of international marketing at Warner Classics and Independent Music, eventually offered her a co-ventured international recording deal. But negotiations abruptly ended last December, when WCU underwent a significant downsizing and reshuffling of senior employee, including O'Rourke, exited.

Diamond recalls the anguish of telephoning the Debisons two weeks before Christmas to tell them the deal had collapsed. "Donnie and Jean were both on the line and their first response was 'What about Niall? Is he going to be OK?'

A Canadian newspaper account of Debison's new album noted her big break caught the attention of Donlon, who forwarded the clipping to Gelb. "She sounded very interesting," he recalls. "So I contacted Brookes to send a videotape and I thought she was terrific. Denise felt the same way, and we decided collectively to sign her."

Executive Turntable

RECORD COMPANIES: Wolf Urban is named senior VP of strategic marketing for Sony Music International, based in London. He was senior VP of Universal Music International.

Sandy Moncrief is named managing director of Universal Music Malaysia. He was GM for Southeast Asia and regional director for music and marketing at Singapore-based digital music service provider Soundbuzz.

Norbert Plantinga is promoted to marketing manager of Universal Music International, based in London. He was international product manager of Universal Music Holland.

MUSIC PUBLISHING: Markus Wenzel is named managing director of Universal Music Publishing Germany, he was head of his own label, Superstar Recordings and Popstar Recordings.

ITALIAN radio group Emelida has bought a 24% stake in the Czech Republic's Radio Bonton. The sale, for an undisclosed price, marks the first step in the Bonton group's stated intention to split up its empire and sell it to strategic investors (Billboard, June 29). Emelida bought its stake from Bonton and U.S.-based Clear Channel Communications (CCC). Each of those now hold 35% in the top 40 station, which broadcasts in the regions of Prague, Mladा Boleslav, Benešov, and Česká Lípa and covers 60,000 daily listeners. Bonton and CCC previously owned 50% each of Radio Bonton. Part of the multimedia empire Gruppo Espresso, Emelida's stations include Italian market leader Radio Deejay, which has 5.5 million daily listeners. Radio Bonton director Radek Veleckovsky says, "There's nothing against the possibility of Bonton and Clear Channel selling more (shares) and the possibility that Emelida/family would buy. This is the first step toward selling the whole company."

MARK ANDREWS

U.K.-based Sanctuary Group has acquired Bill Curish's Trifling Group, the London firm whose management operation represents the Who and Led Zeppelin's Robert Plant and Jimmy Page. Under the cash and stock deal—valued at £2.5 million ($12.5 million)—Curish remains managing director of Trifling, which will continue to operate under that name, he will also sit on the board of the merged companies' management arms. The enlarged management operation will bring together Trifling's clients—which also include Judy Garland—with Sanctuary's roster of acts, among which are Cast No Unless, Pray, India, Down the Road, and Westlife. LARS BRANDEL

Holly Valance, whose debut single, "Kiss Kiss," topped the U.K. singles chart earlier this year and reached the top 10 in an European territories, has added the list of winners to the Australian Record Industry Assn. (ARIA) music awards, to be held Oct. 15 at Sydney Superdome. It will be Valance's first musical performance in Australia. Also added to the 12-act list of performers on the show are singer/songwriter Alex Lloyd and hip-hop group 1200 Techniques. CHRISTIE LIEBER

MTV Networks (MTVN) Europe is preparing a U.K. version of the Music Video (MTV), the popular Dutch TV station MTV bought last year. The new service will be one of two music channels on public broadcaster the U.K.'s free-to-air digital terrestrial TV platform Freesview, which is due to launch Oct. 30. Satellite and cable subscribers will also have access to the service. Freesview replaces the U.K.'s ITV Digital, which recently collapsed from financial problems. MTVN says MTV will target various demographics throughout the day to "replicate the rhythm and reach of U.K. family life." MTVN European VP from Dutch firm Wegener in April 2001. LARS BRANDEL

U.K. R&B artist Ms. Dynamite recently took honors at the seventh annual Music of Black Origin (MOBO) Awards held at the London Arena. The Polydor label hitmaker overtook her earlier success with her best新 album and U.K. act of the year, her song "It Takes More" won best single, Alicia Keys won best album for Songs in A Minor (U), and U.S. singer Chaka Khan was honored with a lifetime achievement award. The MOBO awards are determined by a panel of industry members, with some fan-voted awards. GARETH THOMAS

Tiscali, the Italy-based Pan-European Internet service provider, has defended its decision to advertise on Kaza, the peer-to-peer song-swapping service being sued by the Recording Industry Assn. of America. In an open letter responding to an International Federation of the Phonographic Industry statement attacking the arrangement, Tiscali argues that its move is not new. "In the past, many other providers have promoted their services through banner campaigns on Kaza, and nobody felt harmed or offended by this," writes Mario Mariani, Tiscali's senior VP of media and access. Mariani also argues that as a member of the European Digital Media Assn., Tiscali has promoted the legal use of music but adds that "we cannot improve the conditions on the whole Internet community." He adds, "Peer-to-peer technology is an unstoppable phenomenon. There are legitimate uses for such networks... but clearly illegal copying of music and other copyrighted works is not one of them." JULIANA KORANTZ

U.K. indie Poptones Group says its cost-cutting efforts have helped narrow losses before taxes to £509,000 ($850,000) for the year to Sept. 30, compared with losses of £5.67 million ($9.3 million) in the same period last year. During the first half of 2002, a program of economies at the London-based label and multimedia operations has helped achieve annual savings of more than £200,000 ($314,000). Revenue for the year to Sept. 30 increased to £1.72 million ($2.7 million) from £257,000 ($427,000), in part a result of the label's U.K. success with the Hives, the Swedish act licensed from Burning Heart Records. LARS BRANDEL
Czech Music Industry Unites Against CD-Burning Outlets

By Pavla Kozakova and Mark Andrews

PRAGUE—Disparate elements of the Czech Republic’s music industry have united in an attempt to sound the death knell of a local curiosity: consumer "outlets" that allow consumers to burn their own copies of legitimate CDs.

To date, vypalovny (burning stations) have functioned in a semi-legal fashion, exploiting a loophole in Czech law allowing owners of original CDs to make backup copies for their own personal use. A further veneer of legality was given to the vypalovny by a string of contracts that many had signed with local authors’ body OSA; however, all of those contracts will have expired by the end of the year.

Concerned that the vypalovny’s activities have encouraged piracy to spiral out of control, the Czech affiliate of the International Federation of the Phonographic Industry (IFPI) has persuaded OSA to negotiate new contracts with the CD-burning outlets.

"Currently the illegal private copying [of CDs] not for personal use—which these workrooms allow—has become an insurmountable problem," says Karel Kucera, managing director of the IFPI’s Czech branch.

He says that no law exists binding the vypalovny to check whether a customer really owns the CD on whose copy they will make. The copy will serve only for his personal use. The IFPI estimates that every second CD in the Czech Republic is illegally copied, with 6 million such copies made last year.

The vypalovny first appeared in 1998. They allowed anyone to copy their CDs for a fee, typically of around 150 koruna ($5), which represents one-quarter the retail price of a CD here. Given the relatively high costs of original CDs and of the commercially available CD burners in the Czech Republic (today’s average monthly wage remains only around $350), the vypalovny became an instant hit among young music fans. The vypalovny also usually stock a range of electrical goods, ranging from mobile phones to TV.

OSA closed contracts with the owners of the vypalovny and accepted authors’ fees for the copied CDs. When any action was taken by labels against the owners of the burning stations, Kucera says, “the vypalovny owners were [generally] let off the hook at court, simply by showing their contract with the OSA.”

Now the IFPI has teamed with OSA and Intergram, an independent organization representing artists and producers of audio and visual recordings. The three have signed an agreement in which OSA will take the lead in trying to renew any of those contracts with the CD-burning workrooms or to renew the old ones.

“We have about 25 contracts with the workrooms, but they will all expire by the end of this year,” says Vladimir Micr, head of OSA’s mechanical-rights department. OSA, like the IFPI, is unable to give even a rough estimate of how many such commercial CD-burning outlets really exist, because many operate without any contracts.

Usually, the vypalovny are combined, or have connections, with CD-rental outlets. These are organized as "clubs," where each member theoretically co-owns all the CDs stocked. These rental shops still flourish, despite efforts by the IFPI to close them down. Two years ago, a precedent was set when a Prague court director, who owned one large CD-rental club, was taken to court. However, the IFPI is now attempting to close a small CD-rental club in Ceske Budejovice, South Bohemia. It hopes that a court verdict in that case, if positive, can be used as a test case.

“Until then,” Kucera says, “all clubs of owners are in accordance with Czech law, which is completely outrageous. Every member owns, let’s say, one-thousandeth of each CD in the club. According to Czech law, he is able to make a copy of his own CD, even though he owns just a tiny part of it.”

Consumers here are also offered CD burning as a service by other shops and via the Internet. The owner of one Internet-based vypalovny in Prague who wishes to remain anonymous tells Billboard that they are likely to scrap their CD-burning service by the end of the year if it means they will be breaking the law; “I never wanted to do this illegally.”

The 150 koruna price per CD copied that their company charges covers rental from a range of more than 15,000 titles available, a new disc, a CD label, OSA’s fee, and their own labor.

The owner estimates that at least every second vypalovny in the Czech Republic burn illegally. “There are loads and loads of them,” he says, pointing out that the recent agreement of the three music industry organizations will affect only the vypalovny that were trying to operate legally. “Only a few companies that were burning CDs and paying OSA money will terminate their operation. The only solution is for the music labels to reduce the price of original CDs.”

Czech Music Industry Unites Against CD-Burning Outlets

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Slightly more than one year ago, acoustic rock act Taxiride was flying to Los Angeles to start work with producer Fred Maher on its second album. When its plane was turned back to Australia.

It was Sept. 11, and the U.S. had closed its borders. For three months after that, the band waited in Melbourne, wondering if the album would ever be made.

At the same time, hard-rock band Shihad was having problems with its name, which it had taken from a film and video game from 1986.

By December, there were fears that its similarity to the Islamic term “jihadi” was alienating U.S. retailers and media. The act, which relocated to L.A., to be closer to its co-managers the Firm and promoter Bill McGahey, is now called Pacific.

Now, both acts—signed to Warner Music Australia—are looking to make a mark on the U.S. market with albums that have already charted strongly domestically.

Taxiride’s 1998 debut album, Imagine!, sold 150,000 units in Australia and 90,000 in Asia; the album was also issued in the U.S. on Sire. But Warner Australia managing director Chris Mah said that the run on the album was worriying when setting up its second album, Garage Mahal. “There was a lot of goodwill from the first album,” he says, “but radio had changed drastically in that time.”

Warner introduced the act to the Australian market with in-store appearances and acoustic sets at radio stations. Leadoff single “Creepin’ Up Slowly” peaked at No. 5 in Australia and set up a top five debut for the album on the Australian Recording Industry Assn. sales chart in August.

“Creepin’ Up Slowly” has also charted in Japan, Indonesia, and New Zealand and has been picking up some airplay in northern European markets.

The act is returning to Japan this month for a club tour behind its second single there, “How I Got This Way,” and it is close to finalizing a deal with a Warner affiliate for a U.S. release. The band’s Jason Simon says, “College radio [in the U.S.] still remembers us from our first single, ‘Get Set,’ and it’s waiting for our album.”

Warner Australia GM of A&R Dan Hennessy adds, “Taxiride have already proved they’re attractive to U.S. labels—we had a lot of interest from U.S. producers wanting to work with the act, and they fit into the new rock market.”

Pacific’s eponymous album, produced by Josh Abrahams (Limp Bizkit, Korn), debuted at No. 7 in Australia. The act is signed for the U.S. to Arista, with a release set for the end of the year. Pacific singer Jon Toopong is convinced his band will make its mark, not least through its dynamic live show. He tells Billboard, “None of the guitar bands in America offer any kind of competition for us.”

Warner has a number of other Australian acts ready for international exposure. Alternate rock band Magic Dirt and dance duo Pnau are scheduled to work the U.K. market in the coming months, as is dance outfit Disco Montego. In mid-October, another of Warner’s rock acts, the Whitlams, will perform in the U.K., Ireland, France, and Canada in support of their current album. Directed through the Whitlams’ band manager Jenny Mills from the indie scene, the Whitlams’ hard tour has seen the band shift 350,000 units across its four previous albums to date.

Whitlams founder and songwriter Tim Freedman says, “People say the songs have a strong Australian sense about them. But when we play them to people abroad, they identify closely with them.”
OCTOBER
Oct. 11-14, Third Annual Third Coast Conference, Hilton SW Hotel, Houston. 212-969-0204.
Oct. 14, Bill Boyd Celebrity Golf Classic, Burbank, Calif. 310-201-8816 (see Good Works, this page).
Oct. 15, Carousel of Hope 25th-Anniversary Gala, the Beverly Hilton, Los Angeles. 323-651-9300 (see Good Works, this page).
Oct. 17, 2002 Spirit of Life Award Dinner: A Tribute to Music in Film, presented by City of Hope, Barker Hangar, Santa Monica Airport, Calif. 213-241-7268.
Oct. 19, Second Annual World Soundtrack Awards, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.
Oct. 23, Spirit of Life Award Gala Honoring Tomás Muñoz, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587.
Oct. 31-Nov. 2, MusicWorks Music Convention, the Lighthouse, Glasgow, Scotland. 141-552-6027.

NOVEMBER
Nov. 4, ASCAP Country Awards, Opryland Hotel, Nashville (by invitation only).
Nov. 5, BMI Country Awards, BMI Nashville office (by invitation only).
Nov. 5, 3rd Annual BMI Country Music Awards, Ryman Auditorium, Nashville. 615-742-9210.
Nov. 5, Second Annual Country Radio Broadcasters Fall Forum, Nashville Renaissance Hotel. 615-327-4487.
Nov. 6, 36th Annual Country Music Assn. Awards, Grand Ole Opry House, Nashville. 615-244-2840.
Nov. 7, Musicians’ Assistance Program (MAP) Awards, House of Blues, Los Angeles. 310-559-9334.

DEATHS
Ellis Larkins, 79, of pneumonia, Sept. 29 in Baltimore. A jazz pianist/vocal accompanist, Larkins worked with such artists as Ella Fitzgerald, Miles Davis, Joe Williams, and Helen Humes.
William M. Golt, 86, of natural causes, Oct. 1 in Wilmington, Del. After retiring from electrical Golt founded the New Day Christian Distributors, which provides thousands of Christian bookstores with music, songbooks, videos, and performance soundtracks. He is survived by his wife, three children, five grandchildren, and 10 great-grandchildren.

SURVIVAL ROCK: Sam Moore, Mark Farner, Eddie Money, Bad Company, Foreigner, REO Speedwagon, Styx, and Survivor are among the acts to perform in Rock to the Rescue, a two-part concert series benefitting the Port Authority Police World Trade Disaster Survivors Fund and the Rock and Roll Hall of Fame Education Fund. The first show will be held Saturday (19) at the Continental Airlines Arena in East Rutherford, N.J., followed by a Cleveland performance at the Gund Arena the next day. Last year’s concert raised $550,000 for the Port Authority Police Department. Contact: Jeff Albright at 818-508-6874.

GOLF CHARI-TEE: Montgomery Gentry will host this year’s Academy of Country Music Bill Boyd Celebrity Golf Classic, featuring country artists like Trick Pony, the Bellamy Brothers, Chris Cagle, Darryl Worley, Mark Wills, and Lila McCann. Proceeds will be given to support the TJ Martell Foundation/Neil Bogart Memorial Laboratory for Cancer, Shriner’s Children’s Hospital, and the Bill Boyd Memorial Trust Fund. The event will take place Monday (14) at the DeBell Golf Course in Burbank, Calif. Contact: Maureen O’Connor at 310-201-8816.

FOR THE KIDS: Netwerk America and VH1 Save the Music Foundation have teamed to release For the Kids, an album of children’s music that aims to raise money toward the restoration of music programs in American public schools. Artists like Sarah McLachlan, Five for Fighting, Sixpence None the Richer, and Remy Zero are featured on the album, which will be released Oct. 22 on Netwerk America and available in all major retail stores. Contact: Monica Seide at 310-855-0643.
Company Is Also Poised For Strong Fourth Quarter

BY ED CHRISTMAN

NEW YORK—Universal Music & Video Distribution (UMVD), the dominant major since it merged with PolyGram in 1999, continues to gradually take market share from the rest of the music industry. In the first nine months of this year, UMVD has 28.5%—up slightly from the 28.3% it had at the half year mark but good enough to continue the market-share creep that is becoming standard operating procedure for the company. UMVD also finished as the No. 1 distributor in current-album market share, with a 30.6% slice of the pie for the nine-month period ended Sept. 29.

UMVD’s industry-leading total-album market share is up nearly two percentage points from the 26.7% it had last year in the first nine months. As the industry leader, UMVD’s dominance can be seen in the genre market shares SoundScan tracks, which shows it was the top distributor in the country, R&B, alternative, hard-rock, jazz, classical, and rap genres; soundtracks albums charting on The Billboard 200; and catalog and the deep-catalog subset, as well as singles. It ranked second in placing albums on the Billboard Heatseekers chart.

With all due respect to his competitor, Universal Music Group (UMG) chairman Doug Morris says his company is poised to "take even more market share in [this] quarter. We have records coming that are like aircraft carriers. This will be the best-ever quarter in the history of the company."

Among the acts that are delivering albums are Shania Twain, Jay-Z, DMX, Three Dogs Down, and Mariah Carey. Morris also pointed out that the next edition of the Now! series will come under the UMVD banner, that the Nin-90s album went very well, that the upcoming soundtrack to the Eminem movie 8 Mile will not only sell plenty on its own but will also revalorize sales of The Eminem Show.

Morris says UMG owes its success to "the very good people we have running our divisions and our artists."

While the independent sector—collectively at 16.8%—may have suffered a market-share decline from the first nine months of last year when it had 17.2%, it improved on the 16.5% it garnered in the first six months of the year. In placing second, it showed strength in Latin, gospel, music videos, and placing albums on the Billboard Heatseekers chart, coming in as the top distributor in each of those categories. It ranked second in new age, classical, rap, catalog, and singles.

Holding down the Nov. 3 spot, Sony Music Distribution (SMG) accumulated 10% in the first nine months of this year, up from the 9.7% it garnered in the corresponding period last year. Also, SMG had a strong third quarter, as its market share grew from the 15.6% it had in the first half of the year. For the nine-month period, SMG ranked as the No. 2 distributor in soundtracks, Latin, and music videos.

WEA, meanwhile, fell to fourth place with a 15.9% share, down from the No. 3 ranking that its 14.6% market share had obtained in the first half of the year. The company is also off last year’s pace of the 16.2% it generated in the first nine months of 2001. WEA strengths are in deep catalog, where it is the No. 2 distributor. For the nine-month period, WEA was the No. 1 in new age and ranked second in the alternative and hard-rock genres.

BMG placed fifth with 14.4% for the first nine months of the year, which is down slightly from the 14.6% it had in the first half of the year but is an improvement on the 13.8% it had in the first nine months of last year. BMG’s strengths are in The Billboard 200, where it is the No. 2 distributor, a distinction is also holds in gospel.

EMI Music Distribution (EMD) ranked last with an 8.5% share, which is almost a two-percentage-point drop from the 10.5% it had last year in the corresponding period but only slightly down from the 8.5% it had in the first half of this year. EMD was the No. 2 distributor for jazz music.

Looking at the rankings by corporation, Universal was No. 1 for total-album market share, but the Warner Music Group jumps to No. 2 with a 17.2% share when the market share of Alternative Distribution Alliance (ADA) is added in. Sony Music Entertainment retains its hold on third place, but its market share improves to 16.8% when RED is added in. BMG moves up to fourth place, thanks to the market share subtraction for the three independent distributors owned by majors, which is why the independent sector ranked fifth with a 13.8% share. And EMI Recorded Music brings up the rear but sees its market share improve to 9.0% when Caroline Distribution’s percentage is added.

In current-album market share, UMVD had a 30.6% share, almost double that of No. 2 distributor BMG, and an improvement from the 28.9% it had in the corresponding period last year. UMVD has the three top-selling titles of the year in Eminem’s The Eminem Show, which has so far scanned 5.9 million units, Nelly’s Nellyville (3.5 million), and Ashanti’s Ashanti (2.6 million).

BMG Distribution ranked second with 16.8% in current-album market share, up slightly more than a percentage point from the 15.7% it had in the same period last year but down from the 17.2% it accumulated in the first six months of this year. Its best sellers include Alan Jackson’s Drive, Pink’s Missundaztood, and Avril Lavigne’s Let Go.

The independent sector placed third with 15.6% in current-album market share, up from the 15.8% it had last year in the same time frame, while EMD ranked fourth with 15.6%, down from the 16.1% it had last year when it ranked second, and WEA ranked fifth with 14.1%, down from the 14.5% it tallied in the corresponding period last year when it held the same ranking. Finally, EMI’s 7.3% in current market share is down three percentage points from the 10.4% it had last year, placing last in both periods.

By corporate, Universal holds down the No. 1 ranking, followed by BMG. Sony is third with 16.5% when RED’s performance is added in, while Warner places fourth with 15.3%, thanks to the inclusion of ADA’s share. The index rank fifth with 12.4%, and EMI placed last with 8.3% when Caroline’s share is added in.

Detailed reports on market share for country and R&B music will appear in next week’s issue.

Total Current U.S. Album Market Share By Distributor

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<tr>
<td>UNIVERSAL</td>
<td>30.6%</td>
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<td>BMG</td>
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<td>EMD</td>
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EXCLUDES TITLES CONSIDERED TO BE CATALOG SOURCE: NIELSEN SOUNDSCAN

Everything you need to know about radio...

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- Complete Label Promotion Directory
- Arbitron Rankings for Top 100 Markets
- Radio Consultants & Syndicators
- And More

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**DISTRIBUTION: Thomas Costabile**

*is* named president of WEA Manufacturing in New York. He was senior VP of operations for Sony Disc Manufacturing.

Providence Music Distribution names Robert Bedenbaugh director of sales for national accounts and Valarie Pittman, previously gospel marketing manager, to regional marketing manager. They are based in Nashville.

**HOME VIDEO:** Steve Balzoni is promoted to senior VP of home entertainment for York Entertainment in Sherman Oaks, Calif. He was VP of video rental. York Entertainment also names Scott Pfeifer, previously president/CEO of San Rafael Pictures, as VP of production and development; Heather Kellogg, previously director of programming for Yahoo Film Festival, as director of marketing; Noah Kronenberg, previously account executive for norwalk entertainment, as director of Western region sales; and Gregg A. Ratnoff, previously VP of sales and acquisitions for Important Pictures, as director of domestic TV and international sales. They are based in Sherman Oaks.

Steve Booger is named CEO of Digitalball in New York. He was COO of NEC Computers.

**MUSIC VIDEO:** MTV Networks promotes Lauren Lazin to senior VP of MTV News & Docs and Robyn DeMarco to VP of programming, planning, and scheduling for MTV and MTV2 in New York. They were, respectively, VP of MTV News & Docs and director of programming, planning, and scheduling.

**PLATINUM ALBUMS (1 million units)**


Point of Grace, Steady On, Word, its first.

Linkin Park, Reanimation, Warner Bros., its second.

Soundtrack, I'm Bout It, Priority/Capitol.

Backstreet Boys, The Hits: Chapter One, Live, their fourth.

Dixie Chicks, Home, Open Wide/ Monument/Columbia, their third.

**GOLD ALBUMS (500,000 UNITS)**

Lil' Wayne, 500 Degrees, Cash Money/Universal, its third.

Frank Sinatra, In the Wee Small Hours, Capitol, its 25th.

Frank Sinatra, Come Fly With Me, Capitol, its 25th.

Tricky Diddy, Thug Holiday, Slip-N-Slide/Atlantic, its fourth.

New Found Glory, Sticks and Stones, MCA, its first.

Mario, Mario, its first.

Isreal Kamakawiwo'o/lo, Facing Future, Big Boy Records, its first.


Bill Engvall, Dorkfish, Warner Bros., its second.

Michael Martin Murphey, Cowboy Songs, Warner Bros., its second.

Soundtrack, XXX, Universal.

James Taylor, October Road, Columbia, its 15th.

Backstreet Boys, The Hits: Chapter One, Live, their fourth.

Original cast recording, Mamma Mia!, Decca.

Freddie, Wembley, Spirit of David, Verity, its third.

Khia, Thug Misses, Dirty Don't, Artemis, its first.

Trans-Siberian Orchestra, Christmas Attic, lava, its second.

Coldplay, A Rush of Blood to the Head, Capitol, its second.

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**THE FOURTY-FIVES**

*Now the Factory Band Featuring Steve Proffitt, was* just* announced to perform* at* MusicFest in San Diego, Calif.,* in September.*

**RIAA Certification for September**

Following are the September Recording Industry Ass'n of America certifications of album shipments:

**MULTI-PLATINUM ALBUMS**

Eminem, The Eminem Show, Web/ Aftermath/Interscope, 6 million.

Pink, Missundaztood, Arista, 4 million.

Faith Hill, It Matters to Me, Warner Bros., 3 million.

Nelly, Nellyville, Pe' Reel/Universal, 4 million.

Avril Lavigne, Let Go, Arista, 3 million.

Dixie Chicks, Home, Open Wide/ Monument/Columbia, 2 million.

**THE RIGHTeous Brothers,** Uncut and Melody: Best of the Righteous Brothers, curb, 2 million.

**Toby Keith,** Pull My Chain, DreamWorks Nashville, 2 million.

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MAP-PING OUT THE ISSUE: Let's talk about price and value.

The majors and certain retailers settled last week the price-fixing lawsuit brought by government prosecutors, agreeing to pay $143 million, of which $67.4 million will be paid in cash. Who knows how the 41 states and three commonwealths will split the cash up, but if they divide it by 44, it means about $1.5 million per entity, which in effect translates to penalties for the consumers—if they even see any of it. But obviously, the money that was extracted from the majors is not the issue to the publicly seeking politicians-cum-lawyers who filed this so-called price-fixing case.

Even before those lawsuits were settled, what continues to matter to the music industry is that the government—through the earlier related settlement of a Federal Trade Commission (FTC) investigation that eliminated the majors’ minimum-advertising-pricing (MAP) policies—has, in effect, mandated that music retailers cannot even hope to obtain a gross profit margin of 14% from music, the amount that the old standard MAP price of $1.99 would have provided them once upon a time. I would like to know how many other retailers and businesses in the U.S. would be satisfied with that gross profit—when, for the uninitiated, doesn’t even take into consideration the expenses of operating a business.

PAINFUL SOLUTION: Even if the government thought the music industry was guilty of price fixing, its solution has already inflicted plenty of pain upon it. As file sharing, CD burning, and plain old bootlegging wasn’t enough to contend with, the music industry has a full-scale, unrestrained price war raging, further hurting every component of the business. Unfortunately, the ones who appear to be catching it the worst are independent retailers, whose sales are down 19.8% this year—almost double the industry average. And who knows how many hundreds—thousands?—of them have gone out of business.

The sad thing about all this, of course, is that if the government had just showed a little patience, market forces—CD burning and the pricing relationship of prerecorded movies—would have taken care of whatever pricing inequities it thought it saw in the music marketplace. (It’s hard to tell what the FTC’s problem is, because it never shows its hand. It moves in mystifying ways, wreaking havoc on the industry, all in the name of justice.)

WHY MOVIES GOT MAP: Some have raised the question, “Why does video have MAP and not the music industry?” That’s because the music industry’s MAP policies were far reaching than the video industry’s. Initially, both industries’ policies were equivalent, with both basically disallowing advertising funds if a specific title was advertised below MAP. But MAP proved ineffective when Circuit City started a price war to try and deliver a knockout punch to the then-weaker Best Buy.

In the wake of their 1994-1996 price war, about 11 music specialty chains either filed for Chapter 11 or went out of business. Throughout the pricing wars, the major music specialty retailers—many of their own distribution companies’ MAP policies by going behind their backs and buying into the price-and-position programs of the consumer electronics chains. I’d remember correctly, here was the way it worked: a label would come out with a big superstar release and tell the consumer electronics chains that it wouldn’t give them any cooperative funds if they advertised the title under MAP. Then the very same week that the A-list title came out, the label would take a B title and buy into the Best Buy/Circuit City price-and-position programs, thus effectively paying for the ad on the A title, which of course was advertised below MAP.

I have often written that the majors are too prone to succumb to short-term solutions, which often result in unwanted long-term problems. One unintended lesson of the labels’ practices—let’s call it a long-term consequence—was to teach most music specialty chains the importance of price-and-positioning programs, a topic that appears to be on the minds of a lot of people nowadays. Some, of course, already knew how to wield P&P clout.

In effect, the majors funded the price war that would result in them missing out on millions of dollars in product payments when the music specialty chains got into trouble. But as I have pointed out in the past, once retail’s pain became theirs, most major record companies requested by strengthening their MAP policies so that all cooperative advertising funds on all titles were withheld from violators of MAP policies. The video studios never went that far with their MAP policies. That’s why the FTC only went after the music industry—and why the video studios still have their MAP policies.

Sonicbids Offers Online Talent Directory

BY MATTHEW S. ROBINSON

Though many bands still rely on the postal service to promote themselves, many savvy artists are taking to the Web to do their booking and promotions. One of the leaders of this new charge is sonicbids.com.

“The main purpose of Sonicbids is to make the musician’s life easier and to take advantage of the Internet in terms of reaching talent buyers,” CEO Parany Panay says.

“We are using the Internet to revolutionize a process that was greatly inefficient.”

Launched in June 2001, Sonicbids was originally intended to list bands as part of a larger virtual marketplace, where acts and promoters could meet online.

“The buyers’ problem is they don’t have access to talent,” Panay explains. “It was how they sort through the hundreds of submissions they get.”

Today, Sonicbids serves nearly 5,000 artists and more than 1,000 promoters who regularly check in to find the hottest bands. Among these are such booking behemoths as Festival Productions (which arranges talent for the Newport Folk and Jazz Festivals and 50 other festivals around the world) and such conferences as Boston’s NEMO Music Showcase & Conference and Las Vegas’ EATM. At this year’s Atlantis Music Conference in Atlantic, 19 Sonicbids bands performed, constituting 30% of the total performance roster. Many of these bands were also featured on a special promotional CD that was assembled in partnership with Oasis CD Manufacturing and Dewar’s Scotch Whisky.

Atlantis conference manager Kathy Gates says the Sonicbids alliance made the event more cost-effective “by helping us cut back on staffing costs and allowing Atlantis to have a record of all the artists that submitted electronically.”

“In our contracts, we guarantee a minimum amount of our bands will be chosen for the festivals,” Panay explains, “so while no individual band is guaranteed a spot, some of them are sure to be included.”

The Sonicbids advantage comes from its electronic press kit (EPK), a comprehensive online information package created by the bands to display such information as their bio, a typical set list, and their performance requirements.

“I knew what I wanted to know about an artist,” says Panay, a former international booking agent for Ted Kurland Associates, “and used that to figure out what others would want to know.”

Each band that wishes to keep its EPK in Sonicbids’ catalog pays a $49 annual fee. “That is the cost of roughly three press kits,” Panay notes. “So if they get one gig they make their money back.”

For bands like Boston’s R&B outfit Mother’s Favorite Child (MFC), the savings are substantial. “Our mailings cost a couple of thousand dollars,” MFC’s Paris Toon says, “and we still were not getting our music out in a timely manner.”

Not only did Sonicbids save MFC money, it also got it moving faster. “In literally a month,” Panay observes, “they have gone from opening for other bands to having those bands open for them.”

“The EPK is quickly becoming known as the most cost-effective and efficient means of introducing independent musicians to live music buyers,” Oasis president Micah Solomon adds.


**DOWNLOADING DEALS:** EMI has begun negotiations with technology companies with a view toward enabling digital downloads of its repertoire. EMI Group executive VP John Rose told attendees of the recent JP Morgan 2002 Music Conference in London, “We need to start selling consumers digital music in the form they want to consume it—namely downloadable, burnable, and portable—at an economic price that is attractive to consumers but gives us a reasonably healthy and attractive margin.” Rose said, adding that EMI hopes to announce its new-media strategy during the next few weeks as it begins to finalize agreements.

**MAXIM-MUM BUYING POWER:** Buy.com is launching an e-commerce site with MaxiNet—the Internet arm of Maxim magazine parent Dennis Publishing—that will feature music, movie, and game titles. The co-branded site, at maxim-online.com, will offer more than 1.5 million SKUs in 11 categories available through buy.com. United Commerce Service, the e-commerce solutions specialist that powers the buy.com site, will manage the new site’s inventory, fulfillment, content, customer service, and e-mail marketing.

**KILLER WEB SITE:** BMG Production Music, a unit of BMG Music Publishing, will launch a Web site that licenses music samples and sound effects to advertising and marketing companies for use in Internet-based promotions. The site, killersonifi-er.com, is a collaboration between BMG Production Music’s Killer Tracks arm—home to 20,000-plus samples and sound effects licensed by such entities as Turner Broadcasting, Boeing, Fox Sports, ABC, Warner Bros., and ESPN—and Pulse, a San Francisco-based producer of online media technologies for online marketers. At launch, more than 8,000 music and effects files from Killer Tracks’ library will be available for a $990 annual licensing fee. Production music, also known as “library music,” includes virtually every kind of sound used in radio, TV, film, and multimedia productions.

**PIRACY PARANOIA:** A new report from consulting firm RPMG says the entertainment industry has become “mesmerized” by online piracy at the expense of developing “proactive strategies,” which would include working with “potential abusers” to develop new business models. The study found that more than 80% of companies surveyed use some type of encryption technology—in addition to such measures as interdiction, file blocking, and spoofing on file-sharing networks—often at the expense of the customers’ online experience. The study says encryption “is only as good as the next hacker,” and most digital pirates are “loosely organized” and global. A majority of respondents conceded that safeguarding content across national borders is “nearly impossible,” and about 10% have “given up in despair” of even threatening violators with legal action.

**SHAZAM SONG:** London-based music-technology company Shazam has struck a licensing deal with Warner Music Group. Under the agreement, Shazam is licensed to use 30-second audio clips of music from the entire Warner catalog as part of its mobile-phone services. Shazam’s flagship service, currently available only in the U.K., allows users to upload the names of songs and artists when an audio sample is sent from a phone handset.

**TRAFFIC TICKER:**

**Top Music Sites**

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<th>Traffic In August</th>
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<th><strong>ORDER</strong></th>
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<td><strong>TOTAL VISITORS (in 000s)</strong></td>
<td><strong>1. Yahoo!</strong></td>
<td><strong>2. MTV Networks Music</strong></td>
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<td><strong>3. CDMix</strong></td>
<td><strong>4. AOL Music</strong></td>
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<td><strong>5. Sony Music Entertainment Sites</strong></td>
<td><strong>6. BMG Music Service</strong></td>
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<td><strong>9. AOL</strong></td>
<td><strong>10. Entertainment Weekly</strong></td>
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<td><strong>11. EMusic</strong></td>
<td><strong>12. Lyrics.com</strong></td>
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<td></td>
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**AVG. MINUTES PER VISITOR-MONTH**

| **1. Yahoo!** | **2. MusicMatch Juicebox** |
| **3. CDMix** | **4. AOL** |
| **5. AOL Music** | **6. Entertainment Weekly** |
| **7. EMusic** | **8. Lyrics.com** |
| **11. Singer Entertainment Sites** | **12. Canada’s Linus Entertainment** |

Canada’s Linus Entertainment—as well as by a lineup of releases that includes new music from Apple’s in Stereo, Clem Snide, Eyes Adrift, former Pixies frontman Frank Black, and Soft Cell and catalog releases from the Pixies, Echo & the Bunnymen, and Camper Van Beet-hoven—Spotify is on pace to set an all-time high in revenue. However, the real boost has come from a business model that has enabled the label to attract name artists while generating acts that are now starting to pay off.

“This year is our best year ever,” Spotify co-founder and GM Jeff Price says, “This year is our pay-off year.” The label, which began its life in the major-label system, is working with a much different profitability scenario. Price notes that because Spotify pays its artists little upfront and keeps its marketing costs low by doing limited co-op advertising and few videos, the break-even level on a record is sales of between 15,000 and 20,000 units—not 100,000-200,000 units. What’s more, Price notes that the label has worked to create a more attractive music business model by offering short-term deals of three to seven years that allow them to recoup against what the label actually receives in revenue. Spotify also offers net profit splits where half the net profits on the sale of the album go to the artist; it pays full mechanical royalties on all songs on a record, and it does not take any additional distribution fees.

**PRICE:**

Price says that while Spotify has long existed to allow him to develop new bands, 70%-80% of its release schedule now comprises releases from bands with built-in fan bases. With those acts there are realistic expectations of how many records they will sell in a worst-case scenario.

And those efforts are allowing Spotify to foster label-grown acts like Clem Snide and Apple in Stereo, which are now coming into their own.

“We came to the conclusion that we couldn’t make it by just releasing records we love,” Price says. “We also have to release records that will sell. And it has to be able to sell without a huge budget, because we can’t afford it. One of the dilemmas of having developed artists is you’re not going to give them big, huge amount of money upfront—which we couldn’t do. So we have to give them something else. And that is a really good deal. You have to allow them to make money.”

He adds, “We view our job as to generate the artist revenue.

**LIQUID UPDATE:** MM Cos, chairman Seymour Holtzman and president/CEO James Mitrotona have been elected to the seven-person board of Digital-Music distributor Liquid Audio. They replace current board members Gerald Kearby, who is Liquid’s president/CEO, and board member Raymond Doig.

Mitrotona, who owns 6.9% of Liquid via MM Cos, and related entities—says he and Holtzman remain opposed to the proposed merger with music distributor Alliance Entertainment and want Liquid’s cash to be distributed to shareholders (Billboard Bulletin, June 14). Liquid representatives could not be reached for comment.

**B&N BUYBACK:** Barnes & Noble plans to buy up to $10 million worth of stock in barnesandnoble.com. Leonard Riggio, chairman of both Barnes & Noble and its Internet arm, says, “We believe that barnesandnoble.com’s stock is undervalued.”

In August, barnesandnoble.com said it may be delisted from Nasdaq because its stock closed below $1 for 30 straight days. It has until Nov. 4 to regain compliance.

The stock recently closed down 2 cents at 78 cents. Barnes & Noble and its Artelmann each own 36% of barnesandnoble.com; the rest is publicly held.

Additional reporting by Matthew Bens in New York.
**Warner Launches Get Dramatic**

**BY SAM ANDREWS**

LONDON—There was a time when major video releases were launched with a fanfare of warm white wine and soggy sausage rolls in a subterranean bar. While this is still a tried and trusted model for many distributors, Warner Home Video has defied the norm.

In keeping with the belief that DVDs bring the theatrical experience into the home, Warner has brought together hundreds of retail buyers and journalists from many countries at for more than twenty video release parties. As part of its $25 million marketing campaign, the company staged a star-studded DVD launch of *Harry Potter and the Sorcerer’s Stone* (known as *Harry Potter and the Philosopher’s Stone* in the U.K.) in early May at London’s King’s Cross station, complete with a Hogwarts-style hospitality area that had journalists and celebrities lining up to get in.

At the end of August, it organized a low-level fly-by of three Spitfires and the only surviving Bristol Blenheim light bomber over Pointe du Hoc beach at Normandy, for the launch of the *Band of Brothers* boxed set. The event also featured a speech by Supreme Allied Commander of NATO General Wesley Clarke.

And Warner is not reserving its fireworks for current hits. At the end of September, it flew producer Saul Zaentz, director Milos Forman, actor Jeffrey Jones, and writer Sir Peter Shaffer to Prague to be interviewed by approximately 100 European journalists for the launch of the DVD debut of *Amadeus—Director’s Cut*.

We are seeing a tendency to move worldwide release dates for both theatrical and video, so it’s a great benefit to a marketing campaign to pull an event like the ‘Harry Potter’ DVD release,” says Mark Horak, Warner Home Video executive VP of worldwide marketing. “You can say to people around the world, ‘This product is now available on video, let’s get started.’ It’s a more efficient use of resources.”

Warner has already seen the international-launch-party tactic pay off. *Harry Potter*—which was released May 11 in the U.K.—broke a territory record by selling 25 million units in its first week, according to Warner (Billboard, June 8). The company reported that the title went on to sell 10 million units in its first week in release in the U.S., where it hit retailer shelves May 28. (Sales of *Amadeus* Sept. 24 U.S. release have yet to be reported by Warner, which releases the title Monday [31] in the U.K. Band of Brothers will be released Nov. 5 in the U.S. and Nov. 25 in the U.K.)
### Top DVD Sales

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<th>Title</th>
<th>Label/Distributing Label &amp; Number</th>
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Content Determined By More Than Core Audience

BY DANA HALL

Airplay Monitor

Recently, new R&B/hip-hop outlet CKWY (Wild 101) Buffalo, N.Y., took advantage of being licensed to the Canadian side of that border market by playing unedited rap. While Canada’s broadcast regulator, the Canadian Telecommunication and Telecommunications Commission (CRTC), has historically been more conscious about the actual content of songs—IDJs discussion of lyrics per se, the station’s move ignited considerable controversy in the market and prompted a CRTC investigation.

The station has since pulled unedited rap from its airwaves, but it raises the question: Would U.S. PDS play unedited music if the Federal Communications Commission (FCC) allowed them? With rhythmic and R&B radio playing so much music with barely bleeped rough language, why not just do all the way?

KSFM Sacramento, Calif., PD Byron Kennedy has come closer than most in the industry. A veteran of the former KPTY Phoenix, co-owned by CKWY consultant Jerry Clifton, KPTY regularly pushed the lyrical envelope, playing such records as King Misslee’s “Detachable Penis.” Now, Kennedy says, “it’s difficult for me, because I’m a huge believer in freedom of speech—and I’m sure people who love Eminem are not offended by his lyrics. So philosophically, many of my listeners wouldn’t mind. And if you’re a brand-new station with nothing to lose, it might make sense. It’s a great way to get everyone’s attention. But with my station, which targets primarily women, I have a lot of moms and daughters who would probably go nuts if they heard a lot of unedited songs.”

Kennedy adds that for some programmers, it’s a very specific strategy to play unedited songs. “If you want to make a lot of noise, playing unedited versions of songs is the perfect way to get attention. At the same time, you have to be very aware of where to draw the line. In my opinion, playing a hip-hop song that contains a curse word is one thing, but being tasteless and irre-sponsible is another.” In post-9/11 world, you have to be sensitive about playing certain records like “FUCK Tha Police.” It’s a much more sensitive society that we live in today.

Across the border from CKWY, WBLK Buffalo PD Skip Dillard says, “I would absolutely not play unedited songs, even if FCC rules allowed it. You have to remember who your audience is. If you’re targeting a female audience 18-34, which most of us are, only a very small segment will stand for that.”

“P*SSING OFF THE ADVERTISERS

Orlando, PD of WLLD (Wild 98.7) Tampa, Fl.,—another station that isn’t known for styling from controversy—probably would not play unedited songs “because of the backlash from advertisers. With your listeners, you could probably easily get away with playing more curse words now, but you would have to kill your ‘listening at work’ sweepers, because that audience would go away completely, which would affect your advertising.”

Kennedy agrees. “I’ve done the radical thing before and [have] seen a mass exodus of clients, even though the core demo might like it.”

Orlando adds that some owners see it as bad business. The FCC provides for a “safe harbor” between 10 p.m. and 6 a.m. “You can say whatever you want as long as you’re not playing the FCC songs, according to the FCC,” he says. “But our company [Infinity] chooses to not air any unedited versions of songs, period.”

He continues. “We already catch flack for playing songs with ‘As’ in them . . . so you know community standards won’t allow anything more than that.”

COMMUNITY STANDARDS

Does “community standards” mean only your listeners or the community overall?

WNPL (Blazin’ 106.7) Nashville PD Darrel Johnson says, “It’s about serving this community.” While he programs music for his core audience, 18-34, and “a lot of curse words and certain content is offensive to offensive to those, listeners,” he also has to consider that “you have 8, 9, and 10-year-olds listening . . . even if they are not your target. I know a lot of people want to say it’s the responsibility of the parent, but it’s partly our responsibility, too.”

Mark Adams, director of programming for Rose City Radio and PD of RXK (Jammin’ 95.5) Portland, Ore., says his station comes close to what CKWY did. “We’re a pretty deliberative offensive, in-your-face, pushing the envelope kind of radio station. That’s by design to cater to the audience that is core to this format and this station.”

Radio, Adams says, is becoming “less regulation-based simply on the fact that community standards have to apply. And with radio stations increasingly micro-targeted to a very particular audience, that is the only voice you listen to when determining how far is too far.”
THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS

"New Ones" are reported by the networks (as by Nielsen BDS) for the week ahead

October 19, 2002

For week ending October 6, 2002

New Clips

By Carla Hay

MUSIC & SHOWBIZ

ROCK ROYALTY: There's a myth perpetuated by many in rock 'n' roll that only artists under the age of 40 are truly viable at the top of their game. The Rolling Stones shattered that myth time and again in fact, this year is shaping up to be one of the best for the veteran rockers. Their new set, Forty Licks, released Oct. 1 (see Over the Counter, page 69). Frontman Mick Jagger gives his most outstanding film performance in years as the owner of a male escort service in The Man From Elsag Fields, currently on release in select cities. His character, Luther Fox, is a debonair role with a sensitive heart he tries to hide.

Jagger says of the role, "All the research was done in my own head. It was a truly interesting character that I could have fun with and bring something interesting to."

In addition to the positive notices Jagger has had for Elsag Fields, the Stones' current Licks tour is garnering rave reviews. On Jan. 18, 2003, HBO will televise the Stones live at Madison Square Garden in New York. On Sept. 30, the band played a rare and unforgettable show at New York's Roseland Ballroom. The set was delightfully unpredictable. Sure, the Stones played a few standard favorites such as "Jumpin' Jack Flash," "Brown Sugar," and "Start Me Up," but the concert consisted of mainly lesser-known Stones songs, extended blues jams, and rarities like "She Smiled Sweetly" and "That's How Strong My Love Is." Quite simply, the show was an in-your-face celebration full of attitude, musical glory, and the spine-tingling energy that's pure rock 'n' roll. The Stones do it all.

"It's a challenge and fun, especially when you're so used to playing big places," Jagger says of doing smaller shows. "We're going to try and do a different set list at each event."

Expect a home-video (VHS and DVD) release next year from the Licks tour. According to sources, it is likely that the home video will be the HBO concert. In other Stones-related TV news, Jagger and fellow Rolling Stone Keith Richards will appear as animation characters on The Simpsons in an episode premiering Nov. 10.

Jagger often ends up playing himself in films, but with this feature-film role he shows impressive growth as an actor. We always knew Jagger just needed the right role (it sure wasn't in the 1992 sci-fi bomb Preachers), and he brings to Elsag Fields the right mix of irony and sincerity. Although the movie focuses on a financially strapped writer (played by Andy Garcia) who ends up working for Fox, Jagger's character—also the film's narrator—plays the most pivotal part in the story.

Sirius Satellite Radio will exclusively premiere Foo Fighters' new album, One by One, one week before its Oct. 22 release date (see story, page 10). Sirius is sponsoring Foo Fighters' upcoming U.S. tour, and Sirius subscribers will be able to purchase tickets before they go on sale to the general public. Clear Channel Radio (CCR) names two new regional VPs of programming: Dave LeFrois for the Northeastern area and Mary Fleener for Huntington, W.Va., and Dayton, Ohio. LeFrois was CCR operations director for Rochester, N.Y., while Fleener was CCR operations manager for Dayton. Badger Communications names Jim Champlain COO. Compiled by Carla Hay.
promotions] with AOL. Now there’s a whole menu to choose from.

For instance, when Epic Records was looking to promote the track “Cochise” from Audioslave—the collaboration between former Soundgarden frontman Chris Cornell and the remaining members of Rage Against the Machine—the label turned to Yahoo’s music channel, launch.com, to debut the song online on the same day as its radio premiere.

The promotion—in which the band was extensively plugged on the front page of both Yahoo and Launch, and an e-mail blast was sent out to registered Launch users categorized as rock fans—generated more than 175,000 streams of the track in the first 24 hours and upwards of 250,000 listeners within the first week of being posted on the site.

During the promotion, Audioslave videos, chats, listing parties, and retail links.

MEDIUM, AUDIENCES GROWING

The concept of premiering music on the Web is not new. Label executives and other observers of the music business say there have been many world premieres on the Internet in the past that have gone unheralded.

“What we’re really talking about is the formalization of the process,” says Mark Gense, senior VP of online and emerging technologies for the Columbia Records Group. “As the medium has grown, you’ve started to categorize this stuff as more memorialized as a concept.”

As the practice has become more commonplace and more consumers are connecting to the Internet via high-speed broadband connections, the promotions are, in turn, translating into big traffic numbers.

This is especially true for AOL Music, which regards its First Listeners/First View offerings—in which songs and videos get exclusive premiers, usually for less than a week—as the Web music equivalent of a high-profile programming block on network TV.

According to AOL, a First Listen of Britney Spears’ “Boys” remix generated 1.35 million streams in one day; Will Smith’s “Black Suits Comin’ (Nod Ya Head)” did 850,000; Nelly’s “Hot in Here” did 760,000; and Brandy’s “What About Us?” did 750,000. Even Bruce Springsteen unveiled four tracks from his latest Columbia album through the program, which collectively generated more than 2 million streams.

First Listen has debuted close to 40 tracks since its inception in January 2001. First View was launched last October and has so far produced close to 20 videos. AOL says the most-watched offerings, Ashanti’s “Happy” and Creed’s “One Last Breath,” each generated more than 700,000 streams in less than a week.

For both programs, content is available on an on-demand basis and the promotions are packaged with pre- and commerce links, as well as links to artist interviews, interviews, and other information.

World premiers on Yahoo Launch—including videos from Eve, Disturbed, and Linkin Park—operate in a similar fashion and are generating similar traffic numbers, Yahoo claims. Each video has topped more than 1 million views within the first week of release.

Internet executives cite such successes as proof of the Web’s inherent marketing power. AOL Entertainment VP/CM Kevin Conroy says, “Many people rushed to the Internet as a sales medium and leaped right past the really critical role that the Internet can play—and is playing—in exposing new music, creating awareness, and creating fans before an album appears in a store.”

What’s more, Yahoo Launch head Dave Goldberg maintains that leading Web properties—especially in a period when broadband use is growing—are proving to be vital via a promotional channel as either TV or radio.

“We’re now delivering the number of impressions that [labels] would get on television,” Goldberg says. “We’re virtually every Web promotion—premier or otherwise—includes commerce links, sources say the response rate on such offers remains low.

But Aaron Foreman, MCA VP of new media, says the popularity of Web promotion helps signify that this Internet ‘is a media outlet just like any other media outlet and one you have to make sure you are on.’

What’s more, he says, the commerce links in Web promotions are as much ‘a model for where things are going to’ as they are an opportunity for immediate sales.

Foreman says the industry is ‘realistic’ about Internet online commerce. “The number of purchases being made online is still pretty minimal,” he says. “But it’s growing, and if we can get everything together and get people interested in the digital offerings, that will grow as well.”

As Internet promotions proliferate, labels are experimenting with the length and timing of windows for Internet premiers and their various options for partners.

For example, Warner Bros. Records is promoting Faith Hill’s new album, Cry, by premiering separate menus of tracks and videos at AOL Music and Yahoo Launch.

TURF WARS

Despite such efforts, it is sometimes difficult to avoid turf wars, especially with traditional media.

One label new-media chief says his participation in a recent AOL First Listen promotion caused so many problems with radio stations that they called to ask questions whether the upside of the online exposure is worth the grief.

“I just had a lot of problems with radio complaining. I had stations in different markets downloading it and in other markets threatening they weren’t going to play it,” the executive says. “Frankly, I don’t feel comfortable going before the radio add date, especially with major releases.”

AOL’s Wilson acknowledges that radio has been resistant to the First Listen concept at times, but he maintains that overall, radio accepts it.

“It’s somewhat of a partnership, in a weird way,” Wilson says. “We’re offering the song first, but it’s creating such visibility for the artist that it trickles down, because they are getting it a few days later. So it’s good for them.

“Radio wants songs to become familiar,” he adds. “They do their call-out research—‘Do people like it [or] do they hate it?’ But after they get this awareness before the call even comes in, it only helps radio with their advertisers if people say, ‘We love this song—play more of it.’

Some Internet executives say the success of First Listen-type programs will prompt leading radio conglomerates to get into the act with similar vehicles.

One Internet source says, “MTV Networks expresses less concern about the likes of AOL and Launch grabbing exclusives. Tom Calderone, VP of music and talent programming at MTV, points out that the networks have the capability—which allows for the writing of content through mtv.com, MTV, and MTV 2—is compelling enough to the music industry that it is not hurting for attractive online premier oppor-

unities. The channel has done Web premieres—known as “360 premieres”—for the likes of Avril Lavigne, the White Stripes, and Vanessa Carlton.

What’s more, he says that the network, by and large, does not consider some-thing premiered until it unleashes a song or video.

At vh1.com, senior VP/CM of inter- active Jason Hirschorn says he is more aggressively moving into Web premieres in an effort to enhance the net- work’s “Music First” positioning. “These listening parties and video debuts are our lifeblood. They’re very important strategically and competi-
tively,” he says. “We want to establish vh1.com as the place people look to as their filter for music.”

The push for Web exclusives is set to ratchet upward, as additional Intern- et providers are proving Web premieres and more Internet providers are proving Web premieres as a way to drive revenue.

“It is competitive because the mar-
ketplace has pulled it in this direction. Digital content looks itself to this sort of a promotion,” Pressplay VP of music programming Alex Luke says. “Music online has been most powerful with unreleased and exclusive content—and I think it will continue to be.”

AOL Music’s First View Top Five

AOL Music’s First View program debuts new videos before they air on MTV or other Internet channels. Launches three days after the success of First Listen, the program is drawing upwards of a half-million streams in under a week. Listed below are the five most-watched promotions:

- Ashanti “Happy” 755,000 in seven days
- Creed “One Last Breath” 705,000 in three days
- Elvis vs. JXL “A Little Less Conversation” 545,000 in five days
- Alanis Morissette “Hands Clean” 491,000 in seven days
- Red Hot Chili Peppers “By the Way” 459,000 in seven days

Pressplay, for example, has begun a new premiere program in which multiple tracks from a new release will be available to subscribers prior to street date as on-demand streams or tethered downloads. Early participants in the network include Kelly Rowland, Bon Jovi, Natalie Cole, Nine Days, and LL Cool J.

The other leading online subscrip-
tion services—MusicNet, Rhapsody, and FullAudio—have not yet followed suit.

But whether premier content is available through a paid subscription service or for free, windowing via the Internet is enabling the music indus-
try, using a mix of secure tracks and videos, to extend the setup of an album over the course of months—as was the case with AOL in the setup of Tweet’s Elektra album, Southern Hummingbird—rather than over a number of weeks.

Wilson says, “As time goes on, people are recognizing we are a real mar-
keting force for the music industry, and that’s what this is all about: a funda-
mental shift on how online is viewed at record labels. That was one of our goals, and quite honestly it’s happening a lot quicker than we anticipated.”
SEEMS LIKE OLD TIMES: What year is this?
There's a time warp on The Billboard 200, as Elvis Presley and the Rolling Stones share slots
in the top five for the first time since 1965 (see Chart Beat, page 4). Hits collections by both legendary artists waged a close battle for the chart's top rung, with the King edging the World's Greatest Rock 'n' Roll Band by an 8.6% margin. Both compilations earn bragging rights.
Elvis 30 #1 Hits moves 337,000 units in its second week, a 33% erosion that is much less severe than the drops that usually follow a 500,000-plus start. It has sold 837,000 units in its first two weeks.
The Stones almost double their previous best Nielsen SoundScan week, as the double-length Forty Licks starts with 310,000. Of the five other albums the band has charted since May 1991—when Billboard began using SoundScan data—Bridges to Babylon had the largest haul, moving 160,000 when it bowed at No. 3 in 1997. With this start, four of the Stones' previous five albums have begun inside the top 10, with Forty Licks matching the peak Voodoo Lounge achieved in 1994.
At traditional music stores, the Stones title actually outsells Presley's by a 9.6% gap, but the latter continues to derive the lion's share of its girth from mass merchants, where it surpasses Forty Licks by a 44.8% margin. Music retailers accounted for 46% of the Stones' first-week sales but have only contributed to 28% of Presley's units to date.
The Stones set replaces Presley at No. 1 on Top Internet Album Sales, but it begins with Web sales of 7,000 units, while Elvis 30 #1 Hits started with 14,000.

MARCH TOWARD THE HOLIDAYS: When you see seven new entries in the top 20, you can practically smell the scent of Christmas trees. In fact, there's even a seasonal album, the multiact WOW Christmas, bowing at No. 131—the first to make the chart in 2002.
The fresh troops help improve album volume by 3.8% over the prior week's sales but still trail the same week last year by 6.25% (see Market Watch, page 6), continuing 2002's sad and prolonged refrain.
Not all the news is bleak, though, as rapper Xzibit scores his first top 10 placement on The Billboard 200 (No. 3, 156,000 units) and his second No. 1 on Top R&B/Hip-Hop Albums. His 2000 release, Restless, actually had bigger sales frames, as it arrived only a couple of weeks before Christmas, when store traffic is high. But in that heavier competition, it peaked at No. 12 on the big chart.
The collection by American Idol finalists, including winner Kelly Clarkson, follows close behind. No. 4, 146,000 and is No. 1 on Top Soundtracks. Rock band Good Charlotte, which saw its first album peak at No. 185, blasts in at No. 7 (117,000), while its earlier set rockets 41-No. 1 on Top Pop Catalog Albums. A good measure of Good Charlotte's punch came from Best Buy, which bundled the new and old album together at a bargain price.

REFRESHED: Value-added special editions, each bundled with a DVD/Video disc, bring sales spikes to two rock bands. Incubus grabs The Billboard 200's Greatest Gainer (139-58, up 136%), while the strokes win the Pace-setter cup (156-73, up 117%). This marks the highest rank for the former since the June 15 issue and for the latter since March 9.

WHEN OLD IS NEW AGAIN: Since the middle of last year, three different country acts—SheDaisy, Dixie Chicks, and most recently Jo Dee Messina—accomplished something that seemed inconsiderable when Billboard formulated catalog-album criteria with SoundScan in 1991 and revised it again in 1997. Each of the three managed to get active airplay for a track from an album that was nearing or past its second birthday. In each case, we made exceptions that allowed those albums to remain on our current charts beyond 104 weeks.
Rather than make frequent exceptions to the rule, we're amending our criteria, effective immediately, to allow any year-old album with a track that is growing at a monitored format to extend its current status, regardless of the title's Billboard 200 rank. Country acts prompted this amendment, but Dido, whose album started slowly, would have stretched at least a few more weeks on The Billboard 200 had this rule been in place when her No Angel moved to Top Pop Catalog Albums in September 2001. It will be trickier to consistently maintain the new criteria, so labels are encouraged to contact Billboard chart managers when albums still clicking at radio approach the two-year mark.

GOOD GOING: Shania Twain joins a very small circle of artists that have debuted inside the top 25 on Hot Country Singles & Tracks, as “I'm Gonna Getcha Good!”—from her latest album, Up!—checks in at No. 24. This tops her previous debut mark, set when “Love Gets Me Every Time” arrived at No. 29 in October 1997. Twain turns the top-25 format co-ed, joining Garth Brooks and Alan Jackson as the only artists to bow that high in the 13 years of the Nielsen Broadcast Data Systems era. Brooks' No. 19 start with “The Thunder Rolls” (1991) continues its reign as the highest debut on the chart, and his “Wrapped Up in You” has the second-best entry, at No. 22 in October 2001. Jackson's “Where Were You (When the World Stopped Turning)” started at No. 25 last November. With slightly more than three days of airplay, “Getcha” tops all of the recent superstar lead-single debuts, with 1,929 detections. Faith Hill's “Cry” arrived at No. 32 with 1,066 plays; Tim McGraw's “Red Rag Top” opened at No. 34 with 809 spins. On The Billboard Hot 100, Twain debuts at No. 65 with “Getcha,” her first stop on that chart since 1999.
Topping the country chart for a second time is Keith Urban with “Somebody Like Me,” which posts the most detections the chart has seen in more than a year. “Somebody” garnered 6,187 spins and is the first song to collect 6,000 plays in one week since Blake Shelton's “Austin” claimed 6,077 detections in the Sept. 1, 2001, issue. It is the most spins the chart has seen at No. 1 since Lonestar's “I'm Already There” grabbed 6,306 plays in the July 21, 2001 issue. Urban's first trip to the top of the page was “But for the Grace of God,” which reigned in the Feb. 24, 2001, issue. This is the fifth consecutive week that the prior issue's No. 1 song failed to maintain the chart's top perch. The last time we had such a turnover was way back in November/December 1993, when seven weeks passed between consecutive-week No. 1s.

DAY HAS COME: Madonna's “Die Another Day” debuts at No. 41 on The Billboard Hot 100, the highest debut on the Hot 100 in more than a year (see Chart Beat, page 4). “Day,” the title track from the upcoming James Bond film that hits theaters Nov. 22, draws 35 million audience impressions in its first week at radio. MTV premiered the video for “Die” during Making the Video, and Madonna was interviewed on CNN's Larry King Live the same day. A commercial maxi-single, in both CD and 12-inch vinyl formats, is due Oct. 22.
Elsewhere on the Hot 100, Jennifer Lopez earns Greatest Gainer/Airplay honors with last week's Hot Shot Debut, “Jenny From the Block.” The track gains 16 million listener impressions and jumps 67-38 on the Hot 100.
Kelly Clarkson's “A Moment Like This” drops from the No. 1 slot, as sales of the single fell 55% to 65,000 units. While her airplay continues to rise (up 8 million), “Dilemma” by Nelly featuring Kayne West, releases the No. 1 spot, as its audience is still far above the pack at 135 million.

’RIGHT STUFF: “You Know You’re Right” by Nirvana moves 22-2 on Modern Rock Tracks, the biggest jump into the top five (excluding debuts) since Live's “The Dolphins' Cry” rose 25-5 in September 1999. With a spin increase of 1,616, “Right” shatters the record for the largest detections jump by a title already on the chart. The prior high was 1,102 by Pearl Jam's “Given To Fly” in January 1998. On the Hot 100, “Right” debuts at No. 55, the band's first charting single since “Lithium” hit No. 64 in August 1992.

MISSY SAID KNOCK U OUT? The competition intensifies on the Hot R&B/Hip-Hop Singles & Tracks chart, as LL Cool J and Missy “Misse-mearon” Elliott aim for Nelly's crown. LL creeps up 3-2 with “Luv U Better,” while Missy climbs 5-3 with “Work It,” both with titles gaining 11%. A mere 112 points separate "Dilemma" from “Luv;” with “Work” only 500 points behind the latter. While "Better" has a 12-inch vinyl to add sales points, "Work" has the benefit of being the newer track, which might allow greater growth at radio.
Sean Paul’s “Gimme the Light” earns this issue's Greatest Gainer/Airplay designation (up 10 million listener impressions), moving 11-5. It is the first top 10 for Paul and the first reggae track to hit that portion of the chart since Shaggy’s “It Wasn’t Me” went to No. 3 in February 2001. At the other end of the chart, Paul does double duty, making an appearance on “Hol' a Playa” by Jem Crow, which enters at No. 97.

Additional reporting by Alex Vitoulis in New York.
<table>
<thead>
<tr>
<th>WEEKS AT NUMBER</th>
<th>ARTIST</th>
<th>IMPRINT &amp; NUMBER</th>
<th>DISTRIBUTING LABEL</th>
<th>DEBUT WEEK</th>
<th>PEAK WEEK</th>
<th>SONG</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ELVIS PRESLEY</td>
<td>RCA/QSP (06348-9)</td>
<td>2 Weeks At Number</td>
<td>1</td>
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<td>2</td>
<td>THE ROLLING STONES</td>
<td>Sony Music (94686-0)</td>
<td>Hot Shot Debut</td>
<td>2</td>
<td>2</td>
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<td></td>
</tr>
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<td>3</td>
<td>XVIBIT</td>
<td>Epic (480697-2)</td>
<td>Man vs Machine</td>
<td>3</td>
<td>5</td>
<td></td>
<td></td>
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<td>4</td>
<td>PHILADELPHIA</td>
<td>Atlantic (480958-2)</td>
<td>American Idol: Greatest Moments</td>
<td>4</td>
<td>5</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>AVRIL LAVIGNE</td>
<td>RCA Records (481084-2)</td>
<td>Home</td>
<td>5</td>
<td>6</td>
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<td></td>
</tr>
<tr>
<td>6</td>
<td>GOOD CHARLOTTE</td>
<td>Columbia (481172-2)</td>
<td>The Young And The Hopeless</td>
<td>6</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
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<td>NELLY</td>
<td>Universal Music (481222-2)</td>
<td>Nellyville</td>
<td>7</td>
<td>7</td>
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<td></td>
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<td>EMINEM</td>
<td>Interscope (481272-2)</td>
<td>The Eminem Show</td>
<td>8</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>INDIA.ARIE</td>
<td>Atlantic (481322-2)</td>
<td>Voyage To India</td>
<td>9</td>
<td>9</td>
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<td></td>
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<td>10</td>
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<td>Curb (481372-2)</td>
<td>Twisted Angel</td>
<td>10</td>
<td>10</td>
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</tr>
<tr>
<td>11</td>
<td>JAMES BLASS</td>
<td>Columbia (481422-2)</td>
<td>Come Away With Me</td>
<td>11</td>
<td>11</td>
<td></td>
<td></td>
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<td>12</td>
<td>LADY TRASH</td>
<td>Interscope (481472-2)</td>
<td>Golden Grain</td>
<td>12</td>
<td>12</td>
<td></td>
<td></td>
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<tr>
<td>13</td>
<td>JESSICA</td>
<td>Interscope (481522-2)</td>
<td>Sea Change</td>
<td>13</td>
<td>13</td>
<td></td>
<td></td>
</tr>
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<td>14</td>
<td>MARK</td>
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<td>Up</td>
<td>14</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>TOBY KEITH</td>
<td>Interscope (481622-2)</td>
<td>Unleashed</td>
<td>15</td>
<td>15</td>
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<td></td>
</tr>
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<td>16</td>
<td>FLORITE</td>
<td>Interscope (481672-2)</td>
<td>Live In Paris</td>
<td>16</td>
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<td></td>
</tr>
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<td>17</td>
<td>ASHANTI</td>
<td>Interscope (481722-2)</td>
<td>The Last Tape</td>
<td>17</td>
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<td></td>
<td></td>
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<td>18</td>
<td>NAS</td>
<td>Interscope (481772-2)</td>
<td>N.E.R.D</td>
<td>18</td>
<td>18</td>
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<td></td>
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<td>19</td>
<td>JENNIFER LOVE</td>
<td>Interscope (481822-2)</td>
<td>Mississipp</td>
<td>19</td>
<td>19</td>
<td></td>
<td></td>
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<tr>
<td>20</td>
<td>LADY GAGA</td>
<td>Interscope (481872-2)</td>
<td>Universal Soldier</td>
<td>20</td>
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<tr>
<td>21</td>
<td>LILIANA</td>
<td>Interscope (481922-2)</td>
<td>Lord Will</td>
<td>21</td>
<td>21</td>
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<td></td>
</tr>
<tr>
<td>22</td>
<td>COLDPLAY</td>
<td>Interscope (481972-2)</td>
<td>A Rush Of Blood To The Head</td>
<td>22</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>JOHN MAYER</td>
<td>Interscope (482022-2)</td>
<td>Room For Square</td>
<td>23</td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>SOUNDOCK</td>
<td>Interscope (482072-2)</td>
<td>Brown Sugar</td>
<td>24</td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>BRUCE SPRINGSTEEN</td>
<td>Interscope (482122-2)</td>
<td>The Rising</td>
<td>25</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>KENNY G</td>
<td>Interscope (482172-2)</td>
<td>Paradise</td>
<td>26</td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>LIL FLIP</td>
<td>Interscope (482222-2)</td>
<td>Underdog Legend</td>
<td>27</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>NYK INK PARK</td>
<td>Interscope (482272-2)</td>
<td>[Reanimation]</td>
<td>28</td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>NAPY BOOTS</td>
<td>Interscope (482322-2)</td>
<td>Watermelon, Chicken &amp; Gritz</td>
<td>29</td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>BILLION ARTISTS</td>
<td>Interscope (482372-2)</td>
<td>WOW Hits 2003</td>
<td>30</td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>EVE</td>
<td>Interscope (482422-2)</td>
<td>Eve-alution</td>
<td>31</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>KERRY TAYLOR</td>
<td>Interscope (482472-2)</td>
<td>October Road</td>
<td>32</td>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>KENNY CHESNEY</td>
<td>Interscope (482522-2)</td>
<td>No Shoes, No Shirt, No Problems</td>
<td>33</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>MARK CHESNUTT</td>
<td>Interscope (482572-2)</td>
<td>The Ragpicker's Dream</td>
<td>34</td>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>SYSTEM OF A DOWN</td>
<td>Interscope (482622-2)</td>
<td>Toxicity</td>
<td>35</td>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>RED HOT CHILI PEPPERS</td>
<td>Interscope (482672-2)</td>
<td>By The Way</td>
<td>36</td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>MC SWAY</td>
<td>Interscope (482722-2)</td>
<td>Speckled</td>
<td>37</td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>CREED</td>
<td>Interscope (482772-2)</td>
<td>Weathered</td>
<td>38</td>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>PUDDLE OF MUDD</td>
<td>Interscope (482822-2)</td>
<td>Come Clean</td>
<td>39</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td>SHERYL CROW</td>
<td>Interscope (482872-2)</td>
<td>C'mon, C'mon</td>
<td>40</td>
<td>40</td>
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<tr>
<td>41</td>
<td>BONNIE RAITT</td>
<td>Interscope (482922-2)</td>
<td>Highly Evolved</td>
<td>41</td>
<td>41</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>STING &amp; THE POLICE</td>
<td>Interscope (482972-2)</td>
<td>The Very Best Of...</td>
<td>42</td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>TRICK DADDY</td>
<td>Interscope (483022-2)</td>
<td>Thug Holiday</td>
<td>43</td>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td>JOSH GROBAN</td>
<td>Interscope (483072-2)</td>
<td>Josh Groban</td>
<td>44</td>
<td>44</td>
<td></td>
<td></td>
</tr>
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<td>45</td>
<td>TRAVIS TRITT</td>
<td>Interscope (483122-2)</td>
<td>Strong Enough</td>
<td>45</td>
<td>45</td>
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<td>Title</td>
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<td>Date</td>
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<td>SOUNDTRACK</td>
<td>Lipps Inc</td>
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<td>97</td>
<td>143</td>
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<td>MONTGOMERY GENTRY</td>
<td>My Town</td>
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<td></td>
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<td>JOHN MAYER</td>
<td>Inside Waste Out</td>
<td></td>
<td></td>
<td></td>
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<td>VARIOUS ARTISTS</td>
<td>The Scorpion King</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td>157</td>
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<td>VARIOUS ARTISTS</td>
<td>Disneymania: Superstar Artists Sing Disney... Their Way!</td>
<td></td>
<td></td>
<td></td>
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<td>157</td>
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<td>JIMMY EAT WORLD</td>
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<td>122</td>
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<td>THE BEATLES</td>
<td>A</td>
<td>Apple Corps Ltd</td>
<td></td>
<td></td>
<td></td>
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<td>163</td>
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<td>P. Diday &amp; Bad Boy Records Present... We Invented The Remix</td>
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<td></td>
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<tr>
<td>AARON CARTER</td>
<td>Another Earthquake</td>
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<td>STEVE EARLE</td>
<td>Jerusalem</td>
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<td>159</td>
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<td>ROD STEWART</td>
<td>The Very Best Of Rod Stewart</td>
<td></td>
<td></td>
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<td>29</td>
<td>167</td>
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<td>UGK</td>
<td>Side Hustles</td>
<td></td>
<td></td>
<td></td>
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<td>70</td>
<td>162</td>
</tr>
<tr>
<td>KIA FEATURING DDS</td>
<td>Thug Misses</td>
<td></td>
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<td>33</td>
<td>169</td>
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**Notes:**
- All figures with the present issue go into effect this week.
- Billboard Asia is a publication of Billboard Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.
### Billboard Top Blues Albums

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<td>4.</td>
<td>John Mayall &amp; The Bluesbreakers</td>
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### Billboard Top Gospel Albums

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<td>Kirk Franklin &amp; The Family</td>
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<tr>
<td>4.</td>
<td>Kirk Franklin &amp; The Family</td>
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<td>5.</td>
<td>Hezekiah Walker &amp; The Love Fellowship Crusade Choir</td>
<td>Love Is In The Air</td>
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<td>6.</td>
<td>Yolanda Adams</td>
<td>My Life</td>
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### Billboard Top Reggae Albums

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<td>Universal Special Products</td>
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<td>2.</td>
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<td>Tropical Storm</td>
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<td>U-Roy</td>
<td>Me U Want</td>
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* Albums with the greatest sales gain this week.
* Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums (Gold).  
* Nielsen SoundScan for net shipment of 1 million albums (Platinum).  
* RIAA certification for net shipment of 10 million albums (Diamond).  
* Number of RIAA awards for the year of release.  
* Certification for net shipment of 20 million albums (Platinum).  
* Certification for net shipment of 30 million albums (Diamond).  
* Certification for net shipment of 40 million albums (Certified 4x Multi-Platinum).  
* Certification for net shipment of 50 million albums (Certified 5x Multi-Platinum).  
* Certification for net shipment of 60 million albums (Certified 6x Multi-Platinum).
**Top Independent Albums**

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**Heatseekers®**

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<td>CONJUNTO PRIMAVERA</td>
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**Certification**

- **Gold**: 500,000 units sold
- **Platinum**: 1,000,000 units sold
- **Multi-Platinum**: 5,000,000 units sold

**Rental**

- **Budget**: $10.98 per CD
- **Casual**: $14.98 per CD
- **Adult**: $19.98 per CD

**Sales Data**

- Sales data compiled by Nielsen SoundScan.
The Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard charts, catalog titles are included in the sale Internet and Soundtrack charts. Albums with the greatest sales gain this week. Recording Industry Association of America (RIAA) certification for net shipment of 1 million units. Platinum: RIAA certification for net shipment of 10 million units (Soundtrack: Numerical Voting Plan or Diamond symbol indicates albums that are in print and for-based sets, and double albums with a running time of 180 minutes or more, the RIAA multiplies shipments by the number of discs and/or sides. RIAA Latin awards: Certification for net shipment of 100,000 units (Bronze), Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). Certification indicates whether it is voted to be a Hot Shot or a Hot Shot Debut. Nielsen SoundScan 2002.
Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems Radio Tracker service. 198 mainstream rock stations, 11 modern rock stations, 11 adult contemporary stations and 11 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks are compiled from a national sample of Mainstream Top 40 and Adult Top 40 stations. The 250 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks includes bulls based on audience data in listeners 15 years and older. Records below the top 50 Top 40 and AC and Adult Top 40 are removed from the chart after 30 weeks. Airplay awarded to songs appearing in the top 50 and both the Nielsen BDS Airplay and Audience charts for the first time with increases in both demotions and audience Top 40 tracks excluded. For full methodology, please visit billboard.com/billboard-top-40. ©2003, Nielsen Broadcast Data Systems. All rights reserved.
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THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

WWW.BILLBOARD.COM • BILLBOARD OCTOBER 19, 2002
Latin Acts Expand Presence At Arenas

Continued from page 1

raster features Maná and Alejandro Sanz, among others, says, "This has been going on for a very long time under the radar of the Anglo market. Artists like Maná, Shakira, and Vicente Fernández were playing arenas in 1997, and all of those artists sold out arenas in advance in several cities before the 'Latin explosion.' The difference is there's more general market awareness."

This growing awareness has opened up new venues and new markets for Latin acts, as well as major-brand sponsorship opportunities. Shakira's worldwide tour (including 30 U.S. dates beginning Nov. 8 in San Diego) is sponsored by Reebok and Pepsi, Vicente & Alejandro Fernández's 20 U.S. arena dates are sponsored by Jack Daniel's, Maná has a sponsorship deal with Coors, and a handful of Vives' 12 U.S. dates are part of Sears' Hispanic Concert Series (Billboard, Oct. 12), while the others are sponsored by Miller Beer.

REASONS FOR GROWTH
Latin tours are more popular for a number of reasons, including a burgeoning Latin population even in nontraditional "Latin" areas like Georgia, North Carolina, Michigan, and Oregon; an increase in Spanish-language radio and TV stations and cable networks, which provide added exposure; and mass-media attention to Latin stars, many of whom have enjoyed crossover, English-language hits. But even acts that do not record or perform in English have garnered exposure in mainstream media or have paired up with major Latin acts (Maná with Santana in 2000 and Jaguares with Morrissey this year), racking up interest and sales among non-Latinos.

Further, many Latin acts have shown a willingness to play in smaller venues in order to open up new markets—and many more venues are now willing to book them.

"We're seeing a lot more activity than we did even a year before, and this is across all levels, from developing acts to superstars," says Michel Vega, a talent agent at the William Morris Agency in New York, whose roster includes Iglesias and who is currently promoting Juanes' U.S. tour. "Yes, the rest of the [touring] market remains heavy, but there's been more growth in the Latin area than in the rest of the market."

This is most obvious in the big tours for such headliners as Shakira. The Colombian singing superstar is the first recording artist to have ever signed to a major-year sponsorship deal, according to Micky Pant, chief marketing officer for the footwear manufacturer. If these artists were still targeting their tours only for the Latin market, "it would be more limited—no question," says Arthur Fogel, president of touring for Clear Channel Entertainment, which is promoting the Shakira, Iglesias, and Anthony tours.

For the year to date, according to numbers reported to Billboard, Iglesias has grossed $8,822,715 from 29 shows—an average of $235,266 per show—with several dates taking place in smaller theaters. At press time, Iglesias had 25 more shows to go, most of them in arenas and sheds, so his per-show average could increase.

Anthony has grossed a reported $5,831,077 from 13 shows in arenas and sheds, averaging $435,929 per show. When his 26-date tour comes to an end, the box-office gross could reach the neighborhood of $11 million.

"There are certain markets where artists who don't perform in English have done tremendous business, but I think really what these [crossover] artists are looking for is to establish themselves nationally," Fogel says. "We're looking at acts that we can help develop in a major way."

Obviously, pop airplay and extensive promotion are essential for drawing large audiences on the mainstream tour circuit. On the other hand, Latin acts must avoid alienating their Spanish-speaking fan base, which—by all accounts—continues to be essential for the health of these tours.

"It's a good comment on the music fans of the world and music fans of North America that they allow themselves to open up to these different artists," Fogel says. "It's hard to move in a different direction and keep that fan base satisfied. Artists like Anthony, Ricky Martin, and now Iglesias have achieved a balance by playing shows that are equal parts English and Spanish."

Notably, when Anthony taped his HBO special in 2000, he kicked it off with two Spanish-language salsa tracks, even though some advisors suggested that such a move could alienate English-speaking audiences. "How do you keep both fan bases happy and comfortable? I have to be happy and comfortable," Anthony said at the time. "To sing in Spanish is as natural for me as it is to sing in English."

On the one hand, some Latin acts are comfortable performing only in Spanish. Despite this preference, Mexican rock band Jaguares—which also does not accept tour sponsorships—has managed to reach broader audiences by sharing concert billing with pop acts. Lead singer Susú Hernández says, "The idea is that people who come to us also get to know and recognize our language.

Acts like Jaguares are also reaping what they have slowly sown by working their way up the venue ladder on the U.S. circuit.

"There are a lot of bands like Maná, Luis Miguel, Pepe Aguilar, and Jaguares that are willing to go to smaller venues in smaller cities to start the expansion," House of Blues Concerts VP of special markets Emily Simonitsch says. "These artists are willing to work more nights in smaller locations because it opens up new markets. And there's a lot of bilingual Hispanics in these places. We live in an English world, but we grew up hearing this music."

At the same time that English-speaking audiences are catching on, the growing Latin population throughout the U.S. has also contributed to preserving and slowly expanding audiences for such purely Latin acts as Vives, who in secondary markets like Boston went from selling out 2,000-capacity to 3,000-capacity venues in one year.

Massively popular ranchera icon Vicente Fernández and son Alejandro are currently playing an almost 40-date international tour (promoted by Hauser/GIE, with 201 U.S. arena dates sponsored by Jack Daniel's). "We're seeing more and more Hispanic business and more and more Hispanic growth," Jack Daniel's national sponsorship director John Gunn says, noting that the Fernández tour is the only one—in any language—sponsored by the distillery. "This is an area we've concentrated on. It's a path we've taken."

RISKING OVERSATURATION?
Amid this growth in interest comes the question of how many tours the marketplace can support.

"You have to really work it hard," says Jorge Naranjo, VP of touring for Cárdenas, Fernández and Associates, which is promoting the Vives tour. "There are very few acts in the Latin market that can come out and quickly sell out."

For example, in the Latin stronghold of Miami, ticket sales have been initially slow. Even Iglesias moved his September show, originally slated for a Tuesday evening, to a Saturday date in November, officially citing staging concerns. Shakira's Miami show at the American Airlines Arena, which is scheduled for a Tuesday and went on sale Oct. 5, reportedly sold close to 5,000 tickets by the following Monday. But in contrast, Martin's Livin' la Vida Loca Miami Arena tour (which kicked off his tour in 1999) sold out in one day, back when Latin shows were fewer and farther between. This season, Miami is slated to host five shows by Maná, Vicente & Alejandro Fernández, Gilberto Santa Rosa, Rubén Blades, Shakira, and Jaguares within a couple weeks of each other.

Ani Difranco, president of Miami-based concert promoter NYC, says, "There are more tours and there will be more and more. But because of the economy, it's a tough market. You have to be creative. I see a lot of double bills. And it's important that these acts don't forget their Latin base."

Simonitsch adds, "I think there's definitely an effect because of the economy, and having a lot of those shows falling at the same time is not good for the consumers." Further, ticket prices tend to be high for Hispanic shows, in part because many tourists originate outside the U.S. and face significant travel costs.

Still, Simonitsch says the increasingly diverse Hispanic population is willing to pay up, especially now that production values for these acts have improved considerably.

In the end, while the number of dates for Latin acts is unlikely to grow to the 80-90 shows that a top mainstream act in the country is averaging, "we are growing," Simonitsch says. "We're not just living in Chicago or Southern California. We live in Denver. We live in Oregon. There's growth everywhere."

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BILBOARD OCTOBER 19, 2002
25 Years Later, Skynyrd Tragedy Haunts Survivors

Continued from page 1

and fans alike as the Lynyrd Skynyrd plane crash near McComb, Miss., 25 years ago.

Just before dark on Oct. 20, 1977, at the height of Skynyrd’s creative and commercial powers, the smoke and flames from a 240-rung ladder stretched into the Mississippi swampland en route from Greenville, S.C., to Baton Rouge, La. While 26 people were on board, remarkably, only six were killed: band members Steve Gaines (guitarist), Cassie Gaines (Steve’s sister, who was the vocalist), and Ronnie Van Zant (lead vocals); road manager Dean Kilpatrick; and pilots John Gray and Walter McClary.

For the survivors, the crash remains a defining moment. “I think about it every day,” says Skynyrd guitarist Gary Rossington, who, along with keyboardist Billy Powell, are the lone survivors of the tragedy still touring with the band today. “I’m always reminded by the scars, heartaches, and memories.”

EERIE FORESHADOWING

Skynyrd’s fateful tour was planned in support of its October 1977 MCA release, Street Survivors. The outing, ironically dubbed Tour of the Survivors—began Oct. 13 in Statesboro, Ga., with the band’s spirits high. “We were happy with everything,” Rossington recalls. “Steve [Gaines] had joined the band, and everything was working out really good.”

By the suggestion of tour manager Ron Eckerman, Skynyrd began flying rather than busing, as they had on previous tours. Charter was the way to go because, according to Eckerman, “this band was a little bit of a commercial surprise.”

Lighting technician Steve Lawler had only recently joined the Skynyrd crew. “Everybody was really excited to be part of what we all assumed was going to be one of the next huge bands,” Lawler says. “The band was very focused. The rest of us, as I remember, were focused on having a good time.”

The Covair was a 1947 model, leased by Eckerman, and it had mechanical issues early on. The day before Skynyrd’s Oct. 19 Greenville show, guitarist Allen Collins saw an unnerving sign. “Allen looked out the window and saw one of the engines sputtering and throwing out flames,” Rossington says. “He was scared to get on it to go to Baton Rouge. A couple of guys didn’t want to get on it. I was ready to go and I ran out the door.”

Lawler says, “He lay across a tree in the growing darkness. Lawler could hear screams and moans coming from the plane.”

Rossington was thrown from the wreckage. “I had a lot of broken bones. My right leg was just hangin’ there, chopped off, really with a compound fracture. I remember waking up with lights in my eyes, seeing a few people laying around.”

Rossington clearly remembers part of a plane door laying on top of him. “I couldn’t get up because I was so broken up, and I remember saying, ‘Get this damn thing off me.’ Dean Kilpatrick walked up and threw this piece of metal off me, and [later] come to find out he was dead at impact. They said there was no way he could’ve walked up and helped me. But I knew for a fact he did, whether it was his spirit, or God, or whatever. He did that. I know it.”

TO CLIMB FROM THE WRECKAGE

“[N]ot knowing the safety of this plane, I was more worried about how to straighten out this poker game we were having, ’cause I was wimmin’,” Low on fuel and taking advice from Federal Aviation Administration (FAA) officials in Houston, the plane turned back toward McComb, flying low over forested swampland and steadily descending. “I believe [the pilots] were transferring fuel from one engine to the other, miscalculated, and dumped the fuel,” Eckerman says.

“Pilot error.”

The plane started hitting the tops of trees, “softly at first,” Rossington says, imitating the rumbling noise. “Then it got so loud I couldn’t explain it to you, and then I was knocked out. I didn’t wake up until a helicopter was over us.”

“The last thing I remember was a limb ripped through the fuselage and hit me in the head,” Lawler says. “When I woke up, [roadie] Mark Frank was still sitting next to me, strapped to his chair. I looked at him and said, ‘We really crashed.’”

Lawler, Frank, sound tech Kenny Peden, and drummer Artimus Pyle were apparently the first survivors to climb from the wreckage. “I was cut up bad, with a hunk of steel sticking out of my arm,” Lawler remembers. “Artimus told me to lean up against a tree: it would give me energy. And he told me to watch out for alligators.”

Lawler says Pyle went to check on the pilots for advice. “He came back and said, ‘The pilots are cut in half: they’re dead.’”

When Lawler woke up, he heard the plane go down. “I ran straight back,” he says. “While I was inside the plane, the plane was on its side, door up, and they brought ‘em all out through the top.”

Mote says the first person he saw dead was Dean Kilpatrick. “I knew it was from a picture I saw of him later. He didn’t have a shirt on, and he was wearin’ tan bell-bottom pants. That shook me up and ruined my rescue effort. I remember them gettin’ Cassie Gaines out, too, the first woman. That really upset me.”

Lawler remembers a Coast Guard helicopter spotting the plane and a harrowing rappelling down. “In the hospital they told me he was a Vietnam vet, hard core. I do know he saved some lives.” Despite having all the ribs on his right side cracked and cuts that would require ‘hundreds of stitches. ’it was a miracle he wasn’t killed.”

Covered in rubble and badly injured, Eckerman was also among the last out. His wife was told at first that he couldn’t be found. He says, “I had no chance of coming out of there, my wife never wanted me to.”

“Bad as it was, most agree things could’ve been much worse. ‘When you look at that plane, you think, ’How on earth did anybody live through this?’” Lawler says. “The guy from the FAA came in to talk to me twice in the hospital, and he said not one seat was left stripped down in the plane.”

On impact, the lack of seats meant to turn out to be a blessing. “It kind of saved us in a way,” Eckerman says, “but at the same time that’s what took us down.”

While the survivors’ wounds eventually healed, hearts and minds recovered more slowly. “There’s no way to tell anybody what happened. I’ve only told this story once or twice to anybody,” Rossington says. “But I will say this: ‘Out of everybody who survived, and I’ve talked to about every one of them, they all have a different story about what happened. Not that anybody’s lie—just what happened was their experience.”

RELENTLESS LEGENDS

For most of the crash survivors, life goes on. Lawler was on the road with Boz Scaggs by December and has no missed a beat since. Today he is director of production for Clear Channel Entertainment. “It sticks with you,” he says of the crash, “I have recurring nightmares about flying, and not getting enough altitude. But in a lot of ways, it’s just something that happened, and people in the business know it happened to me. My arm’s messed up and my back hurts. It ain’t the greatest, it’s the miles.”

Mote reluctantly has become part of rock lore. “I never, ever would have asked for all this. I’m a person that doesn’t want to be in the spotlight,” he says, “I think about it 100 times a day. I can still smell it, hear the people yelling.”

And fans won’t let Mote, who still lives in the same place, forget: “I’ve had many, many Lynyrd Skynyrd fanatics come here,” he says. “It built a road leading to the site, put a little white fence around the area, and added a picnic table and a sign: ‘This cost me a lot of money and many, many hours. What am I supposed to do when a car drives up here with California plates—tell ‘em to go to hell? I just did it so people would know where it is. I never made a penny, and I probably won’t.”

To mark the 25th anniversary, Mote decided to host a concert near the site Oct. 5, investing $200,000 of his own money. Skynyrd opted not to play, but Travis Tritt, the Artimus Pyle Band, and others were on the bill, which drew a modest crowd. Mote says, “I can’t wait to come out.”

“’The crash pretty much got me out of the touring business,” says Eckerman, now a sound engineer with his own firm, Ambient XL. “I just didn’t have the heart for it anymore, and it kinda took me back, it definitely changed the way I look at life.”

Rossington is still on the road with a band that notches its 30th anniversary in 2003, Skynyrd reunited in 1987, with Ronnie’s brother Johnny Van Zant on lead vocals, and released the post-crash highlights of Sanctuary called Turn It Up. Upcoming plans call for a new MCA boxed set next year, a DVD featuring 1977-era band footage, a focus exhibit at the Rock and Roll Hall of Fame in Cleveland, and a tribute album on Sanctuary.

But tragedy has continued to follow Skynyrd. Allen Collins survived the crash but died in 1990 of pneumonia following complications from a 1986 car crash that killed both Ronnie Van Zant and lead Collins paralyzed. And bassist and founding member Leon Wilkeson died last year from liver disease (Billboard, Aug. 1., 2001).

Still, Skynyrd tours on, with loyal crowds and six-figure guarantee. “At the end it was hard to keep going, but you get called up. I feel like what we’re doing is a testimony to the music, to Ronnie and Allen and everybody.”

Rossington says, “We had a dream together—toe—imagine what we would start this band and make it die tryin’. Our dream came true, and it still is for me. I’m living it all for you.”

Rossington scoffs at talk that Skynyrd is cursed in any way. “If you take a band and keep it for so long and kept up with them for 30 years, something’s bad’s going to happen to all of ’em. Shit happens to everybody. It ain’t just us.”

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Top Tune Series Added To Research Roster

A new chart package has been added to Billboard Research Services' menu. The Number One of the Year series, listing each year's top title, is now available for most of the Billboard charts. Billboard chart-research packages are the definitive source of archival chart information, covering the entire history of the record charts in Billboard.

The Number One of the Year provides a list of the top title of the year for just about every genre, including pop singles, pop albums, country singles, country albums, R&B/hip-hop singles, R&B/hip-hop albums, adult contemporary tracks, classical albums, jazz albums, dance songs, modern-rock tracks, rap singles, Latin albums, and Latin tracks. Listed are the title, artist, and label for every year charts were produced for the genre.

Other Billboard research packages available are The Number One series, a chronological listing of each record that reached No. 1 on a specific chart; the Top Ten series, a listing of every record that reached the top 10 on a specific chart; and the Top Ten Records of the Year, a recap of the top 10 records of the year, as published in Billboard's year-end special issues.

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visit www.billboard.com
Pink Jewel

Jewel wore her pink ribbon with pride at a breast cancer awareness event sponsored by Self magazine in New York's Bryant Park. October is National Breast Cancer Awareness Month.

American Songbook

The 20-song Ray Charles Sings for America (Rhino) is filled with inspirational and patriotic music, including Charles' classic "America the Beautiful" and a star-studded new recording of "God Bless America," with Slash on guitar and dobro and Billy Preston on organ. Each artist donated his time in exchange for a $10,000 donation to the Robin Hood Relief Fund, established to help victims of last year's World Trade Center attacks. To date, the fund has raised more than $58 million, much of it from the Concert for New York City. Pictured at R.P.M. Studios in Los Angeles are, from left, Charles, backing vocalist Rosemary Butler, Preston, and Slash.

When Hernando Courtright's close cousin died at 40 of breast cancer, he was determined to honor her memory with the sort of tribute that had lasting implications.

As the founder of Courtright Management—which shops deals for a roster of top rock producers, engineers, and mixers—and head of Fore Entertainment, an indie label, it didn't take a lot of thought for Courtright to come up with the idea of making music with a purpose.

"I'm in the music industry. I have an indie label. I love female artists, it all got me thinking in that direction," Courtright says. "I contacted a number of artists that I had known or seen perform, and they all said, 'You got it.'" Courtright and his wife, Doreen, then contacted a female attorney to handle licensing fees and a female Web designer to launch an Internet site (itsabouteve.org)—all pro bono—and a dream became reality.

The result is the 13-song CD, 'It's About Eve,' with 100% of profits going toward charities that benefit research and outreach programs for breast-cancer victims (the Libby Ross Foundation and T.J. Martell Foundation are thus far targeted). A bonus track features Joan Jett on vocals and guitar, with 27 female singers in the background singing the Beatles composition, "The Word." Hernando was a wonderful friend of mine when I was in the Runaways," Jett says. "I totally envied being part of a project that is his passion. We can't forget women's health concerns."

Of course, Courtright also hopes that listeners will tune in to the wealth of new artists on the album, many of whom are garnering some of the best exposure of their careers. They include Debra Miller, Wellville, Heidi Petrikat, Lava Baby, Sister Someone, Emily Curtis, and Elisa Peimer. (The disc is available from Fore that at 212-410-9005, or on the Web site.)

"The response has been so very favorable" since the disc reached in late June, Courtright says. An added push is ongoing throughout October, in observance of National Breast Cancer Awareness Month. "There's so much more I hope to accomplish with this project. I'd love to do a mini-tour of the Eve girls and to turn this into an annual event. It's important to me to do something that has a lasting impact."

Joan Jett and Hernando Courtright

RIM SHOTS

by Mark Parisi

Wow, the European copyrights to many Sinatra and Elvis songs have almost expired! copyrights?

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Coinciding with Billboard's 2002 Music & Money Symposium, Billboard turns its spotlight on the business behind making music. We look at survival strategies for distributors and labels selling into cash-challenged retail accounts, the continually rising value of music-publishing assets, and the growing activity and influence of entertainment-business attorneys.

Take advantage of this opportunity to promote your financial or management service business to companies that make and distribute music.

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