

Let's Dance

Hip-Hop Hits
Dancefloors: P. 10

A Special
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Dance Music
Summit: P. 42



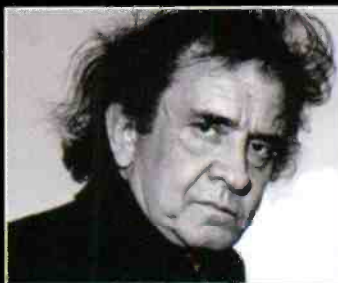
Cash: He Walked The Line

Reported by Chris Morris in Los Angeles and Ray Waddell in Hendersonville, Tenn.

He was a rebel innovator, a socially conscious songwriter and a charismatic performer.

The music world lost a giant with the death of Johnny Cash.

He died Sept. 12 in a Nashville hospital of respiratory failure stemming from complications



from diabetes. He was 71.

"He was loved by people all over the world," Cash's longtime friend Kris Kristofferson tells *Billboard*. "The man stood for everything we admire: truth, integrity and justice."

Cash had been in ill health in recent years and had been hospitalized repeatedly in the months preceding his death. His wife of 35 years, singer

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • www.billboard.com • SEPTEMBER 27, 2003



Dido's New Lease On Life

U.K. Artist's Second Set Expected To Break Big In U.S.

BY PAUL SEXTON
and EMMANUEL LEGRAND

LONDON—Dido Armstrong's breathless journey is reflected in the title of her much-awaited new album, "Life for Rent" (Arista/BMG).

She has gone from hopeful singer/songwriter to budding superstar, thanks to worldwide sales of 12

million for her debut album, "No Angel." But for all the scrutiny of Dido's new work, the English artist says she has put BMG's sales estimate for her previous album out of her mind.

"It was very easy to put it aside," Dido insists. "I was so desperate to get back in the studio, because I had all these ideas in my head. Then I was in this studio

(Continued on page 82)

Euro Execs See Gains In 2nd Half

BY EMMANUEL LEGRAND
and GORDON MASSON

LONDON—It's shaping up to be another tough year for the European music industry.

Several key markets are posting double-digit declines in shipments,

but executives remain optimistic that a flow of strong releases coupled with new industry initiatives will help bolster second-half sales.

"I am hopeful for the rest of the year," says Rick Dobbis, president of Sony Music International (SMI). "As a company and as an industry, we have adjusted to the new market conditions quite substantially."

Sales in most European markets were down in value and units in the

(Continued on page 84)



DOBBIS: HOPEFUL



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Unpublished
No. 1 on this week's unpublished charts

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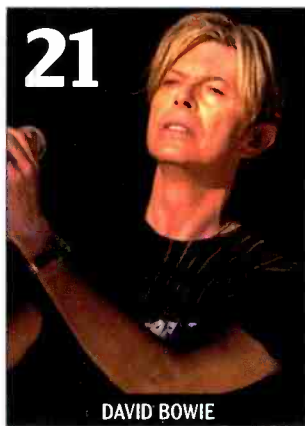
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DAVID BOWIE

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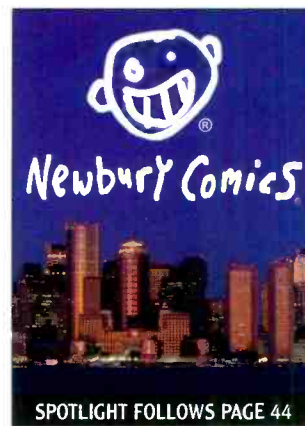
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KID ROCK

QUOTE OF THE WEEK

“My alter ego, with a cigar in his mouth, a drink in his hand and women around him—that’s placement.”

R. KELLY
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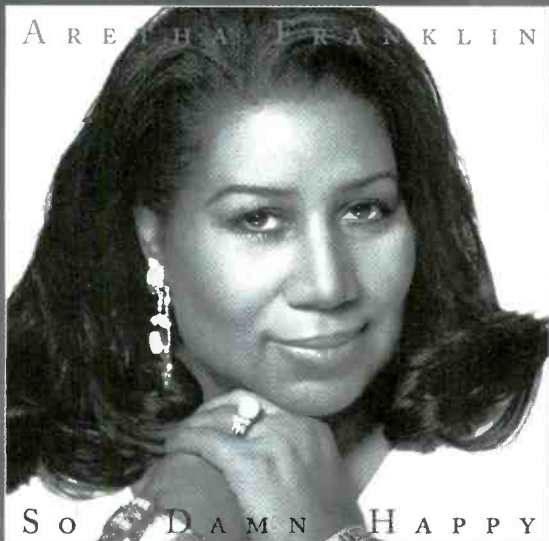
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RONSON: 'MUSICAL HYBRIDS ARE HAPPENING ALL THE TIME'

Hip-Hop Revisits Dancefloor Success

BY MICHAEL PAOLETTA

NEW YORK—R&B and hip-hop acts are returning to the dancefloor.

Led by such influential producers as the Neptunes, Sean "P. Diddy" Combs and Mark Ronson, R&B/hip-hop artists are scoring successes on the *Billboard* dance charts.

Among those expanding their audiences with new beats are Missy "Misdemeanor" Elliott, Jill Scott, Angie Stone, Beyoncé and Kelis.

"Musical hybrids are happening all the time," Ronson says. "Look at how many people are attempting to clone the Neptunes' progressive club sound. We're seeing more and more hip-hop artists and producers play

around with funky electro grooves—and the tempo is increasing."

While these risk-taking artists are stopping short of creating straight-

up, progressive house tracks, they are offering upbeat and up-tempo music that fuses hip-hop sensibilities with dance/electronic overtones.

J Records artist Stone—who reached the summit of the *Billboard* Hot Dance Music/Club Play chart with "Wish I Didn't Miss You" last year—likens it to "revisiting hip-hop with a lot of the old-school heads."

Stone credits the Neptunes with paving the way. "They are reviving that whole era of dance music," she says. "And the kids in the clubs are going crazy."

(Continued on page 67)



STONE: LEADING THE WAY

Arenas Await Q4 Tours

BY RAY WADDELL

With no new blockbuster tours on the horizon, arena managers are hoping that outings by Simon & Garfunkel, Shania Twain, David Bowie and others will keep seats warm this fall and winter.

Also filling arena seats in the coming months will be the Eagles and Fleetwood Mac, both of which have extended their summer tours.

Additionally, it is understood that Kiss and Aerosmith will stage individual tours this winter. Holds also are in place for limited runs by Phish and Dave Matthews.

Still, there are no megatours in the offing along the lines of Paul McCartney, Billy Joel/Elton John, the Rolling Stones or Neil Diamond.

That situation could change by late winter. *Billboard* has learned

that tours are being prepped by Sting, Prince, U2, Metallica, Britney Spears, Bette Midler, Rod Stewart and Gloria Estefan.

But for now, arena managers must stay in the loop with agents and promoters as the entire industry deals with the seasonal slim pickings.

Early indications are that the Simon & Garfunkel tour is shaping up to be a home run (*Billboard*, Sept. 20), which is good news for arenas both in timing and business.

"We just put up Chicago and St. Paul [Minn.], and they sold out within minutes and are adding second

shows," says Jerry Mickelson, co-president of Chicago-based promoter Jam Productions. "Simon & Garfunkel is going to be a blockbuster, but I'd say other than that, it's pretty light."

Likewise, Bowie's A Reality tour (Continued on page 82)



FOGEL: BOWIE TOUR WILL DO GREAT BUSINESS



BIG BOI, LEFT AND ANDRÉ 3000: TAKING A RISK WITH 2-CD SET

OutKast: Flying Solo Together

BY RASHAUN HALL

In a declining market, OutKast has enjoyed nothing but success.

The duo's four studio albums have shown steady artistic and commercial growth; combined U.S. sales total 9 million units to date.

So, when the duo of André 3000 and Big Boi decided to mess with their recipe for success, opting to record solo albums and bundling them into a two-CD set under the OutKast banner, they were definitely taking a risk.

The result is "Speakerboxxx/The Love Below" (Arista). Due Sept. 23, the double-disc set features solo (Continued on page 84)

More Heat Over RIAA Subpoenas

BY BILL HOLLAND

WASHINGTON, D.C.—Many in the copyright law community say that challenges to the informational subpoena process used by the Recording Industry Assn. of America are headed to the Supreme Court.

"There'll be an effort to take it to the Supreme Court," says David Hayes, a copyright attorney who represents several Internet service providers and tech companies.

"Whether they take it up yet is another matter," he adds. "Verizon is the first challenge. SBC Communications has refused to honor the subpoenas, so you can expect litigation there. The court traditionally likes to wait for an issue to bubble up in several different lawsuits in several appellate decisions.

"But," Hayes continues, "if the court thinks there are legitimate constitutional issues—privacy, whether there is sufficient due process [in the subpoena process] or the fact that there

are no judges involved in granting the subpoenas—they may decide to do so."

Hayes also says this court has a history of taking on landmark copyright issue cases. The court ruled against the challenge to the Sonny Bono Copyright Term Extension Act last year.

Michael Remington is a copyright lawyer who works with music industry clients in D.C. He believes the case between the RIAA and Verizon will eventually be appealed to the Supreme Court. "Whether the Supreme Court will take it up depends whether the conflict is about statutory construction [the Digital Millennium Copyright Act's wording of the provision] or constitutional issues.

"And if the pending Grokster appeal about whether ISPs are guilty of contributory or vicarious liability goes against the RIAA, there'll be a split in the circuits for the Supreme Court to resolve," Remington says.

The RIAA had no comment on the possibility of cases it is involved in making it to the Supreme Court.

On Sept. 16, a three-judge appellate panel here heard oral arguments in the Verizon lawsuit challenging the district court ruling that the RIAA can employ the subpoenas under the DMCA.

The same day, Sen. Sam Brownback, R-Kan., introduced a bill that would take away the information subpoena from the RIAA as an enforcement tool. On Sept. 17, the Senate Commerce Committee heard industry and ISP officials debate the constitutionality of the subpoena process.

At the hearing, chaired by Brown-

back, RIAA president Cary Sherman defended the industry's employment of the subpoenas.

Sherman said Congress had carefully crafted a balanced arrangement of rights between content owners and ISPs. Verizon executive VP/general counsel William Barr countered that

al Rules of Procedure.

"It would provide Internet users basic notice and an opportunity to be heard," he added.

Brownback said he supports "strong protections of intellectual property" and said his bill, S.1621, would restore a balance of rights. Instead of using informational subpoenas to gain the identities of alleged infringers, the RIAA would have to file "John Doe" lawsuits and present evidence of infringement to a judge. The bill has no co-sponsors.

The oral arguments were lively in Verizon's appeal of the U.S. District Court ruling that the RIAA can employ informational subpoenas to get the identity of alleged infringers from the ISP. The three judges bombarded lawyers representing the RIAA and Verizon with questions. Many questions focused on the difficulties in interpreting the statutory language of the 1998 DMCA.

Few questions plumbed Verizon's contention that by avoiding court inspection, the subpoenas could endanger privacy and free speech.

But the judges indicated their frustration that the DMCA subpoena language was written before the emergence of peer-to-peer file sharing. Judge John Roberts also tweaked Verizon attorney Donald B. Verrilli's nose by saying, "You make a lot of money off premier services" such as broadband that showcase P2P services. Verrilli responded that any suggestion that Verizon is promoting online piracy is "a canard."



BROWNBACK: AIMS TO RESTORE BALANCE

the subpoenas, which can be obtained from court clerks, violate due process.

Barr characterized RIAA's lawsuits as a "jihad against 12-year-old girls." Sherman said that Verizon has been lax in copyright education efforts and points its customers to the fee-free P2P services.

James D. Ellis, executive VP/general counsel of SBC—which supports Brownback's bill—said it would require the alleged copyright owner to "reasonably investigate his claim and expose his claims to the light of day, pursuant to the protections of Feder-

Ienner Calms Staff Fears On Epic's Future

BY ED CHRISTMAN and MELINDA NEWMAN

NEW YORK—With Sony Music North America president Don Ienner now overseeing the day-to-day operations of Epic Records following the Sept. 11 departure of president Polly Anthony, artist managers are waiting to see what direction he will set for the label.

"I truly haven't heard what they're going to be doing," one artist manager of an Epic act says. "I'm sad because I like Polly immensely, but I'm sure Donnie will be just as strong."

While there is no plan in the short term to replace Anthony, Ienner moved quickly to shore up label morale, assuring Epic staffers that the label will continue to operate as a separate entity.

At a Sept. 17 meeting with staffers, Ienner is said to have told Epic employees that he would rely on the label's senior staff, including executive VP/GM Steve Barnett, as well as drawing upon Sony Music Entertainment executive VP Michele Anthony and SME executive VP of A&R David Massey to lead the label.

Anthony's sudden departure, following the retirement of longtime Epic chairman David Glew earlier this summer, was seen as a blow to the label.

"To not have the leader you fought for and were in the trenches with" could impact morale at the label, one source familiar with the situation says. Even worse, label staffers were said to fear that the label would be merged into Columbia, according to other sources. Ienner's meeting, sources say, put that fear to rest.

Epic has a longstanding internal competition with sister label Columbia, which has pushed both imprints to greater heights, sources say. However, some wonder how that will be affected with Ienner, the former chairman of Columbia, now taking a more hands-on role in running Epic.

Already, some observers say that the Sony restructuring this year that

resulted in the two labels sharing a number of services—including sales and urban promotion—has taken the edge off that competition.

Because of that, one source suggests the next move should be designed to retain that competitiveness instead of further blending the labels.

So far in 2003, Epic's total album market share is down to 5.4% of the U.S. market, compared with the 6% market share it had during the same time period last year. Epic's current album market share is down slightly more: 5.5% this year versus 6.3% last year, according to Nielsen SoundScan.

Artists on Epic include Celine Dion, Good Charlotte and Anastacia (through Massey's Daylight imprint), Macy Gray, AC/DC, Chevelle, Audioslave, Tori Amos and Ben Folds.

To buttress Sony's A&R efforts, Massey was promoted to executive VP of Sony Music U.S. and Sony Music International, reporting to Ienner and SMI president Rick Dobbis. Massey has already met with several Epic A&R staffers, sources say. Massey was out of town and not available for comment.

In the meantime, press reports that Richard Griffiths—who was president of Epic prior to Anthony—is returning to run Epic have been labeled as not true by company insiders, although they fall short of declaring him completely out of the Sony picture. "They aren't replacing her," a source says. "But it sounds like he may come in in another capacity."

Anthony, whose contract is said to be up at the end of this month, did not return calls for comment.

Press reports and sources suggest she is already meeting with a number of labels about possible positions, including Warner Bros. and Casablanca, the Universal Music Group-distributed startup headed by her former boss, Thomas D. Mottola.

Warner Bros. representatives declined to comment, while sources say a position with Casablanca is not imminent.

WMG, BMG Talk; EMI Lurks

BY GORDON MASSON and LARS BRANDLE

LONDON—The probability of five majors becoming four appears more likely than ever, with some industry observers expecting the announcement of a deal within one month.

The exclusivity period for negotiations between BMG and Warner Music Group has lapsed, according to sources close to the deal. But the two companies are continuing their discussions.

EMI, which has expressed interest in purchasing WMG, is now expected to make a play for the company. "Are they talking today? I don't know, but it's fair to say that they will be in there and wanting to talk to Warner," a source says.

Representatives from AOL Time Warner—known once again as Time Warner following a board decision—and Bertelsmann declined to comment on the situation.

But an insider at the German media group's headquarters in Guetersloh tells *Billboard*: "In regard to the man-

agement [of a merged entity], some principles have been agreed."

To date, Bertelsmann has not officially confirmed the existence of talks on a merger. The source described as "unrealistic" published reports that Bertelsmann would pay TW \$150 million in compensation. "It's not only about numbers; there are also other topics in the background." An agreement to operate their music publishing businesses separately has apparently been reached.

Regarding EMI entering the fray, one observer notes that it would make sense for EMI Recorded Music chairman/CEO Alain Levy: "He's done all of the cost-cutting that he can, but he still obviously wants to deliver bigger and better results. He can do that by folding Warner in with EMI."

Talk among financial institutions about EMI waiting in the wings has increased since the London-based major announced plans Sept. 15 to offer 10-year senior notes worth around 300 million euros (\$338 million), less than a week after raising \$243 million from a convertible bond issue.

An EMI spokesperson says the proceeds will go toward refinancing existing debt, not increasing debt level.

But one London-based analyst says that given the nature of EMI's current debt, "it doesn't really make a great deal of sense to restructure that debt, so [the senior notes and bonds] literally just increase the company's facilities and the amount of money that it has at its disposal."

With EMI maintaining its stance of not commenting on industry buzz, a spokesperson adds: "Our No. 1 objective is to build a strong music company."

But the company has also maintained a policy whereby it will look at consolidation, on the right terms, if such a move would help it achieve that objective.

Regardless of the outcome of merger talks, the players involved will still have a considerable task ahead of them in persuading competition authorities that consolidation will not adversely affect the markets or harm competitors or consumers.

JOHNNY CASH 1932-2003 HERE WAS A MAN.



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BMG Offers Copy-Protected CD

BY BRIAN GARRITY

NEW YORK—BMG and other labels are about to begin making a case for the concept of “personal use” as they begin testing commercial deployment of CDs that do not allow unlimited digital copying and sharing of music.

On Sept. 23 Arista Records will be the first BMG-owned label in the U.S. to release a commercial CD with copy-management technology. The title is “Comin’ From Where I’m From,” by singer/songwriter Anthony Hamilton.

The CD will feature technology from SunnComm that enables owners of the album to transfer the music to a secure portable device and burn three CD-R copies.

Those who purchase the album can also e-mail friends links to the music. Recipients can download the tracks and listen to them for 10 days.

The album will carry a \$13.98 suggested list price and will be labeled to inform consumers of the technology.

Record labels are looking to dictate CD usage rules in response to rampant digital piracy from CD burning and peer-to-peer trading of music online.

The commercial rollout of secure CDs comes in the wake of the recording industry launching hundreds of copyright infringement lawsuits against individual consumers engaging in digital piracy.

“We want consumers to become more accustomed to the concept of personal use,” BMG chief strategic officer Thomas Hesse says.

However, the labels have been hesitant to release CDs in the U.S. that completely block copying and that cannot be played on a computer.

Until now, BMG’s U.S. labels have used copy-protection technology only on promotional CDs.

“The consumer experience is BMG’s

top priority,” Hesse says. “Consumers who purchase this CD will have broad flexibility, including the ability to listen to it on a whole range of devices and players, and the right to burn copies.”

Hesse points out that the CD cannot be mass copied, thanks to the development of “second-session” technology.

“It is now possible to offer consumers the level of flexibility to which they have become accustomed while beginning to better protect our artists’ rights,” he says.

Second-session technology enables two versions of a recording to be compressed onto a single CD—therefore allowing consumers to listen to music on both regular CD players and PCs.

Other major labels are also expected to begin releasing a limited number of CDs featuring the technology in the coming months.

Whether consumers will agree that the technology is “friendly” remains to be seen.

However, the move is being met with some support on Capitol Hill.

“The use of copy-management technology is a step in the right direction,” says Rep. Lamar Smith, R-Texas, chairman of the House Judiciary Committee on Courts, the Internet and Intellectual Property. “Technology developed in the marketplace, rather than a government mandate, is the best and most effective way to fight piracy.”

Retailers, who have been calling for the adoption of copy-protection technology, are likewise supportive of the move by BMG.

Music retail trade group the National Assn. of Recording Merchandisers (NARM) said in a statement, “They have adopted a copy-management approach, rather than simple copy-protection. NARM has encouraged this approach to address both the copyright holder’s needs and the needs of retailers and their customers. They have found a way to not only protect their content from piracy, but to recognize that some copying by consumers and retailers is legal and appropriate.”

BPI Ponders RIAA Suits

Suing Downloaders Could Be ‘A Matter Of Survival’

BY GORDON MASSON

LONDON—The British Phonographic Industry has not ruled out suing individuals that illegally download its members’ repertoire, despite the uproar such moves have caused fellow trade body the Recording Industry Assn. of America.

That was just one of the messages BPI executive chairman Peter Jamieson delivered Sept. 14 to delegates at the In the City trade show in

Manchester, England.

He also urged the music industry to stop its infighting and the government to hasten moves on copyright issues.

Admitting that the BPI would “hopefully not” follow the RIAA’s strategy of suing illegal peer-to-peer file traders, Jamieson would not rule out such a strategy “if it is a matter of survival for the business I love, because we need an honest majority to make things work across the board.”

But litigation, he said, would have to wait until the EU Copyright Directive is adopted into U.K. law—the

delay of which, he claims, is preventing British record companies from pushing ahead with their own online offerings.

“For whatever reason the U.K. has been slow to implement the EU Copyright Directive,” he says. “Until the new framework is in place, record companies have been understandably cautious about making definitive moves to make their repertoire available online or to embrace new business models.”

But he also reserved criticism for his membership and others involved in the U.K. business.

“We need to get things into perspective,” he says. “Compared with the seriousness of the common challenges we face, we might be in danger of fiddling while Rome burns.”



JAMIESON

A LOOK AHEAD

X To Mark The No. 1 Spot

BY GEOFF MAYFIELD

LOS ANGELES—First-day numbers cited by music chains suggest that the fifth album by rapper DMX will sell 325,000-350,000 copies, a sum that will place him well ahead of the pack on next issue’s Billboard 200.

The bow of “Grand Champ” (Def Jam) will extend a chart record, as DMX is the only act in the history of The Billboard 200 to bow at No. 1 with each of his first four albums.

Following John Mayer’s current No. 1, “Heavier Things,” next issue will mark the second straight week that a new title leads the big chart with a 300,000-plus sum. That is a sure indication that the march toward Christmas has begun, when a host of high-profile artists seek the traffic of the gift-giving season.

Aside from DMX, the Sept. 16 slate also brought new albums from A Perfect Circle (Virgin) and Erykah Badu (Motown/Universal). The former appears headed for a start of around 250,000, bigger than the 188,000 copies that the Tool offshoot rang when its debut album arrived in 2000.

Badu should start in the range of 150,000. Her three earlier albums also had 100,000-plus starts.

New sets by three other acts might approach 100,000 copies: Sheek Louch (Universal), Bubba Sparxxx (Beat Club/Interscope) and Thursday (Island).

If each of these titles hit their marks, it will be the sixth week in 2003 when five or more albums bow inside the top 10, which would set another Billboard 200 record.

NEWSLINE

THE WEEK IN BRIEF

In response to retail concerns. Universal Music & Video Distribution has issued a policy letter on its new Jump Start sales-price-reduction program, slightly altering some of its terms. In a letter to customers dated Sept. 17, UMVD says that the low-price sticker it is applying to albums will not carry a manufacturer-suggested retail price. Also, it is revising space requirements, allowing accounts to choose between giving UMVD a commitment of 27% of total marketing opportunities or 33% of major-label marketing opportunities. Finally, accounts are no longer required to sign an agreement to participate in Jump Start, but they needed to phone in a response by noon Pacific Coast time Sept. 19. **ED CHRISTMAN**

Rep. Tom DeLay. R-Texas, the House majority leader, says he will refuse to allow a resolution of disapproval passed by the Senate Sept. 16, regarding the new Federal Communications Commission ownership rules, to be brought before the floor of the House. He called the measure “worthless” and “dead on arrival.” The Republican-controlled Senate passed the resolution that would effectively roll back the June 2 media ownership ruling by the FCC. The vote was 55-40, which would not be enough to override an expected White House veto. Opponents of the rules say they will continue to pursue alternatives. One such move is attaching an amendment withholding funding from the FCC for implementing the new rules to a spending bill that the White House would find hard to veto. **BILL HOLLAND**

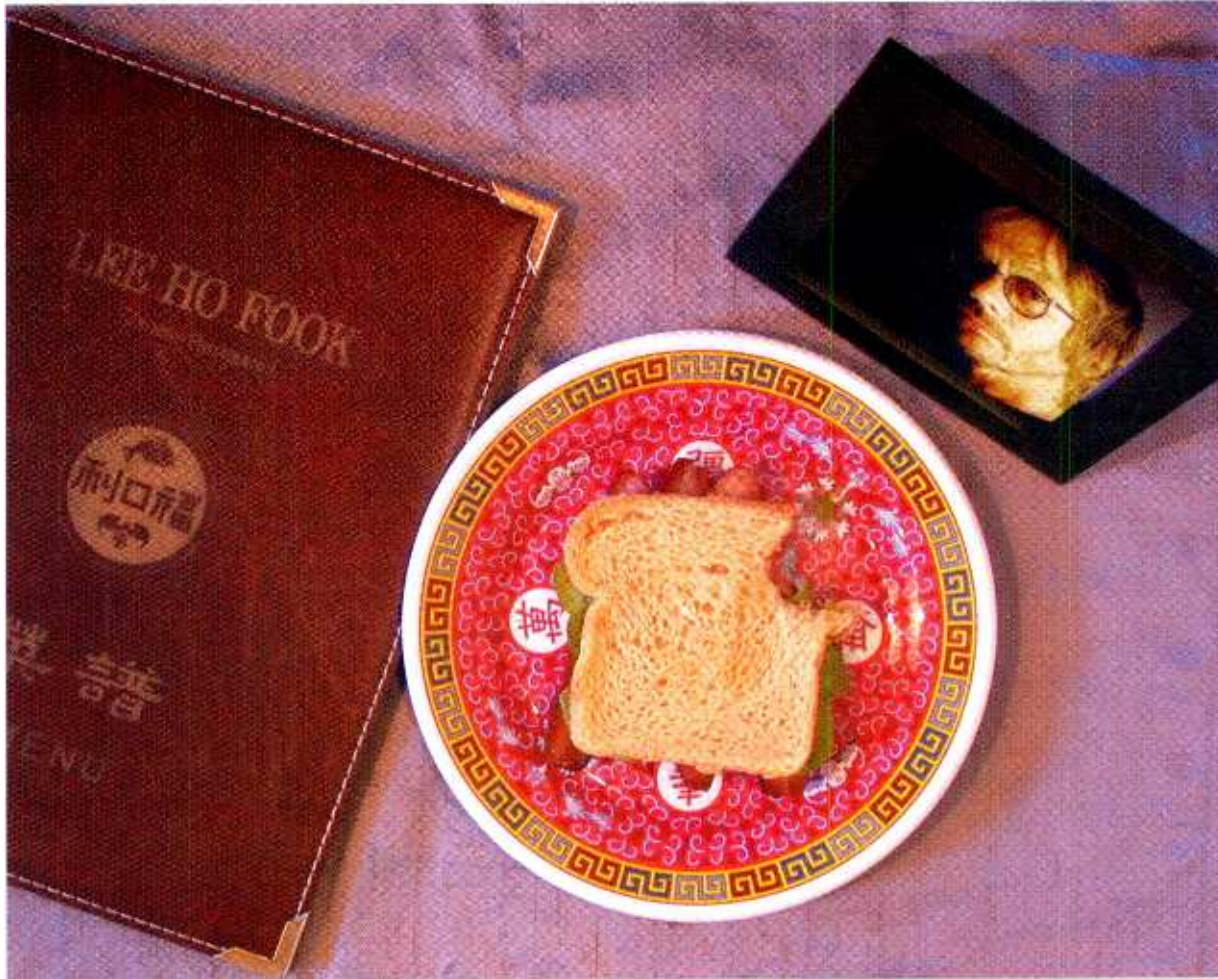
The European Parliament vote on the proposed Enforcement Directive to clamp down on intellectual-property theft has been pushed back until November. The hold-up with the Enforcement Directive is a result of the delay in French European Parliament member Janelly Fourtoul—wife of Vivendi Universal chairman/CEO Jean-René Fourtoul—completing her report on the draft directive. Meanwhile, European finance ministers meeting in Stresa, Italy, emerged from inconclusive talks concerning the lowering of value-added tax on music. The record industry will have to wait until at least Oct. 7, when EU finance ministers meet in Luxembourg, to find out whether they will lower the sales tax on CDs. **LEO CENDROWICZ and MARK WORDEN**

The National Academy of Recording Arts and Sciences announced Sept. 18 that it will increase its lobbying presence on Capitol Hill as part of a new Grammy Cultural Policy Initiative to advance the rights of artists through advocacy, education and dialogue. In making the announcement at the Washington, D.C., chapter’s annual Heroes Award presentation, president Neil Portnow said he plans to harness the strength of academy membership nationwide and develop programs and seminars with all 12 chapters. The D.C. chapter’s senior executive director, Daryl Friedman, will continue to spearhead efforts on Capitol Hill. He is tapping the services of Diane Blagman to assist with legislative initiatives and lobbying efforts. Blagman works for government relations law firm Greenberg Traurig. **BILL HOLLAND**

Apple Corps has sued Apple Computer for breach of contract, according to reports. In an action filed in London’s High Court, the Beatles’ company claims that the computer maker’s iPod portable player and iTunes Music Store violate its trademark. According to the reports, Apple Corps previously sued Apple Computer over the corporate name, winning a cash settlement and a promise that the Apple name be used only for computers—not for music products. **BILLBOARD BULLETIN**

The House of Representatives overwhelmingly passed legislation Sept. 17 that permanently bans Internet access taxes as well as prohibiting states and localities from imposing multiple and discriminatory taxes on electronic commerce. H.R. 49, the Internet Tax Nondiscrimination Act, now moves to the Senate for consideration. A temporary ban on these taxes will expire Nov. 1 if Congress does not act. The bill does not exempt Internet retailers from collecting and remitting sales taxes to the states. It is “tech-neutral” by providing tax freedom for all forms of Internet access. **BILL HOLLAND**

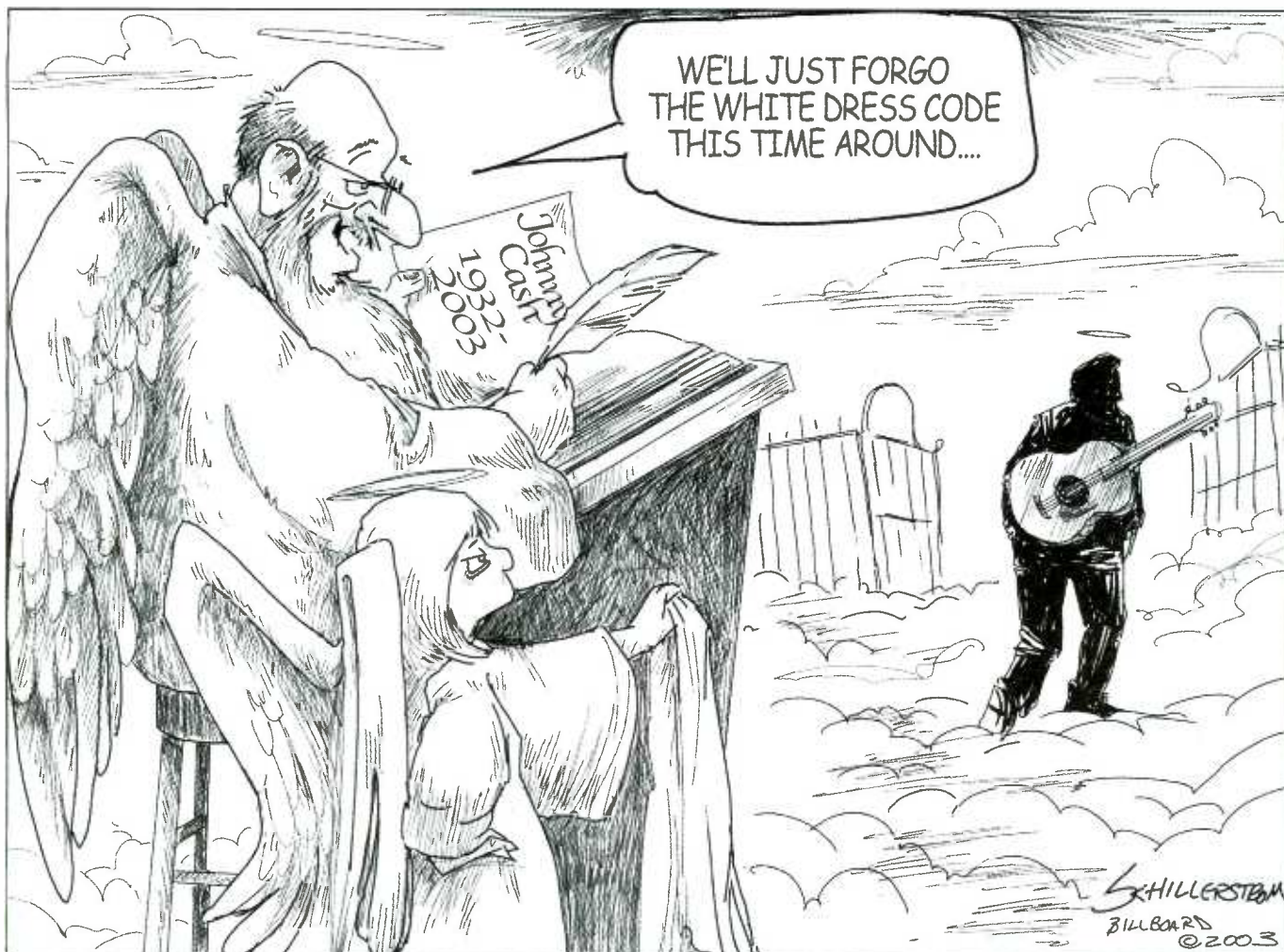
Mediaguide has launched with a service for tracking airplay of music and commercials. Publishing rights organization ASCAP is one of the company’s first clients, along with interactive media company YES Networks. The latter offers consumers information about the song and artist they are hearing and can offer a means to purchase that music online. Mediaguide claims it currently monitors 2,200 radio stations in 200 U.S. markets. **MARC SCHIFFMAN**



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The Critical Battles Ahead

The Recording Industry Assn. of America got everything it could have wished for and more out of its decision to sue 261 individuals who have allegedly downloaded music illegally through file-sharing services.

The organization took a high-risk public relations gamble and won. But that's all this really amounts to—a great public relations play.

The RIAA was able to push what had been largely a backwater music industry story into mainstream American consciousness. Suddenly it became what it should have been all along, a morality play about right and wrong.

It could very easily have gone the other way. It's hard to think badly about gray-haired grandmothers and enterprising honor students like the ones named in the RIAA suits. But fortunately society still disdains a thief.

That's no small thing, but let's not make this out to be more than it is. Even if a thousand lawsuits are filed, downloading will continue. In fact, programmers are already designing software to take the business underground.

The real value out of all this is a tremen-

dous boost in public awareness about piracy. So, now that the industry finally has the public's attention—and at least for the moment, its sympathy—the question becomes how to best capitalize on it.

The more important battles still lie ahead to tame, if not slay, this beast. As we've said all along, the industry needs a market solution and a legal/legislative solution to this crisis.

The more important battles still lie ahead to tame, if not slay, this piracy beast.

On the legal/legislative front, the industry got a significant boost from U.S. Register of Copyrights' Marybeth Peters.

At a Senate hearing Sept. 8, she delivered the strongest statement yet in support of the RIAA's efforts. If it's safe to assume that she speaks for the Bush administration—and she likely does—then her remarks suggest that the administration will support legislation to curb illegal file-sharing.

As we all know, Congress follows; it rarely leads. So hopefully such expressions of support from the public and Peters will finally convince lawmakers that requiring file-sharing services to police content is in the public interest.

Such a law would help level the playing field, but the critical battle, of course, will be fought where it should be, in the marketplace. There's good news on that front, as well.

Apple is likely to roll out its iTunes service for Windows computers as early as next month to catch the Christmas buying season. Universal Music Group's move on music prices and co-op advertising sets the stage for a much-needed realignment of the industry's business model.

Another promising sign is the continued development of new formats, such as Super Audio CD and DVD-Audio. That will give the industry a premium product worthy of an \$18.95 price to go along with CDs priced at \$9.99.

The point is to give consumers what they want at a reasonable price. Do that, and rest assured, they'll beat a path to your door.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.

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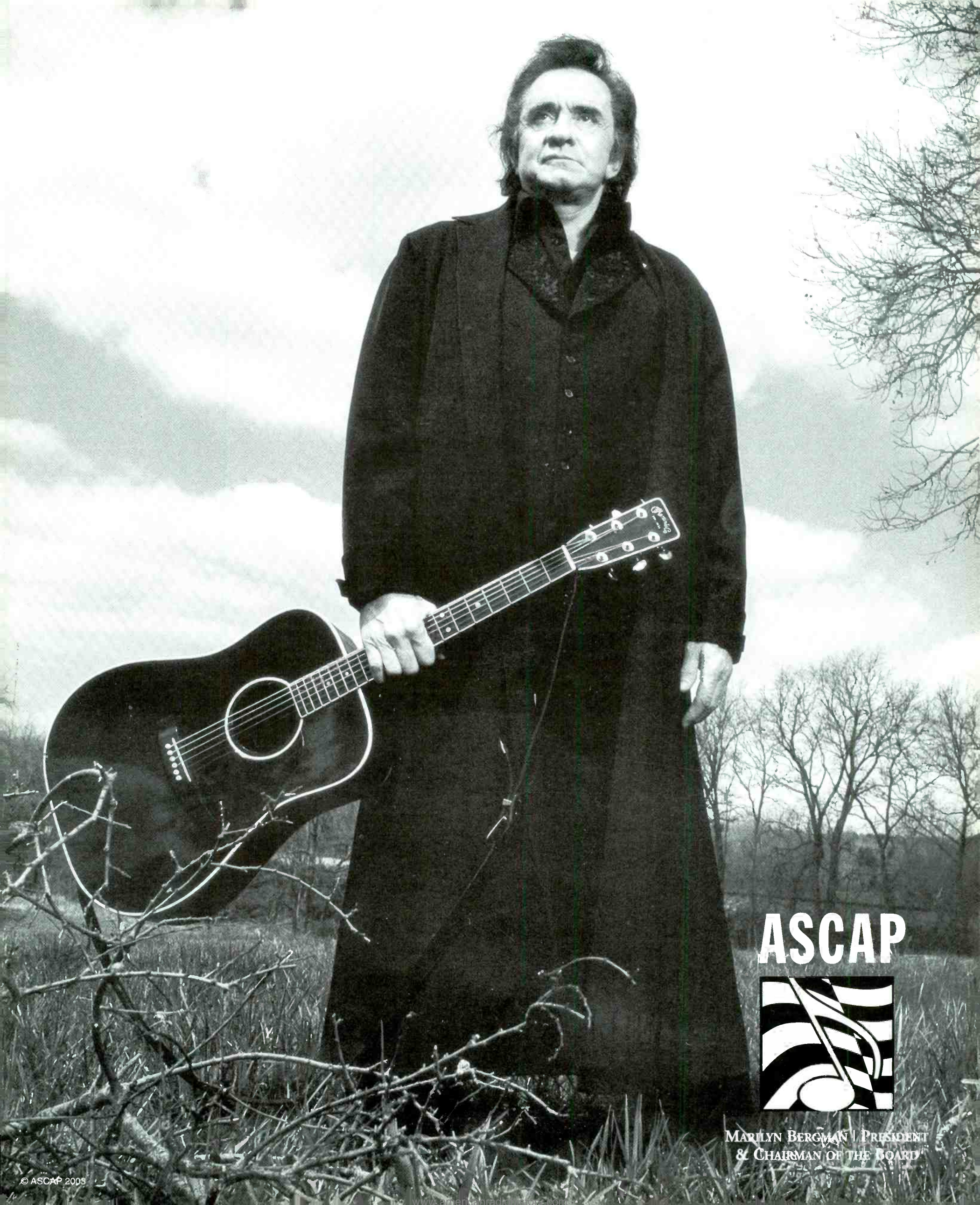
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'I Fear The Neutron Bombs That The Major Labels Will Deliver'

A Small-Store View Of UMG Plan

For the past four weeks, I have seen articles in *Billboard* that have had me composing letters of response in my mind.

The [Sept. 13] issue has finally compelled me to put pen to paper, or more accurately, fingers to keypad. Of course, I am referring to the article discussing the Universal Music Group pricing structure plan.

Let me preface this response by informing readers that I am a 25-plus-year veteran of the music retail wars. In 1995, I opened my first Everyday Music store in Portland, Ore., and currently own seven stores throughout Portland and Seattle.

Everyday Music has been profitable since the second week after we opened for business.

While my income is hardly Richard Grasso-type money, nor even Doug Morris-type money, my wife and I are afforded that middle-class American-dream lifestyle: a house, two cars, dog, cat, etc.

I employ some 80 people, and they too have benefited from our successes.

In those 25 years, I have lived through events and crises in the business too numerous to count. Obviously, file sharing is the crisis du jour, and perhaps, as many say, this is actually the nuclear bomb that will finally obliterate the music industry as we've known it.

Frankly, I've never been much of an alarmist, and I, like many others of our ilk, figure we'll find a

way to survive through it all. If not, I suppose the world could always use another coffee shop.

What file sharing has done is make everybody think radically outside the box, or outside the boxlot, as the case may be. It is seen as the primary reason music sales are



dropping and is held responsible for imparting the consumer notion that CDs are overpriced.

Upon first hearing of UMG's price reduction, my reaction was one of resignation—since it was the simplest of solutions, it was inevitable. Mass merchants have used low prices to gain market share, so it should work for manufacturers, too. Simple! But upon reading more about the details, it became apparent that the plan was much more devious than I had initially perceived it to be.

In eliminating co-op advertising, UMG has eliminated a large chunk of costs.

This has no immediate effect on my business, as I have never used nor relied on co-op dollars. Our reasoning has been to use our limited product budget to buy titles

that customers will buy, not what the labels want to push. But many retailers do rely on co-op dollars, and ones that were marginally profitable before are going to be pushed to the brink if they now have to find their own ad dollars.

I must say, it's payback to the retailers who charged labels for end-caps and listening stations. I knew that when that practice started it was wrong and downright greedy.

However, for UMG to charge non-participating retailers a penalty is unfair, but in light of current practices in other businesses, particularly food retailing, it is hardly surprising.

How this can or will be policed remains to be seen, but I have a feeling that the degree of policing a particular account is subjected to will bear an inverse relation to the size of the purchase orders it can deliver.

Since Everyday Music is not a UMG account, "Operation Jump-Start" will not have an enormous impact on us . . . or will it?

What was not detailed in the article were the ramifications for one-stops. Discounts are to be eliminated—more cost reductions for UMG—and that can mean only one thing for us small guys: higher costs, on all products and at all price points.

One thing Morris does specify is an anticipated increase in unit sales of 15%. Well, that's great! That gets us back to pre-file-sharing days, right?

I'm no MBA, but my calculations—based upon the \$12.02/

\$9.09 costs (my actual costs are higher)—indicate that to do the same profit (not sales but profits), my unit sales at \$12.99 will need to increase more than 50%; that reflects a gross-profit-margin decrease of only 3%.

And, if I am compelled by competition to sell at \$9.99 and rake in those whopping 9% margins, I will need to increase unit sales by more than 500%. I don't anticipate those kinds of increases.

Needless to say, all those calculations become meaningless when Wal-Mart, Best Buy, Target and the others start selling UMG hit product at \$7.99! Which is the real crux of the biscuit.

Customers perceive a dimin-

ished levels of customer service.

That's the environment we're in, and it's my job to find ways to succeed in this given environment. This year was an expansion year for us, and I anticipate the same in 2004. I hope new CD unit sales do increase 15%, because it will mean there will be 15% more used CDs in the marketplace.

Our future successes at Everyday Music will come despite the actions of the major labels, not as the result of their actions.

An aside to fellow Portlander and recent *Billboard* contributor Terry Currier (*Billboard*, Aug. 16): When are you going to stop sending those checks to the National Assn. of

'What file sharing has done is make everybody think radically outside the box.'

ished CD value because enormous volumes of CDs and DVDs are being sold at ridiculously cheap prices, often times less than cost (certainly my cost). And I am afraid this program will encourage more and cheaper CDs to be sold.

It is disingenuous for UMG to claim this program is customer-driven, but that is unfortunately the state of business, and not just the record business.

It's for lower consumer prices that manufacturing jobs are sent to third-world countries. It's for lower consumer prices that people accept plentiful but inferior-quality products. It's for lower consumer

Recording Merchandisers?

Like most retailers, I don't like file sharing. It is hurting our sales and it is changing the music business—not for the better—but I don't perceive it as a nuclear bomb poised to destroy our beloved industry. I fear the neutron bombs that the major labels will deliver: those that leave the buildings intact but annihilate the people.

Morris cites job losses in the industry as "one of the saddest stories." I will be very curious to see how much sadder the story is next year.

Scott Kuzma is the owner of Everyday Music in Portland, Ore.

Letters

Missing Tracks Mean Fewer U.S. Album Sales

Over the years I have noticed a trend that never gets written about: Why European and Japanese versions of hit albums imported to the U.S. carry extra tracks that their U.S. counterparts are left without.

For example, the U.K. version of Mary J. Blige's new "Love and Life" comes with two bonus tracks, "Never Been" and "If I Don't Love You This Way," the latter easily ranking as one of the album's standout songs.

The European and Japanese versions of previous Blige albums, "Mary" and "No More Drama," also came equipped with bonus tracks. One was a stellar duet with George Michael, which

became a top 10 hit overseas.

Many other artists with international appeal, such as Celine Dion, Sheryl Crow and Seal, have also had their non-U.S. albums padded with extra tracks.

Even more bewildering is that some of these songs left off the U.S. versions are actually hit singles!

Madonna's 2000 album, "Music," was released overseas to include her popular version of "American Pie," which, in the U.S., can only be found on the disposable soundtrack to "The Next Best Thing."

Marilyn Manson scored an international No. 1 hit with his version of "Tainted Love," which,

overseas, anchors his latest album, "The Golden Age of Grotesque."

Amazingly, "Tainted Love" was left off the U.S. edition of this album, which, to me, makes no sense at all. Wouldn't the inclusion of "Tainted Love" have made the U.S. version that much more appealing to American consumers and Manson fans?

Instead, "Tainted Love" was wasted on the entirely forgettable soundtrack to "Not Another Teen Movie" and wasn't even issued as a single in the U.S.—whereas it was a No. 1 hit overseas.

The European version of Beyoncé's smash "Dangerously in Love" includes her top 10 duet with Jay-Z, "'03 Bonnie & Clyde,"

as well as her contribution to the "Austin Powers" franchise ("Work It Out"). Both songs were left off the U.S. edition.

Nowadays, with the Internet, all a consumer has to do is go on amazon.com's overseas Web site to compare tracks from the U.S. and international versions of albums. (It has become more difficult to dupe enterprising consumers.)

As a consumer, when I see more tracks on an international version—as on the Blige albums—I order that one, especially if it contains bona-fide hits, such as with the Beyoncé and Manson tracks. This results in lower domestic album sales.

It is rather ironic that for a con-

sumer to get the full product, he or she has to order the international version, as opposed to the one on the market in his or her own country.

What are we to make of this trend? Why are U.S. consumers constantly being shortchanged? Why are European and Japanese consumers being given more for their money?

Could this be playing a role in the predominance of music swapping? Perhaps Americans are becoming tired, or will grow tired, of paying more for less.

Jose Promis
Research Associate
AF of M Film Musicians'
Secondary Markets Fund
Studio City, Calif.

As Jean-Pierre altered her hemline, Anna paused from practicing her speech to ponder just how much the post award revenue would alter her take.



Last year alone 4,025 entertainment awards were handed out in 564 separate ceremonies. And while it may appear the industry just can't seem to congratulate itself enough, award nominations and wins are increasingly serious business. How do they affect a star's marketability? Or post-nomination revenue? Only one source provides industry leaders with the fuel for thought they need to win. *The Hollywood Reporter*.

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Missy Elliott is among the acts with multiple nominations for the American Music Awards



MUSIC

Nine Inch Nails' Danny Lohner casts a diverse roster for the 'Underworld' soundtrack



POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING



Beth Hart Looks To The 'Light' On Healing, Revealing Koch Set

BY CHUCK TAYLOR

Beth Hart feels like she has returned from the dead.

"I've been in some dark, dark places, man. I was so terrified of becoming successful—that people would see who I thought I was, as not good enough or strong enough," she says. "I just let the fear take me down. I'm a champion of self-sabotage."

It has been a long road with many lessons learned for the confessional singer/songwriter, whose raw, profoundly personal songs reveal the tortured soul of a woman who has been to hell and back more than once.

Now clean and sober after repeated bouts with substance abuse, Hart is ready to show the world all that she is capable of accomplishing, through the Koch Entertainment release of her third album, "Leave the Light On," due Oct. 21.

The 11 songs showcase an uphill journey, marked by the raucous down-and-out enthrall of "Bottle of Jesus" and metallic garage rock anthem "Broken and Ugly," countered by the stunning beauty of the hopeful piano-driven title track and the soft ode to reliance, "I'll Stay With You."

"Music has been my loyal friend," 29-year-old Hart says. "No matter how freaked out I was, I could still sit down and write on the piano. I've been able to work out a lot of the sadness, but more so examine the awe of talking about things in a positive way."

BRUSH WITH SUCCESS

Hart's first brush with success came with the 1996 release of "Immortal" on Atlantic, which attracted the attention of such producers as David Foster and Hugh Padgham. The album was not successful, but the label stuck by for 1999's "Screamin' for My Supper," which featured the adult top 40 hit, "L.A. Song," a gripping story song about moving past failure and deception.

The first single on the new album is the title track, which, like "L.A. Song," is produced by Oliver Leiber. The lyric addresses the universal need for security against the unknown.

"I had finished recording all of the songs

for the album, and I was trying them out at the Mint," an intimate club in Los Angeles, Hart says. "Then I wrote 'Leave the Light On,' and people started reacting to it immediately. So Leiber and I worked on it for a couple days, and it turned out to be a beautiful thing."

PERFORMING WITH PASSION

The single reached the top 10 this summer in New Zealand, where Hart has a deal with Warner Bros. She toured the territory in June with David Gray.

James Southgate, managing director of Warner Bros. New Zealand, recalls the first time that Hart came to the country for a showcase in 1999:

"Picture a quiet piano bar in the foyer of a five-star hotel," he says. "People were coming up from all around to see who was performing with such passion. I don't think I have ever heard applause so loud in that kind of environment."

"L.A. Song" went on to hit No. 1 on the airplay charts in New Zealand. "Now I'm listening to the songs for her new album," Southgate says, "and if anything, the passion has intensified. Beth just has an amazing talent. When she

gets you, she really gets you."

Back in the U.S., Hart's base also swells wherever she performs. "Her following in New York alone is tremendous," says Scott Shannon, PD of adult top 40 WPLJ New York. "Beth has been on our morning show live five different times, and every single performance was a classic. She's an incredible songwriter and a hypnotic performer."

Koch president Bob Frank adds, "She pulls you in to whatever she's feeling, which not every artist can do. After you sit through one of her shows, you're winded. You feel like you've worked out."

Hart's return, however, was precipitated by an intensive period of solitary searching.

After her run with Atlantic ended, she retreated behind her fears, developing an addiction to the anxiety medication klonopin. "I really thought I had to be

(Continued on page 21)

Timberlake, Elliott Receive Multiple AMA Nods

Kid Rock, Justin Timberlake, Shania Twain, Luther Vandross, Celine Dion, Toby Keith, Tim McGraw, Missy Elliott and Sean Paul are among the artists receiving multiple nominations for the American Music Awards (AMAs). "American Idol" second-season runner-up Clay Aiken also

received his first awards show nod, with a nomination for favorite pop/rock male artist.

The AMAs, which present 20 awards in eight musical genres, will be held Nov. 16 at Shrine Auditorium in Los Angeles and televised live on ABC. Jimmy Kimmel will host the three-hour show.

Winners are selected by a poll of 20,000 music fans.

There are actually two AMA ceremonies this year. Normally held in January, the show decided to move its proceedings from January to November. The switch came, in part, because the Grammy Awards moved its ceremony from late February to early February in order to not compete with the Academy Awards, which move next year from late March to late February.

Sources told *Billboard* in April that the move to November and to a Sunday was in the works before the Grammy shuffle.

"ABC has wanted the AMAs to move back to November so the show could air during sweeps, but the problem was always 'Monday Night Football,'" the source says. "And there was no way the show could air during the February sweeps period because of the Grammys."

To accommodate the new timetable, for this year only, the eligibility period for projects was shortened to a 10-month cycle.

For a complete list of nominees, visit billboard.com/awards.

"Whitey Ford Sings the Blues."

The 1998 Tommy Boy Records release has sold 2.9 million copies in the U.S., according to Nielsen SoundScan, and included the hit "What It's Like." His 2000 follow-up, "Eat at Whitey's," sold 345,000 copies.

Everlast is managed by Eric Hellman at Azoff Entertainment.

Video Music Awards appearance with Christina Aguilera. They then clearly sealed the deal with a kiss on the lips during their performance.

The single, which was co-written by Spears, goes to radio Sept. 30. The video will debut Oct. 13 on MTV.

ZWAN SONG: Billy Corgan's latest project, Zwan, has called it quits. The first sign of trouble was when the band canceled a summer tour. Then bassist Paz Lenchantin quit the band in August to join Papa M, an act helmed by Zwan guitarist David Pajo. Corgan confirmed the group's split Sept. 15 on news/talk WGN Chicago.

The group released its Reprise Records debut earlier this year. "Mary, Star of the Sea" debuted at No. 3 on *The Billboard* 200. It has sold 267,000 copies in the U.S., according to Nielsen SoundScan. A representative for Reprise could not comment by press time whether the label would release any additional Zwan material in the vault.

PARTY ON: The lineup and location for the twice-postponed All Tomorrow's Parties Los Angeles, a three-day music event, have been set. The concert is now scheduled for Nov. 8-9 on the Queen Mary, which is docked in Long Beach, Calif. Curated by "The Simpsons" creator Matt Groening, the fest was postponed from its original June dates because of poor ticket sales. It was then bumped again from its September date because of Rosh Hashanah.

The new slate, which includes some of the artists from the original bill, features Iggy Pop & the Stooges, Sonic Youth, Elliott Smith, Built to Spill, Cat Power and Mike Watt, among others.

The event originated five years ago in London. The first U.S. version, curated by Sonic Youth, took place in 2001.

Tickets are \$50 for a one-day pass and \$65 for two days.

STUFF: Benny Tarantini, formerly director of publicity at Jive Records, switches to senior director of publicity at Columbia Records, effective Sept. 22. He will be based in New York . . . "All You Need to Know About the Music Business"—a book that sits within arm's reach of virtually anyone in the music business or of those aspiring to get into the biz—will be reissued Oct. 20 by Free Press. Written by top music entertainment attorney Don Passman, the fifth edition of the book has new chapters on digital downloading and music piracy.

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IMPORT AND EXPORT



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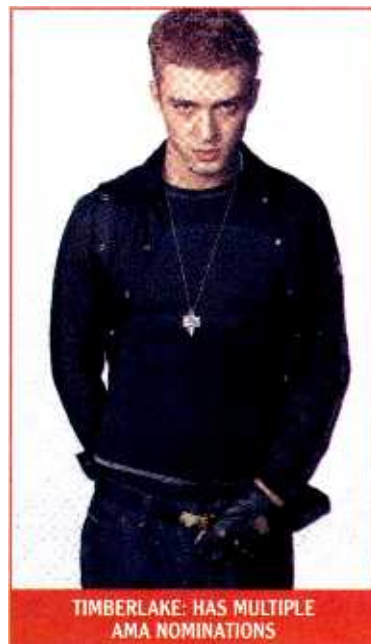
By Melinda Newman

mnewman@billboard.com

Attorney Paul Schindler handled the negotiations. He was signed to the label by A&R execs Jeff Fenster and Lewis Largent.

Commenting on the signing, Island Def Jam Music Group chairman Lyor Cohen tells *Billboard*, "Everlast is an incredible artist that writes really important songs. The songs are beautiful, and we will sell gazillions of records. Any label that listens to music would be so proud to have Everlast as part of their family of artists."

The label would not comment on the specifics of the deal, other than to call it "long term."



TIMBERLAKE: HAS MULTIPLE AMA NOMINATIONS

EVERLASTING LOVE: Everlast has signed with Island Def Jam and is expected to release his label debut in early 2004.

The artist, whose real name is Erik Schrody, first gained prominence as leader of House of Pain. The hip-hop group's self-titled 1992 album sold 1.9 million copies, according to Nielsen SoundScan.

Everlast then had tremendous success with his solo debut,

ROCK ME BABY: George Harrison, John Mellencamp, Prince, ZZ Top and Bob Seger are among the acts nominated for inclusion in the Rock and Roll Hall of Fame this year. Other first-time nominees are Jackson Browne, the Dells, the "5" Royales, the Stooges and Traffic. Acts back for another shot at induction are the Sex Pistols, Black Sabbath, Lynyrd Skynyrd, Gram Parsons and Patti Smith.

Artists are eligible for inclusion 25 years after the release of their first album.

The nominees are selected by the Rock and Roll Hall of Fame's nominating committee. Final ballots are then sent to about 1,000 voting members of the foundation. Between five and seven performers will be inducted at the March 2004 ceremonies.

AND THEN, SHE KISSED ME: Madonna will appear on "Me Against the Music," the first single from Britney Spears' new album, "Get in the Zone," out Nov. 18 on Jive.

According to sources, the pair decided to collaborate as they were prepping their Aug. 28 MTV

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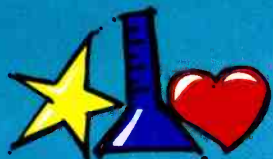
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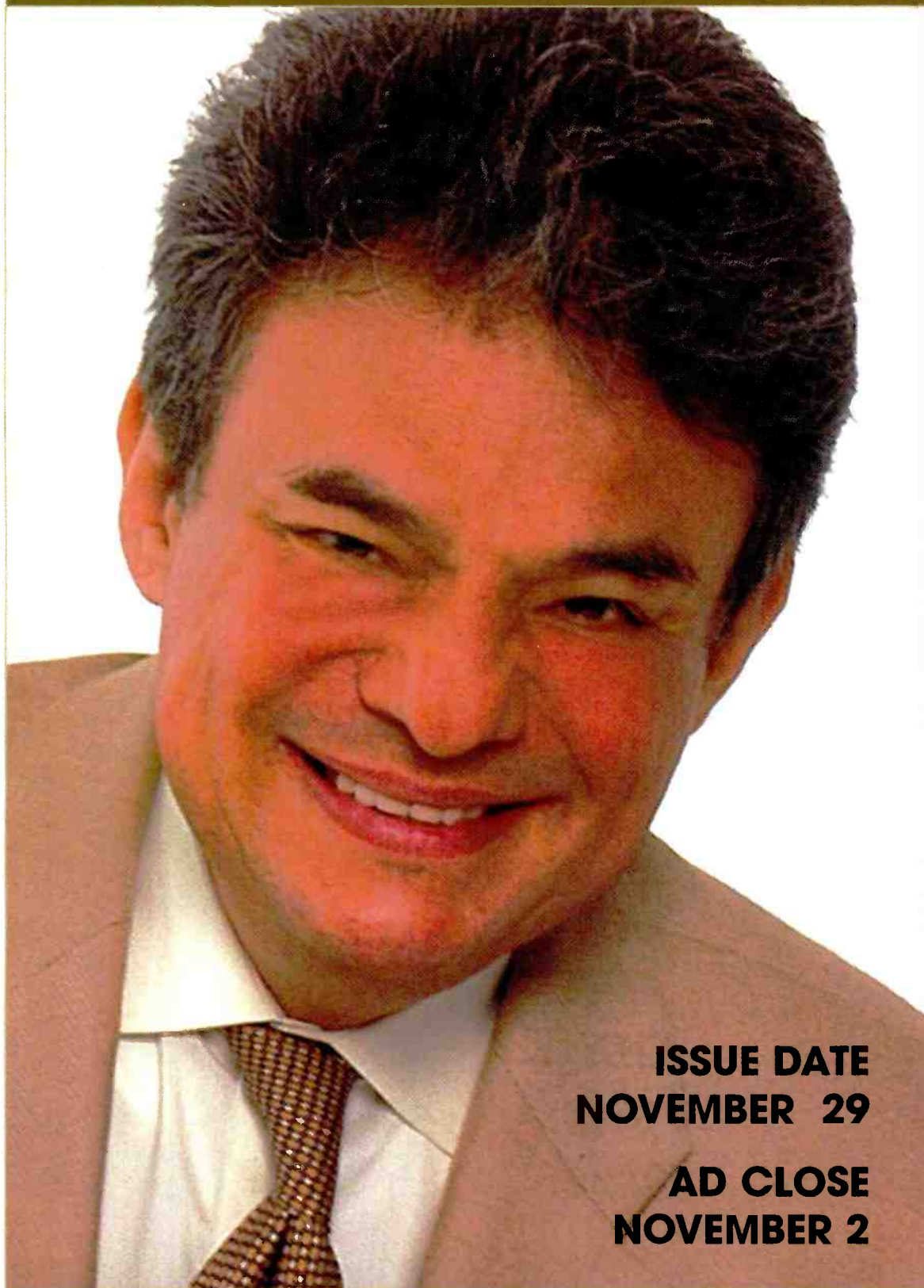
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Music

Ambitious Dream Becomes A Reality

There's no thinking small for the Milken Archive of American Jewish Music. Established in 1990 by philanthropist **Lowell Milken** and led by a prominent scholar, artistic director **Neil Levin**, the project's mission is, as

Levin says, "to capture virtually all aspects of the American Jewish musical experience."

To that end, the Milken Archive amassed thousands of compositions spanning the last three centuries.

Working with a distinguished panel that includes composer **Lukas Foss** and conductor **Gerard Schwarz**, Levin culled more than 600 works to be released on 50 discs. The titles will be issued by Naxos during the next several years through its "American Classics" series. Notable participants include **the Juilliard String Quartet**, **Sir Neville Marriner** and **the Vienna Boys Choir**.

The works range from synagogue music to Yiddish vaudeville songs to works by such composers as **Stefan Wolpe**, **Leonard Bernstein** and **Philip Glass**. "What we wanted," Levin notes, "was real diversity in artistic representation."

ings, dovetailing neatly with Naxos' emphasis on underappreciated repertoire. The archive has unearthed some exciting discoveries, including a previously unknown string quartet by **Darius Milhaud**.

Classical Score™

By **Anastasia Tsioulcas**
atsioulcas@billboard.com



The archive's activities extend to an oral history project, an academic conference and an educational curriculum (details at milkenarchive.org). As A&R adviser and director of marketing **Paul Schwendener** says, "We wanted to make sure this music becomes living repertoire—that it is performed, heard and appreciated."

NEWS FROM SANCTUARY: In a sudden move by the Sanctuary Group board, two longtime ASV label executives—managing director **Richard Harrison** and head of A&R **Pawlina Bednarczyk**—have departed Sanctuary Classics.

They are replaced by a new head of classics, **Chris Craker**, who previously helmed Black Box. The former independents ASV and Black Box were acquired in 2001 to create Sanctuary Classics.

Looking forward, Craker says, "One of our main priorities is stepping up our U.S. presence." To that end, Sanctuary has enlisted New York publicity firm 21C Media Group.

Distribution will continue to be through Port Washington, N.Y.-based Koch Entertainment. Key upcoming releases include another ASV volume of **the Lindsays' Beethoven** string quartet cycle and an album of works by the young British composer **Graham Fitkin** for Black Box.



KRAKAUER: KLEZMER-INSPIRED RELEASE

The archive's first releases arrive Sept. 23. The initial titles are a sampler, "Introducing the World of American Jewish Music"; an exploration of theater music from the 1920s to 1940s, "Great Songs of the Yiddish Stage, Vol. 1"; a disc of klezmer-inspired showpieces featuring clarinet virtuoso **David Krakauer**; an album highlighting composer **Mario Castelnuovo-Tedesco**; and the world-premiere recording of complete scenes from **Kurt Weill's** musical pageant "The Eternal Road."

All of the series' recordings are new; most are either world premieres or first commercial record-

TRADING SPACES: One of the highlights of Deutsche Grammophon's recent flurry of signings is 23-year-old American violinist **Hilary Hahn**, who made her move from Sony Classical after recording several award-winning albums.

Hahn's first Yellow Label release, a collection of **Bach** violin concertos with **the Los Angeles Chamber Orchestra** and conductor **Jeffrey Kahane** (which was released Sept. 9), is already winning critical praise. The young violinist is set for extensive European and American tours in early 2004, ensuring continued commercial interest in this album.

Beth Hart Looks To The 'Light'

Continued from page 17

perfect and always on the ball," Hart confesses. "I was trying so hard to be someone else, and God forbid anyone see who I truly am. The only way I could deal with it was to be numb."

One night, Hart mixed alcohol and drugs and made the mistake of getting behind the wheel: "The cops pulled me over, and I spent the night in lockdown. I figured I was either going to kill myself or be this jailhouse chick. It was good for me to see that side, because [the police] don't give a shit about your woes. It was time to fight for my life. It was the last time I ever took klonopin."

In rehab, "I had two trauma specialists trying to figure me out. I was really crazy for a while. Forget about working—I couldn't walk or talk."

Fortunately, Hart had good people on her side, including roadie friend Scott Guetzkow. "He is a walking fucking miracle," she says. "He took me in, fed me and loved me long enough to love myself." Today, the two are married.

MORE THAN BUSINESS

In March 2001, feeling stronger, she called faithful manager David Wolff, who discovered Hart as a street singer a decade ago. She told him, "OK, I blew the whole music thing. Maybe we could take another shot?"

Wolff says, "Beth is an amazing human being with so much talent and energy and so many feelings. This is so much more than business to me."

There was never any doubt that he would fight another round for Hart: "Beth is a healer. People at her shows stand mesmer-



FROM LEFT, WOLFF, HART AND FRANK: THEY'LL STAY WITH HER

ized watching this ball of emotion give every ounce as a human being," Wolff says. "She's real, and she moves you. The world will be a better place if she can just reach the masses."

Wolff linked Hart with producer Mike Bradford, with whom she instantly connected. "Beth came to my studio and played song after song," he says. "It was like hearing Janis Joplin accompanied by Elton John. I fell in love with her music the day that I met her. She is truly one of a kind."

The process of recording the album, Hart says, "was long but amazing. I'm humble, older. I'm a new person, the way I look at things and my perceptions. I realized what a privilege it is to be alive and to have this gigantic world full of hope."

"I have a fucking disease called alcoholism, and it has to do with kicking the shit out of yourself and getting in your own way," Hart says. "But you just have to look fear in the

eye and show up and do it anyway, whatever it takes. Life's not perfect—but now it's OK that it's not perfect."

CATHARTIC EXPRESSIONS

Her signing to Koch followed the residency at the Mint in Los Angeles. "This is an artist who writes incredibly deep songs that we feel can be a major star," Frank says. "She has been through such hell in her life, and she has been able to turn that into these cathartic expressions that are so impactful. Every song has a story—there's no filler."

Hart hopes that the songs on "Leave the Light On" will serve as an example to those battling their own demons. "I want to tell people what I've been through and inspire them to go for their dreams. It's OK to be who they are and not hide," she says. "It can be a horrible and dark world, but there are so many angels out there walking around who want to help people. There's way more great shit than bad shit."

The gospel, hand-waving "Sky Full of Clover" personifies the hope that now infuses Hart, with its nod to the glory of faith. The soulful hymn was commandeered by Bradford, who produced more than half of the set. Likewise, the psychedelic "Lay Your Hands on Me," produced by Danny Saber, explores the sensuous, primal side of being in love.

Producer Leiber says, "Beth's combination of this little girl vulnerability with a street urchin mentality gives her such a unique point of view and way of expressing herself. She puts herself out there and wears her pain on her sleeve, but she's not looking for pity. It makes her very endearing."

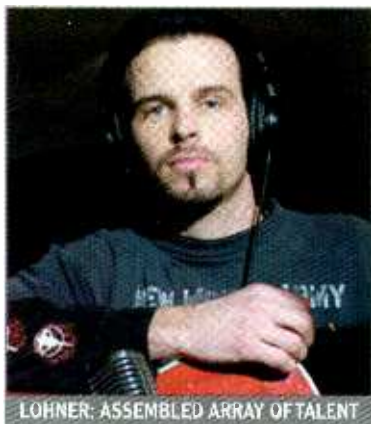
Wolff, who is aiming to ink deals in other countries, thinks the time is right for the masses to discover Hart's voice. "The whole album is a great ride," he says. "We've been taking this walk together for 10 years, trying to break the code. I think this is the time for her—writing and singing her own songs—to cut through."

"It has been an amazing journey," Hart says. "I've never sold a million records. I've never become a star, but I've got something better. I became myself."

'Underworld' Album Boasts A Diverse Roster

Just like the Screen Gems horror thriller "Underworld," the film's soundtrack has been positioned as somewhat dark and mysterious.

To prevent Internet piracy of the album, Lakeshore Records—which released the "Underworld" soundtrack Sept. 2—kept a tight grip on advance copies.



LOHNER: ASSEMBLED ARRAY OF TALENT

Nine Inch Nails member **Danny Lohner**, who produced the set, assembled an array of talent to contribute songs to the album, including **A Perfect Circle**, **Skinny Puppy**, **Finch**, **Trust Company**, **David Bowie**, **Lisa Germano**, **Sarah Bettens**, **the Icarus Line**, **Milla Concrete Blonde** singer **Johnette Napolitano** and **Dillinger Escape Plan**.

Finch's "Worms of the Earth" is the soundtrack's lead single, which has been sent to rock radio. The videoclip for the song has been released to music TV outlets.

Also on the album is "Awakening" from **the Damning Well**, a supergroup consisting of **Filter** lead singer **Richard Patrick**, Lohner, veteran drummer **Josh Freese** (who has worked with such acts as **A Perfect Circle**, **the Vandals** and **Guns N' Roses**) and former **Limp Bizkit** guitarist **Wes Borland**.

Other "Underworld" soundtrack highlights include a new Bowie song, "Bring Me the Disco King (The Loner Mix)," which features **Maynard James Keenan** (lead singer of **Tool** and **A Perfect Circle**) and **Red Hot Chili Peppers** guitarist **John Frusciante**.

Keenan also wrote his first song for a film soundtrack, "REV 22:20," which he recorded with Lohner under the name **Puscifer**.

Lohner performs three instrumental cuts on the album under the name **Renholder**: "Now I Know," "Down in the Lab" and "Falling Through the Sky."

The film, which opened Sept. 19 in U.S. theaters, stars **Kate Beckinsale** as a vampire warrior named **Selene** who is caught up in a war between vampires and werewolves.

Although many of the soundtrack's songs are not in the movie, Lohner says it was because "Underworld" director **Len Wiseman** preferred to have the music in the film be based primarily on a timeless score instead of a parade of hit songs.

Lohner says of forming the **Damning Well**: "I kept running into **Wes Borland**, and we knew we eventually wanted to work with each other. I had written a song that [Nine Inch Nails leader] **Trent Reznor** was going to work on, and that song turned out to be 'Awakening.' I always liked **Richard Patrick's** voice, so he was a natural choice to do the song."

As for Keenan's contributions to "Underworld," Lohner tells *Billboard*, "Maynard and I watched a rough cut of the film, and that was the reason why he wanted to get involved. He and I have been friends for a long time."

As for juggling the dual responsibilities of soundtrack producer and performer, Lohner says that he

learned an important lesson: "Most of my time wasn't spent on music but on the phone dealing with [administrative] issues."

"It took me about three months to get all the artists cleared, and they were super cool about lowering their fees. I learned a lot about multitasking from working with **Trent Reznor**."

Lohner adds, "You don't have to

Sound Tracks™
By Carla Hay
chay@billboard.com



Navarre-distributed Lakeshore has joined forces with Screen Gems parent Sony Pictures to market the soundtrack, including a promotion with the Spencer retail chain for in-store play of the album in about 900 of its stores.

Retail chain Hot Topic is also part of the Sony/Lakeshore plan to market the "Underworld" movie and soundtrack to a young demographic.

WORLD SOUNDTRACK AWARDS:

With three nods each, **Elliot Goldenthal** and **Howard Shore** top the list of nominees for the 2003 World Soundtrack Awards, to be presented Oct. 12 as part of the Flanders International Film Festival in Ghent, Belgium.

Goldenthal's score for "Frida" and Shore's score for "Gangs of New York" earned them nods for soundtrack composer of the year and best original soundtrack.

In the category of best original song written for a film, Goldenthal was nominated for co-writing "Burn It Blue" from "Frida," while Shore was nominated for co-writing "Golum's Song" from "The Lord of the Rings: The Two Towers."

Maurice Jarre will receive the Lifetime Achievement Award at the ceremony.

A nominees list may be found at worldsoundtrackawards.com.

Older Buildings Refuse To Fade Away

BY SUSANNE AULT

LOS ANGELES—The introduction of a new facility into a city can create tough competition for more mature buildings in the market. But operators of older facilities often find innovative ways to keep their buildings vital in the face of new neighbors.

The state-of-the-art Staples Center

which began managing the Forum in June. The Faithful Central Bible Church, owner of the Forum since 2001, hired SMG to turn around the venue's fortunes.

Mon continues, "From a maintenance standpoint, it's in outstanding shape. The building definitely has a previous personality [from its Lakers' past]. Our challenge is to make it a viable venue again."

Agents see benefits in older buildings: They can often score cheaper rental rates for their acts at such facilities. "If you want to keep your tickets low, you can't play the Staples Center," says Little Big Man agent Larry Webman, who booked Avril Lavigne into the older Long Beach Arena for such economic reasons earlier this year.

However, old buildings do not always survive as live entertainment suppliers when more modern venues are built in their neighborhoods.

Next month, the Houston Rockets will move into the city's new Toyota Center. In November, the Lakewood Church takes over the lease of the Rockets' old Compaq Center home from SMG. Lakewood will strictly host religious services because of a non-compete clause for live events forged between the basketball team and the city of Houston, which has an ownership stake in both Toyota and Compaq.

Such mature venues as Seattle's Kingdome and Cincinnati's Cinergy Field have been torn down to make way for Seahawks Stadium and the Great American Ball Park, respectively.

The difference between saving a building and bringing in the wrecking ball is the ability "to find other ways to generate revenue," explains Neil Sulkes, regional VP at venue management firm Global Spectrum.

Additional money can pour in from various sources, Sulkes and other venue executives note. Beefing up signage opportunities and creative bookings can spruce up older buildings.

Since becoming managers of the Fargodome in Fargo, N.D., in July, Global Spectrum has invested \$4 million in video screens to attract advertising dollars. It also spent \$532,000 on a theater configuration, built inside the Fargodome, which will bring theater productions into the arena for the first time starting in October.

While not terribly wrinkled, the 11-year-old Fargodome does compete with the 2-year-old Alerus Center in nearby Grand Forks, Sulkes says.

Since the Alerus Center does not yet have a similar theater-curtaining system, he thinks that "the Fargodome will have a major advantage for a while."

Mon also believes new revenue can flow into the Forum through aggressive programming. With the exception of Faithful Central Bible Church's weekly Sunday services, the arena will start delivering Latin and Indian concerts, he says. Currently, rival Staples Center does not provide many of these regional shows.

"Staples is a great facility, but they also have a lot of permanent activity with the Lakers, Clippers and Kings [games]," Mon says. "Their availability [for bookings] is somewhat limited."

Focusing on Latin touring acts is also part of the Miami Arena's strategy to reverse its \$1 million in annual losses since 1999. The losses are mainly a result of the Heat's split to the American Airlines Arena.

"At one time we were the only game in town. But we had to re-strategize the building," Miami Arena GM Jim Jenkins explains. "We looked at what strengths we had—we are an acousti-

cally designed building, have an intimate setting and have a strong Latin [audience] base."

Jenkins is bringing in a new minor league hockey team, the Miami Manatees, to maintain a sports presence for the building. He also has plans to introduce arena football.

Yet managers believe the future for struggling buildings is potentially bright.

"We are able to achieve most of the [revenue] goals we've set for ourselves," says John Page, senior VP of Global Spectrum parent Comcast-Spectacor and manager of Wachovia Spectrum.

Another secret, note booking agents, is that the unique histories tagged to certain buildings make them must-stops for certain acts.



MON: IMPROVING PERFORMANCE

opened in 1999 with the Los Angeles Lakers, Los Angeles Kings and Los Angeles Clippers as permanent residents. This left an event void at the teams' previous home, the less spiffy, now 36-year-old Forum. Also in 1999, the top-flight American Airlines Center lured away the Miami Heat from the Miami Arena, built in 1989.

Both the Forum (formerly Great Western Forum) and Miami Arena have been negatively affected by the changes. But management for the two venues is not throwing in the towel.

"We want to improve the financial performance of the building. We want to take it back to a position of prominence," says Glen Mon, senior VP of stadiums and arenas at SMG,



SMG HAS BEEN HIRED TO REVIVE THE FORUM IN LOS ANGELES

Such venues as the Centrum Centre in Worcester, Mass., and the Wachovia Spectrum in Philadelphia are mature and financially healthy. They say that reversing the aging process through constant face-lifts is one success secret.

"In the last five years, we've put on a new roof, new seating and front- and back-of-house renovations," says Sandy Dunn, GM for the 21-year-old Centrum Centre, which she says continues to generate profits alongside the Boston market's 8-year-old Fleet Center.

The 36-year-old Wachovia Spectrum—located in the same market as the newer Sovereign Bank Arena in Trenton, N.J., and the Giant Center in Hershey, Pa.—recently received \$1 million for concession stand and suite updates.

"Traditionally, Phish has enjoyed older buildings. They just like the feel of them," says Chip Hooper, the band's agent at Monterey Peninsula Artists. "[With a 12,600-seat capacity] the Hampton Coliseum [in Hampton, Va.] is much smaller than places that they normally play. But it's become legendary when the band plays there."

Joe Tsao, GM for the 34-year-old Hampton, believes Phish likes that the venue was a favorite haunt for its heroes, the Grateful Dead.

"When there is more competition, it cuts into everyone's profit margins," Tsao says. "But considering the landscape, we have been a better-than-break-even building for seven consecutive years. You won't find that everywhere."

Summer Tour Affirms Metallica's Drawing Power

BY RAY WADDELL

Making a case for hard music, stadium tours in general and Metallica's own status as a headliner, Summer Sanitarium 2003 goes down as a winner, taking in \$46.4 million and drawing 683,472 headbangers to 19 dates.

The tour reaffirms the box-office clout of Metallica, which is currently in the planning stages of an extensive headlining tour next year, tentatively set to begin in March.

Metallica last toured in 2000, taking in \$40.5 million from only 20 shows. About a dozen of those concerts were Summer Sanitarium dates, featuring Kid Rock, Korn and others.

This year's Summer Sanitarium lineup featured Limp Bizkit, Linkin Park, Mudvayne and the Deftones, in addition to Metallica, and was one of only two stadium tours for 2003. (The other was Bruce Springsteen & the E

Street Band on a limited run.)

While the Sanitarium lineup was powerful, Metallica was clearly the linchpin act in a summer crowded with multi-act hard music tours. Whether the competition was Ozzfest (\$23 million) or Lollapalooza (\$14 million), Sanitarium easily came out on top, according to Billboard Boxscore.

That's good news for an industry where longevity and consistency are valuable commodities. "Metallica qualifies themselves once again as the best hard rock band on the planet," says Rick Franks, regional VP for Clear Channel Entertainment and promoter of the July 4 Pontiac (Mich.) Silverdome date that took in \$2.5 million.

In a season of few home runs, Summer Sanitarium

averaged 35,972 in attendance and \$2.4 million in gross per night, topped by a whopping \$4.1 million date Aug. 9 at the Los Angeles Coliseum.

In Canada, the tour grossed \$2 million July 5 at the Skydome and \$2.2

million July 20 at Parc Jean Drapeau in Montreal, the latter gig drawing 41,738 people.

"It was a huge, impressive show, and production was over the top," says Nick Farkas, executive director of talent for Montreal-based promoter Gillette Entertainment. "It was the most people we've ever done for a paid outdoor show in Montreal."

Indeed, successes were plentiful. "We had some very big dates and some very big grosses, and I think this tour certainly confirmed that Metallica is still the king of their genre," says Dennis Arfa, president of Artists Group International, booking agency for the band.

"I think this tour also shows—as does the Springsteen tour—that stadium

tours can still be successful, providing you have the right artists and the right elements," Arfa adds. "It's still very limited, and it has to be special."

Farkas says the success of the tour also is evidence of hard rock's power. "The whole metal/hard rock genre is having a huge resurgence," he says. "Even so, there are very few bands you can put out there that will generate these kinds of numbers. It's very encouraging that people would pay \$85 [Canadian (\$62)] for general admission to see a concert in a field."

Meanwhile, as Metallica preps for its headlining tour, the stage seems set for another winner. Metallica is a band that cut its teeth in arenas, and it is likely fans will relish a chance to see the group on its own in this environment.

So would Farkas be interested in promoting an arena headlining date with Metallica? "Definitely," he says.



METALLICA: SUMMER SANITARIUM GROSSED MORE THAN \$46 MILLION

Man In Black Was A Quiet Neighbor

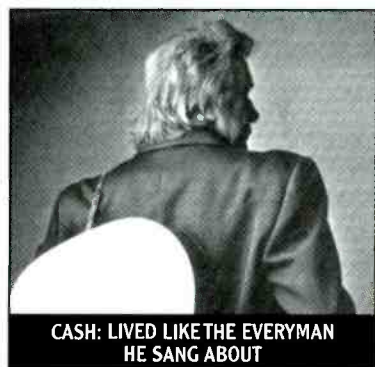
Johnny Cash was a presence in my life from my early childhood, moving to my hometown of Hendersonville, Tenn., when I was 7 years old. Separated by only a few miles but a lot of money, I nevertheless encountered this imposing man fairly often

around town: Wild-eyed and disheveled in the grocery store, dropping \$100 bills in the collection plate at our church and arriving late, like Mom and me, with wife June to see *Julius Caesar* at the movie theater.

Dad first pointed out Cash's house from Old Hickory Lake

while we were fishing. Much later in life, my wife was surprised to accidentally bump into Cash—he was wearing flip-flops and shorts, no less—at our local Wal-Mart. The man never let fame stop him from doing what he wanted to do.

When told these stories, his longtime friend and disciple Kris Kristofferson readily agreed. "He didn't separate himself from people," Kristofferson told me the afternoon before he so eloquently eulogized Cash, who died Sept. 12. "He was a wonderful human being."



CASH: LIVED LIKE THE EVERYMAN HE SANG ABOUT

I'm fairly sure the only album my father ever bought in his life was "Johnny Cash at Folsom Prison," and the intensity of that record still impresses me today.

Though he helped more people than we'll ever know, one can't ignore Cash's legendary hell-raising; he certainly never denied it. As Kristofferson said in his eulogy, Cash could be a "holy terror, like Abraham Lincoln with a wild side."

Shortly after he said those words, Kristofferson's microphone zapped out, prompting Kristofferson to look skyward and ask, "Is that you, John?"

One of Cash's famous ex-sons-in-laws, Rodney Crowell, also spoke fondly of Cash. He recalled how, when he wanted to sleep in the bedroom of Crowell's ex-wife Rosanne Cash at her father's

house before they were married, Cash responded, "Son, I don't know you well enough to miss you."

Since this space is a touring forum, it is worth noting that Cash toured like a bandit for some 40

On The Road™

By Ray Waddell
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years, until health issues forced him off the road. For many years he was country music's top touring attraction, and he was the first country artist to sell out Madison Square Garden in New York. He broke European markets—an extremely difficult task out of Nashville—to the point where his star shined almost as brightly there as in the States.

He played everywhere and was loved everywhere.

His longtime manager, Lou Robin, who was first his promoter, worked countless dates with Cash. His touring band was populated by Carters and Cashes, more family than band.

When prepping his first album with Rick Rubin, Cash played Los Angeles' Viper Club with just a guitar. In an interview, Cash said he'd never done a date like that and was nervous; he need not have been, as that date is now legendary.

While I saw him all my life, I first shook the Man's hand in Southern California after he played live—for free—at a fair convention in the late 1980s. I was struck then at how large and strong he was, an imposing yet gracious presence.

The last time I met with Cash was last October, when the International Entertainment Buyers Assn. honored him with its Pioneer Award. Cash greeted a small group backstage, and even seated he was still imposing. His grip was strong, his eyes sparkled and he was in some ways more impressive than ever.

The preacher that conducted Cash's funeral service was Brother Courtney Wilson, a plain-spoken, comforting reverend I've known all my life and the same man who buried both my mother and father. Johnny and June Carter Cash rest together in the same cemetery as my parents. I know my Dad would get a kick out of that: Johnny Cash moved in close to him again.

| ARTIST(S) | VENUE/ DATE | GROSS/ TICKET PRICE(S) | ATTENDANCE/ CAPACITY | PROMOTER |
|--|---|--|---|---|
| CELINE DION | The Colosseum at Caesars Palace, Las Vegas Sept. 10-14 | \$2,793,702 \$225/\$175/\$127.50/\$87.50 | 20,541 five sellouts | Concerts West |
| JIMMY BUFFETT | Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 28, 30 | \$2,240,844 \$66/\$36 | 39,800 two sellouts | Clear Channel Entertainment |
| DAVE MATTHEWS BAND, DJ LOGIC & PROJECT LOGIC | ctnow.com Meadows Music Centre, Hartford, Conn. Aug. 30-31 | \$1,929,795 \$52.50/\$35 | 49,367 52,000 two shows | Clear Channel Entertainment |
| AEROSMITH & KISS, SALIVA | Hersheypark Stadium, Hershey, Pa. Aug. 31 | \$1,859,535 \$90/\$65/\$45/\$37.50 | 28,967 sellout | Clear Channel Entertainment |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Aug. 18-19 | \$1,464,069 \$78/\$55.50/\$42.50 | 23,304 23,688 two shows one sellout | Concerts West |
| CHER, TOMMY DRAKE | MGM Grand Garden, Las Vegas Aug. 31 | \$1,226,815 \$150.25/\$39.75 | 13,555 sellout | Clear Channel Entertainment, in-house |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | Continental Airlines Arena, East Rutherford, N.J. Aug. 20 | \$913,208 \$77/\$54.50/\$41.50 | 15,391 sellout | Concerts West |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | MCI Center, Washington, D.C. Aug. 25 | \$789,050 \$72.50/\$58.50/\$45.50 | 12,921 sellout | Concerts West |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | Xcel Energy Center, St. Paul, Minn. Sept. 2 | \$762,307 \$71/\$54/\$41 | 12,016 sellout | Concerts West |
| CHER, TOMMY DRAKE | Hyundai Pavilion at Glen Helen, Devore, Calif. Aug. 30 | \$729,875 \$127.25/\$25.25 | 10,636 20,716 | Clear Channel Entertainment |
| CHER, TOMMY DRAKE | Chronicle Pavilion at Concord, Concord, Calif. Sept. 5 | \$691,312 \$85/\$38.50 | 12,455 12,500 | Clear Channel Entertainment |
| RADIOHEAD, STEPHEN MALKMUS & THE JICKS | White River Amphitheatre, Auburn, Wash. Aug. 31 | \$600,769 \$46.50/\$39.50 | 17,124 20,000 | Clear Channel Entertainment |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | Hartford Civic Center, Hartford, Conn. Aug. 22 | \$572,185 \$84.25/\$54.25/\$41.25 | 10,848 11,884 | Concerts West |
| CHER, TOMMY DRAKE | Selland Arena, Fresno, Calif. Sept. 3 | \$543,454 \$76.25/\$60.25 | 7,412 7,590 | Clear Channel Entertainment |
| 50 CENT, SNOOP DOGG, BUSTA RHYMES, FABOLOUS, SEAN PAUL, BONE CRUSHER | Tommy Hifiger at Jones Beach Theater, Wantagh, N.Y. Aug. 16 | \$536,023 \$49.50/\$35 | 12,757 13,944 | Clear Channel Entertainment |
| JOHN MAYER & COUNTING CROWS | Saratoga Performing Arts Center, Saratoga Springs, N.Y. Aug. 18 | \$535,930 \$41/\$30.25 | 17,080 24,000 | Clear Channel Entertainment |
| STEELY DAN | Tweeter Center at the Waterfront, Camden, N.J. Aug. 23 | \$530,089 \$75/\$10 | 11,141 24,970 | Clear Channel Entertainment |
| JAMES TAYLOR | Blossom Music Center, Cuyahoga Falls, Ohio Aug. 13 | \$525,400 \$55.50/\$32 | 12,827 14,335 | House of Blues Concerts |
| LOLLAPALOOZA: JANE'S ADDICTION, AUDIOSLAVE, INCUBUS, A PERFECT CIRCLE, JURASSIC 5 & OTHERS | Cricket Pavilion, Phoenix Aug. 15 | \$523,005 \$65/\$39.50 | 13,391 19,543 | Clear Channel Entertainment |
| JULIO IGLESIAS | United Palace, New York Aug. 19-20 | \$518,592 \$95 | 5,525 6,726 two shows | The Professional Entertainment Group, NYPEG |
| KENNY CHESNEY, KEITH URBAN | Freedom Hall Coliseum, Louisville, Ky. Aug. 24 | \$517,248 \$32 | 16,519 16,586 | Kentucky State Fair, The Messina Group |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | Bradley Center, Milwaukee Sept. 1 | \$515,849 \$61.50/\$51.50/\$41.50 | 9,909 15,179 | Concerts West |
| TOBY KEITH, BLAKE SHELTON, JUNIOR BROWN | Smirnoff Music Centre, Dallas Aug. 15 | \$505,562 \$53.75/\$24 | 12,388 17,188 | House of Blues Concerts |
| AMERICAN IDOLS LIVE | Philips Arena, Atlanta Aug. 9 | \$501,685 \$47/\$27 | 12,645 sellout | AEG Live, Atlanta Worldwide Touring |
| WIDESPREAD PANIC | Town Park, Telluride, Colo. Aug. 13-14 | \$492,193 \$42.50 | 7,000 two sellouts | Clear Channel Entertainment, KOTO |
| JOHN MAYER & COUNTING CROWS, WISECHILD | Darien Lake Performing Arts Center, Darien Center, N.Y. Aug. 12 | \$486,233 \$48/\$34 | 12,421 19,950 | Clear Channel Entertainment |
| AMERICAN IDOLS LIVE | Birmingham Jefferson Convention Complex, Birmingham, Ala. Aug. 15 | \$485,838 \$47/\$27 | 12,384 sellout | AEG Live, Atlanta Worldwide Touring |
| STEELY DAN | PNC Bank Arts Center, Holmdel, N.J. Aug. 17 | \$485,735 \$87/\$30 | 8,018 16,944 | Clear Channel Entertainment |
| CHER, TOMMY DRAKE | White River Amphitheatre, Auburn, Wash. Aug. 22 | \$484,981 \$80/\$35 | 10,665 19,976 | Clear Channel Entertainment |
| JUSTIN TIMBERLAKE & CHRISTINA AGUILERA, BLACK EYED PEAS | Conseco Fieldhouse, Indianapolis Aug. 31 | \$480,706 \$61.50/\$51.50/\$41.50 | 9,357 14,951 | Concerts West |
| IRON MAIDEN, DIO, MOTORHEAD | Verizon Wireless Amphitheater, Irvine, Calif. Aug. 24 | \$470,210 \$57/\$27 | 11,781 16,244 | Clear Channel Entertainment |
| DAVE MATTHEWS BAND, DJ LOGIC & PROJECT LOGIC | Bell Centre, Montreal Sept. 2 | \$462,321 (\$637,772 Canadian) \$40.96 | 11,288 11,943 | Gillett Entertainment Group, House of Blues Canada, Rubin Fogel Productions |
| STEELY DAN | Tweeter Center for the Performing Arts, Mansfield, Mass. Aug. 16 | \$462,046 \$65/\$25 | 11,355 19,900 | Clear Channel Entertainment |
| HANK WILLIAMS JR., MONTGOMERY GENTRY | Freedom Hall Coliseum, Louisville, Ky. Aug. 16 | \$460,680 \$30 | 15,356 sellout | Kentucky State Fair |
| RADIOHEAD, STEPHEN MALKMUS & THE JICKS | UMB Bank Pavilion, Maryland Heights, Mo. Aug. 24 | \$459,739 \$39.50/\$10 | 12,552 21,218 | Clear Channel Entertainment |

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FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

Bell Guides A.R.E.

BY GAIL MITCHELL

Stax Records veteran Al Bell is back. You'll find the larger-than-life label executive in his native Arkansas, 15 minutes from downtown Little Rock in Bryant. He works with his son Jonathan and the younger Bell's associates at A.R.E. (which stands for Artist Relationship Enterprises) Distribution Services. The company also includes independent label Alpine Records.

For Bell, the 3-year-old venture provides an overdue solution to a longtime black music dilemma: understanding the ins and outs of distribution.

"What we're attempting to do isn't just distribution; it's distribution services," Bell says.

The former radio DJ and Motown executive describes himself as the company's "spokesperson, consultant . . . the guiding light if you will. What I see missing is the inability of indies in the marketplace to organize their distribution or understand how it works."

"Distribution is selling, shipping, billing, collecting," Bell continues. "We can take a label and put it with

an existing national distributor, consult on manufacturing or in some instances help with financing and marketing. We provide the services that many of these entrepreneurs don't have the expertise for."



BELL: READY TO STEP UP THE TEMPO

To date, Bell says A.R.E. distributes 15 labels, working with both established and new artists. And Bell notes the company is "ready to step up the tempo."

Among those heading up the estab-

lished ranks are the Manhattans—the album "Even Now" is on member Blue Lovett's Love Lee Records—and the Bar-Kays through JEA/RIGHT NOW, labels owned by Bar-Kays members Larry Dodson and James Alexander. The Bar-Kays' new album is due in October.

"The Manhattans' 'Even Now' had been in the marketplace for two years but wasn't successful," Bell says. "We heard it and started working it in the South. Now it's getting airplay from D.C. to L.A., across the bottom of the map." The album recently debuted at No. 83 on the Top R&B/Hip-Hop Albums chart.

New on A.R.E.'s distribution slate are rapper Pistol through Platinum Plus Music and gospel singer Moses Tyson Jr. through World Class Gospel. "My operative word as it relates to artists is [the music] has to be unique," Bell adds.

Bell definitely knows something about what's unique. As the flamboyant counterpart to Stax co-founders Jim Stewart and Estelle Axton's conservatism, Bell (aka Alvertis Isbell) worked with Otis Redding, the Staple Singers and Isaac Hayes, among others. He joined Stax in 1965 as national sales director, moving into promotion and later advancing to president.

"I've been off the radar, down in the trenches during what has been a terrible economic trend in the industry," Bell says of his current endeavors. "More emphasis has been placed on the marketing of looks and style rather than unique talent. Add [on top of that] a period of unbridled acquisitions and record companies becoming more corporate as opposed to developing artists.

"I'm not anti-corporate," he continues. "I'm pro-creative. I came up in an era with guys who had business savvy but were also creative."

He applauds Universal Music Group's recent \$12.98 CD price policy. "The industry is guilty of overpricing. We need to bring our product more in line with what the consumer can and desires to pay: to make us more competitive with all the other entertainment components out there. The rest depends on the product."

Son Jonathan is teamed with three others in A.R.E. Distribution: Herron Hickingbotham comes from the family that formerly owned TCBY yogurt. Steve Carleson is a former senior VP of Merrill Lynch and Walter Ebel is partner in the law firm of Friday, Eldridge & Clark in Little Rock.

"I feel like a 25-year-old, ready to challenge the world with great new music," Bell says. "We're helping to build a farm club. The industry's lifeblood comes from the indies: new trends and new artists are born from here. We want to provide opportunities for entrepreneurs to get their product effectively released and distributed in the marketplace without spending a lot of money."

An Al Green Reunion Hits Old Memphis Turf

On the eve of the release of **Aretha Franklin's** Sept. 16 Arista set ("So Damn Happy") comes word that another soul legend is prepping a new fall album.

"I Can't Stop" finds **Al Green** repeating history. He has again teamed with legendary production mate **Willie Mitchell**, and the album is being recorded at the pair's old stomping grounds, Memphis' Royal Studio. Green is even recording with the same mic he used in the '70s.

The album also marks a couple of firsts. Green is now signed to Blue Note. And his work in progress has the jazz-oriented label stretching into R&B. "I Can't Stop" is due Nov. 18. Its impending debut pushes the release of the four-CD EMI package "Al Green: The Immortal Soul Of . . ." to early 2004.

Music set "Hear Me" (*Billboard*, April 20, 2002), is back Sept. 23 with her Three Keys debut, "Blackstar." **Tamia's** new Elektra set, originally set for August, is now due in

Rhythm & Blues
By Gail Mitchell
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February 2004, along with albums by **Tweet** and **Yolanda Adams**.

Gospel/R&B singer/songwriter **BeBe Winans** and his new Nashville-based label, the Movement Group (TMG), have inked a deal with Hidden Beach Recordings. The latter's new inspirational division, Still Waters (Rhythm & Blues, *Billboard*, Aug. 23), will release TMG projects. The deal will be inaugurated in early 2004 with the release of Winans' "Dream."

PRODUCTION WATCH: **Nona Gaye** is wrapping up work on her forthcoming Epic album. On the production crew is **Presidential Campaign (Brainz Dimilo and Anthony President)**, who recently redid the vocals to the **Freckles**-penned track "Don't Say a Word" . . . **Morris Day (the Time)** signs with Hollywood Records, working with producers **Whole 9** and **Bishop** on "Ain't a Damn Thing Changed." All of the aforementioned producers are with Edmonds Entertainment subsidiary e2 Management . . . **King Britt** will remix the **Isley Brothers'** "Footsteps in the Dark" for a 2004 Brothers remix CD.

SCREEN SCENE: Add **Jill Scott's** name to the growing list of music artists tapping into their acting muse. She's co-starring in Showtime's "Cavedwellers" as the band-member/friend of the lead character played by **Kyra Sedgwick**. The film bows in 2004.

Scott is no stranger to acting: She starred in Broadway's "Rent." The follow-up to her 2000 Hidden Beach debut, "Who Is Jill Scott? Words & Sounds Vol. 1," is due next year.

UPDATE: Visit biz-music.com or call 212-465-3392 regarding the Oct. 11-12 Biz-Music Seminar in New York (Rhythm & Blues, *Billboard*, Sept. 13).



GREEN: REPEATING HISTORY

In addition to previously announced releases by such R&B fixtures as **Stephanie Mills** and **Freddie Jackson**, be on the lookout for newly issued albums from the **Manhattans** ("Even Now," Love Lee Records/A.R.E. Distribution) and **Eloise Laws** ("Secrets," Scepterstein Records).

Also set to release albums are **Alexander O'Neal** ("Saga of a Married Man," Eagle Records, Sept. 23), **Gerald Levert** ("A Stroke of Genius," Elektra, Oct. 28) and **Ron Isley** (an album of **Burt Bacharach** classics, DreamWorks, Nov. 11).

ON THE RECORD: **YahZarah**, the **Erykah Badu** backup singer who recorded the ear-catching 2002 Keo

| SEPT. 27, 2003 | | Billboard HOT RAP TRACKS™ | |
|----------------|-----------|--|--|
| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist |
| 1 | 1 | SHAKE YA TAILFEATHER BAD BOY/UMRG | Nelly, P. Diddy & Murphy Lee |
| 2 | 2 | GET LOW BME/TVT | Lil Jon & The East Side Boyz Featuring Ying Yang Twins |
| 3 | 3 | RIGHT THURR DISTURBING THA PEACE/CAPITOL | Chingy |
| 4 | 4 | INTO YOU DESERT STORM/ELEKTRA/VEEG | Fabulous Featuring Tamia Or Ashanti |
| 5 | 5 | P.I.M.P. SHADY/AFTERMATH/INTERSCOPE | 50 Cent |
| 6 | 6 | DAMN! SO SO DEF/ARISTA | YoungBloodZ Featuring Lil Jon |
| 7 | 8 | CAN'T STOP, WON'T STOP RDC-A-FELLA/DEF JAM/IOJMG | Young Gunz |
| 8 | 7 | LET'S GET DOWN COLUMBIA/SUM | Bow Wow Featuring Baby |
| 9 | 9 | STAND UP DISTURBING THA PEACE/DEF JAM SOUTH/IOJMG | Ludacris Featuring Shawna |
| 10 | 11 | SUGA SUGA UNIVERSAL/UMRG | Baby Bash Featuring Frankie J |
| 11 | 17 | HOLIDAE IN DISTURBING THA PEACE/CAPITOL | Chingy Featuring Ludacris & Snoop Dogg |
| 12 | 10 | LIKE GLUE VP/ATLANTIC | Sean Paul |
| 13 | 13 | WHERE THE HOOD AT? RUFF RYDERS/DEF JAM/IOJMG | DMX |
| 14 | 12 | MAGIC STICK QUEEN BEE/ATLANTIC | Lil' Kim Featuring 50 Cent |
| 15 | 18 | GOT SOME TEETH SHADY/INTERSCOPE | Obie Trice |
| 16 | 20 | 24'S GRAND HUSTLE/ATLANTIC | T.I. |
| 17 | 19 | WHAT UP GANGSTA SHADY/AFTERMATH/INTERSCOPE | 50 Cent |
| 18 | 21 | IF I CAN'T SHADY/AFTERMATH/INTERSCOPE | 50 Cent |
| 19 | 15 | LIGHT YOUR A** ON FIRE STAR TRAK/ARISTA | Busta Rhymes |
| 20 | NEW | THE WAY YOU MOVE ARISTA | OutKast Featuring Sleepy Brown |
| 21 | 23 | FLY D.P.G. | 213 |
| 22 | NEW | WAT DA HOOK GON BE FD REEL/UNIVERSAL/UMRG | Murphy Lee Featuring Jermaine Dupri |
| 23 | 24 | WHERE IS THE LOVE? A&M/INTERSCOPE | Black Eyed Peas |
| 24 | NEW | DELIVERANCE BEAT CLUB/INTERSCOPE | Bubba Sparxxx |
| 25 | 25 | GIRL I'M A BAD BOY BAD BOY/UMRG | Fat Joe & P. Diddy Featuring Dre |

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 96 R&B/Hip-Hop and 59 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video clip availability. © 2003, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 27 2003

Billboard TOP R&B/HIP-HOP ALBUMS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan | | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan | | PEAK POSITION | |
|-----------|-----------|------------|--|---|---|-----------|-----------|------------|--|---|---|-------------------------------------|
| | | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | Title | ARTIST | | IMPRINT & NUMBER/DISTRIBUTING LABEL |
| 1 | 2 | 2 | YOUNGBLOODZ | NUMBER 1 SO SO DEF 50155*/ARISTA (12.98/18.98) | 1 Week At Number 1 Drankin' Patnaz | 49 | 47 | 42 | KINDRED THE FAMILY SOUL | HIDDEN BEACH/EPIC 86491/SONY MUSIC (13.98 EQ CD) [M] | Surrender To Love | 29 |
| 2 | 1 | 1 | MARY J. BLIGE | GEFFEN 000956*/INTERSCOPE (12.98/18.98) | Love & Life | 50 | NEW | 1 | DAVID BANNER | SRC/UNIVERSAL 000576/UMRG (12.98 CD) | Mississippi: The Screwed & Chopped Album | 50 |
| 3 | 3 | 3 | VARIOUS ARTISTS | STAR TRAK 51295*/ARISTA (11.98/18.98) | The Neptunes Present... Clones | 51 | RE-ENTRY | 7 | MICHAEL MCDONALD | MOTOWN 000651/UMRG (18.98 CD) | Motown | 31 |
| 4 | NEW | 1 | E-40 | SICK WID IT/JIVE 41857/ZOMBA (18.98 CD) | Breakin News | 52 | 44 | 45 | LIL' KIM | QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98) | La Bella Mafia | 4 |
| 5 | 5 | 7 | CHINGY | DISTURBING THA PEACE 82976*/CAPITOL (11.98/18.98) | Jackpot | 53 | 41 | 40 | BONE CRUSHER | BREAK EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD) | AttenCHUN! | 1 |
| 6 | 4 | 4 | T.I. | GRAND HUSTLE/ATLANTIC 83650*/AG (9.98/14.98) | Trap Muzik | 54 | 51 | 47 | YUKMOUTH | J PRINCE 42028/RAP-A-LOT 4 LIFE (18.98 CD) | Godzilla | 21 |
| 7 | 6 | 6 | BEYONCE | COLUMBIA 86386*/SONY MUSIC (12.98 EQ/18.98) | Dangerously In Love | 55 | 48 | 50 | CAM'RON PRESENTS THE DIPLOMATS | ROC-A-FELLA/DEF JAM 063211*/DJMGM (12.98 CD) | Diplomatic Immunity | 1 |
| 8 | NEW | 1 | CALVIN RICHARDSON | HILLYWOOD 162351 (18.98 CD) | 2:35 PM | 56 | 49 | 49 | LUMIDEE | UNIVERSAL 000681/UMRG (18.98 CD) | Almost Famous | 11 |
| 9 | 7 | 10 | LIL JON & THE EAST SIDE BOYZ | BME 2370*/TVT (13.98/17.98) | Kings Of Crunk | 57 | 56 | 51 | TYRESE | J 20041/RMG (12.98/18.98) | I Wanna Go There | 2 |
| 10 | 8 | 5 | JUELZ SANTANA | ROC-A-FELLA/DEF JAM 000142*/DJMGM (12.98/18.98) | From Me To U | 58 | 46 | 32 | BOO & GOTTI | CASH MONEY/UNIVERSAL 000542*/UMRG (11.98/18.98) [M] | Perfect Timing | 32 |
| 11 | 9 | 8 | SOUNDTRACK | BAD BOY 000716*/UMRG (11.98/18.98) | Bad Boys II | 59 | 52 | 52 | BLU CANTRELL | REDZONE 51132/ARISTA (18.98 CD) | Bittersweet | 8 |
| 12 | 11 | 16 | ASHANTI | MURDER INC./DEF JAM 000143*/DJMGM (12.98/18.98) | Chapter II | 60 | 55 | 53 | NELLY | FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98) | Nellyville | 1 |
| 13 | 10 | 14 | LUTHER VANDROSS | J 51985*/RMG (12.98/18.98) | Dance With My Father | 61 | 54 | 57 | GANG STARR | VIRGIN 80247* (12.98/18.98) | The Ownerz | 5 |
| 14 | 14 | 13 | 50 CENT | SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98) | Get Rich Or Die Tryin' | 62 | 63 | 71 | DOTTIE PEOPLES | ATLANTA INT'L 10279 (18.98/13.98) | Churchin' With Dottie | 49 |
| 15 | 13 | 12 | VARIOUS ARTISTS | CRIMINAL MINDS/ROC-A-FELLA 000971*/DJMGM (11.98/18.98) | State Property Presents: The Chain Gang Vol. II | 63 | 66 | 88 | GOAPELE | SKYBLAZE 230108/HIERO IMPERIUM (16.98 CD) | Even Closer | 63 |
| 16 | NEW | 1 | SOUNDTRACK | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD) | The Fighting Temptations | 64 | 57 | 56 | VIVIAN GREEN | COLUMBIA 86357/SONY MUSIC (12.98 EQ/18.98) | Love Story | 14 |
| 17 | 15 | 9 | NAPPY ROOTS | ATLANTIC 83846*/AG (11.98/18.98) | Wooden Leather | 65 | 60 | 69 | SOUNDTRACK | BLOODLINE/DEF JAM 063151*/DJMGM (12.98/18.98) | Cradle 2 The Grave | 3 |
| 18 | 12 | 11 | BOW WOW | COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98) | Bow Wow: Unleashed | 66 | NEW | 1 | ONYX | IN THE PAINT 9823/KOCH (18.98 CD) | Triggernometry | 66 |
| 19 | 16 | 15 | R. KELLY | JIVE 41812/ZOMBA (18.98 CD) | Chocolate Factory | 67 | 53 | 60 | SCARFACE | J PRINCE 42024/RAP-A-LOT (12.98/18.98) | Balls And My Word | 3 |
| 20 | 18 | 17 | KEM | MOTOWN 067516/UMRG (18.98/12.98) [M] | Kemistry | 68 | 64 | 61 | BZK | T.U.G./EPIC 86995*/SONY MUSIC (12.98 EQ/18.98) | Pandemonium! | 3 |
| 21 | NEW | 1 | CECE WINANS | PURESPLINGS GOSPEL/INO 90361/SONY MUSIC (18.98 EQ CD) | Throne Room | 69 | 88 | 92 | LOU MOSLEY | JENSTAR 1379 (11.98 CD) | Finally | 69 |
| 22 | 30 | 41 | DWELE | VIRGIN 80919* (9.98 CD) [M] | Subject | 70 | 85 | 95 | BRIAN MCKNIGHT | MOTOWN 067315/UMRG (12.98/18.98) | U Turn | 4 |
| 23 | 17 | 20 | SEAN PAUL | VP/ATLANTIC 83820*/AG (12.98/18.98) | Dutty Rock | 71 | 76 | 54 | MAGIC | DA VAULT/IN THE PAINT 5701/KOCH (18.98 CD) | On My Own | 54 |
| 24 | 19 | 18 | THE ISLEY BROTHERS FEATURING RONALD ISLEY | DREAMWORKS 450499/INTERSCOPE (12.98/18.98) | Body Kiss | 72 | 71 | 94 | MISSY ELLIOTT | THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98) | Under Construction | 2 |
| 25 | 23 | 22 | FABOLOUS | DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98) | Street Dreams | 73 | 69 | 70 | FREEWAY | ROC-A-FELLA/DEF JAM 588920*/DJMGM (12.98/18.98) | Philadelphia Freeway | 3 |
| 26 | 20 | 19 | MONICA | J 20031*/RMG (12.98/18.98) | After The Storm | 74 | 87 | 65 | INDIA.ARIE | MOTOWN 064755/UMRG (12.98/18.98) | Voyage To India | 1 |
| 27 | 27 | 24 | LSG | ELEKTRA 62851/EEG (18.98 CD) | LSG2 | 75 | RE-ENTRY | 7 | THE LAST MR. BIGG | WARLOCK 2894 (18.98 CD) | The Mask Is Off | 44 |
| 28 | 26 | 28 | THREE 6 MAFIA | HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98) | Da Unbreakables | 76 | 59 | 62 | LIL' BOOSIE AND WEBBIE | TRILL 6310 (10.98/16.98) | Pimp C Presents... Ghetto Stories | 56 |
| 29 | 25 | 29 | JS | DREAMWORKS 450332/INTERSCOPE (9.98 CD) | Ice Cream | 77 | 77 | 76 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43176/ZOMBA (11.98/17.98) [M] | Family Affair II: Live At Radio City Music Hall | 37 |
| 30 | 24 | 25 | DAVID BANNER | SRC/UNIVERSAL 000312*/UMRG (12.98/18.98) | Mississippi: The Album | 78 | 68 | 68 | FRANKIE J | COLUMBIA 90073/SONY MUSIC (12.98 EQ CD) | What's A Man To Do? | 33 |
| 31 | 21 | 21 | MYA | A&M 000734/INTERSCOPE (18.98 CD) | Moodring | 79 | 58 | 58 | SOUNDTRACK | DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMGM (12.98/18.98) | 2 Fast 2 Furious | 1 |
| 32 | 22 | 26 | GINUWINE | EPIC 86960*/SONY MUSIC (12.98 EQ/18.98) | The Senior | 80 | 65 | 59 | ANITA BAKER | ATLANTIC 78209/RHINO (17.98 CD) | The Best Of Anita Baker | 29 |
| 33 | 31 | 30 | BLACK EYED PEAS | A&M 000699/INTERSCOPE (18.98 CD) | Elephunk | 81 | 82 | 78 | UGK | JIVE 41866/ZOMBA (11.98/18.98) | Best Of | 22 |
| 34 | 28 | 23 | FRAYSER BOY | HYPNOTIZE MINDS 3606/STREET LEVEL (17.98 CD) [M] | Gone On That Bay | 82 | 67 | 55 | ZANE | PRIORITY 50191*/CAPITOL (11.98/18.98) | The Big Zane Theory | 39 |
| 35 | 33 | 31 | JAVIER | CAPITOL 39843* (12.98/18.98) | Javier | 83 | 79 | 84 | 2PAC | AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98) | Better Dayz | 1 |
| 36 | 32 | 36 | FLOETRY | DREAMWORKS 450313/INTERSCOPE (17.98 CD) | Floetic | 84 | NEW | 1 | MARK RONSON | ELEKTRA 62839*/EEG (18.98 CD) | Here Comes The Fuzz | 84 |
| 37 | 29 | 27 | DO OR DIE | J PRINCE 42029/RAP-A-LOT 4 LIFE (18.98 CD) | Pimpin Ain't Dead | 85 | 98 | 75 | BARRY WHITE | ISLAND/CHRONICS 00884/DJMG (12.98 CD) | The Best Of Barry White: 20th Century Masters The Millennium Collection | 54 |
| 38 | 36 | 33 | SMOKIE NORFUL | EMI GOSPEL 20374 (9.98/18.98) [M] | I Need You Now | 86 | RE-ENTRY | 12 | DONNIE | GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [M] | The Colored Section | 31 |
| 39 | 34 | 34 | JUSTIN TIMBERLAKE | JIVE 41823*/ZOMBA (12.98/18.98) | Justified | 87 | 92 | 74 | VARIOUS ARTISTS | WARNER MUSIC GROUP/BMG STRATEGIC MARKETING 52553/AAL (18.98 CD) | Totally Hip Hop | 30 |
| 40 | 42 | 44 | JAHEIM | OVINE MILL 48214/WARNER BROS. (18.98 CD) | Still Ghetto | 88 | 97 | — | BROTHA LYNCH HUNG | SICMADE 07013 (17.98 CD) | Lynch By Inch: Suicide Note | 21 |
| 41 | 45 | 43 | BIG GIPP | GOODIE MOB/IN THE PAINT 8481/KOCH (18.98 CD) [M] | Mutant Mindframe | 89 | 80 | 86 | T. NAIJA | NOK 0537 (15.98 CD) | Rhythm Of Love | 58 |
| 42 | 43 | 63 | TYRONE DAVIS | FUTURE 1005 (10.98/18.98) | Come To Daddy | 90 | 74 | 90 | DONNIE MCCLURKIN | VERITY 43199/ZOMBA (12.98/18.98) | Donnie McClurkin... Again | 12 |
| 43 | 40 | 37 | JOE BUDDEN | DEF JAM 000505*/DJMGM (10.98/18.98) | Joe Budden | 91 | 83 | — | LIL' FLIP | SUCKA FREE/OUO 86521*/SONY MUSIC (7.98 EQ/12.98) | Undaground Legend | 4 |
| 44 | 50 | 48 | SOULJA SLIM | CUT THROAT COM/IN THE PAINT 5703/KOCH (18.98 CD) | Years Later... A Few Months After | 92 | 86 | 99 | KIRK WHALUM | WARNER BROS. 48446 (18.98 CD) [M] | Into My Soul | 44 |
| 45 | 35 | 38 | DA BRAT | SO SO DEF 51586*/ARISTA (11.98/18.98) | Limelite, Luv & Niteclubz | 93 | 72 | 77 | KELLY PRICE | DEF SOUL 86677/DJMG (12.98/18.98) | Priceless | 2 |
| 46 | 39 | 46 | EMINEM | WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) | The Eminem Show | 94 | 96 | — | SCARFACE | RAP-A-LOT/INO TRYBE 12646*/VIRGIN (12.98/18.98) | Greatest Hits | 10 |
| 47 | 38 | 35 | HEATHER HEADLEY | RCA 69376/RMG (12.98/18.98) | This Is Who I Am | 95 | RE-ENTRY | 13 | ROY HARGROVE PRESENTS THE RH FACTOR | VERVE 065192*/VJG (12.98 CD) [M] | Hard Groove | 32 |
| 48 | 37 | 39 | VARIOUS ARTISTS | VP/ATLANTIC 83654*/AG (17.98 CD) | Reggae Gold 2003 | 96 | RE-ENTRY | 79 | KIRK FRANKLIN | GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98) | The Rebirth Of Kirk Franklin | 1 |
| | | | | | | 97 | 70 | 64 | SNOOP DOGG | DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98) | Paid Tha Cost To Be Da BoSS | 3 |
| | | | | | | 98 | RE-ENTRY | 18 | LIL' MO | ELEKTRA 62835/EEG (18.98 CD) | Meet The Girl Next Door | 4 |
| | | | | | | 99 | 99 | — | CANIBUS | BABYGRANDE 5* (17.98 CD) | Rip The Jacker | 34 |
| | | | | | | 100 | 81 | 79 | THE ROOTS | MCA 112996* (18.98 CD) | Phrenology | 11 |

SEPTEMBER 27 2003

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

| THIS WEEK | LAST WEEK | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan | | TOTAL CHART WKS | THIS WEEK | LAST WEEK | Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan | | TOTAL CHART WKS | |
|-----------|-----------|--|---|---|-----------|-----------|--|---|---------------------------------|-------------------------------------|
| | | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | Title | ARTIST | | IMPRINT & NUMBER/DISTRIBUTING LABEL |
| 5 | 5 | THE NOTORIOUS B.I.G. | NUMBER 1 BAD BOY 273011*/UMRG (19.98/24.98) | 4 Weeks At Number 1 Life After Death | 13 | 16 | MICHAEL JACKSON | EPIC 86073/SONY MUSIC (12.98 EQ/18.98) | Thriller | 266 |
| 2 | 3 | 2PAC | DEATH ROW 63008*/KCOCH (19.98/25.98) | All Eyez On Me | 14 | 23 | 2PAC | AMARU/JIVE 41636/ZOMBA (11.98/17.98) | Me Against The World | 366 |
| 3 | 4 | 2PAC | AMARU/DEATH ROW 490301*/INTERSCOPE (18.98/24.98) | Greatest Hits | 15 | 14 | R. KELLY | JIVE 41625*/ZOMBA (19.98/24.98) | R | 103 |
| 4 | 1 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 548904/DJMG (12.98/18.98) | Legend | 16 | 15 | R. KELLY | JIVE 41527/ZOMBA (11.98/17.98) | 12 Play | 208 |
| 5 | 2 | MAKAVELI | DEATH ROW 63012*/KCOCH (12.98/17.98) | The Don Killuminati: The 7 Day Theory | 17 | 13 | MARY J. BLIGE | UPTOWN 110651/MCA (16.98/11.98) | What's The 411? | 180 |
| 6 | 9 | EMINEM | WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) | The Marshall Mathers LP | 18 | — | SADE | EPIC 85287/SONY MUSIC (12.98 EQ/18.98) | The Best Of Sade | 393 |
| 7 | 8 | JAY-Z | FREZZE/ROC-A-FELLA 50040*/CAPITOL (10.98/17.98) | Reasonable Doubt | 19 | — | JAY-Z | ROC-A-FELLA/DEF JAM 559902*/DJMGM (12.98/18.98) | Vol. 2... Hard Knock Life | 76 |
| 8 | 11 | DMX | RUFF RYDERS/DEF JAM 559227*/DJMGM (12.98/18.98) | It's Dark And Hell Is Hot | 20 | 19 | JAHEIM | DIVINE MILL 47452*/WARNER BROS. (11.98/17.98) | [Ghetto Love] | 130 |
| 9 | 7 | THE NOTORIOUS B.I.G. | BAD BOY 273000*/UMRG (11.98/18.98) | Ready To Die | 21 | 22 | DR. DRE | AFTERMATH 480486*/INTERSCOPE (12.98/18.98) | Dr. Dre—2001 | 182 |
| 10 | 6 | BONE THUGS-N-HARMONY | RUTHLESS/EPIC 89443*/SONY MUSIC (10.98 EQ/15.98) | E. 1999 Eternal | 22 | 25 | LAURYN HILL | RUFFHOUSE/COLUMBIA 89035*/SONY MUSIC (11.98 EQ/17.98) | The Miseducation Of Lauryn Hill | 135 |
| 11 | 6 | BARRY WHITE | MERCURY 522459/DJMG (11.98/18.98) | All Time Greatest Hits | 23 | 24 | AL GREEN | HU/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98) | Greatest Hits | 437 |
| 12 | 21 | R. KELLY | JIVE 41705*/ZOMBA (12.98/18.98) | tp-2.com | 24 | — | DMX | RUFF RYDERS/DEF JAM 548933*/DJMGM (12.98/18.98) | ...And Then There Was X | 90 |
| | | | | | 25 | 18 | JAY-Z | ROC-A-FELLA/DEF JAM 586396*/DJMGM (12.98/18.98) | The Blueprint | 51 |

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. [M] Recording Industry Association of America (RIAA) certification for net shipment of 500,000 album units (Gold). [A] RIAA certification for net shipment of 1 million units (Platinum). [D] RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: [C] Certification for net shipment of 100,000 units (Oro). [P] Certification of 200,000 units (Platinum). [M] Certification of 400,000 units (Multi-Platinum). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Multi-Ethnic Music Flourishes In Puerto Rico

BY RANDY LUNA

SAN JUAN, Puerto Rico—A new generation of Latin-flavored bands is creating a brand of multiethnic music that combines the band members' many cultures with the street sounds that surround them.

These groups have attracted widespread media attention for their sound and background, as well as for their live shows. Now, the bands and their labels are hoping that sales will follow.

Latin-rooted Yerba Buena and Afrobeat orchestra Antibalas are leading the way. Both groups are based in New York and signed to indie labels.

Yerba Buena, which has been featured in the TV series "Third Watch" and will be seen in the film "Havana Nights," fuses such rhythms as Nuyorican boogaloo, Cuban rumba, Colombian *cumbia* and Pan-American solca with hip-hop, Motown soul and Nigerian Afrobeat. The group's debut, "President Alien," on Fun Machine/Razor & Tie, was released early this year and received positive reviews. The band's six core members hail from Venezuela, Cuba, St. Thomas and New York.

Similarly, the 15 members of Antibalas are Latino, Caucasian, African-American, African and Asian-American, with musical backgrounds spanning jazz, rock, improvised music and traditional drumming from Cuba and Brazil. Their two albums, "Liberation Afrobeat Vol. 1" and "Talkatif," both on Ninja

Tune, feature a modern expression of the Nigerian rhythm called Afrobeat (which mixes jazz, funk and traditional African elements) with lyrics in English, Yoruba and Spanish.

Such groups are a result of the increasing cultural integration in large cities.

"America is becoming one world, [with] new influences, sounds and musical forms that reflect the evolution of the times," says Alex Kadvan, manager of

Awards festivities in Miami.

Despite the excitement generated by its shows, Yerba Buena, like Antibalas, has so far failed to dent the *Billboard* Top Latin Albums chart. But the hope is that a new level of promotion will change that.

Because these bands are making distinctive sounds, their respective labels and management teams have thus far used a different marketing strategy. Playing live is a priority, and promotion is done through street teams, press and

Miami-based DJ Le Spam & the Spam All Stars, who mix such DJ-produced dance rhythms as Miami bass and hip-hop with live musicians playing a variety of Afro-Latin music and free jazz. Despite negligible sales, their latest album, "Fuacata Live," on Elegua Records, garnered the Latin Grammy for best pop instrumental album.

In Puerto Rico, 11-piece Bayanga combines African-rooted Caribbean rhythms such as salsa, ska and reggae

on that open door and on the intermingling of cultures in large metropolitan areas and the increasing influence of the ever-growing minorities. To a large degree, these are the same factors helping an Anglo audience understand the new sounds.

"The hottest Yerba Buena shows have been for non-Latino audiences," says Andrés Levin, the Venezuelan producer/guitarist/bandleader of Yerba Buena.

Yerba Buena's musical diversity has allowed it to open for artists as diverse as Dave Matthews Band, Willie Nelson, the late Celia Cruz and Café Tacuba.

"[Yerba Buena] appeals to so many audiences: the young Latino crowd, the club community, the urban hipster, the roots jam band crowd, the college crowd and the world-music-appreciating audience," explains Milo Pacheco, senior product manager at Razor & Tie.

As for Antibalas, founder and sax player Martin Perna says the group has been well-received in places as diverse as Canada, Alabama and Nebraska, and it had a successful European tour last year.

These bands could be considered ambassadors of cultural integration, because they are helping a growing number of listeners understand that the power of music relies on it being a language of its own.

"The barriers of music are created by record labels and radio," Levin says. "We have to give respect to the public if they want to listen to something, even if it is not in their [original] language."



YERBA BUENA: HOTTEST SHOWS HAVE BEEN FOR NON-LATINOS

Antibalas.

Michel Vega, VP at the William Morris Agency and booking agent for Yerba Buena, adds, "It's the expression of traditional rhythms as seen by this generation. You have musical elements that make sense side by side but have not been [put] together until now."

According to Vega, Yerba Buena has played approximately 60 concerts during the past year, including one in September as part of the Latin Grammy

word-of-mouth. Commercial Latin radio is not a priority in the marketing mix.

"The strategy has been to expose [Yerba Buena] live to as many different audiences as possible," Vega says. "[But] we consciously have not addressed the typical Latin market because this band can appeal to a wider audience."

Now, he says, "it's time to go to the next level, which is radio promotion and videos."

Other bands on that path include

with Brazilian *batucada* and samba. The group recently released its self-titled debut on RAS Records/Sanctuary Records.

Multicultural groups making multicultural music are, of course, not new. The most prominent example at an international level is French/Spanish act Manu Chao, while stateside, Los Angeles-based Ozomatli has great success locally and on the sales charts.

Today's crop of acts seeks to capitalize

Latin Indies' Pricing Strategy Also Fights Piracy

What does it take to move CDs these days?

Universal has made a splash with its retail price cut, but it's hardly the first label to do so.



VELASCO: BEATING THE PIRATES

For the past year, indie Balboa Records has been quietly releasing three-CD sets that retail at \$9.98. The objective is not only to sell records but to cut down on physical piracy, which is far more damaging than Internet piracy in the Latin market.

"They're so cheap that not even the pirates will take them on," Balboa president Valentín Velasco says. "I don't know of a single falsified three-pack in the market."

More important, the three-packs are selling like hot cakes, according to Velasco. Mass merchants are the primary clients.

Since last year, Balboa has released more than 130 different three-pack combos, featuring material culled from the Musart/Balboa catalog. At least 30 more titles are expected by year's end.

The packages come in several combinations. Some feature a single artist, while others feature two or three artists.

And although the profit margin for the label is very small, the collections have allowed Balboa's sales to level off instead of dip.

In addition, Balboa has also been releasing single-CD collections at budget prices.

The biggest sellers include Joan Sebastian's "Colección de Oro," currently No. 27 on the *Billboard* Top Latin Albums chart, and Cuisillos' "Las Románticas de Pancho Barraza" at No. 17 and "Las Románticas de Cuisillos" at No. 23.

Sebastian, who has a new studio album coming this fall, won Latin Grammy Awards earlier this month for best banda album and best

regional Mexican song.

Balboa is not alone in aggressively pricing its catalog.

Others on the same wavelength include BMG U.S. Latin. This month,

the label released almost 100 titles in its Naranja Económica series.

The collection consists of reissues that retail for \$5.98 and are stickered with a bright orange logo.

The series was initially released in Mexico in August and draws from BMG's and RCA's vast catalog.

"Mass merchandisers particularly like these aggressively priced titles for the fourth quarter because they generate impulse buying," says Anthony González, strategic marketing manager for BMG U.S. Latin.

POPULAR VOTE RULES IN FAN AWARD

Voting is under way for the fifth annual El Premio de la Gente Awards. Set to take place Oct. 16 at the Mandalay Bay Resort and Casino in Las Vegas, the awards show, which since its inception had been associat-

ed with Ritmo Latino, now has Chevrolet as its title sponsor.

As in past years, finalists for the awards are determined by Nielsen SoundScan numbers, but winners

Latin
Notas[™]
By Leila Cobo
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are determined by popular vote. Votes can be cast online at yahoo.com and Yahoo en español and via links found on individual artists' Web sites. Fans can also vote at Von's and Safeway supermarkets and Virgin Megastores nationwide.

"This is done to encourage people to vote online and offline," says Luis Medina, executive producer of the show. "We want to show the reality of the market."

This year's awards, which will air at a later date on Telemundo, will

feature tributes to Celia Cruz, Mexican rock band El Tri and legendary Mexican bands La Sonora Santanera and La Orquesta de los Hermanos Flores.

In addition to Chevrolet, other new sponsors this year include Bank of America and Tecate beer.

RANCH VOICES: Regional Mexican act Voces del Rancho, formerly with Sony Discos, has signed a multi-album deal with EMI Latin. "De un Rancho a Otro," the group's first album under its new label, will be released in November.

"Voces del Rancho is the new sound of Norteño music to originate from Los Angeles," says Jorge A. Pino, president/CEO of EMI Music U.S. Latin. "Their signing solidifies our highly successful regional Mexican roster."

ON THE CHARTS: The pop triad of Juanes, Chayanne and Alejandro Sanz continues at Nos. 1, 2 and 3, respectively, on the *Billboard* Top Latin Albums chart, with Chayanne and Sanz losing more sales than Juanes. Also holding steady is rap band Akwid at No. 11.



BALBOA RECORDS



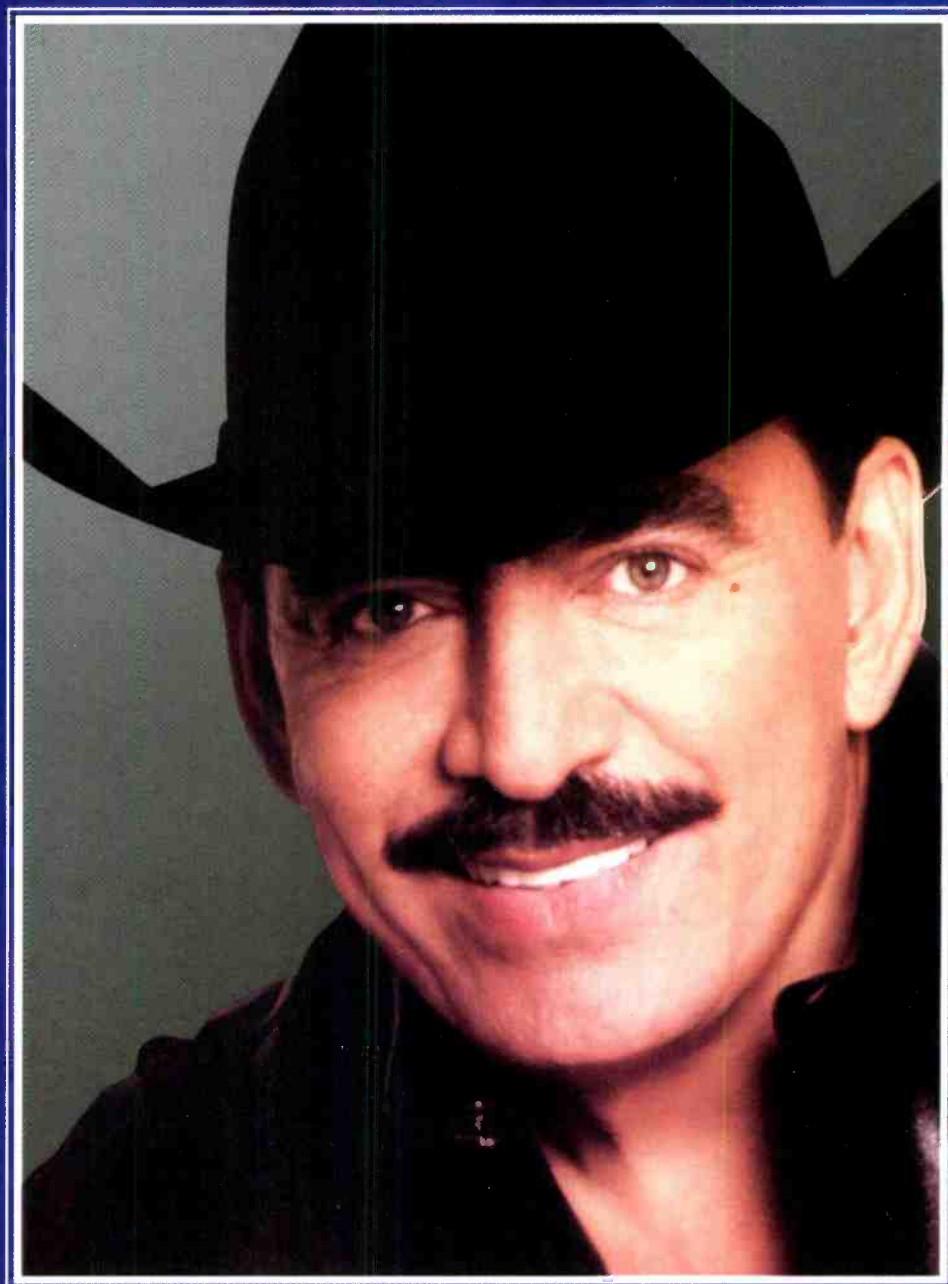
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Billboard HOT LATIN TRACKS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|------------|----------|--|---|---------------------|
| | | | | Airplay monitored by Nielsen Broadcast Data Systems | | |
| | | | | NUMBER 1 | | 3 Weeks At Number 1 |
| 1 | 1 | 1 | 12 | ANTES S. KRYS, J. SOMEILLAN (O. BERMUDEZ) | Obie Bermudez EMI LATIN | 1 |
| 2 | 2 | 2 | 9 | UN SIGLO SIN TI R.L. TOLEDO (F. DE VITA) | Chayanne SONY DISCOS | 1 |
| 3 | 6 | 4 | 10 | QUITEMONOS LA ROPA R. NERIO, J. REYES (ESTEFAN, J. REYES) | Alexandre Pires ARIOLA / BMG LATIN | 3 |
| 4 | 7 | 7 | 19 | FOTOGRAFIA G. SANTANDER, L. JUANES (JUANES) | Juanes With Nelly Furtado SURCO / UNIVERSAL LATINO | 1 |
| 5 | 9 | 10 | 7 | ESO DUELE R. MUNDZ, R. MARTINEZ (L. PAOILLA) | Intocable EMI LATIN | 5 |
| 6 | 10 | 15 | 5 | ASIGNATURA PENDIENTE T. TORRES (R. ARJONA) | Ricky Martin SONY DISCOS | 6 |
| 7 | 5 | 8 | 7 | NO ES LO MISMO A. SANZ, L. PEREZ (A. SANZ) | Alejandro Sanz WARNER LATINA | 5 |
| 8 | 3 | 5 | 6 | HOY G. ESTEFAN, E. ESTEFAN JR., S. KRYS (G. MARCO) | Gloria Estefan EPIC / SONY DISCOS | 3 |
| 9 | 8 | 6 | 5 | NO HACE FALTA E. ESTEFAN JR., R. BARLOW (E. ESTEFAN JR., R. BARLOW, N. TOVAR) | Cristian ARIOLA / BMG LATIN | 6 |
| 10 | 4 | 3 | 11 | VIVE LA VIDA R. PEREZ (R. PEREZ, R. LIVI) | Area 305 RPE / UNIVISION | 3 |
| | | | | GREATEST GAINER | | |
| 11 | 23 | — | 2 | TE NECESITO L. MIGUEL (J. L. GUERRA) | Luis Miguel WARNER LATINA | 11 |
| 12 | 13 | 14 | 11 | ESTOY A PUNTO BRONCO (O. VILLARREAL) | Bronco: El Gigante De America FONOVISA | 7 |
| 13 | 15 | 29 | 4 | NOMAS POR TU CULPA LOS HURACANES DEL NORTE (S. SERNA DEL RIO) | Los Huracanes Del Norte UNIVISION | 13 |
| 14 | 29 | 38 | 3 | AVE CAUTIVA J. GUILLEN (R. GONZALEZ MORA) | Conjunto Primavera FONOVISA | 14 |
| 15 | 12 | 12 | 9 | RIE Y LLORA S. GEORGE (S. GEORGE, F. OSORIO) | Celia Cruz SONY DISCOS | 12 |
| 16 | 20 | 33 | 25 | SI TE DIJERON J. M. LUGO (V. M. RUIZ) | Gilberto Santa Rosa SONY DISCOS | 5 |
| 17 | 14 | 13 | 14 | YA NO ES IGUAL FRANKIE J., J. GALVEZ (F. J. BAUTISTA) | Frankie J. SONY DISCOS | 11 |
| 18 | 25 | 20 | 25 | TAL VEZ T. TORRES (F. DE VITA) | Ricky Martin SONY DISCOS | 1 |
| 19 | 16 | 18 | 14 | HOY EMPIEZA MI TRISTEZA J. L. TERRAZAS (J. SEBASTIAN) | Grupo Montez De Durango DISA | 15 |
| 20 | 18 | 11 | 15 | SE ME OLVIDO TU NOMBRE E. ESTEFAN JR., A. PENA (E. ESTEFAN JR., A. PENA) | Shalim CRESCENT MOON / SONY DISCOS | 2 |
| 21 | 21 | 24 | 7 | EN LOS PURITOS HUESOS F. CAMACHO (T. VILLA) | Banda El Limon DISA | 21 |
| 22 | 17 | 17 | 26 | MARIPOSA TRACIONERA F. HERA, A. GONZALEZ (F. HERA) | Mana WARNER LATINA | 1 |
| 23 | 19 | 16 | 23 | TU AMOR O TU DESPRECIO M. A. SOLIS (M. A. SOLIS) | Marco Antonio Solis FONOVISA | 1 |
| 24 | 24 | 22 | 15 | SUETALO R. PEREZ-BOTIJA (R. PEREZ-BOTIJA) | Millie ARIOLA / BMG LATIN | 9 |
| 25 | 31 | 31 | 10 | TE METISTE EN MI CAMA PALOMO (F. Y. QUEZADA) | Palomo DISA | 25 |
| 26 | 26 | 27 | 23 | ACA ENTRE NOS A. LIZARRAGA, J. LIZARRAGA (M. URIETA) | Banda El Recodo FONOVISA | 12 |
| 27 | 32 | — | 2 | SOLO POR TI SORAYA (SORAYA) | Soraya EMI LATIN | 27 |
| 28 | 11 | 9 | 9 | ME PONES SEXY C. RODRIGUEZ, DELUJE (C. RODRIGUEZ, DELUJE, G. BRUNO, J. CARTAGENA, T. SODI, B. RUSSELL) | Thalia Featuring Fat Joe EMI LATIN | 9 |
| 29 | 27 | 30 | 11 | DEJENME SI ESTOY LLORANDO I. RODRIGUEZ, FEHRLICH (A. CURIEL, N. NEG) | Los Angeles De Charly FONOVISA | 27 |
| 30 | 22 | 23 | 16 | QUE GANAS K. SANTANDER, D. BETANCOURT (R. MONTANER, D. BETANCOURT, J. E. OCHOA) | Ricardo Montaner WARNER LATINA | 5 |
| 31 | 33 | 36 | 25 | SERAN SUS OJOS A. URIAS (T. VELA) | Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA | 30 |
| 32 | 35 | 35 | 4 | DEJAME VOLAR P. MASITTI, L. F. OCHOA, J. IGLESIAS JR. (P. MASITTI, J. IGLESIAS JR.) | Julio WARNER LATINA | 32 |
| 33 | 30 | 19 | 12 | MINUTOS R. ARJONA (R. ARJONA, M. LUNA) | Ricardo Arjona SONY DISCOS | 5 |
| 34 | 28 | 25 | 10 | TE REGALO MI TRISTEZA A. A. ALBA (A. A. ALBA) | Los Temerarios FONOVISA | 18 |
| 35 | 37 | 44 | 25 | ME FALTA VALOR P. AGUILAR (T. BELLO) | Pepe Aguilar UNIVISION | 5 |
| 36 | 42 | 46 | 4 | AMOR BESAME A. URIAS, F. GARCIA (A. URIAS) | Adolfo Urias Y Su Lobo Norteno PLATINO / FONOVISA | 36 |
| 37 | 40 | 45 | 3 | PARA MORIR IGUALES N. SERRAN, O. FLORES, E. MORALES (J. A. JIMENEZ) | Nico Flores Y Su Banda Puro Mazatlan RCA / BMG LATIN | 37 |
| | | | | HOT SHOT DEBUT | | |
| 38 | NEW | 1 | | CAUSAME LA MUERTE LOS TIGRES DEL NORTE (J. MEZA) | Los Tigres Del Norte FONOVISA | 38 |
| 39 | 38 | 32 | | UNA EMOCION PARA SIEMPRE E. RAMAZZOTTI, C. GUIDETTI (E. RAMAZZOTTI, A. COGLIATI, C. GUIDETTI, M. FABRIZIO, M. ORTIZ MARTINI) | Eros Ramazzotti ARIOLA / BMG LATIN | 5 |
| 40 | NEW | 1 | | QUIERO PERDERME EN TU CUERPO K. SANTANDER, B. OSSA (K. SANTANDER) | David Bisbal VALE / UNIVERSAL LATINO | 40 |
| 41 | 50 | 50 | 3 | TE RETO A QUE ME OLVIDES J. PRECIADO (C. RAZO) | Julio Preciado Y Su Banda Perla Del Pacifico RCA / BMG LATIN | 41 |
| 42 | 36 | 26 | 15 | LLORARE LAS PENAS K. SANTANDER, J. M. VELAZQUEZ (J. M. VELAZQUEZ, RAYITO) | David Bisbal VALE / UNIVERSAL LATINO | 3 |
| 43 | 43 | 39 | 8 | SUPERVISOR DE TUS SUEÑOS L. MEDINA, F. BELLOMO (A. ALAYAN) | A. Cinco LATIN WORLD | 39 |
| 44 | 39 | 28 | 8 | YA NO ERES EL MISMO J. GAVIRIA, B. OSSA (J. GAVIRIA, B. OSSA, NOELIA) | Noelia FONOVISA | 24 |
| 45 | 41 | 41 | 3 | ME CANSE DE MORIR POR TU AMOR L. E. PAVAN, M. SANCHEZ (M. MASS) | Adan Chalino Sanchez UNIVISION | 41 |
| 46 | 49 | — | 2 | UN AMOR PARA LA HISTORIA A. JAEN (Y. HENRIQUEZ) | Gilberto Santa Rosa SONY DISCOS | 46 |
| 47 | NEW | 1 | | SIN PODERTE HABLAR M. BONILLA (W. COLON) | Huey Dunbar SONY DISCOS | 47 |
| 48 | NEW | 1 | | EN REALIDAD P. CABRERA (M. R. DIAZ) | Jorge Luis Cabrera DISA | 48 |
| 49 | NEW | 1 | | VETE YA V. ELIZALDE (R. E. MORA) | Valentin Elizalde UNIVERSAL LATINO | 25 |
| 50 | 48 | 43 | 22 | EL SINVERGUENZA M. QUINTERO LARA (M. QUINTERO LARA) | Los Tucanes De Tijuana UNIVERSAL LATINO | 6 |

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (38 Latin Pop, 15 Tropical, 53 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video clip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST | THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-----------|-----------|--|---------------------------|-----------|-----------|--|----------------------|
| 1 | 1 | UN SIGLO SIN TI SONY DISCOS | CHAYANNE | 21 | 18 | MINUTOS SONY DISCOS | RICARDO ARJONA |
| 2 | 2 | ANTES EMI LATIN | OBIE BERMUDEZ | 22 | 24 | UNA EMOCION PARA SIEMPRE ARIOLA / BMG LATIN | EROS RAMAZZOTTI |
| 3 | 4 | FOTOGRAFIA SURCO / UNIVERSAL LATINO | JUANES WITH NELLY FURTADO | 23 | 26 | SUPERVISOR DE TUS SUEÑOS LATIN WORLD | A CINCO |
| 4 | 7 | ASIGNATURA PENDIENTE SONY DISCOS | RICKY MARTIN | 24 | 25 | YA NO ERES EL MISMO FONOVISA | NOELIA |
| 5 | 3 | NO ES LO MISMO WARNER LATINA | ALEJANDRO SANZ | 25 | 22 | LLORARE LAS PENAS VALE / UNIVERSAL LATINO | DAVID BISBAL |
| 6 | 5 | QUITEMONOS LA ROPA ARIOLA / BMG LATIN | ALEXANDRE PIRES | 26 | 23 | RIE Y LLORA SONY DISCOS | CELIA CRUZ |
| 7 | 6 | NO HACE FALTA ARIOLA / BMG LATIN | CRISTIAN | 27 | 27 | ME FALTA VALOR UNIVISION | PEPE AGUILAR |
| 8 | 15 | TE NECESITO WARNER LATINA | LUIS MIGUEL | 28 | — | QUIERO PERDERME EN TU CUERPO VALE / UNIVERSAL LATINO | DAVID BISBAL |
| 9 | 9 | HOY EPIC / SONY DISCOS | GLORIA ESTEFAN | 29 | 29 | UN AMOR PARA LA HISTORIA SONY DISCOS | GILBERTO SANTA ROSA |
| 10 | 8 | VIVE LA VIDA RPE / UNIVISION | AREA 305 | 30 | 28 | SI TE DIJERON SONY DISCOS | GILBERTO SANTA ROSA |
| 11 | 16 | TAL VEZ SONY DISCOS | RICKY MARTIN | 31 | 35 | LO QUE YO TUVE CONTIGO UNIVERSAL LATINO | JOSE FELICIANO |
| 12 | 10 | MARIPOSA TRACIONERA WARNER LATINA | MANA | 32 | 30 | TE REGALO MI TRISTEZA FONOVISA | LOS TEMERARIOS |
| 13 | 14 | SUETALO ARIOLA / BMG LATIN | MILLIE | 33 | — | MIENTES TAN BIEN SONY DISCOS | SIN BAÑERA |
| 14 | 11 | YA NO ES IGUAL SONY DISCOS | FRANKIE J. | 34 | 36 | NINA AMADA MIA SONY DISCOS | ALEJANDRO FERNANDEZ |
| 15 | 20 | SOLO POR TI EMI LATIN | SORAYA | 35 | 34 | CUANDO TU NO ESTAS WARNER LATINA | OLGA TANON |
| 16 | 12 | ME PONES SEXY EMI LATIN | THALIA FEATURING FAT JOE | 36 | 38 | BESO EN LA BOCA MUSART / BALBOA | AXE BAHIA |
| 17 | 13 | QUE GANAS WARNER LATINA | RICARDO MONTANER | 37 | 33 | NEVER LEAVE YOU - UH OOH, UH OOOH! UNIVERSAL UMARG | LUMIDEE |
| 18 | 19 | TU AMOR O TU DESPRECIO FONOVISA | MARCO ANTONIO SOLIS | 38 | 37 | YO LA AMO UNIVISION | PEPE AGUILAR |
| 19 | 17 | SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS | SHALIM | 39 | 39 | LO SIENTO ARIOLA / BMG LATIN | BELINDA |
| 20 | 21 | DEJAME VOLAR WARNER LATINA | JULIO | 40 | 31 | PUEDES CONTAR CONMIGO SONY DISCOS | LA OREJA DE VAN GOGH |

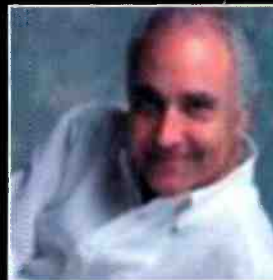
TROPICAL AIRPLAY

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST | THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-----------|-----------|--|---|-----------|-----------|---|-----------------------------|
| 1 | 1 | RIE Y LLORA SONY DISCOS | CELIA CRUZ | 21 | 17 | MASUCAMBA WHITE LION | TEGO CALDERON |
| 2 | 6 | SI TE DIJERON SONY DISCOS | GILBERTO SANTA ROSA | 22 | 4 | ME PONES SEXY EMI LATIN | THALIA FEATURING FAT JOE |
| 3 | 8 | SIN PODERTE HABLAR SONY DISCOS | HUEY DUNBAR | 23 | 21 | FOTOGRAFIA SURCO / UNIVERSAL LATINO | JUANES WITH NELLY FURTADO |
| 4 | 2 | HOY EPIC / SONY DISCOS | GLORIA ESTEFAN | 24 | 19 | PERDONAME EMI LATIN | LIMI-TI |
| 5 | 3 | ANTES EMI LATIN | OBIE BERMUDEZ | 25 | 26 | NO ES LO MISMO WARNER LATINA | ALEJANDRO SANZ |
| 6 | 7 | TU VOLVERAS UNIVERSAL LATINO | KEVIN CEBALLO | 26 | 25 | YA NO ES IGUAL SONY DISCOS | FRANKIE J. |
| 7 | 10 | PULOS OPUESTOS J&N | MONCHY & ALEXANDRA | 27 | 30 | LA CURA RCC | PENA SUAZO Y SU BANDA GORDA |
| 8 | 9 | POCO HOMBRE SONY DISCOS | VICTOR MANUELLE | 28 | — | TU MAMA Y TU PAPA Z&K | ORO SOLIDO |
| 9 | 13 | LA ULTIMA VEZ J&N | MAGIC JUAN FEATURING EDDY HERRERA | 29 | 34 | TRACION SONY DISCOS | INDIA |
| 10 | 14 | INTENTALO TU J&N | JOE VERAS | 30 | — | AMOR AMOR ARIOLA / BMG LATIN | ROSELYN SANCHEZ |
| 11 | 11 | AY AMOR VI | HECTOR & TITO FEATURING VICTOR MANUELLE | 31 | — | EL ABANDONAO SONY DISCOS | ELEFANTE |
| 12 | 5 | VIVE LA VIDA RPE / UNIVISION | AREA 305 | 32 | — | MALA MALA M.P. | PEDRO JESUS |
| 13 | 24 | SON DE CALI UNIVISION | SON DE CALI | 33 | — | QUE MUJER J&N | ANTHONY |
| 14 | 12 | SOY MUJER SONY DISCOS | INDIA | 34 | 29 | SOLO POR TI EMI LATIN | SORAYA |
| 15 | 20 | NO TENGO SUERTE EN EL AMOR J&N | YOSKAR SARANTE | 35 | — | HOJA EN BLANCO J&N | MONCHY & ALEXANDRA |
| 16 | 18 | QUITEMONOS LA ROPA ARIOLA / BMG LATIN | ALEXANDRE PIRES | 36 | 16 | QUE SIGA LA FIESTA UNIVERSAL LATINO | FRANKIE RUIZ |
| 17 | 23 | CUIDALA M.P. | TITO ROJAS | 37 | — | CARALUNA WARNER LATINA | BACILDOS |
| 18 | 15 | SE ME OLVIDO TU NOMBRE CRESCENT MOON / SONY DISCOS | SHALIM | 38 | — | ASIGNATURA PENDIENTE SONY DISCOS | RICKY MARTIN |
| 19 | 22 | HOY TE VI PASAR DISCOMANIA | KIKO RODRIGUEZ | 39 | — | QUE BOMBON M.P. | ANTHONY CRUZ |
| 20 | — | MERIANDO LA COLA J&N | SEXAPPEAL | 40 | 33 | AMAME O DEJAME UNIVERSAL LATINO | KEVIN CEBALLO |

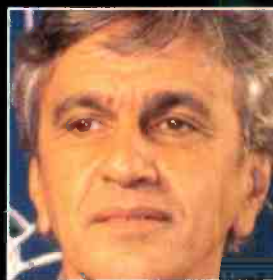
REGIONAL MEXICAN AIRPLAY

| THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST | THIS WEEK | LAST WEEK | TITLE IMPRINT/PROMOTION LABEL | ARTIST |
|-----------|-----------|--|--|-----------|-----------|---|-----------------------------------|
| 1 | 1 | ESO DUELE EMI LATIN | INTOCABLE | 21 | 20 | EL SINVERGUENZA UNIVERSAL LATINO | LOS TUCANES DE TIJUANA |
| 2 | 2 | ESTOY A PUNTO FONOVISA | BRONCO: EL GIGANTE DE AMERICA | 22 | 37 | CORAZON MUSART / BALBOA | CUISILLOS |
| 3 | 4 | NOMAS POR TU CULPA UNIVISION | LOS HURACANES DEL NORTE | 23 | 18 | YA NO TE VAYAS UNIVERSAL LATINO | BANDA EL LIMON |
| 4 | 8 | AVE CAUTIVA FONOVISA | CONJUNTO PRIMAVERA | 24 | 22 | OTRA VEZ SONY DISCOS | VICTOR GARCIA |
| 5 | 3 | HOY EMPIEZA MI TRISTEZA DISA | GRUPO MONTEZ DE DURANGO | 25 | 26 | ADUNQUE TE ROMPAN EL ALMA DISA | CARDENALES DE NUEVO LEON |
| 6 | 5 | EN LOS PURITOS HUESOS DISA | BANDA EL LIMON | 26 | 13 | TOS DE UN TONTO FONOVISA | CONJUNTO PRIMAVERA |
| 7 | 9 | TE METISTE EN MI CAMA DISA | PALOMO | 27 | 23 | EL RANCHO GRANDE EMI LATIN | EL COYOTE Y SU BANDA TIERRA SANTA |
| 8 | 6 | ACA ENTRE NOS FONOVISA | BANDA EL RECODO | 28 | — | LAGRIMAS DE CRISTAL DISA | GRUPO MONTEZ DE DURANGO |
| 9 | 10 | UNA VEZ MAS FONOVISA | CONJUNTO PRIMAVERA | 29 | 28 | TE REGALO MI TRISTEZA FONOVISA | LOS TEMERARIOS |
| 10 | 12 | DEJENME SI ESTOY LLORANDO FONOVISA | LOS ANGELES DE CHARLY | 30 | 27 | DESDE HOY UNIVISION | DUERO |
| 11 | 11 | SERAN SUS OJOS PLATINO / FONOVISA | ADOLFO URIAS Y SU LOBO NORTENO | 31 | — | LA MUCURA SONY DISCOS | LUPILLO RIVERA |
| 12 | 7 | QUEDATE CALLADA DISA | JORGE LUIS CABRERA | 32 | 29 | PEQUEÑA Y FRAGIL EMI LATIN | CONTROL |
| 13 | 14 | PARA MORIR IGUALES RCA / BMG LATIN | NICO FLORES Y SU BANDA PURO MAZATLAN | 33 | 35 | EL AGUILA BLANCA UNIVERSAL LATINO | LOS TUCANES DE TIJUANA |
| 14 | 17 | AMOR BESAME PLATINO / FONOVISA | ADOLFO URIAS Y SU LOBO NORTENO | 34 | 19 | ASI TE QUIERO MUSART / BALBOA | JOAN SEBASTIAN |
| 15 | 24 | CAUSAME LA MUERTE FONOVISA | LOS TIGRES DEL NORTE | 35 | — | CUANTO TE AMO WEA-MEX / WARNER LATINA | COSTUMBRE |
| 16 | 21 | TE RETO A QUE ME OLVIDES RCA / BMG LATIN | JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO | 36 | 32 | QUIZAS SI, QUIZAS NO DISA | GRUPO BRYNDIS |
| 17 | 16 | TE VAS AMOR EMI LATIN | EL COYOTE Y SU BANDA TIERRA SANTA | 37 | 39 | NO TE OLVIDARE PLATINO / FONOVISA | PARALELO NORTE |
| 18 | 15 | ME CANSE DE MORIR POR TU AMOR UNIVISION | ADAN CHALINO SANCHEZ | 38 | — | MAS QUE TU AMIGO FONOVISA | MARCO ANTONIO SOLIS |
| 19 | 25 | EN REALIDAD DISA | JORGE LUIS CABRERA | 39 | | | |

SGAE is honoured
to congratulate
our 2003 Latin GRAMMY®
Award Winners



BEBU SILVETTI (†)
Producer of the Year



CAETANO VELOSO
Best MPB Album
Eu não peço desculpa



DAVID BISBAL
Best New Artist



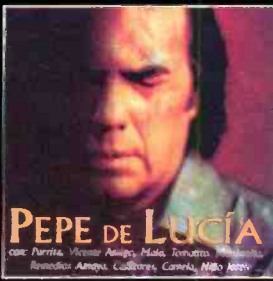
IBRAHIM FERRER
Best Traditional Tropical Album
Buenos Hermanos



MANÁ
Best Rock Album by a Duo or
Group with Vocal *Revolucion de amor*



MOLOTOV
Best Music Video
Frijolero



PEPE DE LUCÍA
Best Flamenco Album
El corazón de mi gente

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST | | Title | PEAK POSITION |
|-----------|-----------|------------|----------|---|-------------------------------------|--|---------------|-----------|-----------|------------|----------|-----------------------------------|--|---|---------------|
| | | | | IMPRINT & NUMBER/DISTRIBUTING LABEL | IMPRINT & NUMBER/DISTRIBUTING LABEL | | | | | | | | | | |
| | | | | NUMBER 1 | | 2 Weeks At Number 1 | | 49 | 52 | 53 | 18 | GRUPO MONTEZ DE DURANGO | | El Sube Y Baja | 43 |
| 1 | 10 | 69 | | JUANES | | Un Dia Normal | 1 | 50 | 51 | 49 | 25 | CONJUNTO PRIMAVERA | | Nuestra Historia | 4 |
| 2 | 3 | 1 | 3 | CHAYANNE | | Sincero | 1 | 51 | 46 | 38 | 45 | SHAKIRA | | Grandes Exitos | 1 |
| 3 | 2 | — | 2 | ALEJANDRO SANZ | | No Es Lo Mismo | 2 | 52 | 47 | 43 | 19 | MARCO ANTONIO SOLIS | | Tu Amor O Tu Desprecio | 1 |
| 4 | 5 | 3 | 4 | CONJUNTO PRIMAVERA | | Decide Tu | 3 | 53 | 39 | 42 | 13 | GRUPO BRYNDIS | | Memorias | 4 |
| 5 | 4 | 5 | 7 | CELIA CRUZ | | Exitos Eternos | 2 | 54 | 48 | 50 | 35 | ANTONIO AGUILAR | | Con Tambora | 38 |
| 6 | 6 | 4 | 8 | CELIA CRUZ | | Regalo Del Alma | 1 | 55 | 53 | 34 | 6 | BELINDA | | Belinda | 28 |
| 7 | 7 | 2 | 4 | INTOCABLE | | Nuestro Destino Estaba Escrito | 1 | 56 | 44 | 47 | 9 | THALIA | | Thalia's Hits Remixed | 7 |
| 8 | 8 | 6 | 6 | LOS BUKIS | | 25 Joyas Musicales | 3 | 57 | 60 | 58 | 73 | CHAYANNE | | Grandes Exitos | 1 |
| 9 | 9 | 9 | 38 | CELIA CRUZ | | Hits Mix | 2 | 58 | 73 | 61 | 11 | CAFE TACUBA | | Cuatro Caminos | 11 |
| 10 | 10 | 8 | 11 | LOS TIGRES DEL NORTE | | Herencia Musical: 20 Corridos Inolvidables | 1 | 59 | 50 | 36 | 10 | LOS ORIGINALES DE SAN JUAN | | La Motosierra | 3 |
| 11 | 12 | 12 | 14 | AKWID | | Proyecto Akwid | 7 | 60 | 55 | 46 | 25 | BRONCO | | 30 Inolvidables | 3 |
| 12 | NEW | 1 | | HOT SHOT DEBUT | | Once Upon A Time In Mexico | 12 | 61 | 54 | 54 | 24 | LOS TEMERARIOS/LOS BUKIS | | 20 Inolvidables | 1 |
| 13 | 11 | 7 | 8 | BRONCO: EL GIGANTE DE AMERICA | | Siempre Arriba | 1 | 62 | 67 | 68 | 27 | VARIOUS ARTISTS | | Los 30 Corridos Mas Prohibidos | 27 |
| 14 | 22 | 21 | 4 | LOS ACOSTA | | En Vivo Vol. 1 | 13 | 63 | NEW | 1 | | VARIOUS ARTISTS | | Historia Grupera | 63 |
| 15 | 13 | 19 | 17 | RICKY MARTIN | | Almas Del Silencio | 1 | 64 | 57 | 51 | 4 | BRONCO | | Historia Musical | 51 |
| 16 | 15 | 17 | 56 | MANA | | Revolucion De Amor | 1 | 65 | 49 | 12 | | BACIOS | | Caraluna | 49 |
| 17 | 18 | 18 | 45 | PANCHO BARRAZA | | Las Romanticas De Pancho Barraza | 12 | 66 | RE-ENTRY | 10 | | SAMUEL HERNANDEZ | | Jesus Siempre Llega A Tiempo | 36 |
| 18 | 16 | 16 | 13 | LOS CADETES DE LINARES | | 30 Inolvidables | 5 | 67 | 70 | 57 | 12 | LA OREJA DE VAN GOGH | | Lo Que Te Conte Mientras Te Hacias La Dormida | 42 |
| 19 | 17 | 45 | 18 | DAVID BISBAL | | Corazon Latino | 17 | 68 | 72 | 66 | 10 | CARDENALES DE NUEVO LEON | | 30 De Coleccion | 57 |
| 20 | 21 | 20 | 13 | LOS ANGELES AZULES/LOS ANGELES DE CHARLY | | Encuentro De Angeles Vol. 1 | 7 | 69 | 71 | — | 19 | ALEJANDRO FERNANDEZ | | Nina Amada Mia | 22 |
| 21 | 20 | 15 | 6 | LIMITE | | Gracias 1995-2003 | 9 | 70 | 58 | 55 | 50 | SELENA | | Ones | 4 |
| 22 | 19 | 11 | 4 | LUNYTUNES & NORIEGA | | Mas Flow | 11 | 71 | 68 | 64 | 15 | EROS RAMAZZOTTI | | 9 (Spanish Version) | 30 |
| 23 | 27 | 22 | 20 | CUISILLOS | | Las Romanticas De Cuisillos | 16 | 72 | 63 | 62 | 25 | PEPE AGUILAR | | Y Tenerte Otra Vez | 1 |
| 24 | 24 | 24 | 21 | JOAN SEBASTIAN | | Coleccion De Oro | 14 | 73 | 64 | — | 17 | MOLOTOV | | Dance And Dense Denso | 19 |
| 25 | NEW | 1 | | YANDEL | | Quien Contra Mi | 25 | 74 | 62 | 60 | 4 | TEGO CALDERON | | El Abayarde | 60 |
| 26 | 14 | 13 | 3 | LUPILLO RIVERA | | De Bohemia Con...Lupillo Rivera | 13 | 75 | RE-ENTRY | 47 | | ENRIQUE IGLESIAS | | Quizas | 1 |
| 27 | 23 | 14 | 4 | CONTROL | | La Historia | 9 | | | | | | | | |
| 28 | 31 | 30 | 3 | GREATEST GAINER | | 25 Exitos Originales | 28 | | | | | | | | |
| 29 | 25 | 26 | 29 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS | | | 4 | | | | | | | | |
| 30 | 32 | 29 | 6 | POLO URIAS Y SU MAQUINA NORTENA | | 20 Mas...Quinazos!!! | 19 | | | | | | | | |
| 31 | 29 | 25 | 8 | GRUPO BRYNDIS/LIBERACION | | Encuentro Romantico | 17 | | | | | | | | |
| 32 | 41 | 40 | 7 | OBIE BERMUDEZ | | Confesiones | 29 | | | | | | | | |
| 33 | 28 | 28 | 25 | ALEXANDRE PIRES | | Estrella Guia | 12 | | | | | | | | |
| 34 | 33 | 27 | 25 | SOUNDTRACK | | Frida | 4 | | | | | | | | |
| 35 | 26 | — | 2 | VARIOUS ARTISTS | | 2003 Latin Grammy Nominees (Pop/Tropical) | 26 | | | | | | | | |
| 36 | 30 | 33 | 4 | CELIA CRUZ | | El Carnaval De La Vida | 26 | | | | | | | | |
| 37 | NEW | 1 | | YAHIR | | Yahir | 37 | | | | | | | | |
| 38 | NEW | 1 | | SAMURAY | | Historia Musical | 38 | | | | | | | | |
| 39 | 34 | 32 | 14 | BANDA EL RECODO | | Nuestra Historia | 5 | | | | | | | | |
| 40 | 36 | 41 | 12 | LOS HURACANES DEL NORTE | | En El Tiempo | 4 | | | | | | | | |
| 41 | 43 | 48 | 8 | PEPE AGUILAR | | Coleccion De Oro | 31 | | | | | | | | |
| 42 | 35 | 23 | 3 | OLGA TANON | | A Puro Fuego | 23 | | | | | | | | |
| 43 | 38 | 31 | 14 | DON OMAR | | The Last Don | 2 | | | | | | | | |
| 44 | 37 | 35 | 14 | PALOMO/CONJUNTO PRIMAVERA | | Encuentro De Titanes | 12 | | | | | | | | |
| 45 | 65 | — | 2 | PACESETTER | | 20 Exitos | 45 | | | | | | | | |
| 46 | 45 | 39 | 18 | LOS PLAYER'S | | Ranchero De | 26 | | | | | | | | |
| 47 | 42 | 44 | 31 | INTOCABLE | | La Historia | 3 | | | | | | | | |
| 48 | 40 | 37 | 42 | RICARDO ARJONA | | Santo Pecado | 3 | | | | | | | | |

| LATIN POP ALBUMS | TROPICAL ALBUMS | REGIONAL MEXICAN ALBUMS |
|--|---|--|
| 1 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATIN) | 1 CELIA CRUZ EXITOS ETERNOS (UNIVERSAL LATIN) | 1 CONJUNTO PRIMAVERA DECIDE TU (FONOVISA/UG) |
| 2 CHAYANNE SINCERO (SONY DISCOS) | 2 CELIA CRUZ REGALO DEL ALMA (SONY DISCOS) | 2 INTOCABLE NUESTRO DESTINO ESTABA ESCRITO (EMI LATIN) |
| 3 ALEJANDRO SANZ NO ES LO MISMO (WARNER LATINA) | 3 CELIA CRUZ HITS MIX (SONY DISCOS) | 3 LOS BUKIS 25 JOYAS MUSICALES (FONOVISA/UG) |
| 4 SOUNDTRACK ONCE UPON A TIME IN MEXICO (MILAN) | 4 LUNYTUNES & NORIEGA MAS FLOW (VI) | 4 LOS TIGRES DEL NORTE HERENCIA MUSICAL 20 CORRIDOS INOLVIDABLES (FONOVISA/UG) |
| 5 RICKY MARTIN ALMAS DEL SILENCIO (SONY DISCOS) | 5 CELIA CRUZ EL CARNAVAL DE LA VIDA (LIDERS) | 5 AKWID PROYECTO AKWID (HEADLINERS/UNIVISION/UG) |
| 6 MANA REVOLUCION DE AMOR (WARNER LATINA) | 6 OLGA TANON A PURO FUEGO (WEACARIBE/WARNER LATINA) | 6 BRONCO: EL GIGANTE DE AMERICA SIEMPRE ARRIBA (FONOVISA/UG) |
| 7 DAVID BISBAL CORAZON LATINO (VALE/UNIVERSAL LATIN) | 7 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS) | 7 LOS ACOSTA EN VIVO VOL. 1 (DISA) |
| 8 YANDEL QUIEN CONTRA MI (FRESH) | 8 IBRAHIM FERRER BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/VI) | 8 PANCHO BARRAZA LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA) |
| 9 A.B. QUINTANILLA III PRESENTS KUMBIA KINGS 4 (EMI LATIN) | 9 VARIOUS ARTISTS BACHATAHITS 2003 (J&N/SONY DISCOS) | 9 LOS CADETES DE LINARES 30 INOLVIDABLES (UNIVISION/UG) |
| 10 OBIE BERMUDEZ CONFESIONES (EMI LATIN) | 10 INDIA LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS) | 10 LOS ANGELES AZULES/LOS ANGELES DE CHARLY ENCuentro DE ANGELES VOL. 1 (DISA) |
| 11 ALEXANDRE PIRES ESTRELLA GUIA (ARIOLA/BMG LATIN) | 11 HUEY DUNBAR MUSIC FOR MY PEOPLES (SONY DISCOS) | 11 LIMITE GRACIAS 1995-2003 (UNIVERSAL LATIN) |
| 12 VARIOUS ARTISTS 2003 LATIN GRAMMY NOMINEES (POP/TROPICAL) (UNIVERSAL LATIN) | 12 FLOR DE TABACO (ERAMI/VI) | 12 CUISILLOS LAS ROMANTICAS DE CUISILLOS (MUSART/BALBOA) |
| 13 YAHIR YAHIR (WARNER LATINA) | 13 SALVADOR CON PODER (WORD-CURB/WARNER BROS.) | 13 JOAN SEBASTIAN COLECCION DE ORO (MUSART/BALBOA) |
| 14 DON OMAR THE LAST DON (VI) | 14 VARIOUS ARTISTS SALSA AROUND THE WORLD (PUTUMAYO) | 14 LUPILLO RIVERA DE BOHEMIA CON...LUPILLO RIVERA (SONY DISCOS) |
| 15 RICARDO ARJONA SANTO PECADO (SONY DISCOS) | 15 MONCHY & ALEXANDRA THE MIX (J&N/SONY DISCOS) | 15 CONTROL LA HISTORIA (EMI LATIN) |
| 16 SHAKIRA GRANDES EXITOS (SONY DISCOS) | 16 FRANKIE RUIZ EXITOS ETERNOS (UNIVERSAL LATIN) | 16 LOS ORIGINALES DE SAN JUAN 25 EXITOS ORIGINALES (UNIVISION/UG) |
| 17 BELINDA BELINDA (ARIOLA/BMG LATIN) | 17 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS) | 17 POLO URIAS Y SU MAQUINA NORTENA 20 MAS...QUINAZOS!!! (FONOVISA/UG) |
| 18 THALIA THALIA'S HITS REMIXED (EMI LATIN) | 18 VARIOUS ARTISTS THE REVENTON: 30 PEGADITAS (MOCK & ROLL/SONY DISCOS) | 18 GRUPO BRYNDIS/LIBERACION ENCuentro ROMANTICO (DISA) |
| 19 CHAYANNE GRANDES EXITOS (SONY DISCOS) | 19 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS) | 19 SOUNDTRACK FRIDA (DG/UNIVERSAL CLASSICS GROUP) |
| 20 CAFE TACUBA CUATRO CAMINOS (MCA) | 20 ELVIS CRESPO GREATEST HITS (SONY DISCOS) | 20 SAMURAY HISTORIA MUSICAL (DISA) |

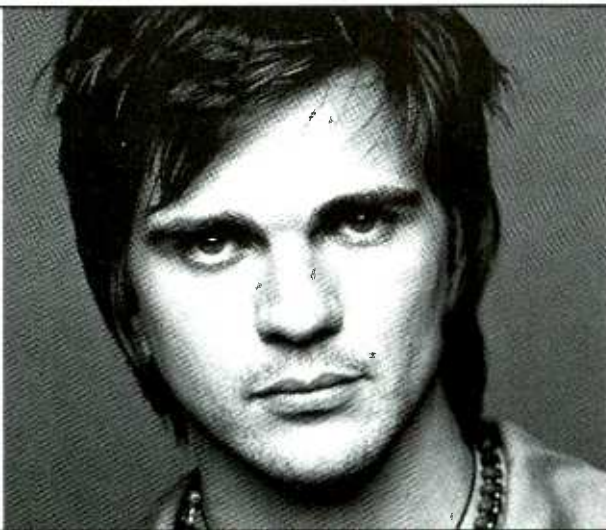
Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dor). Certification of 200,000 units (Platin). Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003. VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



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JUANES



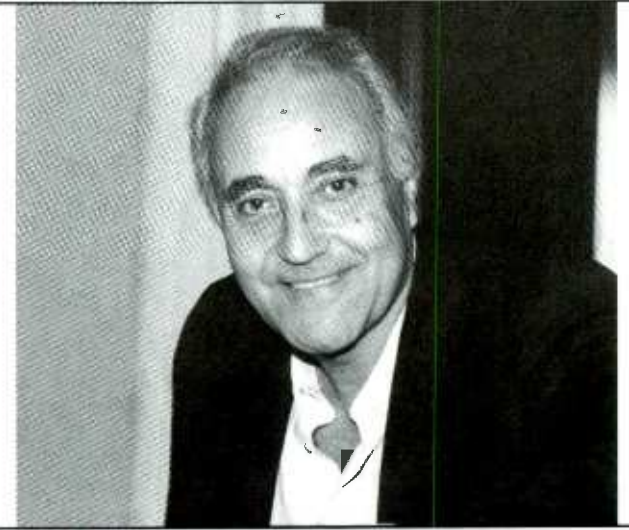
Record of the Year Es Por Ti
Album of the Year Un Día Normal
Song of the Year Es Por Ti
Best Rock Solo Vocal Album Un Día Normal
Best Rock Song Mala Gente

MICKY HUIDOBRO of Molotov



Best Music Video Frijolero

BEBU SILVETTI



Producer of the Year

Ritmo Latino's Growth Stars At Its L.A. Confab

BY LEILA COBO

LOS ANGELES—Bucking the current trend at traditional retail, the Ritmo Latino record chain is growing.

At its sixth annual convention Sept. 9-11 here, the chain formally announced that it would open three new stores by year's end.

More than 500 attendees, including some 350 Ritmo Latino employees, representatives from more than 50 labels, distributors and media converged on the Universal Hilton for what Ritmo Latino president David Massry termed an "educational" gathering.

"We want the Ritmo Latino staff to be familiar with the product [we sell] and vendors [to be] able to reach the salesperson that handles their product," Massry said.

The hands-on approach, he suggested, is a crucial element in his chain's continuing expansion. While most music retailers have contracted in recent years, Ritmo Latino, the country's biggest Latin-themed retail chain, has been posting steady growth.

This year, Ritmo Latino has opened

a new store in San Ysidro, Calif., bringing the number of stores nationwide to 45. There are plans to open new outlets in Dallas—a new market for Ritmo—and in Hollywood, Fla., by the end of 2003. In addition, the chain's landmark downtown Los Angeles store will reopen this month in a bigger locale a few blocks away.

"We're generating enough sales to expand," Massry says. Last year, he says, Ritmo Latino's sales see-sawed, but overall, the chain ended the year with a slight surge in sales over the year before. In 2003, sales to date are up still further.

The chain's strategies for growth have included eliminating cassettes from stores to make room for DVDs. The chain has also expanded its book section; 25 of its stores now feature one.

Several stores also feature game arcades, and five of the chain's stores are Ritmo Rock stores, dedicated solely to Latin and non-Latin rock and alternative music.

In new locations, Ritmo has been known to launch aggressive cost-cutting campaigns to get clients into stores. Currently, the chain's Miami

store has a promotion featuring Latin Grammy Award winners at discount prices.

"In new markets, we're willing to sell at cost to generate traffic," head buyer Alberto Uribe says.

Clients attending the Ritmo Latino convention say the chain is increasingly important.

"[It's] the largest Latin retailer," says Jeff Young, executive VP of sales and marketing for Disa Records. "We've lost the ability to break new artists. But [Massry has] been very supportive of our artists."

As Ritmo Latino has grown, so has the scope of its convention. Originally conceived as an internal affair, it grew to enable direct contact between vendors and clients.

In recent years, the convention has also developed an important exhibition and showcase component, where different labels introduce new acts. Featured artists this year included WEA singer Yahir (an alumnus of Mexican reality TV show "La Academia"), Univision Records' rap acts Akwid and Jae-P and Balboa's Axé Bahía.



'Live' Life. Regional Mexican star Lupillo Rivera has signed a multi-album, multi-year contract with Univision Records. Rivera was previously on Sony Discos. His first release for Univision will be a live album recorded Aug. 23 during a concert at Universal Amphitheatre in Los Angeles. Titled "En Vivo," it will street Nov. 11. Pictured during the signing, from left, are Rivera's father, Pedro Rivera; Rivera; and Jose Behar, Univision Music Group president/CEO.

ENRIQUE IGLESIAS MANA JUANES

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ALBUM OF THE YEAR



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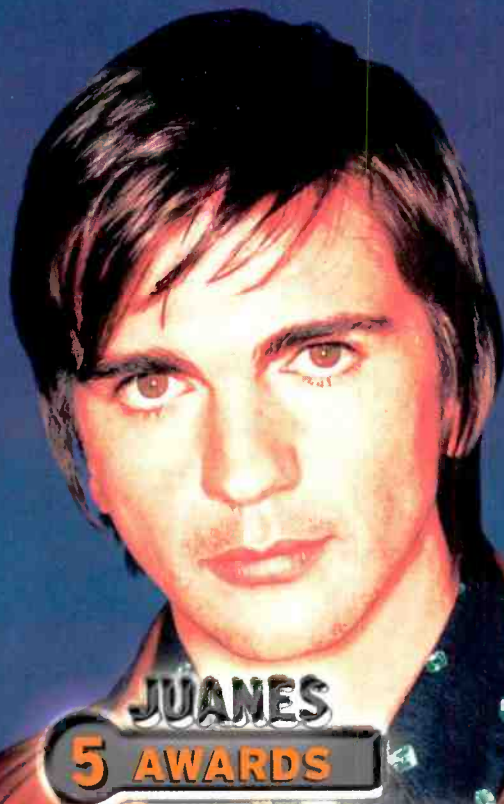
BEST GRUPERO ALBUM



PAQUITO D'RIVERA

2 AWARDS

BEST LATIN JAZZ ALBUM
BEST CLASSICAL ALBUM



JUANES

5 AWARDS

RECORD OF THE YEAR
ALBUM OF THE YEAR
SONG OF THE YEAR
BEST ROCK SOLO VOCAL ALBUM
BEST ROCK SONG



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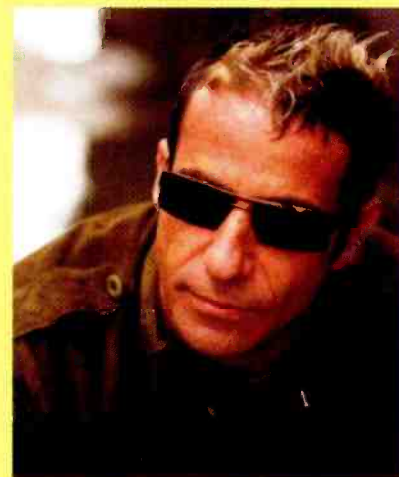
CONFIRMED PANELISTS

DAVE AUDE, DAVE AUDE PRODUCTIONS
BRANDON BAKSHI, BMI
CHRIS BARBOUR, GLOBAL UNDERGROUND
JASON BENTLEY, MACHINEHEAD
MAURICE BERNSTEIN, GIANT STEP
ROBERT BOOKMAN, PESETSKY AND BOOKMAN
TODD BRABEC, ASCAP
LEE BRIDLE, MOST WANTED
BT, NETTWERK AMERICA
BILL COLEMAN, PEACE BISQUIT
LAINIE COPICOTTO, AURELIA ENTERTAINMENT
LYNN COSGRAVE, TRUST THE DJ
CHRIS COX, THUNDERPUSS
JOHNNY DEMAIRO, ATLANTIC RECORDS
JAY DENES, NAKED MUSIC
D:FUSE, SYSTEM RECORDINGS
ROB DISTEFANO, TWISTED RECORDS
PATRICK DODDY, A/X ARMANI EXCHANGE
DEBRA ERIKSEN, ORACLE ENTERTAINMENT
DONNIE "DISCO DONNIE" ESTOPINAL, DISCO PRODUCTIONS
ROB GELICK, MOTOROLA
DANIEL GLASS, ARTEMIS RECORDS
EDDIE GORDON, DJ IN THE MIX
HOSH GURELI, RCA MUSIC GROUP
KEVIN HEDGE, WEST END RECORDS
JESSE HOUK, THE SCUMFROG
STEVE HULME, SUBLIMINAL RECORDS
KEOKI, HYPNOTIC RECORDINGS

ERROL KOLOSINE, ASTRALWERKS RECORDS
JURGEN KORDNETSCH, RADIKAL RECORDS
GILLES LUKA, GALLEON
JENNIFER MASSET, STUDIO K7
ELLIS MIAH, ORANGE FACTORY
PATRICK MOXEY, ULTRA RECORDS
KUROSH NASSERI, NASSERI MUSIC BUSINESS SOLUTIONS
JASON NEVINS, BIG MANAGEMENT
FRANK OWEN, VILLAGE VOICE
MICHAEL PERLMUTTER, SL FELDMAN & ASSOC.
THEO PISANI, HOM BRAZIL CLUB
PETER RAUHOFFER, STAR 69 RECORDS
MARTHE REYNOLDS, ISLAND DEF JAM
DENISE RICH, DENISE RICH SONGS
CARMEN RIZZO, CARMEN RIZZO PRODUCTIONS
CORY ROBBINS, ROBBINS ENTERTAINMENT
TOMMY SALEH, SOHO & TRIBECA GRAND HOTELS
LISA SHAW, NAKED MUSIC
NORMAN SIEGEL, LAW OFFICE OF NORMAN SIEGEL
TOM SILVERMAN, TOMMY BOY RECORDS
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Collections Testify To Act's Chemistry

BY MICHAEL PAOLETTA

DJs/producers Ed Simons and Tom Rowlands have been friends for nearly 15 years. They have recorded together as the Chemical Brothers for a decade.

To celebrate, the Brothers' label, Astralwerks, is releasing separately a greatest-hits CD ("The Singles '93-'03") and DVD ("Retrospective").

"It was interesting to go through all the music and videotapes and rediscover things we had forgotten about," Simons says. "These songs are full of memories for us."

The CD includes classic tracks like "Song to the Siren," "Setting Sun," "Star Guitar" and the Grammy Award-winning "Block Rockin' Beats." It also spotlights two new tracks: "Get Yourself High" featuring Canadian rapper K-OS and lead single "The Golden Path," a collaboration with the Flaming Lips.

The CD will initially arrive as a two-disc set. A limited-edition bonus disc will feature B-sides, rarities and never-before-released tracks.

For the vinyl purist, the label is issuing less than 2,500 heavy gauge vinyl four-pack boxed sets.

"Retrospective" includes 10 Chemical Brothers music videos, interviews with such directors as Spike Jonze and behind-the-scenes tour footage.

Unlike numerous other artists, the Chemical Brothers say they are not embarrassed by their earlier recordings. To illustrate, Rowlands and Simons point to the fact that they still often open their DJ sets with "Song to the Siren," which the duo released in 1993 under the guise of the Dust Brothers.

For Rowlands, this is important. "It tells me that what we were doing then still connects to what we're doing now," he explains. "These collections show a cohesion running through our music."

Indeed, even though the Chemical Brothers have collaborated with numerous guest artists—Beth Orton, Noel Gallagher, Richard Ashcroft, Bernard Sumner and Hope Sandoval, among others—their musical output reflects the aural likes of its two members.

At the same time, the music does not sound dated; this is not always the case with dance/electronic music, which thrives on the here and now.

Perhaps this can be attributed to the duo's belief that timely produc-

lege and commercial alternative radio earlier this month.

The track's Chris Milk-directed video has been accepted by MTV2, which will begin airing it Sept. 22. Also, the Sept. 26 edition of MTV2's "Subterranean" show will focus on the Chemical Brothers.

Coinciding with the album's release will be 30- and 60-second ads appearing on several key cable stations.

And for the past few weeks, hardcore fans have been flocking to the act's official Web site (thechemicalbrothers.com), which has been "refitted" with a "retrospective" theme.

Sites like vh1.com and aol.com are also highlighting the act with music and video streams.

"We're approaching these two releases as if we had a new studio album from the duo," Astralwerks label manager Glenn Mendlinger explains.

Also figuring into the campaign is "The Golden Path Ticket." According to Mendlinger, a one-of-a-kind, Willy Wonka-like golden ticket is inside one of the limited-edition CDs. The buyer of this CD will win "a New Year's Eve getaway"—an all-expenses-paid trip for two to wherever the Chemical Brothers are performing Dec. 31.

Prior to this date, Rowlands and Simons will be kept busy plying their DJ wares around the world. The duo is confirmed to play four U.S. dates in late October.

When not on the road, the Chemical Brothers will likely be laying down new tracks for their fifth studio album, which is scheduled for release next year.

"Compiling 'The Singles' and 'Retrospective' has given us a newfound focus," Simons says. "It's like we have cleared the decks."

Rowlands adds, "This has been very liberating for us. These collections give us a fresh start. In a way, we are now at ground zero—still enjoying the process."



THE CHEMICAL BROTHERS: CONNECTING WITH THEIR PAST

tion and music (whether it be hip-hop, techno or alternative rock) are just as important as good ideas.

"We always had so many things going on in our music," Simons notes. "It's always been like a big ball of energy for us."

Fortunately, Astralwerks knows how to work with such energy. The label has successfully marketed the act to dance/electronic and modern rock enthusiasts. It will continue to do so with "The Singles" and "Retrospective."

The CD's lead single, "The Golden Path," was serviced to specialty, col-

Aviance Gives It Up For Mainstream

Kevin Aviance is no stranger to clubland. The New York-based performance artist has scored a handful

gets a great reaction in the clubs, as well as on the radio."

Available from Emerge/Centaur

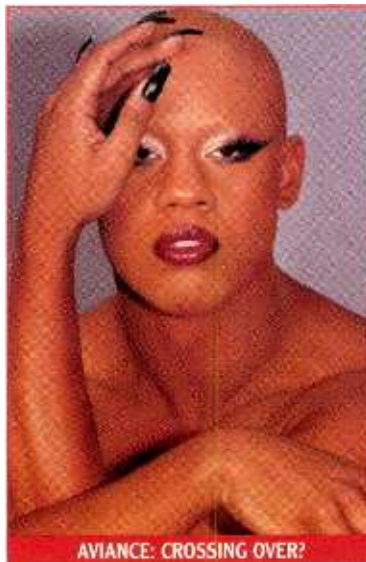
of dancefloor hits, including two No. 1s on the *Billboard* Hot Dance Music/Club Play chart: the tribal-dripping "Din Da Da" in 1997 and the anthemic "Alive" earlier this year.

Now armed with a new single—the hook-laden, top 40-primed "Give It Up"—Aviance inches ever closer to a mainstream crossover.

In fact, several radio stations, including WKTU New York, are already championing the Giuseppe D./Warren Rigg production.

Beat
Box™

By Michael Paoletta
mpaoletta@billboard.com



AVIANCE: CROSSING OVER?

"The track has 'anthem' written all over it," WKTU PD Jeff Z notes. "Whenever I played it in my office, people would always stop by and ask what it was."

WKTU added the track the week of Sept. 8, and according to Z., it is getting extremely good phone reactions.

"It's one of those songs—like Widelife's "I Don't Want U"—that

Entertainment, "Give It Up" intertwines Aviance's signature tribal beats with progressive house synth patterns.

Front and center is Aviance, who tackles the sexed-up lyrics with command and verve. Indeed, "Give It Up" showcases a more vocally confident Aviance.

"Give It Up" is one of many highlights on the artist's sophomore album, "Entity." Due Sept. 23, the collection is also home to the gospel-infused "Power" and electro-whacked "Freak It (Live Out Loud)," produced by Gomi and Ellis Miah & Jody den Broeder, respectively.

IN THE AIR TONIGHT: To help market and promote his new chill-out compilation, "Isola D'Amore," producer Ernie Lake has partnered with American Airlines and Sirius Satellite.

Beginning next month, American Airlines will feature five album tracks, including lead single "I Need You" (featuring G&B), on its in-flight music programming.

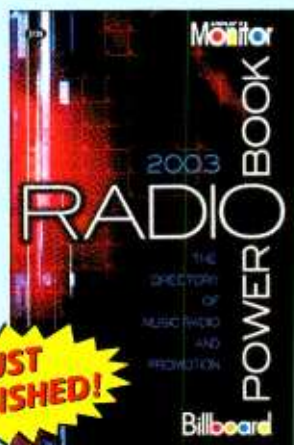
And those that purchase the CD will have the opportunity to receive a month of Sirius free of charge. FYI: Sirius is home to "The Ernie Lake Chill-Out Show."

Ryko-distributed A440 Music Group will release "Isola D'Amore" Sept. 23.

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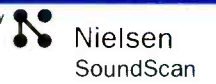
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Dance Singles Sales and Sales Breakouts data compiled by



Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL

Artist

NUMBER 1 1 Week At Number 1

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON | TITLE | Artist |
|-----------|-----------|------------|---------|--|---|
| 1 | 2 | 5 | 6 | GET IT TOGETHER (REMIXES) WARNER BROS. 42645 | Seal |
| 2 | 3 | 4 | 8 | INTO THE SUN MULTIPLYFFRR PROMO/WARNER STRATEGIC MARKETING | Weekend Players |
| 3 | 6 | 8 | 9 | BLINDSIDED (DANCE MIXES) ATLANTIC 88172 | Lucy Woodward |
| 4 | 4 | 6 | 10 | OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG | Tamia |
| 5 | 1 | 2 | 10 | MY TIME EFFIN 1002 | Dutch Featuring Crystal Waters |
| 6 | 15 | 26 | 4 | SEND YOUR LOVE (REMIXES) A&M PROMO/INTERSCOPE | Sting |
| 7 | 14 | 20 | 6 | I LOVE I LOVE VINYL SOUL 124/MUSIC PLANT | Georgie Porgie |
| 8 | 7 | 11 | 8 | APPRECIATE ME (P. RAUHOFFER & AL B. RICH MIXES) STAR 69 1262 | Amuka Featuring Sheila Brody |
| 9 | 13 | 17 | 7 | FEEL GOOD TIME (BORIS & BECK REMIXES) COLUMBIA PROMO | Pink Featuring William Orbit |
| 10 | 5 | 1 | 9 | CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 79947 | Beyonce |
| 11 | 19 | 25 | 5 | I NEED YOU (REMIXES) MUTE 42643/REPRISE | Dave Gahan |
| 12 | 17 | 18 | 8 | SINNERMAN (FELIX DA HOUSECAT MIX) VERVE 000910/UMRG | Nina Simone |
| 13 | 10 | 12 | 11 | MORNING STAR (THUNDERPUSS, THICK DICK, 29 PALMS MIXES) DREAMWORKS PROMO | Cooler Kids |
| 14 | 12 | 9 | 11 | HAREM (M. LEHMAN, R. RIVERA, & H. HECTOR MIXES) NEMO STUDIO PROMO/ANGEL | Sarah Brightman |
| 15 | 8 | 3 | 10 | 77 STRINGS UNCOMMON TRAX 001 | Kurtis Mantronik Presents Chamonix |
| 16 | 9 | 10 | 11 | SUNRISE (LOVE TO INFINITY & ATFC REMIXES) SIMPLYRED.COM PROMO/RED INK | Simply Red |
| 17 | 25 | 31 | 5 | SHELTER IT'S TIME CHILD 002 | Ann Nesby |
| 18 | 24 | 28 | 6 | YOU ARE MY NUMBER ONE (E. KUPPER & MINGE BINGE MIXES) INTERSCOPE PROMO | Smash Mouth |
| 19 | 23 | 27 | 7 | WE CAN (REMIXES) CURB PROMO | LeAnn Rimes |
| 20 | 16 | 15 | 11 | CAN YOU FIND THE HEART NITEGROOVES 187/KING STREET | Ananda Project Featuring Nicola Hitchcock |
| 21 | 26 | 32 | 5 | A BETTER WORLD GATE 1189/KING STREET | AgeHa Featuring Jocelyn Brown & Loleatta Holloway |
| 22 | 11 | 7 | 10 | FANATIC (REMIXES) COLUMBIA 79904 | Vivian Green |
| 23 | 28 | 39 | 4 | SOUL SLOSHING GEFEN PROMO | Venus Hum |
| 24 | 27 | 33 | 6 | SOUL DEEP (J. VASQUEZ, D. AUDE, RIVA, & H2 MIXES) CURB PROMO | Laura Turner |
| 25 | 31 | 38 | 4 | WHAT U DO 2 ME (REMIXES) DREAMWORKS PROMO | Boomkat |

POWER PICK

| | | | | | |
|----|----|----|----|--|--------------------------------------|
| 26 | 37 | 47 | 3 | LEI LO LAI ELECTRIC MONKEY 1008 | The Latin Project |
| 27 | 36 | 46 | 3 | CENTER OF THE SUN NETTWERK 33204 | Conjure One |
| 28 | 22 | 19 | 9 | WHITE HORSE TOMMY BOY SILVER LABEL 2408/TOMMY BOY | The Orange Factory |
| 29 | 34 | 41 | 4 | LONG WAY HOME RADIKAL 99193 | ATB |
| 30 | 18 | 14 | 16 | FOR THE MUSIC (T. STONE, F. MONTANEZ, GUIDO, V. CALDERONE MIXES) 09700701 014 | Colourful Karma Featuring Terra Deva |
| 31 | 32 | 37 | 4 | WURKIN' HARLEQUIN 51251 | Housekeeperz Featuring Ceevox |
| 32 | 35 | 42 | 4 | FREETIME (REMIXES) COLUMBIA 79860 | Kenna |
| 33 | 20 | 16 | 12 | BUCCI BAG (P. RAUHOFFER, R. H. VISSION, & J. VICIOUS MIXES) STAR 69 1283 | Andrea Doria |
| 34 | 42 | — | 2 | FUTURE FUNK TOMMY BOY SILVER LABEL 2413/TOMMY BOY | Seth Lawrence |
| 35 | 43 | — | 2 | YOU PROMISED ME ZYX 5218 | In-Grid |
| 36 | 45 | — | 2 | BRINGIN' ON THE HEARTBREAK (REMIXES) MONARC/ISLAND PROMO/IDJMG | Mariah Carey |
| 37 | 30 | 22 | 10 | YOU SPIN ME ROUND (REMIXES) LEGACY PROMO/EPIC | Dead Or Alive |
| 38 | 39 | 34 | 8 | I WANT YOU (PABLO FLORES REMIX) EMI LATIN 47305/VIRGIN | Thalia Featuring Fat Joe |
| 39 | 21 | 13 | 12 | HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS | Madonna |
| 40 | 40 | 40 | 6 | I'M FEELIN' HIGH CUTTING 458 | Whorizon |
| 41 | 49 | — | 2 | HOT IN HERRE (THE REMIXES) IK7 PROMO | Tiga |

HOT SHOT DEBUT

| | | | | | |
|----|-----|----|----|---|--------------------------|
| 42 | NEW | 1 | 1 | ANYTHING (GABRIEL & DRESDEN MIXES) PRIVATE MUSIC PROMO/AAL | Lili Haydn |
| 43 | 47 | 48 | 3 | SHAKE IT CREEDENCE IMPORT | Lee-Cabrera |
| 44 | 38 | 23 | 13 | PAVEMENT CRACKS (REMIXES) J 55884/RMG | Annie Lennox |
| 45 | NEW | 1 | 1 | THE ONLY THING MISSIN' (REMIXES) ARISTA 56474 | Aretha Franklin |
| 46 | 44 | 35 | 7 | ALL I WANT RADIKAL 99170 | Gardeweg |
| 47 | 29 | 24 | 14 | TALK 2 ME TOMMY BOY SILVER LABEL 2407/TOMMY BOY | K-Klass Featuring Kinane |
| 48 | 33 | 21 | 13 | I WISH I WASN'T (REMIXES) RCA PROMO/RMG | Heather Headley |
| 49 | 41 | 29 | 14 | BRASS IN POCKET BLUEFIRE 002 | Ultra Nate |
| 50 | 48 | 45 | 5 | MOVE YOUR FEET CRUNCHY FROG 88149/ATLANTIC | Junior Senior |

THIS WEEK LAST WEEK 2 WKS. AGO WKS. ON

Dance Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL

Artist

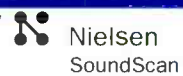
NUMBER 1 1 Week At Number 1

| | | | | | |
|----|-----|----|----|---|--|
| 1 | NEW | 1 | 1 | RUBBERNECKIN' (PAUL OAKENFOLD REMIX) BMG STRATEGIC MARKETING/RCA 54218/RMG | Elvis Presley |
| 2 | NEW | 1 | 1 | PAVEMENT CRACKS (REMIXES) J 55884/RMG | Annie Lennox |
| 3 | 2 | — | 2 | (THERE'S GOTTA BE) MORE TO LIFE FOREFRONT 52925/VIRGIN | Stacie Orrico |
| 4 | 1 | 1 | 10 | HOLLYWOOD (REMIXES) MAVERICK 42638/WARNER BROS | Madonna |
| 5 | 4 | 2 | 9 | OFFICIALLY MISSING YOU (REMIXES) ELEKTRA 47436/EEG | Tamia |
| 6 | 3 | 3 | 8 | I'M GLAD (REMIXES) EPIC 75952/SONY MUSIC | Jennifer Lopez |
| 7 | 8 | 7 | 11 | ALL NIGHT LONG JENSTAR 1384 | Seduction With Saddler |
| 8 | 6 | 4 | 15 | STUCK (THUNDERPUSS REMIX) FOREFRONT 38869/VIRGIN | Stacie Orrico |
| 9 | 5 | 5 | 32 | THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 06375910/JMG | Mariah Carey |
| 10 | 7 | 6 | 4 | GET IT TOGETHER (REMIXES) WARNER BROS. 42645 | Seal |
| 11 | 11 | 8 | 21 | NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY | The Roc Project Featuring Tina Arena |
| 12 | 9 | 10 | 10 | THE DISTRICT SLEEPS ALONE TONIGHT SUB POP 70614 | The Postal Service |
| 13 | 15 | 13 | 17 | INTUITION (REMIXES) ATLANTIC 88122/AG | Jewel |
| 14 | 12 | 9 | 4 | I NEED YOU (REMIXES) MUTE/REPRISE 42643/WARNER BROS. | Dave Gahan |
| 15 | NEW | 1 | 1 | SUNLIGHT ROBBINS 72090 | DJ Sammy |
| 16 | 21 | 22 | 6 | APPRECIATE ME STAR 69 1262 | Amuka Featuring Sheila Brody |
| 17 | 16 | 17 | 21 | AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS. | Madonna |
| 18 | 14 | 15 | 21 | NOTHING BUT YOU MUTE 9204 | Paul Van Dyk Featuring Hemstock & Jennings |
| 19 | 10 | 11 | 25 | IF YOU'RE NOT THE ONE (REMIXES) ISLAND 00024310/JMG | Daniel Bedingfield |
| 20 | 17 | 14 | 11 | CRAZY IN LOVE (J. VASQUEZ & M. JOSHUA MIXES) COLUMBIA 79947/SONY MUSIC | Beyonce |
| 21 | 18 | 19 | 48 | DIE ANOTHER DAY (REMIXES) WARNER BROS. 42492 | Madonna |
| 22 | 13 | 12 | 24 | BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE 8011/ULTRA | Panjabi MC |
| 23 | 22 | 16 | 7 | A LITTLE LOUDER ZONE 1019/SYSTEM | DJ Icey |
| 24 | 19 | 21 | 6 | I AM WHAT I AM (DANCE MIXES) ATLANTIC 88183/AG | Linda Eder |
| 25 | 24 | 18 | 38 | CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073 | Justin Timberlake |

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club D.J.s. Video clip availability, Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: [M] CD Single available. [H] CD Maxi-Single available. [V] Vinyl Maxi-Single available. [C] Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® TOP ELECTRONIC ALBUMS™

Sales data compiled by



THIS WEEK LAST WEEK WEEKS ON

ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL

Title

NUMBER 1 3 Weeks At Number 1

| | | | | | |
|----|----------|----|----|---|---|
| 1 | 1 | 3 | 1 | LOUIE DEVITO ULTRA 1175 | Louie DeVito Presents: Ultra.Dance 04 |
| 2 | 2 | 3 | 3 | VARIOUS ARTISTS VERVE 000587/VVG | Verve/Remixed2 |
| 3 | 3 | 23 | 4 | THE POSTAL SERVICE SUB POP 595 [M] | Give Up |
| 4 | NEW | 1 | 1 | LORDS OF ACID SANCTUARY 84592 | Greatest T's |
| 5 | 4 | 5 | 4 | BT NETTWERK 30344 [M] | Emotional Technology |
| 6 | 5 | 11 | 5 | THE HAPPY BOYS ROBBINS 75038 [M] | Trance Party (Volume Three) |
| 7 | 7 | 11 | 7 | DELERIUM NETTWERK 30306 [M] | Chimera |
| 8 | 6 | 13 | 6 | LOUIE DEVITO DEE VEE 0006/MUSICRAMA | Louie DeVito's Dance Factory Level 2 |
| 9 | 8 | 4 | 8 | KRAFTWERK ASTRALWERKS 91708* | Tour De France Soundtracks |
| 10 | 9 | 22 | 9 | VARIOUS ARTISTS MADACY 4981 | 30th Anniversary Collection: Ultimate Disco |
| 11 | 10 | 8 | 10 | DEBORAH COX J 55717/RMG | Deborah Cox Remixed |
| 12 | 13 | 4 | 13 | VARIOUS ARTISTS ROBBINS 75039 | Best Of House Volume Three |
| 13 | 12 | 8 | 12 | VARIOUS ARTISTS WATER 000803 | Pure Trance 2 |
| 14 | 11 | 24 | 14 | THALIA EMI LATIN 61595 [M] | Thalia's Hits Remixed |
| 15 | 15 | 7 | 15 | DAVID WAXMAN ULTRA 1176 | Ultra.Chilled 04 |
| 16 | RE-ENTRY | 1 | 16 | VARIOUS ARTISTS VERVE 589687/VVG | Verve/Remixed |
| 17 | 16 | 8 | 17 | SOUNDTRACK HOLLYWOOD 182417 | Lara Croft, Tomb Raider: The Cradle Of Life |
| 18 | 18 | 19 | 18 | TIESTO NETTWERK 30314 [M] | Nyana |
| 19 | NEW | 1 | 19 | FELIX DA HOUSECAT EMPEROR NORTON 7070 | A Bugged Out Mix By Felix Da Housecat |
| 20 | 17 | 1 | 20 | VARIOUS ARTISTS MOONSHINE 80207 | Bargrooves |
| 21 | NEW | 1 | 21 | SOUNDTRACK TVT SOUNDTRAX 6880/TVT | Party Monster |
| 22 | 20 | 17 | 22 | DAVID WAXMAN ULTRA 1165 [M] | Ultra.Trance: 2 |
| 23 | RE-ENTRY | 1 | 23 | ZERO 7 QUANGO/ULTIMATE DILEMMA 5007/PALM [M] | Simple Things |
| 24 | 14 | 3 | 24 | PREFUSE 73 WARP 9184 | Extinguished |
| 25 | RE-ENTRY | 1 | 25 | DARUDE BLUECHIP 70903 | Rush |

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: [O] Certification for net shipment of 100,000 units (Oro). [P] Certification of 200,000 units (Platino). [D] Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard® HOT DANCE BREAKOUTS

Club Play

Dance Singles Sales

| | |
|---|--|
| 1 | JUST SO YOU KNOW Holly Palmer WARNER BROS. |
| 2 | LOS TANGUEROS Bajofondotangoclub SURCO/UNIVERSAL LATINO |
| 3 | THIS BEAT IS Superchumbo TWISTED |
| 4 | JALEO (ROGER SANCHEZ REMIX) Ricky Martin SONY DISCOS |
| 5 | DEEP DARK JUNGLE Victor Calderone STATRA |

| | |
|---|---|
| 1 | WHEREVER YOU ARE (I FEEL LOVE) Laava ROBBINS |
| 2 | NO NO NO Manijama Featuring Mukupa And Lil' T ROBBINS |
| 3 | GET YOURSELF TOGETHER John Arnold UBIQUITY |
| 4 | LA MARCHE DE LA LUNE Outfly ROBBINS |
| 5 | FUTURE FUNK Seth Lawrence TOMMY BOY SILVER LABEL/TOMMY BOY |

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Dance

A BILLBOARD SPECIAL REPORT

Diversity Is Always In Oakenfold's Mix

BY MICHAEL PAOLETTA

England's Paul Oakenfold wears several hats in the dance/electronic music landscape. He is a label owner (Perfecto Records), a recording artist for Madonna's Maverick imprint ("Bunkka"), a film composer ("Swordfish") and an in-demand producer/remixer.

Oakenfold's producer/remixer résumé includes such names as Madonna, Happy Mondays, U2, Justin Timberlake, New Order, Massive Attack, Jennifer Lopez, M People and Elvis Presley.

In the lucrative compilation market, he helmed and mixed such titles as "Tranceport" (1998) and "Perfecto Presents Another World" (2000).

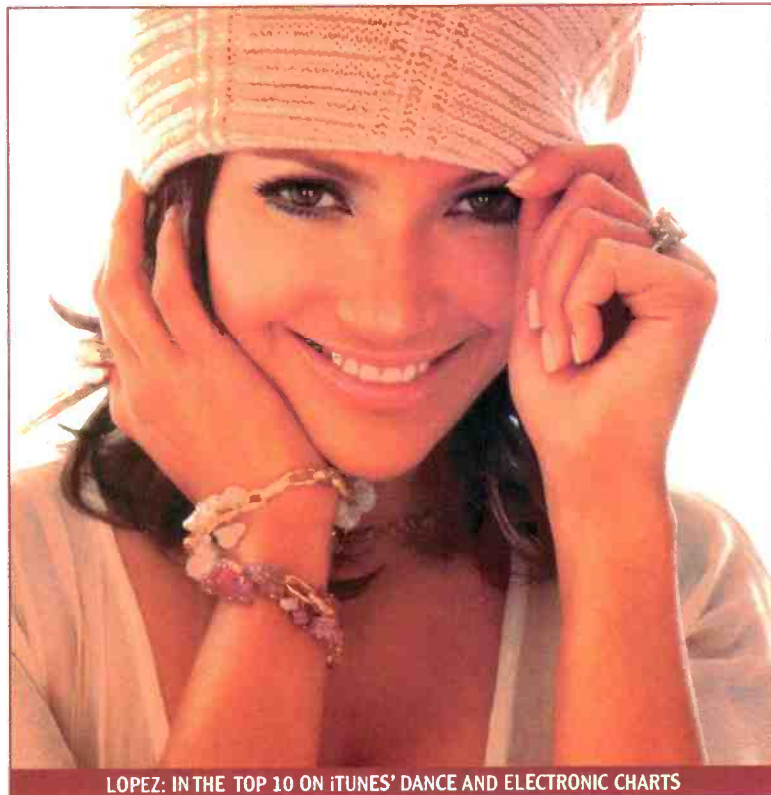
He is also one of the world's most popular and suc-

cessful DJs, touring the globe more than once—in the '90s, he toured with U2, among other groups. Earlier this year, he manned the turntables at a party at the Great Wall in China. In August, he completed a six-month trek of Europe and North America.

"I've been very lucky," Oakenfold says with a laugh. "I never thought I'd see the world for a box of records."

In the early '90s, you were one of the first club DJs to tour internationally. How have things changed?

When I started out, it wasn't the norm for international DJs to play in places like Singapore and Vietnam. You may not think Singapore has a thriving club
(Continued on page 40)



LOPEZ: IN THE TOP 10 ON ITUNES' DANCE AND ELECTRONIC CHARTS

Dealing With Online Demand

BY MICHAEL PAOLETTA

Dance and electronic enthusiasts are a particularly computer-savvy bunch. Whether declaring their likes and dislikes on message boards or sharing MP3 files, they are serious about their music. So serious, in fact, that they want their music now, not later—regardless of whether or not they are paying for it.

While many artists, producers and labels perceive this as a big problem, not everyone regards it as a threat to their livelihood.

"The Internet made the track happen," says Josh Gabriel of hot production/remix duo Gabriel & Dresden, referring to "As the Rush Comes," which the pair recorded under the Motorcycle guise.

"The track received the lion's share

of its hype from the message board and file-share culture," Gabriel's musical partner Dave Dresden adds. Consequently, the pair signed the track to revered U.K. imprint Positiva.

Gabriel & Dresden, as well as many others in the industry, are proving that digital technology is not all gloom and doom. It does offer, like a Doris Day film, rays of sunshine.

In fact, those in the trenches of dance and electronic music—a singles-oriented, time-sensitive genre—are well-poised to benefit from digital delivery. They simply need to understand that today's enthusiasts want their music on their terms.

Artwork and the physical disc are not important. Today's fans have been raised on a steady diet of music files. For them, that's what music is about—

(Continued on page 41)



Billboard
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DANCE MUSIC SUMMIT

Oakenfold

Continued from page 39

scene, but it does. Chile has a great dance scene, too.

Now, it is not uncommon for DJs to tour around the world. Of course, since 9/11, traveling has become much more difficult, especially in the U.S. There are fewer flights available, more delays and increased security.

Does it surprise you that dance music is so popular around the world?

It still surprises me how big some of the shows are. In Chile, for example, I played to 7,000 people. In America or Europe you would expect big parties like this, but not in Chile. But the

crowds are also huge in New Zealand, Peru and Colombia—even in Warsaw.

Have dance crowds increased or decreased through the years?

Generally, the numbers have increased, but the scene is not as big in Europe as it once was. But internationally, it is growing. I recently played in Memphis on a Monday night, and 1,500 people showed up. It was amazing. I know I'm in a fortunate position. If you only play in a town two or three times a year, chances are good that a lot of people will show up. If you played there all the time, maybe there wouldn't be as many people.

Why do you think you are in such a fortunate position?

It comes down to the music and people; specifically, the connection

between the two. For me, it's always been about the clubbers.

What was one of the biggest lessons you learned from touring with U2?

I learned the importance of being professional and remaining responsible. People pay good money to see you. They want a good time. You must provide that. I take that seriously. I always say, "You're literally as good as your last show."

In the mid-'90s, the DJ-as-rock-star phenomena took hold. You were one of the jocks in the spotlight. Are DJs still rock stars?

You still see the hype of the DJ. There is pressure that comes with the job. As a DJ you're expected to give people the best time of their lives

every time you play. I don't complain about that though, because I always try my best. It helps that I enjoy what I do. I've never seen this as a job or a chore. It's more like a hobby—and I know it won't last forever.

Are you working on a follow-up to "Bunkka"?

I've been writing songs for the past several months. I hope to record it by the end of the year and have it out next year. But if the songs aren't there, we won't record. Because I'm not a singer, it's harder for me when it comes to writing songs.

What elements are lacking in the world of dance music?

For dance music to flourish in America, acts need more radio play. That's what happened around the world. For the scene to develop, it needs faces and characters and songs. That's one reason why hip-hop is as popular as it is.

Is hip-hop becoming the dominant musical force in the U.K., like in the U.S.?

Absolutely. There is a major shift in U.K. music, and hip-hop is dominating. Lyrically, young British kids can't really relate to Eminem or 50 Cent, but they're connecting with the music. And in Ibiza [Spain] this summer, there were hip-hop parties for the first time; the crowds were going crazy.

Might this be reflected on your next album?

"Bunkka" was a very melodic record. It represented my growth in the industry. I've actually worked with many hip-hop artists. That may continue on my next album, but I don't really know who I want to work with on it. I have already recorded with Pharrell Williams and Billy Corigan. What I'm really looking for, though, is new talent. Ultimately, I will push the boat on the next record. I have to grow as an artist.

You took a long break from remixing. Recently, we have started seeing your name everywhere, from Justin Timberlake to Madonna to Jennifer Lopez. Why this renewed interest in remixing?

It's true; I did take time off from remixing. It was a conscious decision. I had been in the studio for a long time, working on the "Swordfish" soundtrack and completing "Bunkka." I simply needed time away from the studio. So, I threw myself back into DJing until the end of last year. Three months into this year, I felt the creative impulse to return to the studio. And I'm more excited than ever to be doing remixes.

In the U.S., when labels ask for remixes, are they more concerned with club or radio play?

I always do a 12-inch mix and a dub. And right away, the label will ask for an edit. I find I'm doing more remixes for radio and video—any way for the label to break the act or song.

You wear several hats—label owner, artist, producer, remixer and DJ. How does the Internet play into that diversity?

"Bunkka" was on the Internet six weeks before it was released. The Internet is good for certain things, like bringing awareness to the club scene. With downloading, I like what Apple is doing with its iTunes Music Store. I don't think it's fair when people take things for free. It affects everyone, from the guy in the mail room at the record label to workers in the pressing plants to musicians in the studio.

You recently remixed Elvis Presley's "Rubberneckin'." How did that come about?

The label came to me. I must admit, I'd never heard of the song. So, I listened to it and saw it as a big challenge. I wondered if I could do an out-and-out pop mix for the world. I figured I could keep the integrity of the original track, while giving it a current feel—something that could work in clubs and on the radio. While it was a big challenge, I believe it could be a big pop record.

Are you working on any soundtracks?

To score a film properly, you must take at least two months off and focus solely on the film. These days, I'm too busy with touring, remixing and my next album. But I want to keep my hands in film, because I enjoy it. Last year, I did two- to four- minute scenes in "The Matrix Reloaded," "The Bourne Identity," "Signs" and "Austin Powers." In the future, I would like to score a film that would require me to go into an area musically that I haven't been to before. I like that kind of challenge.

How does scoring music for films differ from producing music for dancefloors and radio?

Well, you want the music to reflect the various scenes in a film. So, in that sense, it's easy, because you are told what to do, in theory. With my own record, it's a blank canvas; you are capturing the emotion of how you feel when you enter the studio. But I was inspired by a film when I recorded "Ready, Steady, Go." That track was designed for a trailer of a film that doesn't exist. Also, "Starry Eyed Surprise" includes a musical line that was inspired by the movie "Midnight Cowboy."

Did it surprise you when "Starry Eyed Surprise" took off in the U.S.?

Yeah. I was a bit uncomfortable, actually. I found myself in an unfamiliar area. I was playing Madison Square Garden alongside Destiny's Child and Justin Timberlake. I was playing to these huge crowds—and not as a DJ. It was crazy seeing all these kids singing along. I'm flattered that people like the record. We've [sold] nearly a million albums worldwide.

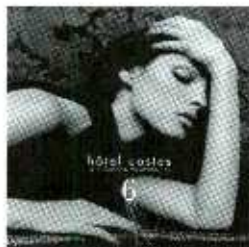
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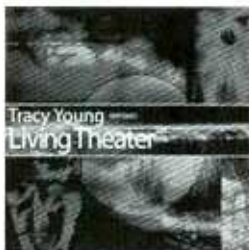
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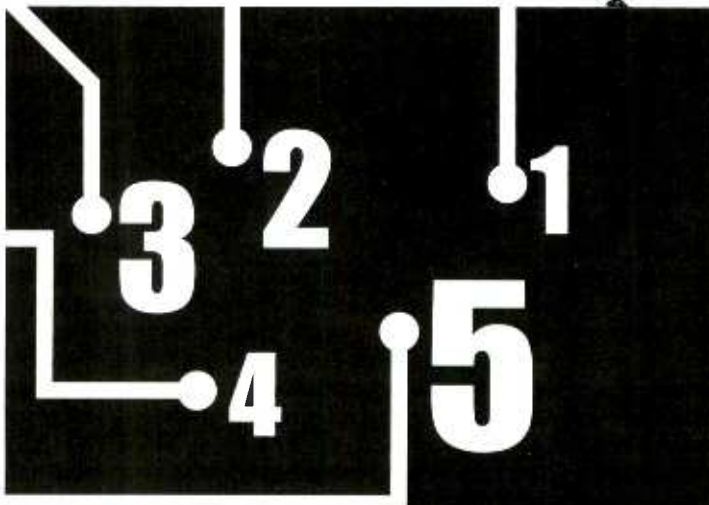
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Online Demand

Continued from page 39

not how it is packaged.

"We have a computer-savvy and youthful audience," Astralwerks GM Errol Kolosine says. "The physical manifestation of product doesn't matter to them. Today's kids have been

ASTRALWERKS.COM

raised in a virtual world."

Thus, they desire music that they can take everywhere. "They also want it unconditionally," Kolosine adds.

While illicit peer-to-peer (P2P) file sharing may never go away, legal digital download services like Pressplay, BuyMusic and Apple's iTunes Music Store prove that people are willing to pay for the music they want.

On recent visits to the iTunes Music Store, tracks by Junior Senior, Jennifer Lopez, Moby and Massive Attack, among others, were in the top 10 of the site's dance and electronic charts.

Remixes of tracks by such acts as Annie Lennox, Jewel and Sugar Ray have also been available for sale at the site.

Labels like Astralwerks, Ultra, Twisted and Tommy Boy will soon make their respective catalogs available on iTunes. K7 is the first independent European label to do so.



LENNOX: 'PAVEMENT CRACKS' PROMPTED MORE AGGRESSIVE DIGITAL DISTRIBUTION

Recently, New York-based independent label West End made its entire catalog available for digital purchase. Individual tracks—priced between 79 and 99 cents—are sold at the label's official Web site, westendrecords.com.

GETTING ON BOARD THE NET

Former Tommy Boy artist Amber says labels fought the Internet for far too long.

"They needed to get on board years ago, instead of thinking the Internet would just go away," she explains. "These days, you need to be proactive."

This helps to explain why artists

like Amber believe that now's the time to take matters into their own hands. Amber says her next album, which she will self-release, will be carried by both traditional and online distributors.

And if Amber has remixes of her songs done, rest assured that they will be available for sale. This is not always the case with remixes of dance and electronic tracks—many are done sole-

ly for promotional purposes.

Therefore, club DJs and dance/electronic enthusiasts not on the receiving end of promotional material will do what it takes to secure music that is not available commercially.

The birth of P2P file sharing leveled the playing field. "It allowed all DJs access to music that was previously only available to the elite few who receive promotional discs," one club DJ explains.

Doing business in this manner has created an atmosphere of total disarray, the DJ adds. "The average person thinks, 'Why buy the cow if the milk is free?' There needs to be a system where digital downloads are available and purchasable."

That said, the music needs to be available and for sale the moment promotional copies are sent to club DJs and radio programmers. If not, illicit MP3s will proliferate.

that every kernel of music must be made available to fans. Giving people the chance to own this stuff is a win-win situation for all involved, Fowler notes.

Still, it comes down to making the music available for sale immediately. Otherwise, bedroom DJs will continue to swap MP3s.

Such swapping or sharing, though, could potentially assist labels and artists in determining future hits. Release a "virtual promo" and see if and how it spreads. If it explodes on the Web, a hit may be on the horizon.

This is precisely what prompted the formation of PromOH3, the virtual dance/electronic promotional company helmed by OH Music founder, DJ/producer George Calle.

Since forming nearly one year

ago, PromOH3 has delivered one dozen tracks to a mailing list comprising 250 individual members and 21 record pools. Calle estimates that each e-mail—which includes a direct link to the PromOH3 site where a specific track can be downloaded—is forwarded twice.

In June, the link for Dee Robert's "The Greatest Love (I've Ever Known)" received 3,500 hits, Calle notes.

Currently, this service is free to DJs and tastemakers, who can be added to the mailing list by e-mailing promoh3@aol.com. But, Calle says, it will slowly evolve into a membership-with-password model.

Calle sites saving money as another reason for starting PromOH3. "I just couldn't justify pressing up vinyl for my releases on my label OH Music," he explains. "With record sales

way down, my postage costs to send out promotional vinyl was not making sense. Why should I spend \$5 to mail out one promotional 12-inch when I can do it much cheaper with a virtual promo?"

Presently, PromOH3 is primarily used as a tool for Calle's own label. But unsigned artists like Aymie Ramirez ("Cream") and Francesca Gramm ("Instant Gratification"), as well as labels like Henry Street (Krista's "Let Me Be Your Angel"), are using the promotional service.

DJS IN THE MIX

Unsigned acts and independent labels are also discovering DJin-theMix.com. London-based Eddie Gordon, formerly of Neo Records, launched the digital promotion

(Continued on page 42)

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THE ADE DAY PROGRAM TAKES PLACE IN FELIX MERITIS CONFERENCE CENTER

Billboard Dance Summit Celebrates 10th Anniversary

BY MICHAEL PAOLETTA

This year, the Billboard Dance Music Summit celebrates its 10th anniversary. This milestone will be marked by a conference that will educate, enlighten and empower. The summit's tagline—Old School. New School. Our School.—speaks volumes.

In New York for the third consecutive year, the summit takes place Sept. 22-24 at the Union Square Ballroom. In previous years, the event has brought together hundreds from the international dance/electronic music community—encompassing label executives, radio programmers, artists, DJs, producers, remixers, managers, lawyers and music distributors, among others. This year's summit promises to be no different.

During the course of three days, summit attendees will have ample time to learn, laugh and party. The daily panel discussions are designed to tackle today's industry issues, from remixing and file sharing to money management and shopping a demo.

The Billboard Q&A, which takes place the afternoon of Sept. 23, promises to be a highlight of the



BT: SITS IN FOR THE BILLBOARD Q&A

summit. A one-on-one interview between BT and this writer should provide much food for thought. Since

embarking on a career more than 10 years ago, BT has proven himself to be a deft and visionary producer/remixer/DJ/composer/artist.

Classically trained, BT has worked with numerous acts, including Madonna, 'N Sync, Sarah McLachlan, Tori Amos and Seal. He has also scored several films, such as "The Fast and the Furious" and "Under Suspicion." Recently, Network America issued BT's fourth proper-artist album, "Emotional Technology," which debuted at No. 1 on the *Billboard* Top Electronic Albums chart.

On Sept. 22, the summit kicks off with a timely and panel, "All Mixed Up and Nowhere to Go: The Art of the Remix." The session will examine the current state of the remixing business. Producer/remixers Ellis Miah (of Orange Factory), the Scumfrog, Peter Rauhofer (of Star 69 Records) and Thunderpuss' Chris Cox are confirmed to participate.

Later that day, label presidents will preside over the "Hail to the Chief" panel. Executives including Cory Robbins of Robbins Entertainment and Lynn Cosgrave of Trust

the DJ will discuss the realities of running a business in today's ever-changing marketplace.

Elsewhere, DJ/producer D:Fuse and civil-rights/civil-liberties lawyer Norman Siegel will participate in the "Nightlife Regulated: Not Enough or More Than Enough?" panel discussion, while J Records recording artist Angie Stone will offer her opinions on the "Hip, Hop, Dance" panel.

Of course, nightly parties will complement the daily panel discussions—putting the spotlight on artists and DJs. Making her U.S. debut is international dance-pop artist Dannii Minogue. On Sept. 24, she will deliver a full set, from past hits ("This Is It") to new offerings, such as "Put the Needle on It" and "I Begin to Wonder" from her latest album, "Neon Nights." A hit overseas, "Neon Nights" will be released Oct. 7 in the U.S. by Ultra Records.

Also highly anticipated is a special edition of the off-Broadway show "De La Guarda," a high-octane, power-packed production that must be seen to be believed. This edition of the show will feature guest DJ Barry Ashworth, aka Dub Pistols.



MINOGUE: SET TO PERFORM



FROM ALL AT NETTWERK : ORNADEL MANAGEMENT
CONGRATULATIONS TO GABRIEL & DRESDEN
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Deborah Cox "Play Your Part"
Duncan Sheik "On A High"
Jewel "Serve The Ego", "Intuition"
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Online Demand

Continued from page 41

company July 4.

Gordon explains that DJintheMix is first and foremost a promotional tool for labels and artists to target the DJ community. In addition to spotlighting music, the site houses a DJ community board and DJ chart system.

Labels are charged between \$250 and \$600 per track for the service, which is far cheaper than the costs incurred in vinyl pressing, distribution and postage.

Traditionally, after pressing and mailing, it could take a label two months to receive feedback on a particular track.

With a site like this, Gordon says labels and artists receive feedback within 48 hours. "Reaction is part of the downloading process," Gordon notes.

There are now 1,500 DJs registered with the free service, including such international jocks as Roger Sanchez, Pete Tong, Judge Jules, John Digweed and Paul Oakenfold.

Strictly promotional, Gordon acknowledges that the site "may evolve into a sales territory. But we're walking before we start running."

Artists, especially those on independent labels, wholly support such promotional services. "This is the cheapest, easiest and quickest way to

get a record heard by many DJs," Colin Thorpe says.

Thorpe, formerly of production/remix outfit T-empo, produced Autumn Groove Featuring Ataklan's house track, "Sun Starts to Rise" (Soulstorm Records), which has been featured on DJintheMix.

"The DJ is the conduit to the public," Thorpe says. "You need the DJ to champion the music and the public to then buy the record."

Virtual promotional music may very well become the best medium to communicate directly with club DJs, confirm label owners like Patrick Moxey (Ultra) and Rob DiStefano (Twisted).

"But we're still a couple years away from this being the norm," says Moxey, who adds that his label has sent virtual promos to radio programmers to great effect.

Berlin-based Tosh Cooley, founder of the Twelve Hundred Group—which provides technology services to European labels like K7, Tresor, Plus 8 and BBE—concur.

"All white-label promotional 12-inches will eventually be replaced by virtual MP3s," Cooley says. "This critical mass should occur in about two years."

Until then, people like Gordon will continue to press on, so to speak.

Gordon says. "We said this at last year's Billboard Dance Music Summit, long before the iTunes Music Store arrived: 'Digital distribution is the only way forward.'"

ALBUMS

Edited by Michael Paoletta

POP

► ZZ TOP

Mescalero
PRODUCER: Billy F. Gibbons
RCA 51168
RELEASE DATE: Sept. 9

That lil' ol' band from Texas delivers another satisfying serving of rock'n'roll comfort food. Three decades on, its now techno-enhanced brand of border blues-funk is instantly familiar, but the trio's enthusiasm for the form is unflagging. Billy Gibbons' gut-tugging guitar work and artfully manipulated vocals, and Dusty Hill and Frank Beard's locked-in rhythm work, continue to click. This generally savory collection of rockers and slow grinders features a variety of tough tracks, including the throbbing "Two Ways to Play," the pedal steel-inflected slow drag "Goin' So Good," the spry (but inexplicably expurgated) "What Would You Do" and a pounding romp through the Lowell Fulson classic "Tramp." Nothing new or especially fancy here, but a new ZZ opus is always a perfect excuse to fire up the barbecue and break out the 12-packs.—**CM**

► SAVES THE DAY

In Reverie
PRODUCER: Rob Schnapf
Vagrant/DreamWorks B0001115-12/DW-0001
RELEASE DATE: Sept. 16

Sensitive punks are so hot right now. First, Dashboard Confessional bows at No. 2 on The Billboard 200 amid critical raves. Now, along comes the buzzed-about DreamWorks debut of Dashboard's former Vagrant Records stablemate, Saves the Day. Unlike Dashboard, life is not quite so dramatic for Saves the Day. The Princeton, N.J., foursome specializes in a more sugar-coated brand of adolescent agita. Think punk-pop minus the frat-boy machismo. Where other emo singers whine and scream, Christopher Conely, the band's baby-faced frontman, delivers the goods as if he is the lead in the school play. That kind of warbling earnestness can border on precociousness at times. But on much of "In Reverie," it strikes just the right melodic chord amid the buzzing Weezer-style guitars. This is particularly so on the infectious lead track and first single, "Anywhere With You."—**BG**

► NORTH MISSISSIPPI ALLSTARS

Polaris
PRODUCERS: the Dickinson Brothers
ATO/Tone-Cool 0012
RELEASE DATE: Sept. 9

Not content with having taken the blues world by storm with their first two albums—"Shake Hands With Shorty" and "51 Phantom"—the All-Stars have set their sites on the rock charts with "Polaris." With the addition of guitarist/drummer Duwayne Burnside (R.L. Burnside's son), the AllStars are a quartet, and their world boogie is, for the time being, a huge

ESSENTIAL REVIEWS



PATTY LOVELESS

On Your Way Home
PRODUCER: Emory Gordy Jr.
Epic 86620
RELEASE DATE: Sept. 16

During the past decade or so, few country artists have been as consistently excellent as Patty Loveless. After paying homage to her bluegrass roots, Loveless now opts for a more stone-country approach, to frequently stunning effect. Cheatin' songs abound on this primarily acoustic-based set. Wailing fiddle and a twang-o-rama vocal power propel "Dragging My Heart Around," while the haunting "Nothing Like the Lonely" spotlights the artist at her soulful best. Loveless is absolutely brilliant on the Ronnie Samoset/Matraca Berg-penned title cut and emotes a peerless wounded quality on "I Don't Wanna Be That Strong." Likewise, "Higher Than the Wall" is an event song in Loveless' hands, and the Rodney Crowell gem "Lovin' All Night" is loaded with personality. With unmatched tone and timbre, as well as passion for days, Loveless is at the top of her game.—**RW**

rock sound. From the boogie vibe of "Hard to Please" to the rock ballad "One to Grow On" and the formidable blues/rock of the title track, the All-Stars are a powerhouse. Luther Dickinson's guitar continues to be one of the nastier sounds in American music—and with brother Cody, the Dickinson Brothers demonstrate major chops as producers. The only limitations this band will know are those that are self-imposed.—**PVV**

SPIRITUALIZED

Amazing Grace
PRODUCER: J. Spaceman
Sanctuary 84634
RELEASE DATE: Sept. 9

Brit experimentalists Spiritualized—Jason Pierce (aka J. Spaceman) and friends—are back with their latest aural adventure. No 100-piece orchestra this time ("Let It Come Down," 2001), just a potpourri of sonic hypotheses for your cerebrum. The boys start out sounding like Stooges clones with the raw rockers "This Little Life of Mine" and "She Kissed Me (It Felt Like a Hit)," then go karma chameleon with the countrified ballad "Hold On," the space odyssey "Oh Baby," the Dylan simu-

DAVE MATTHEWS

Some Devil
PRODUCER: Stephen Harris
RCA 55167
RELEASE DATE: Sept. 23

Good news for fans: Dave Matthews does not stray far from the signature Dave Matthews Band sound on his first solo effort. Largely an extension of the act's latest release, "Busted Stuff," "Some Devil" is also produced by Stephen Harris. Matthews continues to magically turn simplistic songwriting into touching tracks. On "So Damn Lucky," Matthews' velvety voice infuses the generic "Oh,



my God" chorus with vitality. Too-cute lyrics about a broken relationship cannot disrupt the gorgeous musical end result of "Stay or Leave." That said, as a whole, "Some Devil" plays like a one-off side project. Phish's Trey Anastasio and frequent Matthews collaborator Tim Reynolds are capable replacements for the regular DMB players. But, too often, the melodies are lacking here, making the album feel as if something is missing.—**SA**

lacia "Lord Let It Rain on Me" and the gospel-tinged "Lay It Down Slow." Pierce and company move artfully between extremes—the forlorn "The Ballad of Richie Lee" would be at home in a Coen brothers film, while "The Power and the Glory" is all trippy jazz. A new chapter in the evolution of an intriguing band.—**AZ**

R&B/HIP-HOP

► ERYKAH BADU

World Wide Underground
PRODUCER: Freakquency
Motown B0000739
RELEASE DATE: Sept. 16

Erykah Badu has always marched to the beat of her own drummer. With her latest set, "World Wide Underground," she continues to do so with a little help from some drum programming. Best-described as a mini-album, the stark, beat-driven set is more groove than lyric. Lead single "Danger," replete with blaring horns and a driving breakbeat, is a sequel of sorts to "Other Side of the Game" (from the artist's debut album, "Baduizm"). The minimalist set features contributions from Angie Stone, Queen Latifah and



GLORIA ESTEFAN

Unwrapped
PRODUCERS: Gloria Estefan, Emilio Estefan Jr., Sebastian Krysz
Epic EK 86790
RELEASE DATE: Sept. 23

With the majority of the lyrics penned by the artist herself, Estefan's first English-language studio album in five years is easily her most intimate and passionate recording to date. Yes, "Unwrapped" is Estefan at her full-frontal best. The unplugged vibe of "A Little Push" finds the singer/songwriter overflowing with fire and desire, while the lively, Latin-inflected "Te Amare" and lead single "Wrapped" find desire giving way to belonging. In the heartfelt "I Wish You," Estefan forgives—without settling the score. The down-home "Into You" features Stevie Wonder on harmonica and backing vocals. And Estefan's duet with Chrissie Hynde (the emotional "One Name") surprises and delights. When Estefan sings, "Living worlds apart/What could they ever have in common," she could very well be referring to people's initial reactions to this magical pairing.—**MP**

Bahamadia, who each drop a verse on the funky "Love of My Life Worldwide," which is a remix of "Love of My Life (An Ode to Hip Hop)" from the "Brown Sugar" soundtrack. Produced by Freakquency (a production team consisting of Badu, James Poyser, Rashad "Ringo" Smith and R.C. Williams), "World Wide Underground" is a departure for Badu, and it is one trip well worth taking.—**RH**

DANCE/ELECTRONIC

★ VARIOUS ARTISTS

Verve/Remixed 2
PRODUCERS: various
Verve B0000598
RELEASE DATE: Sept. 9

Like its predecessor "Verve Remixed," "Verve/Remixed 2" finds today's DJ/producers remixing and reinterpreting classic recordings from Verve's legendary vaults. The sterling collection opens with the Funky Lowlives' rerub of Dizzy Gillespie's Afro-Cuban-infused "Manteca"—with the source material being a 1961 live recording from Carnegie Hall. From here, it is a who's who of the international club scene: Felix da Housecat

restructures Nina Simone's "Sinnerman"; Matthew Herbert revisits "Brother Where Are You?," by Oscar Brown Jr.; and Miguel Migs injects Ella Fitzgerald's "Slap That Bass" with a slinky house vibe. Also in the mix are Metro Area, DJ Spinna, Layo & Bushwacka!, Gotan Project and Fila Brazillia, among others. A companion disc, "Verve/Unmixed 2," features the original versions of the songs reconstructed here.—**MP**

COUNTRY

► JUNE CARTER CASH

Wildwood Flower
PRODUCER: John Carter Cash
Dualtone 01142
RELEASE DATE: Sept. 16

On the last recording of a life well lived, June Carter Cash revisited the music she knew best, the songs of the Carter Family. This is an unequalled canon, including A.P. Carter classics like the optimistic "Keep On the Sunny Side," the panoramic "Storms Are on the Ocean" and the beautiful title cut. Carters Maybelle, June, Helen and Anita collaborated on the redemptive "Kneeling Drunkard's Plea." As evidenced by Carter's own strange "Alcatraz" and "Big Yellow Peaches" (which begins with a weird yet hilarious tale about Lee Marvin), the lady was big on laughs, and a spritely duet with her husband on "Temptation" is special beyond words. Indeed, beyond the obvious, this collection ranks high for its treasures, from Rosanne Cash's liners to son John Carter Cash's loving, gentle production hand and the participation of numerous friends and family members. "Will You Miss Me When I'm Gone" is touchingly prescient, and the answer is yes.—**RW**

JAZZ

★ OMAR SOSA

A New Life
PRODUCER: Omar Sosa
Otá 1011
RELEASE DATE: Sept. 9

Cuban-born artist Omar Sosa is the most consistently arresting pianist in jazz today. His virtuosity as an ensemble leader has been well-established with his last four CD releases. His third solo effort, "A New Life" is definitely his most deeply contemplative recording. As an album title, "A New Life" references the birth of Sosa's son, Lonious Said. In fact, the 16 improvisations are dedicated to his new child. As a group, the tunes are elegant, pensive creations and as melodic as anything Sosa has ever recorded. He plays with an impressive economy, but that in no way limits the imaginative and emotional scope of his performance. The listening experience is delightful and resonant. "A New Life" unfolds seamlessly, like 16 variations on a theme. Track 17—which finds Sosa improvising to a recording of his son's heartbeat and first cries—is the coup de grace of a momentous jazz album. Racked in the U.S. by Harmonia Mundi.—**PVV**

(Continued on page 44)

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ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival and commercial interest and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 43)

CLASSICAL

► **J.S. BACH: Violin Concertos**
Hilary Hahn, violin; Los Angeles Chamber Orchestra/Jeffrey Kahane
PRODUCER: Thomas Frost

Deutsche Grammophon 474-199-2
RELEASE DATE: Sept. 9

In the 23-year-old Grammy Award winner's first release for Deutsche Grammophon, Hilary Hahn has returned to Bach, the subject of the violinist's lauded debut solo disc for Sony Classical in 1996. This time, it is the concertos, music of such inefable beauty that the album is bound to thrill listeners new to both Hahn and Bach. Yet for those who know the repertoire, as well as Hahn at her best, this disc may disappoint. The playing, both by the soloist and her partners in the double concertos (violinist Margaret Batjer and oboist Alan Vogel), is often highly accomplished. But Hahn's breathless tempos in the opening movements rush the music, and her exposed playing in the slow movements is not always ideal. Nigel Kennedy, in his recent EMI collaboration with the Berlin Philharmonic, is the sounder investment for those who want a modern, richly expressive interpretation of these sublime concertos.—**BB**

GOSPEL

► **CECE WINANS**

Throne Room
PRODUCERS: Cedric and Victor Caldwell
Well Spring Gospel/INO/Epic 55871
RELEASE DATE: Sept. 9

The sixth release of Winans' gold- and platinum-laden solo career finds her in fine form. This collection of 16 worship songs displays her prowess as a singer/songwriter. Highly reverential and introspective, "Throne Room" is clearly near and dear to the artist's heart. The instantly memorable title song, co-written by Winans and gospel legend Andraé Crouch, floats atop crystalline acoustic guitar, percussion and gentle orchestration. "Jesus, You're Beautiful" is mesmerizing, ethereal pop, while "Hallelujah to the King" kicks with a fervent gospel/funk groove. With each successive release, Winans continues to grow in artistic leaps and bounds.—**GE**

CHRISTIAN

► **CARMAN**

House of Praise
PRODUCER: Joe Hogue
Cross Driven 4517773402
RELEASE DATE: Sept. 9

Contemporary Christian icon Carman returns after a three-year hiatus with a strong, 10-song collection sure to delight his immense fan base. And with solid material and first-rate, up-to-the-minute production, he may even engage listeners who were not around when he began his recording career nearly 25 years ago. With a celebratory live-in-the-studio feel, Carman, in signature fashion, confidently covers a range of musical styles. "Good to Me" has a jaunty, Caribbean lilt, while the title song is convincing, kicking hip-hop. The classic hymn "Just As I Am" is given a dramatic, pop/ballad treatment

featuring a moving Carman narrative. Sure-footed and committed as ever, Carman remains a vital voice in Christian music. Racked by Provident.—**GE**

NEW AGE

► **KITARO**

Sacred Journey of Ku-Kai Volume 1
PRODUCERS: Kitaro, Gary Bartlough
Domo 73022

RELEASE DATE: Sept. 9

Emotionally moved by the events of Sept. 11, 2001, and initiated during a five-day detour to Honolulu while in transit at that time, Kitaro has emerged with his most thoughtful and evocative album in years. "Sacred Journey" takes the story of Ku-Kai, a Buddhist holy man, as he makes the traditional pilgrimage to the 88 temples of the Japanese island of Shikoku. Making the pilgrimage himself, Kitaro has sampled bells from each temple and used them in his compositions. Perhaps the sacred tone of the bells or the contemplative moods of the temples has modulated Kitaro's more bombastic and sentimental tendencies, as he sculpts a music that balances between pastoral and deep space environments, desert flute melodies and arcing synthesizer solos. "Sacred Journey" retains the classic Kitaro sound of the 1980s but is played now with a renewed spirit.—**JD**

VITAL REISSUES

BOB DYLAN

Blood on the Tracks
PRODUCER: Bob Dylan
Columbia 90323
RELEASE DATE: Sept. 16

Bob Dylan's brilliant 1975 masterwork gets the hybrid Super Audio CD (SACD) 5.1 multichannel treatment here, to stunning effect. It truly is Dylan like never before, immediately apparent from the opening guitar chords of "Tangled Up in Blue." Such panoramic sagas as that and "Lily, Rosemary and the Jack of Hearts" work particularly well in the format. Ditto for more subtle pieces like the gentle, swaying "Buckets of Rain," the wistful "If You See Her, Say Hello" and the bluesy "Meet Me in the Morning." Dylan is in a zone here, tossing out classics like Mardi Gras beads: the sneering "Idiot Wind," the bittersweet "You're Gonna Make Me Lonesome When You Go," the romantic "Simple Twist of Fate" and the timeless "Shelter From the Storm." Sharply drawn characters abound, and instrumentation is crisp and never intrusive. This release is part of an ambitious 15-SACD reissue project on Dylan that must impress even him. Fans without SACD players can rejoice, too, as the fully remastered albums sound great on regular CD players.—**RW**

Billboard.com

Also reviewed online this week:

- Bubba Sparxxx, "Deliverance" (Interscope)
- Quasi, "Hot Sh*t" (Touch & Go)
- Wellwater Conspiracy, "Wellwater Conspiracy" (Transdreamer/Megaforce)

SINGLES

Edited by Chuck Taylor

POP

► **THALÍA Baby I'm in Love** (3:54)

PRODUCER: Ric Wake
WRITERS: K. Dioguardi, G. Roche
PUBLISHERS: K'Stuff/Manitui/BMG, BMI
Virgin 81023 (CD track)

Thalía's English-language foray "I Want You," featuring Fat Joe, could have easily been the latest single from Jennifer Lopez, with its focus on a mindless rap that you have to endure to get to the catchy chorus. But it did exactly what it needed to, in earning the sexy Latin siren a place in the top 40—a near-impossibility for a new artist these days. Second single "Baby I'm in Love"—commandeered by crackerjack pop team Ric Wake, Kara Dioguardi and Guy Roche—is another well-crafted song with a super-catchy pop melody and contemporary production—and thankfully, it's all about Thalía, who is certainly talented enough to stand on her own. Sophomore singles from new acts are an uphill battle for labels in 2003, but Virgin has a well-traveled artist in Thalía, who certainly knows the ropes from the Spanish side of the business. Let's hope that together, they can continue to make beautiful music. While Lopez wipes her tabloid tears, this song deserves its place on the airwaves.—**CT**

★ **ELTON JOHN Are You Ready for Love** (3:33)

PRODUCER: Thom Bell
WRITERS: L. Bell, T. Bell, C. James
PUBLISHER: Warner Chappell Music
Ultra 1177 (CD single)

Hits like this rarely happen. Elton John recorded "Are You Ready for Love" in 1977 with producer Thom Bell at the helm. It was one of six songs featured on John's 1979 "The Thom Bell Sessions," which peaked at No. 51 on The Billboard 200. In the U.K., "Are You Ready for Love" failed to crack the top 40. Fast forward 26 years. The club community rediscovers the disco-drenched tune. Fatboy Slim releases the track on his Southern Fried label; it debuts at No. 1 in the U.K. Now, ultra-hot label Ultra Records is issuing the track in the U.S. Of course, one has to wonder whether Americans also will embrace this oh-so-infectious, straight-up Philly disco jam. It is a time warp, for sure. But therein lies its charm. Also included on the single is a bonus track, "Three Way Love Affair" (culled from the same recording session), and the video for "Are You Ready for Love."—**MP**

R&B

BAD BOY'S DA BAND Bad Boy This Bad Boy That (3:20)

PRODUCERS: Sean "P. Diddy" Combs, Tony Dofat
WRITERS: T. Dofat, R. Hill, F. Watson, L. Wiley, L. Mathis
PUBLISHER: not listed

Bad Boy/Universal 21077 (CD promo)
After two seasons on MTV, fans finally can hear "Making the Band 2" creation Bad Boy's Da Band through "Bad Boy This Bad Boy That." Serving as the lead single to forthcoming debut, "Too Hot for TV," the song is just the type of party anthem you would expect from Bad Boy. Producers Sean "P. Diddy" Combs and Tony Dofat have crafted a flute-accented uptempo

ESSENTIAL REVIEWS



SARAH McLACHLAN Fallen (3:48)

PRODUCER: Pierre Marchand
WRITER: S. McLachlan
PUBLISHERS: Sony/ATV/Tyde, SOCAN/BMI
Arista 56240 (CD promo)

Amid the fire, brimstone and pistol-packing spray of gangsta bullets pervading U.S. radio, Sarah McLachlan returns like a soft ray of sun following a hurricane. "Fallen," which she recorded in her home studio, boasts all the lyrical and vocal intensity that fans expect from the introspective singer/songwriter. Despite time off to raise a family, "Fallen" hardly marks a joyous lyrical reunion; the ballad is brimming with regret: "We all begin with good intent/Love was raw and young/We believed that we could change ourselves/But we carry on our backs the burden/It's the bitter taste of losing everything." Well, then. In any case, the beautiful ballad is destined for monumental inroads at adult top 40 and AC, nicely setting up the Nov. 4 release of "Afterglow," McLachlan's first studio effort in six years. Sometimes you don't realize how much you've missed an artist until she touches you again. McLachlan adds such elegance and maturity to the airwaves; her timing couldn't be better.—**CT**



CLAY AIKEN Invisible (3:56)

PRODUCER: Desmond Child
WRITERS: D. Child, A. Carlsson, C. Braide
PUBLISHERS: Desmundo/Deston, ASCAP,
Warner Chappell, PRS
RCA 56600 (CD promo)

Since first single "This Is the Night/Bridge Over Troubled Water" topped The Billboard Hot 100 and became 2003's best-selling single thus far, "American Idol" runner-up Clay Aiken has graced numerous magazine covers, electrified the Internet with dozens of (scary) fan sites and stormed the country with the sold-out "Idol" tour. And that was just the beginning. New single "Invisible" is one of the great British pop imports of the year (after the song scored overseas for Irish boy band D-Side), with its scorching power-pop chorus and radiant production. Aiken's vocal is potent, colorful and another reminder that you don't have to win "Idol" to be its real victor. Hilary Duff's No. 1 CD on The Billboard 200 illustrates that there are plenty of hungry pop fans. Won't it be fascinating to see how corporate radio responds to millions of requests for a song that is neither hip-hop nor hard rock? "Invisible" deserves to be No. 1, on airplay alone.—**CT**

track as the backdrop to the group's roll call. MCs Babs, Ness, Young City (formerly Chopper) and Frederick all bring their A-game, but the single falls short because of the exclusion of R&B chanteuse Sarah and reggae toaster Dylan. As a result, listeners don't get the full force of the group. While the show was a ratings winner, radio has been slow to pick up on the single. Only time will tell whether fans tuned in for the music or the mayhem.—**RH**

ROCK

★ **KILL HANNAH Kennedy** (3:47)

PRODUCER: Sean Beavan
WRITER: Mat Devine
PUBLISHER: Brat Pack Music, BMI
Atlantic 301219 (CD promo)

Chicago quintet Kill Hannah has built a rabid following in its hometown through a series of indie releases, a reputation for great live shows and accolades from none other than Zwan/Smashing Pumpkins frontman Billy Corgan, who calls the band "the future of Chicago rock." "Kennedy," from the group's major-label debut, "For Never and Ever," channels Crystal Method-like beats through the synth and drum-looped pop sheen of Garbage's first album. If all of this sounds like a mid-'90s revival, it is—but in the best way possible. Vocalist/guitarist Mat Devine's lyric ("I wanna be a Kennedy, I wanna be tall and handsome, I'd conquer the world, and you'd see it on television") is a nice twist on wish fulfillment, and

the chorus and hooky riff stick around after the song ends. The jury is out on whether radio will vote for "Kennedy," but if it gains critical mass at modern, it should have no problem crossing over to top 40.—**BT**

NEW & NOTEWORTHY

★ **FEFE DOBSON Take Me Away** (3:33)

PRODUCERS: Jay Levine, James McCollum
WRITERS: F. Dobson, J. Levine
PUBLISHER: SOCAN
Island 15890 (CD promo)

Newcomer Fefe Dobson says she channeled influences in the studio ranging from Nirvana to Judy Garland. Another Avril Lavigne this is not. The Toronto-bred singer/songwriter's first U.S. single, "Take Me Away," rocks steady with a siren assault of hyper-hooky guitars, woven with a lyric of romantic idealism and a saliva-slinging vocal from this engaging 18-year-old. Island's introductory campaign is worth noting; the promo single offers a drawing of the artist, which obscures the fact that she is black. But the label should be highlighting this refreshing change of pace amid a homogenized top 40 landscape. In any case, Dobson, who co-wrote her upcoming debut with producer Jay Levine, hints at being a lot more Pink than Avril and a far, far cry from Ashanti. Going by this potent introduction, her potential is limitless. Besides, how could you not love a woman named Fefe?—**CT**

Spotlight

Newbury Comics®

Boston And Beyond: The Innovative Retailer Continues To Evolve

BY ED CHRISTMAN

The music industry is going through a painful downsizing as a result of dwindling album sales, and Mike Dreese, CEO and co-founder of Newbury Comics, is willing to admit that the bloom also is off the rose for his chain.

Make no mistake, the chain is still profitable. What's more, Newbury Comics remains an innovative retailer: Its merchandising moves are years ahead of its competitors, and its vision is now leading other merchants to dry land as they imitate the Newbury game plan.

Twenty-five years have passed since Dreese and company co-founder John Brusger hauled boxes of comics for sale into their first shop on Boston's Newbury Street. The 24-store company has since evolved into what John Marmaduke, president/CEO of the Hastings Entertainment chain, calls "one of the most creative music retailers in America."

Similarly, the chain is held in high esteem by its label partners.

"What a wonderful account they are," says Rusty Clarke, national sales for the New York-based Beggars Group and Matador Records. "They don't get much better than Newbury. They are always moving forward with the times, faster than the majority of their competitors."

Burt Goldstein, president of Big Daddy—an independent distributor based in Kenilworth, N.J.—says, "Hopefully, [Newbury Comics] is

the future of the music business. Their staff is terrific to work with, Dreese is brilliant and I would loan money to Newbury anytime, because they pay very well."

Despite these comments, Dreese recognizes that the chain no longer enjoys the explosive growth it once did. During the past 18 months, growth has stagnated and profits have declined. According to Dreese, the Newbury chain made \$5.5 million pretax on \$75 million in sales last year. He expects revenue and margin to be flat in the current year.

The industry downturn is one reason that growth has slowed, but a self-imposed boundary is also playing a role. Dreese has decided not to open stores outside Newbury Comics' current trade area (see Q&A, page N-3). So where will future growth come from?

"We are headed toward a stronger exploitation of our core competency, which is sourcing broad-based pop culture," Dreese says. "We will figure out ways to leverage that either through business-to-business markets or through strategic partnership

and the Internet."

In order to do that, "we need to be a shape shifter," Dreese says. "We don't fear change. We have continually embraced it." When the chain was founded, it derived 100% of its inventory from comic books. It then diversified into music before evolving to become a lifestyle merchant.

Now, according to Dreese, Newbury Comics is working on new concepts, superstores, online and wholesale.

"We have yet to find the real estate we need to execute a superstore concept, but that day is coming," Dreese says.

Given that Dreese does not want to expand outside the company's trade area, that presents a problem for its current real estate, existing stores. But Dreese admits that he would rather cannibalize his existing stores than allow a competitor to come in and do it. On the other hand, he doesn't want to take stores just to keep competition out. That's why three years from now, the 24-unit Newbury Comics may have four superstores and a balance of regular-size stores.

Currently, Newbury Comics' biggest push is Web-based activity, Dreese says. That's quite surprising, as Newbury Comics was one of the first music retailers to open an online store—and the first to close one. Or, as Dreese puts it, "we were the first to rationalize the irrational behavior of everyone else. We pulled the plug before we lost too much money."

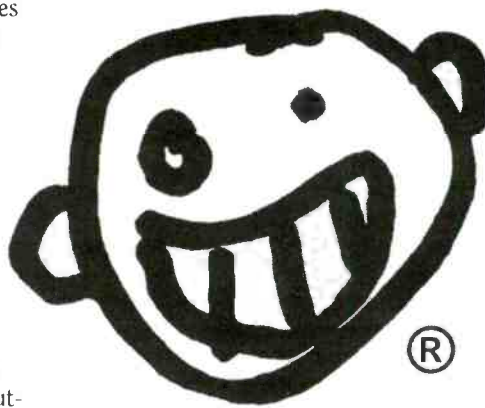
NEW ONLINE OPPORTUNITIES

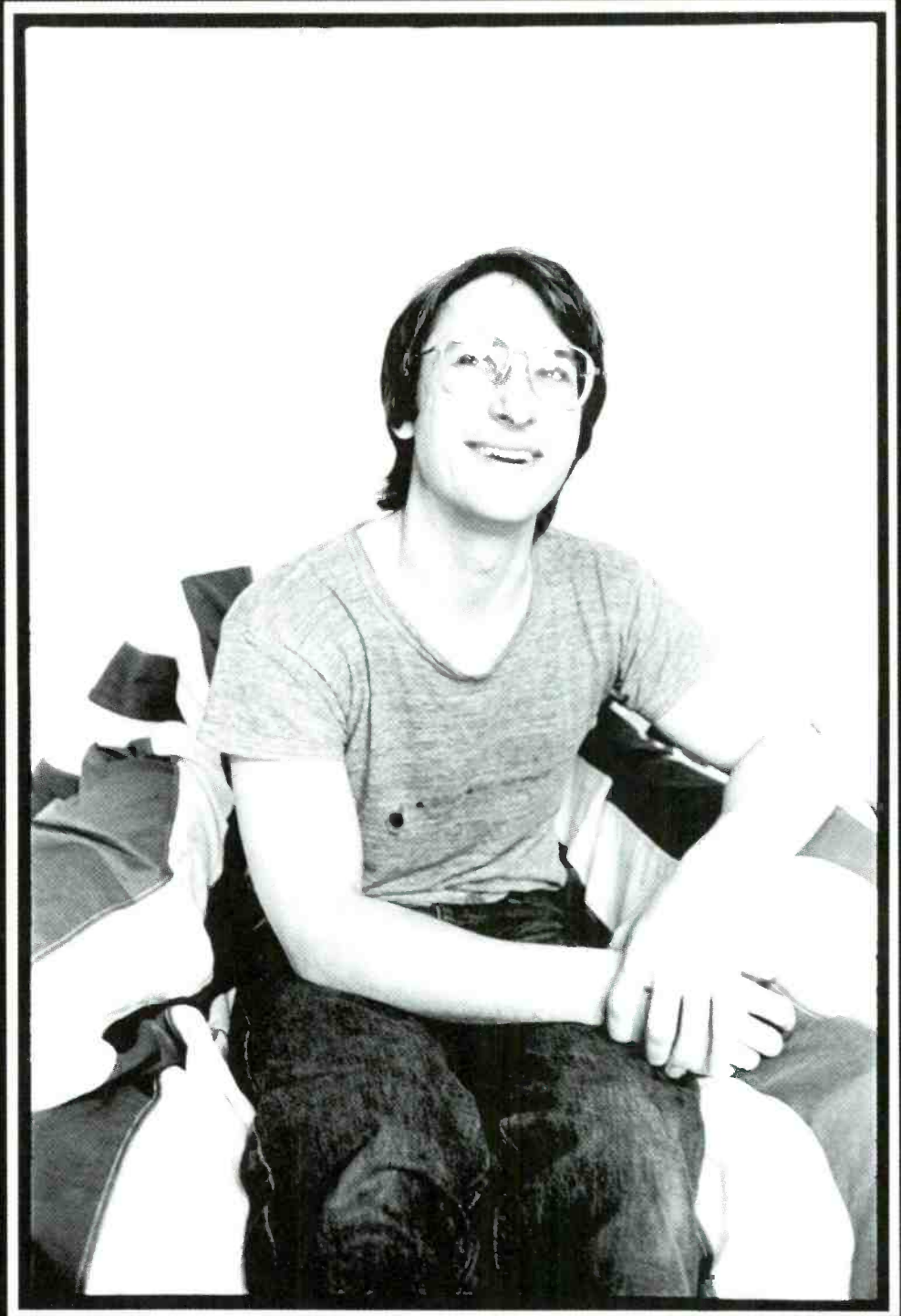
Newbury Comics is getting back into the online music scene, but it also plans to bring its experience as a lifestyle merchant to the Web. "Some of the specialty manufacturers we deal with are desperate for a qualified account to do online sales. They get tons of inquiries, but they can't send the customers anywhere," Dreese says. For example, Japanese anime action figures aren't likely to be found at Toys-R-Us.com. That presents a perfect opportunity for Newbury Comics.

More importantly, Dreese wonders why the lifestyle component of Newbury Comics should align with other music merchants. For instance, if iTunes sells a Metallica track, why shouldn't it also offer that customer the opportunity to buy a Metallica shot glass? Dreese asks.

That could lead to a wholesale operation, where Newbury Comics would fill the role for lifestyle merchandise for Web merchants in the same way that Alliance Entertainment Group is the back room for online music and video stores. "I am pretty sure that iTunes doesn't want a warehouse filled with things like Metallica shot glasses," Dreese says.

(Continued on page N-16)





Photos: B.C. Kagan circa 1981



Thank you Mike and John

**for your Passion,
Leadership,
Intelligence,
and Generosity.**

**Love,
the entire Newbury Comics Family**

'We Have All Had To Grow Up A Little'

A Q&A With Newbury Comics Co-Founder Mike Dreese

BY ED CHRISTMAN

Billboard interviewed Mike Dreese of Newbury Comics five years ago for the chain's 20th anniversary, and while it seems as though practically everything about the music industry has changed, some things haven't. Just like last time, *Billboard* caught up with Dreese just before he was on his way out to engage in one of his favorite pastimes: poker.

How would you describe your company today in comparison with five years ago?

Economically, it is in the same position it was then, but the momentum is completely different now. However, economically, our peak was three years ago. The last time you [did a Q&A] with me was five years ago. You talked to us on the way up, and now [we're] on the way down.

Explain what you mean by that.

[We're going] down in terms of sales growth and comp-store sales and profitability. For the last two years, our profit has declined modestly, which is a source of concern. Our growth has stagnated over the past 18 months. Prior to that, Newbury had been a classic growth company with at least 20% growth each year for 20 years in a row. We had three years in a row where growth was 60% or 70%. The growth has stopped because we reached saturation of the obvious market.

What is Newbury's market?

It's about a three- or four-hour drive from the distribution center [in Brighton, Mass.]. A lot of what we have accomplished

is related to logistics [of our supply chain].

How?

A lot of retail structures don't work past scale due to the cost of distribution [and cost of execution]. Look at Starbucks. They are great with coffee but their food is crap, but that's what you have to do when you have 5,000 locations. For them, it's better to have consistent medium quality in a lot of locations. If you look at the music retail consolidation that has occurred, a lot of the old regional chains failed because they grew too large.

Where does that leave you?

Just in time in terms of logistics, because we have restraint of geography. We own six trucks, so most of our stores get [resupplied] every other day, and some get it four or five times a week.

Why don't you have a store in upstate New York, near Albany?

We probably would have gone there if it wasn't the home of Trans World. I never thought it wise to put a store next to one of the most feared buying offices in the land.

Unlike Musicland, Trans World can learn new tricks, especially in terms of merchandising. I give them credit. Look at their move into lifestyle items. They certainly knocked off the best 10 or 20 of our items. Trans World is attempting to learn how to do new things.

Are you afraid to take on the challenge of building an infrastructure that can handle growth outside your trade area?

I don't have designs for a broad-based geographic expansion, at least not until we have double-digit comp-store growth again. Unless your stores are growing handsomely, the core mission is to focus on comp stores, not new stores. Retail is highly leveraged to comp-store contribution. A 5% increase in field profits could double your profits.

Where do you go from here?

We will stay in our market. But I can't imagine that we will go further than 50 miles away from the distribution center. I don't want to build stores to block competition. I think a lot of chains [have done] that, took C and D stores to do that, and it came back to bite them in the ass.

I know you pride yourself on Newbury's corporate culture. How has it changed during the past five years?

I think we have all had to grow up a little. The biggest issues as you grow or as business stagnates [is that] you begin to focus on your operation and see that a lot of flaws have built up over the years. So, it is a little bit painful to discover things that need changing and have been that way since time began. But when you have the heat of mediocre results burning your ass, you focus on these things.

What changes have you made?

Up until two years ago, we had no labor payroll budget. Now, stores are receiving guidance from the district managers. The field is way better managed now. Also, store personnel go out and audit each other, so we now have much

(Continued on page N-12)



'You Learn By The Bonehead Mistakes'

BY ANNIE ZALESKI

When college roommates John Brusger and Mike Dreese—a chemistry major and a student of economics and management, respectively, at the Massachusetts Institute of Technology—opened the first Newbury Comics in Boston's Back Bay in 1978, their shop bore little resemblance to the independent music retail chain that is a New England fixture today.

For starters, the duo didn't sell music at all, instead using their store to hawk Brusger's extensive comic book collection.

"I had a big collection of comic books," Brusger remembers. "Originally, we would just peddle them at the comic conventions they had on the weekends, just to raise a little extra money. But Mike wanted to get into some sort of business startup, so it just kind of came together that way."

The pair set up shop a few blocks away from Massachusetts Avenue, in a small space on Newbury Street. Now a bustling commercial area near the Berklee College of Music filled with a mix of upscale shops and restaurants and funky boutiques, the road that gave the store its name was a very different place 25 years ago.

"There was very little retail on it; it was generally kind of run down at that time," Brusger says. "Maybe three blocks were still kind of high-class, but after that it turned into residential, and a lot of it wasn't kept up as well as it is nowadays."

"Basically, we went there because it was cheap," he continues. "Whatever it was—240 bucks a month in rent, 260 dollars. It was just a nice oak room with a fireplace and paneled ceiling and all that in one of those buildings that kind of just looks like a brownstone in New York."

Dreese and Brusger soon branched out beyond comic books and began to sell the tunes that would lead to their company's growth, although stocking vinyl was never part of any calculated business plan.

"At the time there was a whole cast of oddball characters who would come in and hang around the store," Brusger says. "One of the guys—he was a cab driver and would come in and sit around talking and buy a few comics—he brought in his old record collection and asked if we could sell it. We had a few of our own, so we put out a little box of records in the store with no fanfare. We noticed the little box of records was getting a lot of attention, so it basically expanded from there."

"It was sort of the dawning of punk rock, which at the time got pretty much no play on radio other than college radio. We just thought that was kind of neat, and we'd go to some of the shows, so we thought that'd be a good thing to feature."

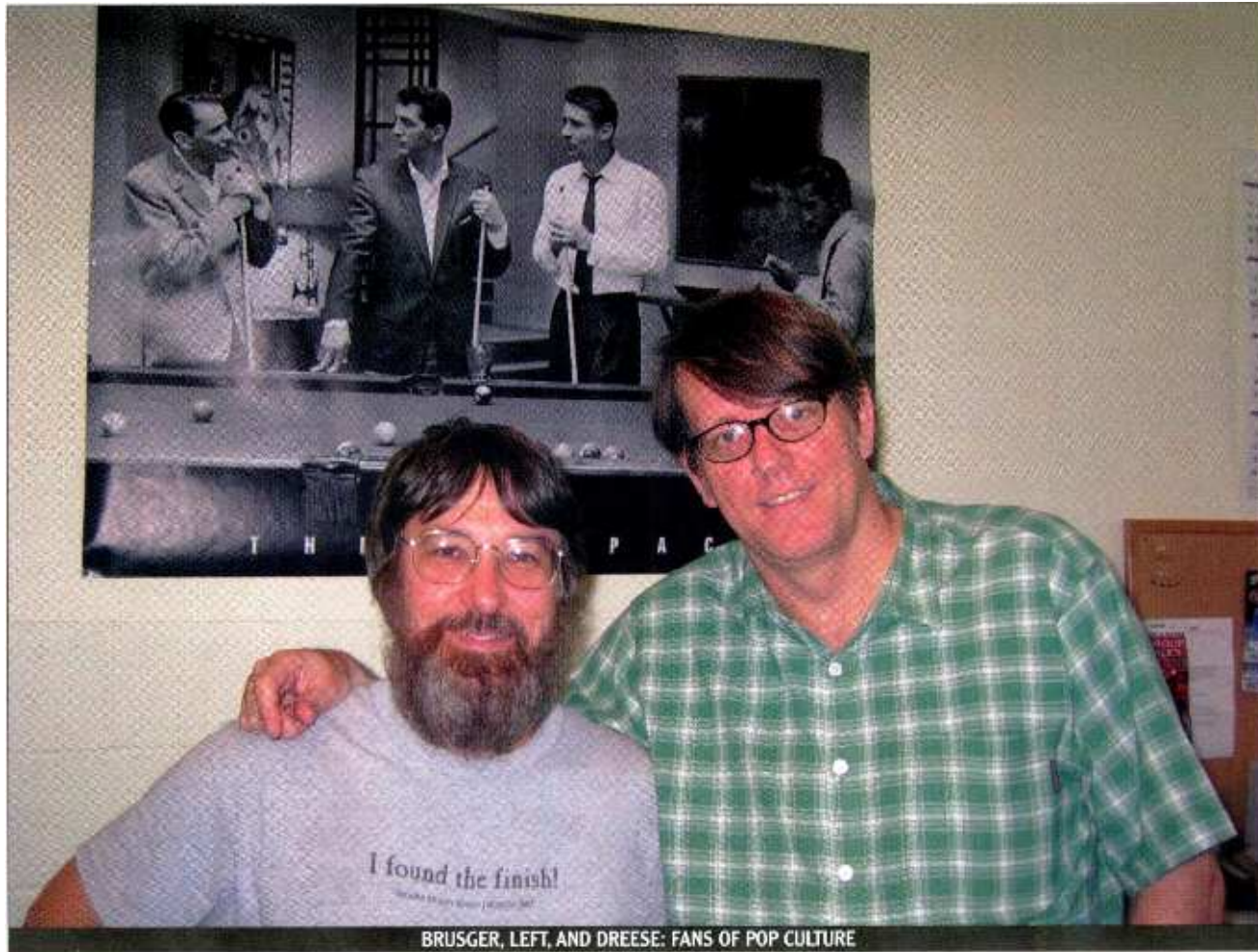
A BURGEONING SCENE

This was in 1979. Boston was at the forefront of both the burgeoning American new wave and the thriving U.K. punk scenes. Rock radio powerhouse WBCN was an early champion of U2—which often played Boston during its pre-"War" days—and sponsored an annual battle between local bands called the "Rock 'N Roll Rumble."

What's more, with institutions like the nearby legendary punk club the Rathskeller—affectionately referred to as the Rat—and college radio specialty shows like Harvard University's underground-oriented Plastic Passions, Boston had a lively alternative scene in the late 1970s and early 1980s.

According to Brusger, Newbury's initial sales successes indeed revolved around the bands bubbling under the mainstream's radar there.

"There was a big, big interest in local music at that time," he says. "A lot of our earlier best sellers were the old Boston groups like the Neighborhoods, Mission of Burma, LaPeste. There were a few mini labels who would put stuff out—Rick Harte from Ace of Hearts did a bunch of local bands. They would sell in quantities far exceeding anything that happens nowadays. Even if they were known



BRUSGER, LEFT, AND DREESE: FANS OF POP CULTURE

outside the area, there was still a devoted following for a lot of these groups.

"And then we also started getting some of the import records in. There was always a mystique surrounding the English groups. At that time, people were always getting whatever was on Stiff Records, Elvis Costello or the Clash. A lot of those records would come out in England long, long before they came out in America."

Newbury's ability to even stock these records was prized by its customers. The distribution channels that allow even the tiniest labels to sell their releases throughout the country today simply did not exist. Indeed, sticking to their independent roots, Brusger notes that "for a long time, we didn't really have any interest in" dealing with distributors for major labels.

"It took many years before we even thought of bringing in titles [on major labels]," he says. "As we grew, we would depend on the one-stops for a number of years, it's kind of hard to remember how long at this phase. Eventually, as our reputation and sales volume grew, we started going direct with the other major labels."

Brusger does not see the chain's subsequent inventory diversification as a drastic shift, either. Today, Newbury Comics stores are crammed with books, DVDs, clothing, shoes, jewelry and toys, along with the hippest new albums. It is a mix that few stores manage to pull off effectively.

"It was always there, to some extent," Brusger notes about the presence of non-music products. "Back in the early '80s, the British badges, as they were known, were a big mainstay. We had concert T-shirts. We even had a collector beer can department for a while, believe it or not."

The duo tried new ventures outside of retail, as well, at one time running a record label called Wicked Disc and founding Boston Rock magazine, which spotlighted the same sort of artists championed by the store.

"A lot of work went into it—I think it has an interesting archive, for the history of those days," he says about the now-defunct publication. "There's somehow a little more excitement to those times. Like now, the latest hit band suddenly appears from nowhere and sells 6 million

records, whereas in the olden days you had a chance to get in on the ground floor in a little tiny club—you might see the Police, the Jam, things of that nature."

Brusger's fondest memories during those early days also revolved around the concerts and people.

"More of the good memories were hanging out at the clubs with the different oddball people who came and went," he remembers. "The rock'n'roll memories, seeing memorable shows—the Clash at the Harvard Square Theater, Bruce Springsteen back in the early '80s and the Dead Kennedys, the Cramps, Motorhead. Just hundreds of bands."

"[Then there was] the guy who would wear the little Star Trek outfit and come in and try to talk to everyone about Star Trek—even if he was, like, a guy with 28 tattoos and spiked chains on him," he continues. "One guy who kept us in business in the early days was a really obnoxious guy who was always chain-smoking clove cigarettes, but he spent so much money you had to put up with him. At the time, some of them were more of a nuisance than anything else, but now that you don't have to be in the store dealing with them, you get a chuckle out of it."

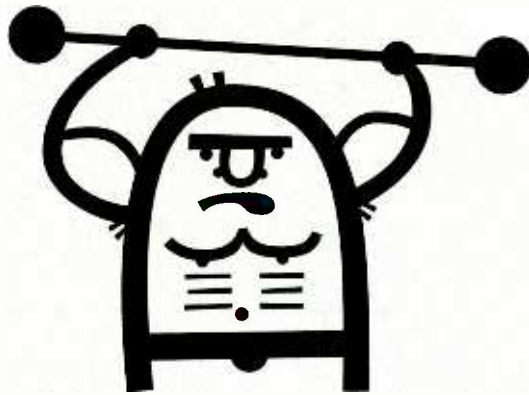
Indeed, Brusger operates from offices based in nearby Brighton now—although the chain's flagship Newbury Street branch is currently only a short walk from its original location. Nevertheless, the man who said his parents "weren't too excited" about him opening a comic store takes a pragmatic attitude when looking back at their humble start, eventual expansion and now-iconic durability.

"Well, it started small and it always had good momentum on its part," he says. "We pretty much always seemed confident, though in retrospect I'm not sure why. There was always a lot of pressure to keep the doors open in the early days, we didn't have the money to expand."

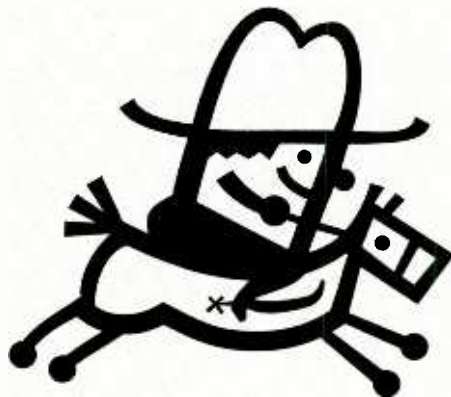
"A lot of [what you learn] you have to just gain from experience—mainly just sort of weighing out the costs and benefits of your actions, the risk and the rewards," he concludes. "If you're too cautious, you can keep doing things which are kind of safe, but the upside is very small. Sometimes you need to take risks—but not foolish risks. Basically, you just learn by the bonehead mistakes."

Congratulations

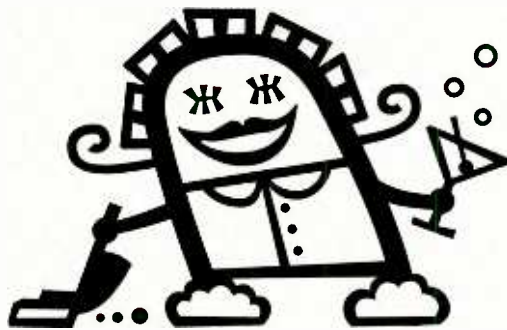
to Mike, John and everyone at Newbury Comics
for 25 great years of hard work



and fun.



Thanks for keeping *us* on our toes and
excited to be partners with you.



 **Newbury Comics**


DISTRIBUTION

Relationship Of Mutual Respect Reaps Rewards

BY STEVE TRAIMAN

Fledgling rock bands have long enjoyed a special rapport with the folks at Newbury Comics.

Throughout its first quarter century, the Boston-based retail chain has provided vital support to local bands and developing artists, working closely with their management and music companies to help break the acts.

This has translated into great loyalty through the years, with many artists returning for in-store visits even after making a name for themselves.

"For every act I've worked with—from Mission of Burma on Ace of Hearts back in 1982 to Nirvana on DGC to the Beastie Boys on their own Grand Royal label—none could have had the careers they had without the support of Newbury," says Mark Kates, a longtime member of the local music scene, now CEO of Boston-based Fenway Recordings.

"We've always been really huge supporters of indie music over the years," says Newbury's senior music buyer Natalie Waleik.

That's more than just empty talk. In a typical year, Newbury will host 50 to 75 in-store visits or other events at its 24 New England stores.

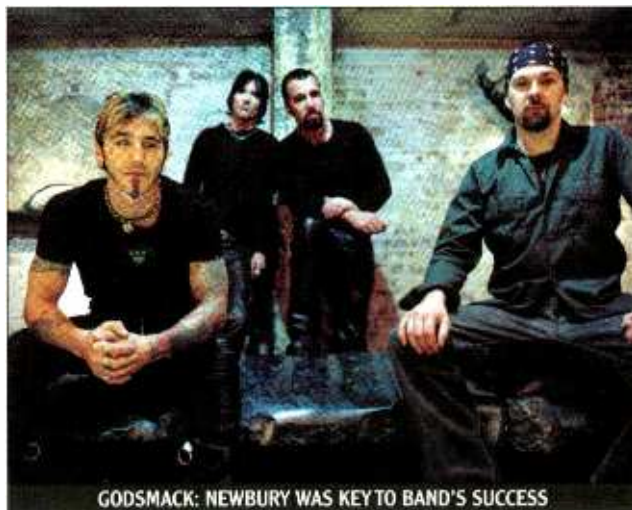
Many bands it has spotlighted have gone on to major careers, such as Godsmack, now on Republic/Universal. Waleik says that Newbury originally bought the band's album on consignment, as it has with many others. During that time, the band would show up on the weekly top 50 sales charts, which Waleik used to write by hand, and the company would get calls from labels asking, "Who is this band?"

"Godsmack would not have happened without the New-

bury Comics chain," admits the band's manager, Paul Geary.

Geary explains that he signed the band in late 1997 just after they spent \$3,000 to record their own CD, "All Wound Up," in Boston. He shopped it to several major labels, who passed with the comment, "They're not in step with other new bands," he recalls.

But after Newbury agreed to stock the album in several



GODSMACK: NEWBURY WAS KEY TO BAND'S SUCCESS

stores on consignment, Geary was able to hustle some vital local radio airplay, with 10 to 15 spins a week resulting in 75 to 100 album sales a week.

"There's no doubt in my mind that the Newbury sales reports made it 'commerce,' which led to the Republic sign-

ing in July 1998," Geary says. The album was remastered for about \$15,000 and reissued as the band's self-titled debut release. It is now certified five-times platinum.

Nonetheless, Newbury is still coming up with creative ideas that pay off for the band, says Universal sales VP Wayne Chernin. For Godsmack's newest album, "Faithless," launched April 8, Newbury suggested a \$20 ticket giveaway with purchase of the set to the band's May 22 concert at Tweeter Center. Universal chipped in for heavy radio promotion, and it was a huge success, with Newbury selling considerably more than anticipated.

"This was a big contributing factor in the album's debut at No. 1 on The Billboard 200 the first week out," Chernin adds.

BIG FANS OF RADIOHEAD

"Radiohead, now a top band on Capitol, played at two anniversary parties for us," Waleik recalls. The 1997 date, just after "OK Computer" came out, was its biggest gig at that time, she notes, with a capacity crowd at Harbor Lights (now the Fleet Boston Pavilion). The chain has always been a big fan of the group and took a block of seats for its recent Aug. 23 Boston date.

At Capitol, field sales VP Joy Feuer says, "there's always been a special relationship between Radiohead and Newbury, who has supported every new album [even when it] pushes the creative edge. The chain has grown up with a lot of artists over the past 25 years. They've always been—and will remain—a place where music of all kinds can find a haven and solace."

Feuer adds that the chain has probably sold some 120,000
(Continued on page N-8)

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Capitol

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Virgin



Mutual Respect

Continued from page N-6

copies of the band's five albums and does 3%-4% of total sales on any given launch week, sometimes with 1,000 people or more at a midnight store sale.

Newbury continues to help little-known bands find an audience. Waleik points to current sales success for the Postal Service on indie label Sub Pop. "They're an offshoot of Death Cab for Cutie, another local band we supported for a long time," she explains.

Newbury jumped on the band's single, "Such Great Heights," earlier this year and was instrumental in getting it played on WFNX, Boston's top alternative station, says Sub Pop sales director Andy Kotowicz. "When 'Give Up' came out in July, sales really took off," he says.

He also notes that Sub Pop takes advantage of Newbury's promo programs, including placing two albums on the chain's recent \$9.99 top 100 album sales event and contributing a Postal Service track to a 25th-anniversary CD sampler.

"We try to work with Newbury as much as we can; we sell as much through them as we do through many larger chains," he adds. "They're in a class of their own."

Nirvana is another example of Newbury's attitude toward new acts. Kevin Twitchell, now RCA Music Group senior sales VP, had just started with Geffen as Boston regional sales manager when Nirvana's "Nevermind" was released on DGC.

"What made Newbury the 'go-to' account back then—and now—was that they were aware of the local bands," Twitchell emphasizes.

The chain also kept its ear to the ground and knew when bands from other regions of the country were breaking locally, such as Nirvana when it was on Sub Pop and selling well.

The day before the album streeted, there was a pizza party with the band and staff at Newbury. Most of the other chains had never heard of Nirvana, so when the record exploded that week, Newbury was one of the few accounts that didn't get caught short on orders.

"Historically," Twitchell says, "their employees are extremely music-savvy, and [as a result], Newbury has been on the front end of a lot of bands that have been broken."

A brief sample of artists supported by Newbury Comics early in their careers:

Ani DiFranco (Righteous Babe)

Beastie Boys (Grand Royal)

Coldplay (Capitol)

Dropkick Murphys (Epitaph)

Godsmack (Universal)

Interpol (Matador)

Louie Devito (Musicrama)

Nirvana (DGC/Geffen)

Radiohead (Capitol)

Rancid (Epitaph)

The Postal Service (Sub Pop)

The Strokes (RCA)

The White Stripes (V2)

Talent's Helping Hand

BY STEVE TRAIMAN

Newbury Comics got into the music business through the back door. In the late '70s, company founders Mike Dreese and John Brusger agreed to accept on consignment some new releases by some of their friends' bands. Today, every one of their stores still has either a local music section or consignment CDs from local bands and indie labels flagged by artist and genre in its regular music sections.

"Local bands would swing by with their newest LPs and 45 singles back then," notes the company's music buyer D.J. Taitelbaum, who has been responsible for consignment orders for about two years.

Taitelbaum accepts calls regarding consignments only one day each week, on Thursday. He typically handles about 40 calls each week, including responses to any concerns from older accounts and setting up new accounts. "Over the last six months, we've probably set up about 50 new projects on consignment each month," he says.

Any band can submit a CD; Newbury's practice has been to accept everything offered on the phone. "The initial number we accept depends on what's going on with that band," he explains. For a band just starting out, he might bring in five pieces and pick three stores based on the album genre and store demographics.

"For bands with a good selling track record with their first release, or a lot of buzz on the album so we're expecting sales, we would be willing to go up in numbers," he says. Certain programs are open to local artists with a good sales record as they are for indie labels, involving anything from pricing and

(Continued on page N-18)

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RIGHTEOUS BABE



New Products, Valued Partners Help Newbury Branch Out

BY STEVE TRAMAIN

There's nothing black and white about the goods for sale at Newbury Comics.

Since opening its first store 25 years ago, the chain has carried an eclectic range of non-music merchandise to ensure that its wares pop off the shelves in a highly competitive marketplace.

To complement its initial mix of comics, alternative magazines and newspapers, vinyl LPs and 7-inch singles, Newbury sold such related items as T-shirts (New World Sales) and posters (Funky Posters). It then branched out into a broad range of merchandise, from jewelry and cosmetics to licensed plush, novelties and action figures, and eventually Dr. Martens shoes—its “legacy” brand—and fashion clothing and accessories.

The strategy has helped the 24-store chain become a New England success story, thanks in no small part to a policy of treating its vendors as full retail partners. Each has forged a unique relationship with Newbury's management that goes far beyond the typical retailer-vendor relationship.

The chain also has won a reputation for being open to trying out new products.

“Whenever we have something new or on the edge, Newbury is always willing to take a shot,” observes Stone Newman, president and co-founder of Sababa Toys. For example, it jumped early on a line of Garbage Pail Kids keychains back in 2001 and the SpongeBob SquarePants Uno game.

“A lot of other accounts look to Newbury and what they're buying,” Newman says. “They've always been a good barometer on trends.”

The chain's executives explain that they were merely trying to adapt to a constantly evolving music retailing marketplace.

“As the music industry is changing dramatically,” Newbury executive VP Valerie Forgione says, “we need to be smarter and morph our business.”

The chain sells DVDs and games. But it also sells used CDs,



COLLECTIBLES CAN BE FOUND ALONGSIDE MUSIC MERCHANDISE

music DVDs and games, which have proved to be a substantial new segment of the business. She notes that it is “one of the smartest things we've done.”

Two years ago, after opening Hootenanny, its clothing bou-

tique in Boston's Harvard Square—where it also has one of its music outlets—Newbury decided to “look forward on fashion,” as Forgione puts it.

The fashion-oriented store offers clothing and accessories from Playboy, Paul Frank, Lip Service, Fred Perry and Ben Sherman, plus Dr. Martens and T.U.K. footwear, among others.

“We opened full fashion boutiques in three stores, and now virtually all have a much broader range,” she says. “Clothing revenue will be more than 100% higher than what we were doing a year ago.”

LICENSING BUSINESS EXPANDS

Licensed merchandise has also become a big seller. “For the Dropkick Murphys' new album, we brought in such innovative impulse items as logo shot glasses and bottle openers from Just Say Rock,” trend buying director K.T. Gelwick says. Expansion of licensed plush and action figures includes an early jump on Pokémon and SpongeBob SquarePants and, more recently, Simpsons' collectibles from Playmates Toys and Care Bears plush.

“It's important to stay on top of niche licenses that cross over,” Gelwick emphasizes, offering such examples as the McFarlane Toys collectible figures of rock icons and game characters.

At Diamond Comic Distributors, sales director Mike Schimmel credits Newbury with being one of the first music chains to recognize the advantages of product diversification. While it expanded from comics, collectible figures and toys, he emphasizes, Newbury stayed true to its roots in comics.

(Continued on page N-15)

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Q&A

Continued from page N-3

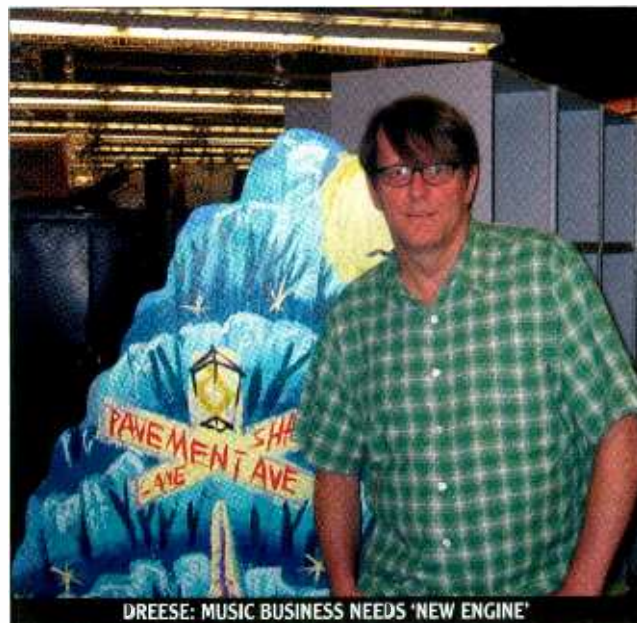
better customer service.

At the home office, we were just bloated in terms of staff. When you are growing, that bloat is useful. But we have probably lost seven or eight positions through attrition out of a staff of 40, so it is quite meaningful.

Will you ever go public?

We are not going public. I don't think that is a viable option for us; we will be one of the last dominoes to fall in our business. The only way to manage it is as a private entity. Now that Newbury is getting back into the dotcom world, I am getting more calls from legitimate venture capitalists than ever in my life. They want to buy 30% of our company, but I am not listening. Newbury has \$5 million in free cash in the bank.

If you don't go public, how will you continue to incentivize your employees?



We have put in a formalized profit-sharing plan for office staff. The field program is being reworked as we staff. Approximately 15% of profits go to employees. But how that is divided up is based on performance evaluation—you can get 50% of your bonus or 150%.

How has the music industry downturn affected your stores?

About three years ago, it was obvious the bloom was off the rose. You could just tell that things weren't working as well as they [had been]. You could tell that the core—music—was in trouble. For the past two years, it's been like watching a train wreck in slow motion, and it's the music industry's fault. We forgot to develop a new engine to drive the industry, the engineer is fat and overpaid, the rail is rusty and the signal system is broken down, and we don't have a map.

Could you have done better than the majors in handling it?

I think so. At the highest level of the industry, the executives were completely distracted by the dotcom bubble. Also, there is virtually no asset that hasn't been acquired or changed ownership or senior management in the past five years. Look at PolyGram, Bronfman, AOL, the fiasco at Bertelsmann. Top management of the majors has been wholly distracted by stock options and merger opportunities for the past five years now. [Between that and the digitalization of music], I don't think many people [in top management at the majors] have focused on the music business in those years.

Also, where are the new talent executives at the majors? Outside of Lyor [Cohen, Island Def Jam Group chairman], name some new talent that has become very powerful in the past five years. On the label side, where are the outstanding presidents?

The labels say distribution is broken . . .

I actually think that distribution has done a passable job dur-
(Continued on page N-14)



**"If I have seen further it is by standing
on the shoulders of giants."**

- Isaac Newton

**We at Newbury Comics have been blessed by more than our fair
share of creative and intelligent friends. We applaud you for
helping us achieve 25 years of cultural impact!**

THANK YOU:

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Fran Aliberte
Andy Allen
Ken Antonelli
Gary Arnold
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Q&A

Continued from page N-12

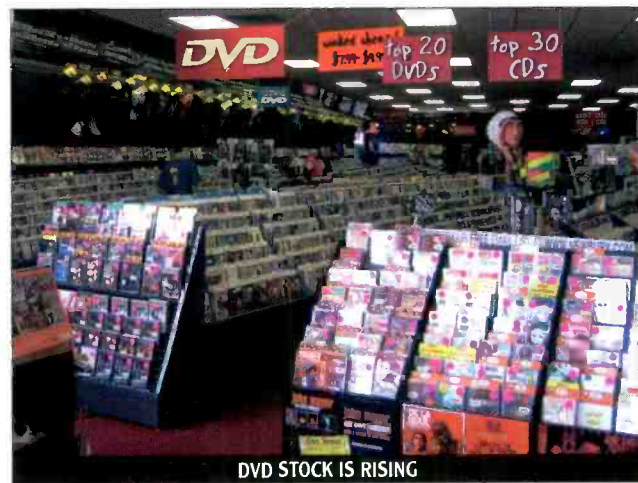
ing all this. If you you went back 10 years, distribution was an embarrassment. Now, it's medium quality in terms of logistics and useful information.

You helped lead the charge against minimum-advertised pricing. Do you still feel the same way?

What MAP got you was more exclusivity deals in the malls, because it caused people to put in place business plans with the assumption that they could gauge consumers. MAP may have been the extension of Musicland's life, but what good does it do if that concept is dead in the long term or medium term? MAP allowed you margin that you didn't earn. There is something to be said for [financial guru] Adam Smith and the invisible hand of the market, and MAP took that away or put a glove on the hand.

The last time we did a Q&A, you said you loved Best Buy.

I still do. I think they are to be admired, because they got it right. They have used the CD and DVD [markets to their advantage] to beat the crap out of the competition. Look at the companies that Best Buy worried about: Circuit City and Sears. They beat the crap out of Sears.



DVD STOCK IS RISING

Best Buy was the best place to buy music and DVDs, but those days are over. Their market share is down in DVD, and I can't imagine that their CD business isn't down, even if its market share is up.

And look at what they did to the music retailers. It's impressive when you can say an electronics retailer learned another industry better than others. Besides Wal-Mart, who else has done that? Tower and Musicland can't figure it out.

Best Buy couldn't figure out Musicland, either. What happened with its ownership of Musicland?

I don't know. But think of what would have happened if Best Buy took all the money they lost with Musicland and instead put it into discounts on home entertainment product. There is a point to ponder. Musicland was a stupidity tax that saved us all. But what a powerful entity Best Buy is. They could take a hit like they did on Musicland, and all it does is just slow them down.

The majors take a lot of criticism for their handling of the Internet. As an insider, would you like to offer your views on what mistakes are being made?

It's amazing that there hasn't been an outstanding use of the Web by a label. Why hasn't there been a Web-based event or a song that surprised the world yet? Where is the equivalent event of seeing Madonna nude in Penthouse that will bring 10 million people out?

Which part of the industry is holding us back from realizing an economic model on the Internet?

The labels and senior management and the artists and the agents are the ones that are failing to make the new world. Distribution has no control over copyright. This really goes to the heart of the matter. Plug-in is the technical people and the marketers together. What they really need is the 10 most powerful band managers with people from the labels they trust so they

(Continued on page N-19)

Newbury's Vendors

Continued from page N-10

The comics market has seen a big resurgence with the success of the Marvel character-based movies, DVDs and games for Spider-Man, X-Men, the Hulk, Daredevil and Blade, leading to a Diamond Select series of Marvel Super Heroes action figures and, just this year, Marvel Mini-Mates mini-collectibles.

The retailer enjoys a particularly close business relationship with Dr. Martens. The brand started in several stores about 10 years ago with a few models, New England sales rep Stacy Fox recalls.

"As Newbury has grown, we've become a true retail partner, with our line at virtually every new opening," she says. "Newbury has a customer that identifies with Dr. Martens' original classic and iconic model 1460 work boot—the youthful alternative culture lifestyle."

A strong supporter of Newbury's credo to "give the customer something they can't get anywhere else," the company created a special promotion for Boston band Godsmack's area concert last year. Any customer who bought a pair of Dr. Martens' shoes, which typically cost \$80 to \$140, got two tickets to the gig and a backstage pass.

"Because we've been part of their music, Newbury has played an important role in expanding our connection with music consumers in the New England area," Fox adds.

Fashion suppliers are equally enthusiastic. "We're the pioneer of clothing for fashion freaks," Lip Service president/CEO Drew Bernstein notes. Newbury was feeling its way regarding how to approach the clothing market almost three years ago and came to the company for club wear and other rock fashions.

"Just like the music business, they know you've got to [be open] to new stuff, and they expect to see it from us on a regular basis," Bernstein adds. The company won a vendor of

the year award from Newbury in 2001.

California Sunshine Activewear has supplied its Playboy Apparel line to Newbury for more than 21½ years. New England sales rep Mike Mistetta notes that the company tested some T-shirts and caps in about three stores and has expanded the line to all 25 outlets. "When we started lingerie about 18 months ago, Newbury was one of the first to jump on it," he says.

Sales rep Jaclyn Rasmussen adds, "They're always looking for great new items and styles and are very good at staying on top of inventory. They're pretty unique in the music industry as an account that's always looking to expand our business."

10-FOLD BUSINESS INCREASE

At Paul Frank Industries, sales rep Sean Long observes that Newbury's business has expanded dramatically in the past two years, after getting some logo-driven T-shirts and fashion tops in the Hootenanny outlet. The company now sells to almost all the stores and has seen a 10-fold increase in business. "They're very much like us: laid-back and easy-going, but with a solid business ethic," he says.

Tish and Snooky Bellomo, sisters and co-owners of Manic Panic, were both former backup singers with Blondie and had their own band, the Sic F*cks, so their roots are in the music business.

The Bellomos have been selling their unique hair dye and nail polish to Newbury for about eight years, Tish Bellomo notes. They recently introduced Dyehard Styling Gel in six colors that glow under a blacklight. "They're always willing to try our new products, increasing our business steadily, and we love them," she says.

The importance of diversification is dramatic. Forgione says, "Over the last six years, while we've added DVDs and games, we've seen a dramatic shift from digital to trend merchandise, which will represent as much as 30% of sales this year."



To Mike, John and all Newbury Comics employees

Newbury Comics



Congratulations
on 25
record breaking,
trend setting,
market leading,
Wicked Good years!



From all your friends at Rounder Records

Newbury Comics

Continued from page N-1

And since the Newbury Comics warehouse can already pick and ship lifestyle merchandise efficiently, Dreese believes leveraging it for a Newbury Comics online site or for other online stores should be easy.

Similarly, Dreese also sees an opportunity to leverage that capability and its expertise in lifestyle products to other retailers as a wholesaler, whether as a one-stop or even as a rackjobber.

Dreese estimates that it would have to grow into about a \$10 million business in order for the model to work. But in the meantime, between online and wholesale business, the company "won't have to risk more than \$500,000 on this. It will all be done on a shoestring. We always start small and then build.

"The hardest part of the new business will be dealing with retail, but we know what we know and know what we don't know. That's the hardest part: Entrepreneurs are always killed by what they don't know," Dreese says.

With all that Dreese is planning, he has moved away from the day-to-day operations and taken on additional CEO responsibilities, focusing on new relationships and strategic vision. Consequently, Duncan Browne, formerly executive VP, has assumed the position of COO, while Valerie Forgione has been promoted to executive VP. Browne and Forgione run most of the operational aspects of the company. Also, co-founder Brusger, chief technology officer, is involved in the day-to-day operations again, as he is pitching in with overseeing purchasing, particularly music.

DIFFERENT MEANS OF PROFIT

Currently, the Newbury Comics chain derives approximately 52% of its profit from music, 13% from movies and about 7% from fashion, according to Browne. Also, used product—

music, movies and videogames—accounts for 10%, but it is a very large component of the chain's profit. The remainder is derived from lifestyle products, comics and accessories.

As is true for every other chain, music sales are dwindling at Newbury Comics, Brusger reports. He adds, however, that the chain's music SKU count is not falling.

Rock is still doing well, but hip-hop sales—which had become a growing part of Newbury Comics—are now declining at the chain, reports senior buyer Carl Mello. Similarly, dance does not have the market it used to have, Mello reports. "God bless the rock stuff right now," he says, although he acknowledges that music trends could all change in a few months.

'Entrepreneurs are always killed by what they don't know.'

—MIKE DREESE

Mello also points out that Newbury Comics now serves a wider demographic. The chain still attracts the young kids looking for the latest Mars Volta release, he says, but a lot of the chain's longtime customers are growing up, so it is currently selling more heritage artists.

Moving to movies, Dreese says that Newbury is making a major effort to expand that product offering. "We feel it is so important to the core of our future," he says. But Newbury Comics does not yet have the reputation in DVDs it has in music. "The major studios may know our reputation, but they really don't have a clue as to who we are."

Instead of relying on the hits, Dreese sees opportunities in niche categories like Japanese anime and high-end videos. Anime is related to the chain's comic-book legacy, Dreese says.

But both music and movies are digital-based products. The chain is avidly looking at ways to move into "products that are not subject to digital fevers," Brusger says.

TAILOR-MADE STORES

One of the things the chain does well is tailor individual stores to its markets, vendors say. Mello reports that its Newbury Street and Harvard Square stores are its two most cutting-edge, while its Providence, R.I., store does amazing hip-hop business.

Mello says that the store managers are helpful in tailoring their stores. "We hear from the stores all the time," he says. "It's a good give and take. Sometimes, we ask them what they think about something we are thinking of doing. You get some surprising feedback."

Eighteen of Newbury's 24 stores are considered A stores, returning significant levels of margin; the remaining are B stores. Two on the B list are fashion stores, called Hootenany. One is scheduled to close its doors, while the other is just now at break-even and will remain open.

"For a while, we were the only game in town," remembers Amy Dorfman, director of marketing at Newbury Comics. When she started with Newbury Comics in 1995, the Strawberries chain had just entered bankruptcy; Lechmere was on the verge of being liquidated; and the Wiz had pulled out of the market. "Then Best Buy came in," she says. "I consider them to be our biggest competition.

"Because of [Best Buy], pricing now means strategy meetings," she says, adding that there are more meetings at Newbury Comics now. "You spend more time in meetings, so it's not as much fun, but it isn't corporate meetings on how to save money on staplers," he says. The staff still maintains a "genuine interest in music," as opposed to most of its competition, Brusger says.

The Newbury Comics corporate culture is important to its success, Browne says. "The Newbury culture is one of people choosing an alternative lifestyle," he says. "It's edgier and celebrated a bit more. But the people here bring an energy, freshness and irreverence that keeps the company healthy in questioning why we do what we do and how we do it."



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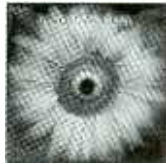
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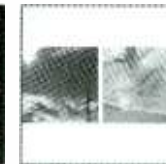
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Talent's Helping Hand

Continued from page N-8

special store placement to co-op ad opportunities and special promotions.

Regarding pricing for consignments, Taitelbaum says, "Generally, we make about a 40% margin to cover our overhead for labor and the 5% to 10% of albums that don't sell at all."

There's no "typical" price; rather, the consignee decides what they feel comfortable with. There's no minimum, with some CDs offered as low as \$2.99 to \$3.99; Taitelbaum cau-

tions any new customer on going over \$14.99 for a single CD. "This year, a typical consignment album probably averages \$9.99," he says.

"A band coming out with their first CD on consignment should be less concerned with the price and more aware of the positive exposure," he emphasizes.

Although digital distribution gets the lion's share of attention nowadays, as many bands as ever are looking to sell their own CDs on consignment. But it's not just the Internet effect: "A lot of smaller indie labels and distributors have been disappearing, and others are being more cautious," he explains. "So more indie artists have to look for consignments to expose their music."

MANY SUCCESS STORIES

A number of bands that started with Newbury Music consignment sales have gone on to fame, and none have forgotten the vital role of the chain in giving them that "first chance." Among the major acts that launched this way are Nirvana (Geffen), Godsmack (UMG), Radiohead (Capitol) and Beastie Boys (Grand Royal); all credit Newbury with a key role in jump-starting their careers.

Other recent success stories noted by Taitelbaum: Bleu started on consignment with his first CD in 2000 and has sold steadily over the past few years. He signed with Aware/Columbia in 2002, and his new album, "Redhead," was released earlier this year.

Newbury got Ra's debut album, "One," in July 2002 from its management company on consignment. It took off with a lot of radio support, as well as some nice local ad programs. They were signed to Republic/Universal that October and their new album, "From One," has been selling well for Newbury.

"Dresden Dolls is a new Boston-area band that we are bringing in this week and expect to do very well," he says. "They won the last WBCN Rumble Battle of Bands."

Some other recent consignment CDs also show promise. "Really big for us now is Dogfight, an area band getting some nice airplay on WAAF," he notes. "Another is 'C60' by From Zero to 60, which is doing well, as is Waltham from the Waltham, Mass., area with 'Permission to Build.' 'Take Me Home' by Zox from the Providence, R.I., area sold well initially in our Providence and Warwick outlets and now in most of our stores."

Taitelbaum believes that consignment sales will continue. "We will always want to help out the local artists and bands that have supported Newbury from the start," he says.

Congrats Mike & Newbury Comics

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Anniversary CD

To celebrate its 25th anniversary, Newbury Comics is selling a low-priced compilation in its stores and on its Web site, newbury.com.

Consisting of songs chosen by co-founders Mike Dreese and John Brusger, as well as the chain's senior buyers and longtime senior managers, "Newbury Comics: The Early Years Vol. 1" celebrates and preserves the chain's independent legacy, says Newbury Comics marketing coordinator Stacey Peck.

"I would say that our aim was to highlight music that was very important, whether it be through sales or just culturally, to Newbury Comics during the time it was growing up," she says.

Retailing for \$4.99, the eighteen-song compilation is indeed a diverse representation of the underground music popular during Newbury's early days. Classic punk songs from the Buzzcocks ("What Do I Get?") and Stiff Little Fingers ("Alternative Ulster") mingle with one-hit wonders (Wall of Voodoo's "Turning Japanese") and new wave icons XTC ("Generals and Majors") and Blondie ("One Way or Another").

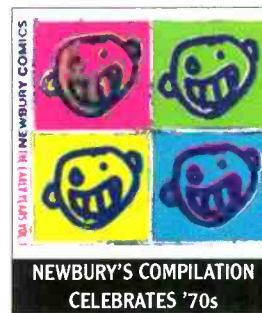
Brusger—who chose 999's "Homicide," the Misfits' "Last Caress," Bad Brains' "Big Takeover" and the Cramps' "Goo Goo Muck" for the album—also sees the historical value of the collection.

"They're all songs that generated excitement in their own way," he says. "Some have been heard so often that they're taken for granted. Something like Billy Idol, 'Dancing With Myself'—that was one of the first things I can remember that we would actually buy a box of them at a time. Or Orchestral Manoeuvres in the Dark, 'Electricity'—for whatever reason that was just something we sold a lot of."

Perhaps unsurprisingly, the aesthetic and commercial viability of those songs remains just as strong today.

"Everybody's extremely happy with the way that it turned out," Peck notes. "We've sold well over 3,000 copies so far, and it's definitely been very pleasing to everybody. We're not making any money on it; it's totally being put out there to highlight the anniversary and the way that we love music."

ANNIE ZALESKI



Q&A

Continued from page N-14

can go back and change contracts to accelerate digital distribution, and that's not what they've done. In every discussion about digital delivery, the answer always comes back to the contract, and that's where it dead-ends. Contracts can be changed, but I haven't seen that happening.

One of the reasons why the industry hasn't been remade is because the people who represent talent are overcompensated. So there is a guild of managers and lawyers protecting that business. It doesn't make sense—it is easier to negotiate film rights than it is to give music rights.

The problem is that the contracts and the relationships are interlocked, which doesn't support the development of an on-demand entrepreneurial environment. If you have a great idea, it can't be done in four months. It will take four years.

What do you think of the Recording Industry Assn. of America's strategy of suing individuals over illegal online music trading?

If they were going to sue people, they should have done it five years ago. Now you have an avalanche, and it's too late to stop. They didn't see the Internet as a threat [in the beginning] but more as an opportunity.

So where do we stand now?

We are at a pregnant pause, with the industry feeling pretty frustrated. Both [former Recording Industry Assn. of America head] Hilary [Rosen] and [former National Assn. of Recording Merchandisers president] Pam [Horovitz] resigned in the last three months. So Napster won't work. Will iTunes? Everyone has a straw, and they are sucking out of the bowl. Can anybody stop sucking long enough to remake the juice? The answer is no; they are still sucking, and they are drunk.

CONGRATULATIONS!

NEWBURY COMICS

FOR 25

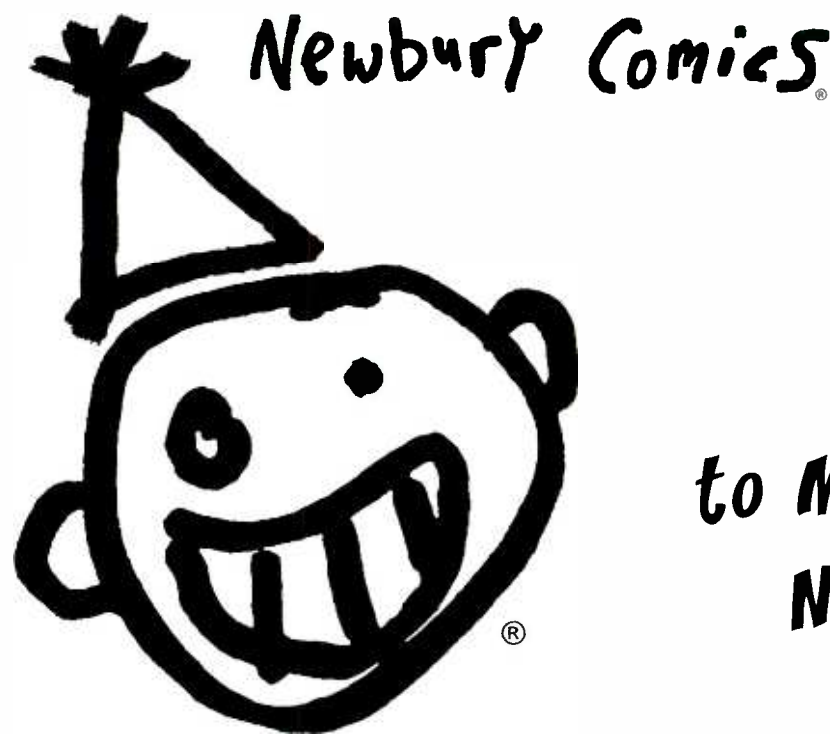
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McBride's New Album Is Pure 'Martina'

BY MARGO WHITMIRE

Sticking to the road less traveled by her country/pop counterparts, Martina McBride remains purely country with her Sept. 30 RCA release, "Martina."

By offering an array of down-home ballads, female anthems and gospel-tinged tunes, McBride's first studio album in four years positions her to continue a reign that includes current Country Music Assn. and Academy of Country Music female vocalist honors. (She will defend her title at the CMA Awards Nov. 5.)

"I never feel restricted by [country] music," she says. "And I don't necessarily have the desire to be a bigger celebrity than I already am. I love country music, and I love being known as a country music artist."

Close friend Faith Hill and fellow country star Shania Twain have had tremendous crossover success, but RCA VP of marketing and artist development Jon Elliot says the label plans to continue with what has worked so well for McBride so far.

"We're staying true to country, and that's the beauty of what she does. She's had her success in this format, and that's where she'll continue to build her career," he says of the 12 years of recording that has generated six No. 1 country hits and album sales of more than 7 million.

Of course, McBride is no stranger to a little crossover success herself. Her duet with Jim Brickman, "Valentine,"

went to No. 3 on the *Billboard* Adult Contemporary chart in 1997.

The first single from "Martina" is "This One's for the Girls." It features background vocals by Hill and McBride's daughters, Delaney and Emma. It is No. 6 on the Hot Country Singles & Tracks chart and has "caught on as one of those songs that will be an anthem for the [country] format," Elliot predicts.

Following the 2001 double-platinum "Greatest Hits" package that produced the top 10 country hits "Concrete Angel," "Where Would You Be," "When God-Fearin' Women Get the Blues" and the No. 1 "Blessed," Elliot says the new single was serviced to radio with the hope that it would drive itself through the summer and fall.

FOR THE GIRLS

Debby Turpin, assistant PD/music director at country KSOP Salt Lake City, believes it will. She says McBride is "a favorite in our format and definitely one of the icons. [Listeners] can really relate to the single, and it's doing great."

McBride says the song, which encourages females of all ages to stand up for and believe in themselves, "is something I preach to my daughters all the time.

"I love the fact that I can say to everybody out there that they're beautiful the way they are, because that's something everyone needs to hear, especially with all of the media images out there of what we're



supposed to look like."

McBride has made a name for herself expressing this sentiment, endearing female fans with 1993's "My Baby Loves Me," which became her first top 10 record.

With hits like 1994's "Independence Day" and 1997's "A Broken Wing," McBride is also known for tackling such issues as domestic violence and child abuse in her songs.

She also serves as the national celebrity spokesperson for the Nation-

al Network to End Domestic Violence and is involved with charities including ChildHelp USA and the YWCA.

With "Martina," however, McBride has stepped away from social causes, saying that songs dealing more with human emotion spoke to her this time.

"It wasn't intentional," she says. "I record what moves me and what kind of gets me the first time I hear it. I really don't look for a certain type of song."

STAR-STUDED PARTNERSHIPS

With the help of songwriters like Tom Douglas—who wrote her 1999 hit, "Love's the Only House"—and star collaborations with Ricky Skaggs and Vince Gill, McBride has made "the most mature album she's ever done," Elliot says.

Douglas contributed the chill-inducing "God's Will," a story about a handicapped little boy named Will that McBride sings with unchecked feeling.

"He has a really great way with a lyric and really gets the emotion," McBride says. "It's a great [song] idea and so well-written that it was an immediate reaction that I wanted to record it."

Gill sings on what could become a wedding perennial, "Wearing White," while former Mercury artist Jamie O'Neal contributes "How Far," which O'Neal co-wrote with songwriters Shaye Smith and Ed Hill.

Closing the album is the standout, country-infused live cover of "Some-

where Over the Rainbow."

Because her greatest-hits collection produced four new hit singles, McBride says, "It kind of took this long for the album to run its course," allowing her time to record her new effort at a leisurely pace during the past year-and-a-half.

Produced again by longtime collaborator Paul Worley, the album was recorded in McBride's own studio in the Nashville suburb of Berry Hill.

"It was a really great experience to be able to record when you felt like it and not be at the mercy of someone else's schedule," she says. "It just gave us a lot of time to be creative and experiment."

Elliot says the label will look at securing TV and print reviews for this album, and executives are planning an online marketing campaign aimed at attracting a younger audience.

"We hope it will spur lots of word-of-mouth and build a consumer base that is a little bit younger, that maybe were attracted to [This One's for the Girls] on the radio but may not know who she is yet," he says.

McBride is currently touring select dates and will make national TV and retail in-store appearances throughout the country to promote her new material.

She kicks off her second Joy of Christmas tour, booked by Ron Baird at Creative Artists Agency, Nov. 28.

"I hope I have the same audience," she says. "I hope they'll stick with me for another album."

Dottie Rambo Earns Seven CCMA Nominations

Dottie Rambo tops the nominations in the Christian Country Music Assn. (CCMA) Awards, to be held Nov. 6 at Nashville's Ryman Auditorium. Rambo earned seven nominations, three of which are for her collaboration with **Dolly Parton**, "Stand by the River." **Del Way** and **Glenn Kearney** earned five nominations apiece.

In addition to the three nominations she shares with Rambo, Parton earned a fourth for mainstream artist of the year. **Randy Travis** is also nominated in that category, one of four nominations he earned. **The Fox Brothers** also notched four nominations, including a solo nod for **Roy Fox** in the comedy act of the year category.

Dennis Agajanian, **CrossCountry** and **Darryl Worley** are triple nominees. Worley is nominated for songwriter of the year and earned two

nominations for his war anthem, "Have You Forgotten?"

Artist **Buddy Jewell** and **Lisa Ryan** of "The 700 Club" will host the awards. They will be held during the CCMA Convention, which is set for Nov. 2-6 in Nashville. For a complete list of nominees, go to billboard.com/awards.



ON THE ROW: Industry veteran **Neal Spielberg** has formed Nashville-based marketing and sales company Spielberg Consulting. Spielberg spent 21 years with AOL Time Warner, most recently as VP of country music sales and marketing for the Nashville division. His initial clients include Equity Music Group, Compendia Records and Lofton Creek Records.

Jimmy Harnen exits DreamWorks Records, where he had national promotion responsibilities, to join Refugee Management as VP/associate manager. He

remains based in Nashville and will oversee day-to-day management for Curb artist **Jo Dee Messina**. **Suzanne Durham** moves from Dallas to Boston as DreamWorks' Northeast regional.

Mary Beth Cunin joins CMT as VP of program planning and scheduling. She previously was executive director of program planning, scheduling and acquisitions at ABC Cable Networks' SOAPnet in Burbank, Calif.

New Zealand-bred country artist **Kylie Harris** has been tapped to host the Great American Country series "On The Edge of Country," an alt-country music video show. The weekly show also expands from 30 minutes to one hour.

SIGNINGS: DreamWorks Records has signed the duo **Hanna-McEuen**,

which comprises **Jamie Hanna** and **Jonathan McEuen**. They are first cousins, and the sons of **Nitty Gritty Dirt Band** founders **Jeff Hanna** and **John McEuen**, respectively.

Nashville Scene
By Phyllis Stark
phstark@billboard.com



19 during the Americana Music Assn. (AMA) conference in Nashville. The award, presented by the First Amendment Center in partnership with the AMA, recognizes him for his blending of music and activism for social justice and human rights causes.

Del McCoury will be inducted into the Bill Monroe Bluegrass Hall of Fame Sept. 27 in Bean Blossom, Ind.

Freddy Fender will receive the pioneer award from the International Entertainment Buyers Assn. Oct. 7 at its conference in Nashville.

ARTIST NEWS: **Lonestar** kicks off its first acoustic headlining tour Oct. 23 in Columbus, Ohio. The 22-city tour wraps Dec. 7 in Indianapolis. **Jimmy Wayne** opens the dates.

Shania Twain has teamed with Glamour magazine and Benefit Cosmetics to launch a limited-edition lipstick, which will be available in more than 90 Sephora stores this fall. All proceeds will go to the American Heart Assn.

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Billboard® TOP COUNTRY ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|--|------------|--|---|---------------|-----------|-----------|------------|----------------|--|------------|--|---|---------------|
| | | | | LAST WEEK | 2 WKS. AGO | | | | | | | | LAST WEEK | 2 WKS. AGO | | | |
| 1 | 1 | 1 | 6 | Sales data compiled by Nielsen SoundScan | | ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/19.98) | NUMBER 1 Greatest Hits Volume II And Some Other Stuff | 1 | 37 | 34 | 34 | 5 | Sales data compiled by Nielsen SoundScan | | SHERRIE AUSTIN BROKEN BOW 75872 (18.98 CD) [M] | Streets Of Heaven | 22 |
| 2 | 16 | 15 | 45 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH AMERICAN 063339*/LOST HIGHWAY (18.98 CD) | GREATEST GAINER American IV: The Man Comes Around | 2 | 38 | 35 | 35 | 12 | Sales data compiled by Nielsen SoundScan | | DWIGHT YOAKAM AUDIUM 8176/KDCH (18.98 CD) | Population: Me | 8 |
| 3 | NEW | 1 | 1 | Sales data compiled by Nielsen SoundScan | | CLAY WALKER RCA 67068/RLG (11.98/18.98) | HOT SHOT DEBUT A Few Questions | 3 | 39 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH LEGACY/COLUMBIA 86808/SONY MUSIC (17.98 EQ CD) | Johnny Cash At Madison Square Garden | 39 |
| 4 | 2 | 2 | 43 | Sales data compiled by Nielsen SoundScan | | SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD) | Up! | 1 | 40 | 33 | 27 | 6 | Sales data compiled by Nielsen SoundScan | | VARIOUS ARTISTS RCA 67064/RLG (11.98/18.98) | I've Always Been Crazy: A Tribute To Waylon Jennings | 19 |
| 5 | 3 | 3 | 50 | Sales data compiled by Nielsen SoundScan | | TOBY KEITH DREAMWORKS 450254/INTERSCOPE (11.98/18.98) | Unleashed | 1 | 41 | 45 | 42 | 37 | Sales data compiled by Nielsen SoundScan | | NICKEL CREEK SUGAR HILL 3941 (18.98 CD) | This Side | 2 |
| 6 | 4 | 4 | 73 | Sales data compiled by Nielsen SoundScan | | KENNY CHESNEY BNA 67038/RLG (12.98/18.98) | No Shoes. No Shirt. No Problems | 1 | 42 | 32 | 32 | 12 | Sales data compiled by Nielsen SoundScan | | WILLIE NELSON & FRIENDS LOST HIGHWAY 000453/UMGN (18.98 CD) | Live And Kickin' | 4 |
| 7 | 6 | 8 | 46 | Sales data compiled by Nielsen SoundScan | | RASCAL FLATTS LYRIC STREET 165031/HOLLYWOOD (12.98/18.98) | Melt | 1 | 43 | 37 | 36 | 18 | Sales data compiled by Nielsen SoundScan | | JIMMY WAYNE DREAMWORKS 450355/INTERSCOPE (18.98 CD) | Jimmy Wayne | 7 |
| 8 | NEW | 1 | 1 | Sales data compiled by Nielsen SoundScan | | VARIOUS ARTISTS MCA NASHVILLE 170297/UMGN (18.98 CD) | REMEMBERING Remembering Patsy Cline | 8 | 44 | 36 | 38 | 27 | Sales data compiled by Nielsen SoundScan | | CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [M] | I Love It | 16 |
| 9 | 7 | 7 | 15 | Sales data compiled by Nielsen SoundScan | | LONESTAR BNA 67076/RLG (12.98/18.98) | From There To Here: Greatest Hits | 1 | 45 | 38 | 37 | 22 | Sales data compiled by Nielsen SoundScan | | TOBY KEITH MERCURY 170351/UMGN (12.98 CD) | The Best Of Toby Keith: 20th Century Masters The Millennium Collection | 5 |
| 10 | 8 | 5 | 4 | Sales data compiled by Nielsen SoundScan | | DIERKS BENTLEY CAPITOL 39814 (12.98/18.98) | Dierks Bentley | 4 | 46 | 44 | 43 | 32 | Sales data compiled by Nielsen SoundScan | | BLAKE SHELTON WARNER BROS. 48237/WRN (12.98/18.98) | The Dreamer | 2 |
| 11 | 9 | 9 | 42 | Sales data compiled by Nielsen SoundScan | | TIM MCGRAW CURB 78746 (12.98/18.98) | Tim McGraw And The Dancehall Doctors | 2 | 47 | 47 | 46 | 37 | Sales data compiled by Nielsen SoundScan | | ALAN JACKSON ARISTA NASHVILLE 67039/RLG (12.98/18.98) | Drive | 1 |
| 12 | 5 | 6 | 9 | Sales data compiled by Nielsen SoundScan | | BROOKS & DUNN ARISTA NASHVILLE 67070/RLG (12.98/18.98) | Red Dirt Road | 1 | 48 | 39 | 29 | 3 | Sales data compiled by Nielsen SoundScan | | RODNEY CROWELL DMZ/EPIC 89082/SONY MUSIC (12.98 EQ CD) [M] | Fate's Right Hand | 29 |
| 13 | 13 | 16 | 49 | Sales data compiled by Nielsen SoundScan | | KEITH URBAN CAPITOL 32336 (10.98/18.98) | Golden Road | 3 | 49 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH MADACY 6494 (11.98 CD) | The Heart Of A Legend | 49 |
| 14 | 12 | 14 | 9 | Sales data compiled by Nielsen SoundScan | | PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/17.98) | Wave On Wave | 2 | 50 | 41 | 39 | 31 | Sales data compiled by Nielsen SoundScan | | GEORGE STRAIT MCA NASHVILLE 170319/UMGN (12.98/18.98) | For The Last Time: Live From The Astrodome | 2 |
| 15 | 10 | — | 1 | Sales data compiled by Nielsen SoundScan | | JEFF FOXWORTHY WARNER BROS. 73503/RHINO (18.98 CD/DVD) | The Best Of Jeff Foxworthy: Double Wide, Single Minded | 10 | 51 | 40 | 45 | 77 | Sales data compiled by Nielsen SoundScan | | GEORGE STRAIT MCA NASHVILLE 170280/UMGN (11.98 CD) | The Best Of George Strait: 20th Century Masters The Millennium Collection | 8 |
| 16 | 11 | 12 | 10 | Sales data compiled by Nielsen SoundScan | | TRACE ADKINS CAPITOL 81517 (10.98/18.98) | Greatest Hits Collection, Volume I | 1 | 52 | 46 | 44 | 56 | Sales data compiled by Nielsen SoundScan | | DIAMOND RIO ARISTA NASHVILLE 67046/RLG (11.98/17.98) | Completely | 3 |
| 17 | 14 | 13 | 8 | Sales data compiled by Nielsen SoundScan | | BRAD PAISLEY ARISTA NASHVILLE 50605/RLG (12.98/18.98) | Mud On The Tires | 1 | 53 | 42 | 40 | 48 | Sales data compiled by Nielsen SoundScan | | FAITH HILL WARNER BROS. 48001/WRN (12.98/18.98) | Cry | 1 |
| 18 | 17 | 10 | 4 | Sales data compiled by Nielsen SoundScan | | SARA EVANS RCA 67074/RLG (12.98/18.98) | Restless | 3 | 54 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH MERCURY/CHRONICLES 170217/UMGN (12.98 CD) | The Best Of Johnny Cash: 20th Century Masters The Millennium Collection | 54 |
| 19 | 21 | 22 | 104 | Sales data compiled by Nielsen SoundScan | | MARTINA MCBRIDE RCA 67012/RLG (12.98/18.98) | Greatest Hits | 1 | 55 | 43 | 41 | 9 | Sales data compiled by Nielsen SoundScan | | EARL SCRUGGS/DOC WATSON/RICKY SKAGGS ROUNDER 610526 (18.98 CD) | The Three Pickers | 24 |
| 20 | 59 | 67 | 41 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH LEGACY/COLUMBIA 86290/SONY MUSIC (17.98 EQ/24.98) | PACESETTER The Essential Johnny Cash | 20 | 56 | 48 | 49 | 37 | Sales data compiled by Nielsen SoundScan | | RODNEY CARRINGTON CAPITOL 36579 (18.98 CD) | Nut Sack | 14 |
| 21 | 15 | 19 | 11 | Sales data compiled by Nielsen SoundScan | | BUDDY JEWELL COLUMBIA 90131/SONY MUSIC (12.98 EQ/18.98) | Buddy Jewell | 1 | 57 | 50 | 48 | 24 | Sales data compiled by Nielsen SoundScan | | WILLIE NELSON LEGACY/COLUMBIA 86740/SONY MUSIC (25.98 EQ CD) | The Essential Willie Nelson | 24 |
| 22 | 19 | 18 | 14 | Sales data compiled by Nielsen SoundScan | | GEORGE STRAIT MCA NASHVILLE 000114/UMGN (12.98/18.98) | Honkytonkville | 1 | 58 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | RICK TREVINO WARNER BROS. 48484/WRN (11.98/18.98) | In My Dreams | 58 |
| 23 | 22 | 21 | 55 | Sales data compiled by Nielsen SoundScan | | MONTGOMERY GENTRY COLUMBIA 86520/SONY MUSIC (11.98 EQ/17.98) | My Town | 3 | 59 | 53 | 52 | 102 | Sales data compiled by Nielsen SoundScan | | GARY ALLAN MCA NASHVILLE 170201/UMGN (11.98/17.98) | Alright Guy | 4 |
| 24 | 18 | 17 | 4 | Sales data compiled by Nielsen SoundScan | | WYNONNA CURB 78811 (12.98/18.98) | What The World Needs Now Is Love | 1 | 60 | 52 | 50 | 25 | Sales data compiled by Nielsen SoundScan | | SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD) | Blue Collar Comedy Tour: The Movie | 29 |
| 25 | 20 | 11 | 7 | Sales data compiled by Nielsen SoundScan | | JOHN MICHAEL MONTGOMERY WARNER BROS. 73918/WRN (18.98 CD) | The Very Best Of John Michael Montgomery | 11 | 61 | 51 | 47 | 8 | Sales data compiled by Nielsen SoundScan | | CHRIS LEDOUX CAPITOL 81506 (10.98/18.98) | Horsepower | 24 |
| 26 | 27 | 26 | 22 | Sales data compiled by Nielsen SoundScan | | DARRYL WORLEY DREAMWORKS 000640/INTERSCOPE (12.98/18.98) | Have You Forgotten? | 1 | 62 | 49 | 51 | 22 | Sales data compiled by Nielsen SoundScan | | JESSICA ANDREWS DREAMWORKS 450356/INTERSCOPE (12.98/18.98) | Now | 4 |
| 27 | 29 | 28 | 51 | Sales data compiled by Nielsen SoundScan | | ELVIS PRESLEY RCA 68079*/RMG (12.98/19.98) | Elvis: 30 #1 Hits | 1 | 63 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | ROGER CREAGER DUALTONE 01148 (18.98 CD) | Long Way To Mexico | 63 |
| 28 | NEW | 1 | 1 | Sales data compiled by Nielsen SoundScan | | THE CHIEFTAINS VICTOR 52897/AAL (18.98 CD) | Further Down Further Down The Old Plank Road | 28 | 64 | 56 | 58 | 24 | Sales data compiled by Nielsen SoundScan | | GEORGE JONES BANDIT/BNA 67063/RLG (11.98/18.98) | The Gospel Collection: George Jones Sings The Greatest Stories Ever Told | 19 |
| 29 | 28 | 31 | 24 | Sales data compiled by Nielsen SoundScan | | CHRIS CAGLE CAPITOL 40516 (11.98/18.98) | Chris Cagle | 1 | 65 | 55 | 53 | 15 | Sales data compiled by Nielsen SoundScan | | LARRY THE CABLE GUY ARK 21 810078 (18.98 CD) | Lord, I Apologize | 53 |
| 30 | 26 | 25 | 17 | Sales data compiled by Nielsen SoundScan | | JO DEE MESSINA CURB 78790 (18.98 CD) | Greatest Hits | 1 | 66 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH K-TEL 3515 (19.98 CD) | The Legend Of Johnny Cash: First Original Hits | 66 |
| 31 | 23 | 20 | 45 | Sales data compiled by Nielsen SoundScan | | ALISON KRAUSS + UNION STATION ROUNDER 610515 (18.98 CD) | Live | 9 | 67 | 57 | 54 | 19 | Sales data compiled by Nielsen SoundScan | | EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M] | Emerson Drive | 13 |
| 32 | 24 | 23 | 60 | Sales data compiled by Nielsen SoundScan | | JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M] | Man With A Memory | 9 | 68 | 58 | 56 | 7 | Sales data compiled by Nielsen SoundScan | | VARIOUS ARTISTS WARNER SPECIAL PRODUCTS 18905/TIME LIFE (17.98 CD) | Classic Country: The '80s | 45 |
| 33 | 25 | 24 | 65 | Sales data compiled by Nielsen SoundScan | | DIXIE CHICKS MONUMENT/COLUMBIA 86840*/SONY MUSIC (12.98 EQ/18.98) | Home | 1 | 69 | 54 | 57 | 18 | Sales data compiled by Nielsen SoundScan | | DOLLY PARTON RCA/BMG HERITAGE 52098/RLG (18.98 CD) | Ultimate Dolly Parton | 20 |
| 34 | NEW | 1 | 1 | Sales data compiled by Nielsen SoundScan | | JUNE CARTER CASH DUALTONE 01142 (18.98 CD) | Wildwood Flower | 34 | 70 | 72 | 59 | 5 | Sales data compiled by Nielsen SoundScan | | THE DEL MCCOURRY BAND MCCOURRY MUSIC 0001/SUGAR HILL (16.98 CD) [M] | It's Just The Night | 47 |
| 35 | 31 | 30 | 11 | Sales data compiled by Nielsen SoundScan | | TRACY BYRD RCA 67073/RLG (11.98/18.98) | The Truth About Men | 5 | 71 | NEW | NEW | 1 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH TEVEE 7430/IMG (24.98 CD) | Johnny Cash Sings His Best: 40 Original Hits | 71 |
| 36 | 30 | 33 | 48 | Sales data compiled by Nielsen SoundScan | | RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98) | Rise And Shine | 8 | 72 | 61 | 55 | 34 | Sales data compiled by Nielsen SoundScan | | TERRI CLARK MERCURY 170325/UMGN (11.98/18.98) | Pain To Kill | 5 |

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 27
2003

Billboard® TOP COUNTRY CATALOG ALBUMS™

| THIS WEEK | LAST WEEK | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS | THIS WEEK | LAST WEEK | Sales data compiled by Nielsen SoundScan | | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | TOTAL CHART WKS |
|-----------|-----------|--|------------|--|------------------------------------|-----------------|-----------|-----------|--|------------|---|-----------------------------------|-----------------|
| | | LAST WEEK | 2 WKS. AGO | | | | | | LAST WEEK | 2 WKS. AGO | | | |
| 1 | 4 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH LEGACY/COLUMBIA 69739/SONY MUSIC (17.98 EQ/11.98) | NUMBER 1 16 Biggest Hits | 232 | 13 | 9 | Sales data compiled by Nielsen SoundScan | | ALAN JACKSON ARISTA NASHVILLE 18801/RLG (12.98/18.98) | The Greatest Hits Collection | 412 |
| 2 | 1 | Sales data compiled by Nielsen SoundScan | | TIM MCGRAW CURB 77978 (12.98/18.98) | Greatest Hits | 147 | 14 | 10 | Sales data compiled by Nielsen SoundScan | | WILLIE NELSON LEGACY/COLUMBIA 89322/SONY MUSIC (17.98 EQ/11.98) | 16 Biggest Hits | 262 |
| 3 | 25 | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH LEGACY/COLUMBIA 66773/SONY MUSIC (5.98 EQ/9.98) | Super Hits | 139 | 15 | — | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH MADACY 0820 (5.98 CD) | Johnny Cash: The Collection | 1 |
| 4 | 15 | Sales data compiled by Nielsen SoundScan | | PATSY CLINE DECCA/MCA NASHVILLE 000012/UMGN (18.98/11.98) | 12 Greatest Hits | 798 | 16 | 11 | Sales data compiled by Nielsen SoundScan | | DIXIE CHICKS MONUMENT 69678/SONY MUSIC (12.98 EQ/18.98) | Fly | 211 |
| 5 | 3 | Sales data compiled by Nielsen SoundScan | | SHANIA TWAIN MERCURY 536003/UMGN (12.98/18.98) | Come On Over | 306 | 17 | 12 | Sales data compiled by Nielsen SoundScan | | TOBY KEITH MERCURY 558962/UMGN (11.98/17.98) | Greatest Hits Volume One | 250 |
| 6 | 2 | Sales data compiled by Nielsen SoundScan | | KENNY CHESNEY BNA 67976/RLG (12.98/18.98) | Greatest Hits | 155 | 18 | — | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH SONY MUSIC SPECIAL PRODUCTS 15713/SONY MUSIC (17.98 EQ CD) | Giant Hits | 1 |
| 7 | 5 | Sales data compiled by Nielsen SoundScan | | RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M] | Rascal Flatts | 171 | 19 | 16 | Sales data compiled by Nielsen SoundScan | | TOBY KEITH DREAMWORKS 450297/INTERSCOPE (12.98/18.98) | Pull My Chain | 107 |
| 8 | — | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH LEGACY/COLUMBIA 65955/SONY MUSIC (7.98 EQ/11.98) | Johnny Cash At Folsom Prison | 93 | 20 | 13 | Sales data compiled by Nielsen SoundScan | | HANK WILLIAMS JR. CURB 77638 (5.98/9.98) | Greatest Hits, Vol. 1 | 476 |
| 9 | — | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH LEGACY/COLUMBIA 66017/SONY MUSIC (7.98 EQ/11.98) | Johnny Cash At San Quentin | 57 | 21 | 17 | Sales data compiled by Nielsen SoundScan | | SOUNDTRACK CURB 78703 (11.98/17.98) | Coyote Ugly | 162 |
| 10 | 6 | Sales data compiled by Nielsen SoundScan | | SOUNDTRACK LOST HIGHWAY/MERCURY 170069/UMGN (12.98/19.98) | O Brother, Where Art Thou? | 145 | 22 | 14 | Sales data compiled by Nielsen SoundScan | | JOHN DENVER MADACY 4750 (5.98/9.98) | The Best Of John Denver | 265 |
| 11 | 8 | Sales data compiled by Nielsen SoundScan | | BROOKS & DUNN ARISTA NASHVILLE 18852/RLG (12.98/18.98) | The Greatest Hits Collection | 313 | 23 | — | Sales data compiled by Nielsen SoundScan | | JOHNNY CASH AMERICAN 596792*/LOST HIGHWAY (17.98 EQ CD) | American III: Solitary Man | 28 |
| 12 | 7 | Sales data compiled by Nielsen SoundScan | | DIXIE CHICKS MONUMENT 68795/SONY MUSIC (10.98 EQ/17.98) [M] | Wide Open Spaces | 294 | 24 | 19 | Sales data compiled by Nielsen SoundScan | | THE JUDDS CURB 77965 (11.98/18.98) | Number One Hits | 153 |
| | | Sales data compiled by Nielsen SoundScan | | | | | 25 | 22 | Sales data compiled by Nielsen SoundScan | | HANK WILLIAMS MERCURY 536029/UMGN (11.98/17.98) | 20 Of Hank Williams Greatest Hits | 130 |

Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.



This is Ours.

Tim McGraw

Tim McGraw

and the Dancehall Doctors

A Mentor will under
 B Guita will under
 C Tech p Guita will under
 Tim McGraw

WANT STRESS-FREE
 DANCE? Our Amazing Booklet
 tells you how

Tim McGraw
 on Love & Faith

CATEGORY NO. 1 ENTERTAINER OF THE YEAR

This award is for the act displaying the greatest competence in all aspects of the entertainment field. Voter should give consideration not only to recorded performance, but also to the in-person performance staging, public acceptance, attitude, leadership and overall contribution to the Country Music image.

Award to artist.

SEPTEMBER 27
2003

Billboard® HOT COUNTRY SINGLES & TRACKS

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Airplay monitored by Nielsen Broadcast Data Systems | | PEAK POSITION | TITLE | Artist | IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | Airplay monitored by Nielsen Broadcast Data Systems | | TITLE | Artist | IMPRINT & NUMBER/PROMOTION LABEL | PEAK POSITION |
|-----------|-----------|------------|----------------|---|----------------------------------|---------------|---------------------------------------|------------------------------------|------------------------------------|-----------------|-----------------------|-----------|------------|----------------|---|----------------------------------|--------------------------------|--|----------------------------------|---------------|
| | | | | PRODUCTION (SONGWRITER) | IMPRINT & NUMBER/PROMOTION LABEL | | | | | | | | | | PRODUCTION (SONGWRITER) | IMPRINT & NUMBER/PROMOTION LABEL | | | | |
| | | | | 1 Week At Number 1 | | | NUMBER 1 | | | | 31 | 33 | 36 | 10 | I WISH | | Jo Dee Messina | CURB ALBUM CUT | | 31 |
| 1 | 2 | 3 | 24 | Dierks Bentley | | 1 | WHAT WAS I THINKIN' | Dierks Bentley | CAPITOL 77963 | | 32 | 32 | 32 | 12 | TENNESSEE RIVER RUN | | Darryl Worley | DREAMWORKS ALBUM CUT | | 32 |
| 2 | 1 | 1 | 15 | Alan Jackson & Jimmy Buffett | | 1 | IT'S FIVE O'CLOCK SOMEWHERE | Alan Jackson & Jimmy Buffett | ARISTA NASHVILLE 54205 | | 33 | 34 | 38 | 8 | DRINKIN' BONE | | Tracy Byrd | RCA ALBUM CUT | | 33 |
| 3 | 4 | 4 | 20 | Tim McGraw | | 3 | REAL GOOD MAN | Tim McGraw | CURB ALBUM CUT | | 34 | 35 | 35 | 9 | WRINKLES | | Diamond Rio | ARISTA NASHVILLE ALBUM CUT | | 34 |
| 4 | 5 | 5 | 19 | Buddy Jewell | | 4 | HELP POUR OUT THE RAIN (LACEY'S SONG) | Buddy Jewell | COLUMBIA 79885 | | 35 | 36 | 37 | 10 | LONG BLACK TRAIN | | Josh Turner | MCA NASHVILLE 000976 | | 35 |
| 5 | 3 | 2 | 19 | Kenny Chesney | | 2 | NO SHOES, NO SHIRT, NO PROBLEMS | Kenny Chesney | BNA ALBUM CUT | | 36 | 37 | 39 | 10 | I CAN'T TAKE YOU ANYWHERE | | Scotty Emerick With Toby Keith | DREAMWORKS ALBUM CUT | | 36 |
| 6 | 6 | 11 | 15 | Martina McBride | | 6 | THIS ONE'S FOR THE GIRLS | Martina McBride | RCA ALBUM CUT | | 37 | 38 | 41 | 6 | I LOVE YOU THIS MUCH | | Jimmy Wayne | DREAMWORKS ALBUM CUT | | 37 |
| 7 | 8 | 12 | 14 | Gary Allan | | 7 | TOUGH LITTLE BOYS | Gary Allan | MCA NASHVILLE 000946 | | 38 | 40 | 46 | 6 | I WANNA DO IT ALL | | Terri Clark | MERCURY ALBUM CUT | | 38 |
| 8 | 10 | 10 | 17 | Keith Urban | | 8 | WHO WOULDN'T WANNA BE ME | Keith Urban | CAPITOL ALBUM CUT | | 39 | 46 | 55 | 4 | LITTLE MOMENTS | | Brad Paisley | ARISTA NASHVILLE ALBUM CUT | | 39 |
| 9 | 9 | 9 | 23 | Clay Walker | | 9 | A FEW QUESTIONS | Clay Walker | RCA ALBUM CUT | | 40 | 42 | 44 | 7 | EVERY FRIDAY AFTERNOON | | Craig Morgan | BROKEN BOW ALBUM CUT | | 40 |
| 10 | 12 | 16 | 12 | Rascal Flatts | | 10 | I MELT | Rascal Flatts | LYRIC STREET ALBUM CUT | | 41 | 41 | 43 | 9 | HALF A HEART TATTOO | | Jennifer Hanson | CAPITOL ALBUM CUT | | 41 |
| 11 | 14 | 18 | 5 | Toby Keith | | 11 | I LOVE THIS BAR | Toby Keith | DREAMWORKS ALBUM CUT | | 42 | 60 | — | 2 | YOU CAN'T TAKE THE HONKY TONK OUT OF THE GIRL | | Brooks & Dunn | ARISTA NASHVILLE ALBUM CUT | | 42 |
| 12 | 7 | 6 | 25 | Shania Twain | | 4 | FOREVER AND FOR ALWAYS | Shania Twain | MERCURY 001251 | | 43 | 44 | 47 | 7 | RUN, RUN, RUN | | Ryan Tyler | ARISTA NASHVILLE ALBUM CUT | | 43 |
| 13 | 11 | 7 | 24 | Brooks & Dunn | | 1 | RED DIRT ROAD | Brooks & Dunn | ARISTA NASHVILLE ALBUM CUT | | 44 | 45 | 48 | 6 | I'M ONE OF YOU | | Hank Williams Jr. | ASYLUM-CURB ALBUM CUT | | 44 |
| 14 | 16 | 13 | 29 | Lonestar | | 1 | MY FRONT PORCH LOOKING IN | Lonestar | BNA ALBUM CUT | | 45 | 47 | 49 | 14 | IN MY DREAMS | | Rick Trevino | WARNER BROS. ALBUM CUT/WRN | | 45 |
| 15 | 17 | 17 | 18 | Pat Green | | 15 | WAVE ON WAVE | Pat Green | REPUBLIC ALBUM CUT/UNIVERSAL SOUTH | | 46 | 39 | 40 | 15 | CAN YOU HEAR ME WHEN I TALK TO YOU? | | Ashley Gearing | LYRIC STREET 164075 | | 46 |
| 16 | 15 | 15 | 37 | Toby Keith Duet With Willie Nelson | | 1 | BEER FOR MY HORSES | Toby Keith Duet With Willie Nelson | DREAMWORKS 450785 | | 47 | 48 | 58 | 3 | RAINBOW MAN | | Jeff Bates | RCA ALBUM CUT | | 47 |
| 17 | 13 | 8 | 28 | Brad Paisley | | 3 | CELEBRITY | Brad Paisley | ARISTA NASHVILLE ALBUM CUT | | 48 | 50 | 51 | 8 | I'LL BE AROUND | | Sawyer Brown | LYRIC STREET ALBUM CUT | | 48 |
| 18 | 20 | 20 | 11 | Patty Loveless | | 18 | LOVIN' ALL NIGHT | Patty Loveless | EPIC 79954/EMN | | 49 | 51 | 52 | 10 | PRAY FOR THE FISH | | Randy Travis | WORD-CURB ALBUM CUT/WARNER BROS. CHRISTIAN | | 49 |
| 19 | 19 | 21 | 22 | Billy Currington | | 19 | WALK A LITTLE STRAIGHTER | Billy Currington | MERCURY 000972 | | 50 | 52 | 59 | 4 | I THINK YOU'RE BEAUTIFUL | | Amy Dalley | CURB ALBUM CUT | | 50 |
| 20 | 22 | 23 | 8 | George Strait | | 20 | COWBOYS LIKE US | George Strait | MCA NASHVILLE 001250 | AIRPOWER | 51 | 56 | 57 | 3 | HEAVEN HELP ME | | Wynonna | ASYLUM-CURB ALBUM CUT | | 51 |
| 21 | 21 | 22 | 14 | Chris Cagle | | 21 | CHICKS DIG IT | Chris Cagle | CAPITOL ALBUM CUT | | 52 | 55 | — | 2 | PERFECT | | Sara Evans | RCA ALBUM CUT | | 52 |
| 22 | 25 | 30 | 5 | Reba McEntire | | 22 | I'M GONNA TAKE THAT MOUNTAIN | Reba McEntire | MCA NASHVILLE ALBUM CUT | | HOT SHOT DEBUT | | | | | | | | | |
| 23 | 26 | 27 | 10 | Montgomery Gentry | | 23 | HELL YEAH | Montgomery Gentry | COLUMBIA ALBUM CUT | | 53 | NEW | 1 | | HOT MAMA | | Trace Adkins | CAPITOL ALBUM CUT | | 53 |
| 24 | 23 | 26 | 21 | Rushlow | | 23 | I CAN'T BE YOUR FRIEND | Rushlow | LYRIC STREET ALBUM CUT | | 54 | 59 | 56 | 3 | SELL A LOT OF BEER | | The Warren Brothers | BNA ALBUM CUT | | 54 |
| 25 | 24 | 25 | 20 | Rachel Proctor | | 24 | DAYS LIKE THIS | Rachel Proctor | BNA ALBUM CUT | | 55 | NEW | 1 | | COOL TO BE A FOOL | | Joe Nichols | UNIVERSAL SOUTH ALBUM CUT | | 55 |
| 26 | 27 | 28 | 15 | Rodney Atkins | | 26 | HONESTY (WRITE ME A LIST) | Rodney Atkins | CURB ALBUM CUT | | 56 | 49 | 45 | 10 | WHAT A SHAME | | Rebecca Lynn Howard | MCA NASHVILLE 001050 | | 43 |
| 27 | 28 | 29 | 16 | Sherrie Austin | | 27 | STREETS OF HEAVEN | Sherrie Austin | BROKEN BOW ALBUM CUT | | 57 | NEW | 1 | | I'M IN LOVE WITH YOU | | Billy Dean | VIEW 2 ALBUM CUT/H2E | | 57 |
| 28 | 31 | 33 | 7 | Lonestar | | 28 | WALKING IN MEMPHIS | Lonestar | BNA ALBUM CUT | | 58 | NEW | 1 | | STRICTLY BUSINESS | | Brad Wolf | WARNER BROS. ALBUM CUT/WRN | | 58 |
| 29 | 30 | 31 | 12 | Blake Shelton | | 29 | PLAYBOYS OF THE SOUTHWESTERN WORLD | Blake Shelton | WARNER BROS. ALBUM CUT/WRN | | 59 | 57 | — | 2 | SHE IS | | Susan Ashton | CAPITOL ALBUM CUT | | 57 |
| 30 | 29 | 34 | 10 | Mark Wills | | 29 | AND THE CROWD GOES WILD | Mark Wills | MERCURY 001152 | | 60 | 54 | 54 | 9 | THE LATE GREAT GOLDEN STATE | | Dwight Yoakam | AUDIUM ALBUM CUT | | 52 |

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 147 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved.

SEPTEMBER 27 2003 Billboard® TOP BLUEGRASS ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--------------------------------------|---|--|
| 1 | 1 | 45 | ALISON KRAUSS + UNION STATION | ROUNDER 610515 | Live |
| 2 | NEW | | JUNE CARTER CASH | DUALTONE 01142 | Wildwood Flower |
| 3 | 3 | 57 | NICKEL CREEK | SUGAR HILL 3941 | This Side |
| 4 | 2 | 9 | EARL SCRUGGS/DOC WATSON/RICKY SKAGGS | ROUNDER 610526 | The Three Pickers |
| 5 | 6 | 8 | THE DEL MCCOURY BAND | MCCOURY MUSIC 0001/SUGAR HILL [H] | It's Just The Night |
| 6 | 4 | 8 | VARIOUS ARTISTS | WARNER SPECIAL PRODUCTS 15828/TIME LIFE | Bluegrass Today |
| 7 | 7 | 8 | RHONDA VINCENT | ROUNDER 610497 [H] | One Step Ahead |
| 8 | 5 | 8 | VARIOUS ARTISTS | SMCMG 18940/TIME LIFE | Heaven Bound: The Best Of Bluegrass Gospel |
| 9 | 11 | 8 | TIM O'BRIEN | HONEY SKIES 3978/SUGAR HILL | Traveler |
| 10 | 9 | 8 | VARIOUS ARTISTS | MADACY CHRISTIAN 3241/MADACY | Best Of Bluegrass Gospel |
| 11 | 8 | 8 | RICKY SKAGGS & KENTUCKY THUNDER | SKAGGS FAMILY/LYRIC STREET 901204/HOLLYWOOD [H] | Live At The Charleston Music Hall |
| 12 | NEW | | NATALIE MACMASTER | ROUNDER 617056 | Blueprint |
| 13 | 12 | 54 | VARIOUS ARTISTS | UNIVERSAL SPECIAL PRODUCTS 18701/TIME LIFE | Time-Life's Treasury Of Bluegrass |
| 14 | 13 | 8 | THE NITTY GRITTY DIRT BAND | CAPITOL 40177 | Will The Circle Be Unbroken, Volume III |
| 15 | 10 | 8 | THE APPALACHIAN PICKERS | K-TEL 3063 | Old Timey Gospel |

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SEPTEMBER 27 2003 Billboard® HOT COUNTRY SINGLES SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | IMPRINT & NUMBER/DISTRIBUTING LABEL | Artist |
|-----------|-----------|----------------|---------------------------------------|-------------------------------------|-----------------------------------|
| 1 | 1 | 44 | PICTURE | UNIVERSAL SOUTH 172274 | Kid Rock Featuring Allison Moorer |
| 2 | 2 | 17 | WHAT WAS I THINKIN' | CAPITOL 77963 | Dierks Bentley |
| 3 | 4 | 7 | WALK A LITTLE STRAIGHTER | MERCURY 000972/UMGN | Billy Currington |
| 4 | 5 | 7 | LONG BLACK TRAIN | MCA NASHVILLE 000976/UMGN | Josh Turner |
| 5 | 6 | 9 | CAN YOU HEAR ME WHEN I TALK TO YOU? | LYRIC STREET 164075/HOLLYWOOD | Ashley Gearing |
| 6 | 3 | 15 | HELP POUR OUT THE RAIN (LACEY'S SONG) | COLUMBIA 79885/SONY MUSIC | Buddy Jewell |
| 7 | 7 | 11 | CARRY THE FLAG | SLR 0006 | Dean Justin |
| 8 | 9 | 12 | BROKENHEARTSVILLE | UNIVERSAL SOUTH 000782 | Joe Nichols |
| 9 | 8 | 19 | STAY GONE | DREAMWORKS 000345/INTERSCOPE | Jimmy Wayne |
| 10 | — | 1 | LOVIN' ALL NIGHT | EPIC 79954/SONY MUSIC | Patty Loveless |

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Mike Marshall and his Adventure Music partners seal a Brazilian deal with Burnside Distribution



Retail

Sun Capital's Marc Leder may fight Trans World for Wherehouse Entertainment



MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION



FROM LEFT, DEAN, WELT, COHEN, BARLOW AND CHUCK D JOINED A HOST OF ARTISTS AND MUSIC AND TECHNOLOGY EXECUTIVES ON 'MUSIC WARS,' A SPECIAL PROGRAM FROM CABLE NETWORK TECHTV FOCUSING ON THE IMPACT OF FILE SHARING ON THE MUSIC INDUSTRY

Kazaa Chief Wants Music To Do A Deal

BY BRIAN GARRITY

NEW YORK—Nikki Hemming, chief executive of Sharman Networks, owner and operator of Kazaa, says that file sharing is “unstoppable” and that the recording industry needs to “come to the table” and join in the process of commercializing peer-to-peer (P2P) technology.

Hemming's statements are among comments from a host of other music and technology executives in “Music Wars,” a special program being aired repeatedly this month by cable network TechTV focusing on the impact of file sharing on the music industry.

“We're a responsible business partner that could work with the music industry right now and deliver them millions of dollars that they are missing out on,” Hemming says.

Kazaa offers its users access to commercial music through Altnet, a music service that is distributed

(Continued on page 50)

Atmosphere Grows Through Epitaph Deal

BY MOIRA McCORMICK

Underground hip-hop duo Atmosphere has enjoyed admirable grassroots growth during its career. But extensive touring, word-of-mouth and favorable press only go so far.

Atmosphere is finding that distribution through the right partners can have a meaningful impact on sales and profile.

The band has turned to independent punk label Epitaph Records to help reach a larger fan base.

Epitaph is releasing the act's latest album, “Seven's Travels,” under a worldwide licensing deal with Atmosphere's own label, Rhyme Sayers Entertainment.

The label's retail relationships enable Atmosphere to “enjoy the resources of a bigger company,” Epitaph GM Dave Hansen says.

While Atmosphere's previous album, “God Loves Ugly,” was available at such stores as FYE and Best Buy under a distribution deal with Razor & Tie, Epitaph is looking to step up the act's profile at mass-merchant and mall-based specialty retailers.

Hansen says Epitaph is mounting retail programs in Target, Best Buy, Trans World and Borders Books & Music stores. Under the program, retailers will be offered extensive Atmosphere point-of-purchase displays.

“We have the money to create the kind of promotional materials for Atmosphere that would

be a huge strain on Rhyme Sayers at this point,” says Andy Kaulkin, president of Epitaph's sister label, Anti-Records, who also oversees Epitaph's hip-hop releases.

Epitaph also plans select media buys, including ads on MTV2, according to Hansen.

Plans are in the works for a video, as well, “though we don't envision MTV exposure just yet,” Hansen says.

In addition, hip-hop specialty stores are being serviced by independent distributors, including Koch International, Fat Beats and Revolver. Also, commuters in New York, Los Angeles and Minneapolis can expect to see Atmosphere ads on bus benches.

“It's still grassroots,” Hansen says of Atmosphere's higher profile. “It's not traditional major media.”

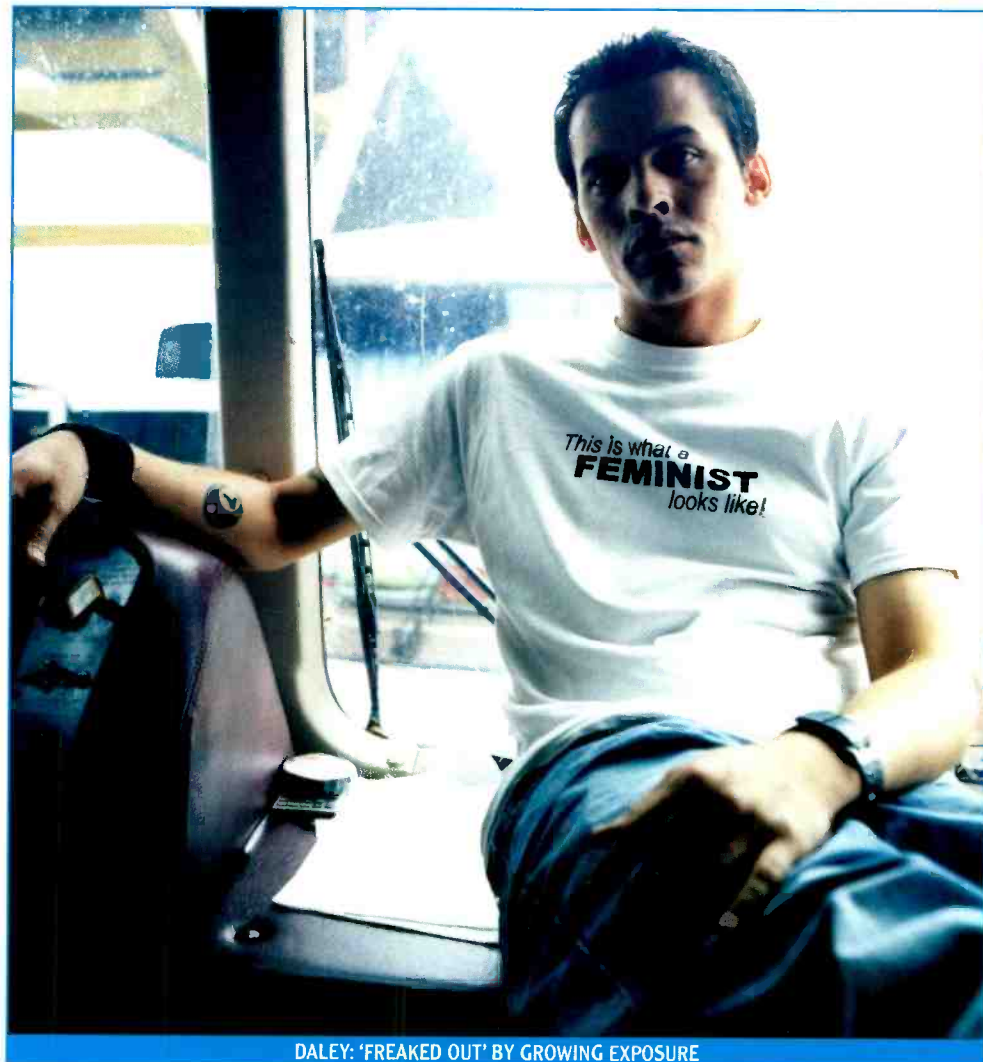
Epitaph is also employing such standard indie-label promotional tools as street teams, viral marketing and publicity.

Interest in Atmosphere has been building since the Minneapolis-based act's first self-released album, 1997's “Overcast!” “God Loves Ugly” debuted at No. 1 on the *Billboard* Heatseekers chart last year.

Kaulkin says Epitaph approached Rhyme Sayers about the possibility of a licensing deal.

Atmosphere frontman and Rhyme Sayers Entertainment co-owner Sean “Slug” Daley has been

(Continued on page 51)



DALEY: 'FREAKED OUT' BY GROWING EXPOSURE

With Palo Alto Reissues Comes Some Serious Jazz

Serious Records, a new Los Angeles-based label, has acquired the holdings of Westlake Village, Calif.-based Quicksilver Records and is rereleasing titles from Quicksilver's Palo Alto jazz catalog.

The principal retail solicitation for Serious' product is by Select-O-Hits in Memphis, though fulfillment is handled direct by the label.

Palo Alto was founded in the San Francisco Bay Area in the mid-'70s by DJ/producer **Herb Wong**.

The label folded in 1983, and its catalog was acquired by Quicksilver's **Howard Silvers**, who will be actively involved in Serious' reissue program. Industry vet **Tom Vickers** is also working on the rerelease campaign.

The first Palo Alto releases from Serious, out now, are titles by pianist **Denny Zeitlin**, saxophonist

Pepper Adams, drummer **Les DeMerle** and a duo session by tenorist **Joe Henderson** and pianist **Mal Waldron**.

The Indies™

By Chris Morris
cmorris@billboard.com



Future titles include albums by pianist **McCoy Tyner**, guitarists **John Abercrombie** and **John Scofield**, drummer **Elvin Jones** and singer **Linda Hopkins**.

Serious will also be reinstating the Quicksilver catalog, which includes recordings by **Eubie Blake**, **Billie Holiday** and **Anita**

O'Day. There are also plans for a two-volume set of performances from the Monterey Jazz Festival.

ALLEVIATING APPLE CONFUSION: Apple moved quickly last week to squelch some confusion stemming from an unsolicited e-mail sent to independent labels by a Chicago-based distributor.

The e-mail, circulated by IAmMusicOnline.com, read in part, "In September, Apple will begin selling independent music at their iTunes store. To get in you must go through an independent distributor partnered with Apple. There are 150... We are the only iTunes partner in the Midwest."

A spokeswoman for Apple quickly contacted The Indies to counter that representation.

"You don't have to go in [to iTunes] through an independent distributor who is partnered with Apple," the spokeswoman said.



MARSHALL: ON A NEW ADVENTURE

Apple could not be reached for elaboration, but clearly the company has not eliminated dealing directly with independent labels as an avenue for representation at iTunes.

A BRAZILIAN ADVENTURE: Adventure Music, a new indie label specializing in Brazilian music, has sealed an exclusive deal with Burnside Distribution in Portland, Ore.

With offices in New York and Oakland, Calif., Adventure is a partnership between president and collector **Richard Zirinsky Jr.**, partner **Robert Corroon** and mandolinist and longtime Windham Hill Records artist **Mike Marshall**.

The initial releases from Adventure will be sets by guitarist **Ricardo Silveira**, a duo set
(Continued on page 51)

Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

INTERNATIONAL BUYER'S GUIDE: Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$179

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MUSICIAN'S GUIDE TO TOURING & PROMOTION: Today's working musician's guide to clubs, tape/disc services, A&R, music services, industry websites and more. \$15.95 (Shipping included) \$18.95 overseas

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Kazaa

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through the P2P network.

To date, Altnet has not been able to secure content distribution deals with the labels.

Altnet's distribution relationship with Kazaa—the focus of industry-sponsored copyright infringement lawsuits—is viewed as among the issues challenging deals with the labels.

However, Hemming maintains that selling through a Kazaa-distributed music service is not any less secure than the other commercial offerings on the market.

"Rights-managed content through Kazaa is as good as any rights-managed content anywhere in the world," she says. "We use the same technology to wrap and deliver premium files as iTunes, for example, so why would anyone have a problem with that?"

Hemming maintains that the company aims to diversify its revenue—with or without the support of the recording industry.

In addition to Altnet, Kazaa has launched a new premium version of its service, Kazaa Plus.

That is in addition to a free version of the popular P2P software, which is still available.

The \$29.95 version of Kazaa blocks all banner or pop-up ads. Users of the premium version can access up to 3,000 results per search, three to five times more than with the free Kazaa service.

Premium users can also download files from up to 40 sources at a time vs. eight for free. Additionally, Kazaa Plus can initiate searches that run every 30 minutes for a 24-hour period.

Tough talk from the file-sharing services comes in the wake of a federal court ruling earlier this year in a case against Morpheus and Grokster that operators of P2P networks are not responsible for the actions of their users.

"P2P is one of the most efficient ways to distribute digital media, and I think that it will ultimately be embraced," Morpheus CEO Michael Weiss says in the special.

But the court ruling protecting P2P networks is prompting the Recording Industry Assn. of America to pursue lawsuits against individual consumers.

The industry maintains that consumers need to be made aware that there are consequences for engaging in file sharing.

However, individual consumers and some lawmakers are expressing reservations about the strategy.

"I don't want to make criminals out of 14-year-olds," Sen. Norm Coleman, R-Minn., says. "I don't want to strip away the bank accounts of kids going to college because they were doing something that they probably did because they didn't think it was wrong."

Some parents are equally distressed.

"It's confusing, and it's shocking," says Vonnie Bassett, the mother of a 17-year-old whom the RIAA subpoenaed. "If this is

illegal, [the operators of file-sharing networks] shouldn't be allowed to have a Web site to let kids [download.]"

Fred Von Lohman, an attorney with the Electronic Frontier Foundation, says that intimidation is the point of the industry's litigation strategy. But he also says it does not eliminate the need to commercialize P2P networks.

"It's time to develop a mechanism that gets artists paid for file sharing and makes file sharing legal," he says.

Others in the recording and technology industries are not in favor of such measures.

"P2P is a great technology for getting around copyrights," MusicMatch CEO Dennis Mudd says.

Trick Pony bass player Ira Dean, Maverick Records head of new media Jeremy Welt, EMI senior VP of Digital Development & Distribution Ted Cohen, Electronic Frontier Foundation attorney John Perry Barlow and Public Enemy frontman Chuck D were featured in a live town-hall forum debating both sides of the issue.

Meanwhile, the RIAA is attempting to help push consumers to industry-sanctioned music services like Apple Computer's iTunes Music Store and Real Networks' Rhapsody, both of which are reporting higher consumption numbers.

RIAA attorney Matt Oppenheim says: "The question is whether we can convert these individuals into paying customers of the new legitimate online services."

Sun Capital May Fight For Warehouse

Trans World may have won the bidding war over Sun Capital Partners to buy Warehouse Entertainment, but now it has to figure out a way to close the deal.

The court hearing to approve the deal is scheduled for Sept. 29 at a Delaware bankruptcy court. And although Trans World and Warehouse will appear with a definitive agreement for the former to buy the latter, Musicland owner Sun Capital will be there to renew the bidding war.

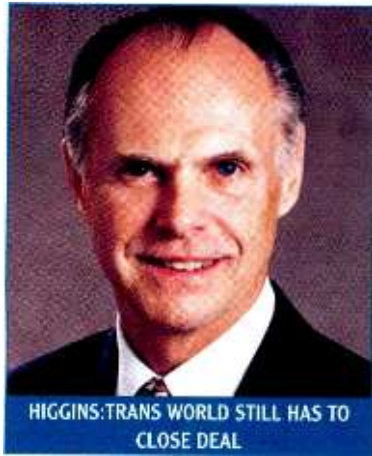
After meeting with Musicland executives—according to **Marc Leder**, managing director of Boca Raton, Fla.-based Sun Capital—Leder says, “We have decided to press forward.” He says the firm hopes to be at the hearing if it can get the majors to support Warehouse in the event of Sun Capital successfully acquiring it. (More on this later in the column.)

Trans World and Sun Capital already went toe to toe Sept. 12 in a Delaware bankruptcy court room during a 14-hour bidding marathon that started in the mid-\$30 million range for Warehouse and wound up with the Albany, N.Y.-based retailer agreeing to pay \$41 million. Of that, \$36 million is in cash, and \$5 million is in assumed liabilities. Trans World made

its bid in conjunction with a consortium of liquidators.

The deal would make Trans World the largest music specialty retailer in terms of store count, giving the chain a total of around 940 stores.

Trans World says it will initially



HIGGINS: TRANS WORLD STILL HAS TO CLOSE DEAL

keep 113 of the Warehouse stores open and liquidate 35 of them. Of the 113, it is looking for rent concessions in about 50 stores, which will determine whether those outlets remain open.

“The acquisition will be accretive immediately, and that will be reflected

in our fourth-quarter earnings and for the year as well,” Trans World executive VP/CFO **John Sullivan** says. For you non-financial types, “accretive” in this instance means the deal will immediately produce profits greater than the existing profits at the Warehouse stores that Trans World plans to keep open.

The deal could strengthen Trans World’s presence as a national chain. While Trans World is already in 46 states, it is heavily weighted east of the Mississippi, so the Warehouse deal gives the chain a good West Coast presence.

Trans World says it plans to keep the Warehouse distribution center open and hopes to retain the chain’s field staff. While it plans to shut down corporate headquarters, the 80 staffers there will be interviewed to see if any opportunities can be created.

Meanwhile, Leder says that if Sun Capital wins, it plans to keep Warehouse separate for a while and then eventually merge it into Musicland. In the first bidding go-around, Sun Capital made the higher bid but lost. Leder says the sticking point was that it had

as a condition of the acquisition that Warehouse would get normal credit terms after Sun Capital owned it. Sources at the majors also say that the Trans World deal gives more cash on the front end.

Retail Track
By Ed Christman
echristman@billboard.com



Leder acknowledges that not all the majors are giving full normalized credit terms to Musicland and says Sun Capital does not want to go through that struggle all over again if it should buy Warehouse. That is why the condition of the majors’ support was part of the offer the first time and why he will lobby for it for the Sept. 29 hearing.

To line up that support, Sun Capital

and Musicland will be calling the majors to explain all that has been accomplished under its ownership. While initially hoping to close 300 stores, Sun Capital has reached agreements to close 186 stores and has rent concessions in the other stores it targeted, allowing those stores to remain open. It had allotted \$25 million but now will only have to spend \$9 million for the closures, Leder says.

It is also opening stores. Plans call for separating some of the larger Sam Goody mall stores into two distinct stores, a Sam Goody and a Suncoast. That will occur in 24 instances, Leder says, strengthening the already profitable Suncoast brand.

Musicland also plans to open seven stores. Net store count when that is done will be 919—533 Sam Goody Stores and 386 Suncoast. But then Musicland will turn its attention to Media Play to see what needs to be done to improve that chain, and who knows—it may eventually have to consider what to do with Warehouse. But I bet Trans World Entertainment chairman **Bob Higgins** will have something to say on that topic as well.

Indies

Continued from page 50

from singer **Claudia Villela** and guitarist **Ricardo Peixoto** and “Serenata,” a collaboration by Marshall and composer/musician **Jovina Santos Neto**.

Adventure plans to both license material and produce new

recordings by Brazilian and Latin American artists.

R.I.P.: Allegro Corp., U.S. distributor of Denmark’s Storyville Records, has informed the Indies of the death of label founder **Karl Emil Knudsen**. He passed away Sept. 5 in Copenhagen.

For more than 50 years, Knudsen was one of the most prolific producers and promoters of jazz and blues records in Europe. For several years, his Storyville imprint worked in tandem with **Anders Dyrup’s** equally well-known imprint Sonet. That partnership ended in 1978, when the

two companies separated.

From the ‘50s through the ‘70s, Storyville recorded a number of still-classic sets by such blues artists as **Lonnie Johnson**, **Big Bill Broonzy**, **Robert Pete Williams**, **Big Joe Williams** and **Sonny Boy Williamson**, as well as jazz talents like **Bud Powell**, **Archie Shepp**, **Harry “Sweets” Edison**, **Lee Konitz** and **Warne Marsh**, to name just a handful.

During the ‘90s, Knudsen moved into video production, producing documentaries about the **Mills Brothers** and **Spike Jones**, which were directed by American documentarian **Don McGlynn**.

Atmosphere

Continued from page 49

repeatedly courted by major labels—and has turned them down.

Kaulkin says that the current partnership is a “natural cultural fit” because “hip-hop has all the vitality and integrity that punk rock had in its heyday.”

A new 75-date tour kicked off Sept. 12 in Calgary, Canada, and the group will make in-store appearances along the way, as has been its custom.

Atmosphere is on the road with fellow Rhyme Sayers artists, including Oddjobs, Brother Ali, Micranots, Mr. Dibbs and Crescent Moon.

The push for more exposure elicits some trepidation on the part of the DIY-oriented Daley, who once said he wanted to personally hand-sell every Atmosphere CD to each of his fans.

“It freaks me out a bit,” Daley says. “I’m trying to convince myself I’m cut out for this.”

AOL Music: Total Monthly Streams

| Top Audio | | Top Video | |
|---|---------|--|-----------|
| 1. CLAY AIKEN * Invisible nca | 605,694 | 1. 50 CENT FEAT. SNOOP DOGG P.L.M.P. SHADY/AFTERMATH/INTERSCOPE | 1,571,859 |
| 2. BLACK EYED PEAS Where Is the Love? INTERSCOPE | 531,711 | 2. BLACK EYED PEAS Where Is the Love? INTERSCOPE | 1,443,393 |
| 3. CHINGY Right Thurr CAPITOL | 423,070 | 3. HILARY DUFF So Yesterday HOLLYWOOD | 1,425,058 |
| 4. MYA My Love Is Like...WO INTERSCOPE | 344,549 | 4. NELLY FEAT. P. DIDDY Shake Ya Tailfeather UNIVERSAL | 1,264,463 |
| 5. BEYONCE FEAT. JAY-Z Crazy in Love COLUMBIA | 336,179 | 5. CHRISTINA AGUILERA FEAT. LIL' KIM Can't Hold Us Down RCA | 906,097 |
| 6. R. KELLY Thoina Thing JIVE | 262,616 | 6. AVRIL LAVIGNE * Nobody's Fool A&A | 771,093 |
| 7. STING * Send Your Love INTERSCOPE | 240,156 | 7. HILARY DUFF So Yesterday *** HOLLYWOOD | 746,323 |
| 8. HILARY DUFF * So Yesterday HOLLYWOOD | 142,850 | 8. JUSTIN TIMBERLAKE Señorita nca | 666,063 |
| 9. R.E.M. * Bad Day WARNER BROS. | 141,070 | 9. 50 CENT Many Men SHADY/AFTERMATH/INTERSCOPE | 640,449 |
| 10. FATBOY SLIM * Don't Let the Man Get You Down A&A | 109,370 | 10. JOHN MAYER * Bigger Than My Body COLUMBIA | 635,139 |

* First Listen/First View † Artist of the Month ** Breaker Artist *** Sessions@AOL
Source: AOL Music for June 2003

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| SEPTEMBER 27 2003 Billboard TOP KID VIDEO™ | | | | | |
|--|-----------|----------------|---|-----------------|-------|
| Sales data compiled by Nielsen VideoScan | | | | | |
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | YEAR OF RELEASE | PRICE |
| | | | NUMBER 1 2 Weeks At Number 1 | | |
| 1 | 1 | 2 | STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428 | 2003 | 22.98 |
| 2 | 2 | 6 | PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175 | 2003 | 24.98 |
| 3 | 5 | 4 | DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053 | 2003 | 12.98 |
| 4 | 3 | 3 | WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02156 | 2003 | 14.98 |
| 5 | 4 | 13 | JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732 | 2003 | 24.98 |
| 6 | NEW | | POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES BUENA VISTA HOME ENTERTAINMENT 37229 | 2003 | 14.98 |
| 7 | 6 | 2 | BLUE'S CLUES - BLUE TAKES YOU TO SCHOOL PARAMOUNT HOME ENTERTAINMENT 87303 | 2003 | 9.98 |
| 8 | 7 | 14 | CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413 | 2003 | 12.98 |
| 9 | 8 | 7 | THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315 | 2003 | 12.98 |
| 10 | 9 | 13 | CARE BEARS TO THE RESCUE UNITED AMERICAN VIDEO 60149 | 2003 | 9.98 |
| 11 | 13 | 5 | BABY EINSTEIN: BABY GALILEO BUENA VISTA HOME ENTERTAINMENT 31445 | 2003 | 19.98 |
| 12 | 12 | 2 | RUGRATS ALL GROWN UP! GROWING CHANGES EVERYTHING PARAMOUNT HOME ENTERTAINMENT 79413 | 2003 | 12.98 |
| 13 | 19 | 20 | BABY MOZART WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61789 | 2000 | 14.98 |
| 14 | 11 | 6 | SPONGEBOB SQUAREPANTS - LAUGH YOUR PANTS OFF PARAMOUNT HOME ENTERTAINMENT 87273 | 2003 | 12.98 |
| 15 | 14 | 7 | SPONGEBOB SQUAREPANTS - SPONGE-A-RAMA PARAMOUNT HOME ENTERTAINMENT 79283 | 2003 | 12.98 |
| 16 | 18 | 2 | BARNEY - BARNEY'S BEST MANNERS HIT ENTERTAINMENT 02081 | 2003 | 14.98 |
| 17 | 16 | 24 | MEET STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2006934 | 2003 | 12.98 |
| 18 | 10 | 6 | BOB THE BUILDER: TEAMWORK HIT ENTERTAINMENT 24115 | 2003 | 16.98 |
| 19 | 17 | 14 | BLUE'S CLUES - SHAPES AND COLORS! PARAMOUNT HOME ENTERTAINMENT 875473 | 2003 | 9.98 |
| 20 | 22 | 2 | DORA THE EXPLORER: DORA'S MAP ADVENTURES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143 | 2003 | 12.98 |
| 21 | 15 | 26 | SPRING FOR STRAWBERRY SHORTCAKE DIC ENTERTAINMENT/FOX VIDEO 2007030 | 2003 | 12.98 |
| 22 | 23 | 10 | ELMO'S WORLD: THE GREAT OUTDOOS SONY WONDER/SONY MUSIC ENTERTAINMENT 55326 | 2003 | 9.98 |
| 23 | 25 | 3 | VEGGIE TALES - THE BALLAD OF LITTLE JOE WARNER HOME VIDEO 07081 | 2003 | 14.98 |
| 24 | NEW | | BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30172 | 2003 | 14.98 |
| 25 | NEW | | ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268 | 2002 | 9.98 |

Home Video

Chipmunks' DVD Debut

BY CATHERINE APPLEFELD OLSON

All you want for Christmas is your two front teeth? How about a brand-new movie featuring Alvin, Simon and Theodore, plus a trio of classic Chipmunks titles that are scampering to DVD for the first time in November through a direct-response campaign?

Featuring the Chipmunks in their preschool glory days and filmed in high-definition using 3-D puppetry, "Little Alvin & the Mini-Munks" is the latest production by Ross Bagdasarian and Janice Karman, the husband-and-wife team that has been creating Chipmunks entertainment for almost 25 years.

Also due this fall are a complementary CD—the new movie features six original songs—plus the vintage Chipmunks Christmas, Halloween and Easter specials. All will be released on DVD/VHS.



A SCENE FROM 'LITTLE ALVIN & THE MINI-MUNKS'

Bagdasarian says he plans to release a new "Mini-Munks" film each year for the next six years. He also plans to roll out some of the older Chipmunks TV fare via direct-response. "This is just something that makes sense to us," Bagdasarian says of the direct-marketing tactic. "We get to have a direct relationship with the fans for the first time, which we are really looking forward to."

Bagdasarian and Karman own the rights to the entire Chipmunks video catalog except for the 1999 title "Alvin & the Chipmunks Meet Frankenstein" and 2000's "Alvin & the Chipmunks Meet the Wolfman," both owned by Universal Studios.

Buena Vista Home Entertainment formerly had rights to select TV serials and specials but has not released any Chipmunks properties since the early '90s.

Pricing and a precise November release date are still being etched out as Bagdasarian Productions puts the finishing touches on a 30-minute infomercial and several advertising spots it is shopping to cable TV outlets.

The titles also will be sold on a new Web site (chipmunks.com), and Bagdasarian says they are not ruling out a possible traditional retail presence.

"We would love to have a retail component that makes sense, but meanwhile we want to make sure fans that want to get hold of the music, videos and DVDs can," he says.

The Chipmunks made their TV debut in 1961 with "The Alvin Show"; "Alvin & the Chipmunks" aired on NBC-TV from 1983-1991. The trio has sold more than 43 million albums globally, according to Bagdasarian.

| SEPTEMBER 27 2003 Billboard TOP MUSIC VIDEOS™ | | | | | |
|---|-----------|----------------|--|---------------------------------------|--------------|
| Sales data compiled by Nielsen SoundScan | | | | | |
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE LABEL / DISTRIBUTING LABEL & NUMBER | Principal Performers | PRICE |
| | | | NUMBER 1 1 Week At Number 1 | | |
| 1 | NEW | | KISS - SYMPHONY THE DVD SANCTUARY/BMG VIDEO 88356 | Kiss | 29.98 DVD |
| 2 | NEW | | GREATEST HITS VOLUME 2 ARISTA RECORDS INC./BMG VIDEO 54509 | Alan Jackson | 19.98 DVD |
| 3 | 2 | 2 | THE BEST OF JEFF FOXWORTHY: DOUBLE WIDE, SINGLE MINDED RHINO HOME VIDEO 73803 | Jeff Foxworthy | 18.98 CD/DVD |
| 4 | 1 | 5 | THE FAREWELL TOUR IMAGE ENTERTAINMENT 00759 | Cher | 24.98 DVD |
| 5 | 3 | 2 | PINK FLOYD: CLASSIC ALBUM - THE MAKING OF THE DARK SIDE OF THE MOON EAGLE VISION 30042 | Pink Floyd | 14.98/20.98 |
| 6 | 4 | 14 | LED ZEPPELIN ▲ ¹⁰ ATLANTIC VIDEO 970198 | Led Zeppelin | 29.98 DVD |
| 7 | NEW | | RED DIRT ROAD & OTHER VIDEO HITS ARISTA RECORDS INC./BMG VIDEO 55440 | Brooks & Dunn | 6.98 DVD |
| 8 | 5 | 9 | HOLE IN THE WORLD ERIC/3RD STREET 3322 | Eagles | 7.98 DVD |
| 9 | 6 | 23 | THE NEW BREED INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000108 | 50 Cent | 19.98 CD/DVD |
| 10 | 9 | 2 | EN VIVO VOL. 1 DISA VIDEO 26992 | Los Acosta | 14.98 DVD |
| 11 | 7 | 2 | JEFF BUCKLEY LIVE AT SIN-E: LEGACY EDITION SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 82002 | Jeff Buckley | 30.98 CD/DVD |
| 12 | 8 | 2 | SELENA - LIVE: THE LAST CONCERT IMAGE ENTERTAINMENT 01082 | Selena | 24.98 DVD |
| 13 | 10 | 7 | WAR AT THE WARFIELD UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63660 | Slayer | 19.98 DVD |
| 14 | 12 | 8 | PRINCE LIVE AT THE ALADDIN LAS VEGAS NPG/HIP-OP/UNIVERSAL VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 00085 | Prince | 19.98 DVD |
| 15 | 14 | 6 | JOSH GROBAN IN CONCERT ▲ ¹⁴ REPRISE MUSIC VIDEO/WARNER MUSIC VIDEO 48413 | Josh Groban | 27.98 CD/DVD |
| 16 | 16 | 27 | MTV UNPLUGGED V2.0 ▲ VAGRANT 378 | Dashboard Confessional | 18.98 CD/DVD |
| 17 | 17 | 21 | HELL FREEZES OVER ▲ ¹⁸ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548 | Eagles | 24.98/24.98 |
| 18 | 15 | 4 | THE CONCERT IN CENTRAL PARK 20TH CENTURY FOX 07583 | Simon & Garfunkel | 12.98/14.98 |
| 19 | 18 | 7 | VISIONS OF THE BEAST SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55751 | Iron Maiden | 17.98/19.98 |
| 20 | 13 | 7 | LEGEND - THE BEST OF BOB MARLEY AND THE WAILERS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 7005 | Bob Marley And The Wailers | 19.98/19.98 |
| 21 | NEW | | ABBA - GOLD GREATEST HITS UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10869 | Abba | 16.98 DVD |
| 22 | 11 | 3 | BOOTLEGGED IN L.A. PSYCHOPATHIC VIDEO 04017 | Insane Clown Posse | 19.98 DVD |
| 23 | 19 | 7 | AUDIOSLAVE SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55759 | Audioslave | 9.98 DVD |
| 24 | 21 | 30 | QUEEN: LIVE AT WEMBLEY '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 | Queen | 19.98/19.98 |
| 25 | 20 | 7 | MEMORIAS DISA VIDEO 726995 | Grupo Bryndis | 17.98 CD/DVD |
| 26 | 23 | 9 | ALISON KRAUSS AND UNION STATION - LIVE ROUNDER 18515 | Alison Krauss + Union Station | 24.98 DVD |
| 27 | 24 | 29 | LIVE IN NEW ORLEANS ▲ ² BLUE NOTE/EMI HOME VIDEO 90427 | Norah Jones | 14.98 DVD |
| 28 | 22 | 9 | MAYBE MEMORIES REPRISE MUSIC VIDEO/WARNER REPRISE VIDEO 48503 | The Used | 19.98 CD/DVD |
| 29 | 29 | 9 | BOOZED, BROOZED, & BROKEN BONES - LIVE WITH THE DETROIT CHAPTER EAGLE VISION 30064 | Black Label Society | 19.98 DVD |
| 30 | 25 | 48 | THE WALL - LIVE IN BERLIN ▲ USA HOME ENTERTAINMENT 0826493 | Roger Waters | 9.98/13.98 |
| 31 | 26 | 12 | GREATEST HITS EMI LATIN VIDEO 90398 | Selena | 21.98 CD/DVD |
| 32 | NEW | | VANS WARPED TOUR '98 - PUNK ROCK SUMMER CAMP WARNER MUSIC VIDEO 77121 | Various Artists | 8.98 DVD |
| 33 | 35 | 28 | ANY GIVEN THURSDAY ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 55315 | John Mayer | 14.98/19.98 |
| 34 | 28 | 10 | DESTINY'S CHILD - WORLD TOUR SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54346 | Destiny's Child | 14.98 DVD |
| 35 | 30 | 7 | LIVE FROM AUSTIN, TEXAS ▲ ⁴ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50130 | Stevie Ray Vaughan And Double Trouble | 14.98/19.98 |
| 36 | 27 | 18 | 7 TELEVISION COMMERCIALS CAPITOL VIDEO 90729 | Radiohead | 19.98 DVD |
| 37 | 37 | 94 | DRIVE-THRU RECORDS DRIVE-THRU VIDEO 60080 | Various Artists | 16.98 DVD |
| 38 | 31 | 7 | LOVERS LIVE ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204 | Sade | 14.98/19.98 |
| 39 | 36 | 12 | VIDEO GREATEST HITS: HISTORY ▲ ⁵ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123 | Michael Jackson | 14.98/24.98 |
| 40 | 34 | 31 | LET'S GET LOUD ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137 | Jennifer Lopez | 14.98/19.98 |

| SEPTEMBER 27 2003 Billboard RECREATIONAL SPORTS DVD™ | | | | | |
|--|-----------|----------------|---|--------------------------------|-------|
| Sales data compiled by Nielsen VideoScan | | | | | |
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | PROGRAM SUPPLIER & NUMBER | PRICE |
| | | | NUMBER 1 2 Weeks At Number 1 | | |
| 1 | 1 | 2 | WWE - VENGEANCE | SONY MUSIC ENTERTAINMENT 58238 | 19.98 |
| 2 | 2 | 2 | CKY 4 | VENTURA DISTRIBUTION 14197 | 19.98 |
| 3 | 3 | 3 | WWE: FROM THE VAULT - SHAWN MICHAELS | SONY MUSIC ENTERTAINMENT 58260 | 24.98 |
| 4 | 6 | 6 | MISCHIEF: DESTROY | VAS 95307 | 19.98 |
| 5 | 5 | 3 | CKY - THE TRILOGY | VENTURA DISTRIBUTION 14032 | 29.98 |
| 6 | 4 | 4 | WWE: BAD BLOOD | SONY MUSIC ENTERTAINMENT 58236 | 19.98 |
| 7 | 7 | 4 | WWE: BROCK LESNAR | SONY MUSIC ENTERTAINMENT 58262 | 19.98 |
| 8 | 8 | 8 | BORN TO BALL | VENTURA DISTRIBUTION 14817 | 14.98 |
| 9 | 9 | 13 | WWE: WRESTLEMANIA XIX (2003) | SONY MUSIC ENTERTAINMENT 14197 | 24.98 |
| 10 | 13 | 10 | MIKE V'S GREATEST HITS | VENTURA DISTRIBUTION 78956 | 19.98 |
| 11 | 10 | 10 | STREETBALL: CLASSICS VOL. 1 | REDLINE ENTERTAINMENT 05695 | 14.98 |
| 12 | 19 | 19 | SUPER BOWL XXXVII | WARNER HOME VIDEO 37854 | 24.98 |
| 13 | 11 | 11 | MISCHIEF 3000 - EPISODE II | VENTURA DISTRIBUTION 101307 | 19.98 |
| 14 | 14 | 14 | FIGHTING MAD | VENTURA DISTRIBUTION 92707 | 19.98 |
| 15 | 15 | 15 | WWE: BACKLASH 2003 | SONY MUSIC ENTERTAINMENT 58286 | 19.98 |
| 16 | 16 | 16 | ANDY MIX TAPE VOLUME 6 | VENTURA DISTRIBUTION 14827 | 19.98 |
| 17 | 17 | 17 | MISCHIEF IMPORT STREET RACING | VENTURA DISTRIBUTION 95107 | 19.98 |
| 18 | 18 | 18 | MAYHEM STREET TRUCKS | VENTURA DISTRIBUTION 95301 | 19.98 |
| 19 | 18 | 18 | WWE - JUDGEMENT DAY 2003 | SONY MUSIC ENTERTAINMENT 58234 | 19.98 |
| 20 | 15 | 15 | BRAWLIN' BROADS | VENTURA DISTRIBUTION 09918 | 19.98 |

| SEPTEMBER 27 2003 Billboard HEALTH & FITNESS™ | | | | | |
|---|-----------|----------------|---|----------------------------------|-------|
| Sales data compiled by Nielsen VideoScan | | | | | |
| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | PROGRAM SUPPLIER & NUMBER | PRICE |
| | | | NUMBER 1 1 Week At Number 1 | | |
| 1 | 11 | 11 | CHEER! | VENTURA DISTRIBUTION 81122 | 19.98 |
| 2 | 1 | 1 | THE METHOD PILATES: TARGET SPECIFICS | CURRENT WELLNESS 840 | 12.98 |
| 3 | 2 | 2 | PILATES FOR DUMMIES | ANCHOR BAY ENTERTAINMENT 19948 | 9.98 |
| 4 | 3 | 3 | METHOD-ALI IN ONE | CURRENT WELLNESS 906 | 12.98 |
| 5 | 4 | 4 | CRUNCH: PICK YOUR SPOT PILATES | ANCHOR BAY ENTERTAINMENT 12273 | 9.98 |
| 6 | 5 | 5 | LESLIE SANSONE: SUPER FAT BURNING | GODDTIMES HOME VIDEO 530210 | 9.98 |
| 7 | 6 | 6 | LESLIE SANSONE: HIGH CALORIE BURN | GODDTIMES HOME VIDEO 430210 | 9.98 |
| 8 | 7 | 7 | PILATES: BEGINNING MAT WORKOUT | GAIAM VIDEO 1231 | 14.98 |
| 9 | 8 | 8 | LESLIE SANSONE: WALK THE WALK | GODDTIMES HOME VIDEO 1790 | 24.98 |
| 10 | 9 | 9 | DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES | ARTISAN HOME ENTERTAINMENT 10152 | 14.98 |
| 11 | 10 | 10 | TARGET TONING WORKOUT - ABS OF STEEL | WARNER HOME VIDEO 51368 | 9.98 |
| 12 | 12 | 12 | LESLIE SANSONE: WALK AWAY THE POUNDS | GODDTIMES HOME VIDEO 02642 | 19.98 |
| 13 | 13 | 13 | THE METHOD PILATES: PRECISION TONING | CURRENT WELLNESS 572 | 12.98 |
| 14 | 14 | 14 | PILATES YOGA TWO-PACK | ARTISAN HOME ENTERTAINMENT 61294 | 19.98 |
| 15 | 15 | 15 | BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS | VENTURA DISTRIBUTION 2001 | 12.98 |
| 16 | 16 | 16 | FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS | GODDTIMES HOME VIDEO 20156 | 9.98 |
| 17 | 14 | 14 | LESLIE SANSONE: GET UP & GET STARTED | GODDTIMES HOME VIDEO 330210 | 9.98 |
| 18 | 20 | 20 | BARON BAPTISTE: POWER YOGA LEVEL 1 | GODDTIMES HOME VIDEO 76878 | 14.98 |
| 19 | 18 | 18 | THE CRUNCH: TAE BOXING WORKOUTS | ANCHOR BAY ENTERTAINMENT 10813 | 14.98 |
| 20 | 19 | 19 | DARRIN'S DANCE GROOVES | VENTURA DISTRIBUTION 10499 | 14.98 |

Top Kid Video and Health & Fitness video refers to VHS sales. Recreational Sports refers to DVD sales. ◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; 250,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 500,000 units or \$2 million at suggested retail for nontheatrical titles. ©2003. VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA platinum cert. for sales of 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003. VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

SEPTEMBER 27
2003

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING | PRICE |
|-----------|-----------|---|--|--------|-------|
| 1 | 2 | NUMBER 1 THE LORD OF THE RINGS: THE TWO TOWERS (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06354 | Elijah Wood Ian McKellen | PG-13 | 29.98 |
| 2 | 1 | THE LORD OF THE RINGS: THE TWO TOWERS (WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06355 | Elijah Wood Ian McKellen | PG-13 | 29.98 |
| 3 | NEW | A MAN APART NEW LINE CINEMA/NEW LINE HOME VIDEO 06525 | Vin Diesel | R | 27.98 |
| 4 | NEW | IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00539 | John Cusack Ray Liotta | R | 27.98 |
| 5 | 3 | STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 29111 | Animated | NR | 29.98 |
| 6 | 5 | CHICAGO (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 30700 | Renee Zellweger Catherine Zeta-Jones | PG-13 | 29.98 |
| 7 | 4 | ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21550 | John Belushi | R | 19.98 |
| 8 | 7 | CHICAGO (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 32417 | Renee Zellweger Catherine Zeta-Jones | PG-13 | 29.98 |
| 9 | 6 | THE SIMPSONS - THE COMPLETE THIRD SEASON 20TH CENTURY FOX 06970 | Animated | NR | 49.98 |
| 10 | NEW | ANGEL - SEASON 2 20TH CENTURY FOX 07924 | David Boreanaz | NR | 59.98 |
| 11 | NEW | ALIAS: SEASON 1 BUENA VISTA HOME ENTERTAINMENT 31216 | Jennifer Garner | NR | 69.98 |
| 12 | 8 | ANIMAL HOUSE: DOUBLE SECRET PROBATION EDITION (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 23823 | John Belushi | R | 19.98 |
| 13 | 9 | THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31491 | Hilary Duff | PG-13 | 29.98 |
| 14 | NEW | SIXTEEN CANDLES UNIVERSAL STUDIOS HOME VIDEO 21140 | Molly Ringwald Anthony Michael Hall | PG | 19.98 |
| 15 | NEW | THE SIMPSONS: TREEHOUSE OF HORROR 20TH CENTURY FOX 08699 | Animated | NR | 14.98 |
| 16 | NEW | STARGATE SG-1: SEASON 4 GIFT SET MGM HOME ENTERTAINMENT 05198 | Richard Dean Anderson | NR | 69.98 |
| 17 | NEW | HOME ALONE 4 20TH CENTURY FOX 08706 | French Stewart | NR | 19.98 |
| 18 | NEW | MONTY PYTHON'S THE MEANING OF LIFE UNIVERSAL STUDIOS HOME VIDEO 21221 | Terry Gilliam | R | 26.98 |
| 19 | NEW | SHREK UNIVERSAL STUDIOS HOME VIDEO 90699 | Mike Myers Cameron Diaz | PG | 19.98 |
| 20 | NEW | GLADIATOR UNIVERSAL STUDIOS HOME VIDEO 90667 | Russell Crowe Joaquin Phoenix | R | 19.98 |
| 21 | NEW | WEIRD SCIENCE UNIVERSAL STUDIOS HOME VIDEO 21141 | Anthony Michael Hall Robert Downey, Jr. | PG-13 | 19.98 |
| 22 | 13 | BRINGING DOWN THE HOUSE (PAN & SCAN) BUENA VISTA HOME ENTERTAINMENT 29125 | Steve Martin Queen Latifah | PG-13 | 29.98 |
| 23 | 12 | BRINGING DOWN THE HOUSE (WIDESCREEN) BUENA VISTA HOME ENTERTAINMENT 32238 | Steve Martin Queen Latifah | PG-13 | 29.98 |
| 24 | NEW | CSI: THE SECOND COMPLETE SEASON PARAMOUNT HOME ENTERTAINMENT 75284 | William L. Petersen | NR | 89.98 |
| 25 | 11 | BOWLING FOR COLUMBINE MGM HOME ENTERTAINMENT 68822 | Michael Moore | R | 26.98 |
| 26 | NEW | BLACK HAWK DOWN COLUMBIA TRISTAR HOME ENTERTAINMENT 06186 | Josh Hartnett Ewan McGregor | R | 27.98 |
| 27 | NEW | CATCH ME IF YOU CAN (PAN & SCAN) DREAMWORKS HOME ENTERTAINMENT 90332 | Leonardo DiCaprio Tom Hanks | PG-13 | 29.98 |
| 28 | NEW | KIM POSSIBLE: THE SECRET FILES BUENA VISTA HOME ENTERTAINMENT 31207 | Animated | NR | 19.98 |
| 29 | 22 | FINAL DESTINATION 2 WARNER HOME VIDEO 06278 | T.C. Carson | R | 27.98 |
| 30 | NEW | BAD BOYS (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 10712 | Will Smith Martin Lawrence | R | 19.98 |
| 31 | 15 | HOUSE OF 1,000 CORPSES LIONS GATE HOME ENTERTAINMENT 08429 | Rob Zombie Karen Black | R | 26.98 |
| 32 | NEW | CATCH ME IF YOU CAN (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89982 | Leonardo DiCaprio Tom Hanks | PG-13 | 29.98 |
| 33 | 29 | THE LORD OF THE RINGS (SPECIAL EDITION-WIDESCREEN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5549 | Elijah Wood Ian McKellen | PG-13 | 39.98 |
| 34 | 18 | THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN & SCAN) NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413 | Elijah Wood Ian McKellen | PG-13 | 29.98 |
| 35 | 26 | CRADLE 2 THE GRAVE (PAN & SCAN) WARNER HOME VIDEO 23294 | Jet Li DMX | R | 27.98 |
| 36 | 20 | CRADLE 2 THE GRAVE (WIDESCREEN) WARNER HOME VIDEO 23411 | Jet Li DMX | R | 27.98 |
| 37 | RE-ENTRY | THE RING (WIDESCREEN) DREAMWORKS HOME ENTERTAINMENT 89980 | Naomi Watts | PG-13 | 26.98 |
| 38 | RE-ENTRY | SAVING PRIVATE RYAN DREAMWORKS HOME ENTERTAINMENT 846645 | Tom Hanks Matt Damon | R | 34.98 |
| 39 | 24 | HUNTED (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 36964 | Tommy Lee Jones Benicio Del Toro | R | 29.98 |
| 40 | 39 | DESPERADO (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 09961 | Antonio Banderas Salma Hayek | R | 19.98 |

SEPTEMBER 27
2003

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | YEAR OF RELEASE | RATING | PRICE |
|-----------|-----------|--|---|-----------------|--------|-------|
| 1 | 1 | NUMBER 1 THE LORD OF THE RINGS: THE TWO TOWERS NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 06234 | Elijah Wood Ian McKellen | 2002 | PG-13 | 22.98 |
| 2 | 2 | STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428 | Animated | 2003 | NR | 22.98 |
| 3 | 3 | CHICAGO BUENA VISTA HOME ENTERTAINMENT 30840 | Renee Zellweger Catherine Zeta-Jones | 2002 | PG-13 | 24.98 |
| 4 | 4 | THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460 | Hilary Duff | 2003 | PG | 22.98 |
| 5 | NEW | HOME ALONE 4 20TH CENTURY FOX 08711 | French Stewart | 2003 | NR | 12.98 |
| 6 | 5 | BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149 | Steve Martin Queen Latifah | 2003 | PG-13 | 24.98 |
| 7 | NEW | KIM POSSIBLE: THE SECRET FILES BUENA VISTA HOME ENTERTAINMENT 31208 | Animated | 2003 | NR | 19.98 |
| 8 | 6 | PIGLET'S BIG MOVIE BUENA VISTA HOME ENTERTAINMENT 31175 | Animated | 2003 | G | 24.98 |
| 9 | NEW | A MAN APART NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524 | Vin Diesel | 2003 | R | 22.98 |
| 10 | 7 | WHAT A GIRL WANTS WARNER HOME VIDEO 24096 | Amanda Bynes | 2003 | PG | 19.98 |
| 11 | 10 | DAREDEVIL 20TH CENTURY FOX 07785 | Ben Affleck Jennifer Garner | 2003 | PG-13 | 22.98 |
| 12 | 15 | DORA THE EXPLORER - RHYMES AND RIDDLES PARAMOUNT HOME ENTERTAINMENT 79053 | Animated | 2003 | NR | 12.98 |
| 13 | 8 | AGENT CODY BANKS MGM HOME ENTERTAINMENT 04689 | Frankie Muniz Hilary Duff | 2003 | PG | 19.98 |
| 14 | 9 | DRAGON BALL Z: BROLY - LEGENDARY SUPER SAIYAN (EDITED) FUNIMATION 03903 | Animated | 2003 | NR | 19.98 |
| 15 | 13 | WHAT'S NEW SCOOBY DOO - SPACE APE AT THE CAPE WARNER HOME VIDEO 02156 | Animated | 2003 | NR | 14.98 |
| 16 | 14 | JUNGLE BOOK 2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22732 | Animated | 2003 | G | 24.98 |
| 17 | 16 | THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415 | Elijah Wood Ian McKellen | 2001 | PG-13 | 22.98 |
| 18 | 18 | LILO & STITCH WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23988 | Animated | 2002 | PG | 24.98 |
| 19 | NEW | POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES BUENA VISTA HOME ENTERTAINMENT 32239 | Not Listed | 2003 | NR | 14.98 |
| 20 | 19 | BLUE'S CLUES - BLUE TAKES YOU TO SCHOOL PARAMOUNT HOME ENTERTAINMENT 79033 | Animated | 2003 | NR | 9.98 |
| 21 | 12 | FROM JUSTIN TO KELLY 20TH CENTURY FOX 08271 | Kelly Clarkson Justin Guarini | 2003 | PG | 19.98 |
| 22 | 20 | HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963 | Kate Hudson Matthew McConaughey | 2003 | PG-13 | 19.98 |
| 23 | 11 | DRAGON BALL Z: BROLY - LEGENDARY SUPER SAIYAM FUNIMATION 03753 | Animated | 2003 | NR | 19.98 |
| 24 | 22 | CITY OF LOST TOYS PARAMOUNT HOME ENTERTAINMENT 875413 | Dora The Explorer | 2003 | NR | 12.98 |
| 25 | 23 | THOMAS THE TANK ENGINE & FRIENDS: JAMES AND THE RED BALLOON ANCHOR BAY ENTERTAINMENT 01315 | Animated | 2003 | NR | 12.98 |

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

SEPTEMBER 27
2003

Billboard TOP DVD RENTALS

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING |
|-----------|-----------|---|---|--------|
| 1 | NEW | IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00539 | John Cusack Ray Liotta | R |
| 2 | 1 | THE LORD OF THE RINGS: THE TWO TOWERS WARNER HOME VIDEO 06355 | Elijah Wood Ian McKellen | PG-13 |
| 3 | NEW | A MAN APART NEW LINE CINEMA/NEW LINE HOME VIDEO 06525 | Vin Diesel | R |
| 4 | 2 | BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 32238 | Steve Martin Queen Latifah | PG-13 |
| 5 | 3 | CHICAGO BUENA VISTA HOME ENTERTAINMENT 32417 | Renee Zellweger Catherine Zeta-Jones | PG-13 |
| 6 | 4 | HUNTED PARAMOUNT HOME ENTERTAINMENT 39724 | Tommy Lee Jones Benicio Del Toro | R |
| 7 | 5 | HEAD OF STATE UNIVERSAL STUDIOS HOME VIDEO 90662 | Chris Rock Bernie Mac | R |
| 8 | 6 | CRADLE 2 THE GRAVE WARNER HOME VIDEO 23411 | Jet Li DMX | R |
| 9 | 10 | THE LIFE OF DAVID GALE UNIVERSAL STUDIOS HOME VIDEO 21986 | Kevin Spacey Kate Winslet | R |
| 10 | 9 | PHONE BOOTH 20TH CENTURY FOX 20084 | Collin Farrell Kiefer Sutherland | R |

SEPTEMBER 27
2003

Billboard TOP VHS RENTALS

| THIS WEEK | LAST WEEK | TITLE LABEL/DISTRIBUTING LABEL & NUMBER | Principal Performers | RATING |
|-----------|-----------|---|---|--------|
| 1 | NEW | IDENTITY COLUMBIA TRISTAR HOME ENTERTAINMENT 00537 | John Cusack Ray Liotta | R |
| 2 | 1 | THE LORD OF THE RINGS: THE TWO TOWERS WARNER HOME VIDEO 06234 | Elijah Wood Ian McKellen | PG-13 |
| 3 | NEW | A MAN APART NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO 06524 | Vin Diesel | R |
| 4 | 2 | BRINGING DOWN THE HOUSE BUENA VISTA HOME ENTERTAINMENT 29149 | Steve Martin Queen Latifah | PG-13 |
| 5 | 3 | CHICAGO BUENA VISTA HOME ENTERTAINMENT 30840 | Renee Zellweger Catherine Zeta-Jones | PG-13 |
| 6 | 4 | HUNTED PARAMOUNT HOME ENTERTAINMENT 39724 | Tommy Lee Jones Benicio Del Toro | R |
| 7 | 5 | HEAD OF STATE UNIVERSAL STUDIOS HOME VIDEO 90622 | Chris Rock Bernie Mac | R |
| 8 | 9 | STITCH! THE MOVIE BUENA VISTA HOME ENTERTAINMENT 27428 | Animated | NR |
| 9 | 8 | HOW TO LOSE A GUY IN 10 DAYS PARAMOUNT HOME ENTERTAINMENT 36963 | Kate Hudson Matthew McConaughey | PG-13 |
| 10 | 6 | THE LIZZIE MCGUIRE MOVIE BUENA VISTA HOME ENTERTAINMENT 31460 | Hilary Duff | PG |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◆ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

EXECUTIVE TURNTABLE

PEOPLE ON THE MOVE



HIRSCHORN



TATRO



ROBINSON

MUSIC VIDEO: VH1 promotes **Michael Hirschorn**, previously senior VP of production and programming, to executive VP of production and programming; **Shelly Tatro**, previously director of series and specials, to senior VP of production and programming; and **Matt Hanna**, previously director of music news, to director of development. They are based in New York.

VH1 also names **Jim Ackerman** VP of development production and programming and **Jeff Olde** executive consultant in New York. They were, respectively, supervising producer for "The Caroline Rhea Show" and executive producer for MTV.

RECORD COMPANIES: **Lou Robinson** is promoted to senior VP of video promotion and artist development for RCA Music Group in New York. He was VP of video promotion for RCA Records.

Jeanne Drewsen is named VP/general counsel for Artemis Records in New York. She was chief legal counsel for hellonetwork.com.

DIRECT MARKETING: BMG Strategic Marketing Group names **Jim Kelly** VP of sales and **Jim Parham** senior director of national catalog sales in New York. They were, respectively, VP of sales for V2 Records and senior director of national catalog sales for Zomba Music Group.



Getting Sirius

E Street Band guitarist **Nils Lofgren** stopped by the Sirius studios to promote his new Vision Music album, "Nils Lofgren Band Live," and discuss life on the road with **Bruce Springsteen**. Pictured, from left, are Sirius programmer **Carol Miller**, Lofgren and Sirius programmer **Lenny Bloch**.



Is That Norah Jones I Hear?

Former president **Bill Clinton** dropped by the Nordoff-Robbins Music Therapy Foundation's annual benefit dinner after hearing the sounds of **Norah Jones**, **Dianne Reeves** and **Cassandra Wilson** echoing through the halls of New York's Essex House, where Clinton was attending a separate event. The three singers hosted the dinner, which honored EMI Classics and Jazz president **Bruce Lundvall** for his 40 years in the music business. Pictured, from left, are Lundvall, Jones, Reeves, Clinton, Wilson, **Moby**, Blue Note publicist **J.R. Rich**, **Tony Bennett** and Blue Note artist **Bill Charlap**. (Photo: Chuck Pulin)

Now, Hear This ... THE DARKNESS

Artists to Watch

As the U.S. gets turned on to **the Darkness**, there won't be too many wafflers—either you're gonna love 'em or hate 'em. Reviving one of the most polarizing musical trends ever—'80s hair metal/arena rock—the Darkness' debut, "Permission to Land" (issued Sept. 16 on Atlantic), sports ultra-mainstream metal songs laden with big choruses and even bigger solos. But what's really driving its buzz is the soaring, devil-hom-worthy falsetto of acrobatic singer **Justin Hawkins**, who works the stage in such ludicrous getups as a one-piece, zebra-print spandex body suit. Hawkins draws comparisons to **Slade**, **Queen** and **Quiet Riot**. Although its following is largely growing out of word-of-mouth in hipster circles, the band claims that it's not being ironic. Hawkins says its goal is to bring the smile and fun back to rock. And he and his mates are doing so, even if they're evoking just as many wincers. Ow! Guitar!

WES ORSHOSKI



Chart-Toppers

Teen star **Hilary Duff**, above, stopped by the Virgin Megastore in Times Square to celebrate the release of her debut album, "Metamorphosis" (Buena Vista/Hollywood), which hit No. 1 on The Billboard 200 last issue. While Duff was meeting fans and the press, R&B singer **Mary J. Blige**, below, was next door at Planet Hollywood, guest-hosting on R&B WWPR (Power 105.1) New York. Twenty contest winners shared the experience with the singer, whose "Love & Life" was right behind Duff at No. 2 on The Billboard 200 last issue. (Photos: Chuck Pulin)





Jamaica Gets Def

The Heineken Music Initiative celebrated the forthcoming release of "Red Star Sounds, Vol. 3: Def Jamaica" with an album release party and concert at the Grand Lido Braco resort in Jamaica. Due Oct. 14, portions of the reggae-/hip-hop-inspired set, to be released through Def Jam, will benefit the Grammy Foundation. Shown attending the event, above, are Heineken brand manager/Heineken Music Initiative president **Scott Hunter-Smith**, center, and Bad Boy/Def Jam recording act **112**. In addition to 112, other performers included **Wayne Wonder**, **Method Man**, **Damian "Jr. Gong" Marley**, **Elephant Man** (at right, onstage) and **Joe Budden**. (Photos: Hugh Wright/Just Write Ltd.)



What Up, Billboard!

So So Def/Arista recording artist **Anthony Hamilton** stopped at the Billboard Café to promote his debut set, "Comin' From Where I'm From." The Charlotte, N.C., native sang four songs from the album, due Sept. 23, including the title track, which is the lead single. Pictured at the showcase, from left, are Airplay Monitor R&B managing editor **Skip Dillard**, guitarist **Dave Forman**, *Billboard* rap/urban staff writer **Rashaun Hall**, Hamilton, *Billboard* editor-in-chief **Keith Girard**, Airplay Monitor senior account manager **Johnna Johnson** and *Billboard* publisher and president **John Kilcullen**.



Finishing Touches

Neo-soulster **Erykah Badu** spent time at Sterling Sound in New York, mastering her new Motown set, "World Wide Underground" (issued Sept. 16) with Sterling mastering engineer **Chris Athens**. At right, Techno/dance duo **the Crystal Method** mastered its forthcoming V2 set, "Legion of Boom," at Bernie Grundman Mastering in Hollywood. Pictured, from left, are Crystal Method's **Scott Kirkland**, mastering engineer **Brian "Big Bass" Gardner** and Crystal Method's **Ken Jordan**. (Crystal Method photo by David Goggin, Badu photo by Nechesa Morgan)



Puffy Navigates New Car

Sean "P. Diddy" Combs has conquered the worlds of music, film, TV and fashion. What's next? The car industry, of course.

Combs has aligned with Lincoln to release the limited-edition Sean John Navigator.

Josh Taekman orchestrated the deal through Buzztone, a lifestyle marketing company. Taekman is a former executive at Combs' Bad Boy Records and president of Buzztone.

"We saw there was a void in the marketplace for a high-end luxury, custom-edition vehicle that reflected style, class and luxury," Taekman says. "Sean John [Combs' apparel company] was the obvious brand that embodied those traits and had the credibility and innovation to extend itself into the automotive segment. I called Puffy and told him I had a big idea. We met at his house and walked through the idea and how it would work. He said, 'I love the idea, make it happen.'"

The sport utility vehicle will include 22-inch wheels designed by Boyd Coddington, black chrome paint treatment, satellite radio, a backup camera, three DVD players, six TV screens, a Sony PlayStation 2, heated and vibrating front seats, a designer clock and, of course, tinted windows.

"Puffy was very hands-on in the [design] process," Taekman says. "We worked with the best in breed in design and engineering—Roush Industries, not only the largest race

team in the world but a Tier 1 supplier for engineering and design to Ford and GM.

"We [also] worked with world-class wheel designer Boyd Coddington Jr. Puffy was very involved in the whole process and, because he is such a perfectionist and has a distinct vision, we went through 20 different wheel designs and five or six leather seat designs and packages. He got very involved with all of the granular details, from the materials the logos were made of to the quality of the sound. It was a true collaboration throughout the whole process. The most important element is every vehicle has a three-year/36,000 mile warranty and [original-equipment] quality."

Combs first unveiled the SUV at the MTV Movie Awards and then again at the BET Awards.

Valued at \$85,000, only 100 of these modified Navigators will be sold through select Lincoln dealerships beginning in October.

"Lincoln had 23 dealerships call them the day a story broke in USA Today demanding to have the car," Taekman says. "The number of calls from consumers, friends, artists, athletes, entertainers, businessmen and families has been overwhelming."

"That type of reaction just doesn't happen in the automotive industry," Taekman continues. "We are focused on these 100 limited-edition vehicles, but when they are gone, they are gone."

RASHAUN HALL



Showing Some Heart

Q-Tip and **Joshua Redman** stopped by Joe's Pub in New York to help guitarist **Kurt Rosenwinkel** celebrate the release of his new Verve set, "Heartcore." Q-Tip produced the set with Rosenwinkel. Backstage, from left, are Q-Tip, Rosenwinkel, Redman and Verve Music Group A&R director **Jason Olaine**.

Pie Studios' Slice Of The New York Market

BY CHRISTOPHER WALSH

In these challenging times, a commercial recording studio marking its 10th anniversary is noteworthy. In the New York area market, it is especially notable.

Glen Cove, N.Y.-based Pie Studios, owned by producer/engineer Perry Margouleff, is both an exception in the present industry and an illustration of a model befitting this paradigm. Pie's emphasis on vintage equipment is somewhat out of step with a digital audio workstation-focused, brand-conscious pro audio industry, and while it remains a commercial studio, it is again coming to exist largely to serve in-house projects, for Margouleff's nascent record label.

"The reality—and I think this is for everyone—is that you have to have your own in-house purpose for having a studio these days," Mar-

gouleff says. "When you're relying on the 'taxi meter' aspect of it, no accountant will give you a thumbs-up anymore."



MARGOULEFF: PREFERS PEOPLE TO PRO TOOLS

In 2001, Margouleff opened a second studio in Los Angeles, on the site of the late Jeff Porcaro's private

studio. But as with the process of launching the first Pie Studios, the time-consuming business of studio ownership detracted from his production work. Having served its purpose, Margouleff is again focusing on his Glen Cove studio, with plans to build a second room.

"I needed [an L.A. studio] as a launching pad to meet and develop bands," he explains. "In the last two years, I've made so many friends out there and have access to so many studios I can work in, so I don't have to sustain the costs of keeping a place myself. I'm going to put up a B room on Long Island so I have an additional place to do overdubs."

Pie Studios has gotten busier at a time when many high-end, commercial studios are dramatically cutting rates to attract lower-budget projects that, until now, were unable to book a professional facility.

"For me, at least, it's more than

cutting rates to have unsigned bands," Margouleff says. "I have two artists now on my own label; I'm dealing with distribution and getting them out there. I'm out scouting the talent and producing and recording music. That's what it's really all about, and what it was always about for me and why I [opened a studio] in the first place: to have a place to work out of."

Pie Studios' equipment—a fully discrete Neve 8078 console, Studer analog tape machines, classic amplifiers and stompbox effects, for example—is in harmony with the artists with whom Margouleff works. Conscious of contemporary realities, though, Pie is equipped with Pro Tools systems, currently being upgraded to Pro Tools HD.

"I feel like they got it to a higher level," Margouleff says of Pro Tools HD. "But now you have the machine in which you can pitch-correct

vocals and fix the timing of the drummer. Do I really want to work with someone who needs that? My answer is no. I would rather do the homework on the front end: go out to clubs and meet people."

That attention—to recording technology developed by the early 20th century's brightest minds and talented musicians not in need of digital manipulation—has brought such clients as the Rolling Stones, Cheap Trick, Brian May and Cyndi Lauper to Pie Studios' discreet Long Island location, as well as engineer/producers including William Wittman and Joe Blaney.

"The music business, going through this shakedown, is probably going to bring things back to a better place," Margouleff says. "It's not like art dried up, it's just that the connection between the artist and the people hearing it became too complicated."

AES To Explore Surround Sound In A Live Context

Already a staple of cinema, DVD and, increasingly, broadcast and the DVD-Audio and Super Audio CD playback formats, sur-

round sound is being explored in the realm of live performance.

The Audio Engineering Society will assist in this exploration

with the presentation of Surround Live!, a one-day event scheduled for Oct. 9 in the Grand Ballroom at the Manhat-

tan Center Studios complex in New York.

The 115th AES Convention will commence the following day at the Javits Convention Center, also in New York, and conclude Oct. 13.

Professionals from the touring, Broadway theater, broadcast and recording industries will discuss the technology and challenges involved in multichannel audio presentation in a live context.

With a 5.1-channel tour sound system on-site, attendees will experience an interactive workshop and live/prerecorded performance as well as formal presentations, illustrating the similarities to and differences from surround mixing in a studio environment.

For Surround Live! registration information, visit aes.org.

AROUND SURROUND: Speaking of multichannel mixing in the studio, Dolby Laboratories has authored a text on the subject:

"Dolby 5.1-Channel Music Production Guidelines." It is available as a PDF download at dolby.com/tech.

The guide covers such topics

| SEPTEMBER 27 2003 Billboard PRODUCTION CREDITS | | | | | |
|--|---|---|---|---|--|
| BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 20, 2003) | | | | | |
| CATEGORY | HOT 100 | R&B | COUNTRY | RAP | DANCE SALES |
| TITLE Artist/ Producer (Label) | SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG) | FRONTIN' Pharrell Featuring Jay-Z/ The Neptunes (Star Trek/Arista) | IT'S FIVE O'CLOCK SOMEWHERE Alan Jackson & Jimmy Buffett/ K. Stegall (Arista Nashville) | SHAKE YA TAILFEATHER Nelly, P. Diddy & Murphy Lee/ J. Bridges (Bad Boy/UMRG) | HOLLYWOOD Madonna/ Madonna, Mirwais (Maverick/Warner Bros.) |
| RECORDING STUDIO(S) (Location) Engineer(s) | BASEMENT BEATS (St. Louis, MO) DADDY'S HOUSE (New York) Jason "Jay E" Epperson, Stephen Dent | HOVERCRAFT (Virginia Beach, VA) BASSLINE (New York) Andrew "Orew" Coleman, Gimel "Young Guru" Keaton | TRACKING ROOM SOUND STATION (Nashville, TN) SHRIMPBOAT SOUND (Key West, FL.) John Kelton | BASEMENT BEATS (St. Louis, MO) DADDY'S HOUSE (New York) Jason "Jay E" Epperson, Stephen Dent | SONY, SARM (London) Mark "Spike" Stent |
| CONSOLE(S) DAW(S) | Neve VR, SSL 4000 G, Pro Tools | SSL 4000 G+/ Pro Tools | SSL 9000 J, SSL 4056 G, Neve 8068 | Neve VR, SSL 4000 G, Pro Tools | SSL 9000 K |
| RECORDER(S) | Pro Tools | Otari MTR 90, Pro Tools | Studer 800, Otari MX80, Pro Tools | Pro Tools | Pro Tools |
| RECORDING MEDIUM | Pro Tools | Quantegy 499, Pro Tools | BASF 900, Pro Tools | Pro Tools | Pro Tools |
| MIX DOWN STUDIO(S) (Location) Engineer(s) | DADDY'S HOUSE (New York) Paul Logus, P. Diddy | SONY (New York) SUITE E (Atlanta, GA) Phil Tan | SOUND STATION (Nashville, TN) John Kelton | DADDY'S HOUSE (New York) Paul Logus, P. Diddy | THE MIX SUITE @ OLYMPIC (London) Mark "Spike" Stent |
| CONSOLE(S)/DAW(S) | SSL 4000 G | SSL 9000 J/Pro Tools | SSL 4056 G | SSL 4000 G | SSL G Series |
| RECORDER(S) | Pro Tools | Pro Tools | Ampex ATR 100 | Pro Tools | Ampex ATR 100 |
| MIX DOWN MEDIUM | Pro Tools | Pro Tools | BASF 900 | Pro Tools | Quantegy GP9 |
| MASTERING (Location) Engineer | STERLING SOUND (New York) Chris Athens | STERLING SOUND (New York) Chris Athens | MASTERMIX (Nashville, TN) Hank Williams | STERLING SOUND (New York) Chris Athens | METROPOLIS (London) Tim Young |
| CD/CASSETTE MANUFACTURER | UMVD | BMG | BMG | UMVD | WEA |

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Studio
Monitor™
By Christopher Walsh
cwalsh@billboard.com



as proper equipment and speaker placement, calibration for proper monitoring, metadata planning and implementation and program interchange guidelines. In addition, it explains the new terminology produced by the surround-sound genre. Most important, center and LFE (low frequency effects) channel use, a subject of some confusion, is also covered.

During the past several years of experimentation, surround mixing itself has evolved. Dolby will update "5.1-Channel Music Production Guidelines" as new techniques are developed.



Studios

A BILLBOARD SPECIAL REPORT

How Science Serves Art

BY CHRISTOPHER WALSH

It was an historic moment. For the first time, the 45th Grammy Awards at Madison Square Garden were broadcast Feb. 23 in 5.1-channel sound. It was a watershed event in the recording sciences' evolutionary crawl toward sonic perfection: science serving art, to convey and reproduce musical performance.

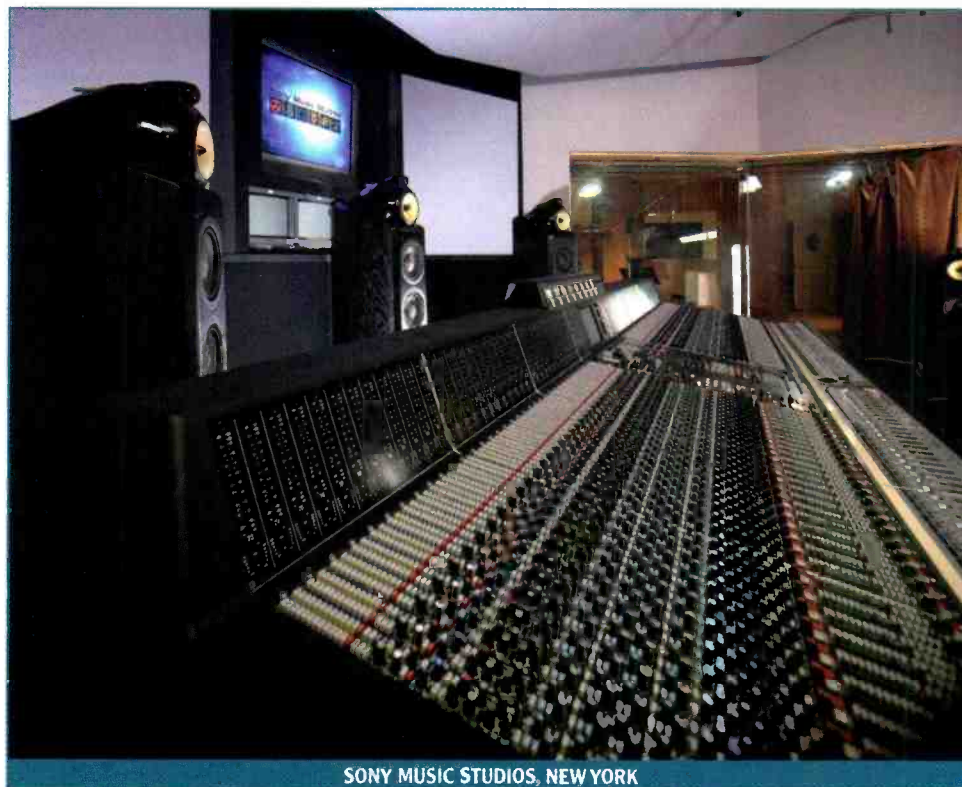
With high-resolution, 5.1-channel music available on the eminently successful DVD-Video format, in ever-increasing numbers of DVD-Audio and Super Audio CD titles and now proliferating in the broadcast realm, recording arts are better served by science than ever before.

For the music industry, the Grammy Awards are the apex, and Effanel Music, the location recording specialist frequently in service on such occasions, had multiple trucks on the premises. But Effanel president Randy Ezratty offered an assessment at odds with the upbeat mood of the evening.

"The need for conventional remote-recording trucks has waned," Ezratty said, "by virtue of technology putting a good deal of what have traditionally been 'remote-recording specialist' projects in the hands of the artists. The same analogy is happening in the studios."

The twin forces of technology's irreversible advance and a dramatically volatile music business environment—currently reeling from declining sales, continued piracy and downsizing—are more visibly manifested across the professional audio industry than ever before, from recording studios to equipment manufacturers and producers to artists.

Even as high-resolution, multichannel audio expands, many observers contend that the age of the grand, elite recording studio is fading. Shrinking recording budgets no longer support the model, the reasoning goes, while the digital audio workstation (DAW)-based studio, affordable to almost anyone, can provide higher-than-ever quality.



Engineers, producers and, significantly, artists have embraced the DAW, equipping personal and home environments with fast, flexible, powerful and even portable studios.

The recording industry's top facilities have already felt the shift.

Record Plant Studios in Hollywood, Calif., for example, has announced a new focus on the DAW, while the Plant Studios in Sausalito, Calif., has extended its hand to unsigned and indie artists, welcoming them—with certain conditions attached—to work in professional recording and mastering rooms at greatly reduced rates.

"We're as state-of-the-art as any studio in the world," says Plant owner Arne Fraeger, who took

on a partner to reduce overhead and add new equipment, including an SSL 9000 console. "Until recently, the Plant has only been available to those who could afford \$2,000-a-day budgets, and we don't think that's in keeping with the tone of the time."

DOMINANT PLATFORM

Digidesign's Pro Tools platform continues its march to dominance as both a recording format and hardware interface. It is found in countless private studios, dedicated DAW suites within commercial studios and in the traditional control room itself. New studios are opening in which a Pro Tools HD rig with hard-

ware interface and a full complement of processing plug-ins has supplanted console, tape recorder and outboard devices.

And Apple Computer's PowerPC G5 desktop, developed with IBM and shipping since August, will only improve DAW performance.

Aspiring recordists, in a media-frenzied atmosphere of ever-expanding content demand, are taking to Pro Tools and competing DAW platforms like Steinberg's Nuendo, Emagic's Logic and Mark of the Unicorn's Digital Performer. Classroom and online education dedicated to digital audio and video production has exploded, as seen at the Mindlab Learning Center in Menlo Park, Calif., or Boston's Berklee College of Music.

More than ever, the means of production, duplication and distribution are in the hands of the individual, or "prosumer."

"We're in an exciting time," says David Malekpour of Professional Audio Design, a Rockland, Mass.-based firm offering equipment sales, design and technical services. "But the traditional framework is growing and changing, and it's uncomfortable. There's a lot of people who can't see beyond the current paradigm into the future."

While no one knows precisely what tomorrow's recording studio will look like, a facility reflecting today's environment is emerging.

Bruce Maddocks, a 30-year veteran of top studios, has equipped his Cups 'n Strings Studios in Santa Monica, Calif., to answer contemporary client demands, such as archival transfers and restoration, surround mixing and extraction, mastering and ISDN transmission.

Essentially a one-man operation, Maddocks' choice of a Sony DMX-R100 small-format digital console suits his cramped surroundings. "I'm in a physically space-challenged room," Maddocks says. "For any small operation that needs very high throughput, the ability to have a console that does many things quickly and can recall it quickly is really an asset. It's something I use every day, and I use every aspect of it."

(Continued on page 59)

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B'Ilboard's Top Recording, Mixing, Mastering Studios

This is *Billboard's* annual review of the top recording, mixing and mastering studios, ranked by their involvement in hits on the Hot 100, the Hot R&B/Hip-Hop Singles & Tracks chart and the Hot Country

Singles & Tracks chart. The methodology for all charts is the same. Studios are given one point for each week they spent at No. 1, regardless of the number of chart-toppers they had in the eligibility period. If a studio had

one song reach No. 1 for eight weeks and another song at No. 1 for two weeks, the studio received 10 points.

The Production Credits section of Pro Audio is compiled weekly. Studio information is acquired either from CD liner notes or from the record label. In each case, the studio is contacted directly for console and recorder information. *Billboard's* No. 1 singles on the Hot 100, Hot R&B/Hip-Hop Singles & Tracks and Hot Country Singles & Tracks charts, dating from July 20, 2002, through July 12, 2003, were used to determine top studios.

Compiled by Christopher Walsh

Top Hot 100 Recording Studios

1. (tie) Right Track Recording (New York); Encore Studios (Burbank, Calif.); Teamwork (Long Island, N.Y.), 14 weeks
2. 54 Sound (Ferndale, Mich.), 11 weeks
3. Hit Factory (New York and Miami), five weeks

Top Hot 100 Mixing Studios

1. Hit Factory (New York and

Miami), 19 weeks

2. Encore Studios (Burbank, Calif.), 14 weeks
3. 54 Sound (Ferndale, Mich.), 11 weeks

Top Hot 100 Mastering Studios

1. Bernie Grundman Mastering (Hollywood, Calif.), 25 weeks
2. Hit Factory (New York and Miami), 20 weeks
3. Sterling Sound (New York), four weeks

Top R&B Recording Studios

1. (tie) Encore Studios (Burbank, Calif.); Teamwork (Long Island, N.Y.), 16 weeks
2. Right Track Recording (New York), 14 weeks
3. Hit Factory (New York and Miami), nine weeks

Top R&B Mixing Studios

1. Hit Factory (New York and Miami), 18 weeks
2. Encore Studios (Burbank, Calif.), 16 weeks
3. Manhattan Center Studios (New York), five weeks

Top R&B Mastering Studios

1. Bernie Grundman Mastering (Hollywood, Calif.), 21 weeks
2. Hit Factory (New York and Miami), 17 weeks
3. Sterling Sound (New York), 16 weeks

Top Country Recording Studios

1. Ocean Way (Nashville), 18 weeks
2. Emerald Sound Studios (Nashville), 11 weeks
3. Sound Kitchen (Franklin, Tenn.), nine weeks

Top Country Mixing Studios

1. Emerald Sound Studios (Nashville), 16 weeks
2. (tie) Loud Recording (Nashville); Sound Kitchen (Franklin, Tenn.), seven weeks
3. Starstruck Studios (Nashville), six weeks

Top Country Mastering Studios

1. MasterMix (Nashville), 25 weeks
2. Mastering Lab (Los Angeles), nine weeks
3. Georgetown Masters (Nashville), eight weeks

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Who's Who In The Top Studio Rankings

Bernie Grundman Mastering Hollywood, Calif.

A perennial top performer, Bernie Grundman Mastering is once again the leading mastering studio for Hot 100 and R&B No. 1 songs. Engineer Brian "Big Bass" Gardner led the way, mastering "In Da Club" and "21 Questions" by 50 Cent and Eminem's "Lose Yourself" for a total of 25 weeks on the Hot 100 chart in the period surveyed, while 50 Cent's two hits accounted for an additional 16 on the Hot R&B/Hip-Hop chart.

Emerald Sound Studios Nashville

A Music Row mainstay, the multi-building, multi-function Emerald Entertainment Group has weathered the tumultuous industry storm with impressive resolve. Expanding through the acquisition of Masterionics and its Tracking Room upon that facility's bankruptcy proceedings in the late 1990s, Emerald found itself in the same dilemma after an industry slump. Things have improved, though, and a Solid State Logic 9000 installed in the facility's renowned Mix Room has met with the expected approval.

Encore Studios Burbank, Calif.

Dr. Dre's mix of 50 Cent's "In Da Club" topped the Hot R&B/Hip-Hop chart for nine weeks and spent another 10 atop the Hot 100. Simultaneously, "21 Questions," also mixed at Encore by Dr. Dre, captured the No. 1 position on the Hot R&B/Hip-Hop

chart, where it spent seven weeks, along with four more atop the Hot 100.

54 Sound Ferndale, Mich.

A Solid State Logic G Series-equipped facility, 54 Sound was established in 1984 as a studio for George Clinton's projects. More recently, Eminem's "Lose Yourself" was recorded and mixed here, accounting for 11 weeks at No. 1 on the Hot 100 chart.

Georgetown Masters Nashville

The Nashville community was stunned by the sudden death of engineer and co-owner Denny Purcell in August 2002. With literally thousands of albums to his credit, Purcell was also a pioneer in surround sound and high-resolution audio. But Georgetown lives on, says engineer Andrew Mendelson, continuing the legacy of a world-class studio and member of the professional audio industry.

Hit Factory New York and Miami

As always, this multi-room facility on New York's West 54th Street and in Miami's former Criteria Studios was responsible for several hit songs in the period surveyed. Hit Factory mastering engineer Herb Powers again owns a large share of the Hot 100 and Hot R&B/Hip-Hop charts, with Nelly's "Hot in Herre" and "Dilemma" and Jennifer Lopez's "All I Have" featuring LL Cool J. On a sad note, the Hit Factory's longtime owner, Ed Germano, died in early 2003.

Loud Recording Nashville

The Sony OXF-R3 "Oxford" digital-console-equipped Loud was mix studio for Toby Keith's "Unleashed," spawning the hits "Beer for My Horses," a duet with Willie Nelson; "Who's Your Daddy?"; and "Courtesy of the Red, White and Blue (The Angry American)," all mixed by Julian King. The artist's producer, James Stroud, is co-owner of Loud with producers Paul Worley and Blake Chancey.

Manhattan Center Studios New York

Adjacent to the Hammerstein Ballroom, Manhattan Center Studios is discreetly at the epicenter of raucous concerts and screaming fans. The facility's audio/video production and post-production services accommodate concert and corporate events of various size, as well as broadcasts of Ballroom events. Producer Timbaland and engineer Jimmy Douglass continued a string of hits mixed on the Neve VR72 with Missy "Misdeemeanor" Elliott's "Work It."

Mastering Lab Hollywood, Calif.

Doug Sax's two-room Mastering Lab continues a long tradition of mastering No. 1 Hot Country tracks, such as Keith Urban's "Somebody Like You," which spent six weeks at the top, "Three Wooden Crosses" by Randy Travis, the Dixie Chicks' remake of Fleetwood Mac's "Landslide," and Tim McGraw's "Unbroken."

(Continued on page 60)

Science

Continued from page 57

At nearby Threshold Sound + Vision, a similar-type facility is proving successful. Partners Stephen Marsh, Peter Barker and Marc Schrobilgen were staffers at Sony Studios in Santa Monica until its closing in 2001. They now provide a wide range of services in part of an 11,000-square-foot building in West Los Angeles.

"I see a pickup in business because of independent studios," Marsh says. "There are so many people doing stuff at home now. I can't imagine doing a project without some form of help if you've never done it before, as far as what equipment to get, how to set your room up, and the standards and practices that used to be built into the system."

PROFESSIONALISM MORE CRITICAL

With production done by individuals of varying skill on their own digital equipment increasing, professional mastering has become even more critical.

Cups 'n Strings, Threshold and others have responded to the demand for quality mastering by offering such services. Alex Abrash, formerly studio manager at the multi-room Kampo Studios in New York, now operates Tremendous Music from his home, spe-

cializing in mastering DAW-created mixes with analog gear.

"A lot of people are recording independent projects," Abrash says. "I'm more impressed than not with what people are capable of, but I frequently find that they [the projects] don't have any loudness; there's no bass, no kick. I'm on to something; I've got a niche here."

Also in New York, Sony Music Studios remains a hub of activity, serving all aspects of audio and video production in multiple configurations.

While overhead is inestimably higher than that of Threshold Sound + Vision, the depth of Sony's equipment offerings, professionally designed and maintained studios and experienced staff keeps the facility in high gear.

Variety is the rule here, not unlike Cups 'n Strings or Threshold, albeit on a larger scale. "The model for Sony Music Studios was to create a resource under one roof where an artist or record company could do a lot of different things," says senior VP Andy Kadison. "One of the saving graces for Sony Studios has been its diverse business units."

Like other studios of its size and stature, Sony has been affected by the music business recession and the popularity of DAWs and has elected to reach out to lower-budget projects and clients. At Sony, where a dedicated team maintains and updates the facili-

ty's 16 Pro Tools rigs, a number of DAW-based writers' rooms have been added, enabling clients to take advantage of the facility's professional services and infrastructure at a lower rate. These clients, it is inferred, will also funnel more work into Sony's state-of-the-art mixing and mastering studios.

At Battery Studios in New York, diverse services including mastering and DVD production have evened out an unpredictable schedule. "We can do complete DVDs," studio manager Tamara Miller says. "We can do [surround] extractions or mix for 5.1. We can get any format transferred to any format. We can really do anything, and that seems to be what's holding us together."

Offering options to artists is more fundamental than ever before, given the environment. Threshold Sound + Vision's Marsh observes: "Five or six years ago, artists were looking for name people to do their stuff; now a lot of people are looking for a deal, and that includes the major labels. The bottom line is, if you're in the business right now, it's a hustle, and everybody's out there hustling."

As Effanel's Ezratty observed at the Grammy broadcast, even top studios and professionals aren't immune to the demands of economics and technology. "I don't think this is unhealthy; it's just evolutionary. You've got to stretch out."



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Top Studios

Continued from page 58

MasterMix Nashville

In the 12 months surveyed, songs mastered by owner Hank Williams spent 25 weeks at No. 1 on the Hot Country chart: "Have You Forgotten?," "I Miss My Friend" and "Courtesy of the Red, White and Blue (The Angry American)" by Darryl Worley; "19 Somethin'" by Mark Wills; Blake Shelton's "The Baby"; and "Man to Man" by Gary Allan. Toby Keith topped the chart with "Who's Your Daddy" followed by "Beer for My Horses," which was in its fifth week at No. 1 when the survey period ended.

Ocean Way Nashville

Ocean Way's 2001 acquisition by Belmont University hasn't interrupted session activity in this 1850s-era church-turned-recording studio. Darryl Worley's "Have You Forgotten?," "I Miss My Friend" and "Courtesy of the Red, White and Blue (The Angry American)" were tracked here, along with No. 1 songs "Brokenheartsville" by Joe Nichols, George Strait's "She'll Leave You With a Smile," Mark Wills' "19 Somethin'" and Tim McGraw's "Unbroken."

Right Track Recording New York

Right Track is once again in the pantheon of No. 1-producing studios, marking hits such as Nelly's "Hot in Herre" and "Dilemma," both recorded by Brian Garten on Right Track's Neve VX console, both topping the Hot 100 and Hot R&B/Hip-Hop charts through the summer and into the fall of 2002. Steps from the site of the 115th Audio Engineering Society Convention is Right Track's immense Studio A509, while the flagship facility remains at 168 W. 48th St.

Sound Kitchen Franklin, Tenn.

Owned by John and Dino Elefante, the Sound Kitchen is a busy facility a short drive from Music Row. Sound Kitchen's installation of an API console, at a time when large-format digital desks were in vogue, was clearly an astute move. In the period surveyed, Diamond Rio's "I Believe" and Gary Allan's "Man to Man" were tracked on the API, while engineer Justin Niebank recorded Keith Urban's "Somebody Like You" on a Neve VR. Mark Wills' "19 Somethin'" was also mixed on a VR by Greg Droman.

Starstruck Studios Nashville

Reba McEntire's Starstruck Studios features two nearly identical control

rooms, along with a broadcast/video studio. The Gallery studio also features a unique 1,077 square-foot tracking room. The broadcast and video studio serves satellite media tours, live TV spots, radio specials and Webcasts, with tie lines to the studios. Keith Urban's "Somebody Like You" was mixed at Starstruck by Justin Niebank.

Sterling Sound New York

Another permanent fixture, Sterling Sound continues to master songs and albums destined for commercial and critical success. Norah Jones' multiple Grammy-winning "Come Away With Me" was mastered by Ted Jensen, while "Crazy in Love" by Beyoncé, "So Gone" by Monica and Kelly Clarkson's "A Moment Like This" were also mastered at Sterling's 25,000 square-foot facility.

Teamwork Long Island, N.Y.

Proof that technology has enabled a hit record to be made anywhere: Teamwork, largely responsible for 50 Cent's "Get Rich or Die Tryin'"—one of the top-selling albums of the year—is in the basement of engineer Sha Money XL's Long Island home. A Mackie 32•8 console, an Audio Technica microphone and Pro Tools equals, in this case, five million-plus sales and counting.



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EMI FINLAND ACT GIANT ROBOT PERFORMING DURING THE HELSINKI EXPORT SHOWCASE

Finnish Music Exports On Rise

BY JONATHAN MANDER

HELSINKI—The current Pan-European success of local act the Rasmus (*Billboard*, Sept. 6) offered attendees at the Finnish Music Export seminar here ample evidence of the international potential of the country's domestic music scene.

The Sept. 4 seminar and associated showcases coincided with the publication of a study commissioned by Music Export Finland (Musex), which showed that the gross market value of Finnish music exports—including record sales, publishing royalties and live show revenue—was 15.5 million euros (\$17.2 million) in 2001. The study was the first such evaluation of Finnish music's overseas performance.

The Musex study was based on fig-

ures supplied from Finnish music industry companies, including local affiliates of trade bodies the International Federation of the Phonographic Industry affiliate and the Music Managers Forum. It claims that the market value of Finnish music exports increased by 406% between 1999 and 2001. Musex director Paulina Ahokas says that despite the marked rise in market value, "the growth has been steady—not an explosion."

According to the study, Finnish artists have been establishing a growing international presence in classical music in recent years, but they began to make inroads on Europe's pop charts in 2000, with the success of dance acts Bomfunk MC's and Darude and hard rock act HIM. The

(Continued on page 64)

Korean Merger Likely

BY MARK RUSSELL

SEOUL, South Korea—A much anticipated consolidation in South Korea's music-TV market looks a step closer, with the two biggest music specialists in Asia's second-largest market actively pursuing a merger.

South Korea currently has five music TV channels, all available via cable. Industry insiders have long agreed that this is too many for the nation's cable market of slightly more than 10 million households. South Korea's video channels also face increasing competition for the youth market from the country's flourishing cable TV-based videogame networks.

The two channels that are closing in on a merger are the territory's most-watched music TV channel, M.Net, and the second-most-popular channel, KMTV.

M.Net is a subsidiary of CJ Media, which is the cable TV division of Korean media conglomerate CJ Corps. A source at CJ Media says, "There are five music channels right now, and everybody knows the need for consolidation."

The source confirms that a Memorandum of Understanding (MOU) has been signed between the two channels, adding: "We're going

through due diligence, so anything is possible, but this has been going on a long time. We've signed an MOU, but it's not really much [different from] discussions that have been going on for three years."

KMTV GM Lee Ki Jin confirms that talks are being held but declines to provide details regarding their progress. According to market research company TNS Korea, M.Net accounted for 60% of viewers of music TV channels in 2002, compared with KMTV's 21%. MTV Korea accounted for 17%.

MTV Korea president Choi Hong Kyung says, "It was always the worst-kept secret that, compared to other major music markets, Korea has far too many music channels. Recent merger trends in the music industry both globally and locally merely reflect the fact that over-[saturation] will lead to consolidation or liquidation."

MTV Networks Asia's South Korean licensee is On Media, part of the Orion Group conglomerate. Informed sources predict that a major TV battle is brewing, which would pit On Media against CJ Media, and that the shakedown in the music channels is an early salvo in their overall struggle for supremacy in the South Korea TV market.



Starsailor Ends Its 'Silence'

BY ADAM HOWORTH

LONDON—It is rare for a label exec to publicly reveal sales targets. But EMI Recorded Music Continental Europe president Emmanuel de Buretel has no such qualms when it comes to the release of U.K. rock band Starsailor's sophomore set, "Silence Is Easy."

"We've forecast to sell twice the amount we did on [2001 release] 'Love Is Here,'" de Buretel tells *Billboard*. "On that, we [shipped] 500,000 in the U.K. and 1 million in total. In continental Europe, we sold 220,000; on this record, we're looking at 527,000. Just on hearing the album, we planned

to double our sales. Starsailor are a very big priority."

The Sept. 15 international release of "Silence Is Easy" generated widespread media interest because of the involvement of producer Phil Spector, currently out on \$1 million bail after being arrested following the Feb. 3 fatal shooting of actress Lana Clarkson in Los Angeles. Spector produced the album's title track and lead single, plus one other song, "White Dove."

Singer James Walsh recalls how his band came to work with the "wall-of-sound" producer on his first major record project since the Ramones' 1980 Sire set. "End of

(Continued on page 64)



| JAPAN | | | UNITED KINGDOM | | | GERMANY | | | FRANCE | | |
|--------------------------|-----------|---|--------------------------|-----------|---|--------------------------|-----------|---|--------------------------|-----------|--|
| THIS WEEK | LAST WEEK | (DEMPA PUBLICATIONS INC.) 09/17/03 | THIS WEEK | LAST WEEK | (OFFICIAL UK CHARTS CO.) 09/15/03 | THIS WEEK | LAST WEEK | (MEDIA CONTROL) 09/17/03 | THIS WEEK | LAST WEEK | (SNEP/IFOP/TITE-LIVE) 09/16/03 |
| SINGLES | | | SINGLES | | | SINGLES | | | SINGLES | | |
| 1 | 2 | NIJI MASAHARU FUKUYAMA UNIVERSAL | 1 | 1 | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M | 1 | 2 | ANGEL OF BERLIN MARTIN KESICI POLYDOR | 1 | 1 | LAISSE PARLER LES GENS JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC |
| 2 | NEW | DERA SHERA MU CHAGE & ASKA/SYARDUST REVUE UNIVERSAL | 2 | 2 | WHITE FLAG DIDO CHEEKY/ARISTA | 2 | 1 | NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA | 2 | 3 | PAPI CHIULO... TE TRAIGO EL MMMM LORNA SCORPIO |
| 3 | NEW | KIMI NI SASAGERU LOVE SONG SHOGO HAMADA SONY MUSIC | 3 | NEW | SUNSHINE GARETH GATES RCA | 3 | 3 | AB IN DEN SUDEN BUDDY VS. DJ THE WAVE WARNER MUSIC AUSTRIA | 3 | 2 | DJ DIAM'S HOSTILE/VIRGIN |
| 4 | 1 | HADASHI NO MIRAI ARASHI J-STORM | 4 | 4 | BABY BOY BIG BROVAZ EPIC | 4 | NEW | WHITE FLAG DIDO ARIOLA | 4 | 4 | CHIHUAHUA DJ BOBO VOGUE |
| 5 | NEW | HITORI JYENGA HITOMI YAIDA TOSHIBA/EMI | 5 | 3 | ARE YOU READY FOR LOVE ELTON JOHN SOUTHERN FRIED | 5 | 5 | THE MAGIC KEY ONE-T & COOL-T POLYDOR | 5 | 12 | LIVE IS LIFE HERMES HOUSE BAND & DJ OTZI ULM |
| 6 | 3 | MOON GATE DAY AFTER TOMORROW AVEV TRAX | 6 | NEW | CAN'T HOLD US DOWN CHRISTINA AGUILERA FEATURING LIL KIM RCA | 6 | 4 | IN THE SHADOWS THE RASMUS PLAYGROUND | 6 | 11 | SUR UN AIR LATINO LORIE EPG |
| 7 | NEW | ANATATONO HIBI JUN SHIBATA DREA MUSIC | 7 | 5 | BREATHE BLU CANTRELL & SEAN PAUL ARISTA | 7 | NEW | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M | 7 | 6 | BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC |
| 8 | 4 | IHOJUN TAKAHIRO MATSUMOTO VERMILLION RECORDS | 8 | NEW | TIME IS RUNNING OUT MUSE EAST WEST | 8 | 6 | MARIA (I LIKE IT LOUD) SCOOTER VS. MARC ACARDIPANE EDEL | 8 | NEW | WHITE FLAG DIDO BMG |
| 9 | NEW | KIMITOIU HIKARI GARNET CROW GIZA STUDIO | 9 | 7 | PRETTY GREEN EYES ULTRABEAT ALL AROUND THE WORLD | 9 | 10 | AYA BENZER 2003 MUSTAFA SANDAL FEATURING GUE UNIVERSAL | 9 | 5 | LES MOTS BLEUS THIERRY AMIEL RCA |
| 10 | 5 | BE MY LOVE SPEED AVEV TRAX | 10 | NEW | SHAKE YA TAIL FEATHER NELLY, P. DIDDY & MURPHY LEE BAD BOY/ISLAND | 10 | 9 | ICH KENNE NICHTS RZA FEATURING XAVIER NAIDOO VIRGIN | 10 | 8 | GET BUSY SEAN PAUL VP/ATLANTIC |
| HOT MOVER SINGLES | | | HOT MOVER SINGLES | | | HOT MOVER SINGLES | | | HOT MOVER SINGLES | | |
| 14 | NEW | MI DA RA MATENROU MELON KINENBI ZETIMA | 11 | NEW | TOO FAR GONE LISA SCOTT-LEE FONTANA | 100 | NEW | MANDY HELMUT LOTTI CAPITOL | 100 | NEW | SNAKE AUDIO BULLY'S SOURCE |
| 15 | NEW | GOOD MUSIC KICK THE CAN CREW WARNER MUSIC JAPAN | 12 | NEW | DANCE WITH YOU RISHI RICH PROJECT FEATURING JAY SEAN RELENTLESS | 13 | 22 | BREATHE BLU CANTRELL & SEAN PAUL ARISTA | 22 | 25 | FAN PASCAL DBISPO EPIC |
| 21 | NEW | I LOVE DREAM WORLD DREAM AVEV TRAX | 14 | NEW | NUMB LINKIN PARK WARNER BROS. | 15 | NEW | GOING UNDER EVANESCENCE WIND-UP/EPIC | 24 | NEW | SI TU SAVAIS YANNICK NDAH SAINT GEORGE/COLUMBIA |
| 23 | NEW | MOMO NO HANABIRA AI OTSUKA AVEV TRAX | 19 | NEW | SHOW ME A SIGN KONTAKT MUIFE | 17 | NEW | HOME ALONE SPECIAL D. CLUB CULTURE | 26 | 40 | JE VAIS TE CHERCHER CHIMENE BADI AZ RECORDS |
| 28 | NEW | LION SEVENTEEN CUNE UNIVERSAL | 22 | NEW | MY TIME DUTCH FEATURING CRYSTAL WATERS ILLUSTRIDUS | 18 | 36 | SYMPATHY FOR THE DEVIL (REMIXES) THE ROLLING STONES MERCURY | 27 | 33 | NE PARS PAS SOFIA MESTARI ULM |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | NEW | EVERY LITTLE THING EVERY BEST SINGLE 2 AVEV TRAX | 1 | 1 | THE DARKNESS PERMISSION TO LAND MUST DESTROY | 1 | NEW | PUR WAS IST PASSIERT? CAPITOL | 1 | 1 | NORAH JONES COME AWAY WITH ME BLUE NOTE |
| 2 | 2 | JYOSHI JUUNI GAKUBOU BEAUTIFUL ENERGY PLATIA ENTERTAINMENT | 2 | NEW | IRON MAIDEN DANCE OF DEATH CAPITOL | 2 | NEW | IRON MAIDEN DANCE OF DEATH CAPITOL | 2 | 2 | YANNICK NOAH POKHARA SAINT GEORGE/COLUMBIA |
| 3 | 1 | CHITOSE HAJIME NDMAD SOUL EPIC | 3 | 2 | SEAN PAUL DUTTY ROCK ATLANTIC | 3 | 2 | SHANIA TWAIN UP! MERCURY | 3 | NEW | IRON MAIDEN DANCE OF DEATH CAPITOL |
| 4 | 3 | MASAHARU FUKUYAMA SLOW (MAGNUM COLLECTION) BMG FUNHOUSE | 4 | 3 | EVA CASSIDY AMERICAN TUNE BLIX STREET/HOT RECORDS | 4 | 4 | NO ANGELS PURE POLYDOR | 4 | 3 | KYO LE CHEMIN JIVE |
| 5 | NEW | DIR EN GREY VULGAR FIRE WALL DIVISION | 5 | NEW | COOPER TEMPLE CLAUSE KICK UP THE FIRE... MORNING | 5 | 1 | BEGINNER BLAST ACTION HEROES MOTOR | 5 | 7 | FLORENT PAGNY AILLEURS LAND MERCURY |
| 6 | 5 | STACIE ORRICO STACIE ORRICO VIRGIN | 6 | 15 | THE THRILLS SO MUCH FOR THE CITY VIRGIN | 6 | NEW | ENIGMA VYAGEUR VIRGIN | 6 | 6 | LORIE LIVE TOUR EGP |
| 7 | 4 | SOUL'D OUT SOUL'D OUT SONY | 7 | 22 | BIG BROVAZ NU-FLOW EPIC | 7 | 6 | EVANESCENCE FALLEN WIND-UP/EPIC | 7 | 5 | EVANESCENCE FALLEN WIND-UP/EPIC |
| 8 | NEW | EXILE THE OTHER SIDE OF EX VOL 1 RHYTHM ZONE | 8 | 6 | ELTON JOHN THE GREATEST HITS 1970-2002 ROCKET | 8 | 3 | IN EXTREMO 7 MOTOR | 8 | 4 | MATT CHANT DE BATAILLE BARCLAY |
| 9 | NEW | STING SCARED LOVE UNIVERSAL | 9 | 4 | JAMES TAYLOR YOU'VE GOT A FRIEND RHINO | 9 | NEW | ZZ TOP MESCALERO RCA | 9 | 11 | CALOGERO CALOGERO MERCURY |
| 10 | NEW | ZEBRAHEAD MFZB SONY | 10 | 11 | NORAH JONES COME AWAY WITH ME BLUE NOTE | 10 | 5 | THE RASMUS DEAD LETTERS PLAYGROUND | 10 | 15 | COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE |

| CANADA | | | SPAIN | | | AUSTRALIA | | | ITALY | | |
|--------------------------|-----------|--|--------------------------|-----------|---|--------------------------|-----------|---|--------------------------|-----------|---|
| THIS WEEK | LAST WEEK | (SOUNDCAN) 09/27/03 | THIS WEEK | LAST WEEK | (AFYVE) 09/17/03 | THIS WEEK | LAST WEEK | (ARIA) 09/08/03 | THIS WEEK | LAST WEEK | (FIMI) 09/16/03 |
| SINGLES | | | SINGLES | | | SINGLES | | | SINGLES | | |
| 1 | 3 | SOMEDAY NICKELBACK EMI | 1 | 1 | UNO MAS UNO SON SIETE FRAN PEREA GLOBOMEDIA | 1 | 1 | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M | 1 | NEW | YOU WEREN'T THERE LENE MARLIN VIRGIN |
| 2 | NEW | RUBBERNECKIN' ELVIS PRESLEY BMG HERITAGE/RCA/BMG | 2 | 2 | WILDEST DREAMS IRON MAIDEN CAPITOL | 2 | 2 | ANGEL AMANDA PEREZ EMI | 2 | 6 | NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE MCA |
| 3 | 1 | BRIDGE OVER TROUBLED WATER/THIS IS THE NIGHT CLAY AIKEN RCA/BMG | 3 | 3 | CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA | 3 | 6 | SHAKE YA TAIL FEATHER NELLY, P. DIDDY & MURPHY LEE UNIVERSAL | 3 | 1 | BRING ME TO LIFE EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC |
| 4 | 2 | ONE STEP CLOSER AMERICAN JUNIORS 19/JIVE/ZOMBA | 4 | 4 | MOTIVOS DE UN SENTIMIENTO JOAQUIN SABINA BMG/ARIOLA | 4 | 3 | RUBBERNECKIN' ELVIS PRESLEY RCA | 4 | 3 | GET BUSY SEAN PAUL VP/ATLANTIC |
| 5 | 6 | SO YESTERDAY HILARY DUFF BUENA VISTA/HOLLYWOOD/UNIVERSAL | 5 | 9 | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR | 5 | 5 | BUSINESS EMINEM INTERSCOPE | 5 | NEW | WHERE IS THE LOVE? BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 6 | 5 | CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA/SONY MUSIC | 6 | 5 | SYMPATHY FOR THE DEVIL (REMIXES) THE ROLLING STONES MERCURY | 6 | 12 | RIGHT THURR CHINGY CAPITOL | 6 | 5 | CRAZY IN LOVE BEYONCE FEATURING JAY-Z COLUMBIA |
| 7 | 8 | SUNRISE SIMPLY RED UNIVERSAL | 7 | 6 | SON DE AMORES ANDY & LUCAS ARIOLA | 7 | 22 | DON'T SAY A WORD EMMANUEL CARRELLA LIBERATION | 7 | 2 | PAPI CHIULO... TE TRAIGO EL MMMM LORNA TIME |
| 8 | 4 | GOT TO SLEEP RADIOHEAD EMI | 8 | NEW | CAPRICHOSA CHAYANNE COLUMBIA | 8 | 7 | SEÑORITA JUSTIN TIMBERLAKE JIVE | 8 | NEW | SEND YOUR LOVE STING |
| 9 | 10 | FOREVER AND FOR ALWAYS SHANIA TWAIN MERCURY/UNIVERSAL | 9 | NEW | DABADABADA MELODY EPIC | 9 | 8 | THE REIGN JA RULE RAL | 9 | NEW | GO TO SLEEP RADIOHEAD PARLOPHONE |
| 10 | 9 | LIKE GLUE SEAN PAUL VP/EMI | 10 | 7 | HOLLYWOOD MADONNA MAVERICK/WARNER BROS. | 10 | 4 | IGNITION R. KELLY JIVE | 10 | 7 | LA CANZONE DEL CAPITANO DJ FRANCESCO DD IT YOURSELF |
| HOT MOVER SINGLES | | | HOT MOVER SINGLES | | | HOT MOVER SINGLES | | | HOT MOVER SINGLES | | |
| 15 | NEW | BILLY S. SKYE SWEETNAM EMI | 11 | NEW | WHITE FLAG DIDO CHEEKY/ARISTA | 24 | 27 | SOMETHING BEAUTIFUL ROBBIE WILLIAMS CAPITOL | 11 | 23 | HOLLYWOOD MADONNA MAVERICK/WARNER BROS. |
| 17 | 23 | MOBSCENE MARILYN MANSON NOTHING/INTERSCOPE/UNIVERSAL | 12 | NEW | ESCADANALO DE AMORES JAMIE URRUTIA DRO | 28 | 42 | MIDNIGHT ELAN FESTIVAL | 12 | 17 | SWEET SOCA MUSIC SUGAR DADDY SONY MUSIC MEDIA |
| 20 | NEW | TURN ME ON NORAH JONES BLUE NOTE/EMI | 15 | NEW | GET IT TOGETHER SEAL WEA | 29 | NEW | INTO YOU FABOLOUS FEATURING TAMIA/ASHANTI EAST WEST | 13 | 21 | FAKE SIMPLY RED NUN |
| 26 | NEW | NEVER LEAVE YOU—UH OOH, UH OOOH! LUMIDEE UNIVERSAL | 17 | NEW | IT'S YOUR DUTY LENE UNIVERSAL | 31 | NEW | THIS IS THE NEW SHIT MARILYN MANSON INTERSCOPE | 15 | NEW | SOMEDAY NICKELBACK ROADRUNNER |
| ALBUMS | | | ALBUMS | | | ALBUMS | | | ALBUMS | | |
| 1 | 1 | VARIOUS ARTISTS NOW! THAT'S WHAT I CALL MUSIC 8 EMI | 1 | 1 | ALEJANDRO SANZ NO ES LO MISMO WEA | 1 | 1 | DELTA GOODREM INNOCENT EYES EPIC | 1 | NEW | IRON MAIDEN DANCE OF DEATH CAPITOL |
| 2 | 2 | HILARY DUFF METAMORPHOSIS BUENA VISTA/HOLLYWOOD/UNIVERSAL | 2 | NEW | MAGO DE OZ GAIA LOCOMOTIVE MUSIC | 2 | 4 | MICHAEL BUBLÉ MICHAEL BUBLÉ WARNER BROS. | 2 | 1 | EROS RAMAZZOTTI S ARIOLA |
| 3 | NEW | JOHN MAYER HEAVIER THINGS AWARE/COLUMBIA/SONY MUSIC | 3 | NEW | IRON MAIDEN DANCE OF DEATH CAPITOL | 3 | 2 | POWDERFINGER VULTURE STREET UNIVERSAL | 3 | 2 | RINO GAETANO SOTTO I DIELI DI RINO RCA |
| 4 | 3 | EVANESCENCE FALLEN WIND-UP/EPIC/SONY MUSIC | 4 | 3 | MANU TENORIO BLANCO ANIL PEP'S | 4 | 3 | MATCHBOX TWENTY MORE THAN YOU THINK YOU ARE ATLANTIC | 4 | 3 | NOMADI NOMADI 40 GGD |
| 5 | NEW | IRON MAIDEN DANCE OF DEATH EMI | 5 | 2 | FITO Y LOS FITIPALDIS LO MAS LEJOS A TU LADO DRO | 5 | 7 | EVANESCENCE FALLEN EPIC | 5 | 4 | EVANESCENCE FALLEN WIND-UP/EPIC |
| 6 | NEW | DAVID USHER HALLUCINATIONS EMI | 6 | 9 | ANDY & LUCAS ANDY & LUCAS ARIOLA | 6 | 5 | COLDPLAY A RUSH OF BLOOD TO THE HEAD PARLOPHONE | 6 | 7 | NEIL YOUNG & CRAZY HORSE GREENOALE REPRISE |
| 7 | NEW | JANN ARDEN LOVE IS THE ONLY SOLDIER UNIVERSAL | 7 | 5 | LA OREJA DE VAN GOGH LO QUE CONTE MIENTRAS... EPIC | 7 | 6 | NORAH JONES COME AWAY WITH ME BLUE NOTE | 7 | 5 | SIMPLY RED HOME NUN |
| 8 | 4 | 50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL | 8 | 19 | AMARAL ESTRELLA DEL MAR VIRGIN | 8 | 9 | CHRISTINA AGUILERA STRIPPED RCA | 8 | 6 | MARISA MONTE TRIBALISTAS WITH CARLINHOS BROWN & ARNALDO CAPITOL |
| 9 | 6 | BEYONCÉ DANGEROUSLY IN LOVE COLUMBIA/SONY MUSIC | 9 | 4 | CHAYANNE SINCERO SONY MUSIC | 9 | 10 | SOMETHING FOR KATE THE OFFICIAL FICTION MUSHROOM | 9 | 9 | BEN HARPER DIAMONDS ON THE INSIDE VIRGIN |
| 10 | 9 | SHANIA TWAIN UP! MERCURY/UMGN | 10 | 6 | VARIOUS ARTISTS ESP CARIBE 2003 VALE MUSIC | 10 | 11 | GOOD CHARLOTTE THE YOUNG AND THE HOPELESS EPIC | 10 | 11 | GEMELLI DIVERSI FUEGO RICORDI |

Billboard®

EUROCHART

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

Due to technical difficulties, last issue's chart is repeated below

09/10/03

SINGLES

| | | | |
|----|-----|-----------------------------------|--|
| 1 | 2 | NEVER LEAVE YOU—UH OOH, UH OOOH! | LUMIDEE MCA |
| 2 | NEW | WHERE IS THE LOVE? | BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M/POLYDOR/WITSCOPE |
| 3 | 1 | BREATHE | BLU CANTRELL & SEAN PAUL ARISTA |
| 4 | 3 | LAISSE PARLER LES GENS | JOCELYNE LABYLLE & JACOB DESVARIEUX UP MUSIC |
| 5 | 4 | BRING ME TO LIFE | EVANESCENCE FEATURING PAUL MCCOY WIND-UP/EPIC |
| 6 | 7 | GET BUSY | SEAN PAUL ATLANTIC |
| 7 | NEW | WHITE FLAG | DIDD CHEEKY/ARISTA |
| 8 | 9 | DJ | DIAM'S HDSTILE/VIRGIN |
| 9 | NEW | WILDEST DREAMS | IRON MAIDEN CAPITOL |
| 10 | 15 | PAPI CHILULO... TE TRAIGO EL MMMM | LORNA ZYX/EPIC |

HOT MOVER SINGLES

| | | | |
|----|-----|----------------------------------|---|
| 19 | NEW | BABY BOY | BIG BROVAZ EPIC |
| 23 | NEW | SYMPATHY FOR THE DEVIL (REMIXES) | THE ROLLING STONES MERCURY |
| 29 | 33 | ICH KENNE NICHTS | RZA FEATURING XAVIER NAIDOO EDEL/VIRGIN |
| 34 | NEW | SILENCE IS EASY | STARSAILOR CHRYSALIS |
| 38 | NEW | THIS IS THE NEW SHIT | MARILYN MANSON INTERSCOPE |

ALBUMS

| | | | |
|----|-----|-----------------|--|
| 1 | 1 | EVANESCENCE | FALLEN WIND-UP/EPIC/COLUMBIA |
| 2 | 2 | SEAN PAUL | DUTTY ROCK ATLANTIC/EAST WEST/WARNER BROS. |
| 3 | 3 | NORAH JONES | COME AWAY WITH ME BLUE NOTE |
| 4 | 6 | SHANIA TWAIN | UP! MERCURY |
| 5 | 5 | BEYONCÉ | DAVIDSON DANGEROUSLY IN LOVE COLUMBIA |
| 6 | 9 | THE DARKNESS | PERMISSION TO LAND MUST DESTROY |
| 7 | 4 | ROBBIE WILLIAMS | ESCAPOLOGY CHRYSALIS |
| 8 | NEW | BEGINNER | BLAST ACTION HEROES MOTO |
| 9 | 14 | MARY J. BLIGE | LOVE & LIFE GEFEN |
| 10 | 17 | COLDPLAY | A RUSH OF BLOOD TO THE HEAD PARLOPHONE |

THE NETHERLANDS

(MEGA CHARTS BV) 09/08/03

| | | | |
|---|----|-------------------------------------|---|
| 1 | 1 | CHIPZ IN BLACK (WHO YOU GONNA CALL) | CHIPZ GLAM SLAM |
| 2 | 3 | AICHA | DUTLANDISH ARIDLA |
| 3 | 2 | NEVER LEAVE YOU—UH OOH, UH OOOH! | LUMIDEE MCA |
| 4 | 11 | WHERE IS THE LOVE? | BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 5 | 5 | SUMMER JAM 2003 | UNDERDOG PROJECT VS. SUNGLUB DIGIDANCE |

| | | | |
|---|-----|-------------|--|
| 1 | NEW | K3 | OYA LELE RCA |
| 2 | 4 | KANE | WHAT IF RCA |
| 3 | 7 | ANDRE HAZES | 25 JAAR—HET ALLERBESTE VAN EMI |
| 4 | 8 | SIMPLY RED | HOME V2 |
| 5 | 5 | COLDPLAY | A RUSH OF BLOOD TO THE HEAD PARLOPHONE |

SWEDEN

(GLF) 09/11/03

| | | | |
|---|-----|------------------------|---|
| 1 | 2 | AICHA | DUTLANDISH ARIDLA |
| 2 | 1 | WHERE IS THE LOVE? | BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 3 | 7 | WAITING (HERE FOR YOU) | CHARIZMA TALKING MUSIC |
| 4 | NEW | WILDEST DREAMS | IRON MAIDEN CAPITOL |
| 5 | 4 | NAR VI TVA BLIR EN | MIO S56 |

| | | | |
|---|-----|---------------|---|
| 1 | NEW | IRON MAIDEN | DANCE OF DEATH CAPITOL |
| 2 | 2 | LASSE STEFANZ | DET HAR AR BARA BORJAN FRITUNA |
| 3 | 1 | PER GESSLE | MAZARIN CAPITOL |
| 4 | NEW | CHER | THE VERY BEST OF WARNER SPECIAL MARKETING |
| 5 | 4 | CAROLA | GULD PLATINA & PASSION—DET BASTA SDNET |

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 09/16/03

| | | | |
|---|-----|--------------------|---|
| 1 | 1 | WHERE IS THE LOVE? | BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE A&M |
| 2 | 4 | FALLIN' HIGH | SAPRI DUD UNIVERSAL |
| 3 | 2 | WHITE FLAG | DIDD BMG |
| 4 | NEW | RUBBERNECKIN' | ELVIS PRESLEY RCA |
| 5 | NEW | IT'S YOUR DUTY | LENE UNIVERSAL |

| | | | |
|---|---|-----------------|-----------------------|
| 1 | 1 | TIM CHRISTENSEN | HONEYBURST CAPITOL |
| 2 | 8 | GUDRUN LANGE | QUIET STORM UNIVERSAL |
| 3 | 2 | BIG FAT SNAKE | ONE NIGHT OF SIN CMC |
| 4 | 4 | KANDIS | KANDIS 10 CMC |
| 5 | 6 | SMOKIE | THE HIT BOX CMC |

NORWAY

(VERDENS GANG NORWAY) 09/08/03

| | | | |
|---|-----|--------------------|---|
| 1 | NEW | YOU WEREN'T THERE | LENE MARLIN VIRGIN |
| 2 | 1 | WILD AT HEART | DAVID PEDERSEN RCA |
| 3 | 3 | WHERE IS THE LOVE? | BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE UNIVERSAL |
| 4 | 2 | CHASING RAINBOWS | GAUTE RCA |
| 5 | NEW | WHITE FLAG | DIDD BMG |

| | | | |
|---|-----|---------------------|--|
| 1 | NEW | KURT NILSEN | I RCA |
| 2 | NEW | DIMMU BORGIR | DEATH CULT ARMAGEDDON TUBA |
| 3 | NEW | IRON MAIDEN | DANCE OF DEATH CAPITOL |
| 4 | NEW | VARIOUS ARTISTS NOR | MELODI RADIO PRIX JR NORWAVE |
| 5 | 1 | BIGBANG | RADIO RADIO TV SLEEP WARNER MUSIC NORWAY |

NEW ZEALAND

(RECORD PUBLICATIONS LTD.) 09/08/03

| | | | |
|---|---|-----------------------|---|
| 1 | 2 | WHERE IS THE LOVE? | BLACK EYED PEAS FEATURING JUSTIN TIMBERLAKE POLYDOR |
| 2 | 1 | STAND UP | SCRIBE DIRTY |
| 3 | 3 | BETTER | BROCKE FRASER SONY |
| 4 | 4 | LOST WITHOUT YOU | DELTA GOODREM EPIC |
| 5 | 5 | MAREKO (HERE TO STAY) | MAREKO DAWNRAID |

| | | | |
|---|-----|-----------------|--|
| 1 | NEW | MICHAEL BUBLÉ | MICHAEL BUBLÉ WARNER BROS. |
| 2 | 1 | HAYLEY WESTENRA | PURE UNIVERSAL |
| 3 | 6 | COLDPLAY | A RUSH OF BLOOD TO THE HEAD PARLOPHONE |
| 4 | 4 | GLEN CAMPBELL | GREATEST HITS CAPITOL |
| 5 | 2 | SALMONELLA DUB | ONE DROP EAST VIRGIN |

PORTUGAL

(PORTUGAL/AFPI) 09/16/03

| | | | |
|---|-----|----------------------------------|----------------------------|
| 1 | 1 | WILDEST DREAMS | IRON MAIDEN CAPITOL |
| 2 | 2 | SING FOR THE MOMENT | EMINEM INTERSCOPE |
| 3 | NEW | SYMPATHY FOR THE DEVIL (REMIXES) | THE ROLLING STONES MERCURY |
| 4 | 8 | ROCKIN' RIO ENO WE ARE | X-WIFE NORTESUL |
| 5 | 3 | LOSE YOURSELF | EMINEM INTERSCOPE |

| | | | |
|---|-----|-----------------|--|
| 1 | 1 | TRIBALISTAS | TRIBALISTAS VIRGIN |
| 2 | 3 | TONY CARREIRA | AO VIVO NO PAVILHAO ATLANTICO ESPACIAL |
| 3 | 2 | EVANESCENCE | FALLEN WIND-UP/EPIC |
| 4 | NEW | IRON MAIDEN | DANCE OF DEATH CAPITOL |
| 5 | 4 | JOAO PEDRO PAIS | FALAR POR SINAIS POPULAR |

ARGENTINA

(CAPIFI) 09/16/03

| | | | |
|----|----|------------------------|--|
| 1 | 1 | LOS NOCHEROS | ESTADO NATURAL EMI |
| 2 | 2 | CHAYANNE | SINGERO SONY MUSIC |
| 3 | 3 | EMANUEL ARIAS | ALMA/CDN POSTER WARNER BROS. |
| 4 | 4 | BERSUIT VERGARABAT | DE LA CABEZA CON BERSUIT UNIVERSAL |
| 5 | 5 | EVANESCENCE | FALLEN WIND-UP/EPIC |
| 6 | 6 | VARIOUS ARTISTS | LOS NRI DE OPERACION TRIUNFO UNIVERSAL |
| 7 | 7 | CACHO CASTACA | EN VIVO EPSA |
| 8 | 18 | CARLOS LA MONA JIMENEZ | SELECCION PRIVADA WARNER BROS. |
| 9 | 9 | BANDANA | VIVIR INTENTANDO BMG |
| 10 | 10 | PINON FIJO | LOS CHICOS TAMBIEN CENTRALIZA/BMG |

Strummer & Co. Go 'Streetcore'

Almost a year after the death of **Joe Strummer** comes "Streetcore," the final release from the former **Clash** frontman with his band **the Mescaleros**. Due on Hellcat Records Oct. 20, the posthumous album features eight originals and two covers, including a moving version of **Bob Marley's** "Redemption Song" produced by **Rick Rubin**. "The record was made in several bursts,

enough now to call things by their names and show my real emotions." BMG head of A&R **Pawel Jozwicki** adds, "From soulful ballads to the dance-oriented first single, each song is very different. She's such a versatile and mature artist."

ROMEK ROGOWIECKI



STRUMMER: LEFT ELABORATE NOTES FOR FINAL CD

BOSNIAN REMAKE: **Adi Lukovac**, the pioneer of Bosnian ethno-electro fusion, has released his original score for the movie "Remake" by **Dino Mustafic**. The album fuses electronic beats with traditional Bosnian songs and was premiered during the Sarajevo International Film Festival in August with the issue of a special, limited "festival edition." A full release followed in September, but the record is available only at selected music retailers that refuse to stock pirated copies. It is supported by a video for the track "Il' Je Vedro Il' Oblacno," Lukovac's version of an old Bosnian song, sung by **Emina Zecaj** and **Mario Drmac**, one of the film's actors. The soundtrack is the first release on Gramofon Records, founded by Sarajevo Jazzfest organizer **Edin Zubcevic**. "We have an ambition to work internationally, but we want to build a solid base in Bosnia-Herzegovina first," Lukovac says.

TAYFUN KESGIN

beginning in February 2002," explains Mescaleros keyboardist **Martin Slattery**, who finished the album with the band's guitarist, **Scott Shields**. "The final recordings took place in early December last year. But Joe left elaborately detailed notes about how he saw the album. We put the record and the sleeve together from that." Strummer died Dec. 22, 2002, from a heart attack at the age of 50. "Streetcore" is the third album recorded by Strummer with the Mescaleros after he returned to the musical fray in 1999 following a hiatus of almost a decade. It is preceded by the single "Coma Girl."

NIGEL WILLIAMSON

POLE POSITION: Polish singer/songwriter **Kayah** is back on the top of the charts with her seventh album, "Stereo Typ." The 37-year-old has sold more than 1 million records in Poland since her 1988 debut album, "Kayah." Released by BMG Poland in late August, the album features 13 new tracks penned by Kayah, including hit single "Terstosteron." "I'm a smiling pessimist, and I write about my frustrations with everyday life, including my own recently failed marriage," she says. "I'm strong

Global Pulse™
 Nigel Williamson, Editor
 nwilliamson@billboard.com



CAN DO: After the return earlier this year of **Kraftwerk**, fellow German electronic pioneer **Can** marks its 35th anniversary with a 13-track album of solo recordings by band members and new group remixes in 5.1 surround sound. The audio CD comes as part of "The Can" DVD and is due for release on Spoon/Mute next month. The visual material includes behind-the-scenes footage shot between 1997 and 1999 and a short film made by **Brian Eno** to mark Can's 2003 lifetime achievement award at Germany's Echo Awards. The package also contains an extended tribute to guitarist **Michael Karoli**, who died of cancer in September 2001. Can's former studio in Cologne has been rebuilt as a working exhibit at the German Rock'n'Pop Museum in Gronau.

GARY SMITH

COMMON CURRENCY

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

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

| ARTIST | USA | JPN | UK | GER | FRA | CAN | SPN | AUS | ITA | NTH |
|--|-----|-----|----|-----|-----|-----|-----|-----|-----|-----|
| COLDPLAY A Rush of Blood to the Head (E) | | | | | | 10 | | 6 | | 5 |
| EVANESCENCE Fallen (S) | 7 | | | 7 | 7 | 4 | | 5 | 5 | |
| IRON MAIDEN Dance of Death (E) | | | 2 | 2 | 3 | 5 | 3 | | 1 | |
| NORAH JONES Come Away With Me (E) | | | 10 | | 1 | | | 7 | | 9 |

Warner Canada's New 'Calling Cards' Welcomed

BY LARRY LeBLANC

TORONTO—A reinvigorated A&R strategy at Warner Music Canada seems to be paying off.

Despite past successes, the Canadian affiliate of London-based Warner Music International (WMI) recently has not been widely viewed here as a pivotal domestic A&R player. But that perception looks to be changing.

Warner Canada's international counterparts within WMI have reacted enthusiastically to debut releases by two of its new signings: suburban punkers Billy Talent (signed as a co-venture with Atlantic Records in the U.S.) and underground hip-hop artist Buck 65. The continuing achievements of long-time roster stars Blue Rodeo, Great Big Sea and Colin James have bolstered the positive impression being made by the Canadian company.

"The Buck 65 and the Billy Talent signings are our calling cards to the world," says Steve Kane, senior VP/managing director of Warner Music Canada. "The signings say that this ain't the same old Warner."

Michael McCarty, president of EMI Music Publishing Canada, concurs. "There's a new 'go get 'em' spirit at Warner. They are seeing new opportunities early on and taking risks."

Susan de Cartier, head of Starfish Entertainment—which handles Blue Rodeo—adds, "The best of Warner has been retained: a love of artists and giving them artistic freedom."



KANE: 'THIS AIN'T THE SAME OLD WARNER'

Billy Talent's self-titled disc was released Sept. 16 in Canada and the U.S. by Warner and Atlantic, respectively, and by Warner affiliates in Japan and Germany. It was issued Sept. 15 by Warner in the U.K. and Sept. 19 in Ireland.

The Buck 65 album, "Talkin' Honky Blues," was first released by Warner Sept. 5 in Ireland; the U.K. (Sept. 8), Canada, France, Germany, Switzerland, New Zealand and Australia (all Sept. 16) followed. The album is also slated for release in Belgium and Sweden.

A central player in brokering the deals that brought his clients Buck 65 and Billy Talent to Warner was Toronto-based entertainment lawyer Chris Taylor of Sanderson Taylor. "Warner Canada has been very encouraging in developing these acts," Taylor says, "in comparison to what might have happened there two years ago."

After three decades of scant senior executive turnover, in the space of a year starting in mid-2001 there were numerous high-profile departures from Warner Music Canada and several notable hirings—particularly that of Kane. The management changes (*Billboard*, Feb. 16, 2002) led to a transformation of Warner Music Canada's A&R activity.

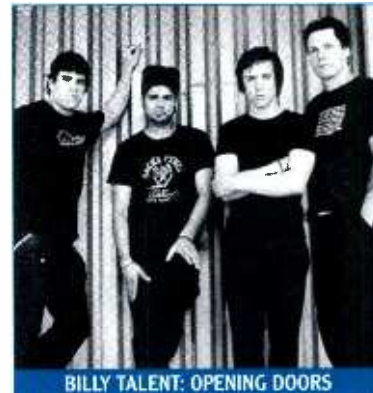
Kane arrived at Warner to oversee marketing, publicity and promotion, as well as the company's A&R. Concerned with what he saw as the company's low standing among Canada's artistic community, he sought feedback from leading Canadian artists, managers and entertainment lawyers.

Taylor says, "Steve got out there to find out what the perception was and what Warner could do to remedy it."

Entertainment lawyer Dawn Bourque at Cassels Brock and Blackwell in Toronto says, "Warner has definitely been out and about. They are certainly receptive to lis-

tening to new material."

When he arrived, Kane fully retained Warner's A&R department, consisting of Steve Blair (director of A&R since 1998), A&R representative Jen Hirst and A&R coordinator



BILLY TALENT: OPENING DOORS

Kelly Anglin. "I felt we could change the dynamic of the department without making personnel changes," Kane says. "Steve has a great set of ears. He's dedicated to artist development, and his background as a booking agent has served him well in helping to build artists here."

Buck 65 (real name Rich Terfry) signed with Warner Music Canada in 2002. The deal included the rerelease of five of the act's previous albums.

"Buck 65 isn't an overtly commercial project," McCarty says, "but

Warner recognizes that there's musical value there. It's a very credible signing."

With a name inspired by a character in the 1996 Canadian "fictional documentary" movie "Hard Core Logo," Billy Talent generated an industry buzz in 2001 with its independent EP "Try Honesty." The EP secured the Ajax, Ontario-based group a publishing deal with EMI Music Publishing Canada and led to the co-venture between Warner Music Canada and Atlantic Records in the U.S.

Blair says Warner-affiliated labels in the U.S. were immediately enthusiastic about Billy Talent. "All of our affiliated [U.S.] labels chased Billy Talent," he says. The band "has opened a lot of doors for us."

Warner may have needed to get more contemporary with its signings, but Kane emphasizes that the company still retains its obligation to its heritage acts.

"It's important that Blue Rodeo never feel like they are part of the office furniture here," he says. "That's such a danger when you have such longstanding relationships. We're so happy that Colin James has made a wonderfully organic new album ["Traveler" on WEA Records released Sept. 9 only in Canada]. The world is ready again for a great Colin James record."

Finnish Music

Continued from page 61

new study provides the Finnish music industry with comprehensive statistics about exports for the first time. Ahokas says it will be conducted annually from now on.

BMG Finland managing director Niko Nordström claims the increased demand for Finnish music overseas has also led to a change in attitude within the domestic industry. "In the early '90s, we celebrated when [an overseas release] was secured," he says. "But now it isn't just about getting an album released, it's about what happens next."

The Finnish music industry intends to use the study to lobby the public sector for export support. Early signs are encouraging; on Sept. 5—the day after the study was published—the Ministries of Culture, Foreign Trade and Trade and Industry announced that they would launch a joint project to investigate the possibility of exporting arts and how the public sector could support that.

Musex is jointly funded by Finland's Ministry of Trade and Industry and by local labels, to promote awareness and sales of Finnish music overseas. The body organized nine locally signed bands to play Sept. 4 and 5 during its Helsinki Export Showcase at the city's Tavastia club; the showcases were linked to the seminar, which was organized by collecting society Teosto Sept.

4. Some 20 international music industry and media professionals joined 150 representatives of the Finnish music business at the two events.

Philip Saxe, A&R director of Manchester, England, annual music convention In the City, was among the international attendees. Saxe suggests that the main benefit he took from the event was "making contacts who might be interested in sending acts over for next year's [event]."

Saxe was looking particularly at unsigned acts, as In the City organizes showcases for them, but he notes that the acts he saw in Helsinki were all signed to Finnish labels. "I wouldn't put any of the bands I saw onstage at In the City," he adds, "even though, judging from the crowd reaction, they probably sell a lot of records here."

Singer/songwriter Markus Nordenstreng performed during the showcases with his band the Latebirds, which records for its own Grandpop label. "In this business," he says, "things tend to go the old-fashioned route—word-of-mouth and meeting people are important. [So] it's a positive thing that Musex organized this."

Ahokas emphasizes, however, that in order to ensure a continued increase in music exports, there must be more investment in the local scene from all interested parties. "These increases were achieved with only about 10 bands," she points out. "What if there were 50?"

Additional reporting by Tom Ferguson in London.



AHOKAS: PROMISES ANNUAL STATS

Starsailor

Continued from page 61

the Century." "We played the Troubadour [venue] in L.A., and our radio plugger invited [Spector's] daughter along. So the next time we went to L.A., her dad called and said, 'I'd really like Starsailor to come up to the house for lunch,'" Walsh explains.

"He was really charismatic and buoyant, and his enthusiasm surprised us because we'd heard all the stories about him being a dictator," Walsh confesses. "Working with him for the first few weeks was absolutely magical, because we were still in awe of him. When we heard 'Silence Is Easy,' we just thought it was magic. It was a huge ego boost."

Taking its name from the 1970 album on Bizarre/Warner by L.A. folk singer Tim Buckley, Starsailor formed in Wigan in the north of England in 2000. The following year, the band's first two singles, "Fever" and "Good Souls," made the top 20 in the U.K.; the follow-up, "Alcoholic," broke the top 10. When "Love Is Here" came out Oct. 8, 2001, it entered the U.K. album sales chart at No. 2 and the Music & Media European Top 100 Albums chart at No. 11.

But the debut set had its limitations, according to de Buretel. He says, "It was a little too 'English,' which slightly diminished its international appeal." This time around, however,

he insists that "everyone is unanimous that this is *the* album."

The single "Silence Is Easy" was released internationally Sept. 1. It debuted on the Official U.K. Chart Co. sales chart (dated Sept. 13) at No. 9, boosted by strong support at radio, EMI Records U.K. managing director Terry Felgate says. National BBC top 40 network "Radio 1 led with the record and A-listed it three weeks upfront," he says. "We've also got [national BBC full-service network] Radio 2, [London alternative station] Xfm and [national commercial rock station] Virgin on board, and they've been doing the TV shows 'Top of the Pops,' 'CD:UK,' and 'T4.'"

James Curran, head of music at Virgin Radio in London, says of the single: "It is a really great track and a great taster for the album. The new album will surely take them to multi-platinum status in the U.K."

However, de Buretel is looking beyond the U.K. "I hope we can have the same sort of success as with Coldplay; perhaps better, because the network of EMI in Europe is now better at delivering U.K. rock bands."

In August, Starsailor supported the Rolling Stones in London at Twickenham Rugby Ground before traveling to Belgium for the Pukkelpop Festival and the Netherlands for the Lowlands Festival. The band's current 11-date U.K. tour ends Oct. 3 at London's Shepherds Bush Empire. The album "Silence Is Easy" was released Sept. 3 in Japan and arrives in the U.S. Jan. 27, 2004, when the band will embark on a U.S. tour.



DE BURETEL: 'THIS IS THE ALBUM'

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The German government has adopted the European Union's Copyright Directive into law. The long-awaited decision makes it illegal to distribute pirated



GEBHARDT

music, film or written works over the Internet, to download such material for private use or to bypass copy-protection measures on CDs and DVDs. It was expected to be incorporated into law in June but had been held up as various amendments were introduced (Billboard Bulletin, July 9). The new law replaces Germany's current copyright legislation, dating from 1965. German policymakers originally passed the directive April 11—at the time, it was the fourth country to do so. Gerd Gebhardt, chairman of the German recorded music associations, calls the new legislation "an important step in securing the rights of copyright owners and distributors."

SCOTT ROXBOROUGH

HMV Europe managing director Steve Knott was named chairman of trade body the British Assn. of Record Dealers (BARD) Sept. 11. Knott replaces Virgin Entertainment Group CEO Simon Wright, who has stepped down after three years in the role. Knott says one of his priorities will be to "work with our partners at the record labels and distribution companies" to revitalize the U.K. singles market. His appointment was confirmed at the association's annual general meeting, held at the Commonwealth Club in central London. Independent retailer Paul Quirk, who heads three-store operation Quirk's Records in Lancashire, Northwest England, was elected deputy chairman. Graham Lambdon, head of new development at wholesale distributor Entertainment UK, was re-elected as treasurer. All officers were elected by the 17-strong BARD council for a one-year term. Kym Bayley, who joined BARD in 2002 as director of development, was confirmed as secretary general at the meeting, responsible for the day-to-day running of the body. Bayley takes over the responsibilities of BARD director general Bob Lewis, who leaves the association in March 2004.

TOM FERGUSON

U.K. retailer Woolworths delivered better-than-expected results for the six months ended Aug. 2, saying its entertainment business "performed well" in a "challenging" market. Woolworths' entertainment unit—which includes retail chain MVC, wholesale distributor Entertainment U.K., record labels Demon and MCI and video label VCI—posted losses of £600,000 (\$900,000), compared with losses of £3.7 million (\$4.15 million) in the same period last year. Entertainment sales rose 1.5% to £219.1 million (\$348.5 million). Total company sales were up 1.7% to £1.07 billion (\$1.7 billion). First-half losses before tax, goodwill amortization and exceptional items were down 12% to £34.9 million (\$55 million). Operating losses were £32 million (\$50 million), compared with £42 million (\$66 million) in the same period last year.

LARS BRANDLE

Hamburg-based independent Kontor Records is planning to launch a new legitimate download service focusing on dance music. The label, part of the German-based Edel music group, will launch a European download store Oct. 5, powered by U.K.-based digital service provider OD2. The service has licensed repertoire from Edel, BMG, EMI, Warner and dance labels that include Ministry of Sound, Kosmo, Urban, Zeitgeist, Superstar, Zyx, Superstition, Gang Go, Tracid Traxxx, Discomania and Tresor. Pricing for individual tracks will begin at 0.99 euros (\$1.10). Tracks may be burned to CD or transported to a mobile device.

WOLFGANG SPAHR

The U.K.'s Mean Fiddler Music Group (MFMG) says it plans to expand its core business operations of live venues, music festivals and international touring following the settlement of a claim against the London Borough of Islington, which has seen the company gain compensation of £1.65 million (\$2.65 million). The settlement was in respect to the compulsory purchase of a Mean Fiddler club venue, the Complex in Islington, North London. MFMG opened the venue in early 1996; it closed in late 1999, when the council completed a compulsory purchase order dating from 1998. MFMG had a 35-year lease on the property. MFMG chairman Vince Power says the company has also concluded its disposal program of non-core businesses, including bars, restaurants and its London radio station, Mean Country AM. "We intend to use some of the proceeds to expand [the key] three divisions," Power says. The group says results for the six months ended June 30 (due Sept. 30) will be "in line with group expectations."



POWER

LARS BRANDLE

New 'Slant' For Oz Acts

Revamp Readies Mushroom Group For Another Wave Of Success

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Mushroom Group chairman Michael Gudinski is repositioning his company in anticipation of a new wave of talent breaking out of Australia's independent sector.

Industry veteran Gudinski says recent international breakthroughs by Australasian alternate-rock bands the Vines, the Datsuns and D4 have attracted strong A&R interest from U.S. and European labels. As a result, he predicts, "there's going to be a flood of these bands making their mark overseas."

Gudinski also believes that an explosion of local independent activity Down Under is imminent. "The majors in Australia are going to cut back quite a bit on Australian artists, as they get more pressure from their international bosses, who are realizing how expensive Australian A&R can be, compared to just working international acts and back catalog."

That situation would leave artists seeking new homes outside the multinationals. Gudinski expects a resulting expanded indie sector to be a major source of hitmakers at home and abroad and is repositioning Mushroom Group to take advantage of that situation.

"Australia has the infrastructure for independent acts with [state-owned national 'youth radio' network] Triple J and community radio stations. Many retailers also actively support new Australian acts," he points out.

Two months ago, Gudinski announced the launch of a new imprint, Slanted Recordings (Billboard Bulletin, July 15). The label wants to tap the domestic alternative rock and urban markets, with an aim to also license acts internationally.

Slanted is headed by GM Chris Maund, Mushroom Group's former business affairs manager. Maund and A&R manager Ahsan Naeem report to Warren Costello, managing director of the group's core label, Liberation Music. The new imprint has now signed two Melbourne bands, the Treetops and Neon. The latter appears through a deal struck with Sydney-based Ivy League Records.



GUDINSKI: ANTICIPATES A BREAKTHROUGH

Responsibility for attracting new overseas acts to all Mushroom Group labels lies with Liberation Music international manager Simon Killen.

Gudinski says he is launching another label, Liberation Blue, which will sign adult contemporary acts. He has also been buying back some Mushroom catalog, including material by Jimmy Barnes and Hunters & Collectors, with a particular interest in licensing tracks for third-party compilations.

The renewed A&R activity by the Mushroom Group marks a change in the recent direction of Gudinski's company. Although major U.S. success has been elusive, in the early '90s, the U.K. operation of his then-label

Mushroom Records (which he formed in 1972) enjoyed chart success with pop vocalist/actor Peter Andre, U.K. alternative rockers Ash and U.K./U.S. rock act Garbage. In Australia, it had further hits with Kylie Minogue, rock singer Jimmy Barnes, New Zealanders Split Enz and alternative rock act Hunters & Collectors.

But after selling the Mushroom Records label in July 1998 to Rupert Murdoch-owned News Corp., Gudinski devoted his time to other interests, including publishing, marketing, concert booking and film production.

In 2000, he set up Liberation Music as a boutique label with a handful of acts, which derived most of its income from releasing compilation albums. "Liberation was the leading edge in compilations," Gudinski says. "[The compilations were] well-packaged with exclusive tracks you couldn't get anywhere else."

However, Gudinski concedes that Liberation was "being viewed as a compilation label by some newer artists." The Liberation label will continue to work compilations, he adds, while expanding its pop operations.

The new imprints will be funded by the Mushroom Group's other divisions until they turn a profit—which should happen within three years, Gudinski believes. For that to happen, he admits he "will need to break two acts worldwide in the next few years."

He adds, "What we did with Mushroom 20 years ago was use Australia as a testing ground. With a new imprint with edge, there's no reason why we shouldn't be giving overseas independent labels our music earlier. The days where an Australian act waited for a third album before looking overseas are truly gone."

Maruyama Launches New Label

BY STEVE MCCLURE

TOKYO—Record industry veteran Shigeo Maruyama, former president/CEO of Sony Music Entertainment Japan (SMEJ), has launched a new boutique-style label, 247 Music.

A widely respected executive within the Japanese music industry, Maruyama says the label's name is based on the concept of a start-up independent label that is active 24 hours a day, seven days a week. It is also a reference to Tokyo's Route 246, along which most of the country's major record companies have their main offices.

Maruyama, who is the Tokyo-based new label president, says, "I would like to go back to the basics one more time and start a business where each employee can deliver directly to the users what he or she believes is good."

Industry insiders believe 247's launch is significant because it represents a vote of confidence in the future of the Japanese music business, which has seen shipments steadily decline during the past five years.

To date, the label has signed four local acts and a

distribution deal with Tokyo-based indie label Phenomeno, which licenses product by such overseas labels as New York-based BPM King Street Sounds and Los Angeles-based Artist Direct's imprint I-Music. The label will distribute its own product in Japan.

"I will not add the terms 'record' or 'entertainment' to the company's name," Maruyama says. "I want to make this a power indie company that is completely different from existing major record companies. In other words, it's sort of an indie alliance made up of individuals sharing the same spirit."

Insiders say that Maruyama's status within the industry here was earned equally for his no-nonsense business sense and for his skill in finding and developing new talent. He is widely credited with having revitalized SMEJ, especially its domestic repertoire, during his time as president/CEO between 1998 and 2000 (Billboard, Dec. 16, 2000). He was previously instrumental in launching the Epic/Sony label—subsequently renamed Epic Records—in Japan in 1978. He stepped down from his role as SMEJ president/CEO in December 2000, following a slump in the company's business.

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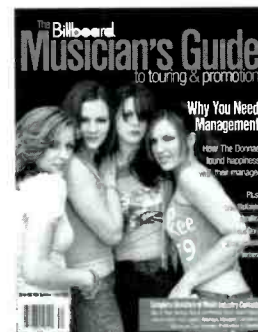


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Hip-Hop

Continued from page 7

Indeed. From the clubs of New York, Miami and San Francisco to those in London, Paris and Ibiza, the music can be heard loud and clear.

Internationally revered DJ/producer Paul Oakenfold says that this music is being universally embraced in the trendsetting Ibiza clubs, which favor house, trance and chill-out sounds (see story, page 39).

In fact, Combs, one of the genre's leaders, has been hanging out in the clubs of Ibiza for the past two summers.

While there, he befriended producer Nellee Hooper (formerly of Soul II Soul), as well as many influential dance/electronic DJs and producers, including Erick Morillo, Darren Emerson, Timo Maas, Felix da Housecat and Deep Dish.

Last year, Combs and Hooper began working on a track together. Kelis was brought in to handle vocal duties. Combs and Kelis debuted the track, "Let's Get Ill," at the DanceStar 2003 Awards during this year's Winter Music Conference in Miami.

Since then, the Bad Boy/Universal title—produced by Combs, Hooper and Jacques Lu Cont (aka Les Rhythmes Digitales)—has been released throughout Europe, Taiwan, Australia and New Zealand. In all, it has sold 40,000 copies globally, according to the label. (Universal has no plans for a U.S. release.)

Combs is working on his own full-length dance/electronic album (*Billboard*, Aug. 9). The proceeds will be donated to national AIDS organizations, he says.

IMPORTANT ELEMENTS

For Chad Hugo of the Neptunes, the ability to blur the boundaries among genres is all about "musical freedom."

Hugo says he and his musical partner, Pharrell Williams, often look to the music of the '60s, '70s and '80s for inspiration.

"Musical freedom was everywhere," Hugo says. "Then, it was about different tempos, different feelings and different moods. These are the elements that are important to Pharrell and I."

In this way, the Neptunes and others avoid musical shackles. The blurring of musical boundaries is not only accepted, it is encouraged and embraced, he says.

Kelis, who works with the Neptunes, has never been easy to pigeonhole. And she would not have it any other way. Her new album, "Tasty," will arrive in November, on the Neptunes' Arista-distributed imprint Star Trak.

"People are always afraid of what they don't completely understand," says Kelis, whose new single, the funky electro jam "Milkshake," is heard on dancefloors and on the radio just like "Crazy in Love" by Beyoncé featuring Jay-Z.

It is not always easy, however, for artists to take such musical leaps.

"The artists and producers don't necessarily go to house music clubs," says Oracle Entertainment & Marketing's Debra Eriksen, whose clients include Island Def Jam.

"Someone like Missy may have a wider group of friends; friends who seriously know about uptempo club music. Because of this, her landscape of inspiration is more open," Eriksen says.

Elliott, unlike many other R&B/hip-hop artists, appears to know her musical history, Eriksen adds. "She seems to know where music's been, where it's at and where it needs to go," she says.

A self-proclaimed music fan, Elliott says, "If the shit is hot, then it's hot. When I make music, I'll use whatever moves me—whether it's some Indian beats or an old-school house record. I don't separate the two worlds—it's all love."

WHO KILLED DISCO?

It is too early to predict if such developments as Combs' foray into dance/electronic territory will incite others to revel in the techno-charged beats and rhythms of dance/electronic music.

But some industry observers fear that someone like Combs could actually kill what is naturally happening.

"If Puffy's track explodes, there could very well be a major-label feeding frenzy for more of this music, and that's what killed disco," says Tommy Boy Records founder/president Tom Silverman.

"When Missy does it, it works; it sounds completely organic and natural. You can't force ideas and concepts like this," he says.

Still, Silverman thinks the movement is inevitable.

"Hip-hop and dance are already moving closer together," he says. "After all, they started together."

Silverman is, of course, referring to the late '70s and early '80s, when weekly parties like Wheels of Steel at New York's Roxy club and radio stations like WBLS New York embraced the burgeoning musical hybrid.

Such groundbreaking tracks as Sugarhill Gang's "Rapper's Delight" and Grandmaster Flash & the Furious Five's "The Message" (both on Sugarhill Records) and Afrika Bambaataa & the Soul Sonic Force's "Planet Rock" (Tommy Boy) were heard loud and clear.

Similarly, in the '70s, such R&B artists as First Choice, Ashford & Simpson, the Trammps, Gloria Gaynor, the Blackbyrds, the Supremes, LaBelle, Blue Magic, the Jacksons, Gladys Knight, Eddie Kendricks and Sister Sledge were prominently played on radio and in the clubs.

In addition to Bambaataa and Flash, the '80s saw such urban acts as Evelyn "Champagne" King, Loose Ends, Rob Base & DJ E-Z Rock, the Jungle Brothers, Soul II Soul, Jody Watley, Jocelyn Brown, Strafe, Johnny Kemp, Salt-N-Pepa and Eric B. & Rakim successfully bridging the gap between R&B and dance.

In fact, in the mid-'80s, hip-house—which merged hip-hop and house music—was the rage in the U.S. and abroad. Artists like Doug Lazy were rapping over four-on-the-floor house beats.

"But then the personality of hip-hop overwhelmed the rest of dance music," Silverman says. "In the early days, hip-hop was DJ-oriented, not MC-oriented. By the early-'90s, this was reversed."

At that point, hardcore rap albums

like Dr. Dre's "The Chronic," Public Enemy's "It Takes a Nation of Millions to Hold Us Back" and N.W.A.'s "Straight Outta Compton" put a wedge between the R&B/hip-hop and dance/electronic communities.

These days, the players are more open-minded.

"You have people like Chad, Pharrell, Missy and Timbaland saying, 'fuck it,' and doing what they want," Flash says. In the process, the tempo is picking up and song-based lyrics are coming back. Flash adds, "What *was* is now becoming what *is*."

Tommy Boy will soon release new albums by Bambaataa, Kool Keith, Biz Markie and Malcolm McLaren.

MEETING HEAD-ON

On his just-released debut album, "Here Comes the Fuzz," Elektra artist DJ/producer Ronson intertwines hip-hop and house.

Tracks like "Ooh Wee" (featuring Ghostface Killah, Nate Dogg and Trife) and "High" (featuring Aya) recall the halcyon days of hip-house and disco, respectively.

The track "Bout to Get Ugly" is home to Rhymefest rapping lines like "Niggers don't listen to techno" over propulsive dance beats.

But such words are no longer true, acknowledges Ronson, who has produced for Nikka Costa and remixed tracks by Moby, OutKast and Nelly Furtado, among others.

At J Records/RCA Music Group, VP of A&R Hosh Gureli points to "Crazy in Love," "Milkshake" and Junior Senior's "Move Your Feet" as the type of funky tracks that work on all dancefloors.

"Dance music has to get a bit slower—like taking the more midtempo stuff from the '80s and reinventing it," Gureli says. "In this way, the two genres will easily meet head-on."

Jeffrey Sledge, senior director of Jive Records, refers to this as the "20-year theory."

"In the '70s, it was about the '50s, with 'American Graffiti' in theaters," Sledge says. "In the '80s, we had films about Vietnam. The '90s saw a disco renaissance with Cher. Now, you have VH1 airing its new program, 'I Love the '80s.'"

And in the '80s, artists like Johnny Kemp, Soul II Soul, D-Train and Loose Ends were making uptempo R&B records, Sledge recalls.

Thus, he says, his generation—those in their 30s and 40s—is comfortable with uptempo dance music. "It's a very familiar sound, which is why a lot of this new music is being well-received," Sledge says.

Meanwhile, younger fans relate to the hip-hop mentality of tracks like Elliott's "Gossip Folks."

Jocelyn Brown, a veteran artist who has scored disco, pop, R&B and house hits over the years—including "Somebody Else's Guy" and "Love's Gonna Get You"—believes the Missy Elliotts of the world could be credited with bringing a new sound to today's generation.

"It is time for these young babies to educate those looking up to them," Brown says. "They have the power to create another world—a new musical landscape. Hopefully, along the way, they'll remember to credit us pioneers."

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A4LM15

Shocked De-Bugs Catalog With Bug Deal

BY JIM BESSMAN

LOS ANGELES—Michelle Shocked's new administration deal with Bug Music leaves her poised to exploit placement opportunities pursued by the indie song publisher.

The socially conscious singer/songwriter now owns the masters and publishing rights to her complete major-label and independent-recording catalog.

"When I was negotiating with Bug, I pointed out that a lot of artists are now refugees from major labels and starting indie labels," Shocked says. She, too, is a notorious major-label refugee. Her career has spanned Mercury Records to her own Ryko-distributed Mighty Sound; she self-publishes via Campfire Girl Publishing.

"I'm basically publishing my own work," she continues. "That's not anything new, but publishing opportunities have shifted a bit: When Bug goes to music supervisors interested in licensing [1988 album 'Short Sharp Shocked' hit] 'Anchorage,' for example, they have the benefit of a huge [major-label] marketing juggernaut that had promoted it into what is widely recognized as a *Billboard* top 40 hit."

Shocked, who previously had publishing deals with Windswept and PolyGram Music, had been impressed with Bug's handling of Los Lobos' and John Hiatt's publishing, particularly in the

company's ability to procure placements and other usages.

"They'll have to do that with me in order to make money," she says, hastily correcting any impression that she was always so savvy about the publishing business.

"I didn't realize that when Whitney Houston sang 'I Will Always Love You,' Dolly Parton got the performance royalties—because I knew Whitney was performing it," she says. "I thought performance royalties went to the performer—which is what a singer/songwriter thinks. I never covered anyone's songs, and didn't understand that the writer gets a performance royalty share."

Admittedly unaware of her rights, Shocked still managed to sign a highly unusual artist contract with Mercury that would make Mighty Sound possible, though not without a lengthy period of pain.

"They told me I cut too good a deal for myself," she recalls, explaining that Mercury's then-parent, PolyGram, had a 10-year license on each of the album masters—and then the rights reverted to Shocked.

"I negotiated a deal where I turned down a [record company] advance and paid for the recordings with my publishing advance [in exchange] for the rights to the masters reverting to me after the 10-year period of

release—which was unprecedented," Shocked says.

"They'd rather give you twice the money, but I was an unproven artist and it was easy to justify a deal where I was speculating on my own future," she continues. "And by turning down the money, they were only committed to investing in marketing, so they weren't risking anything."



Unproven, perhaps, but the native Texan was hardly unheralded. Her 1986 debut album "The Texas Campfire Tapes" was recorded raw into a Sony Walkman at that year's Kerrville Folk Festival, then released in England without her permission. But it became a surprise hit there and led to her signing to Mercury in the U.S. two

years later.

The only problem was with her publishing deal.

"I was told by my manager that PolyGram Music and PolyGram Records were completely separate entities," she relates, again conceding ignorance. "So I signed with PolyGram Music in the U.K. I think I was signed to the record company because PolyGram Music got my publishing—but I'm not sure."

Had she signed a standard record deal, "I'd be running an indie label with no catalog and only new releases," she says. "Mercury would still own the masters and they'd be out of print, probably, or not widely distributed."

The wildly eclectic American roots artist's split from Mercury was catalyzed when the label sought the return of her masters and refused to authorize sessions for a proposed gospel album. Suing Mercury under the 13th Amendment (which abolished slavery), her recording career was still effectively frozen from 1992 through 1996.

Even though her recording contract enabled her to self-release her Mercury albums as early as 1998—10 years after the release of "Short Sharp Shocked"—her publishing deal tied up the catalog with PolyGram Music until 10 years after her final Mercury release. That meant waiting until 2002.

"I could have reissued them and paid PolyGram to collect the publishing for me—but that would have sucked," she explains.

Now living in Los Angeles, Shocked runs her label and publishing interests out of her home in the mid-Wilshire district, in the "war room," where the walls are covered with various company schedules and merchandising concepts.

She is in the middle of writing several "song cycles," or varied sets of songs sharing distinct attributes, including a New Orleans focus, Spanglish and soul.

She complains that she'd never had support for such artistic endeavors from publishers in the past.

"I don't fault them, because people never had a clear idea who I was and who I could be—and it stunted my artistic growth," she says.

But with some 200 songs in her catalog now, her attention is centered on publishing activities, including the production of extensive booklets of journal notes and archives packaged in Mighty Sound's expanded reissues of her albums.

"Because I own the masters and copyrights, I knew I'd be getting to this point sooner or later," says Shocked, days before a trip to Africa in support of AIDS-relief efforts. "There was no incentive to take the money and run—or get burned out after 10 years."

Mr. Smith Goes To Milwaukee, Teaches Drumming

Hal Leonard Corp.'s Hal Leonard Young Musicians Program brought in a special guest Aug. 29 for disadvantaged program participants at the Fitzsimonds Boys & Girls Club in Milwaukee's central city.

Red Hot Chili Peppers drummer **Chad Smith**, in town for the huge 10th anniversary celebration of Harley-Davidson motorcycles, critiqued several aspiring timekeepers' beats, then took over the sticks himself and related his thoughts on practicing, technique and the joys of

making music with friends.

He also assured the kids that it's OK to bang the skins *hard*.

Hal Leonard Corp. publishes the print music for the Red Hot Chili Peppers.

The program, which was established by the Milwaukee-based music print industry mainstay in 2000 to provide after-school music instruction to Boys & Girls Club members, also benefited this summer from the involvement of Interstate Music, Wisconsin's largest instrument retailer,

which supplied teachers, instrument rental and maintenance and reduced-cost instruments and accessories for beginning musicians looking to purchase.

"For three years, we'd been running the program with Hal Leonard employees, teaching kids after work—and the demand was exceeding our supply of volunteers," Hal Leonard senior marketing manager **Brad Smith** says. "Interstate is a great match: They bring to the table music teachers with years of experience and enable us to expand the lessons offered into string and wind instruments—and even DJing and recording for the older club members."

DOHERTY'S 'DREAM': I caught **Denny Doherty's** glorious "Dream a Little Dream" last month just before the **Mamas & the Papas** musical celebration closed—and am I glad I did.

The song-filled show ran four months at the Village Theater on Bleecker Street, right in the heart of Greenwich Village, where Doherty, **Michelle Phillips** and the dearly departed **John Phillips** and **Cass Elliot** first came together during the height of the early-'60s folk revival.

"We knew each other for four

years before we got to California," recalls Doherty, who wrote the show with playwright and fellow Canadian **Paul Ledoux**.

It colorfully recounts the rich history of the Rock & Roll Hall of Fame group, which helped spawn the folk-rock genre with such immortal tunes as "California Dreamin'," "Monday Monday" and the autobiographical "Creeque Alley." "John had a way of stringing words together," Doherty continues. "He could walk around the kitchen with a guitar, just writing and spitting out word after word and lyrics that rhymed. But he had to: He was a tunesmith—a Brill Building writer for \$200 a week. What [we] four people had to go through to give him material to write. But he could write about anything."

Of course, the Mamas & the Papas "came along at a time in popular music when you could do things you couldn't have done the year before,"

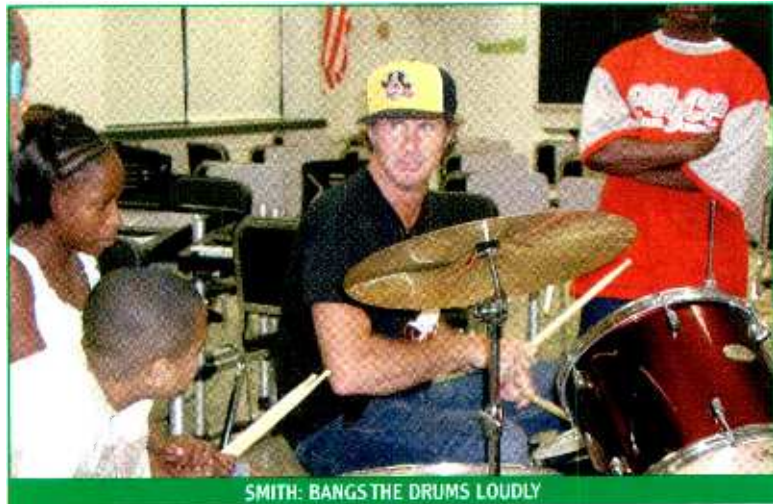
Doherty notes—when "you could take chances and still be yourself."

"Dream a Little Dream," ironically, took its name from Elliot's 1968 solo hit "Dream a Little Dream of Me."

"We banged away at it for eight years in Canada, cutting it down from 26 hours to two hours," says Doherty, who initially opened the show in his Halifax hometown (he started out in a folk trio, **the Halifax Three**), then took it to Toronto before bringing it to New York.

"We've had offers from all over the world, but I think we want to go to California next," he says. "Now that we've done New York—where it all began—it makes sense to take it to California, because that's where we went."

Words & Music™
By Jim Bessman
jbessman@billboard.com



SMITH: BANGS THE DRUMS LOUDLY

Format Change In A Blink

Adult top 40 **WNEW** (Blink 102.7) New York wasted no time doing away with its entertainment-intensive/broad music format after

the resignation of operations manager **Steve Kingston**. At 4 p.m. Sept. 12, WNEW became the new Blink 102.7 FM.

The music-intensive format targets females 30-44 and falls between adult

top 40 **WPLJ** and powerhouse AC **WLTW** (Lite 106.7).

WNEW assistant PD/interim PD **Craig Schwab** is currently in charge of the station after more than 20 full- and part-time employees were let go, including executive producer **Gloria McDonough-Taub**, morning hosts **Chris Booker & Lisa Lopez** and director of marketing and promotions **Ethel E. Miller**.

At the switchover, a produced element said, "Over the next few days and weeks, you're going to hear us transfer Blink into a different kind of radio station... You won't hear a lot of talk... Blink is specializing in music women love."

102.7BlinkFM
music women love

The "music women love" slogan is being used along with another slogan: "Not too light, but never heavy."

Here's the 4 p.m. hour that launched the revamped station: **Pink**, "Get This Party Started"; **Billy Joel**, "Uptown Girl"; **Aerosmith**, "I Don't Want to Miss a Thing"; **Faith Hill**, "Breathe"; **Matchbox Twenty**, "Unwell"; **Madonna**, "Music"; **Train**, "Drops of Jupiter"; **Celine Dion**, "Because You Loved Me"; **Christina Aguilera**, "What a Girl Wants"; **John Mayer**, "No Such Thing"; **TLC**, "Waterfalls"; **Rod Stewart**, "Downtown Train"; and **Bee Gees**, "More Than a Woman."

XM NEWS: **D. Scott Karnedy** has joined XM Satellite Radio as senior VP of sales and marketing solutions from Infinity Broadcasting, where he was senior VP and director of national sales.

And XM is now a standard feature on certain Honda Accord models for the 2004 model year.

MAKING COUNTRY COUNT: Zeo Radio Networks is launching "The Country Top 30," a new syndicated, three-hour

weekly country music chart program. Set to bow in October, the show will be hosted by country **KYGO** Denver night host **Tracy Taylor**.

**Tuned In:
Radio**
By Marc Schiffman
mschiffman@billboard.com



MONITORING RADIO: **Sherman Kizart**, VP of urban marketing for Interop, has been named chairman of the Black Broadcasters Alliance. The organization formed in 1996 to prepare minorities for management and engineering opportunities in broadcasting. Kizart replaces **Eddie Edwards**, a founding member of the organization.

Top 40 **WWWQ** (Q100) Atlanta taps new GM **Mike Fowler**. He was VP/GM for Infinity's oldies **WJMK** Chicago.

Acting PD "**Jeff Z**" **Zuchowski** becomes the official PD at dance-leaning rhythmic top 40 **WKLT** New York, making him only the second PD in the station's current incarnation, following **Frankie Blue**, who exited earlier this year. Jeff Z was previously assistant PD/music director.

Modern AC **KLLC** (Alice 97.3) San Francisco adds a Sunday-morning chillout show, featuring **Dido**, **Radiohead**, **Coldplay**, **Massive Attack** and **Zero 7**, among others.

Crawford Broadcasting is planning an end-of-the-month flip of gospel **WYCA** Chicago to adult R&B. **WYCA** sister **WYCH** Rockford, Ill., is also expected to simulcast the format.

Mark Bolke joins A-Ware Software as VP/COO. He was executive director of Mediabase's ratthemusic.com.

ON A PERSONAL NOTE: The best of luck to exited Airplay Monitor editor-in-chief **Sean Ross**, who is now VP of music and programming at Edison Media Research. Sean brought me on board with Airplay Monitor in early 1996. My work with Sean taught me countless lessons in radio and, I hope, made me a better writer than I was seven years ago. Working with Sean through hundreds of articles and a half-dozen or so radio seminars made it possible for me to arrive where I am now at *Billboard*. Thanks.

Additional reporting by *Skip Dillard* of *Airplay Monitor*.

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| THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS "New Ons" are those clips with six or more plays for the first time in the chart week. | | | |
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KELLY, THOIA THOING</p> <p>CHINGY, RIGHT THURR</p> <p>DMX, AYO KATO</p> <p>YAZARAH, WISHING</p> <p>DMX, WHERE THE HOOD AT</p> <p>GINJUWINE, IN THOSE JEANS</p> <p>JAVIER, CRAZY</p> <p>TIMBALAND & MAGOO, COP THAT SH#</p> <p>SEAN PAUL, LIKE GLUE</p> <p>LUTHER VANDROSS, DANCE WITH MY FATHER</p> <p>LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH)</p> <p>112, NA, NA, NA, NA</p> <p>ATL, CALLING ALL GIRLS</p> <p>MYA, MY LOVE IS LIKE... WD</p> <p>LUDACRIS, STAND UP</p> <p>NAPPY ROOTS, ROUN THE GLOBE</p> <p>FLOETRY, GETTING LATE</p> <p>NEW ONS</p> <p>CHINGY, HOLIDAE IN</p> <p>BIG TYMERS, THIS IS HOW WE DO</p> <p>FLOETRY, GETTING LATE</p> | <p>KEITH URBAN, WHO WOULDN'T WANNA BE ME</p> <p>MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS</p> <p>PAT GREEN, WAVE ON WAVE</p> <p>TOBY KEITH, I LOVE THIS BAR</p> <p>RASCAL FLATTS, I MELT</p> <p>GARY ALLAN, TOUGH LITTLE BOYS</p> <p>ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE</p> <p>PATTY LOVELESS, LOVIN' ALL NIGHT</p> <p>KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS</p> <p>DIERKS BENTLEY, WHAT WAS I THINKIN'</p> <p>TIM MCGRAW, REAL GOOD MAN</p> <p>BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)</p> <p>CHRIS CAGLE, CHICKS DIG IT</p> <p>SARA EVANS, PERFECT</p> <p>BROOKS & DUNN, RED DIRT ROAD</p> <p>SHANIA TWAIN, FOREVER AND FOR ALWAYS</p> <p>MONTGOMERY GENTRY, HELL YEAH</p> <p>TRACE ADKINS, THEN THEY DO</p> <p>OWIGHT YODAKAM, THE BACK OF YOUR HAND</p> <p>JOHNNY CASH, HURT</p> <p>WILLIE NELSON & NORAH JONES, WURLITZER PRIZE (LIVE)</p> <p>KENNY CHESNEY, BIG STAR</p> <p>BRAD PASKLEY, CELEBRITY</p> <p>JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS</p> <p>TRAVIS TRITT, LONESOME, ON RY AND MEAN</p> <p>RHONDA VINCENT, YOU CAN'T TAKE IT WITH YOU</p> <p>BILLY CURRINGTON, WALK A LITTLE STRAIGHTER</p> <p>NICKEL CREEK, SMOOTHIE SONG</p> <p>MARTY STUART, IF THERE AIN'T THERE OUGHTA BE</p> <p>CHRIS LEDOUX, HORSEPOWER</p> <p>JOE KEITH, I'M IN LOVE WITH YOU</p> <p>JOHN MELLENCAMP, TEARDROPS WILL FALL</p> <p>SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE</p> <p>CROSS CANADIAN RAGWEE, CONSTANTLY</p> <p>KEITH URBAN, SOMEBODY LIKE YOU</p> <p>GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE</p> <p>DOLLY PARTON, I'M GONE</p> <p>RASCAL FLATTS, THESE DAYS</p> <p>DARRYL WORLEY, HAVE YOU FORGOTTEN</p> <p>DARRYL WORLEY, TENNESSEE RIVER RUN</p> <p>NEW ONS</p> <p>TRAVIS TRITT, LONESOME, ON RY AND MEAN</p> <p>NICKEL CREEK, SMOOTHIE SONG</p> | <p>CHRISTINA AGUILERA, CAN'T HOLD US DOWN</p> <p>LIMP BIZKIT, EAT YOU ALIVE</p> <p>HILARY DUFF, SO YESTERDAY</p> <p>FOUNTAINS OF WAYNE, STACY'S MOM</p> <p>PHARRELL FEAT. JAY-Z, FRONTIN'</p> <p>50 CENT, P.I.M.P.</p> <p>LIL JON & THE EAST SI, GET LOW</p> <p>FABOLOUS FEAT. TAMIA, INTO YOU</p> <p>R. KELLY, THOIA THOING</p> <p>LINKIN PARK, FAINT</p> <p>BEYONCE, BABY BOY</p> <p>MARODON 5, HARDER TO BREATHE</p> <p>KELLY CLARKSON, LOW</p> <p>DASHBOARD CONFESSIONAL, HANDS DOWN</p> <p>THURSDAY, SIGNALS OVER THE AIR</p> <p>JUSTIN TIMBERLAKE, SENORITA</p> <p>BEYONCE, MISSY ELLIOTT, MC LYTE & FREE, FIGHTING TEMPTATION</p> <p>TRACE ADKINS, THEN THEY DO</p> <p>SIMPLE PLAN, PERFECT</p> <p>YOUNG BLOODZ, DAMN</p> <p>JOHN MAYER, BIGGER THAN MY BODY</p> <p>LUDACRIS, STAND UP</p> <p>ATARIS, THE BOYS OF SUMMER</p> <p>NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER</p> <p>DMX, WHERE THE HOOD AT</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>DMX, AYO KATO</p> <p>BUSTA RHYMES, LIGHT YOUR ASS ON FIRE</p> <p>JOHNNY CASH, HURT</p> <p>DA BAND, BAD BOY THIS, BAD BOY THAT</p> <p>BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS</p> <p>CHINGY, RIGHT THURR</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>JASON MRAZ, THE REMEDY (I WON'T WORRY)</p> <p>M.V.P., ROC YA BODY</p> <p>ASHANTI, RAIN ON ME</p> <p>STACIE ORRICO, THERE'S GOTTA BE MORE TO LIFE</p> <p>GODD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS</p> <p>METALLICA, FRANTIC</p> <p>GODD CHARLOTTE, GIRLS & BOYS</p> <p>NEW ONS</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>DMX, AYO KATO</p> <p>JOHNNY CASH, HURT</p> <p>DA BAND, BAD BOY THIS, BAD BOY THAT</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>M.V.P., ROC YA BODY</p> | <p>EVANESCENCE, BRING ME TO LIFE</p> <p>FOUNTAINS OF WAYNE, STACY'S MOM</p> <p>BLACK EYED PEAS, WHERE IS THE LOVE</p> <p>BEYONCE, CRAZY IN LOVE</p> <p>STING, SEND YOUR LOVE</p> <p>NICKELBACK, SOMEDAY</p> <p>DAVE MATTHEWS, GRAVE DIGGER</p> <p>JOHN MAYER, BIGGER THAN MY BODY</p> <p>JENNIFER LOPEZ, BABY I LOVE U</p> <p>ROBERT RABOLD, I NEED MORE LOVE</p> <p>LIVE, HEAVEN</p> <p>BEYONCE, BABY BOY</p> <p>JUSTIN TIMBERLAKE, SENORITA</p> <p>WELSH INTUITION, JEWELRY</p> <p>JAMES HENRI, SPECIAL</p> <p>AUDIOSLAVE, SHOW ME HOW TO LIVE</p> <p>LUTHER VANDROSS, DANCE WITH MY FATHER</p> <p>WHITE STRIPES, SEVEN NATION ARMY</p> <p>JENNIFER CASH, HURT</p> <p>J.M. GLAD, SANTIAGO</p> <p>THE GAME OF LOVE, SALVA</p> <p>JANE'S ADDICTION, JUST BECAUSE</p> <p>MATCHBOX TWENTY, UNWELL</p> <p>KID ROCK, PICTURE</p> <p>STAIN'D, SO FAR AWAY</p> <p>JOHN MAYER, YOUR BODY IS A WONDERLAND</p> <p>NO DUBB, UNDERNEATH IT ALL</p> <p>NORAH JONES, DON'T KNOW WHY</p> <p>MYA, MY LOVE IS LIKE... WD</p> <p>COLDPLAY, THE SCIENTIST</p> <p>NEW ONS</p> <p>NICKELBACK, SOMEDAY</p> <p>MATCHBOX TWENTY, BRIGHT LIGHTS</p> <p>AUDIOSLAVE, SHOW ME HOW TO LIVE</p> |
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| <p>RANCID, FALL BACK DOWN</p> <p>LINKIN PARK, FAINT</p> <p>NICKELBACK, SOMEDAY</p> <p>EVANESCENCE, GOING UNDER</p> <p>A PERFECT CIRCLE, WEAK AND POWERLESS</p> <p>ATARIS, THE BOYS OF SUMMER</p> <p>DASHBOARD CONFESSIONAL, HANDS DOWN</p> <p>GODD CHARLOTTE, GIRLS & BOYS</p> <p>BILLY TALENT, TRY HONESTY</p> <p>311, CREATURES (FOR A WHILE)</p> <p>STAIN'D, SO FAR AWAY</p> <p>SMILE EMPTY SOUL, BOTTOM OF A BOTTLE</p> <p>AUDIOSLAVE, SHOW ME HOW TO LIVE</p> <p>THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU</p> <p>COLD, STUPID GIRL</p> <p>FUEL, FALLS ON ME</p> <p>FOUNTAINS OF WAYNE, STACY'S MOM</p> <p>BRAND NEW, THE QUIET THINGS THAT NO ONE EVER KNOWS</p> <p>THRICE, ALL THAT'S LEFT</p> <p>A.F.I., THE LEAVING SONG PT. II</p> <p>JANE'S ADDICTION, JUST BECAUSE</p> <p>THURSDAY, SIGNALS OVER THE AIR</p> <p>CHEVELLE, SEND THE PAIN BELOW</p> <p>MARILYN MANSON, THIS IS THE NEW HIT</p> <p>50 CENT, P.I.M.P.</p> <p>OUTKAST, HEY YA</p> <p>DEFTONES, HEXAGRAM</p> <p>SIMPLE PLAN, ADDICTED</p> <p>LESS THAN JAKE, THE SCIENCE OF SELLING YOURSELF SHORT</p> <p>DISTURBED, LIBERATE</p> <p>NEW ONS</p> <p>NICKELBACK, SOMEDAY</p> <p>OUTKAST, HEY YA!</p> <p>DEFTONES, HEXAGRAM</p> <p>CHEVELLE, CLOSURE</p> <p>CHINGY, HOLIDAE IN</p> <p>MARK RONSON, DOK WEE</p> <p>MARODONS, HARDER TO BREATHE</p> <p>KELLY CLARKSON, LOW</p> | <p>DIERKS BENTLEY, WHAT WAS I THINKIN'</p> <p>MARTINA MCBRIDE, THIS ONE'S FOR THE GIRLS</p> <p>KEITH URBAN, WHO WOULDN'T WANNA BE ME</p> <p>TIM MCGRAW, REAL GOOD MAN</p> <p>BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)</p> <p>SHANIA TWAIN, FOREVER AND FOR ALWAYS</p> <p>ALAN JACKSON & JIMMY BUFFETT, IT'S FIVE O'CLOCK SOMEWHERE</p> <p>GARY ALLAN, TOUGH LITTLE BOYS</p> <p>TOBY KEITH, I LOVE THIS BAR</p> <p>KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS</p> <p>PAT GREEN, WAVE ON WAVE</p> <p>PATTY LOVELESS, LOVIN' ALL NIGHT</p> <p>DARRYL WORLEY, TENNESSEE RIVER RUN</p> <p>BILLY CURRINGTON, WALK A LITTLE STRAIGHTER</p> <p>BILLY RYAN, BACK TO MEMPHIS</p> <p>SHERARIE AUSTIN, STREETS OF HEAVEN</p> <p>MONTGOMERY GENTRY, HELL YEAH</p> <p>JOE NICHOLS, SHE ONLY SMOKES WHEN SHE DRINKS</p> <p>CHRIS CAGLE, CHICKS DIG IT</p> <p>SCOTTY EMERICK, I CAN'T TAKE YOU ANYWHERE</p> <p>MARTY STUART, IF THERE AIN'T THERE OUGHTA BE</p> <p>TRACE ADKINS, THEN THEY DO</p> <p>CRAIG MORGAN, EVERY FRIDAY AFTERNOON</p> <p>BILLY DEAN, I'M IN LOVE WITH YOU</p> <p>JIMMY VANCE, I LOVE YOU THIS MUCH</p> <p>BROOKS & DUNN, RED DIRT ROAD</p> <p>CHRIS LEDOUX, HORSEPOWER</p> <p>MARK WILLS, 19 SOMETHIN'</p> <p>ASHLEY GEARING, CAN YOU HEAR ME WHEN I TALK TO YOU</p> <p>SARA EVANS, PERFECT</p> <p>NEW ONS</p> <p>SARA EVANS, PERFECT</p> | <p>BEYONCE, BABY BOY</p> <p>EVANESCENCE, GOING UNDER</p> <p>LINKIN PARK, FAINT</p> <p>FOUNTAINS OF WAYNE, STACY'S MOM</p> <p>GUSTER, AMSTENDAM</p> <p>LUDACRIS, STAND UP</p> <p>DASHBOARD CONFESSIONAL, HANDS DOWN</p> <p>SMILE EMPTY SOUL, BOTTOM OF A BOTTLE</p> <p>A PERFECT CIRCLE, WEAK AND POWERLESS</p> <p>DMX, WHERE THE HOOD AT</p> <p>JOHN MAYER, BIGGER THAN MY BODY</p> <p>DA BAND, BAD BOY THIS, BAD BOY THAT</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>DAVE MATTHEWS, GRAVE DIGGER</p> <p>ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>THURSDAY, SIGNALS OVER THE AIR</p> <p>THRICE, ALL THAT'S LEFT</p> <p>FABOLOUS FEAT. TAMIA, INTO YOU</p> <p>DAVE MATTHEWS, GRAVE DIGGER</p> <p>NEW ONS</p> <p>A PERFECT CIRCLE, WEAK AND POWERLESS</p> <p>OUTKAST, HEY YA!</p> <p>ANTHONY HAMILTON, COMIN' FROM WHERE I'M FROM</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>DAVE MATTHEWS, GRAVE DIGGER</p> <p>DEFTONES, HEXAGRAM</p> | <p>BEYONCE, BABY BOY</p> <p>NICKELBACK, SOMEDAY</p> <p>50 CENT, P.I.M.P.</p> <p>LINKIN PARK, FAINT</p> <p>GODD CHARLOTTE, GIRLS & BOYS</p> <p>ATARIS, THE BOYS OF SUMMER</p> <p>FEFE DOBSON, B.Y.E. B.Y.E. FORENRENO</p> <p>EVANESCENCE, GOING UNDER</p> <p>THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU</p> <p>NELLY P. DIDDY & MURPHY LEE, SHAKE YA TAILFEATHER</p> <p>LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH)</p> <p>HILARY DUFF, SO YESTERDAY</p> <p>KESHIA CHANTE, UNPREDICTABLE</p> <p>SLOAN, THE REST OF MY LIFE</p> <p>SIMPLE PLAN, PERFECT</p> <p>JUSTIN TIMBERLAKE, SENORITA</p> <p>BILLY TALENT, TRY HONESTY</p> <p>METALLICA, FRANTIC</p> <p>BIG BLACK LINCOLN, PIMPIN LIFE</p> <p>A PERFECT CIRCLE, WEAK AND POWERLESS</p> <p>SEAN PAUL, LIKE GLUE</p> <p>BLACK EYED PEAS, WHERE IS THE LOVE</p> <p>JANE'S ADDICTION, JUST BECAUSE</p> <p>CHINGY, RIGHT THURR</p> <p>BUSTA RHYMES, LIGHT YOUR ASS ON FIRE</p> <p>FINGER ELEVEN, GOOD TIMES</p> <p>LUDACRIS, STAND UP</p> <p>OBIE TRICE, GOT SOME TEETH</p> <p>GOB, OH! ELLIN</p> <p>PHARRELL, FRONTIN'</p> <p>NEW ONS</p> <p>LUDACRIS, STAND UP</p> <p>GOB, OH! ELLIN</p> <p>DASHBOARD CONFESSIONAL, HANDS DOWN</p> <p>INCUBUS, WISH YOU WERE HERE</p> <p>GOB, GIVE UP THE GRUDGE</p> |
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| <p>h</p> <p>Continuous programming 404 Washington Ave., Miami Beach, FL 33139</p> | <p>JBTV</p> <p>Three hours weekly 216 W Ohio, Chicago, IL 60610</p> | <p>MTV EUROPE</p> <p>Continuous programming Havley Crescent, London NW11 8TT</p> | <p>Power 106 MUSIC VIDEO TELEVISION</p> <p>5 hours weekly 223-225 Washington St., Newark, NJ 07102</p> |
| <p>THALIA, TE QUERO</p> <p>CHAYANNE, UN SIGLO SIN TI</p> <p>LA OREJA DE VAN GOGH, PUEDES CONTAR CONMIGO</p> <p>JUANES, WITH NELLY FURTADO, FOTOGRAFIA</p> <p>RICKY MARTIN, UN HACE FALTA</p> <p>RICARDO ARJONA, MINUTOS</p> <p>DAVID BISBAL, LDRARE LAS PENAS</p> <p>RICKY MARTIN, TAL VEZ</p> <p>SORAYA, CASH</p> <p>JENNIFER LOPEZ, ALL I HAVE</p> <p>CRISTIAN, NO HACE FALTA</p> <p>SIN BANDERA, SIRENA</p> <p>NATALIA LAFORCADE, EN EL 2000</p> <p>DAVID BISBAL, DIGALE</p> <p>EROS RAMAZZOTTI, EMOCION PARA SIEMPRE</p> <p>CHRISTINA AGUILERA, FIGHTER</p> <p>INSPECTOR, AMARGO ADIOS</p> <p>ALEXANDRE PIRES, QUITEMONOS LA ROPA</p> <p>ANDRES CEPEDA, MIENTRAS MAS PASABA EL TIEMPO</p> <p>GLORIA ESTEFAN, HOY</p> <p>MOLOTOV, FRIOLERO</p> | <p>LONGWAVE, TIDAL WAVE</p> <p>MPX, EVERYTHING SUCKS (WHEN YOU'RE GONE)</p> <p>YEAH YEAH YEARS, SHAPE</p> <p>THURSDAY, SIGNALS OVER THE AIR</p> <p>A PERFECT CIRCLE, WEAK AND POWERLESS</p> <p>CHEVELLE, CLOSURE</p> <p>MANDO DIAO, SHEEPDOG</p> <p>E. TOWN CONCRETE, PUNCH THE WALLS</p> <p>NICKELBACK, SOMEDAY</p> <p>THE BOURNERS, DEMONDO PHENOMENON</p> <p>QUEENS OF THE STONE AGE, FIRST IT GIVETH</p> <p>BREAKING PANGAEA, WORST PART</p> <p>COHEED AND CAMBRIA, DEVIL IN JERSEY CITY</p> <p>THE RAVEONETTES, THAT GREAT LOVE SOUND</p> <p>BETTY BLOWTORCH, I LOVE HATE</p> <p>THE BOURNERS, IN THE SHADOWS</p> <p>WEKERTHANS, OUR RETIRED EXPLORER</p> <p>IMA ROBOT, OYNDMITE</p> <p>DASHBOARD CONFESSIONAL, HANDS DOWN</p> <p>MARILYN MANSON, THIS IS THE NEW S-T</p> <p>CELEBRITY, DISCONNECTED</p> | <p>BEYONCE, BABY BOY</p> <p>BLACK EYED PEAS, WHERE IS THE LOVE?</p> <p>THE DARKNESS, I BELIEVE IN A THING CALLED LOVE</p> <p>BEYONCE, CRAZY IN LOVE</p> <p>COLDPLAY, GOD PUT A SMILE UPON YOUR FACE</p> <p>NICKELBACK, SOMEDAY</p> <p>DIDO, WHITE FLAG</p> <p>ONE-T, THE MAGIC KEY</p> <p>DANNI MINOUE, DON'T WANNA LOSE THIS FEELING</p> <p>THE BOURNERS, IN THE SHADOWS</p> <p>MADONNA, HOLLYWOOD</p> <p>JUSTIN TIMBERLAKE, SENORITA</p> <p>LUMIDEE, NEVER LEAVE YOU (UH OOH, UH OOH)</p> <p>BUSTA RHYMES & MARIAN CAREY, KNOW WHAT YOU WANT</p> <p>THE BOURNERS, IN THE SHADOWS</p> <p>EVANESCENCE, GOING UNDER</p> <p>SEAN PAUL, LIKE GLUE</p> <p>ROLLING STONES, SYMPATHY FOR THE DEVIL</p> <p>STEREOPHONICS, MAYBE TOMORROW</p> | <p>CHRISTINA AGUILERA, CAN'T HOLD US DOWN</p> <p>ILL NINO, HOW CAN I LIVE</p> <p>JET, ARE YOU GOING TO BE MY GIRL</p> <p>JENNIFER LOPEZ, BABY I LOVE U</p> <p>MADONNA, HOLLYWOOD</p> <p>OUTKAST, THE WAY YOU MOVE</p> <p>HOTWIRE, NOT TODAY</p> <p>CURSIVE, ART IS HARD</p> <p>CELEBRITY, DISCONNECTED</p> <p>RANCID, FALL BACK DOWN</p> <p>SASHA LAZARD, ONE TO INNOCENCE</p> <p>NICKEL CREEK, SPEAK</p> <p>THE DONNAS, TOO BAD ABOUT YOUR GIRL</p> <p>BEN HARPER, DIAMONDS ON THE INSIDE</p> <p>IMA ROBOT, OYNDMITE</p> <p>MARTINA MCBRIDE, I LOVE YOU</p> <p>CHRIS LEDOUX, HORSEPOWER</p> <p>KENNA, FREETIME</p> <p>FUEL, FALLS ON ME</p> <p>NINA SIMONE, SINNERRMAN</p> |

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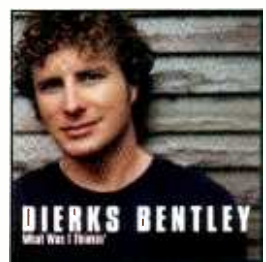
In the wake of his death, Warren Zevon earns Greatest Gainer honors



Charts

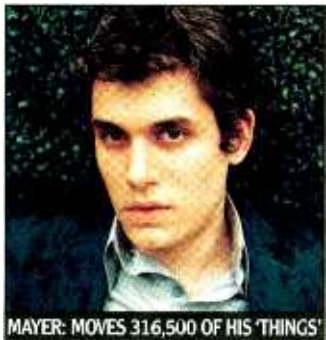
SALES / AIRPLAY / TRENDS / ANALYSIS

In Singles Minded: Dierks Bentley's debut is No. 1 on the country chart



Mayer Is The 'Heavy' This Week

More than one age bracket of female fans think he makes fine eye candy. Enough adults pay attention to his music to draw the interest of grown-up shows like NPR's "All Things Considered" and the TV series "CBS Sunday Morning." It doesn't hurt that MTV and multiple radio formats cozy up to his music, too.



MAYER: MOVES 316,500 OF HIS 'THINGS'

Add up the dimensions of John Mayer's broad appeal and you fetch an opening week of 316,500 copies for "Heavier Things," his first full-length album since his Columbia bow in 2001. That is the largest sum by any title on The Billboard 200 since Alan Jackson's second hits anthology began with 328,000 in the Aug. 30 issue.

The start also more than doubles the 122,000 copies that Mayer's "Room for Squares" sold during Christmas week of last year, his biggest prior Nielsen SoundScan week.

A subsequent EP, "Inside Wants Out," a 2002 Columbia re-issue of a set he recorded before he signed to a major, sold 36,000 in its best week. His live "Any Given Thursday" did 63,500 when it bowed earlier this year at No. 17.

Lead track "Bigger Than My Body" is No. 1 for a third week on

Over the Counter

By Geoff Mayfield
gmayfield@billboard.com



the triple-A chart in sister magazine Airplay Monitor. The song also bullets 9-7 on Adult Top 40 and at No. 34 on Mainstream Top 40.

Mayer's "Body" clip is also No. 8 at VH1 and No. 21 at MTV, according to Nielsen Broadcast Data Systems; the latter channel's Web site drew 1.3 million track requests when its site feature "The Leak" made the album available for streaming Sept. 2-8, the most demand of any title featured in that mtv.com offering. AOL put "Bigger" in its "First View" slot in August.

As the new album came to market, "CBS Sunday Morning" reran a segment that aired in the wake of Mayer's "Room for Squares" release, while "All Things Considered" profiled "Heavier Things" the day before it hit stores. USA Today, The New York Times, Rolling Stone and Entertainment Weekly are among the publications that poured ink on the new set.

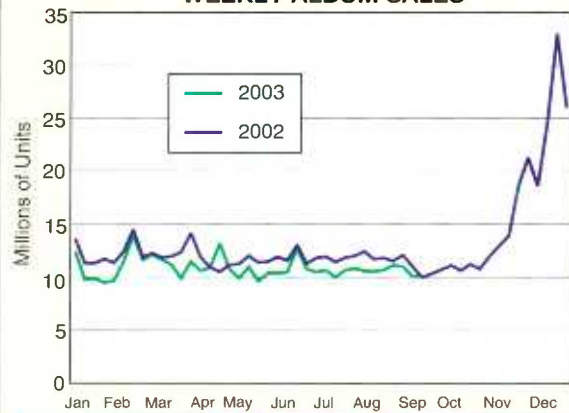
SAD NEWS, FOND MEMORIES: Several important entertainers, including luminaries Bob Hope and Katharine Hepburn, passed away this summer, and it seemed that for every actor who said goodbye, a pair of recording artists would follow. So the tracking period that feeds this issue's sales charts—when Warren Zevon and Johnny Cash died in the same week that John Ritter suddenly passed—is an eerie microcosm of the events that unfolded in the past few months.

As one might expect, the news about both musicians had immediate impact on the Billboard charts, even though there
(Continued on page 74)

Market Watch

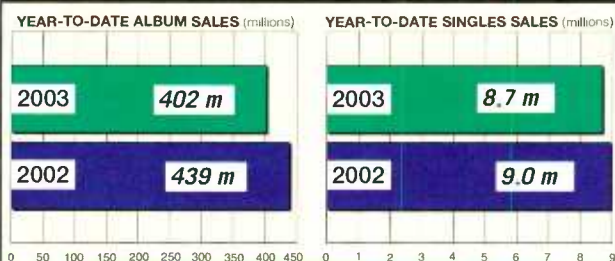
A Weekly National Music Sales Report

WEEKLY ALBUM SALES



| ALBUM SALES | | | |
|-------------|------------|----------------|-----------|
| This Week | 10,239,000 | This Week 2002 | 9,947,000 |
| Last Week | 10,111,000 | Change | ↔ 2.9% |
| Change | ↔ 1.3% | | |

| SINGLES SALES | | | |
|---------------|---------|----------------|---------|
| This Week | 213,000 | This Week 2002 | 158,000 |
| Last Week | 210,000 | Change | ↔ 34.8% |
| Change | ↔ 1.4% | | |



| YEAR-TO-DATE OVERALL UNIT SALES | | | |
|---------------------------------|-------------|-------------|----------|
| | 2002 | 2003 | |
| Total | 447,777,000 | 411,158,000 | (↘ 8.2%) |
| Albums | 438,827,000 | 402,475,000 | (↘ 8.3%) |
| Singles | 8,950,000 | 8,683,000 | (↘ 3.0%) |

| YEAR-TO-DATE SALES BY ALBUM FORMAT | | | |
|------------------------------------|-------------|-------------|-----------|
| | 2002 | 2003 | |
| CD | 415,748,000 | 388,401,000 | (↘ 6.6%) |
| Cassette | 21,991,000 | 12,829,000 | (↘ 41.7%) |
| Other | 1,088,000 | 1,245,000 | (↗ 14.4%) |



| YEAR-TO-DATE SALES BY ALBUM CATEGORY | | | |
|--------------------------------------|-------------|-------------|-----------|
| | 2002 | 2003 | |
| Current | 270,175,000 | 253,025,000 | (↘ 6.3%) |
| Catalog | 168,652,000 | 149,451,000 | (↘ 11.4%) |
| Deep Catalog | 117,351,000 | 105,979,000 | (↘ 9.7%) |

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

For week ending 9/14/03. Compiled from a national sample of retail store and rack sales reports collected, compiled and provided by Nielsen SoundScan. Rounded figures.

'Rubberneckin' Stretches Span

The second Elvis Presley song to chart on The Billboard Hot 100 in the 21st century extends the king's reign on the *Billboard* pop singles chart. "Rubberneckin'" (BMG Strategic Marketing/RCA), remixed by producer Paul Oakenfold, is new at No. 94, giving Presley a rock-era chart span of 47 years, six months and three weeks, counting back to the March 3, 1956, debut of "Heartbreak Hotel."

It was one year ago this month when the remix of "A Little Less Conversation" by Elvis Presley vs. JXL fell off the chart. That single marked Presley's return to the Hot 100 after a 20-year absence.

The original version of "Conversation" peaked at No. 69 in 1968. Like "Conversation," Presley's original recording of Dory Jones and Bunny Warren's "Rubberneckin'" has been on the Hot 100 before. As the B-side of "Don't Cry Daddy," the song went to No. 6 in 1970.

On Hot 100 Singles Sales, "Rubberneckin'" debuts at No. 1, just as "Conversation" did in July 2002.

FANS IN BLACK: Fans of the late Johnny Cash have been mourning the Sept. 12 passing of the legendary singer, while keeping his memory alive by purchasing his albums (see story, page 1). As a result, "American IV: The Man Comes Around" reaches a new peak at No. 2 on Top Country Albums. It's the highest rank for an album where Cash is the lead artist since 1976, when "One Piece at a Time" spent two weeks in the runner-up spot. Should the album continue to sell well enough to reach the top, it will be the first solo Cash album to achieve pole position since "Man in Black" in 1971.

Chart Beat

By Fred Bronson
fbronson@billboard.com



On The Billboard 200, "American IV" jumps 94-22, making it the highest-ranking Cash album since "Hello, I'm Johnny Cash" went to No. 6 in 1970.

The impact of Cash's death is also felt on the Top Pop Catalog chart, where "16 Biggest Hits" (Legacy/Columbia) leaps 21-1 in its 46th non-consecutive week. The greatest-hits collection peaked at No. 185 on The Billboard 200 in 1999 and entered the catalog tally the week of April 21, 2001.

This is only the third week the album has spent in the top 20, having previously peaked at No. 15 the week of Nov. 23, 2002.

Cash's late wife, June Carter Cash, makes a posthumous solo debut on Top Country Albums, as "Wildwood Flower" (Dualtone) enters at No. 34. In 1967, "Carryin' On With Johnny Cash & June Carter" peaked at No. 5.

Warren Zevon, who died Sept. 7, also sees a sales boost. His last album, "The Wind," which entered The Billboard 200 just a few days before he died, jumps 40-12 on the Billboard 200 (see Over the Counter, this page).

DON'T FIGHT IT: Entering at No. 2, "The Fighting Temptations" (Music World/Columbia) is the highest-debuting soundtrack on Top Gospel Albums since the "Inspirational" edition of "The Prince of Egypt" soundtrack opened at No. 2 in December 1998. The only soundtrack to debut higher on this chart was the Whitney Houston-led "The Preacher's Wife," which entered at No. 1 the week of Dec. 14, 1996.

Billboard® THE BILLBOARD® 200®

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON | ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | Title | PEAK POSITION |
|-----------|-----------|------------|----------|---|--|---------------|-----------|-----------|------------|----------|---|--|---------------|
| | | | | | | | | | | | | | |
| | | | | NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 | | | | | | | | | |
| 1 | NEW | 1 | | JOHN MAYER AWARE/COLUMBIA 86185/SONY MUSIC (18.98 EQ CD) | Heavier Things | 1 | 49 | 34 | 20 | 4 | JUELZ SANTANA RCA-A-FELLA/DEF JAM 000142/IDJMG (12.98/18.98) | From Me To U | 8 |
| 2 | 1 | 2 | 3 | HILARY DUFF BUENA VISTA 861006/HOLLYWOOD (18.98 CD) | Metamorphosis | 1 | 50 | 46 | 43 | 73 | KENNY CHESNEY ▲ ³ BNA 67038/RLG (12.98/18.98) | No Shoes, No Shirt, No Problems | 1 |
| 3 | NEW | 1 | | SEAL WARNER BROS. 47947 (18.98 CD) | Seal IV | 3 | 51 | 44 | 47 | 22 | KELLY CLARKSON ▲ RCA 68159/RMG (18.98 CD) | Thankful | 1 |
| 4 | 3 | 4 | 5 | ALAN JACKSON ARISTA NASHVILLE 53097/RLG (12.98/19.98) | Greatest Hits Volume 11 And Some Other Stuff | 1 | 52 | 57 | 73 | 18 | MAROONS OCTONE/J 50011/RMG (11.98 CD) [M] | Songs About Jane | 52 |
| 5 | 4 | 6 | 12 | BEYONCE ▲ COLUMBIA 86386/SONY MUSIC (12.98 EQ/18.98) | Dangerously In Love | 1 | 53 | 60 | 62 | 46 | RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98) | Melt | 5 |
| 6 | 6 | 3 | 4 | VARIOUS ARTISTS STAR TRAK 51295/ARISTA (11.98/18.98) | The Neptunes Present... Clones | 1 | 54 | NEW | 1 | | PENNYWISE EPITAPH 86664 (18.98 CD) | From The Ashes | 54 |
| 7 | 5 | 7 | 28 | EVANESCENCE ▲ ² WIND-UP 13063 (18.98 CD) | Fallen | 3 | 55 | 53 | 53 | 90 | JOHN MAYER ▲ ³ AWARE/COLUMBIA 85293/SONY MUSIC (7.98 EQ/18.98) [M] | Room For Squares | 8 |
| 8 | 2 | 1 | 3 | MARY J. BLIGE Geffen 000956/INTERSCOPE (12.98/18.98) | Love & Life | 1 | 56 | 50 | 55 | 28 | FABOLOUS ● DESERT STORM/ELEKTRA 62791/VEG (12.98/18.98) | Street Dreams | 3 |
| 9 | 7 | 9 | 9 | CHINGY ▲ DISTURBING THE PEACE 82976/CAPTOL (11.98/18.98) | Jackpot | 2 | 57 | NEW | 1 | | ZZ TOP RCA 51168/RMG (18.98 CD) | Mescalero | 57 |
| 10 | 9 | 8 | 9 | SOUNDTRACK ▲ BAD BOY 000716/UMRG (11.98/18.98) | Bad Boys II | 1 | 58 | 90 | 101 | 7 | YO-YO MA SONY CLASSICAL 89935/SONY MUSIC (18.98 EQ CD) | Obrigado Brazil | 58 |
| 11 | 10 | 11 | 32 | 50 CENT ▲ ⁵ SHADY/AFTERMATH 49344/INT ERSCOPE (12.98/18.98) | Get Rich Or Die Tryin' | 1 | 59 | 45 | 35 | 4 | JESSICA SIMPSON COLUMBIA 86560/SONY MUSIC (12.98 EQ CD) | In This Skin | 10 |
| 12 | 40 | 16 | | GREATEST GAINER | | | 60 | 41 | 49 | 19 | METALLICA ▲ ² ELEKTRA 62853/VEG (18.98 CD) | St. Anger | 1 |
| | | | | WARREN ZEVON ARTEMIS 51156 (18.98 CD) | The Wind | 12 | 61 | NEW | 1 | | ANDREW W.K. ISLAND 001051/IDJMG (14.98 CD) | The Wolf | 61 |
| 13 | 11 | 5 | 3 | YOUNGBLOODZ SO SO DEF 50155/ARISTA (12.98/18.98) | Drankin' Patnaz | 5 | 62 | 49 | 56 | 30 | R. KELLY ▲ ² JIVE 41812/ZOMBA (18.98 CD) | Chocolate Factory | 1 |
| 14 | 8 | 10 | 55 | COLDPLAY ▲ ² CAPITOL 40504 (12.98/18.98) | A Rush Of Blood To The Head | 5 | 63 | 56 | 58 | 5 | LYNYRD SKYNYRD MCA/UTV 000284/UMG (21.98 CD) | Thyrtly: 30th Anniversary Collection (Limited Edition) | 16 |
| 15 | 14 | 19 | 46 | LIL JON & THE EAST SIDE BOYZ ▲ BME 2370/TVT (13.98/17.98) | Kings Of Crunk | 14 | 64 | 39 | 42 | 8 | MYA A&M 000734/INTERSCOPE (18.98 CD) | Moodring | 3 |
| 16 | NEW | 1 | | E-40 SICK WID' IT/JIVE 41857/ZOMBA (18.98 CD) | Breakin News | 16 | 65 | NEW | 1 | | CALVIN RICHARDSON HOLLYWOOD 162351 (18.98 CD) | 2:35 PM | 65 |
| 17 | 13 | 14 | 81 | NORAH JONES ▲ ⁷ BLUE NOTE 32088 (17.98 CD) [M] | Come Away With Me | 1 | 66 | 54 | 60 | 34 | TRAPT ● WARNER BROS. 48296 (18.98 CD) [M] | Trapt | 42 |
| 18 | NEW | 1 | | IRON MAIDEN COLUMBIA 89061/SONY MUSIC (18.98 EQ CD) | Dance Of Death | 18 | 67 | 61 | 61 | 14 | THE BEACH BOYS ● CAPITOL 82710 (18.98 CD) | The Very Best Of The Beach Boys: Sounds Of Summer | 16 |
| 19 | 12 | 17 | 25 | LINKIN PARK ▲ ² WARNER BROS. 48186 (19.98 CD) | Meteora | 1 | 68 | 65 | 94 | 35 | VARIOUS ARTISTS ▲ EMI SPECIAL MARKETS 63201/TIME LIFE (19.98 CD) | Worship Together: I Could Sing Of Your Love Forever | 39 |
| 20 | 22 | 23 | 44 | 3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98) | Away From The Sun | 8 | 69 | 43 | 48 | 12 | MICHELLE BRANCH ● MAVERICK 48426/WARNER BROS. (18.98 CD) | Hotel Paper | 2 |
| 21 | 20 | 28 | 11 | ASHANTI ▲ MURDER INC./DEF JAM 000143/IDJMG (12.98/18.98) | Chapter II | 1 | 70 | 68 | 79 | 26 | JASON MRAZ ● ELEKTRA 62829/VEG (12.98 CD) [M] | Waiting For My Rocket To Come | 55 |
| 22 | 94 | 91 | 35 | PACESETTER | | | 71 | NEW | 1 | | VARIOUS ARTISTS MCA NASHVILLE 170297/UMGN (18.98 CD) | Remembering Patsy Cline | 71 |
| | | | | JOHNNY CASH ● AMERICAN 063339/LOST HIGHWAY (18.98 CD) | American IV: The Man Comes Around | 22 | 72 | 51 | 44 | 5 | VARIOUS ARTISTS CRIMINAL BACKGROUND/RCA-A-FELLA 000971/IDJMG (11.98/18.98) | State Property Presents: The Chain Gang Vol. II | 6 |
| 23 | NEW | 1 | | CLAY WALKER RCA (NASHVILLE) 87068/RLG (11.98/18.98) | A Few Questions | 23 | 73 | NEW | 1 | | FROM AUTUMN TO ASHES VAGRANT 386 (14.98 CD) | The Fiction We Live | 73 |
| 24 | 16 | 21 | 8 | VARIOUS ARTISTS ▲ UNIVERSAL/EMI/ZOMBA/SONY 000556/UMG (18.98 CD) | Now 13 | 2 | 74 | 62 | 59 | 15 | LONESTAR ● BNA 67076/RLS (12.98/18.98) | From There To Here: Greatest Hits | 7 |
| 25 | 15 | 18 | 21 | SOUNDTRACK ▲ WALT DISNEY 860080 (18.98 CD) | The Lizzie McGuire Movie | 6 | 75 | 63 | 51 | 4 | DIERKS BENTLEY CAPITOL (NASHVILLE) 33814 (12.98/18.98) | Dierks Bentley | 26 |
| 26 | 18 | 31 | 44 | SEAN PAUL ▲ ² VP/ATLANTIC 83620/JAG (12.98/18.98) | Dutty Rock | 9 | 76 | 91 | — | 2 | MICHAEL BOLTON PMG 73973 (19.98 CD) | Vintage | 76 |
| 27 | 17 | 22 | 50 | GOOD CHARLOTTE ▲ ² DAYLIGHT/EPIC 86486/SONY MUSIC (18.98 EQ CD) | The Young And The Hopeless | 7 | 77 | 72 | 70 | 42 | TIM MCGRAW ▲ ² CURB 78746 (12.98/18.98) | Tim McGraw And The Dancehall Doctors | 2 |
| 28 | 23 | 15 | 4 | T.I. GRAND HUSTLE/ATLANTIC 83650/JAG (9.98/14.98) | Trap Muzik | 4 | 78 | 59 | 63 | 28 | THE ATARIS ● COLUMBIA 86184/SONY MUSIC (18.98 EQ CD) | So Long, Astoria | 24 |
| 29 | 21 | 27 | 14 | LUTHER VANDROSS ▲ J 51885/RMG (12.98/18.98) | Dance With My Father | 1 | 79 | 64 | 46 | 4 | NEIL YOUNG & CRAZY HORSE REPRISE 48533/WARNER BROS. (19.98 CD) | Greendale | 22 |
| 30 | 29 | 36 | 17 | STAIND ▲ FLIP/ELEKTRA 62882/VEG (18.98 CD) | 14 Shades Of Grey | 1 | 80 | 66 | 64 | 15 | TRAIN ● COLUMBIA 86593/SONY MUSIC (18.98 EQ CD) | My Private Nation | 6 |
| 31 | 28 | 24 | 43 | SHANIA TWAIN MERCURY 170314/UMGN (19.98 CD) | Up! | 1 | 81 | 69 | 68 | 41 | SIMPLE PLAN ▲ LAVA 83534/AG (17.98/12.98) [M] | No Pads, No Helmets...Just Balls | 36 |
| 32 | NEW | 1 | | CECE WINANS PURESPRINGS GOSPEL/IND 90361/SONY MUSIC (18.98 EQ CD) | Throne Room | 32 | 82 | 58 | 54 | 9 | BROOKS & DUNN ● ARISTA NASHVILLE 67070/RLG (12.98/18.98) | Red Dirt Road | 4 |
| 33 | 19 | 13 | 4 | BOW WOW COLUMBIA 87103/SONY MUSIC (11.98 EQ/18.98) | Bow Wow: Unleashed | 3 | 83 | 52 | 41 | 4 | RANCID HELLCAT 48529/WARNER BROS. (18.98 CD) | Indestructible | 15 |
| 34 | 25 | 26 | 46 | CHRISTINA AGUILERA ▲ ³ RCA 68037/RMG (12.98/18.98) | Stripped | 2 | 84 | 78 | 72 | 19 | JACK JOHNSON ● JACK JOHNSON/UNIVERSAL 075012/UMRG (18.98 CD) | On And On | 3 |
| 35 | 27 | 30 | 12 | BLACK EYED PEAS A&M 000699/INTERSCOPE (18.98 CD) | Elephunk | 26 | 85 | 89 | 95 | 49 | KEITH URBAN ▲ CAPITOL (NASHVILLE) 32936 (10.98/18.98) | Golden Road | 11 |
| 36 | 24 | 12 | 3 | NAPPY ROOTS ATLANTIC 83646/JAG (11.98/18.98) | Wooden Leather | 12 | 86 | 88 | 89 | 9 | PAT GREEN REPUBLIC 000562/UNIVERSAL SOUTH (10.98/19.98) | Wave On Wave | 10 |
| 37 | 32 | 33 | 60 | TOBY KEITH ▲ ³ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98) | Unleashed | 1 | 87 | 73 | 65 | 14 | ANNIE LENNOX ● J 52350/RMG (18.98 CD) | Bare | 4 |
| 38 | 35 | 39 | 24 | THE WHITE STRIPES ▲ THIRD MAN 27148/V2 (18.98 CD) | Elephant | 6 | 88 | 55 | — | 2 | SOUNDTRACK LAKESHORE 33781 (18.98 CD) | Underworld | 55 |
| 39 | NEW | 1 | | SOUNDTRACK MUSIC WORLD/COLUMBIA 90286/SONY MUSIC (18.98 EQ CD) | The Fighting Temptations | 39 | 89 | NEW | 1 | | SPINESHANK ROADRUNNER 618464/IDJMG (18.98 CD) | Self-Destructive Pattern | 89 |
| 40 | 33 | 38 | 45 | JUSTIN TIMBERLAKE ▲ ³ JIVE 41823/ZOMBA (12.98/18.98) | Justified | 2 | 90 | RE-ENTRY | 8 | | MICHAEL MCDONALD MOTOWN 000651/UMRG (18.98 CD) | Motown | 78 |
| 41 | 26 | 32 | 7 | SOUNDTRACK HOLLYWOOD 162404 (13.98 CD) | Freaky Friday | 19 | 91 | 75 | 69 | 8 | JANE'S ADDICTION ● CAPITOL 90186 (18.98 CD) | Strays | 4 |
| 42 | 37 | 50 | 77 | MERCYME ▲ IND 86133/CURB (16.98 CD) [M] | Almost There | 37 | 92 | 135 | 141 | 5 | SOUNDTRACK WALT DISNEY 860126 (7.98 CD) | The Cheetah Girls (EP) | 92 |
| 43 | 38 | 37 | 43 | AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968/SONY MUSIC (18.98 EQ CD) | Audioslave | 7 | 93 | 80 | 81 | 69 | EMINEM ▲ ³ WEB/AFTERMATH 493290/INTERSCOPE (12.98/19.98) | The Eminem Show | 1 |
| 44 | 30 | 25 | 5 | DASHBOARD CONFSSIONAL VAGRANT 0385 (18.98 CD) | A Mark, A Mission, A Brand, A Scar | 2 | 94 | 84 | 92 | 23 | GODSMACK ● REPUBLIC/UNIVERSAL 067854/UMRG (12.98/18.98) | Faceless | 1 |
| 45 | 42 | 45 | 5 | KIDZ BOP KIDS RAZOR & TIE 89074 (11.98/18.98) | Kidz Bop 4 | 14 | 95 | 74 | 57 | 4 | AMY GRANT A&M 000612/INTERSCOPE (18.98 CD) | Simple Things | 23 |
| 46 | 48 | 52 | 43 | MATCHBOX TWENTY ▲ MELISMA/ATLANTIC 83612/AG (12.98/18.98) | More Than You Think You Are | 6 | 96 | 83 | 88 | 22 | JIMMY BUFFETT ▲ MAILBUD/MCA 067781/UMG (25.98 CD) | Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection | 9 |
| 47 | 36 | 34 | 24 | CHER ▲ Geffen/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD) | The Very Best Of Cher | 4 | 97 | 67 | 76 | 27 | AFI ● NITRO/DREAMWORKS 450380/INTERSCOPE (9.98 CD) | Sing The Sorrow | 5 |
| 48 | 31 | 29 | 35 | SOUNDTRACK ▲ EPIC 87018/SONY MUSIC (18.98 EQ CD) | Chicago | 2 | 98 | 71 | 75 | 32 | THE ALL-AMERICAN REJECTS ● DOGHOUSE DREAMWORKS 450407/INTERSCOPE (18.98 CD) [M] | The All-American Rejects | 25 |
| | | | | | | | 99 | 81 | 86 | 19 | THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409/INTERSCOPE (12.98/18.98) | Body Kiss | 1 |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title | PEAK POSITION | THIS WEEK | LAST WEEK | 2 WKS. AGO | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|-----------|-----------|------------|----------------|---|--|---------------|-----------|-----------|------------|----------------|---|---|---------------|
| | | | | | | | | | | | | | |
| 100 | 76 | — | 2 | JEFF FOXWORTHY | The Best Of Jeff Foxworthy: Double Wide, Single Minded | 76 | 151 | 150 | 145 | 14 | JOE BUDDEN | Joe Budden | 8 |
| | | | | WARNER BROS. 73953/RHINO (11.98 CD/DVD) | | | | | | | DEF JAM 000505*/DJMG (11.98/18.98) | | |
| 101 | 85 | 78 | 10 | TRACE ADKINS | Greatest Hits Collection, Volume I | 9 | 152 | 129 | 87 | 3 | CHAYANNE | Sincero | 87 |
| | | | | CAPITOL (NASHVILLE) 81512 (10.98/18.98) | | | | | | | SONY DISCOS 70527 (16.98 EQ CD) | | |
| 102 | 79 | 74 | 14 | RADIOHEAD ● | Hail To The Thief | 3 | 153 | 149 | 157 | 3 | VARIOUS ARTISTS | Verve//Remixed2 | 149 |
| | | | | CAPITOL 84543* (18.98 CD) | | | | | | | VERVE 000598*/VG (18.98 CD) | | |
| 103 | 77 | 40 | 3 | CHER | Live: The Farewell Tour | 40 | 154 | 124 | 66 | 3 | ROD STEWART | Encore: The Very Best Of Rod Stewart Vol. 2 | 66 |
| | | | | WARNER BROS. 73953/WARNER STRATEGIC MARKETING (15.98 CD) | | | | | | | WARNER BROS. 73911 (18.98 CD) | | |
| 104 | 47 | — | 2 | BLACK REBEL MOTORCYCLE CLUB | Take Them On, On Your Own | 47 | 155 | 137 | 129 | 25 | VARIOUS ARTISTS ▲ | Now 12 | 3 |
| | | | | VIRGIN 80095* (9.98 CD) | | | | | | | EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98) | | |
| 105 | NEW | — | 1 | VARIOUS ARTISTS | Radio Disney James Vol. 6 | 105 | 156 | 115 | 83 | 3 | CHER | The Very Best Of Cher: Special Edition | 83 |
| | | | | WALT DISNEY 860088 (12.98 CD) | | | | | | | GEFFEN/MCA/WARNER BROS. 73956/WARNER STRATEGIC MARKETING (25.98 CD) | | |
| 106 | 86 | 90 | 13 | MONICA ● | After The Storm | 1 | 157 | 147 | 140 | 10 | THE PETER MALICK GROUP FEATURING NORAH JONES | New York City | 54 |
| | | | | J 20031*/RMG (12.98/18.98) | | | | | | | KOCH 8878 (13.98 CD) | | |
| 107 | 96 | 99 | 67 | AVRIL LAVIGNE ▲ ⁶ | Let Go | 2 | 158 | 128 | — | 2 | ALEJANDRO SANZ | No Es Lo Mismo | 128 |
| | | | | ARISTA 14740 (17.98 CD) | | | | | | | WARNER LATINA 60516 (18.98 CD) [M] | | |
| 108 | 98 | 115 | 12 | SMILE EMPTY SOUL | Smile Empty Soul | 94 | 159 | 167 | 200 | 8 | JOSH KELLEY | For The Ride Home | 159 |
| | | | | THROBACK/LAVA 83639/AG (12.98 CD) [M] | | | | | | | HOLLYWOOD 182377 (18.98 CD) [M] | | |
| 109 | RE-ENTRY | — | 7 | VARIOUS ARTISTS | Worship Together: Be Glorified | 103 | 160 | 133 | 119 | 8 | EVE 6 | It's All In Your Head | 27 |
| | | | | EMI SPECIAL MARKETS 63202/TIME LIFE (19.98 CD) | | | | | | | RCA 52346/RMG (14.98 CD) | | |
| 110 | 102 | 98 | 92 | JOSH GROBAN ▲ ³ | Josh Groban | 8 | 161 | 125 | 77 | 3 | JOHN MICHAEL MONTGOMERY | The Very Best Of John Michael Montgomery | 77 |
| | | | | 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M] | | | | | | | WARNER BROS. (NASHVILLE) 73918/WARNER (18.98 CD) | | |
| 111 | 104 | 104 | 95 | KID ROCK ▲ ⁴ | Cocky | 3 | 162 | 156 | 148 | 14 | SARAH BRIGHTMAN | Harem | 29 |
| | | | | LAVA 83482*/AG (12.98/18.98) | | | | | | | NEMO STUDIO 37180/ANGEL (18.98 CD) | | |
| 112 | 70 | 85 | 23 | GINUWINE ● | The Senior | 6 | 163 | 107 | 80 | 4 | ADEMA | Unstable | 43 |
| | | | | EPIC 86960*/SONY MUSIC (12.98 EQ/18.98) | | | | | | | ARISTA 51794 (18.98 CD) | | |
| 113 | NEW | — | 1 | SOUNDTRACK | American Juniors: Kids In America | 113 | 164 | 179 | 187 | 22 | DARRYL WORLEY ● | Have You Forgotten? | 4 |
| | | | | 19/JIVE 5593/ZOMBA (18.98 CD) | | | | | | | DREAMWORKS (NASHVILLE) 000640/INTERSCOPE (12.98/18.98) | | |
| 114 | 87 | 82 | 15 | JEWEL ● | 0304 | 2 | 165 | 154 | 161 | 28 | LIONEL RICHIE ● | The Definitive Collection | 19 |
| | | | | ATLANTIC 83638/AG (18.98 CD) | | | | | | | MOTOWN/UTV 068140/UME (18.98 CD) | | |
| 115 | 103 | 102 | 25 | CELINE DION ▲ ² | One Heart | 2 | 166 | 139 | 125 | 16 | SOUNDTRACK ● | 2 Fast 2 Furious | 5 |
| | | | | EPIC 87185/SONY MUSIC (12.98 EQ/18.98) | | | | | | | DISTURBING THE PEACE/DEF JAM SOUTH 000426*/DJMG (12.98/18.98) | | |
| 116 | 113 | 118 | 47 | SANTANA ▲ ² | Shaman | 1 | 167 | 172 | 175 | 44 | FLOETRY ● | Floetic | 19 |
| | | | | ARISTA 14737 (12.98/18.98) | | | | | | | DREAMWORKS 450313/INTERSCOPE (17.98 CD) | | |
| 117 | 116 | 123 | 13 | BRAND NEW | Deja Entendu | 63 | 168 | NEW | — | 1 | WARREN ZEVON | Genius: The Best Of Warren Zevon | 168 |
| | | | | TRIPLE CROWN 82896/RAZOR & TIE (13.98 CD) | | | | | | | ELEKTRA 73771/RHINO (18.98 CD) | | |
| 118 | 114 | 109 | 26 | KEM | Kemistry | 90 | 169 | 144 | 135 | 4 | CONJUNTO PRIMAVERA | Decide Tu | 124 |
| | | | | MOTOWN 067516/UMRG (8.98/12.98) [M] | | | | | | | FONOVISA 350875/UG (14.98 CD) [M] | | |
| 119 | 110 | — | 14 | JUANES ● | Un Dia Normal | 110 | 170 | NEW | — | 1 | DIMMU BORGIR | Death Cult Armageddon | 170 |
| | | | | SURCD 017532/UNIVERSAL LATINO (16.98 CD) [M] | | | | | | | NUCLEAR BLAST 1047 (17.98 CD) [M] | | |
| 120 | 119 | 126 | 3 | SOUNDTRACK | Martin Scorsese Presents The Best Of The Blues | 119 | 171 | 169 | 180 | 4 | KINGS OF LEON | Youth & Young Manhood | 113 |
| | | | | UTV 000704/UME (18.98 CD) | | | | | | | RCA 52394/RMG (12.98 CD) [M] | | |
| 121 | NEW | — | 1 | MY MORNING JACKET | It Still Moves | 121 | 172 | NEW | — | 1 | NEWSONG | More Life | 172 |
| | | | | ATO/RCA 52919/RMG (12.98 CD) [M] | | | | | | | REUNION 10054/ZOMBA (18.98 CD) [M] | | |
| 122 | 97 | 93 | 3 | LOUIE DEVITO | Louie DeVito Presents: Ultra.Dance 04 | 93 | 173 | 200 | — | 46 | ELVIS PRESLEY ▲ ³ | Elvis: 30 #1 Hits | 1 |
| | | | | ULTRA 1175 (19.98 CD) | | | | | | | RCA 68079*/RMG (12.98/19.98) | | |
| 123 | 92 | 84 | 8 | BRAD PAISLEY | Mud On The Tires | 8 | 174 | 157 | 142 | 23 | JAMES TAYLOR | The Best Of James Taylor | 11 |
| | | | | ARISTA NASHVILLE 50605/RLG (12.98/18.98) | | | | | | | WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD) | | |
| 124 | 108 | 111 | 25 | STACIE ORRICO | Stacie Orrico | 59 | 175 | 162 | 151 | 22 | FLEETWOOD MAC ● | Say You Will | 3 |
| | | | | FOREFRONT 32589/VIRGIN (12.98/18.98) [M] | | | | | | | REPRISE 48394/WARNER BROS. (18.98 CD) | | |
| 125 | 106 | 100 | 35 | UNCLE KRACKER ● | No Stranger To Shame | 43 | 176 | 197 | — | 24 | MERCYME | Spoken For | 41 |
| | | | | LAVA 83542*/AG (12.98/18.98) | | | | | | | IND 86218/CURB (17.98 CD) | | |
| 126 | 95 | 71 | 4 | SARA EVANS | Restless | 20 | 177 | 160 | 158 | 44 | ELTON JOHN ▲ ² | Greatest Hits 1970-2002 | 12 |
| | | | | RCA (NASHVILLE) 67074/RLG (12.98/18.98) | | | | | | | ROCKET/UTV 063478/UME (24.98 CD) | | |
| 127 | 131 | 133 | 104 | MARTINA MCBRIDE ▲ ² | Greatest Hits | 5 | 178 | NEW | — | 1 | DWELE | Subject | 178 |
| | | | | RCA (NASHVILLE) 67012/RLG (12.98/18.98) | | | | | | | VIRGIN 80919* (9.98 CD) [M] | | |
| 128 | 105 | 96 | 8 | 311 | Evolver | 7 | 179 | 164 | 149 | 17 | LIVE | Birds Of Pray | 28 |
| | | | | VOLCANO 53714/ZOMBA (18.98 CD) | | | | | | | RADIOLACTIVE 000374/MCA (18.98 CD) | | |
| 129 | 100 | 97 | 26 | VARIOUS ARTISTS ● | WOW Worship (Yellow) | 44 | 180 | NEW | — | 1 | THE CHIEFTAINS | Further Down The Old Plank Road | 180 |
| | | | | EMI CMG/WORLD/PROVIDENT 1 80196/ZOMBA (19.98/22.98) | | | | | | | VICTOR 52897/AAL (18.98 CD) | | |
| 130 | NEW | — | 1 | JOHNNY CASH | The Essential Johnny Cash | 130 | 181 | 199 | — | 17 | CHRIS CAGLE | Chris Cagle | 15 |
| | | | | LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (17.98 EQ/24.98) | | | | | | | CAPITOL (NASHVILLE) 40518 (11.98/18.98) | | |
| 131 | 118 | 117 | 64 | NELLY ▲ ⁶ | Nellyville | 1 | 182 | 142 | 154 | 7 | CELIA CRUZ | Exitos Eternos | 95 |
| | | | | FD REEL/UNIVERSAL 017747*/UMRG (12.98/18.98) | | | | | | | UNIVERSAL LATINO 000756 (16.98 CD) | | |
| 132 | 82 | 67 | 5 | SOUNDTRACK | Freddy Vs. Jason | 25 | 183 | 171 | 172 | 31 | JOHN MAYER ▲ | Any Given Thursday | 17 |
| | | | | ROADRUNNER 818347/DJMG (18.98 CD) | | | | | | | AWARE/COLUMBIA 87199/SONY MUSIC (18.98 EQ CD) | | |
| 133 | 126 | 108 | 8 | THRICE | The Artist In The Ambulance | 16 | 184 | 145 | 165 | 5 | EVA CASSIDY | American Tune | 112 |
| | | | | ISLAND 000295*/DJMG (12.98 CD) | | | | | | | BLIX STREET 10079 (17.98 CD) | | |
| 134 | NEW | — | 1 | VARIOUS ARTISTS | iWorsh!p A Total Worship Experience Vol. 2 | 134 | 185 | 161 | 144 | 4 | BARRY WHITE | The Best Of Barry White: 20th Century Masters The Millennium Collection | 100 |
| | | | | MARANATHA/INDINTEGRITY 90362/SONY MUSIC (19.98 CD) | | | | | | | ISLAND/CHRONICLES 000884/DJMG (12.98 CD) | | |
| 135 | 130 | 150 | 12 | FOUNTAINS OF WAYNE | Welcome Interstate Managers | 130 | 186 | 175 | 166 | 17 | JO DEE MESSINA | Greatest Hits | 14 |
| | | | | S-CURVE 90875/VIRGIN (18.98 CD) [M] | | | | | | | CURB 78790 (18.98 CD) | | |
| 136 | 93 | 122 | 11 | BUDDY JEWELL | Buddy Jewell | 13 | 187 | 151 | 127 | 41 | ALISON KRAUSS + UNION STATION ▲ | Live | 36 |
| | | | | COLUMBIA (NASHVILLE) 90131/SONY MUSIC (12.98 EQ/18.98) | | | | | | | ROUNDER 610515 (18.98 CD) | | |
| 137 | 122 | 110 | 12 | THREE 6 MAFIA | Da Unbreakables | 4 | 188 | 123 | — | 2 | THE RAVEONETTES | Chain Gang Of Love | 123 |
| | | | | HYPNOTIZE MINDS/COLUMBIA 89030*/SONY MUSIC (11.98 EQ/18.98) | | | | | | | COLUMBIA 90353/SONY MUSIC (12.98 EQ CD) [M] | | |
| 138 | 136 | 162 | 8 | YELLOWCARD | Ocean Avenue | 99 | 189 | 163 | 160 | 36 | VARIOUS ARTISTS ● | iWorsh!p: A Total Worship Experience | 60 |
| | | | | CAPITOL 39944 (12.98 CD) | | | | | | | INTEGRITY/EPIC 88846/SONY MUSIC (19.98 EQ CD) | | |
| 139 | 117 | 120 | 14 | GEORGE STRAIT ● | Honkytonkville | 5 | 190 | 146 | 137 | 7 | CELIA CRUZ | Regalo Del Alma | 40 |
| | | | | MCA NASHVILLE 000114/UMGN (12.98/18.98) | | | | | | | SONY DISCOS 70620 (15.98 EQ CD) | | |
| 140 | 109 | 107 | 8 | SOUNDTRACK | Pirates Of The Caribbean: The Curse Of The Black Pearl | 75 | 191 | 174 | 159 | 52 | DISTURBED ▲ | Believe | 1 |
| | | | | WALT DISNEY 860089 (18.98 CD) | | | | | | | REPRISE 48320/WARNER BROS. (18.98 CD) | | |
| 141 | 121 | 114 | 12 | LIZ PHAIR | Liz Phair | 27 | 192 | 134 | 113 | 4 | ALIEN ANT FARM | truANT | 42 |
| | | | | CAPITOL 83928 (18.98 CD) | | | | | | | EL TONAL/DREAMWORKS 000568/INTERSCOPE (18.98 CD) | | |
| 142 | 99 | 124 | 7 | JS | Ice Cream | 33 | 193 | 192 | 177 | 12 | GUSTER | Keep It Together | 35 |
| | | | | DREAMWORKS 450332/INTERSCOPE (14.98 CD) | | | | | | | PALM/REPRISE 48306*/WARNER BROS. (14.98 CD) | | |
| 143 | 111 | 106 | 17 | DAVID BANNER | Mississippi: The Album | 9 | 194 | 178 | 171 | 18 | THIRD DAY | Offerings II: All I Have To Give | 18 |
| | | | | SRC/UNIVERSAL 000312*/UMRG (12.98/18.98) | | | | | | | ESSENTIAL 10706/ZOMBA (18.98 CD) | | |
| 144 | 140 | 128 | 45 | MONTGOMERY GENTRY ● | My Town | 26 | 195 | 152 | 130 | 4 | INTOCABLE ○ | Nuestro Destino Estaba Escrito | 95 |
| | | | | COLUMBIA (NASHVILLE) 88520/SONY MUSIC (11.98 EQ/17.98) | | | | | | | EMI LATIN 90524 (16.98 CD) | | |
| 145 | 112 | 156 | 25 | SWITCHFOOT | The Beautiful Letdown | 85 | 196 | 159 | 170 | 6 | LOS BUKIS | 25 Joyas Musicales | 121 |
| | | | | COLUMBIA 71083/RED INK (9.98 CD) | | | | | | | FONOVISA 350895/UG (14.98 CD) [M] | | |
| 146 | 127 | 116 | 28 | LIL' KIM ● | La Bella Mafia | 5 | 197 | 158 | 146 | 16 | LED ZEPPELIN ▲ | How The West Was Won | 1 |
| | | | | QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98) | | | | | | | ATLANTIC 83587/AG (27.98 CD) | | |
| 147 | 101 | 103 | 6 | WYNONNA | What The World Needs Now Is Love | | | | | | | | |

| THIS WEEK | | LAST WEEK | | Sales data and internet sales reports compiled by Nielsen SoundScan | | BILLBOARD 200 RANK |
|--|----|-----------|----|---|--|--------------------|
| ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL | | Title | | | | |
| 1 | 1 | 1 | 1 | JOHN MAYER AWARE/COLUMBIA 86185*/SONY MUSIC | Heavier Things | 1 |
| 2 | 1 | 2 | 1 | WARREN ZEVON ARTEMIS 51156 | The Wind | 12 |
| 3 | 2 | 3 | 2 | SEAL WARNER BROS. 47947 | Seal IV | 3 |
| 4 | 2 | 4 | 2 | SENSES FAIL DRIVE-THRU 000155/MCA [M] | From The Depths Of Dreams (EP) | - |
| 5 | 6 | 5 | 4 | COLDPLAY ² CAPITOL 40504* | A Rush Of Blood To The Head | 14 |
| 6 | 4 | 6 | 3 | NORAH JONES ⁷ BLUE NOTE 32088* [M] | Come Away With Me | 17 |
| 7 | 10 | 7 | 5 | EVANESCENCE ² WIND-UP 13063 | Fallen | 7 |
| 8 | 18 | 8 | 6 | YO-YO MA SONY CLASSICAL 89935/SONY MUSIC | Obrigado Brazil | 58 |
| 9 | 8 | 9 | 7 | THE EARLY NOVEMBER DRIVE-THRU 060081/MCA | For All Of This (EP) | - |
| 10 | 9 | 10 | 8 | VARIOUS ARTISTS EMI SPECIAL MARKETS 63201/TIME LIFE | Worship Together: I Could Sing Of Your Love Forever | 68 |
| 11 | 11 | 11 | 9 | NORTH MISSISSIPPI ALLSTARS TONE-CDU/ATD 21513/RMG [M] | Polaris | - |
| 12 | 11 | 12 | 10 | BRIGHT EYES SADDLE CREEK 53* | Bright Eyes Vinyl Box Set | - |
| 13 | 11 | 13 | 11 | NEIL YOUNG & CRAZY HORSE REPRISE 48533/WARNER BROS. | Greendale | 79 |
| 14 | 14 | 14 | 12 | HILARY DUFF BUENA VISTA 861006/HOLLYWOOD | Metamorphosis | 2 |
| 15 | 14 | 15 | 13 | THE WHITE STRIPES ³ THIRD MAN 27148*/VZ | Elephant | 38 |
| 16 | 20 | 16 | 14 | VARIOUS ARTISTS DRIVE-THRU 001028/MCA | Drive-thru Invasion Tour Compilation | - |
| 17 | 25 | 17 | 15 | SOUNDTRACK ³ EPIC 87018/SONY MUSIC | Chicago | 48 |
| 18 | 16 | 18 | 16 | BEYONCE ³ COLUMBIA 86386*/SONY MUSIC | Dangerously In Love | 5 |
| 19 | 21 | 19 | 17 | THE MOVIELIFE DRIVE-THRU 060092/MCA [M] | Forty Hour Train Back To Penn | - |
| 20 | 5 | 20 | 18 | DJ BEEJ MDMA 4233 | The Big Bang | - |
| 21 | 19 | 21 | 19 | ALAN JACKSON ARISTA NASH/VILLE 53097/RLG | Greatest Hits Volume II And Some Other Stuff | 4 |
| 22 | 23 | 22 | 20 | ANNIE LENNOX ³ J 52350/RMG | Bare | 87 |
| 23 | 18 | 23 | 18 | IRON MAIDEN COLUMBIA 89061/SONY MUSIC | Dance Of Death | 18 |
| 24 | 18 | 24 | 23 | SOUNDTRACK WALT DISNEY ³ WALT DISNEY | Pirates Of The Caribbean: The Curse Of The Black Pearl | 140 |
| 25 | 18 | 25 | 21 | WARREN ZEVON ELEKTRA 73771/RHINO | Genius: The Best Of Warren Zevon | 168 |

| THIS WEEK | | LAST WEEK | | Sales data compiled by Nielsen SoundScan | | IMPRINT & NUMBER/DISTRIBUTING LABEL |
|-----------|----|-----------|----|--|---------------------|---|
| TITLE | | TITLE | | | | |
| 1 | 1 | 1 | 1 | BAD BOYS II ³ | 9 Weeks At Number 1 | BAD BDY 000716*/UMRG |
| 2 | 2 | 2 | 2 | THE LIZZIE MCGUIRE MOVIE ³ | | WALT DISNEY 860080 |
| 3 | 3 | 3 | 3 | THE FIGHTING TEMPTATIONS | | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC |
| 4 | 3 | 4 | 3 | FREAKY FRIDAY | | HOLLYWOOD 162404 |
| 5 | 4 | 5 | 4 | CHICAGO ³ | | EPIC 87018/SONY MUSIC |
| 6 | 5 | 6 | 5 | UNDERWORLD | | LAKESHORE 33781 |
| 7 | 10 | 7 | 10 | THE CHEETAH GIRLS (EP) | | WALT DISNEY 860126 |
| 8 | 8 | 8 | 8 | AMERICAN JUNIORS: KIDS IN AMERICA | | 19/JIVE 55973/2DMBA |
| 9 | 8 | 9 | 8 | MARTIN SCORSESE PRESENTS THE BEST OF THE BLUES | | UTV 000704/UME |
| 10 | 6 | 10 | 6 | FREDDY VS. JASON | | ROADRUNNER 618347/DJMG |
| 11 | 7 | 11 | 7 | PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL | | WALT DISNEY 860089 |
| 12 | 11 | 12 | 11 | 2 FAST 2 FURIOUS ³ | | DISTURBING THA PEACE/DEF JAM SOUTH 000426*/DJMG |
| 13 | 9 | 13 | 9 | AMERICAN WEDDING | | UNIVERSAL 000744/UMRG |
| 14 | 12 | 14 | 12 | DAREDEVIL: THE ALBUM ³ | | WIND-UP 13079 |
| 15 | 14 | 15 | 14 | CRADLE 2 THE GRAVE ³ | | BLOODLINE/DEF JAM 063615*/DJMG |
| 16 | 15 | 16 | 15 | 8 MILE ⁴ | | SHADY 493508*/INTERSCOPE |
| 17 | 13 | 17 | 13 | THE LORD OF THE RINGS: THE TWO TOWERS | | WMG SOUNDTRACKS/REPRISE 48379/WARNER BROS. |
| 18 | 20 | 18 | 20 | O BROTHER, WHERE ART THOU? ⁷ | | LOST HIGHWAY/MERCURY 170069/DJMG |
| 19 | 17 | 19 | 17 | DISNEY'S KIM POSSIBLE | | WALT DISNEY 860097 |
| 20 | 16 | 20 | 16 | LIZZIE MCGUIRE ³ | | BUENA VISTA 860791/WALT DISNEY |
| 21 | 19 | 21 | 19 | HOW TO LOSE A GUY IN 10 DAYS | | VIRGIN 81522 |
| 22 | 18 | 22 | 18 | ONCE UPON A TIME IN MEXICO | | MILAN 38038 |
| 23 | 18 | 23 | 18 | WHAT A GIRL WANTS | | ATLANTIC 83641/AG |
| 24 | 23 | 24 | 23 | DISNEY'S LILO & STITCH ³ | | WALT DISNEY 860734 |
| 25 | 21 | 25 | 21 | THE MATRIX RELOADED: THE ALBUM ³ | | WARNER SUNSET/MAVERICK 4841/WARNER BROS. |

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|---------------------------------|---------------------------|----------------------------------|------------------------------------|-----------------------------|-----------------------------------|----------------------------------|------------------------------------|
| 3 Doors Down 20 | Jimmy Buffett 96 | Sara Evans 126 | Norah Jones 17 | John Mayer 1, 55, 183 | The Raveonettes 188 | Curse Of The Black Pearl 140 | Now 12 155 |
| 50 Cent 11 | Los Bukis 196 | Eve 6 160 | JS 142 | Martina McBride 127 | Damien Rice 198 | Underworld 88 | Now 13 24 |
| 311 128 | Chris Cagle 181 | Fabulous 56 | Juanes 119 | Michael McDonald 90 | Calvin Richardson 65 | Spineshank 89 | Radio Disney James Vol. 6 105 |
| Adema 163 | Johnny Cash 22, 130 | Fleetwood Mac 175 | Toby Keith 37 | Tim McGraw 77 | Lionel Richie 165 | Staind 30 | Remembering Patsy Cline 71 |
| Trace Adkins 101 | Eva Cassidy 184 | Floetry 167 | Josh Kelley 159 | MercyMe 42, 176 | Juarez Santana 49 | Rod Stewart 148, 154 | State Property Presents: The Chain |
| AFI 97 | Chayanne 152 | Jeff Foxworthy 100 | R. Kelly 62 | Jo Dee Messina 186 | Santana 116 | George Strait 139 | Gang Vol. II 72 |
| Christina Aguilera 34 | Cher 47, 103, 156 | From Autumn To Ashes 73 | Kem 118 | Metallica 60 | Alejandro Sanz 158 | Switchfoot 145 | Verve/Remixed2 153 |
| Alien Ant Farm 192 | Kenny Chesney 50 | Ginuwine 112 | Kid Rock 111 | Monica 106 | Seal 3 | James Taylor 174 | Worship Together: Be Glorified |
| The All-American Rejects 98 | The Chieftains 180 | Godsmack 94 | Kidz Bop Kids 45 | John Michael Montgomery 161 | Sean Paul 26 | Third Day 194 | 109 |
| Ashanti 21 | Chingy 9 | Good Charlotte 27 | Kings Of Leon 171 | Montgomery Gentry 144 | Simple Plan 81 | Three 6 Mafia 137 | Worship Together: I Could Sing Of |
| The Ataris 78 | Kelly Clarkson 51 | Jeff Foxworthy 100 | Allison Krauss + Union Station 187 | Jason Mraz 70 | Jessica Simpson 59 | Thrice 133 | Your Love Forever 68 |
| Audioslave 43 | Cold 150 | Avril Lavigne 107 | Alan Jackson 4 | Mya 64 | Smile Empty Soul 108 | T.I. 28 | WOW Worship (Yellow) 129 |
| David Banner 143 | Coldplay 14 | Led Zeppelin 197 | Jane's Addiction 91 | Nappy Roots 36 | SOUNDTRACK | Justin Timberlake 40 | Clay Walker 23 |
| The Beach Boys 67 | Conjunto Primavera 169 | Annie Lennox 87 | Jewel 114 | Nelly 131 | 2 Fast 2 Furious 166 | Train 80 | Barry White 185 |
| Dierks Bentley 75 | Celia Cruz 182, 190 | Lil Jon & The East Side Boyz 15 | Buddy Jewell 136 | NewSong 172 | American Juniors: Kids In America | Trapt 65 | The White Stripes 38 |
| Beyonce 5 | Dashboard Confessional 44 | Lil' Kim 146 | Elton John 177 | Joe Nichols 199 | 113 | Shania Twain 31 | CeCe Winans 32 |
| Black Eyed Peas 35 | Louie DeVito 122 | Linkin Park 19 | Maroon5 52 | Stacie Orrico 124 | Bad Boys II 10 | Uncle Kracker 125 | Andrew W.K. 61 |
| Black Rebel Motorcycle Club 104 | Dimmu Borgir 170 | Live 179 | matchbox twenty 46 | Brad Paisley 123 | The Cheetah Girls (EP) 92 | Keith Urban 85 | Darryl Worley 164 |
| Mary J. Blige 8 | Celine Dion 115 | Lonestar 74 | John Johnson 84 | Smile Empty Soul 108 | Chicago 48 | Luther Vandross 29 | Wynonna 147 |
| Michael Bolton 76 | Disturbed 191 | LSG 149 | Jack Johnson 84 | My Morning Jacket 121 | The Fighting Temptations 39 | Luther Vandross 29 | Yellowcard 138 |
| Bow Wow 33 | Dixie Chicks 200 | Lynryd Skynyrd 63 | | Nelly 131 | Freaky Friday 41 | VARIOUS ARTISTS | Neil Young & Crazy Horse 79 |
| Michelle Branch 69 | Hilary Duff 2 | Yo-Yo Ma 58 | | Joe Nichols 199 | Freddy Vs. Jason 132 | iWorship: A Total Worship | YoungBloodZ 13 |
| Brand New 117 | Dwele 178 | The Peter Malick Group Featuring | | Stacie Orrico 124 | The Lizzie McGuire Movie 25 | Experience 189 | Warren Zevon 12, 168 |
| Sarah Brightman 162 | E-40 16 | Norah Jones 157 | | Brad Paisley 123 | Martin Scorsese Presents The Best | iWorship A Total Worship | ZZ Top 57 |
| Brooks & Dunn 82 | Eminem 93 | Maroon5 52 | | Smile Empty Soul 108 | Of The Blues 120 | Experience Vol. 2 134 | |
| Joe Budden 151 | Evanescence 7 | Jack Johnson 84 | | My Morning Jacket 121 | Pirates Of The Caribbean: The | The Neptunes Present... Clones 6 | |

Over The Counter

Continued from page 71

were only three days left in the tracking week when word of Cash's death came (see story, page 1).

Still, in that short window, sales of his latest album more than triple over the prior week (94-22 on The Billboard 200, 35,000 copies) while "16 Biggest Hits" more than quadruples (21-1 on Top Pop Catalog, 23,000 copies). The former, "American IV: The Man Comes Around," also moves 16-2 on Top Country Albums.

"The Essential Johnny Cash" enters the big chart at No. 130 while moving 59-20 on the country list. In all, there are seven Cash titles on Top Country

Albums, four of them making their first appearances on the chart. There are seven more on Top Country Catalog Albums, three of which appear on Top Pop Catalog for the first time.



CASH: SALES TRIPLE FOR LATEST ALBUM

By coincidence, a new album by the country giant's wife, **June Carter Cash**—who died earlier this year—arrived in stores the same week that

he died. It enters the country list at No. 34, her first entry on that chart in more than 25 years (see Chart Beat, page 71).

Zevon's last album, "The Wind," which entered The Billboard 200 just a few days before he died, more than doubles its prior-week sales, jumping 40-12 (47,000 copies). The 24,000-unit gain is the chart's largest, pushing the title above the No. 16 rank where it entered two weeks ago. It is his highest standing since 1978 (Chart Beat, *Billboard*, Sept. 13).

A compilation released last year, "Genius: The Best of Warren Zevon," also blossoms; a 242% gain prompts it first appearance on The Billboard 200 (No. 168).

BEST YETS: In a week when Seal nails his first top 10 album (No. 3), while country mainstay **Clay Walker** and gospel vetera **n CeCe Winans** score the highest Bill-

board 200 ranks of their careers, at Nos. 23 and 32, respectively, this column practically writes itself.

The opening sum for Seal's fourth album, 82,000 copies, is larger than his first-day sales had suggested. It is, in fact, his best Nielsen SoundScan week, beating the 81,000 that his second set moved during Christmas week of 1995. That album also marked his previous Billboard 200 peak, reaching No. 15.

Walker's new one also sets a new mark for Top Country Albums, entering at No. 3. Two earlier ones peaked at No. 4. Winans collects her first No. 1 on Top Christian Albums, having peaked three times there at No. 2, and her fifth chart-topper on Top Gospel Albums. This is her third Gospel No. 1 as a solo artist; the other two were recorded with brother **BeBe Winans**.

Her previous Billboard 200 peak had been No. 74, and Walker's was No. 32. And, to ensure variety,

shrieking rock band **Iron Maiden** bows at No. 18, its best rank on the big chart since 1992, when "Fear of the Dark" entered at No. 12. "Somewhere in Time" rose to No. 11 in 1986, Maiden's high mark.

WHY: Yo-Yo Ma soars 90-58 on The Billboard 200 with a 47% gain, following a Sept. 8 interview on NPR's "Morning Edition" . . . **Michael McDonald** re-enters at No. 90—almost four times greater than his prior-week sales—thanks to an MCI TV ad using his rendition of "Ain't No Mountain High Enough" . . . An enhanced version of **Patsy Cline's** "12 Greatest Hits" re-enters Top Pop Catalog at No. 12. That repackaging coincides with an all-star tribute to Cline—featuring **Diana Krall**, **Lee Ann Womack** and **Michelle Branch**, among others—which enters Top Country Albums at No. 8, the big chart at No. 78.

SEPTEMBER 27 2003
Billboard® TOP POP CATALOG™

| THIS WEEK | LAST WEEK | 2 WKS AGO | TOTAL WKS | SALES DATA COMPILED BY | ARTIST | TITLE |
|---|-----------|-----------|-----------|------------------------|---|--|
| 1 | 21 | 23 | 46 | Nielsen SoundScan | JOHNNY CASH ▲ | 16 Biggest Hits |
| <p>NUMBER 1 / GREATEST GAINER 1 Week At Number 1</p> | | | | | | |
| 2 | 1 | 2 | 117 | Nielsen SoundScan | COLDPLAY ▲ | Parachutes |
| 3 | 2 | 1 | 728 | Nielsen SoundScan | BOB MARLEY AND THE WAILERS ◆¹⁰ | Legend |
| 4 | 6 | 6 | 147 | Nielsen SoundScan | TIM MCGRAW ▲³ | Greatest Hits |
| 5 | 4 | 3 | 1303 | Nielsen SoundScan | PINK FLOYD ◆¹⁵ | Dark Side Of The Moon |
| 6 | 3 | 9 | 624 | Nielsen SoundScan | METALLICA ◆¹³ | Metallica |
| 7 | 5 | 4 | 148 | Nielsen SoundScan | THE BEATLES ▲⁹ | 1 |
| <p>HOT SHOT DEBUT</p> | | | | | | |
| 8 | NEW | 1 | 1 | Nielsen SoundScan | JOHNNY CASH ▲ | Super Hits |
| 9 | 7 | 5 | 162 | Nielsen SoundScan | BOB SEGER & THE SILVER BULLET BAND ▲⁶ | Greatest Hits |
| 10 | 9 | 11 | 151 | Nielsen SoundScan | LINKIN PARK ▲⁸ | [Hybrid Theory] |
| 11 | 8 | 7 | 123 | Nielsen SoundScan | ABBA ▲⁶ | Gold - Greatest Hits |
| 12 | NEW | 1 | 1 | Nielsen SoundScan | PATSY CLINE ▲⁹ | 12 Greatest Hits |
| 13 | 11 | 10 | 305 | Nielsen SoundScan | SHANIA TWAIN ◆¹⁹ | Come On Over |
| 14 | 10 | 8 | 151 | Nielsen SoundScan | KENNY CHESNEY ▲³ | Greatest Hits |
| 15 | 12 | 12 | 73 | Nielsen SoundScan | BARRY WHITE ▲ | All Time Greatest Hits |
| 16 | 13 | 13 | 30 | Nielsen SoundScan | FRANK SINATRA ● | Classic Sinatra: His Great Performances 1953-1960 |
| 17 | 17 | 21 | 177 | Nielsen SoundScan | CELINE DION ▲⁶ | All The Way...A Decade Of Song |
| 18 | 22 | 22 | 130 | Nielsen SoundScan | RASCAL FLATTS ▲ | Rascal Flatts |
| 19 | 20 | 19 | 304 | Nielsen SoundScan | QUEEN ▲⁷ | Greatest Hits |
| 20 | 30 | 39 | 204 | Nielsen SoundScan | PHIL COLLINS ▲² | ...Hits |
| 21 | 23 | 31 | 120 | Nielsen SoundScan | BRUCE SPRINGSTEEN ▲⁴ | Greatest Hits |
| 22 | 15 | 14 | 84 | Nielsen SoundScan | JACK JOHNSON ▲ | Brushfire Fairytales |
| 23 | NEW | 1 | 1 | Nielsen SoundScan | JOHNNY CASH ▲³ | Johnny Cash At Folsom Prison |
| 24 | 18 | 15 | 173 | Nielsen SoundScan | DISTURBED ▲¹ | The Sickness |
| 25 | 16 | 16 | 138 | Nielsen SoundScan | EMINEM ▲⁸ | The Marshall Mathers LP |
| 26 | NEW | 1 | 1 | Nielsen SoundScan | JOHNNY CASH ▲³ | Johnny Cash At San Quentin |
| 27 | 14 | 18 | 105 | Nielsen SoundScan | GOOD CHARLOTTE ● | Good Charlotte |
| 28 | 27 | 28 | 160 | Nielsen SoundScan | AC/DC ▲¹⁹ | Back In Black |
| 29 | 19 | 32 | 132 | Nielsen SoundScan | STEVE MILLER BAND ◆¹³ | Greatest Hits 1974-78 |
| 30 | 41 | 37 | 152 | Nielsen SoundScan | JOURNEY ◆¹⁰ | Journey's Greatest Hits |
| 31 | 26 | 24 | 89 | Nielsen SoundScan | ORIGINAL BROADWAY CAST RECORDING ● | Mamma Mia! |
| 32 | 25 | 26 | 106 | Nielsen SoundScan | MADONNA ◆¹⁰ | The Immaculate Collection |
| 33 | 29 | 25 | 140 | Nielsen SoundScan | SOUNDTRACK ▲⁷ | O Brother, Where Art Thou? |
| 34 | 24 | 36 | 107 | Nielsen SoundScan | METALLICA ▲⁶ | Master Of Puppets |
| 35 | NEW | 1 | 1 | Nielsen SoundScan | SIMON & GARFUNKEL ● | The Best Of Simon & Garfunkel |
| 36 | 33 | 29 | 142 | Nielsen SoundScan | DEF LEPPARD ▲³ | Vault - Greatest Hits 1980-1995 |
| 37 | NEW | 1 | 1 | Nielsen SoundScan | SIMON & GARFUNKEL ◆¹⁰ | Greatest Hits |
| 38 | 47 | — | 56 | Nielsen SoundScan | THE WHITE STRIPES ● | White Blood Cells |
| 39 | 34 | 27 | 151 | Nielsen SoundScan | TOM PETTY AND THE HEARTBREAKERS ▲⁹ | Greatest Hits |
| 40 | 28 | 20 | 117 | Nielsen SoundScan | SUBLIME ▲⁵ | Sublime |
| 41 | 45 | 35 | 197 | Nielsen SoundScan | BROOKS & DUNN ▲³ | The Greatest Hits Collection |
| 42 | 46 | 47 | 135 | Nielsen SoundScan | KID ROCK ◆¹¹ | Devil Without A Cause |
| 43 | 38 | 40 | 129 | Nielsen SoundScan | NELLY ▲⁸ | Country Grammar |
| 44 | 43 | 46 | 148 | Nielsen SoundScan | RADIOHEAD ▲ | OK Computer |
| 45 | 32 | 45 | 175 | Nielsen SoundScan | METALLICA ▲⁶ | ...And Justice For All |
| 46 | NEW | 1 | 1 | Nielsen SoundScan | GUNS N' ROSES ◆¹⁵ | Appetite For Destruction |
| 47 | 39 | 34 | 144 | Nielsen SoundScan | SYSTEM OF A DOWN ▲³ | Toxicity |
| 48 | 40 | 38 | 177 | Nielsen SoundScan | BEASTIE BOYS ▲⁹ | Licensed To Ill |
| 49 | 31 | 30 | 174 | Nielsen SoundScan | DIXIE CHICKS ◆¹² | Wide Open Spaces |
| 50 | 37 | 41 | 104 | Nielsen SoundScan | POISON ▲ | Greatest Hits 1986-1996 |

SEPTEMBER 27 2003
Billboard® TOP HEATSEEKERS™

| THIS WEEK | LAST WEEK | 2 WKS AGO | TOTAL WKS | SALES DATA COMPILED BY | ARTIST | TITLE |
|--|-----------|-----------|-----------|------------------------|--|---|
| 1 | 1 | 16 | 16 | Nielsen SoundScan | JUANES ● | Un Dia Normal |
| <p>NUMBER 1 3 Weeks At Number 1</p> | | | | | | |
| <p>HOT SHOT DEBUT</p> | | | | | | |
| 2 | NEW | 1 | 1 | Nielsen SoundScan | MY MORNING JACKET | It Still Moves |
| 3 | 4 | 2 | 14 | Nielsen SoundScan | FOUNTAINS OF WAYNE | Welcome Interstate Managers |
| 4 | 3 | — | 3 | Nielsen SoundScan | ALEJANDRO SANZ | No Es Lo Mismo |
| 5 | 7 | 13 | 14 | Nielsen SoundScan | JOSH KELLEY | For The Ride Home |
| 6 | 5 | 1 | 4 | Nielsen SoundScan | CONJUNTO PRIMAVERA | Decide Tu |
| 7 | NEW | 1 | 1 | Nielsen SoundScan | DIMMU BORGIR | Death Cult Armageddon |
| 8 | 8 | 7 | 4 | Nielsen SoundScan | KINGS OF LEON | Youth & Young Manhood |
| 9 | NEW | 1 | 1 | Nielsen SoundScan | NEWSONG | More Life |
| <p>GREATEST GAINER</p> | | | | | | |
| 10 | 19 | 36 | 36 | Nielsen SoundScan | DWELE | Subject |
| 11 | 2 | — | 2 | Nielsen SoundScan | THE RAVEONETTES | Chain Gang Of Love |
| 12 | 6 | 5 | 5 | Nielsen SoundScan | LOS BUKIS | 25 Joyas Musicales |
| 13 | 10 | 8 | 8 | Nielsen SoundScan | DAMIEN RICE | O |
| 14 | NEW | 1 | 1 | Nielsen SoundScan | SPIRITUALIZED | Amazing Grace |
| 15 | NEW | 1 | 1 | Nielsen SoundScan | NORTH MISSISSIPPI ALLSTARS | Polaris |
| 16 | 9 | 3 | 3 | Nielsen SoundScan | HOT HOT HEAT | Make Up The Breakdown |
| 17 | 11 | 10 | 10 | Nielsen SoundScan | SMOKIE NORFUL | I Need You Now |
| 18 | NEW | 1 | 1 | Nielsen SoundScan | PRETTY GIRLS MAKE GRAVES | The New Romance |
| 19 | 15 | 20 | 20 | Nielsen SoundScan | THREE DAYS GRACE | Three Days Grace |
| 20 | 16 | 23 | 23 | Nielsen SoundScan | THE STARTING LINE | Say It Like You Mean It |
| 21 | 24 | 21 | 21 | Nielsen SoundScan | AKWID | Proyecto Akwid |
| 22 | 12 | 39 | 39 | Nielsen SoundScan | GAVIN DEGRAW | Chariot |
| 23 | 23 | 22 | 22 | Nielsen SoundScan | SHERRIE AUSTIN | Streets Of Heaven |
| 24 | 25 | 27 | 27 | Nielsen SoundScan | INTERPOL | Turn On The Bright Lights |
| 25 | 18 | 6 | 6 | Nielsen SoundScan | FRAYSER BOY | Gone On That Bay |
| 26 | 17 | 12 | 12 | Nielsen SoundScan | THE DANDY WARHOLS | Welcome To The Monkey House |
| 27 | 32 | 38 | 38 | Nielsen SoundScan | TAKING BACK SUNDAY | Tell All Your Friends |
| 28 | 35 | 31 | 31 | Nielsen SoundScan | BIG GIPP | Mutant Mindframe |
| 29 | 33 | 44 | 44 | Nielsen SoundScan | SHINEDOWN | Leave A Whisper |
| 30 | NEW | 1 | 1 | Nielsen SoundScan | FRANK BLACK & THE CATHOLICS | Show Me Your Tears |
| 31 | 26 | 37 | 37 | Nielsen SoundScan | CRAIG MORGAN | I Love It |
| 32 | 13 | — | 13 | Nielsen SoundScan | KIDS PICKS SINGERS | Kids Picks-Hit Mix |
| 33 | 27 | 28 | 28 | Nielsen SoundScan | ROBERT RANDOLPH & THE FAMILY BAND | Unclassified |
| 34 | 29 | 41 | 41 | Nielsen SoundScan | SENSES FAIL | From The Depths Of Dreams (EP) |
| 35 | 20 | 25 | 25 | Nielsen SoundScan | VICKIE WINANS | Bringing It All Together |
| 36 | 21 | 9 | 9 | Nielsen SoundScan | ROONEY | Rooney |
| 37 | 28 | 34 | 34 | Nielsen SoundScan | JEREMY CAMP | Stay |
| 38 | 39 | 30 | 30 | Nielsen SoundScan | THE POSTAL SERVICE | Give Up |
| 39 | 31 | — | 31 | Nielsen SoundScan | LINDA EDER | Storybook |
| 40 | 22 | 18 | 18 | Nielsen SoundScan | REVIS | Places For Breathing |
| 41 | 45 | 33 | 33 | Nielsen SoundScan | KINDRED THE FAMILY SOUL | Surrender To Love |
| 42 | NEW | 1 | 1 | Nielsen SoundScan | LOS ACOSTA | En Vivo Vol. 1 |
| 43 | NEW | 1 | 1 | Nielsen SoundScan | BEULAH | Yoko |
| 44 | 30 | 14 | 14 | Nielsen SoundScan | RODNEY CROWELL | Fate's Right Hand |
| 45 | 37 | 40 | 40 | Nielsen SoundScan | MICHAEL FRANTI AND SPEARHEAD | Everyone Deserves Music |
| 46 | 44 | — | 44 | Nielsen SoundScan | PANCHO BARRAZA | Las Romanticas De Pancho Barraza |
| 47 | NEW | 1 | 1 | Nielsen SoundScan | LOS LONELY BOYS | Los Lonely Boys |
| 48 | NEW | 1 | 1 | Nielsen SoundScan | STEREOPHONICS | You Gotta Go There To Come Back |
| 49 | 38 | 47 | 47 | Nielsen SoundScan | LOS CADETES DE LINARES | 30 Inolvidables |
| 50 | 41 | — | 41 | Nielsen SoundScan | DAVID BISBAL ● | Corazon Latino |

SEPTEMBER 27 2003
Billboard® TOP INDEPENDENT ALBUMS™

| THIS WEEK | LAST WEEK | 2 WKS AGO | TOTAL WKS | SALES DATA COMPILED BY | ARTIST | TITLE |
|--|-----------|-----------|-----------|------------------------|---|--|
| 1 | 3 | 1 | 3 | Nielsen SoundScan | WARREN ZEVON | The Wind |
| <p>NUMBER 1 / GREATEST GAINER 2 Weeks At Number 1</p> | | | | | | |
| 2 | 1 | 2 | 47 | Nielsen SoundScan | LIL JON & THE EAST SIDE BOYZ ▲ | Kings Of Crunk |
| 3 | 2 | 3 | 5 | Nielsen SoundScan | DASHBOARD CONFESSIONAL | A Mark, A Mission, A Brand, A Scar |
| <p>HOT SHOT DEBUT</p> | | | | | | |
| 4 | NEW | 1 | 1 | Nielsen SoundScan | PENNYWISE | From The Ashes |
| 5 | NEW | 1 | 1 | Nielsen SoundScan | FROM AUTUMN TO ASHES | The Fiction We Live |
| 6 | 5 | — | 5 | Nielsen SoundScan | MICHAEL BOLTON | Vintage |
| 7 | 4 | — | 4 | Nielsen SoundScan | SOUNDTRACK | Underworld |
| 8 | 6 | 4 | 4 | Nielsen SoundScan | LOUIE DEVITO | Louie DeVito Presents: Ultra.Dance 04 |
| 9 | 8 | 5 | 10 | Nielsen SoundScan | THE PETER MALICK GROUP FEATURING NORAH JONES | New York City |
| 10 | NEW | 1 | 1 | Nielsen SoundScan | DIMMU BORGIR | Death Cult Armageddon |
| 11 | 7 | 6 | 6 | Nielsen SoundScan | EVA CASSIDY | American Tune |
| 12 | NEW | 1 | 1 | Nielsen SoundScan | JUNE CARTER CASH | Wildwood Flower |
| 13 | 12 | 10 | 10 | Nielsen SoundScan | SIMPLY RED | Home |
| 14 | 9 | 7 | 7 | Nielsen SoundScan | HOT HOT HEAT | Make Up The Breakdown |
| 15 | NEW | 1 | 1 | Nielsen SoundScan | PRETTY GIRLS MAKE GRAVES | The New Romance |
| 16 | 10 | 11 | 16 | Nielsen SoundScan | VARIOUS ARTISTS | Vans Warped Tour 2003 Compilation |
| 17 | 14 | 14 | 14 | Nielsen SoundScan | SHERRIE AUSTIN | Streets Of Heaven |
| 18 | 16 | 18 | 18 | Nielsen SoundScan | DWIGHT YOAKAM | Population: Me |
| 19 | 15 | 16 | 16 | Nielsen SoundScan | INTERPOL | Turn On The Bright Lights |
| 20 | 13 | 9 | 9 | Nielsen SoundScan | FRAYSER BOY | Gone On That Bay |
| 21 | 18 | 23 | 23 | Nielsen SoundScan | TAKING BACK SUNDAY | Tell All Your Friends |
| 22 | 20 | 20 | 20 | Nielsen SoundScan | BIG GIPP | Mutant Mindframe |
| 23 | 25 | 26 | 26 | Nielsen SoundScan | NICKEL CREEK ● | This Side |
| 24 | NEW | 1 | 1 | Nielsen SoundScan | FRANK BLACK & THE CATHOLICS | Show Me Your Tears |
| 25 | 17 | 22 | 22 | Nielsen SoundScan | CRAIG MORGAN | I Love It |
| 26 | 21 | 19 | 19 | Nielsen SoundScan | THE POSTAL SERVICE | Give Up |
| 27 | NEW | 1 | 1 | Nielsen SoundScan | PETER FRAMPTON | Now |
| 28 | 30 | 47 | 47 | Nielsen SoundScan | DARYL HALL | Can't Stop Dreaming |
| 29 | 24 | 24 | 24 | Nielsen SoundScan | KENNY LOGGINS | It's About Time |
| 30 | NEW | 1 | 1 | Nielsen SoundScan | BEULAH | Yoko |
| 31 | 19 | 21 | 21 | Nielsen SoundScan | SUPERJOINT RITUAL | A Lethal Dose Of American Hatred |
| 32 | 23 | 30 | 30 | Nielsen SoundScan | PANCHO BARRAZA | Las Romanticas De Pancho Barraza |
| 33 | NEW | 1 | 1 | Nielsen SoundScan | JOHNNY CASH | The Heart Of A Legend |
| 34 | 28 | 32 | 32 | Nielsen SoundScan | LOS LONELY BOYS | Los Lonely Boys |
| 35 | 36 | 42 | 42 | Nielsen SoundScan | VARIOUS ARTISTS | Get The Blues Vol. 2 |
| 36 | 26 | 12 | 12 | Nielsen SoundScan | AVENGED SEVENFOLD | Waking The Fallen |
| 37 | NEW | 1 | 1 | Nielsen SoundScan | IRON AND WIND | The Sea And The Rhythm (EP) |
| 38 | 27 | 25 | 25 | Nielsen SoundScan | BLACK LABEL SOCIETY | The Blessed Hellride |
| 39 | NEW | 1 | 1 | Nielsen SoundScan | SINEAD O'CONNOR | She Who Dwells... |
| 40 | 33 | 37 | 37 | Nielsen SoundScan | CUISILLOS | Las Romanticas De Cuisillos |
| 41 | 31 | 45 | 45 | Nielsen SoundScan | JOAN SEBASTIAN | Coleccion De Oro |
| 42 | 29 | 33 | 33 | Nielsen SoundScan | ALKALINE TRIO | Good Mourning |
| 43 | 32 | 43 | 43 | Nielsen SoundScan | VARIOUS ARTISTS | Punk -O- Rama 8 |
| 44 | NEW | 1 | 1 | Nielsen SoundScan | YANDEL | Quien Contra Mi |
| 45 | 22 | 8 | 8 | Nielsen SoundScan | THE BOUNCING SOULS | anchors Aweigh |
| 46 | NEW | 1 | 1 | Nielsen SoundScan | VARIOUS ARTISTS | Take Action! Volume 3 |
| 47 | 11 | 13 | 13 | Nielsen SoundScan | JEDI MIND TRICKS | Visions Of Gandhi</ |

SEPTEMBER 27 2003 **Billboard** TOP BLUES ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|--|---|
| 1 | 1 | 3 | SOUNDTRACK | UMG 000704 | NUMBER 1 Martin Scorsese Presents The Best Of The Blues |
| 2 | 3 | 1 | VARIOUS ARTISTS | NARM 50009 | Get The Blues Vol. 2 |
| 3 | 2 | 1 | JOHN MELLENCAMP | COLUMBIA 90133/SONY MUSIC | Trouble No More |
| 4 | 5 | 1 | TYRONE DAVIS | FUTURE 1005 | Come To Daddy |
| 5 | NEW | 1 | JIMI HENDRIX | EXPERIENCE HENDRIX/CHRONICLES 000698/UMG | Martin Scorsese Presents The Blues: Jimi Hendrix |
| 6 | NEW | 1 | STEVIE RAY VAUGHAN | LEGACY/EPIC 90496/SONY MUSIC | Martin Scorsese Presents The Blues: Stevie Ray Vaughan |
| 7 | 4 | 1 | VARIOUS ARTISTS | THE RIGHT STUFF 90062/CAPTIVOL | Harley Davidson Motor Cycles: Roadhouse Blues |
| 8 | NEW | 1 | SOUNDTRACK | HIP D/LEGACY/COLUMBIA 000393/UMG | Martin Scorsese Presents The Blues: A Musical Journey |
| 9 | 6 | 1 | STEVIE RAY VAUGHAN AND DOUBLE TROUBLE | LEGACY/EPIC 86423/SONY MUSIC | The Essential Stevie Ray Vaughan And Double Trouble |
| 10 | 10 | 1 | JOE BONAMASSA | MEDALIST 60229 | Blues Deluxe |
| 11 | NEW | 1 | THE ALLMAN BROTHERS | MERCURY/CHRONICLES 000580/UMG | Martin Scorsese Presents The Blues: The Allman Brothers Band |
| 12 | NEW | 1 | ERIC CLAPTON | POLYDOR/CHRONICLES 000796/UMG | Martin Scorsese Presents The Blues: Eric Clapton |
| 13 | 8 | 1 | JOHNNIE TAYLOR | MALACO 7515 | There's No Good In Goodbye |
| 14 | NEW | 1 | KEB' MO' | DKE/E/EPIC 90496/SONY MUSIC | Martin Scorsese Presents The Blues: Keb' Mo' |
| 15 | 9 | 1 | INDIGENOUS | INDIGENOUS/SILVERTONE 53480/ZOMBA [M] | Indigenous |

SEPTEMBER 27 2003 **Billboard** TOP REGGAE ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|-----------------------------------|-------------------------------------|--|
| 1 | 1 | 44 | SEAN PAUL | VP/ATLANTIC 83620/AG | NUMBER 1 Dutty Rock |
| 2 | 2 | 1 | VARIOUS ARTISTS | VP/ATLANTIC 83654/AG | Reggae Gold 2003 |
| 3 | 3 | 1 | VARIOUS ARTISTS | RAZOR & TIE 89052 | Rasta Jamz |
| 4 | 4 | 1 | WAYNE WONDER | VP/ATLANTIC 83628/AG | No Holding Back |
| 5 | 5 | 1 | ZIGGY MARLEY | PRIVATE MUSIC/VICTOR 11636/AAL | Dragonfly |
| 6 | 6 | 1 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 000516/IOJMG | Bob Marley & The Wailers Live At The Roxy |
| 7 | 8 | 1 | SIZZLA | VP 1045 | Da Real Thing |
| 8 | 7 | 1 | SHAGGY | BIG YARD 113070/MCA | Lucky Day |
| 9 | 9 | 1 | BUJU BANTON | VP/ATLANTIC 83634/AG [M] | Friends For Life |
| 10 | 10 | 1 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND 586714/IOJMG | Legend (Deluxe Edition) |
| 11 | 11 | 1 | UB40 | VIRGIN 84724 | Labour Of Love I/II/III: The Platinum Collection |
| 12 | 13 | 1 | NATURAL VIBRATIONS | NATURAL VIBRATIONS 0004 | The Circle |
| 13 | NEW | 1 | EASY STAR ALL-STARS | EASY STAR 1012 | Dub Side Of The Moon |
| 14 | 12 | 1 | VARIOUS ARTISTS | UTV 000081/UMG | Ultimate Reggae |
| 15 | 14 | 1 | BURNING SPEAR | BURNING SPEAR 0001 | Freeman |

SEPTEMBER 27 2003 **Billboard** TOP WORLD ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--------------------------------------|---|--|
| 1 | NEW | 1 | THE CHIEFTAINS | VICTOR 52897/AAL | NUMBER 1 Further Down The Old Plank Road |
| 2 | 1 | 1 | SOUNDTRACK | DG 474150/UNIVERSAL CLASSICS GROUP | Frida |
| 3 | 2 | 1 | CIRQUE DU SOLEIL | CIRQUE DU SOLEIL 93928 | Varekai |
| 4 | 11 | 1 | GAELIC STORM | DMTOWN 9148/HIGHER OCTAVE | Special Reserve |
| 5 | 4 | 1 | ISRAEL KAMAKAWIWO'OLE | BIG BOY 5907/THE MOUNTAIN APPLE COMPANY | Alone In Iz World |
| 6 | 3 | 1 | PANJABI MC | SEQUENCE 8015 | Beware |
| 7 | 5 | 1 | SOUNDTRACK | MILAN 06010 | Bend It Like Beckham |
| 8 | 7 | 1 | DANIEL O'DONNELL | DPTV MEDIA 0004 | The Daniel O'Donnell Show |
| 9 | 9 | 1 | DANIEL O'DONNELL | DPTV MEDIA 9550 | Greatest Hits |
| 10 | 15 | 1 | SOUNDTRACK | VIRGIN 10790 | Amelie |
| 11 | 8 | 1 | THE CHIEFTAINS | VICTOR 63971/AAL | Down The Old Plank Road/The Nashville Sessions |
| 12 | 12 | 1 | MARISA MONTE/BROWN/ANTUNES... | METRO BLUE 90287/BLUE NOTE | Tribalistas |
| 13 | 6 | 1 | IBRAHIM FERRER | WORLD CIRCUIT/INDONESUCH 79650/AG [M] | Buenos Hermanos |
| 14 | 10 | 1 | RY CODDER MANUEL GALBAN | FERRI VERDE/INDONESUCH 79691/AG | Mambo Sinuendo |
| 15 | NEW | 1 | VARIOUS ARTISTS | PUTUMAYO 216 | Brazilian Groove |

SEPTEMBER 27 2003 **Billboard** TOP CHRISTIAN ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|--|---|
| 1 | NEW | 1 | CECE WINANS | PURESPRINGS GOSPEL/INO 82685/WORO-CURB | NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 Throne Room |
| 2 | 1 | 1 | MERCYME | IND 86133/WORO CURB [M] | Almost There |
| 3 | 2 | 3 | VARIOUS ARTISTS | EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT | Worship Together: I Could Sing Of Your Love Forever |
| 4 | 3 | 2 | AMY GRANT | WORD-CURB 86248 | Simple Things |
| 5 | NEW | 1 | VARIOUS ARTISTS | EMI SPECIAL MARKETS/TIME LIFE 2011/CHORDANT | Worship Together: Be Glorified |
| 6 | 5 | 5 | STACIE ORRICO | FOREFRONT/VRGIN 2589/CHORDANT [M] | Stacie Orrico |
| 7 | 4 | 4 | VARIOUS ARTISTS | EMI CMG/WORO 80198/PROVIDENT | WOW Worship (Yellow) |
| 8 | NEW | 1 | VARIOUS ARTISTS | MARANATHA/IND/INTEGRITY 82746/WORO-CURB | iWorsh!p A Total Worship Experience Vol. 2 |
| 9 | 6 | 7 | SWITCHFOOT | SPARROW 1916/CHORDANT | The Beautiful Letdown |
| 10 | NEW | 1 | NEWSONG | REUNION 10054/PROVIDENT [M] | More Life |
| 11 | 10 | 10 | MERCYME | IND 86218/WORO-CURB | GREATEST GAINER Spoken For |
| 12 | 7 | 8 | VARIOUS ARTISTS | INTEGRITY 82336/WORO CURB | iWorsh!p: A Total Worship Experience |
| 13 | 9 | 9 | THIRD DAY | ESSENTIAL 10706/PROVIDENT | Offerings II: All I Have To Give |
| 14 | 8 | 6 | PASSION WORSHIP BAND | SIXSTEPS/SPARROW 4393/CHORDANT | Sacred Revolution: Songs From OneDay03 |
| 15 | 12 | 11 | NEWSBOYS | SPARROW 1763/CHORDANT | Adoration: The Worship Album |
| 16 | NEW | 1 | VARIOUS ARTISTS | HILLSONG AUSTRALIA/INTEGRITY 82725/WORO-CURB | Hillsong Hope: Live Worship |
| 17 | 11 | 12 | RANDY TRAVIS | WORD-CURB/WARNER BROS 86236/WORO-CURB | Rise And Shine |
| 18 | 14 | 13 | ROBERT RANDOLPH & THE FAMILY BAND | DARE/WARNER BROS 48472/WORO-CURB [M] | Unclassified |
| 19 | 17 | 15 | AVALON | SPARROW 2949/CHORDANT | The Very Best Of Avalon: Testify To Love |
| 20 | 19 | 20 | VARIOUS ARTISTS | EMI CMG/PROVIDENT/WORO/SPARROW 9776/CHORDANT | WOW Hits 2003 |
| 21 | 16 | 16 | RELIENT K | GOTEE 2890/CHORDANT | Two Lefts Don't Make A Right...But Three Do |
| 22 | 15 | 14 | JEREMY CAMP | BEC 0456/CHORDANT [M] | Stay |
| 23 | 18 | 17 | MICHAEL W. SMITH | REUNION 10074/PROVIDENT | Worship Again |
| 24 | 20 | 18 | DONNIE MCCLURKIN | VERITY 43199/PROVIDENT | Donnie McClurkin... Again |
| 25 | 23 | 23 | STEVEN CURTIS CHAPMAN | SPARROW 1762/CHORDANT | All About Love |
| 26 | 22 | 24 | KIRK FRANKLIN | GOSPO CENTRIC 70037/PROVIDENT | The Rebirth Of Kirk Franklin |
| 27 | NEW | 1 | PAUL COLMAN TRIO | ESSENTIAL 10708/PROVIDENT | One |
| 28 | 13 | NEW | VARIOUS ARTISTS | MEALX 4497/CHORDANT | Hero: The Rock Opera |
| 29 | 24 | 25 | BYRON CAGE | GOSPO CENTRIC 70047/PROVIDENT [M] | Byron Cage |
| 30 | 29 | 30 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43176/PROVIDENT [M] | Family Affair II: Live At Radio City Music Hall |
| 31 | 26 | 37 | JOEL ENGLE | SPIN/BMG HERITAGE 52433/PROVIDENT | Ultimate Worship Collection |
| 32 | 27 | 38 | DETRICK HADDON | TYSO1/VERITY 43195/PROVIDENT [M] | Lost And Found |
| 33 | 31 | 29 | MARVIN SAPP | VERITY 43227/PROVIDENT [M] | Diary Of A Psalmist |
| 34 | 25 | 27 | POINT OF GRACE | WORD-CURB/WARNER BROS 86251/WORO-CURB | 24 |
| 35 | 28 | 31 | JACI VELASQUEZ | WORD-CURB/WARNER BROS 86223/WORO-CURB | [Unspoken] |
| 36 | 32 | 35 | JARS OF CLAY | ESSENTIAL 10689/PROVIDENT | Futherford: From The Studio, From The Stage |
| 37 | 36 | 26 | PETRA | INPOP 1267/CHORDANT | Jekyll & Hyde |
| 38 | NEW | 1 | NICHOLE NORDEMAN | SPARROW 1934/CHORDANT [M] | Woven & Spun |
| 39 | NEW | 1 | 12 STONES | WIND-UP 13069/PROVIDENT [M] | 12 Stones |
| 40 | NEW | 1 | JOHN TESH | GARDEN CITY 34604/WORO-CURB | A Deeper Faith II |

SEPTEMBER 27 2003 **Billboard** TOP GOSPEL ALBUMS™

Sales data compiled by Nielsen SoundScan

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER/DISTRIBUTING LABEL | Title |
|-----------|-----------|----------------|--|---|---|
| 1 | NEW | 1 | CECE WINANS | PURESPRINGS GOSPEL/INO 90361/SONY MUSIC | NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1 Throne Room |
| 2 | NEW | 1 | SOUNDTRACK | MUSIC WORLD/COLUMBIA 90286/SONY MUSIC | The Fighting Temptations |
| 3 | 1 | 1 | SMOKIE NORFUL | EMI GOSPEL 20374 [M] | I Need You Now |
| 4 | 2 | 2 | VARIOUS ARTISTS | EMI CHRISTIAN/WORO/VERITY 43213/ZOMBA | WOW Gospel 2003 |
| 5 | 3 | 3 | VICKIE WINANS | VERITY 43214/ZOMBA [M] | Bringing It All Together |
| 6 | 4 | 5 | DONNIE MCCLURKIN | VERITY 43199/ZOMBA | Donnie McClurkin... Again |
| 7 | 6 | 6 | KIRK FRANKLIN | GOSPO CENTRIC 70037/ZOMBA | The Rebirth Of Kirk Franklin |
| 8 | 7 | 7 | BYRON CAGE | GOSPO CENTRIC 70047/ZOMBA [M] | Byron Cage |
| 9 | 5 | 4 | SHIRLEY CAESAR | WORO CURB 73898/RHINO [M] | Greatest Gospel Hits |
| 10 | 9 | 9 | HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR | VERITY 43176/ZOMBA [M] | Family Affair II: Live At Radio City Music Hall |
| 11 | 8 | 11 | DETRICK HADDON | TYSO1/VERITY 43195/ZOMBA [M] | Lost And Found |
| 12 | 10 | 8 | MARVIN SAPP | VERITY 43227/ZOMBA [M] | Diary Of A Psalmist |
| 13 | 24 | 23 | BISHOP PAUL S. MORTON & THE FGBC MASS CHOIR | TEHILLAH/LIGHT 5497/COMPENIA [M] | GREATEST GAINER Let It Rain |
| 14 | 12 | 12 | LEE WILLIAMS AND THE SPIRITUAL QC'S | MCG 7029/MALACO [M] | Right On Time |
| 15 | 11 | 10 | VIRTUE | VERITY 53729/ZOMBA | Free |
| 16 | NEW | 1 | FRED HAMMOND | VERITY 53712/ZOMBA | Hooked On The Hits |
| 17 | 14 | 13 | EDDIE RUTH BRADFORD | JUANA/KNIGHT 2008/MALACO | Too Close To The Mirror |
| 18 | 16 | 15 | JAMES BIGNON & THE DELIVERANCE MASS CHOIR | ZHANA 103 | God Is Great |
| 19 | 13 | 14 | MARY MARY | COLUMBIA 85690/SONY MUSIC | Incredible |
| 20 | 17 | 16 | DOTTIE PEOPLES | ATLANTA INT L 10279 | Churchin' With Dottie |
| 21 | 15 | 20 | DONALD LAWRENCE & THE TRI-CITY SINGERS | CRYSTAL ROSE 20360/EMI GOSPEL [M] | Go Get Your Life Back |
| 22 | 19 | 29 | TURKS & CAICOS MASS CHOIR | MEEK 4021 | Behold! Live In Chicago |
| 23 | 18 | 17 | HARVEY WATKINS, JR. | VERITY 43224/ZOMBA | It's In My Heart-Live In Raymond MS |
| 24 | 21 | 18 | BRODERICK E. RICE | BORN AGAIN 54493/LIGHTYEAR | Get Yo Laugh On! |
| 25 | 20 | 24 | JUANITA BYNUM | SHEKINAH INTERNATIONAL 1662 [M] | Behind The Veil: Morning Glory 2 |
| 26 | 23 | 25 | YOLANDA ADAMS | ELEKTRA 62690/EEG | Believe |
| 27 | NEW | 1 | TONY HIBBERT II | SPIRIT IN MOTION 70852/RUBY ROSE | In His Presence |
| 28 | 25 | 26 | FRED HAMMOND | VERITY 43197/ZOMBA | Speak Those Things: POL Chapter 3 |
| 29 | 26 | 19 | POOH AND THE YOUNG INSPIRATIONS | OPHIR 10121/PGE | It's About Time |
| 30 | 27 | 21 | VARIOUS ARTISTS | DMJ/UTV 067163/UMG | Church: Songs Of Soul & Inspiration |
| 31 | 22 | 30 | RENEE SPEARMAN AND PREZ FEATURING PROSPERITY | BLACKSPHERE 1002 | Celebrate |
| 32 | 39 | NEW | THE SHEPHERDS | AMEN 1504 | Trilogy: Live In Augusta, GA |
| 33 | 32 | 33 | YOLANDA ADAMS | VERITY 43222/ZOMBA | The Praise And Worship Songs Of Yolanda Adams |
| 34 | NEW | 1 | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE | VERITY 53711/ZOMBA | Hooked On The Hits |
| 35 | NEW | 1 | DORINDA CLARK-COLE | GOSPO CENTRIC 70033/ZOMBA [M] | Dorinda Clark-Cole |
| 36 | 31 | 28 | VARIOUS ARTISTS | INTEGRITY GOSPEL 18859/TIME LIFE | Songs 4 Worship Gospel: God Is In The House |
| 37 | 33 | 36 | JOE PACE & THE COLORADO MASS CHOIR | INTEGRITY GOSPEL/EPIC 90116/SONY MUSIC | Speak Life |
| 38 | 28 | 22 | BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR | DEXTERITY SOUNDS 20378/EMI GOSPEL | A Wing And A Prayer |
| 39 | 35 | 34 | RIZEN | CHEZ MUSIQUE/LIGHT 5517/COMPENIA | Rizen |
| 40 | 36 | 32 | DEBRA KILLINGS | VERITY 53481/ZOMBA | Surrender |

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes: **CS** (Hot Country Singles); **H100** (Hot 100 Singles); **LT** (Hot Latin Tracks) and **RBH** (Hot R&B Hip/Hop Singles).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI)
H100 81; RBH 27

-A-

ACA ENTRE NOS (LGA, BMI) LT 26
ADDICTED (Warner Chappell, SOCAN/Wet Wheeler, SOCAN/High Maintenance, SOCAN/Stinky Music, SOCAN/Drop Out, SOCAN/Slutty, SOCAN/Lanni Tunes, SOCAN), WBM, H100 55
AMAZING (Dudeski, ASCAP) H100 88
AMOR BESAME (Solmar, SESAC) LT 36
AND THE CROWD GOES WILD (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 30
ANTES (Copyright Control) LT 1
ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Dillon Jackson, ASCAP), HL/WBM, H100 29
ASIGNATURA PENDIENTE (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 6
AVE CAUTIVA (Seg Son, BMI) LT 14

-B-

BABY BOY (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/Tuff Jew, ASCAP/EMI April, ASCAP/Dutty Rock, ASCAP/Black Owned Musik, ASCAP/Music World, ASCAP/Carter Boys, ASCAP/TVT, ASCAP/Notting Dale, ASCAP), HL/WBM, H100 2; RBH 1
BACKTIGHT (Hood Classics, ASCAP/E-Ballad, ASCAP/WB, ASCAP/Young Beggah, BMI/Mother Drake, ASCAP/Jasane Drama, ASCAP/Warner-Tamerlane, BMI), WBM, RBH 68
BAD BOY THIS BAD BOY THAT (Tony Dofat, BMI/Rounder, BMI/Copyright Control) RBH 60
BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 16
BIGGER THAN MY BODY (Specific Harm, ASCAP/Sony/ATV Tunes, ASCAP), CLM/HL, H100 45
THE BOYS OF SUMMER (Wild Gator, ASCAP/Warner-Tamerlane, BMI/Woody Creek, BMI), WBM, H100 20
BRIGHT LIGHTS (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 73
BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthealien, BMI/Dwight Frye, BMI), WBM, H100 33
BUSTED (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 46

-C-

CADILLAC ON 22'S (Crump Tight, ASCAP) RBH 84
CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 24
CALLING ALL GIRLS (Zomba Songs, BMI/R.Kelly, BMI/Bubo, ASCAP/That's What's Up, ASCAP/Dangerous Words, ASCAP), WBM, RBH 48
CANT HOLD US DOWN (Xtina, BMI/Careers-BMG, BMI/Scott Storch, ASCAP/TVT, ASCAP/Logrhythm, BMI), HL, H100 12
CANT STOP, WONT STOP (Copyright Control/Six Figga, BMI) H100 19; RBH 11
CAN YOU HEAR ME WHEN I TALK TO YOU? (Hamen, ASCAP/Love Pig, ASCAP) CS 46
CAUSAME LA MUERTE (TN Ediciones, BMI/Los Compositores, BMI) LT 38
CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 17; H100 71
CHICKS DIG IT (Mark Hybner, ASCAP/Cagle Blue, ASCAP/Casey Donovan, BMI), WBM, CS 21
CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 86
CLUBBIN' (R.Kelly, BMI/Zomba Songs, BMI/Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP), WBM, H100 64; RBH 18
COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noon-time South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100 32; RBH 12
COMIN' FROM WHERE I'M FROM (Tappy Whyte's, BMI/Songs Of Universal, BMI/Bat Future, BMI) RBH 75
COOL TO BE A FOOL (Foray, SESAC/MR2, SESAC/Bethar, BMI/Still Working For The Man, BMI/Wil Nance, BMI/ICG, BMI) CS 55
COP THAT SH# (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/WB, ASCAP/Kingston 8, ASCAP), HL/WBM, RBH 72
COWBOYS LIKE US (Almo, ASCAP/Sony/ATV Songs, BMI/Love Monkey, BMI), HL, CS 20
CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP), WBM, RBH 59
CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richraf, BMI/Damrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichap-pell, BMI), HL/WBM, H100 8; RBH 21
THE CROWN (Slavery, BMI/Songs Of Universal, BMI/Soldier Touch, ASCAP/DJ Irv, BMI/Zaboughabi, ASCAP/Royne, ASCAP/Royalty Network, ASCAP/Crage, ASCAP/STB, ASCAP), HL, RBH 67

-D-

DAMN! (Drugstore, ASCAP/Lil Jon 00017 Music, BMI/White Rhino, BMI/Lil' Buddy Dewberry, BMI) H100 11; RBH 6
DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL/WBM, H100 38; RBH 28
DANGER (Rexamillions, ASCAP/Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMI Songs, ASCAP/Universal, ASCAP/Jaijao, ASCAP/WBM, H100 92; RBH 36
DAT SEXY BODY (Tony Kelly, BMI/Songs Of Universal PolyGram International, BMI/Doubleplate, PRS) RBH 97
DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 25
DEJAME VOLAR (Ma's Ziti, ASCAP/Pancho And Bingo, BMI) LT 32
DEJENME SI ESTOY LLORANDO (Irmaos Vitale, BMI) LT 29
DID MY TIME (Fieldysnuttz, BMI/Stratosphericyness, BMI/Musik Munk, BMI/Evliria, BMI/Gintoe, BMI/Zomba Songs, BMI), WBM, H100 91
DIDN'T YOU KNOW (Damrich, BMI/EMI Blackwood, BMI), HL, RBH 81
DIPSET (SANTANA'S TOWN) (Copyright Control/Killa Cam, BMI/Tiara's Daddy's, ASCAP) RBH 89
DRIFT AWAY (Almo, ASCAP), HL, H100 17
DRINKIN' BONE (Sony/ATV Acuff Rose, BMI/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 33

-E-

EN LOS PURITOS HUESOS (Edimonsa, ASCAP/Siem-pre, ASCAP) LT 21
EN REALIDAD (Maximo Aguirre, BMI) LT 48

ESO DUELE (Ser-Ca, BMI) LT 5
ESTOY A PUNTO (Ser-Ca, BMI) LT 12
EVERY FRIDAY AFTERNOON (Murrach, BMI/Melanie Howard, ASCAP), WBM, CS 40

-F-

FAINT (Zomba Songs, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI), WBM, H100 54
FAITHFUL TO YOU (Zomba, ASCAP/Nikeeya, ASCAP/Blackfire, ASCAP/Famous, ASCAP), HL/WBM, RBH 90
FEELEIN' FREAKY (Nickelodeon, ASCAP/N-Can-N, ASCAP/Famous, ASCAP/Zomba, ASCAP/Zomba Songs, BMI/R.Kelly, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/F. Jones, ASCAP/Empire, ASCAP/Troy Moet, ASCAP/MO' Lyric's, ASCAP), HL/WBM, RBH 94
A FEW QUESTIONS (Noble Vision, ASCAP/Green Dogg, BMI) CS 9; H100 59
FIND A WAY (Modat, ASCAP/916, BMI) H100 99; RBH 52

-G-

FIRE (YES, YES Y'ALL) (Joe Budden, ASCAP/On Top, ASCAP/Universal, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Starbus, BMI/Ensign, BMI/Sugar Hill, BMI/Twen-ty Nine Black, BMI/Future Sights And Sounds, BMI/Deco, BMI), HL, RBH 87
FLY (Not Listed) RBH 49
FOREVER (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 99
FOREVER AND FOR ALWAYS (Universal-Songs Of Poly-gram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 12; H100 31
FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 4
FRONTIN' (The Waters Of Nazareth, BMI/EMI Black-wood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 7; RBH 2
GET BUSY (EMI April, ASCAP/Tafari, ASCAP), HL, H100 50; RBH 37
GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/Collipark, BMI/DWC, BMI) H100 4; RBH 3
GETTING LATE (Marshmellow, BMI/Perfect, ASCAP/SPZ, BMI/Aboukir, BMI/Universal, BMI/Double Oh Eight, ASCAP/Touched By Jazz, ASCAP/EMI April, ASCAP), HL, RBH 58
GIRL I'M A BAD BOY (Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Dade Co. Project Music, BMI/Bubo, ASCAP/That's What's Up, ASCAP/New Columbia Pictures, ASCAP/Sony/ATV Tunes, ASCAP/Colpix, BMI/Sony/ATV Songs, BMI), HL, RBH 82
GIRLS AND BOYS (EMI April, ASCAP/2111, ASCAP), HL, H100 62
GOT SOME TEETH (Obie Trice, ASCAP/Eight Mile Style, BMI/Jaceff, ASCAP/Resto World, ASCAP/Universal, ASCAP/Universal-PolyGram International, ASCAP/Bufallo, ASCAP/Bughouse, ASCAP/Unforgettable Music, PRS/Almo, ASCAP), HL/WBM, H100 74; RBH 38

-H-

HALF A HEART TATTOO (Sony/ATV Acuff Rose, BMI), HL, CS 41
HARDER TO BREATHE (BMG Songs, ASCAP/Valentine Valentine, ASCAP/Careers-BMG, BMI/February Twenty Second, BMI), HL, H100 40
HEADBUSSA (Headbussa, ASCAP/Swole, ASCAP/G. I. Joe, BMI) RBH 85
HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 44
HEAVEN (Loco De Amor, BMI/Audible Sun, BMI), WBM, H100 72
HEAVEN HELP ME (Wacissa River, BMI/On The Man-tel, BMI/BPI, BMI) CS 51
HELL YEAH (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP), WBM, CS 23
HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewel, BMI/Reveille B, BMI/Sony/ATV Tree, BMI), HL, CS 4; H100 35
HERE WITHOUT YOU (Escatawpa, BMI/Songs Of Uni-versal, BMI), WBM, H100 25
HOLE IN THE WORLD (Cass County, ASCAP/Wild Gator, ASCAP/Red Cloud, ASCAP), WBM, H100 86
HOLIDAE (In Almo, ASCAP/Trak Starz, ASCAP/Irving, BMI/Jackpot, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL, H100 61; RBH 30
HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 26
HOT MAMA (Sony/ATV Acuff Rose, BMI/Wenonga, BMI), HL, CS 53
HOT & WET (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Danger Zone, ASCAP/Ludacris, ASCAP) RBH 65
HOY (Estefan, ASCAP) LT 8
HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 19

-I-

I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 24
I CAN'T TAKE YOU ANYWHERE (Sony/ATV Tree, BMI/Big Yellow Dog, BMI/Tokeco Tunes, BMI), HL, CS 36
ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 78
I LIKE (Michael Alvarez, BMI/Anthony England, BMI) RBH 92
I'LL BE AROUND (BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 48
I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 41
I LOVE THIS BAR (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 11; H100 56
I LOVE YOU THIS MUCH (Nashville DreamWorks Songs, ASCAP/Paper Angels, ASCAP/Sunchaser, ASCAP/Cherry Lane, ASCAP/EMI April, ASCAP/Sea Gayle, ASCAP), CLM/HL, CS 37
I MELT (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Major Bob, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 10; H100 57
I'M GONNA TAKE THAT MOUNTAIN (Foray, SESAC/Sea Keeper, SESAC/Chatawa, ASCAP) CS 22
I'M IN LOVE WITH YOU (Haneli, BMI/Wacissa River, BMI) CS 57
I'M ONE OF YOU (Warner-Tamerlane, BMI/Melanie Howard, ASCAP), WBM, CS 44
I NEED YOU NOW (Smokie's Song, BMI) RBH 63
IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 45
IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP),

WBM, H100 36; RBH 19
INTO YOU (J. Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI/Songs Of DreamWorks, BMI/Time For Flytes, BMI/EMI April, ASCAP/Plus 1, ASCAP/D. Brasco, ASCAP/Cherry River, BMI), CLM/HL, H100 5; RBH 7
I THINK YOU'RE BEAUTIFUL (Mosaic Music, BMI/Hold Jack, BMI) CS 50

-J-

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 2; H100 23

-K-

I WANNA DO IT ALL (EMI Blackwood, BMI/Ty Land, BMI/1808 Music, BMI/BPI, BMI/Mike Curb, BMI), HL/WBM, CS 38

-L-

I WANT YOU (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 65

-M-

I WISH (Still Working For The Man) (Tommy Lee James, BMI/ICG, BMI/Careers-BMG, BMI/Music Hill, BMI), HL, CS 31

-N-

I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Ji Branda, ASCAP), HL, RBH 23

-O-

JUST A DOG (Ottanower, BMI) RBH 69

-P-

KNOCK KNOCK (Mass Confusion, ASCAP/WB, ASCAP/Ye World Music, ASCAP/Abc-Dunhill, BMI), WBM, H100 89; RBH 31

-Q-

THE LATE GREAT GOLDEN STATE (Faded Love, BMI) CS 60

-R-

LET'S GET DOWN (Shad Moss, BMI/Warner-Tamer-lane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R.O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, H100 18; RBH 16

-S-

LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 98

-T-

LIGHT YOUR A ON FIRE** (Starbus, BMI/Ensign, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 85; RBH 35

-U-

LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) RBH 39

-V-

LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 42; RBH 25

-W-

LITTLE MOMENTS (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 39

-X-

LLOORARE LAS PENAS (Nati, BMI/Ventura, ASCAP) LT 42

-Y-

LONG BLACK TRAIN (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 35

-Z-

LOVE AT 1ST SIGHT (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wu-Tang, BMI/Careers-BMG, BMI/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Danger Zone, ASCAP/Zomba, ASCAP/Jass Merchant, ASCAP), HL/WBM, H100 100; RBH 55

LOVE CALLS (Kem, BMI) RBH 32

LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 18; H100 84

LOW (Whorgamusica, ASCAP/EMI April, ASCAP), HL, H100 70

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamer-lane, BMI/High On Life, ASCAP/C. Evans, ASCAP/211, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 39; RBH 45

MARIPOSA TRACIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 22

ME CANSE DE MORIR POR TU AMOR (Zomba Golden Sands, ASCAP) LT 45

ME FALTA VALOR (Bello Musical, BMI) LT 35

ME PONES SEXY (Cori Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Thaly Songs, BMI/Peermusic III, BMI/Almo, ASCAP) LT 28

MIGHTY D-BLOCK (2 GUNS UP) (SheekLouchin, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/DJ Green Latern, BMI), HL, RBH 88

MILKSHAKE (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Raynchaser, BMI/Careers-BMG, BMI/Issy & Nemo Tunes, ASCAP), HL, RBH 57

MINUTOS (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 33

MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 43

MORE & MORE (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 76

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Primmer, ASCAP), HL, CS 14

MY LOVE IS LIKE... WO (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, H100 13; RBH 53

MY NAME (Eight Mile Style, BMI/Hennessey For Everyone, BMI/Alexandra, BMI/Nate Dogg, BMI) RBH 96

NAGGIN (Collipark, BMI/Da Crippler, BMI/EWC, BMI) H100 95; RBH 54

NA NA NA NA (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Wild Apache, ASCAP), HL, RBH 70

NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 26; RBH 42

NO ES LO MISMO (Gazul, ASCAP/WB, ASCAP) LT 7

NO HACE FALTA (F.I.P.P., BMI/Estefan, ASCAP) LT 9

NOMAS POR TU CULPA (Vander, ASCAP/Edimusa, ASCAP) LT 13

NOOKIE (REAL GOOD) (Big Ape, BMI/E-Class, BMI/L.E.C., BMI) RBH 64

NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV Acuff Rose, BMI), HL, CS 5; H100 41

OH! OH! (EMI April, ASCAP/Art Official, BMI/Justin Combs, ASCAP/Bohannon Music, ASCAP/Universal-MCA, ASCAP/Mary J. Blige, ASCAP), HL, H100 49; RBH 15

OOH WEE (Inouye, BMI/Nate Dogg, BMI/Rich Kid, BMI) RBH 100

PARTY & BULLSH#T 2003 (Rah Digga, ASCAP/F.O.B., ASCAP/N.Q.C., ASCAP/Curtis A Jones, ASCAP) RBH 73

PARTY TO DAMASCUS (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Mass Confusion, ASCAP/WB, ASCAP), HL/WBM, RBH 74

PERFECT (Copyright Control/Sony/ATV Tree, BMI/Wenonga, BMI/Gold Watch, BMI), HL, CS 52

PICK UP THE PHONE (Zomba Songs, BMI/R.Kelly, BMI/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 77

P.I.M.P. (High On Life) (ASCAP/EMI April, ASCAP/Deity Works, ASCAP/50 Cent, ASCAP/Universal, ASCAP/FBC, ASCAP), HL/WBM, H100 6; RBH 9

PLAYBOYS OF THE SOUTHWESTERN WORLD (Murrah, BMI/VanWarmer, ASCAP), WBM, CS 29

PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) H100 97; RBH 51

PRAY FOR THE FISH (Green Dogg, BMI/Springer Ink, BMI) CS 49

PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Dinky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, RBH 33

PUT YOUR DRINKS DOWN (Feelis, ASCAP/Dead Game, ASCAP/Dry Rain, ASCAP/Mr. Green, ASCAP/Earl Hayes, ASCAP) RBH 80

QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 30

QUIERO PERDERME EN TU CUERPO (Kike Santander, BMI/Ensign, BMI) LT 40

QUITEMONOS LA ROPA (World Deep, BMI/Sony/ATV Latin, BMI/Blueplatinum, ASCAP/Sony/ATV Discos, ASCAP) LT 3

RAINBOW MAN (Warner-Tamerlane, BMI/Smith Haven, BMI/Coburn, BMI), WBM, CS 47

RAIN ON ME (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Famous, ASCAP/Soldierz Touch, ASCAP/Ensign, BMI/DJ Irv, BMI/Colgemes-EMI, ASCAP), HL/WBM, H100 34; RBH 13

READ YOUR MIND (Tuff Huff, BMI/Grindtime, BMI/Pay Town, BMI) RBH 29

REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 3; H100 28

REDD BIRT ROAD (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Showdilly, BMI), HL, CS 13; H100 60

THE REMEDY (I WON'T WORRY) (Goo Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylyodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 16

REST IN PIECES (Six-Gunner, ASCAP) H100 93

RIDIN' SPINNERS (Tefnoone, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 93

RIE Y LORRA (Sir George, ASCAP/WB, ASCAP) LT 15

RIGHT THURR (Trak Starz, ASCAP/Almo, ASCAP/Irving, BMI), HL, H100 3; RBH 5

ROCK WIT U (AWWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), WBM, H100 46

ROUN' THE GLOBE (Nappy Roots, BMI/Mike City, BMI/Warner-Tamerlane, BMI), WBM, RBH 62

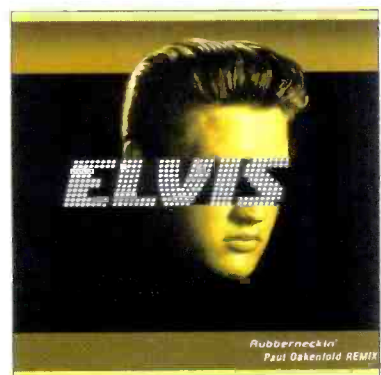
RUBBERNECKIN' (Elvis Presley, BMI/Cherry River, BMI/Chrysalis, BMI) H100 94

RUN, RUN, RUN (Songs Of Stream, ASCAP/There's One Music, ASCAP/MCS, ASCAP/Deaton, ASCAP/Boat Money, ASCAP/Sony/ATV Cross Keys, ASCAP/Humidly, ASCAP), HL, CS 43

SAY HOW I FEEL (DKG, BMI) RBH 83

Elvis Notches Another Posthumous No. 1

Elvis Presley debuts at No. 1 on Hot 100 Singles Sales for the second time in slightly more than 14 months as Paul Oakenfold's remix of his 1969 recording "Rubberneckin'" scans 11,500 units. In the July 13, 2002, issue, JXL's remix of "A Little Less Conversation" opened at No. 1 with 26,500 units amid much fanfare and media exposure for the arrival of "Elvis 30 #1 Hits," an album that went on to sell almost 3 million units, according to Nielsen SoundScan.



"Rubberneckin'" also debuts at No. 94 on The Billboard Hot 100. It appears on Presley's new compilation set, "Elvis: 2nd to None," which is scheduled to reach retail Oct. 7. The song is featured in TV commercials for Toyota's Solara vehicle.

THINKIN' THING: Dierks Bentley's "What Was I Thinkin'" gains 80 detections to become the first debut single by a new artist in two years to top Hot Country Singles & Tracks (Singles Minded, *Billboard*, Sept. 20). Bentley's 2-1 hop ends a seven-week reign by Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere," which is pushed to No. 2.

Elsewhere on the chart, Rascal Flatts becomes the first group since the Dixie Chicks to log five consecutive top 10 singles on the list, as "I Melt" gains 226 plays to rise 12-10. The Chicks scored top 10 entries with each of their first seven singles.

STRIKE UP DA BAND: The first hip-hop group to emerge from reality TV hits the Hot R&B/Hip-Hop Singles & Tracks chart, as "Bad Boy This Bad Boy That" by Bad Boy's Da Band enters as the Hot Shot Debut at No. 60. Da Band is a product of Sean "P. Diddy" Combs' MTV series "Making the Band 2," which recently wrapped

up its season. The act's album "Too Hot for TV" is set to drop Sept. 30.

MAN IN BLACK: Country radio responded to the news of Johnny Cash's death by playing two of his best-known hits. "Folsom Prison Blues" from 1956 aired 226 times across 87 monitored country signals

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between Cash's death on Sept. 12 and the 24 hours following his Sept. 15 funeral. The second most-played Cash title during that time was "One Piece at a Time," which Cash took to No. 1 in 1976. It aired 149 times with spins detected at 62 stations.

On Hot Digital Tracks, Cash's most recent release, "Hurt," moves 5-2 with 1,500 paid downloads, while old favorite "Ring of Fire" debuts at No. 10 and "I Walk the Line" comes in at No. 20.

BABY TALK: Beyoncé earns her second consecutive No. 1 as a solo artist on Hot R&B/Hip-Hop Singles & Tracks, as "Baby Boy" featuring Sean Paul slides into the pole position, displacing "Frontin'" by Pharrell Featuring Jay-Z.

It was with Jay-Z's help that Beyoncé's "Crazy in Love" reached No. 1 a little more than one month ago. This is also Paul's second trip to the top; his "Get Busy" spent one week at No. 1 in April.

Beyoncé also appears further down the R&B/Hip-Hop Singles & Tracks chart at No. 40 with "Summertime" featuring P. Diddy or Ghostface Killah, from the film "The Fighting Temptations." Its soundtrack lands at No. 16 on Top R&B/Hip-Hop Albums.

"Baby" holds at No. 2 on The Billboard Hot 100 for a second week and is poised to take hold of the top slot next issue. The track earns Greatest Gainer/Airplay honors for a sixth consecutive week, becoming only the fourth track to earn that distinction for such an extended run. The last song to do so was Ashanti's "Foolish" in early 2002; the first was Lisa Loeb's "I Do" in late 1997. In between was "Independent Women Part I" by Destiny's Child in the fall of 2000, making Beyoncé the only artist to sing on more than one six-consecutive-week airplay gainer.

| SEPTEMBER 27 2003 | | MAINSTREAM TOP 40™ | |
|-------------------|-----------|--------------------|---|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 17 | NUMBER 1 Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE) 7 Wks At No. 1 |
| 2 | 2 | 13 | Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG) |
| 3 | 3 | 10 | Can't Hold Us Down CHRISTINA AGUILERA FEAT. LIL' KIM (RCA/RMG) ☆ |
| 4 | 4 | 17 | Crazy In Love BEYONCÉ FEAT. JAY-Z (COLUMBIA) |
| 5 | 5 | 10 | Senorita JUSTIN TIMBERLAKE (JIVE) ☆ |
| 6 | 6 | 11 | Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL) |
| 7 | 7 | 20 | The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/VEEG) |
| 8 | 10 | 11 | Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) |
| 9 | 14 | 7 | Here Without You 3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG) |
| 10 | 11 | 8 | The Boys Of Summer THE ATARIS (COLUMBIA) ☆ |
| 11 | 15 | 9 | Harder To Breathe MARDONS (OCTONE/JRMG) |
| 12 | 13 | 6 | My Love Is Like... Wo MYA (A&M/INTERSCOPE) |
| 13 | 24 | 4 | Baby Boy BEYONCÉ FEAT. SEAN PAUL (COLUMBIA) |
| 14 | 8 | 17 | Are You Happy Now? MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆ |
| 15 | 16 | 7 | P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE) |
| 16 | 9 | 30 | Unwell MATCHBOX TWENTY (ATLANTIC) |
| 17 | 18 | 8 | Into You FABOLOUS (DESERT STORM/ELEKTRA/VEEG) |
| 18 | 17 | 25 | Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP) ☆ |
| 19 | 12 | 12 | Girls And Boys GOOD CHARLOTTE (DAYLIGHT/EPIC) ☆ |
| 20 | 19 | 21 | Miss Independent KELLY CLARKSON (RCA/RMG) ☆ |

| SEPTEMBER 27 2003 | | RHYTHMIC TOP 40™ | |
|-------------------|-----------|------------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 4 | 1 | NUMBER 1 Baby Boy BEYONCÉ FEAT. SEAN PAUL (COLUMBIA) ☆ 1 Wk At No. 1 |
| 2 | 1 | 15 | Shake Ya Tailfeather NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG) |
| 3 | 3 | 14 | Get Low LIL' JON & THE EAST SIDE BOYZ (BME/TVT) |
| 4 | 2 | 19 | Right Thurr CHINGY (DISTURBING THE PEACE/CAPITOL) |
| 5 | 5 | 14 | P.I.M.P. 50 CENT (SHADY/AFTERMATH/INTERSCOPE) |
| 6 | 7 | 15 | Suga Suga BABY BASH FEAT. FRANKIE J. (UNIVERSAL/UMRG) |
| 7 | 6 | 13 | Frontin' PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA) |
| 8 | 8 | 11 | Let's Get Down BOW WOW FEAT. BABY (COLUMBIA) ☆ |
| 9 | 9 | 21 | Into You FABOLOUS (DESERT STORM/ELEKTRA/VEEG) |
| 10 | 10 | 15 | My Love Is Like... Wo MYA (A&M/INTERSCOPE) ☆ |
| 11 | 14 | 10 | Can't Stop, Won't Stop YOUNG GUNZ (RCA/VEEG/INTERSCOPE) |
| 12 | 17 | 8 | Deliverance BUBBA SPARKOX (BEAT CLUB/INTERSCOPE) |
| 13 | 20 | 4 | Holidae In CHINGY (DISTURBING THE PEACE/CAPITOL) ☆ |
| 14 | 11 | 13 | In Those Jeans GIMLIWINE (EPIC) |
| 15 | 16 | 18 | Where Is The Love? BLACK EYED PEAS (A&M/INTERSCOPE) |
| 16 | 12 | 17 | Crazy In Love BEYONCÉ FEAT. JAY-Z (COLUMBIA) |
| 17 | 15 | 9 | Can't Hold Us Down CHRISTINA AGUILERA FEAT. LIL' KIM (RCA/RMG) |
| 18 | 13 | 16 | Never Leave You - Uh Ooh, Uh Ooh! LUMIDEÉ (UNIVERSAL/UMRG) |
| 19 | 22 | 4 | Got Some Teeth OBIE TRICE (SHADY/INTERSCOPE) |
| 20 | 21 | 5 | Damn! YOUNGBLOODZ FEAT. LIL' JON (SO 50 DEF/ARISTA) |

| SEPTEMBER 27 2003 | | ADULT TOP 40™ | |
|-------------------|-----------|---------------|---|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 24 | NUMBER 1 Calling All Angels TRAIN (COLUMBIA) 4 Wks At No. 1 |
| 2 | 2 | 33 | Unwell MATCHBOX TWENTY (ATLANTIC) ☆ |
| 3 | 3 | 15 | Why Don't You & I SANTANA FEAT. ALEX BAND OR CHAD KROEGER (ARISTA) |
| 4 | 4 | 18 | Are You Happy Now? MICHELLE BRANCH (MAVERICK/WARNER BROS.) ☆ |
| 5 | 5 | 31 | The Remedy (I Won't Worry) JASON MRAZ (ELEKTRA/VEEG) ☆ |
| 6 | 6 | 20 | Heaven LIVE (RADIODIACTIVE/GEFFEN) ☆ |
| 7 | 9 | 6 | Bigger Than My Body JOHN MAYER (AWARE/COLUMBIA) |
| 8 | 7 | 35 | Drift Away UNCLE KRACKER FEAT. OBBIE GRAY (LAVA) ☆ |
| 9 | 12 | 10 | White Flag DIDDY (ARISTA) |
| 10 | 8 | 24 | Amazing JOSH KELLEY (HOLLYWOOD) |
| 11 | 11 | 18 | Why Can't I LIZ PHAIR (CAPITOL) |
| 12 | 10 | 24 | Bring Me To Life EVANESCENCE FEAT. PAUL MCCOY (WIND-UP) ☆ |
| 13 | 14 | 7 | Bright Lights MATCHBOX TWENTY (ATLANTIC) ☆ |
| 14 | 13 | 43 | When I'm Gone 3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG) |
| 15 | 16 | 9 | Here Without You 3 ODORS DOWN (REPUBLIC/UNIVERSAL/UMRG) ☆ |
| 16 | 17 | 17 | Miss Independent KELLY CLARKSON (RCA/RMG) ☆ |
| 17 | 15 | 15 | Intuition JEWEL (ATLANTIC) ☆ |
| 18 | 19 | 13 | Rest In Pieces SALIVA (ISLAND/IDJMG) ☆ |
| 19 | 18 | 12 | The Boys Of Summer THE ATARIS (COLUMBIA) ☆ |
| 20 | 20 | 20 | Harder To Breathe MARDONS (OCTONE/JRMG) |

| SEPTEMBER 27 2003 | | MODERN ROCK™ | |
|-------------------|-----------|--------------|--|
| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT/PROMOTION LABEL) |
| 1 | 1 | 14 | NUMBER 1 So Far Away STAINED (EUPHONIX/VEEG) 2 Wks At No. 1 |
| 2 | 2 | 20 | Faint LINKIN PARK (WARNER BROS.) ☆ |
| 3 | 3 | 7 | Weak And Powerless A PERFECT CIRCLE (VIRGIN) ☆ |
| 4 | 4 | 14 | Show Me How To Live AUDIOSLAVE (INTERSCOPE/EPIC) ☆ |
| 5 | 6 | 7 | Someday NICKELBACK (ROADRUNNER/IDJMG) ☆ |
| 6 | 7 | 14 | Going Under EVANESCENCE (WIND-UP) ☆ |
| 7 | 8 | 21 | Bottom Of A Bottle SMILE EMPTY SOUL (THROBACK/LAVA) ☆ |
| 8 | 5 | 12 | Creatures (For A While) 311 (VOLCANO/JIVE) |
| 9 | 10 | 30 | Seven Nation Army THE WHITE STRIPES (THIRD MAN/V2) |
| 10 | 9 | 16 | The Boys Of Summer THE ATARIS (COLUMBIA) ☆ |
| 11 | 14 | 10 | Hands Down DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE) ☆ |
| 12 | 12 | 41 | Headstrong TRAPT (WARNER BROS.) |
| 13 | 13 | 9 | Fall Back Down RANCID (HELLCAT/WARNER BROS.) |
| 14 | 11 | 33 | Send The Pain Below CHEVELLE (EPIC) |
| 15 | 16 | 8 | Falls On Me FUEL (EPIC) |
| 16 | 19 | 11 | Serenity GOODSMACK (REPUBLIC/UNIVERSAL/UMRG) |
| 17 | 18 | 7 | The Hardest Button To Button THE WHITE STRIPES (THIRD MAN/V2) ☆ |
| 18 | 17 | 13 | The Leaving Song Pt. II AFI (NITRO/DREAMWORKS) |
| 19 | 21 | 11 | Still Frame TRAPT (WARNER BROS.) ☆ |
| 20 | 23 | 11 | (I Hate) Everything About You THREE DAYS GRACE (JIVE) ☆ |

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 59 rhythmic top 40, 89 adult top 40 and 91 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are bulleted regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs below the top 15 on Adult Top 40 are removed from the chart after 26 weeks. ☆ indicates title earned HitPredictor status in research data provided by Promosquad. © 2003, VNU Business Media, Inc. All rights reserved.

Cash: He Walked The Line

Continued from page 1

June Carter Cash, died May 15 at 73 following heart surgery.

Cash's passing set off a wave of grieving across the nation.

Venerated country singer Merle Haggard, Cash's close friend for 40 years, tells *Billboard*, "Somebody said to me, 'I couldn't get Johnny Cash off my mind. I just got mad and left the house and went down to the bar. Would you believe they wouldn't play anything except Johnny Cash music on the jukebox?' Let me tell you what—it was that way all over the world."

Cash's funeral and burial, like his wife's four months ago, were held in his longtime hometown of Hendersonville, Tenn., just north of Nashville. Funeral services were private, but plans are being made for a public memorial service.

The list of those attending—including Kristofferson, former vice president Al Gore, actress Jane Seymour, Kid Rock, Sheryl Crow, Marty Stuart, John Mellencamp, George Jones and Hank Williams Jr.—is a testament to the breadth of Cash's influence.

Comments from those eulogizing the artist, including Kristofferson, Gore and daughter Rosanne Cash, dealt far more with the man than the music.

As one of the top hitmakers in country music history, he charted 137 singles between 1955 and 2003. Cash's career saw a renaissance in the 1990s, when producer Rick Rubin introduced him to a new generation of listeners with the spare and haunting "American Recordings" series of albums.

FROM DYESS TO MEMPHIS

John R. Cash—later rechristened "Johnny" against his will by Sun Records owner Sam Phillips—was born Feb. 26, 1932, in Kingsland, Ark. He grew up in the nearby farming community of Dyess, and as a young man he worked industrial jobs in the South and Detroit.

In the early '50s, as an Air Force radio interceptor stationed in Germany, Cash taught himself to play the guitar. In Memphis after his service ended, Cash married his first wife, Vivian; sold appliances door to door; and formed a band with two auto mechanics: guitarist Luther Perkins and bassist Marshall Grant.

In 1955, Cash approached Sun seeking a contract as a gospel artist; Phillips instead asked Cash to provide him with pop material. His resulting first single, "Cry! Cry! Cry!"/"Hey Porter," set the style for most of his succeeding releases on Sun. It featured Cash's cavernously deep vocal, pushed by a "boom-chicka-boom" rhythm and sparse instrumental backing by Perkins and Grant, the Tennessee Two.

Merle Kilgore, close friend of Cash and best man in his 1968 wedding to June Carter, first met Cash in 1955 on the Louisiana Hayride in Shreveport, La.

"He just knocked me out," Kilgore says of Cash. "He could look right through you. Not like you weren't there, but looking *in* you."

Cash notched four No. 1 country singles at Sun, including the indelible "I Walk the Line." But by 1958, clashes with Phillips over money and artistic direction led the singer to sign with Columbia Records.

Cash made a near-immediate splash for the label with "Don't Take Your Guns to Town," which went to No. 1 on the country chart in 1959.

Other chart-toppers followed: the impassioned, mariachi-seasoned "Ring of Fire" (co-authored by Carter and Kilgore) in 1963 and "Understand Your Man" in 1964.

As Cash's fame soared, his personal problems multiplied. His addiction to amphetamines and barbiturates escalated, and his live shows became increasingly turbulent; in one notorious incident, he kicked out the Grand Ole Opry's footlights one by one. In 1965, drug agents busted him in El Paso, Texas, as he returned from Mexico with hundreds of pills in his guitar case. The following year, his wife filed for divorce.

After Cash moved to Nashville, June Carter, a member of his touring troupe since the early '60s, helped the singer kick his habit, and the couple had a No. 2 duet with "Jackson" in 1969.

Cash began to hit the peak of his recording career in the late '60s. This zenith was sparked by a live recording at a prison.

Cash performed frequently for inmates through the years. On New Year's Day 1958, Merle Haggard—then serving a term in San Quentin for robbery—had his life changed when he saw Cash perform a hoarse yet electrifying set as part of an eight-hour variety show at the prison.

"I was in a state of shock," Haggard recalls. "I stayed in shock

until I met him in '63... He influenced me, I can tell you that. It'd be hard to say how much."

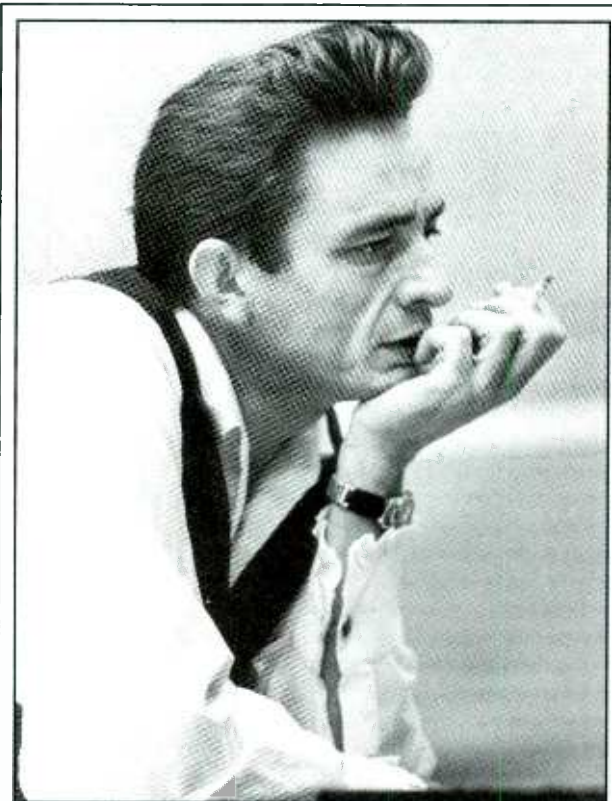
In 1968, "Johnny Cash at Folsom Prison," a concert set cut at the California penitentiary, went to No. 1 on the country album chart and No. 13 on the pop chart. It spawned a hit remake of his Sun single "Folsom Prison Blues."

In 1969, the similarly styled "Johnny Cash at San Quentin" reached No. 1 on both the pop and country album charts. It contained the comic Shel Silverstein collaboration "A Boy Named Sue," a No. 1 country and No. 2 pop smash.

Cash's weekly ABC-TV show commenced a popular two-year run that year. Edgy for both TV and country music at the time, it featured such guest performers as Bob Dylan, Neil Young and James Taylor.

Cash also performed Kristofferson's "Sunday Morning Coming Down" on the show, leaving in the lyrics, "Wishing, Lord, that I was stoned," against his producers' wishes. Cash recorded the song after Kristofferson famously landed a helicopter on Cash's lawn in 1967 to pitch the song.

"I'm lucky he didn't shoot me out of the sky," Kristofferson recalls. Cash was a prolific and skilled songwriter in his own right,



His No. 1 Singles

All singles listed were No. 1 on the country chart. Pop singles chart positions are in parentheses.

"I Walk the Line," 1956 (No. 17)

"There You Go," 1956

"Ballad of a Teenage Queen," 1958 (No. 14)

"Guess Things Happen That Way," 1958 (No. 11)

"Don't Take Your Guns to Town," 1959 (No. 32)

"Ring of Fire," 1963 (No. 17)

"Understand Your Man," 1964 (No. 35)

"Folsom Prison Blues," 1968 (No. 32)

"Daddy Sang Bass," 1968 (No. 42)

"A Boy Named Sue," 1969 (No. 2)

"Sunday Morning Coming Down," 1970 (No. 46)

"Flesh and Blood," 1970 (No. 54)

"One Piece at a Time," 1976 (No. 29)

"Highwayman" (with Waylon Jennings, Willie Nelson and Kris Kristofferson), 1985

... And Albums, Too

All albums listed were No. 1 on the country chart. Pop albums chart positions are in parentheses.

"Ring of Fire (The Best of Johnny Cash)," 1964 (No. 26)

"I Walk the Line," 1964 (No. 53)

"Johnny Cash's Greatest Hits, Volume 1," 1967 (No. 82)

"Johnny Cash at Folsom Prison," 1968 (No. 13)

"Johnny Cash at San Quentin," 1969 (No. 1)

"Hello, I'm Johnny Cash," 1970 (No. 6)

"The Johnny Cash Show," 1970 (No. 44)

"Man in Black," 1971 (No. 56)

"Highwayman" (with Willie Nelson, Waylon Jennings and Kris Kristofferson), 1985 (No. 92)

penning more than 1,000 songs. "He wrote some of the best songs ever," Kristofferson says. "'Big River' is one of the best songs ever written."

COUNTRY STATESMAN

A tireless performer until health problems took him off the road, Cash was country's top touring attraction through the better part of the '60s and '70s.

Through the late '70s and '80s, Cash settled into the role of the black-clad eminence of country music. He would log only four No. 1 country singles between 1970 and 1985, and his albums sounded increasingly unfocused and his performances indifferent. But he remained seemingly ubiquitous.

He maintained a successful, if sporadic, acting career, starring with Kirk Douglas in "A Gunfight" (1971) and making a number of guest appearances in TV movies and dramatic series. He co-wrote, co-produced, scored and narrated the religious feature "The Gospel Road" in 1973.

In 1975 Cash published the first of two autobiographies, fittingly titled "Man in Black." The second, "Cash," was published in 1997.

Cash united with fellow Sun Records alumni Jerry Lee Lewis and Carl Perkins on "The Survivors" for Mercury in 1982 and recorded with the supergroup the Highwaymen (with Waylon Jennings, Willie Nelson and Kristofferson).

In 1986, the year he published the historical novel "Man in White," Cash exited Columbia for an unhappy stretch at Mercury Records.

Cash's artistic profile received a last major lift in 1994 when Rubin cut the singer's acoustic-based, harrowing "American Recordings." That album, and the three other Rubin-produced opuses that followed, emphasized the outlaw aspect of Cash's persona and the darker edges of his music and found the aging vocalist essaying songs by such unlikely writers as Trent Reznor, Beck and Nick Cave.

None of these autumnal albums was a huge commercial success—the latest, this year's "American IV: The Man Comes Around," peaked at No. 45—but they revitalized his career and brought him new listeners, as well as three more Grammy Awards.

"These records have meant everything to me," Cash said in a *Billboard* interview just last year. "The last 10 years I've been working with Rick—it's been like a new lease on life. I would be satisfied, so far as accomplishments, if it all ended now. But, boy, I sure wish I could live another few years and take it one, two, three years at a time and do some more things like these records. That's what I really wanna do, some more of these records."

As Cash began to receive fresh acclaim, his health went into precipitous decline. He was hospitalized for a new addiction to painkillers, a nervous-system disorder and pneumonia. Last month, he was forced to miss the MTV Video Music Awards, where he earned six nominations for his moving last video, a cover of Nine Inch Nails' "Hurt." The clip won for best cinematography.

"Hurt" is also up for best single and best music video at the 2003 Country Music Assn. Awards, which will be held Nov. 5. "American IV" is up for album of the year, marking Cash's first nomination in that category since 1970. He is also nominated in the vocal event category for "Tears in the Holston River" with the Nitty Gritty Dirt Band. He won a total of six CMA awards in his career.

Cash is also a member of the Rock and Roll, Country and Songwriters Halls of Fame.

New recordings from Cash, including reissues and unreleased tracks, have flooded the marketplace in recent months, with more on tap. Columbia Legacy released "Christmas With Johnny Cash" Sept. 16. On Sept. 23, Eagle Rock Entertainment will release "Johnny Cash: A Concert Behind Prison Walls" on CD and DVD.

A Cash boxed set collecting more than 100 outtakes from the past decade's work with Rubin is being prepped for a possible Christmas release through American/Lost Highway. Tentatively titled "Unearthed," the collection will likely span five discs, four of which will be composed entirely of previously unreleased material. Rubin says that during the past 10 years, he and Cash amassed roughly 150 unused songs.

Cash is survived by daughters Rosanne, Tara, Cindy and Kathy and son John Carter Cash.

"There are not enough words for me to describe what I thought of Johnny Cash," Kristofferson says. "He was one of those special human beings, and one of the blessings of my life was becoming friends with someone who was so much a hero to me."

Haggard says, "He was my friend, he was my fan, he was my mentor, he was my personal brother. There could be no greater loss."

Additional reporting by Wes Orshoski in New York.

Dido's New Lease On Life

Continued from page 1

environment where you're completely unaware of what's going on. Actually, I think I had way more fun making this record than the last one."

"Life for Rent" is set to be released Sept. 29 internationally and one day later in North America. On the eve of its debut, Dido is shifting into overdrive.

At 8 a.m. Sept. 29, she begins what some observers have called a "Phil Collins Day," referring to his transatlantic feat for Live Aid in 1985.

She will perform a four-song acoustic set at the Virgin Megastore on London's Oxford Street and then, with 170 guests (including key European media and a slew of U.S. radio contest winners), she'll fly to New York and perform a second showcase the same day at the Virgin Megastore in Union Square.

FAST START IN EUROPE

Peter Leak, Dido's Los Angeles-based manager and one of the principals in Nettwerk Management, says that once Dido knew she had a good album, she felt more relaxed.

"Following up an album that has achieved that kind of success is a wonderful challenge," Leak says. "But so far it feels very good. We're off to an excellent start, with radio stations picking up the new track, both in Europe and the U.S."

"White Flag," the first single from "Life for Rent," was the second-most-played song in Europe last week, according to Pan-European airplay monitoring company Music Control.

The markets leading the airplay charge are Europe's three largest:

the U.K., Germany and France.

The song is also the No. 1 seller in Europe, moving to the top of Billboard Information Group's Eurochart Hot 100 Singles list.

In the U.S., "White Flag" went to radio June 30; it is making steady gains at adult top 40, where it is in the top 10.

Yoel Kenan, BMG U.K. senior VP of international and A&R, says, "Being at No. 2 on the European airplay chart four weeks before the release of the album was exceptional."

He describes "Life for Rent" as "BMG's biggest release between now and the end of the year."

The album offers 11 new songs mostly written by Dido and her brother, Rollo, of U.K. house/pop outfit Faithless. The pair produced seven tracks and co-wrote the bulk of "No Angel"; this time they helmed the entire project.

"I enjoyed the freedom and the relationship with my brother, which has really come on," she observes. "We really appreciate each other's input all the time."

BMG U.K. picked up Dido's repertoire following the company's acquisition three years ago of indie label Cheeky, to which she was signed. But since "No Angel" was licensed to Arista in the U.S. and released there in June 1999—some 16 months before its European release—the artist and her management company, Nettwerk, have also developed strong ties with Arista in America.

"Arista was extremely involved in the making of the record," Leak says. "You have to remember: She broke in the U.S. first, where she sold 1 million albums before the track with Eminem was released." (The reference is to "Stan," the Eminem track that prominently sampled Dido's "Thank You.")

"We enjoy our relationship with [Arista president/CEO Antonio] 'L.A.' Reid, and we very much deal directly with the U.S. company," Leak adds.

Dido makes light of the merger talks between BMG and Warner Music, joking about "the [eventual]

merger of all record companies into one. There'll be three artists, and I'll be long gone," she says.

But she is also low-key regarding the major changes in the BMG administration since the making of "No Angel." Back then, Arista founder Clive Davis still headed the company, and Richard Griffiths was president of BMG Europe.

When Davis left, "it was completely devastating," she says. "Then, as time went on, I realized that's what happens in the music industry."

"What's great for me is that

organizing listening sessions for retailers, press and radio. It also allowed us to send the single to radio very early on."

He says marketing initiatives also include traditional advertising campaigns on TV and in cinemas, as well as press, but BMG is also counting on word-of-mouth once "Life for Rent" is released.

"It's such a strong album, we believe we can tempt those who bought her previous album and convince new fans to join," Kenan says.

"We have a great artist with the



there's a few things that can't change, like management, and I haven't changed my A&R, and it's great that was able to happen. And even though Clive has gone to J, it still feels like there is a lot of support coming."

WELL-PREPARED CAMPAIGN

BMG has had the benefit of a three-month setup for the "Life for Rent" launch, Kenan notes. "We had the record in early July and started

right attitude, who has delivered an excellent album—in our opinion, stronger than the previous one. But on top of that, we have been able to plan so much ahead, and this is down to the management. There's a very solid management structure and a manager who understands the world."

Because Dido broke in the U.S. first, promotion of the singer and "Life for Rent" in the States—where she has sold 3.9 million copies of

"No Angel," according to Nielsen SoundScan—is tricky for Arista, VP of marketing Adam Lowenberg acknowledges.

It has been roughly two years since the singer's popularity peaked in the U.S., thanks to "Stan" and the use of the "No Angel" track "Here With Me" as the theme song of the since-canceled TV program "Roswell."

Because of that, demand for appearances is high among Dido's European and U.S. labels. She spent two weeks in the U.S. around the release of "White Flag," visiting radio stations and TV shows.

She will return the week of the album's release, during which she will do blanket TV appearances, including stops at "Live! With Regis and Kelly," "Good Morning America," "Late Show With David Letterman" and "The Late Late Show With Craig Kilborn."

Dido will make yet another trip to the U.S. in early December to play a handful of Christmas holiday radio-station festival shows, before returning again for a proper U.S. tour, Lowenberg notes.

Leak adds that after six months of intense promotion, Dido will tour from next April until Christmas 2004.

How far will "Life for Rent" go? "People do not expect us to sell 12 million units again, but we could do that," Leak says. "There's still a lot of work to do and lots of areas for growth, such as Latin America and Asia. We're confident we could outdo the previous album. But even if we don't, we'll be happy."

Dido says any hopes of matching her last sales figures are "probably a little crazy, but what I want is for people to react the same way, word-of-mouth-wise, and for it to build that way again. I want to hear that people have told other people to get it, and they like it. That's all you really care about as an artist."

Additional reporting by Wes Orshoski in New York.

Arenas Await Q4 Tours

Continued from page 7

should be solid in the arenas that it plays this fall.

"I understand that [the Bowie tour] is not at the level of a Stones, McCartney or even Simon & Garfunkel, but it's not priced that way, not even in the ballpark," says Arthur Fogel, president of Clear Channel Entertainment's (CCE) touring division, producers of the Bowie tour.

"The thing about Bowie is that his level of business goes up and down in different regions of the country," Fogel observes. "The Northeast is where he is the biggest; that's why

we're playing FleetCenter in Boston, First Union Center in Philadelphia and Madison Square Garden in New York. And I think this tour will do great business as it is booked."

CHILL OF EARLY FALL

For the first half of 2003, arena tours were the top moneymakers, with traffic predictably slowing down heading into the warmer months. And while many holds are in place for winter tours, holds do not always translate into ticket on-sales.

But in the fall and early winter, traffic is down.

Mike Wooley, assistant GM for the 20,000-seat Gaylord Entertainment Center in Nashville, does not have any concerts on the books for September through November, but he says he is working on some potential dates. He also has Tony Hawk's Boom Boom HuckJam, now more of a sporting exhibition than a concert, on tap for Nov. 12.

"Right now it's slow, but things

pick up really well in December," Wooley says. "I may have as many as four concerts in December, and these are things we've had on the books for over six months."

Early fall is shaping up similarly in Philadelphia. "It's slow," says John Page, VP/GM for Comcast Spectacor at the First Union Center and First Union Spectrum in that market. "The good news is the phones are ringing, and we're talking to folks."

Page has Twain and Good Charlotte in October, Phish in November and Matthews and Bowie for December. Holds look promising for early 2004, with tentatives in place for Midler, Sarah Brightman and Linkin Park. Page is also trying to nail down his Simon & Garfunkel date.

"We'd like to put one date on sale and see how it does," Page says, adding that a double would be nice—and appears increasingly likely. The First Union Center has done well with multiples in the

past and owned the top North American boxscore of the year in 2002, with a six-night, \$13 million run by Joel/John.

Other arenas, even in secondary markets, are seeing some improvement after a light summer.

AUTUMN PICK-UP

"Our September has been real light, but fall is starting to pick up," says Michael Marion, director of the Alltel Arena in North Little Rock, Ark. Upcoming dates include Shonda Pierce/Sandi Patty, John Mayer, Blue Man Group, Godsmack and CMT's Most Wanted Live With Rascal Flatts.

Marion also has tentative holds in place for Lynyrd Skynyrd, A Perfect Circle and Aerosmith.

"We don't have those great, 15,000-seat shows, but there's some decent stuff out there," Marion says. "Two months ago, things were looking pretty bleak, so I would say things are definitely looking better. The big question is, How is the

economy going to do?"

The fall and early winter slowdown is typical for arenas, in no small part because of marketplace realities.

"In order to put an act out in late September or October, you have to put tickets up in July or August at the latest," says Randy Phillips, president/CEO of AEG Live, parent company of promoter Concerts West.

"Historically, July and August is a terrible time to go on sale with a concert," Phillips adds. "It's the lazy, hazy days of summer. The money is out of the marketplace, and people have spent a lot of money on the shed tours."

That said, Phillips says Concerts West has another 28 Fleetwood Mac arena dates for the fall, along with the extended Eagles tour and one-offs with Twain and Simon & Garfunkel that are "doing really, really well." The company is also hoping to land the Spears tour, set to go out in first-quarter 2004 and booked by David Zedeck at Evolution Talent.

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Europe

Continued from page 1

first half, according to figures compiled by *Billboard*.

Among the hardest hit were Germany and the Netherlands, where unit sales were off by 16% and 10%, respectively, from the corresponding period last year.

In France, a country that until now resisted the global downturn, sales were off by 9% in value and 6.3% in shipments.

Spain also experienced a drop in shipments, but overall the market enjoyed a better-than-anticipated performance because of TV show "Operación Triunfo," which fueled strong singles sales. Still, the situation there is tough.

The U.K. was a bright spot, with a rise in album sales but a steep slump for singles, which dropped more than 40% in units and value. This pulled down the overall results, with units and value declining more than 7%.

For most executives contacted by *Billboard*, the first-half sales declines can be explained in large part by a lack of major releases. In fact, eight of the 10 top-selling albums on the six-month European Top 100 Albums chart were released prior to 2003, including the No. 1 title, Norah Jones' "Come Away With Me."

Other issues affecting sales include consumer price resistance, CD-R burning and unauthorized online file sharing (fueled by an increase in broadband penetration), professional piracy and the general economic malaise.

In response, the industry has lobbied hard for a reduction in value-added tax, which is blamed for steep CD prices; stepped up the release of copy-controlled CDs; and made more repertoire available through legitimate online stores. (For more on these initiatives, see next week's *Billboard*.)

Looking beyond the largest markets, some countries have already adjusted to local conditions.

"You could say that some of the markets that first [ran] into problems, like Italy and the Eastern European markets, have found a way of stabilizing and dealing with the problems and have ended up in better shape," says John Kennedy, president/COO of Universal Music International.

Meanwhile, across the continent, the industry is hoping for a strong second half. At recent presentations that *Billboard* attended, the majors highlighted more than 80 priority releases for the remainder of 2003, including new studio albums, greatest-hits packages and DVDs. Eagerly awaited titles include albums by Warner's P.O.D. and Seal, BMG's Dido (see story, page 1) and Alicia Keys, Universal's Limp Bizkit and Enrique Iglesias, Sony's

Travis and Offspring and EMI's Robbie Williams and Kylie Minogue.

U.K.'S HEALTHY GLOW

Tony Wadsworth, chairman/CEO of EMI Recorded Music U.K., includes the U.K. among the "healthier" markets.

"The number of CD units shipped and bought by consumers is higher this year than any other year," Wadsworth says. "And the interest in music is higher than it's ever been."

But Wadsworth, like other executives, says the real concern for the U.K. business is the singles market.

To remedy the problem, Wadsworth says a radical rethinking of the pricing structure of singles is required.

EMI has announced a new pricing scheme, which will see 2-track CD singles priced at £1.99 (\$3.26). At the moment, EMI remains the only major committed to the plan.

Market leader Universal Music U.K. chairman/CEO Lucian Grainge says, "There is no buoyancy in the U.K. market," which is suffering from "deflation in terms of prices."

Indeed, according to trade body the British Phonographic Industry, CD albums had an average retail price of £9.79 (\$15.82) this year—the lowest ever. Grainge says the industry managed to sell more albums but got less revenue for each CD sold.

For Grainge, one of the answers to a depressed

market is to increase A&R commitment.

"We have a strong and diverse lineup of artists [at Universal Music U.K.]," Grainge says, "and that's what this business is about. It is about commitment and investment in new artists."

Anticipating a healthy lineup of releases for the coming months, Tim Bowen, chairman/CEO of BMG U.K. and Ireland and chairman of Zomba Records U.K., says the industry will have to wait until the end of the year to assess its situation.

"There aren't a lot of big artists that have released albums so far this year," Bowen says, "but the U.K. albums market is holding up very well. I'm pretty bullish, and I feel fairly comfortable about the U.K. market."

Sony Music is one company showing greater strength in the U.K. after a couple of difficult years. SMI's New York-based Dobbis acknowledges that things have been tough, and the company has been restructuring. But under Sony Music U.K. chairman Rob Stringer, several signs point to the company being back on track.

These include huge summer hits in the U.K. for Evanescence and Beyoncé, plus the recent successes of several new Sony acts.

TROUBLED GERMANY

Germany is another especially troubling market.

With a continuing downward spiral, Germany—once the world's third-largest market after the U.S. and Japan, respectively—fell to fifth place in 2002, behind the U.K. and France.

Shipments for the first half of the year fell to 80.4 million units. (Industry body BPW did not disclose figures in value.)

According to Dobbis, Germany suffers from a compilations market that has collapsed and an important mid-price market that is under pressure, threatened by massive CD-R copying.

"Front-line albums continue to sell significant numbers, but the rest has collapsed," Dobbis says.

Again, part of the problem is a lack of star power. "The local music scene in Germany has not produced a significant superstar since Xavier Naidoo [who emerged in 1998]," Dobbis says.

Emmanuel de Buretel, president of EMI Recorded Music Continental Europe, admits that Germany is a difficult market, but he takes pride in the recent success of veteran act Kraftwerk, new punk-rock act Wir Sind Helden and veteran artist Herbert Groene-

meyer, whose album "Mensch" has shifted more than 2 million copies in Germany.

"The German industry has to work on its problems," de Buretel says. "There must be a more creative attitude. Radio stations there must also understand that they have a role to play. At the moment, they are risk-free, and that's detrimental to the discovery of new artists."

FRANCE ON A 'PRECIPICE'

In recent years, France was hailed as the exception in the European scene, with sales bucking the overall downturn. But by fourth-quarter 2002, French sales had joined other markets in the current decline.

The trend continued in the first half of 2003, with a 9% fall in record sales.

Hervé Rony, GM of labels body SNEP, suggests that the industry is on a "precipice."

SNEP president Gilles Bressand agrees that this year's lower number of major releases, especially from local acts, is a factor behind the fall in sales.

Increasingly concerned by piracy, SNEP insists that the slowdown in French record sales correlates with the considerable growth of domestic broadband subscribers.

SNEP, the major French labels and SCPP, the labels' collecting society, are lobbying for legislation to limit what EMI Recorded Music France president Eric Tong Cuong calls Internet service providers' "denial of intellectual property."

"If the industry is not united on this issue, ISPs and computer manufacturers will have a field day," Tong Cuong says.

Rodolphe Buet, director of the music division at FNAC, France's largest specialty retail chain, says there is "an undeniable link" between the growth of broadband and falling record sales.

Yet "it is also clear that consumers want music via Internet," he says. "It's up to us to find the right way to deliver it and, above all, at the right price. Broadband does not destroy music."

THE PAIN IN SPAIN

Spain's sound-carrier sales fell 7.3% in value and stayed flat in unit sales in the first half of 2003, according to labels body AFYVE. But Sony Music Spain says the drop in units was closer to 20%.

"We are tremendously worried about the situation," Sony Music Spain president José María Camara says.

The market's decline would have been much larger had it not been for an amazing 166% increase in singles sales prompted by "Operación Triunfo" and a 130% increase in DVD music video sales.

According to AFYVE, 2.5 million singles were sold in the first six months of the year, compared with 950,000 in the same period last year. Music video sales leapt from 197,000 last year to 453,000. Meanwhile, CD sales fell 3.5% from 23.3 million in the first half of last year to 22.5 million.

European Music Sales: Mid-Year Scorecard

(Units shipped and dollar value in millions for five key markets)

| Country | Value | % Change | Units | % Change |
|-------------|-------|----------|-------|----------|
| U.K. | 685.1 | -7% | 106.5 | -7.7% |
| France | 586.6 | -9% | 73 | -6% |
| Germany | NA | NA | 80.4 | -16% |
| Spain | 245.0 | -7.3% | 25.9 | 0% |
| Netherlands | 223.0 | -7.6% | 18 | -10% |

% change based on January-June 2002 vs. January-June 2003

Sources: BPI, SNEP, BPW, AFYVE, NVPI, GLF

Top 10 European Albums: January-June 2003

| Artist | Title | Label |
|-----------------------|-------------------------------|--------------|
| 1. Norah Jones | "Come Away With Me" | Blue Note |
| 2. Robbie Williams | "Escapology" | Chrysalis |
| 3. Avril Lavigne | "Let Go" | Arista |
| 4. Justin Timberlake | "Justified" | Jive |
| 5. Eminem | "The Eminem Show" | Interscope |
| 6. Linkin Park | "Metemora" | Warner Bros. |
| 7. Coldplay | "A Rush of Blood to the Head" | Parlophone |
| 8. Eminem | "8 Mile" Soundtrack | Interscope |
| 9. Christina Aguilera | "Stripped" | RCA |
| 10. Pink | "M!ssundaztood" | Arista |

Source: Billboard Information Group, based on a six-month compilation of European Top 100 Albums chart.

OutKast

Continued from page 7

albums from Big Boi ("Speakerboxxx") and André 3000 ("The Love Below").

Despite the difficult sales climate, Arista believes that the market is hungry for this double album.

"We're very excited about it," Arista VP of urban marketing Phillana Williams says. "We knew that it would create excitement for the consumer. That's our biggest selling point—that you're getting a Big Boi album and a Dre album in one package."

As an added incentive to consumers, "Speakerboxxx/The Love Below" will be priced as a single album for its first three weeks in stores. After that, it moves to a \$21.98 suggested list.

OutKast has never been afraid to

take chances creatively. With a sound that mixes rap, funk, rock and soul, the Atlanta-based duo has been one of the few hip-hop acts to score with consumers and critics alike.

The group debuted on LaFace/Arista in 1994 with "Southernplayalisticadillacmuzik." The album sold more than 1.2 million units, according to Nielsen SoundScan. Subsequent releases—"ATLiens" (released in 1996), "Aquemini" (1998) and "Stankonia" (2000)—each enjoyed increasing success, selling 1.7 million, 2.1 million and 3.9 million units, respectively.

In 2001, the label released "Big Boi & Dre Present... OutKast," a greatest-hits set. That title has sold more than 1.2 million units.

Arista expects the audience for the group to continue to grow with "Speakerboxxx/The Love Below."

"OutKast, and music in general, was in need of an event, and that's what

this album is," Arista president Antonio "L.A." Reid says. "OutKast fans will be delighted. I have high hopes that this record will be an absolute smash."

In creating the unusual project, each artist lent production assistance to the other's set, but the albums were recorded separately. This created a host of new opportunities.

"The best part of it was the challenge of writing a whole song without having Dre come grab the baton when it was time to pass it off," Big Boi says.

It allowed André 3000 to experiment with his own sound.

"My album isn't really a hip-hop album but rather an album done by a hip-hop person," he says. "It's more melodic, more singing, and that's why I wanted to do it as a side project."

Highlighting both MCs' respective personalities, Arista released dual singles, Big Boi's "The Way You Move"

and André 3000's "Hey Ya!," to introduce the new project.

"We went for two singles at radio," Williams says. "One was a Big Boi single, and one was a Dre single. With Dre, we went for adds at alternative and top 40, while with Big Boi, we went for adds at R&B and rhythm crossover. Same thing with the videos. Dre's video was No. 1 recently on MTV's 'TRL,' and Big Boi's video was climbing the countdown on BET's '106 & Park.'"

"The Way You Move," featuring Sleepy Brown, is at No. 43 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Although Arista led the album with a double single, Reid says the label has yet to decide how it will proceed with future singles.

On the marketing front, Arista is teaming with OutKast clothing for an urban retail campaign in the top five markets. Initially, consumers will

receive a free OutKast T-shirt with the purchase of "Speakerboxxx/The Love Below."

"We plan to tie more into their clothing company in phase two of the project with radio," Williams says.

In a marketing twist, the group is also working on an HBO film based on the album.

"HBO has a new series where they give opportunities to new directors," André 3000 says. "HBO got hold of video treatments for [proposed lead singles] 'She Lives in My Lap' and 'Chuch.'"

"They loved the video treatments so much that they wanted to stretch the videos into a movie, and we said cool," he adds. "They put up half the money and Arista put up half the money, and now we start shooting in October."

The film will star Rosario Dawson and Don Cheadle, as well as André 3000 and Big Boi.

EVENTS CALENDAR

SEPTEMBER

Sept. 20-23, **IAAM Arena Management Conference**, Adam's Mark Hotel & Suites, Indianapolis. 972-538-1013.

Sept. 21, **Healing the Divide Benefit Concert**, Avery Fisher Hall, Lincoln Center, New York. 212-582-5400.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

Sept. 24-27, **27th Annual NABOB Fall Broadcast Management Conference**, presented by the National Assn. of Black Owned Broadcasters, Westin Grand, Washington, D.C. 646-424-9750.

Sept. 28, **14th Annual Tribute to Heroes and Legends (HAL) Awards Honoring the Supremes**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 29-Oct. 5, **Annual World of Bluegrass Trade Show and Fan Fest**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 615-256-3222.

OCTOBER

Oct. 3-5, **Second Annual Mid-Atlantic Music Conference**, Sheraton Four Points Hotel, Charlotte, N.C. 888-755-0036.

Oct. 5, **Third Annual Shortlist Music Prize Contest**, Wiltern Theater, Los Angeles. 323-465-3700.

Oct. 5-8, **2003 International Entertainment Buyers Assn. Conference**, Hilton Suites, Nashville. 615-463-0161.

Oct. 5-8, **Second Annual Central South Gospel Distribution Conference**, Hopewell Baptist Church, Atlanta. 800-251-3052.

Oct. 9, **Spirit of Life Award Dinner Honoring Neil Portnow**, presented by the City of Hope, Pacific Design Center, Los Angeles. 213-241-7268.

Oct. 10-13, **115th Audio Engineering Society Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Oct. 12, **2003 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-93-25-43-69.

Oct. 13, **The Source Hip-Hop Music Awards**, Miami Arena, Miami. 212-254-3002.

Oct. 16, **An Evening With Brian Wilson and Friends**, benefiting the Carl Wilson Foundation, Royce Hall, UCLA. 310-889-9191.

Oct. 16, **Third Annual Shortlist Music Prize Award Show**, presented by the Shortlist Organization, Wiltern Theater, Los Angeles. 310-434-9227.

Oct. 18, **Sixth Annual Lili Claire Foundation Benefit Dinner**, Beverly Hilton Hotel, Los Angeles. 323-822-2000.

Oct. 21, **Songs for the Cause**, presented by the N.J. Songwriters in the Round, benefiting the Susan G. Komen Breast Cancer Foundation, the Stanhope House, Stanhope, N.J. 908-852-4749.

Oct. 21, **U.K. Music Industry**

Trusts' Award, Grosvenor House Hotel, London. 44-207-803-1300.

Oct. 22-26, **23rd Annual Black Entertainment & Sports Lawyers Assn. Conference**, the Westin Rio Mar Beach Resort, San Juan, Puerto Rico. 301-248-1818.

Oct. 23, **Bogart Tour for a Cure 2003 Children's Choice Awards**, presented by the Bogart Pediatric Cancer Research Program, Kodak Theatre, Los Angeles. 310-358-4970.

Oct. 23, **2003 MTV Video Music Awards Latin America**, Jackie Gleason Theater, Miami. 305-535-3700.

Oct. 25, **Working the Web: Music, Money & Marketing**, presented by the New York chapter of NARAS, Park Central Hotel, New York. 212-245-5440.

Oct. 27, **Angel Ball**, benefiting the G&P Foundation for Cancer Research, New York Marriott Marquis. 212-699-3795.

Oct. 27-28, **What Teens Want Conference**, presented by Adweek, Brandweek, Mediaweek, *Billboard* and The Hollywood Reporter, Fairmont Miramar Hotel, Santa Monica, Calif. 888-536-8536.

Oct. 28, **Seventh Annual Women in Music Touchstone Awards**, Broadway Ballroom, New York Marriott Marquis. 212-969-8734.

Submit items for *Lifelines and Events Calendar to Margo Whitmire* at *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at *mwhitmire@billboard.com*.

MARRIAGES

Virginia Conner to Arlo Chan, Aug. 31 on the Hopi Reservation in Kykotsmobi, Ariz. Groom is senior director of legal and business affairs for Warner/Chappell Music.

Heather Headley to Brian Musso, Sept. 6 in Chicago. Bride is a recording artist for RCA.

Denise Smilowitz to Russell Fink, Sept. 6 in New York. Groom is senior director of new media for RED Distribution.

DEATHS

Sheb Wooley, 82, of leukemia, Sept. 16 in Nashville. Wooley's biggest radio hit was "The Purple People Eater," which spent six weeks atop The *Billboard* Hot 100 in 1958; he also had a No. 1 country hit in 1962

with "That's My Pa." Wooley wrote the theme to the TV show "Hee Haw" and charted in the '60s and '70s with parody songs of country hits of the era, many recorded under the name Ben Colder, his drunken alter-ego. Among the humorous songs were "Don't Go Near the Eskimos" (1962) and "Fifteen Beers Ago" (1971). The songwriter/actor appeared in more than 50 films, including "High Noon," and enjoyed a thriving TV career, including a seven-year stint on the series "Rawhide." Funeral services will be Sept. 22 at "high noon," at Wooley's request, and will be open to the public at First Baptist Church in Hendersonville, Tenn. Wooley's survivors include his wife, Linda Dotson; daughters Christie Wooley and Shauna Dotson; brother Bill Wooley; and two grandchildren.

LIFE LINES

BIRTHS

Girl, Emily Beecher, to **Sharon and David Wykoff**, Aug. 4 in Nashville. Father is a music business attorney and former *Billboard* contributor.

Twin girls, Lily Rachel and Ava Jillian, to **Rhonda Schulik Stark and Lloyd Stark**, Aug. 29 in Atlanta. Father is Southeast regional promotion manager for Columbia Records.

Girl, Emily Samantha Robert, to **Lynne Brien and Daniel Robert**, Sept. 1 in Montreal. Father is sales representative for Universal Music Canada.

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homefront

Billboard Information Group events & happenings

Zimmer, McKean, Winkler Join Conference Lineup



ZIMMER



McKEAN



WINKLER

Top composer Hans Zimmer, actor/composer Michael McKean of "Spinal Tap" and "A Mighty Wind" fame and producer/director Irwin Winkler are among Hollywood's hottest taking center stage at the second annual Hollywood Reporter/*Billboard* Film & TV Music Conference. The event, taking place Nov. 19-20 at the Renaissance Hollywood Hotel in Los Angeles, will provide an in-depth examination of music use in major film and TV projects.

Academy Award and Grammy winner Zimmer, whose recent work includes film scores for "Matchstick Men" and the upcoming "The Last Samurai," will be one of the subjects of the annual "Composer/Director Relationship" panel. McKean and Winkler are cast for "Return of the Musical," a panel that will discuss how post-"Chicago" projects are changing the sound of film.

Also on the agenda is a session titled "The Indie Perspective," featuring panelists including Joel High, head of music and soundtracks at Lion's Gate, in a discussion of music use in low-budget film projects. Another session for aspiring songwriters and composers, titled "Pitching Music for Film," will be moderated by Hollywood attorney Steven Winogradsky of the Winogradsky Co. and will include panelists Adam Taylor of Associated Production Music and Bob Knight of publisher Music Sales Corp.

This year's conference also will include a bonus track on music use in advertising, coordinated by *Billboard* sister publication SHOOT. Additional sessions and participants will be announced soon.

For more information, visit billboardevents.com or contact Michele Jacangelo at 646-654-4660.

Billboard Eases Online Access for Subscribers

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UPCOMING EVENTS

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

November 19-20 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS

December 10 • MGM Grand Hotel • Las Vegas
for info: 646.654.4600 • billboardawards@vnuinc.com

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

'I Wish People Could Just Know Me As A Person'

BY SOREN BAKER

R. Kelly's biggest hit was the inspirational, Grammy Award-winning "I Believe I Can Fly." But for his life outside music, the Chicago-based singer/songwriter/producer may be grounded for good.

Kelly, whose given name is Robert Kelly, was indicted in June 2002 on 21 counts of child pornography after a videotape surfaced that allegedly showed the singer performing sex acts with an underage girl.

Kelly was arrested at his home in Florida hours after the indictment and released on bond soon thereafter, but his court problems have not affected his productivity. In February he released the critically acclaimed, double-platinum "Chocolate Factory" album; he has penned hits for a multitude of other acts within the past year, including the Isley Brothers, JS, Ginuwine and B2K.

Next up is Kelly's first greatest-hits collection, "The R. in R&B Collection Volume 1"; it is due Sept. 23 from Jive, his longtime label. The set includes Kelly's single, "Thoia Thoing," currently bulleted at No. 8 on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. On Oct. 21, the package's companion DVD, "R in R&B—The Video Collection," will be released.

Kelly sat down with *Billboard* in his Rock Land Studios in Chicago to talk about his music, his legal predicaments and his life.

Q: You told BET last year that you had not seen the tape that allegedly shows you having sex with an underage girl. Have you seen now?

A: I can't get into the specifics of that, man. I got this trial coming up, and I don't want to take no chances.

Q: Do you have a problem with women?

A: No one takes advantage of anybody. People are old enough to know what it is they want and what they don't want. The phrase is, "It's easy to get them." No, it's hard to get them off you. That's really what it is with me and probably a lot of other celebrities because of the fact of who you are.

You walk into a club, and you can't even get to your seat without women grabbing you. Nowadays, they don't just grab your arm. They grab you in all kinds of places. You wouldn't even believe. It's like going through a war zone trying to just get to your seat sometimes. You've got to leave out the back door. It used to be a point where you would come in the back door, sneak to the VIP section and everything is cool. Now everybody knows somebody that can get them in that back door.

Q: You are up on multiple sex-related charges, and you have been releasing a number of sexual songs, such as "Ignition." Why not shy away from that?

A: People have to understand that this is my job. This is what I do. And because of it, not only have I been able to eat for 15 years, but there's a lot of people, not in just my record company but kids in other cities, kids in hospitals that have been able to eat because of my songs, because I decided to write songs and because I continued to write. I feel good about that.

Q: Plus, with the charges against you, you still put a lot of sexual imagery in your videos. Why do that?

A: I wish people could just know me as a person. If [only] people knew Robert and weren't concentrating on what they see on the video, my alter ego with a cigar in his mouth, a drink in his hand and women around him—that's placement. It's no different than when you go to a Broadway show and you see all the glitter and glamour, all the costumes. That is not those people when they come off the stage.



The Last Word

A Q&A With R. Kelly

R. Kelly Album Releases

| Album | Release Date | Sales |
|---------------------------|--------------|-------------|
| "Born Into the '90s" | 1/14/92 | 1.1 million |
| "12 Play" | 10/26/93 | 3.8 million |
| "R. Kelly" | 10/31/95 | 3.1 million |
| "R." | 10/13/98 | 2.6 million |
| "TP-2.com" | 10/17/00 | 3.6 million |
| "The Best of Both Worlds" | 3/12/02 | 830,000 |
| "Chocolate Factory" | 2/11/03 | 2.2 million |

Source: Nielsen SoundScan

Q: But you have toned down your stage show, which was pretty graphic. Why?

A: That's just respect [for] the situation. You've got parents in the audience and some kids that slip in, and because of what's going on, it would be disrespectful. There's a line that you draw when you're dealing with things like this. I'm not going to be as into my music per se as I am usually, because you want people to have a good time. Even though that's going to be on their mind, you want to try to take it off their mind as much as you can.

Even before all of this came out, I had cleaned up my show. If you look at the last tour that I had, even before this came out, the show is a lot cleaner. That's just all a part of growing.

Q: You have been quite prolific, despite your legal predicament. Why put out so much material now?

A: I'm just writing these songs and trying to stay popular, trying to keep people seeing that I'm OK. But sometimes it's an act. Sometimes I really am OK, because I might get inspired by my fans calling here and crying, asking if I'm OK, saying, "We love you. We're praying for you." I've got so much mail it's unbelievable.

Q: Throughout your career, you have also been able to write convincingly for women, including JS and Syleena Johnson. How do you do that?

A: I've seen my mom go through a lot when it came to my stepfather and me. I've seen my sister go through a lot. I grew up in a house full of women, with my grandmother and all of them, and I always clung to them. They'd have me standing on the table singing for everybody, and I was real close to them.

In all of that, I've had relationships in the past where I may have done a woman wrong, cheated on her, lied to her, and she left me and I was so hurt. I took that hurt and it turned into sorrow, and that sorrow became passion. I began writing about past relationships that didn't go too well. I wrote about it, but I decided to write about it from the woman's perspective and let the woman shine during the song, where I'm the wrong one, you're the right one. That's how we men do [it]. We get into the whole pride thing, and we allow our pride to take over our reality and lash out at them, knowing they're right. Sometimes they let us do that because that's how much they love us. I just took that whole thing and turned it into music.

Q: How has your wife handled your legal situation?

A: Just as any relationship, you have your ups and downs, your cries, your laughs. In this particular situation, my wife has been very strong. All of this of course hurts, to see people dogging or lashing out and being negative toward someone that she's in love with and supports 1 million percent. But at the same time, she knows who I am, and that's her comfort. She's incredible.

Q: Soon after your arrest in Florida, you returned home to Chicago, and you went to a church event where several children were present. Given that you are not supposed to be around children that you are not related to, why did you go?

A: The day that I got back, I went to church. That night I heard on the news that I had gone to church, but it wasn't in a good light. Come on, man. I didn't know what was going on. But even if there were a million kids there, I would have still went, because I'm not who they say I am. But people have a way of surprising you every day. You're trying to be a good person or you're trying to do something good, and people find a way to twist it to make it bad.

Q: Some of your music has become increasingly spiritual in the past few years. Are you going to church more often?

A: I didn't want people to think that this is something that I'm just starting to do because of the hoopla. I've been going to church for really all my life, but especially since I've been in the business and I saw what the business had to offer other than just money, a record deal, a car and a home. The drugs, the women, the drinks, the parties. Some of those things scared me, because it's very easy for you to go into those things when you're successful. Everything just comes at you. What makes it so bad [is] it's all for free. You don't have to even pay for it because of who you are. It just makes it that much easier to get hooked or get caught up.

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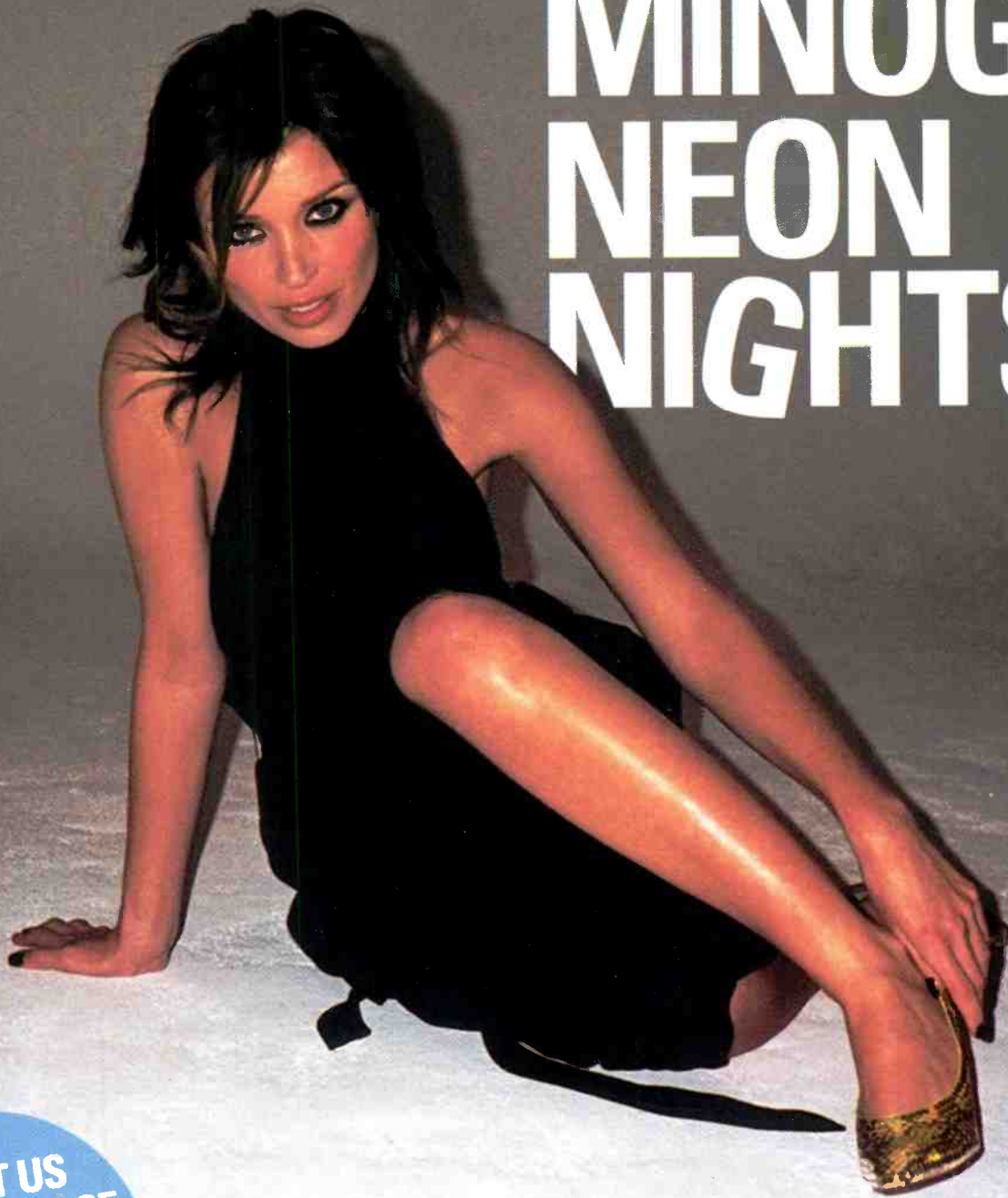
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